

Lelio oder Die Rückkehr ins Leben.

Lyrisches Monodrama.

Deutsche Übersetzung von Peter Cornelius, revidirt von Felix Weingartner.

Lelio ou le Retour à la vie.

Monodrame lyrique.

Paroles de Hector Berlioz.

Lelio, or The Return to Life.

Lyric Monodrama.

English Translation by John Bernhoff.

Seinem Sohne **Louis Berlioz** gewidmet.

H. Berlioz, Op. 14^b.

Personnages réels.

Lelio, compositeur de musique.
Musiciens, Choristes, Amis et Élèves de
Lelio.

Personnages fictifs.

Horatio, ami de Lelio.
Un Capitaine de Brigands.
Brigands, Spectres.

Note.

Cet ouvrage doit être entendu immédiatement après la Symphonie Fantastique, dont il est la fin et le complément. L'orchestre, le chœur et les chanteurs invisibles doivent être placés sur le théâtre, derrière la toile. L'acteur parle et agit seul sur l'avant-scène. A la fin du dernier monologue il sort, et le rideau, se levant, laisse à découvert tous les exécutants pour le Final.

En conséquence, un plancher devra être établi au-dessus de l'endroit ordinairement occupé dans les théâtres par l'orchestre.

Le rôle de Lelio exige un Acteur habile, non chanteur. Il faut en outre un Ténor pour la Ballade, un autre Ténor pour le Chant de bonheur, et un Baryton énergique pour le capitaine de brigands.



Wirkliche Personen.

Lelio, Componist.
Musiker, Choristen, Freunde und Schüler von
Lelio.

Fingirte Personen.

Horatio, Freund des Lelio.
Ein Räuberhauptmann.
Räuber, Geister.

Anmerkung.

Dieses Werk muss unmittelbar nach der phantastischen Symphonie aufgeführt werden, deren Anhang und Schluss es bildet. Das Orchester, der Chor und die unsichtbaren Sänger müssen sich auf der Bühne hinter dem Vorhang befinden, während der Schauspieler allein im Proscenium handelt und spricht. Bei seinem Abgang am Schluss des letzten Monologs erhebt sich der Vorhang und macht sämtliche Mitwirkende des Finale sichtbar.

Demnach muss der vom Theaterorchester gewöhnlich eingenommene Raum mit einem Bretterboden bedeckt werden.

Zur Rolle des Lelio bedarf es eines ausgezeichneten Darstellers, ausserdem eines Tenors für die Ballade, eines anderen Tenors für die Hymne des Glückes und eines kräftigen Bariton für den Räuberhauptmann.

Real Persons.

Lelio, Composer.
Musicians, Choristers, Friends and Pupils of
Lelio.

Fictitious Persons.

Horatio, Friend to Lelio.
A Brigand-chief.
Brigands, Ghosts.

Remark.

This work should be performed immediately after the Fantastic Symphony, which indeed it supplements and concludes. The invisible orchestra, chorus and singers are to be placed on the stage, behind the curtain. The actor alone speaks and acts upon the stage in front of the scenes. Upon his exit, at the conclusion of the last monologue, the curtain rises and reveals all those taking part in the finale.

Consequently, the space usually occupied by the orchestra must be covered over with a flooring.

The part of Lelio requires a first-rate dramatic actor, not a singer. One tenor is needed for the ballad, another tenor to sing the song of bliss, and a powerful baritone for the part of the brigand-chief.



Lelio, encore faible et chancelant.

(Il entre par l'un des côtés de l'avant-scène.)

Dieu! je vis encore.... Il est donc vrai, la vie comme un serpent s'est glissée dans mon cœur pour le déchirer de nouveau.... Mais si ce perfide poison a trompé mon désespoir, comment ai-je pu résister à un pareil songe?... Comment n'ai-je pas été brisé par les étreintes horribles de la main de fer qui m'avait saisi?... Ce supplice, ces juges, ces bourreaux, ces soldats, les clameurs de cette populace, ces pas graves et cadencés tombant sur mon cœur comme des marteaux de Cyclopes.... Et l'inexorable mélodie retentissant à mon oreille jusque dans ce léthargique sommeil, pour me rappeler son image effacée et raviver la souffrance endormie....

La voir, l'entendre, elle!! elle!... ses traits nobles et gracieux défigurés par une ironie affreuse, sa douce voix changée en hurlement de Bacchante, puis ces cloches, ce chant de mort religieux et impie, funèbre et burlesque, emprunté à l'Eglise par l'Enfer pour une insultante parodie!... Et, encore elle, toujours elle, avec son inexplicable sourire, conduisant la ronde infernale autour de mon tombeau!....

Quelle nuit! au milieu de ces tortures j'ai dû pousser des cris, Horatio m'aurait-il entendu?... Non, voilà encore la lettre que je lui avais laissée; s'il fût entré, il l'eût prise.... pauvre Horatio! Je crois l'entendre encore si calme et si tranquille, hier à son piano, pendant que je lui écrivais cet adieu suprême.... Il ignorait les déchirements de mon cœur et ma funeste résolution; et de sa voix la plus douce, poète insoucieux des passions cruelles, il chantait sa ballade favorite.

Lelio, noch schwach und wankend,

(tritt von einer der Seiten des Vordergrundes ein).

Gott! Ich lebe noch!.... So ist es denn wahr! So hat sich gleich einer Schlange das Leben wieder in mein Herz geschlichen, um es auf's Neue zu zerreißen.... Wenn aber das treulose Gift meine Verzweiflung täuschte, wie konnte ich jenen Traum überleben; wo nahm ich Kraft her, um nicht zu erliegen dem entsetzlichen Druck der eisernen Hand, die mich packte? – Das Schafott – Richter, Henker, Soldaten – das Geschrei des Pöbels – und die schweren, gemessenen Tritte, die gleich Cyclopenschlägen mein Herz trafen! – und die unerbittliche Melodie, welche selbst in der Lethargie des Schlafes mich verfolgte, um jenes fast vergessene Bild wieder aufzufrischen, und alle Leiden meiner Seele wachzurufen aus ihrem Schlummer....

Sie sehen und hören – sie! – sie! ihre edlen und zarten Züge von scheusslicher Ironie verzerrt – den melodischen Klang ihrer Stimme in bacchantisches Geheul verwandelt; – dann die Sterbeglocken – der Grabesgesang, der halb teuflisch, kirchlich und burlesk von der Hölle dem Gottesdienst entlehnt schien, um zu einer lästerlichen Parodie missbraucht zu werden! Und wieder sie und immer sie – mit ihrem räthselhaften Lächeln – vortanzend dem höllischen Reigen um meinen Grabhügel!

Welche Nacht! Ich muss laut gestöhnt haben unter den Qualen, die ich erduldet. Ob Horatio mich gehört hat? – Nein – ist doch hier noch der Brief, den ich ihm zum letzten Abschied hinterliess; wäre er hier gewesen, er hätte ihn zu sich genommen.... Armer Horatio! Noch glaube ich ihn ruhig und himmlisch heiter an seinem Flügel zu hören – gestern, während dieser Scheideruf meiner Feder entströmte! – O, er könnte die Verwüstung meines Herzens nicht, nicht meinen unheilvollen Entschluss. Mit der süssesten Stimme sang er, der von grausamen Leidenschaften unberührte Dichter, seine Lieblingsballade.

Lelio, still feeble and staggering,

(enters by one of the side scenes of the foreground).

Heavens! I am still alive!.... Then it is true, after all! Life, like a serpent, has crept into my heart again, to rend it anew.... But, even though that treacherous poison deceived my despair, how could I survive that dream;.... whence took I the strength to withstand the crushing power of that iron hand which seized me?... The scaffold, the judges, – hangmen, soldiers, – the screaming mob, and the ponderous, measured tread of those merciless feet beating upon my heart like the sledge-hammer of the Cyclops.... And then, that inexorable melody, which haunted me even through the lethargy of my sleep, recalling that image which time had almost effaced from my memory, to revive my slumbering sorrow and suffering....

To see her, – hear her, – cruel, – cruel! her soft, fair features distorted by atrocious irony; the melody of her sweet voice changed to that of a howling Bacchanalian; then the awful sound of those bells ringing a death-knell; – that death-chant, diabolically impious yet savouring of church and religion, borrowed, as it were, by the powers of Hell, from above to be made a blasphemous parody of!.... And yet it was she,.... she herself, yet not herself, wearing that impenetrable smile, and leading on the infernal dance around my grave.

What a night of horror!.... Oh, how I must have writhed and groaned under the torments I endured. – Did Horatio hear me? – I wonder. – No, no, – for here is the letter I wrote and left for him, – my last farewell;.... had he been here, he would have taken it and kept it.... poor Horatio! I imagine I still hear him playing most divinely, seated calmly at his piano, but yesterday, while I sat here writing him this last farewell.... He knew nothing of the suffering and torments that racked and rent my heart;.... naught of my awful resolve; with that beautiful, sweet voice of his, he, the poet as yet untouched by cruel passions, was singing his favourite ballad:

I.

Le Pêcheur.
Ballade de Goethe.
Traduite par A. Duboys.

Der Fischer.
Ballade von Goethe.

The Fisherman.
Ballad by Goethe.
Translated by John Bernhoff.

Andantino. (♩ = 104.)

Horatio.
(Tenore.)

Derrière la toile.
Hinter dem Vorhang.
Behind the curtain.

L'on - de fré - mit, l'on - de s'a -
Das Was - ser rauscht, das Was - ser
The wa - ters rolled, the wa - ters

Andantino. (♩ = 104.)

Piano.

gi - te; Au bord est un jeu - ne pê - cheur. De ce beau lac le charme ex - ci - te Dans
schwoll ein Fi - scher sass da - ran, sah nach der An - gel ru - he - voll,
rose; a fish - er sat on the shore, Watch - ing the line with calm re - pose,

l'âme u - ne mol - le lan - gueur. A peine il voit, à peine il
kühl bis an's Herz hin - an. Und wie er sitzt und wie er
Cool to the heart's deep core. And as he sat with list'n - ing

gui - de Sa ligne er - ran - te sur les flots.
lauscht theilt sich die Fluth em - por:
ear, And down - ward gaz - ing eyes,

un poco rit.

Tout-à-coup sur le lac lim-pi - de S'é - lè - ve la nym - phe des

Aus dem be - weg - ten Was - - - ser rauscht ein feuch - tes Weib - her -

un poco rit. He saw from out the deep - - - so clear a wa - ter - nymph - a -

Tempo I.

eaux, Tout-à-coup sur le lac lim - pi - - de S'é - lè - ve la

vor, aus - dem be - weg - ten Was - - - ser rauscht ein feuch - tes

rise He - saw from out the deep - - - so clear a wa - ter -

Tempo I.

rall.

nym - phe des eaux.

Weib her - vor.

nymph a - rise.

mf rall. *p* a tempo

Lelio.

Il y a cinq ans qu'Horatio écrit cette Ballade imitée de Goethe et que j'en fis la musique. Nous étions heureux alors; son sort n'a pas changé, et le mien... cinq ans! que j'ai souffert depuis lors!

Lelio.

Fünf Jahre sind es nun, dass ich Goethe's Lied für ihn componirte. O, wie glücklich waren wir! Sein Loos ist seitdem dasselbe geblieben. Das meine jedoch?... Fünf Jahre! Wie habe ich seitdem gelitten!

Lelio.

Five years are gone, since I set Goethe's song to music for him. Oh! how happy we were then; his lot has remained unchanged, and mine.... alas!... five years! How I have suffered since then!...

El - le lui dit: Vois la lu - miè - re Descendre

Sie sprach zu ihm, sie sang zu ihm: was lockst du

She sang, she spake: Why dost en - tice my speck - led

poco f *p*

dans mes flots d'a - zur, Vois dans mes flots Phoe - bé se plai - - re Et
 mei - - ne Brut mit Men - schen - witz und Men - schen - list hin -
 brood a - way, With hum - an - wit and cun - ning nice, To

p sf p

bril - ler d'un é - clat plus pur! Vois com - me le ciel sans nu -
 auf in To - - des - gluth? Ach wüss - test du wie's Fisch - lein
 die 'neath parch - - ing ray? Be - hold the sport - ive trout - let

a - ge Dans les va - gues paraît plus beau! Vois! Vois!
 ist so woh - - lig auf dem Grund. ist so woh - - lig auf dem Grund.
 dart, And flash each sil - ver scale!

Vois en - fin, vois ta propre i - ma - ge Qui
 Du stiegst her un - ter wie du
 Oh, come to us just as thou

Più lento. *a piacere*

te sou - rit du fond de l'eau! Vois en - fin vois ta propre i -
 bist und wür - dest erst ge - sund; du stiegst her - un - ter
 art And we will make thee hale! Oh, come to us just

Più lento. *colla voce*

Tempo I. *rall. molto* **1** **Allegro non troppo.** (♩ = 108.)

ma - ge Qui te sou - rit du fond de l'eau!
 wie du bist und wür - dest erst ge - sund.
 as thou art, And we will make thee hale.

Viol. I.

Tempo I. *rall. molto* *pp* **Allegro non troppo.** (♩ = 108.)

cresc. *sf* *pp*

1

Lelio.
 Sirène! Sirène!
 Sirene! Sirene!
 Siren! Siren!

Lelio.
 Dieu! mon cœur se brise!
 Gott! mir bricht das Herz!
 Oh God! my heart will break!

Tempo I, un poco più mosso ed agitato.

L'on - de fré - mit, l'on - de s'a - gi - te, Vient mouiller les pieds du pê - cheur. Il en -
 Das Was - ser rauscht, das Was - ser schwoll, netzt ihm den nack - ten Fuss; das Herz wuchs
 The wa - ters rolled, the wa - ters rose, The waves did lave his feet; And in his

Tempo I, un poco più mosso ed agitato.

poco f trem.

tend la voix qui l'in - vi - - te, Il cède à son char - me trom -
 ihm so sehn - suchts - voll - - - - - wie bei - der Lieb - - - - - sten
 heart fond thoughts a - - - - - rose - - - - - Of love and - of kiss - - - - - es

Lelio.
 Oui, oui, je ne l'ai que trop écoutée!
 Ja, ja, nur zu oft habe ich ihn vernommen!
 Yes, yes, alas! I listened but too often.

peur. El - le di - sait d'u - ne voix tendre, D'u - ne voix tendre - el -
 Sie sprach zu ihm, sie sang zu ihm, da war's um ihn - - - - - ge -
 She gazed on him, one kiss did crave, And on his breast - did

le chan - tait. *rall.* *Più lento.* *pp* Sans le vou - loir, sans se dé -
 sheh'n; sie sang *rall.* *Più lento.* *pp* zu ihm, halb zog sie ihn, halb
 lean. She sang to him, He drew her close, sank

Più animato. *f* fen - dre, Il suit la nym - - - - - phe, *p* il dis - pa - rait.
 sank er hin und ward nicht mehr ge - seh'n, - *p* und ward nicht mehr ge - seh'n.
 'neath the wave, And ne - ver more was seen, - and ne - ver more was seen.
Più animato. *f* *senza rall.* *pp*

Lelio.

Étrange persistance d'un souvenir! Hélas! ces vers qui contiennent une allusion évidente à mon fatal égarement, cette musique, cette voix qui retentissent obstinément en moi, ne semblent-ils pas me dire que je dois vivre encore pour mon art et pour l'amitié?

Vivre! . . . mais vivre, pour moi, c'est souffrir! et la mort, c'est le repos. Les doutes d'Hamlet ont été déjà une première fois sans force contre mon désespoir; seraient-ils plus puissants contre la lassitude et le dégoût? Je ne cherche pas à approfondir *quels seront nos songes quand nous aurons été soustraits au tumulte de cette vie, ni à connaître la carte de cette contrée inconnue d'où nul voyageur ne revient.* . . . Hamlet! . . . profonde et désolante conception! . . . que de mal tu m'as fait! Oh! il n'est que trop vrai, Shakespeare a opéré en moi une révolution qui a bouleversé tout mon être. Moore, avec ses douloureuses mélodies, est venu achever l'ouvrage de l'auteur d'Hamlet. Ainsi la brise, soupirant sur les ruines d'un temple renversé par une secousse volcanique, les couvre peu à peu de sable et en efface enfin jusqu'au dernier débris. Et pourtant j'y reviens sans cesse, je me suis laissé fasciner par le terrible génie. . . . Qu'il est beau, vrai et pénétrant, ce discours du Spectre royal, dévoilant au jeune Hamlet le crime qui l'a privé de son père! Il m'a toujours semblé que ce morceau pouvait être le sujet d'une composition pleine d'un grand et sombre caractère. Son souvenir m'émeut en ce moment plus que jamais. . . . Mon instinct musical se réveille. . . . Oui, je l'entends. . . .

Quelle est donc cette faculté singulière qui substitue ainsi l'imagination à la réalité? . . . Quel est cet orchestre idéal qui chante en dedans de moi? . . .

(Il médite) Une instrumentation sourde . . . une harmonie large et sinistre . . . une lugubre mélodie . . . un chœur en unissons et octaves . . . semblable à une grande voix exhalant une plainte menaçante pendant la mystérieuse solennité de la nuit. . . .

(Il semble écouter pendant les premières mesures du morceau suivant. Puis il prend sur une table un volume, l'ouvre et va s'étendre sur un lit de repos, où il reste pendant tout le chœur d'ombres, tantôt lisant, tantôt méditant.)

Lelio.

Seltsame Beharrlichkeit eines Angedenkens! Scheinen nicht diese Strophen, deren Inhalt eine augenscheinliche Aehnlichkeit mit meinem eigenen Schicksal hat, scheinen nicht diese Töne, diese Stimme mir zuzurufen: Lebe! Lebe der Kunst, der Freundschaft!

Leben! — — für mich heisst Leben: Leiden! und der Tod: Ruhe. Haben Hamlets Bedenken sich schon einmal machtlos erwiesen gegen meine Verzweiflung — wie sollen sie der Erschlaffung, dem Ekel am Leben Stand halten? — Ich suche nicht herauszuklügeln „was in dem Schlaf für Träume kommen mögen, wenn wir den Drang des Irdischen abgeschüttelt“, noch die Karte zu erforschen des Landes „von dem kein Wanderer wiederkehrt“. — Hamlet! Tiefes, verzweiflungsvolles Gedicht! Welche Schmerzen hast du mir verursacht! — O es ist nur zu wahr — Shakespeare hat meines Daseins innersten Nerv ergriffen und zerspalten. Moore mit seinen schmerzreichen Melodien hat dein Werk vollendet, o Dichter des Hamlet. So haucht der Wind über die Trümmer eines Tempels, den ein Erdbeben vernichtete, bedeckt ihn mit Sand und weht endlich die letzten Reste hinweg. Und doch zieht er mich stets auf's Neue an, der furchtbare Genius. . . . O wie schön und ergreifend ist es, wenn der königliche Geist dem jungen Hamlet das Verbrechen enthüllt, welches ihm den Vater raubte. Mir schien es immer, als enthielt diese Scene den Stoff zu einer Composition von erhaben düsterem Character. Mehr als jemals ergreift mich die Erinnerung jener Scene — der musikalische Schaffenstrieb erwacht in mir . . . ja, ich fühle es!

Welch' eigenthümliche Fähigkeit ist es doch, welche so die Wirklichkeit durch die Einbildung ersetzt? Welch' ideales Orchester, das in meinem Innern spielt?

(Nachdenkend) Eine dumpfe Instrumentation, trübe, breite Harmonien, — eine klagende Melodie, — ein Chor in Unisono und Octave, der die geheimnissvolle Feierlichkeit der Nacht wie mit der drohenden Klage einer einzigen, mächtig anschwellenden Stimme durchdringt! —

(Er scheint die ersten Takte des folgenden Stückes zu hören; dann nimmt er von einem Tische ein Buch, öffnet es und streckt sich auf ein Ruhebett, wo er während dem Geisterchor, bald lesend, bald nachsinnend, bleibt.)

Lelio.

Strange, how those recollections haunt me! Alas! And those verses which contain so striking an allusion to my own sad past, so closely resembling it, . . . that music, that voice which continually re-echoes in my heart, do they not all seem to say to me: "Live on, live on for thine art, for friendship's sake!"

Live on! . . . to live means, for me, to suffer! . . . Death means repose. How shall the doubts that arose in the mind of a Hamlet, and which of late proved powerless against my despair, hold out against the lassitude and loathsomeness of life? — I seek not to know "what dreams may come in that sleep of death when we have shuffled off this mortal coil", nor would I puzzle over the map of "the undiscovered country from whose bourn no traveller returns". . . . Hamlet! . . . Poem profound and dread! What agony hast thou caused me! Oh, it is but too true, — Shakespeare has wrought a change in me, has revolutionized my inmost being to its deepest depths. Moore, with his dolorous melodies has completed thy work, thou creator of Hamlet. Like the wind, which, sighing o'er the ruins of a temple wrecked by volcanic eruption, covers them with sand, thus gradually effacing every trace of their remains. And yet I ever return to that work, fascinated, spell-bound by that mighty genius. How grand, how glorious the scene in which that Royal ghost reveals to youthful Hamlet the terrible crime which robbed the son of his father. It has always seemed to me that this scene should form the subject of a musical composition of a grand sombre character. And now the majestic power of that scene comes o'er me once more, filling me with emotion stronger than ever before. The genius of music is awakened in me anew . . . yet I feel it. . . . I must be up and doing. . . . I hear music around me. . . .

What can that singular faculty be which thus substitutes reality through the imagination? — . . . What ideal orchestra is that playing within me? . . .

(Meditating) A sombre instrumentation . . . broad, sinistre harmonies . . . a plaintive melody . . . a chorus in unissons and octaves . . . like one great voice uttering a threatening lament through the solemn, mysterious stillness of night.

(He appears to be listening to the opening bars of the following piece. Then he takes a book off the table, opens it, and lies down on a couch, where he remains during the whole chorus of the 'Shades', reading, and at times meditating.)

II.

Chœur d'ombres.

Geister-Chor.

Chorus of the Shades.

L'orchestre doit commencer au moment où Lelio prononce ces mots: «Oui, je l'entends!»
 Das Orchester beginnt bei den Worten Lelio: „Ja, ich fühle es!“
 The orchestra begins at Lelio's words: "Yes, I feel it!"

Largo misterioso. (♩ = 132.)

2 Flauti.

2 Oboi.

2 Clarinetti in B (Sib).

Corni I e II in F (Fa).

Corno III in E (Mi).

Corno IV in C (Ut).

2 Fagotti.

2 Trombe in Es (Mi b).

I e II.

3 Tromboni.

III.

Timpani in E (Mi). Ges (Sol b).

Gran Tamburo.

Tamtam.

Largo misterioso. (♩ = 132.)

Soprani ed Alti.

Tenori.

Bassi.

Violino I.

Violino II.

Viola.

Violoncelli.

Contrabasso.

CORO.

Largo misterioso. (♩ = 132.)

This page of a musical score contains several systems of staves. The top system includes vocal staves with notes and rests, and piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent bass line with a steady eighth-note pattern. Dynamic markings such as *pp* and *mf* are present. The score is written in a key signature of three flats and a common time signature.

2

Musical score for strings and woodwinds. The score consists of ten staves. The first two staves are for woodwinds (flute and oboe), and the remaining eight are for strings. The music is in a minor key and features a complex rhythmic pattern with many slurs and ties. Dynamics include *pp* and *mf*.

Vocal score for three voices (Soprano, Alto, and Bass). The lyrics are in French, German, and English. The music is in a minor key and features a simple melodic line with lyrics. Dynamics include *sotto voce* and *pp*.

sotto voce pp
 Froid de la mort, nuit de la
 Grau - en des Tods, Nacht oh - ne
 Hor - rors of death, night ne - ver -

Musical score for Violin I and II (divisi) and Cello/Double Bass. The Violin I and II parts are in a minor key and feature a complex rhythmic pattern with many slurs and ties. Dynamics include *p* and *pp*. The Cello/Double Bass part is in a minor key and features a simple melodic line with lyrics.

2

The first system of the musical score consists of ten staves. The top two staves are vocal staves in treble clef, with a soprano staff and an alto staff. The next two staves are piano accompaniment staves in treble clef. The bottom four staves are piano accompaniment staves in bass clef. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The first measure of the vocal staves contains a whole note chord. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The system is divided into three measures by vertical bar lines.

The second system of the musical score continues the vocal and piano parts. It includes three lines of lyrics in French, German, and English. The French lyrics are: "tom - - be, Bruit é - ter - nel des pas - - du temps,". The German lyrics are: "Ster - - ne, wan - deln - de Zeit auf ew' - - ger Bahn,". The English lyrics are: "end - - ing; Ru - mour e - ter - nal of time roll - ing on;". The musical notation continues with the same vocal and piano parts as the first system. The piano accompaniment features a complex texture with many beamed notes and slurs. The system is divided into three measures by vertical bar lines.

The first system of the score consists of ten staves of piano accompaniment. The top three staves are in treble clef, and the bottom seven staves are in bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat). Dynamics include *sf* (sforzando) and *p* (piano). The notation includes chords, single notes, and rests.

Noir cha - os où l'es - poir - suc.com - be, Noir cha - os où l'es - poir - suc.com - be, Quand
 Cha - os, dem je - de Hoff - nung fer - ne, Cha - os, dem je - de Hoff - nung fer - ne: Wann
 Cha - os, o'er Hope thy dark - ness ex - tend - ing, Cha - os, o'er Hope thy dark - ness ex - tend - ing, Oh

The second system of the score consists of ten staves of piano accompaniment. The top three staves are in treble clef, and the bottom seven staves are in bass clef. The music is written in a key signature of three flats. Dynamics include *sf* (sforzando). The notation includes chords, single notes, and rests.

Musical score for the first system, featuring piano and violin parts. The piano part includes a grand staff with treble and bass clefs. The violin part is in the upper register. Dynamic markings include *f* (forte), *p* (piano), and *pp* (pianissimo). The score is divided into three measures, with a section marker '3' in a box at the top right.

donc, quand donc fi - ni - rez vous? Vi.
 en - det, wann en - det dein Reich? Sagt
 say, will thy power ne'er be o'er - come? Ye

Musical score for the vocal line, including lyrics in French, German, and English. The lyrics are: "donc, quand donc fi - ni - rez vous? Vi. en - det, wann en - det dein Reich? Sagt say, will thy power ne'er be o'er - come? Ye". The score includes dynamic markings *f* and *p*.

Musical score for the second system, featuring piano and violin parts. The piano part includes a grand staff with treble and bass clefs. The violin part is in the upper register. Dynamic markings include *f* (forte), *p* (piano), and *pp* (pianissimo). The score is divided into three measures, with a section marker '3' in a box at the bottom right.

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

Muta in Es (Mi b).

ff *pp* *cresc. poco a poco*

mf *cresc.*

vants! Vi - vants! tou - jours, tou - jours la mort vo - ra - ce

an! Ihr Le - - ben - den, die stets der Tod be - driü - et,

liv - - ing, ye liv - - ing! greed - y Death, up - on you wait - ing,

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

Musical score for the first system. It includes vocal lines and piano accompaniment. The piano part features a prominent bass line with a *cresc. molto* marking. Dynamic markings include *p*, *cresc. poco a poco*, *poco f*, and *sf*. A first ending bracket labeled "I." is present in the vocal line.

Musical score for the second system, featuring vocal lines with lyrics and piano accompaniment. The lyrics are:

Fait de vous un nouveau festin, Sans que sur la terre on se lasse De don-
 der wie ein Schnitter euch nie der mäht, sagt, wann es die Erde endlich reuet, dass des
 Mows you down with his sickle keen, Yet Earth yields harvests unabating, Seeks not

The piano accompaniment continues with dynamic markings such as *cresc. poco*, *p*, *sf*, and *p*.

Musical score for the third system, primarily piano accompaniment. It includes a *unis.* (unison) marking. The piano part features a complex texture with various dynamic markings including *sf* and *p*.

4

ff

Musical score for the first system, featuring piano and strings. The piano part includes dynamic markings such as *p*, *sf*, *f*, and *pp*. The strings play a rhythmic accompaniment with various articulations.

ner pâ - ture à sa faim, Sans qu'on se las - - - se De don - ner pâ - ture à sa
 To - des Ern - te sie sâet, dass sie des To - - - des, des To - - des Ern - - te
 Death from rav - age to wean, Yet Earth yields har - - - vests, Seeks not Death from rav - age to

Musical score for the second system, including vocal lines and piano accompaniment. The piano part features *arco* and *pizz.* markings. Dynamic markings include *sf*, *f*, *pp*, and *ppp*.

4

pp a 2. pp ff a 2. ff pp

Muta in F (Fa) C (Ut).

faim. Quand donc, nuit de la
 saët. Sagt an! Grau - - - en - - - des
 wean. Oh say! Hor - - - rors of

arco p pizz. ff arco pizz. pp pizz. pp pizz. pp pizz. pp pizz. pp pizz. pp pizz. pp

Musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line includes dynamic markings such as *p* and *pp*. The piano accompaniment includes a *dim.* marking and a *pp* marking.

Musical score for the second system, continuing the vocal and piano parts. The lyrics are:

tom - - - be, Bruit é - ter - nel des pas - du
 To - - - des, wan - - deln.de Zeit auf ew' - - - ger
 Death, Ru - - mour of Time e - - - ver roll - ing

The piano accompaniment continues with complex rhythmic patterns and chordal textures.

The first system of the musical score consists of ten staves. The top three staves are vocal parts: the first staff is the vocal line with a treble clef and a key signature of three flats; the second staff is a vocal line with a soprano clef and a key signature of three flats; the third staff is a vocal line with an alto clef and a key signature of three flats. The bottom seven staves are piano accompaniment: the fourth staff is a grand staff (treble and bass clefs) with a key signature of three flats; the fifth staff is a grand staff with a key signature of three flats; the sixth staff is a grand staff with a key signature of three flats; the seventh staff is a grand staff with a key signature of three flats; the eighth staff is a grand staff with a key signature of three flats; the ninth staff is a grand staff with a key signature of three flats; the tenth staff is a grand staff with a key signature of three flats. The piano accompaniment includes various rhythmic patterns and melodic lines.

temps, Noir cha - os où l'espoir suc - com - be, Quand
Bahn, ew' - ge Nacht oh - ne Hoff - nungs - ster - ne, sagt
on, Night, thy dark - - - ness o'er Hope ex - tend - ing, Say,

The second system of the musical score consists of ten staves. The top three staves are vocal parts: the first staff is the vocal line with a treble clef and a key signature of three flats; the second staff is a vocal line with a soprano clef and a key signature of three flats; the third staff is a vocal line with an alto clef and a key signature of three flats. The bottom seven staves are piano accompaniment: the fourth staff is a grand staff (treble and bass clefs) with a key signature of three flats; the fifth staff is a grand staff with a key signature of three flats; the sixth staff is a grand staff with a key signature of three flats; the seventh staff is a grand staff with a key signature of three flats; the eighth staff is a grand staff with a key signature of three flats; the ninth staff is a grand staff with a key signature of three flats; the tenth staff is a grand staff with a key signature of three flats. The piano accompaniment includes various rhythmic patterns and melodic lines.

5

f *mf* *ff* *p*

f *mf* *ff* *p*

donc, quand donc fi - ni - rez - vous, - Quand donc, quand donc fi - ni - rez-vous?

an, wann en - det dein Reich? Sagt an, wann en - det dein Reich?

will thy power ne'er be o'er - come, - Oh will thy power ne'er be o'er come.

f *mf* *ff* *p*

5

The first system of the musical score consists of seven staves. The top two staves are for the first and second violins, both in treble clef with a key signature of two flats. The third staff is for the first violin, also in treble clef, with a key signature of two flats and a dynamic marking of *pp*. The fourth staff is for the second violin, in treble clef with a key signature of two flats. The fifth staff is for the first viola, in alto clef with a key signature of two flats. The sixth staff is for the second viola, in alto clef with a key signature of two flats. The seventh staff is for the first and second cellos and double basses, in bass clef with a key signature of two flats. The first two staves are mostly empty. The third staff has a dynamic marking of *pp* and the instruction "I. con sord." above it. It contains a melodic line starting in the second measure with a half note, followed by a dotted half note, and then a half note. The fourth staff is empty. The fifth and sixth staves are empty. The seventh staff contains a rhythmic accompaniment of eighth notes, starting with a dynamic marking of *pp* and *ppp* in the second measure, and ending with a dynamic marking of *pp* in the fifth measure.

A system of three empty musical staves, consisting of two treble clef staves and one bass clef staff, all with a key signature of two flats.

The second system of the musical score consists of seven staves. The top two staves are for the first and second violins, both in treble clef with a key signature of two flats. The third staff is for the first violin, also in treble clef, with a key signature of two flats and a dynamic marking of *pp*. The fourth staff is for the second violin, in treble clef with a key signature of two flats. The fifth staff is for the first viola, in alto clef with a key signature of two flats. The sixth staff is for the second viola, in alto clef with a key signature of two flats. The seventh staff is for the first and second cellos and double basses, in bass clef with a key signature of two flats. The first two staves contain a melodic line with a dynamic marking of *pp* and accents (>>>>) above the notes. The third staff has a dynamic marking of *pp* and a *pizz.* marking below it. The fourth staff has a dynamic marking of *pp* and a *pizz.* marking below it. The fifth and sixth staves have a dynamic marking of *pp* and a *pizz.* marking below them. The seventh staff has a dynamic marking of *pp* and a *pizz.* marking below it. The first two staves contain a melodic line with a dynamic marking of *pp* and accents (>>>>) above the notes. The third staff has a dynamic marking of *pp* and a *pizz.* marking below it. The fourth staff has a dynamic marking of *pp* and a *pizz.* marking below it. The fifth and sixth staves have a dynamic marking of *pp* and a *pizz.* marking below them. The seventh staff has a dynamic marking of *pp* and a *pizz.* marking below it. The first two staves contain a melodic line with a dynamic marking of *pp* and accents (>>>>) above the notes. The third staff has a dynamic marking of *pp* and a *pizz.* marking below it. The fourth staff has a dynamic marking of *pp* and a *pizz.* marking below it. The fifth and sixth staves have a dynamic marking of *pp* and a *pizz.* marking below them. The seventh staff has a dynamic marking of *pp* and a *pizz.* marking below it.

Lelio. (Assis sur un lit de repos, tenant un livre à la main.)

O Shakespeare! Shakespeare! toi dont les premières années passèrent inaperçues, dont l'histoire est presque aussi incertaine que celle d'Ossian et d'Homère, quelles traces éblouissantes a laissées ton génie! Et pourtant que tu es peu compris! De grands peuples t'adorent, il est vrai; mais tant d'autres te blasphèment! Sans te connaître, sur la foi d'écrivains sans âme, qui ont pillé tes trésors en te dénigrant, on osait naguère encore dans la moitié de l'Europe t'accuser de barbarie! . . . Mais les plus cruels ennemis du génie ne sont pas ceux auxquels la nature a refusé le sentiment du vrai et du beau. Pour ceux-là même, avec le temps, la lumière se fait quelquefois. Non, ce sont ces tristes habitants du temple de la routine, prêtres fanatiques, qui sacrifieraient à leur stupide déesse les plus sublimes idées neuves, s'il leur était donné d'en avoir jamais; ces jeunes théoriciens de quatre-vingts ans, vivant au milieu d'un océan de préjugés et persuadés que le monde finit avec les rivages de leur île; ces vieux libertins de tout âge qui ordonnent à la musique de les caresser, de les divertir, n'admettant point que la chaste muse puisse avoir une plus noble mission; et surtout ces profanateurs qui osent porter la main sur les ouvrages originaux, leur font subir d'horribles mutilations qu'ils appellent *corrections et perfectionnements*, pour lesquels, disent-ils, il faut *beaucoup de goût*. Malédiction sur eux! ils font à l'art un ridicule outrage! Tels sont ces vulgaires oiseaux qui peuplent nos jardins publics, se perchent avec arrogance sur les plus belles statues, et, quand ils ont sali le front de Jupiter, le bras d'Hercule ou le sein de Vénus, se pavanent fiers et satisfaits comme s'ils venaient de pondre un œuf d'or. (Il se lève, et frappe la table avec son livre en l'y déposant.) Oh! une pareille société, pour un artiste, est pire que l'enfer! (Avec une exaltation sombre et toujours croissante.) J'ai envie d'aller dans le Royaume de Naples ou dans la Calabre demander du service à quelque chef de bravi, dussé-je n'être que simple brigand. J'y ai souvent songé. . . . Oui! de poétiques superstitions, une madone protectrice, de riches dépouilles amoncées dans les cavernes, des femmes échevelées, palpitantes d'effroi, un concert de cris d'horreur accompagné d'un orchestre de carabines, sabres et poignards, du sang et du lacryma-christi, un lit de lave bercé par les tremblements de terre, allons donc, voilà la vie! . . .

(Il sort un instant et revient, tenant à la main un chapeau de brigand romain, avec la cartouchière, la carabine, le sabre et les pistolets. Pendant l'exécution de la Chanson de Brigands sa pantomime exprime la part qu'il prend en imagination à la scène qu'il croit entendre.)

Lelio. (Auf dem Ruhebette sitzend, ein Buch in der Hand.)

O Shakespeare! Shakespeare! Du, dessen erstes Wirken kaum beachtet ward, dessen Leben fast so unbekannt und sagenhaft geblieben, wie das des Ossian, des Homer, – *welch' blendende Spuren hinterliess dein Geist! Und doch – wie selten wirst du verstanden! Grosse Nationen verehren dich – es ist wahr – aber andere schmähnen deine Werke, ohne sie zu kennen, und indem man einigen seelenlosen Schriftstellern nachbetete, die dich in den Staub zogen, um dich zu plündern, wagte man noch vor Kurzem in halb Europa, dich einen Barbaren zu nennen! . . . Und doch sind nicht Diejenigen die grimmigsten Feinde des Genius, denen die Natur Sinn für das Schöne und Wahre versagte, denn selbst in ihnen tagt wohl früher oder später einmal das Licht – nein, es sind die traurigen Bewohner des Tempels des Schlendrians, fanatische Priester, welche ihrer läppischen Gottheit die erhabensten neuen Ideen opfern würden, wenn ihnen überhaupt dergleichen zu finden gegeben wäre. Diese jungen achtzigjährigen Theoretiker, welche in der Mitte eines Meeres von Vorurtheilen leben, und die glauben, dass die Welt an den Ufern der Inseln, die sie bewohnen, zu Ende gehe; diese alten Wüstlinge jedes Alters, die der Musik gebieten, ihnen zu schmeicheln, sie zu zerstreuen, und die nicht zugeben, dass die keusche Muse eine edlere Mission haben könne; und vor allen die, welche entweihend die Hand an Meisterwerke zu legen wagen, und dann ihre schändlichen Verstümmelungen Verbesserungen nennen, Vervollkommnungen, zu welchen, wie sie sagen, viel Geschmack nöthig ist. Fluch über sie! Sie machen ein erbärmliches Possenspiel aus der Kunst. Sie sind wie die kreischenden Spatzen in unseren Gärten und Höfen, die sich mit angeborener Frechheit auf die schönsten Statuen setzen, und, wenn sie die Stirn eines Jupiters, den Arm eines Hercules, den Busen einer Venus beschmutzt haben, stolz ihre Federn aufblähen und triumphierend umherschauen, als hätten sie ein goldenes Ei gelegt. (Er springt auf und klappt ungestüm das Buch auf den Tisch.) Fort, fort, Künstler, aus einer Gesellschaft, die schlimmer ist, als die Hölle (in düsterer und immer wachsender Exaltation) fort – nach Neapel – in die Abbruzzen zu irgend einem Bandiden-Hauptmann – und sollte ich als gemeiner Bravo eintreten. – Ich habe mich oft dorthin geträumt. – Ja! Poetische Träumereien – eine Madonna zur Schutzpatronin, reiche Beute in Höhlen angehäuft – Frauen mit aufgelöstem Haar, zitternd vor Schrecken – ein Chor von Angstrufen, ein Orchester von Carabinern, Säbeln und Dolchen – Blut und Lacrymā Christi, auf einem Lavabette von Erdbeben gewiegt – Fort, fort! – Das ist Leben! – – –*

(Von einem nahestehenden Tische rafft er Pistolengürt, Carabiner und Säbel zusammen und scheint sich zur Ausführung seines Vorhabens rüsten zu wollen. Während dem Räuberlied verrieth sein mimisches Spiel den Antheil seiner Einbildung an der Scene, welche er zu hören glaubt.)

Lelio. (Seated on the couch, with a book in his hand.)

Oh Shakespeare! Shakespeare! thou whose first years of work were scarce noticed at the time; whose history is well nigh as unknown, as mysterious as that of Ossian, – of Homer. What golden footsteps hath thy genius left behind! And yet how rarely art thou understood! – Great nations worship and adore thee, – it is true! very true! Yet others discard, blaspheme thy works. Without knowing thee, half Europe, – not long ago, echoing the sentiments of a few soulless writers, who, while they pillaged thy works, sought to tread thee into the dust, – dared to call thee a barbarian! . . . And yet not those, to whom Nature hath denied the sense or love of the beautiful and of truth, are the most cruel enemies of genius, for even they awaken some day and become enlightened. Nay, it is the inhabitants of the temple of jogg-trotting, easy-going Tradition, fanatic priests, who would sacrifice to their idiotic divinity all the most sublime ideas of our time, if they had ever been endowed with any. Those young theorists of eighty, who wallow in a sea of prejudice, and believe that the world ceases with the shores of their islands; those old libertins of all ages, who expect music to charm, flatter, divert and carress them; denying the chaste muse all possibility of aspiring to a higher, a nobler mission. But still worse are those who dare to lay their desecrating hands of corruption upon our master-pieces, and to call their horrible mutilations by the name of improvements, for which, as they say, good taste is required. . . . Curse upon them! – They degrade Art to a miserable farce; they commit an outrage upon her. They are like chirping sparrows, vulgar birds, in our gardens and backyards, who with their accustomed arrogance, perch themselves upon the most divine statues, and after having dirtied the forehead of a Jupiter, the arm of a Hercules, the breast of a Juno, – blow themselves out with conceit, and look around them with a triumphant and satisfied air, as though they had laid a golden egg. (Lelio jumps up and dashes the book upon the table.) Away, away, hence, oh artist; get thee away from a society worse than hell itself, (in sombre and ever increasing exaltation) away to the mountains of Italy, to some banditti-chief, even though thou do humblest service there. – I dreamt I was there. . . . Ah, yes! Poetic dreams and superstitions, a Madonna my favourite Saint, and patroness, rich spoil, – heaped up in caves, – women with dishevelled hair, trembling with fear, a chorus of cries of horror, an orchestra of carbines, swords, sabres and daggers, blood and lacryma-christi; resting on a bed of lava, rocked to sleep by an earth-quake. Yes, yes, that's a life worth living. Hence then, away!

(From a table close at hand he snatches up a brace of pistols, a belt, a carbine and a sabre, and appears to be preparing to carry out his intention. While the banditti-song is being sung, his gesticulations betray the part which he imagines he is playing in the scene he pictures to himself.)

III.

Chanson de Brigands.
Räuberlied. Brigands' Song.

Allegro marcato con impeto. (♩. = 100.)

Flauto piccolo. *ff*

Flauto. *ff*

2 Clarinetti in C (U). *ff*

I e II in C (U).
4 Corni. *ff*
III e IV in E (M).

2 Fagotti. *ff* a 2.

2 Cornetti in B (Si b).
(Cornets à Pistons.) *ff*

2 Trombe in E (Mi).

I e II.
3 Tromboni. III.

Timpani I
in F (Fa) H (Si).

Timpani II
in As (La b) C (Ut).

Allegro marcato con impeto. (♩. = 100.)

Le Capitaine.
Der Hauptmann.
The captain.

Tenori.

Bassi.

CORO

Violino I. *ff*

Violino II. *ff*

Viola. *ff*

Violoncello e
Contrabasso. *ff*

Allegro marcato con impeto. (♩. = 100.)

Fl. picc.

Fl. *sf*

Clar. *sf* a 2.

Cor. I. II. *sf* a 2.

Fag. *sf* a 2.

Ctti. *sf* a 2.

Timp. II. *sf*

Fl. picc. Fl. Clar. Cor. Fag. Ctti. Tr.

Fl. picc. Fl. Clar. Cor. Fag. Ctti. Tr.

sf *sf* *sf* *sf* *sf* *sf* *sf*

a 2. *a 2.*

Fl. picc. Fl. Clar. Cor. I. II. Fag. Ctti.

Fl. picc. Fl. Clar. Cor. I. II. Fag. Ctti.

a 2. *a 2.*

6

Fl. picc.

Fl. *cresc. molto* - *ff ff ff ff*

Clar. *cresc. molto* - *ff ff ff ff*

Cor. *cresc. molto* - *ff ff ff*

Fag. *a 2.* *(f) ff ff ff*

Otti. *cresc. molto* - *ff ff ff ff* *a 2.*

Tr. *cresc. molto* - *ff ff ff* *a 2.*

Tromb. *ff ff ff ff*

Timp. *ff*

ff

cresc. molto - *ff ff ff ff*

cresc. molto - *ff ff ff ff*

cresc. molto - *ff ff ff ff*

cresc. molto - *ff ff ff ff*

ff ff ff ff

6

senza accelerando

Musical score for the first system, featuring multiple staves with various musical notations including dynamics like *mf* and *f*, and a section marked II.

senza accelerando

Musical notation for the vocal line of the second system.

J'au-rais cent ans à vivre en - co-re, Cent ans et plus, riche et con - tent,
 Und lebt' ich hun-dert Jahr' auf Er-den, und wär ich reich, in Glückes Schooss,
 Were hund-red years of life be - fore me, With sweet Dame For - tune for my wife,

Musical notation for the piano accompaniment of the second system, including lyrics "La la le ra".

Musical notation for the piano accompaniment of the third system.

senza accelerando

ff mf cresc. f ff I. ff II. ff

J'ai - me - rais mieux ê - tre bri - gand Que pape ou roi que l'on a - do - re.
 ich wähl - te eh'r des Räu - bers Loos, als Papst o - der Kai - ser zu wer - den.
 I'd rath - er choose a brig - and's life, Than be the pope, and all a - dore me.

la.
la.
la.

Vello. mf cresc. f p poco f f

Franchis. sons rochers et tor - rents! _____
 Hal - lo - ho! zum Wal - de hin - ein! _____
 Then a - way to the green woods, all! _____

Ce jour est un jour de lar -
 Heut soll der Wein im Gla - se
 We'll drink to - day 'neath love's car -

Franchis. sons rochers et tor - rents!
 Hal - lo - ho! zum Wal - de hin - ein!
 Then a - way to the green woods, all!

Franchis. sons rochers et tor - rents! _____
 Hal - lo - ho! zum Wal - de hin - ein! _____
 Then a - way to the green woods, all! _____

Ce jour est un jour de lar -
 Heut soll der Wein im Gla - se
 We'll drink to - day 'neath love's car -

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are for piano accompaniment. The music includes various note values, rests, and dynamic markings such as *sf* (sforzando). The system concludes with a double bar line and repeat signs.

ges_ses. Nous al_lons boire à nos maîtres_ses Dans le crâ_ne de leurs a_mants.____
 blin_ken, dein Wohl, o Schön_ste, will ich trin_ken aus dem Schä_del des Lieb_sten dein.____
 ress_es, When each a maid to his bos_om press_es, Her lov_er's skull our drink_ing_bowl.____

The second system continues the musical score with two staves. The top staff is a treble clef and the bottom is a bass clef. It contains vocal lines and piano accompaniment, ending with a double bar line and repeat signs.

The third system of the musical score consists of four staves. The top two are treble clefs and the bottom two are bass clefs. The piano accompaniment features dynamic markings such as *p* (piano), *sf* (sforzando), and *f* (forte). The system ends with a double bar line and repeat signs.

7

Al-lons, ces bel-les é-plo-ré-es Demandent des con-so-la-
 Die Dir-nen wei-nen zum Er-bar-men; er-se-tzet schnell ih-ren Ver-
 And when their burn-ing tears are flow-ing; We com-fort them, con-sol-e their

7

Musical score for the first system, featuring multiple staves with various musical notations including dynamics like *f*, *mf*, and *a 2.* marking.

A single bass staff line with a flat key signature.

teurs; _____
 lust. _____
 woe, _____

En pleurs d'a-mour changeons ces pleurs, Formons de jo-yeux hy-mé-né-
 Des Kum-mers Thrä-ne fliesse der Lust, wenn wir die Ver-lass-nen um-ar-
 And change their tears of grief that flow, In-to smiles of joy with love glow-

Musical score for the second system, including vocal lines with lyrics and piano accompaniment.

Musical score for the third system, featuring piano accompaniment with dynamics like *sf*, *p*, and *mf*.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are divided into two groups of three, labeled 'I.' and 'II.'. The music is highly rhythmic, featuring many sixteenth and thirty-second notes. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). There are also some *f* (forte) markings. The system concludes with a measure marked with a circled '8'.

es!
men!
ing!

A la mon_tagne, au vieux cou_vent
Fort auf den Berg zum Klö_ster_lein,
First to con_fes_sion, comrades, all!

Cha_cun doit
dass beich_tend
Relieve the

The vocal line is written in a single staff with a treble clef. The lyrics are in three languages: French, German, and English. The music is simple, consisting of quarter and eighth notes.

The second system of the musical score continues the instrumental accompaniment from the first system. It consists of ten staves. The music is highly rhythmic and complex. Dynamic markings include *ff*, *mf*, and *p* (piano). The system concludes with a measure marked with a circled '8'.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are also treble clefs. The music begins with a series of chords and then moves into a melodic line. Dynamics include *a 2.* and *(sf)*.

al - ler à con - fes - se A - vant de boire à sa mai - tres - se Dans le crâ - ne de
 auf - das Knie wir sin - ken, eh' Schönste wir dein Wohl - sein trin - ken aus dem Schädel des
 heart with sin o'er - lad - en, E'en e'er we pledge thy health, fair maid - en, Thy lov - er's skull our

The second system continues the musical notation from the first system, with the lyrics written below the notes. The lyrics are in French, German, and English. The music includes various note values and rests.

The third system of the musical score consists of five staves. The top two are treble clefs, and the bottom three are bass clefs. The music features a prominent bass line with a melodic pattern. Dynamics include *mf* and *(sf)*.

poco più lento

f *col canto*
f *a 2.* *p*
 I. *f* *p*
 III. *f*
f *a 2.* II. *p* I. *p*

poco più lento

a piacere

brave et beau dé_fen_seur.
 Schützer fiel und er_blich.
 lov_er fell 'neath this sword:

«Le Prince est mort, per_cez mon cœur! Au tombeau lais_ssez-moi le sui_ -
 „Der Prinz ist todt, durchbohrt auch mich, dem Theuren mich wie_der zu ge -
 “The prince is dead! My life is marred. Kill me!” she cried, her bosom bar -

f

Eclats de rire.
 Lachen.
 Loud laughing.

Ah! ah! ah! ah! ah!
 Ha ha ha ha ha ha!
 Ha ha ha ha ha ha!

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

poco più lento

Tempo I.

Musical score for the first section, featuring piano and bass staves. Dynamics include *p*, *ff*, and *f*. The score includes first and second endings (I. and II.) and various musical notations such as slurs and ties.

Tempo I.

Musical score for the second section, primarily in bass clef. It begins with a dynamic marking of *f*.

vrel»
 ben“
 ing”.

Nous l'empor_tons au roc ar - dent.
 Ich füh_re sie zur Höh_le ein.
 In - to this cave the maid I led,

Au roc ar -
 Zur Höh_le
 In - to the

Musical score for the vocal line, including lyrics and dynamic markings like *f*.

Musical score for the piano accompaniment, featuring *arco* and *mf* markings.

Tempo I.

The first system of the piano accompaniment consists of nine staves. The top two staves are in treble clef, and the bottom five are in bass clef. The music is characterized by dense, rhythmic textures, including sixteenth-note runs and chords. Dynamic markings include *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). There are also markings for *a 2.* (second ending) and *a 2.* (second ending) in various parts of the score.

crâ_ne de son a_mant.
 Schädel des Liebsten fein.
 skull of her lov_er dead.

Fi_dè_les et tendres co-
 Ihr treu_en, sar_ten Tau_ben-
 Ye weep-ing hearts so true and

Fi_dè_les et tendres co-
 Ihr treu_en, sar_ten Tau_ben-
 Ye weep-ing hearts so true and

The second system of the piano accompaniment continues the musical themes from the first system. It features similar dense textures and dynamic markings, including *f*, *ff*, and *mf*. The notation includes various rhythmic values and articulation marks.

IV.

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

lombes, Vos che - va - liers sont morts. Eh bien! — Mou - rir pour vous fut leur des - tin. D'un
 her - zen, sind eu - re Rit - ter todt, - wohl - an! — Sie ha - ben Rit - ter - pflicht ge - than. Ihr
 ten - der, Your loves are dead and gone, 'tis true! — It was their lot to die for you. For -

lombes, Vos che - va - liers sont morts. Eh bien! — Mou - rir pour vous fut leur des - tin. D'un
 her - zen, sind eu - re Rit - ter todt, - wohl - an! — Sie ha - ben Rit - ter - pflicht ge - than. Ihr
 ten - der, Your loves are dead and gone, 'tis true! — It was their lot to die for you. For -

mf *div.* *mf* *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (*f*, *ff*), articulation (accents), and phrasing slurs. The score includes a piano introduction and a vocal line.

pied lé_ger fou - lez leurs tom - bes! Pour vous plus de tris_tes mo - ments!_

a - ber entschlagt euch der Schmer - zen, *lasst Wei_nen und Klagen nun sein!_*

get! your love to us sur_rend - er! Come, dry your tears o_bey love's call!_

Musical score for the second system, including the vocal line and piano accompaniment.

Musical score for the third system, continuing the piano accompaniment with various musical notations.

The first system of the score consists of ten staves of piano accompaniment. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The first two staves are treble clef, and the remaining eight are bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *sf* (sforzando). A first ending bracket labeled 'a. 2.' is present in the fourth staff.

ble Dans le crâ_ne de vos a_mants. Tra la la la la la la la
 men aus dem Schä_del des Lieb_sten ein. Tra la la la la la la la
 es, Your lov_er's skull your drinking-bowl. Tra la la la la la la la

ble Dans le crâ_ne de vos a_mants. Tra la la la la la la la
 men aus dem Schä_del des Lieb_sten ein. Tra la la la la la la la
 es, Your lov_er's skull your drinking-bowl. Tra la la la la la la la

The vocal line consists of two systems of music with lyrics. The first system has three lines of lyrics in French, German, and English. The second system has three lines of lyrics in French, German, and English. The music is written in a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are: "ble Dans le crâ_ne de vos a_mants. Tra la la la la la la la", "men aus dem Schä_del des Lieb_sten ein. Tra la la la la la la la", and "es, Your lov_er's skull your drinking-bowl. Tra la la la la la la la".

The second system of the score consists of ten staves of piano accompaniment, continuing the musical themes from the first system. It features similar rhythmic patterns and dynamic markings, including *ff* and *sf*.

The first system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The remaining eight staves are instrumental accompaniment. The music is in a minor key and features a complex, rhythmic accompaniment with frequent sixteenth-note patterns. Dynamic markings include *sf* (sforzando) and *a 2.* (second ending). The system concludes with a *ff* (fortissimo) marking.

ff

The second system contains two vocal staves with lyrics. The lyrics are:
 la la la tra la la la la la la la la la la la le ra la tra
 la la la tra la la la la la la la la la la la le ra la tra
 la la la tra la la la la la la la la la la la le ra la tra
 The lyrics are repeated in three lines. The music is in a minor key and features a complex, rhythmic accompaniment with frequent sixteenth-note patterns. Dynamic markings include *sf* (sforzando).

The third system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The remaining eight staves are instrumental accompaniment. The music is in a minor key and features a complex, rhythmic accompaniment with frequent sixteenth-note patterns. Dynamic markings include *sf* (sforzando).

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are piano accompaniment. The score includes dynamic markings such as *sf* (sforzando) and *a 2.* (second ending). The music is in a minor key, indicated by the key signature with one flat.

la la la la _____ la la la la la tra la la la la la la la la la la
 la la la la _____ la la la la la tra la la la la la la la la la la
 la la la la _____ la la la la la tra la la la la la la la la la la

The vocal line is written in a bass clef and includes the lyrics "la la la la" repeated across the system. The melody is simple and rhythmic, following the accompaniment.

The second system of the musical score continues the piano accompaniment from the first system. It features the same ten-staff structure with treble and bass clefs. The music maintains the same key signature and dynamic intensity, with *sf* markings throughout.

The first system of the score consists of ten staves of piano accompaniment. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a variety of rhythmic textures, including sixteenth-note runs, eighth-note patterns, and chords. Dynamic markings such as *sf* (sforzando) and *(sf)* are used throughout to indicate changes in volume. A first ending bracket labeled 'a 2.' spans the fourth and fifth measures of the system.

ff

The first system of vocal staves includes lyrics for two voices. The lyrics are: "la la la la la le ra la. Quit tons la cam pa - - -", "la la la la la le ra la. Nun rüu met die Fel - - -", and "la la la la la le ra la. Leave brooklet and fount - - -". The musical notation includes notes, rests, and dynamic markings such as *sf* and *(sf)*. A first ending bracket labeled 'a 2.' is present at the end of the system.

The second system of the score continues the piano accompaniment with ten staves. It maintains the complex rhythmic patterns and dynamic markings established in the first system, including *sf* and *(sf)* markings. The music concludes with a final chord and a *sf* dynamic marking.

musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and dynamic markings.

muta in F (Fa)

a. 2.

a. 2.

- - - gnel
 - - - der!
 - - - ain.

Le vieil er -
 Zum E - re -
 The a - ged

piano accompaniment for the second system, featuring dense rhythmic patterns in both hands.

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings. Key markings include *cresc. molto*, *a 2.*, *f*, and *in F (Fa)*. The woodwinds (flutes, oboes, and bassoons) have parts with many notes and rests. The strings (violins, violas, cellos, and double basses) have parts with notes and rests. There are also some woodwind parts that are mostly rests.

mi - te nous at - tend. Au couvent!
 mit am Klo - ster dort ei - let fort!
 herm - it waits to - day, We'll not stay!

mi - te nous at - tend. Au couvent!
 mit am Klo - ster dort ei - let fort!
 herm - it waits to - day, We'll not stay!

Ca - pi -
 Füh'r'uns
 Cap - tain,

ff

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings. Key markings include *cresc. molto*. The woodwinds (flutes, oboes, and bassoons) have parts with many notes and rests. The strings (violins, violas, cellos, and double basses) have parts with notes and rests. There are also some woodwind parts that are mostly rests.

Lelio.

(Long silence.— Sa furieuse exaltation semble se dissiper. Il quitte ses armes. L'attendrissement le gagne peu à peu. Il pleure à sanglots. Puis son émotion s'adoucit. Il rêve quelque temps, soupire, et enfin, essuyant ses larmes, il dit avec plus de calme:)

Comme mon esprit flotte incertain!... De ce monde frénétique il passe maintenant aux rêves les plus enivrants. La douce espérance rayonnant sur mon front flétri, le force de se tourner encore vers les cieux... Je me vois dans l'avenir, couronné par l'amour; la porte de l'enfer, repoussée par une main chérie, se referme; je respire plus librement; mon cœur, frémissant encore d'une angoisse mortelle, se dilate de bonheur; un ciel bleu se pare d'étoiles au-dessus de ma tête; une brise harmonieuse m'apporte de lointains accords, qui me semblent un écho de la voix adorée; des larmes de tendresse viennent enfin rafraîchir mes paupières brûlantes des pleurs de la rage et du désespoir. Je suis heureux, et mon ange sourit en admirant son ouvrage; son âme noble et pure scintille sous ses longs cils noirs modestement baissés; une de ses mains dans les miennes, je chante, et son autre main, errant sur les cordes de la harpe, accompagne languissamment mon hymne de bonheur.

(Il s'assied près de la table sur laquelle il s'accoude, plongé dans sa rêverie, pendant l'exécution du Chant de bonheur.)

Lelio.

(Langes Schweigen. — Seine wilde Exaltation scheint zu weichen.... Er legt seine Waffen ab.... Rührung ergreift ihn allmählig. Er bricht schluchzend in Thränen aus. Dann mildert sich seine Bewegung. — Er träumt einige Zeit, er seufzt, — endlich, seine Thränen trocknend, ruft er gefasster aus:)

*Wie irrt mein Geist haltlos umher!
Nach fieberhaft wirren Bildern schaut
er nun entzückende Traumgestalten.
Auf die gefurchte Stirn sinkt süsse
Hoffnung hernieder und zwingt seinen
Flug aufwärts zu den Sternen! — Ich
sehe mich selbst in der Zukunft von
Liebe gekrönt. Die Pforte der Hölle
schliesst sich, zurückgestossen von einer
geliebten Hand. Freier athme ich auf —
zitternd noch eben von tödtlicher Angst
öffnet sich mein Herz den Strahlen des
Glücks. Der aufschauende Blick sieht den
gestirnten blauen Aether. Harmonisches
Säuseln des Windes trägt ferne Klänge
zu mir herüber. Sie sind wie ein Echo
jener angebeteten Stimme. Die vor Kur-
zem noch von Thränen der Verzweif-
lung und Wuth brennenden Augenlider
kühlt jetzt erquickender Thau des Ent-
zückens. Ich bin glücklich, lächelnd schaut
mein Engel auf das von ihm vollbrachte
Werk. Durch die bescheiden niederge-
senkten Wimpern schimmert der Glanz
ihrer edlen reinen Seele. Ihre eine Hand
ruht in der meinen; ich singe, und ihre
andre Hand irrt über die Saiten der
Harfe und begleitet mit leisen Accorden
den Hymnus meines Glücks.*

(Er setzt sich während des folgenden Gesanges an den Tisch, stützt den Kopf auf den Arm und bleibt so in Traum versunken.)

Lelio.

(Long silence.... His wild exaltation seems to abate.... and gradually to give way to deep emotion.... He lays down his weapons.... overpowered by his feelings, he sobs and bursts into tears.... His emotion then grows less intense.... he becomes calmer.... He dreams a short time.... sighs.... dries his tears,... and says in a calmer tone:)

How my spirit wanders irresolute. Turning from this world of madness, it gazes upon dream-visions that ravish the senses. Sweet Hope, hovering o'er me, smoothes the furrowed brow of care, and pointing to the star-lit heavens, bids my spirit follow its flight.... I behold myself as in the future — crowned by Love. The gates of Hell are closed, forced back, on their ponderous hinges, by a loving, beloved hand. I breathe freely once more; my heart, — still atremble with deadly fear and anguish, — dilating, lets in the bright, warm beams of joy and happiness, and, upward gazing, my tear-worn eyes behold the blue of heaven. Melodious zephyrs waft to me the sound of chords struck to strains of distant music, like the echo of a voice I love. Refreshing dew of delight falls upon mine eye-lids, which but a moment ago burned with the tears of despair and rage.... Happiness is mine,... and, with a smile of heavenly delight, mine Angel looks down upon her work. The glory of her pure and noble soul scintillates beneath the long lashes half-closed with modesty. Her hand rests in mine;... I sing, and her other hand sweeps the strings of her harp, stirring them to an accompaniment of my Song of Bliss.

(While the following song is being sung, he sits down near the table, rests his head upon his arm, and thus remains, lost in dreams.)

IV.

Chant de Bonheur.
Gesang des Glückes. Song of Bliss.

Larghetto un poco lento. (♩ = 48.)

2 Flauti.

2 Clarinetti in A (La).

Corno inglese.

Arpa.

Tenore

La voix imaginaire de Lelio.
Lelios innere Stimme.
The imaginary voice of Lelio.

Larghetto un poco lento. (♩ = 48.)

Violini I.
(Divisi.)

Violini II.
(Divisi.)

Viole.
(Divisi.)

Violoncelli (div. a 4.)

Derrière la toile.
Hinter dem Vorhang.
Behind the curtain.

The musical score is written for a full orchestra and a solo voice. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked 'Larghetto un poco lento' with a metronome marking of ♩ = 48. The score includes parts for two flutes, two clarinets in A, an English horn, an arpa (harp), a tenor voice, and a string section consisting of Violini I and II (divisi), Viole (divisi), and Violoncelli (divisi a 4.). The vocal line is marked 'ppp' and includes a '3' indicating a triplet. The string parts also feature triplets and are marked 'ppp'. The score is divided into measures by vertical bar lines, and the tempo marking is repeated at the bottom of the page.

Larghetto un poco lento. (♩ = 48.)

Il vaut mieux pour ce morceau avoir un autre ténor que celui qui a chanté la Ballade, Lelio étant censé entendre sa propre voix.
Es ist besser, für dieses Stück einen anderen Tenor zu nehmen, als jenen, der die Ballade gesungen hat, da Lelio seine eigene Stimme zu hören glaubt.
It is preferable that another tenor than the one that sang the ballad, should sing this piece, as Lelio is supposed to be listening to his own voice.

1. **11** *pp* *pp* *p*

pp

à voix éteinte.
mit gedämpfter Stimme.
with a subdued voice. *cresc. -*

Ô mon bon_heur, ma vi_ _e, Mon
O du, mein Glück, mein Le_ _ben, o
Oh'thou, my joy in ang_ _uish, oh,

Arpa. *poco rit.* *sf* *a tempo*

poco rit. f *a tempo*

I. *é - tre tout en - tier, mon Dieu, mon u - ni - vers! Est - il au -*
du mein tief - stes Sein, mein Gott, mein Al - les du! Welch' hök - res
 thou my source of life, my soul, my God, mine all! My spir - it

II.

III. Violoncelli.

IV.

poco rit. *a tempo*

près de toi quel - que bien, quel - que
Gut, als for dich, als - que dich, kann die
 longs for thee; let me not plead all in

bien que j'en vi - e? Je te vois, tu sou - ris, les
Er - de mir ge - ben? Aus dem Glanz dei - nes Aug's strah - let ein
 vain; let me not lang - uish! On thy face would I gaze. Come,

Er - de mir ge - ben? Aus dem Glanz dei - nes Aug's strah - let ein
 vain; let me not lang - uish! On thy face would I gaze. Come,

12

rit.

pp

pp

pp

mf

f

rall. poco

sf

p

sf

rit.

cieux me sont — ou — verts!
 Himmel hell — mir zu!
 love, oh come — to my call!

Li - vres - se de l'a -
 Im Lie - besrausch zu
 Hot passion's burn - ing

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

rit.

12

Arpa. *sf* *p* *pp*

mour pour nous est trop brû - lan - te. Ce - tendre a - bat - te - ment est plus dé - li - ci -
schnell muss Flam - mengluth ver - sie - gen. Süßschmachtend so zu ruh'n ist höch - ste Lie - bes -
 kiss con - sumes the heart a - glow - ing, 'Tis far sweet - er in soft em - brace to - lie - at

Fl. I. *pp*
 Clar. I. *pp*
 Arpa.

eux. Re - po - - - se dans mes bras, re -
lust. O komm, an mei - - - nen Arm die
 rest; Oh come, and lay thy head up -

po - - - se cet - te tè - - - te char - man - - - tel!
zar - - - te weis - se Stirn zu - - - schmie - - - gen,
 on mine arm, heed not thy locks loose flow - - - ing,

poco rit.

First system of musical notation, including piano accompaniment and vocal lines. The piano part features sixteenth-note patterns with a '6' fingering. The vocal lines are in treble and bass clefs.

Viens! _____
 komm! _____
 Come! _____

Viens! _____
 komm! _____
 come! _____

poco rit.

ô ma rê-veu-se a-
 Lass mich in Schlaf dich
 'neath ros-es soft-ly

a tempo

poco rit.

rallent. poco

Second system of musical notation, including piano accompaniment and vocal lines. The piano part features sixteenth-note patterns with a '6' fingering. The vocal lines are in treble and bass clefs.

a tempo

rallent. poco

man-te,
 wie-gen.
 blow-ing,

Sur mon cœur
 Ru-he hier,
 Rest thee, sweet,

é-per-du viens
 träu-me hier an
 sleep, and dream, slum-

a tempo

rallent. poco

rall. molto

13

a tempo

rit.

Third system of musical notation, including instrumental parts for Flute (Fl.), Clarinet (Clar.), C. ingl., and Arpa, along with vocal lines. The piano part features sixteenth-note patterns with a '6' fingering. The vocal lines are in treble and bass clefs.

rall. molto

a tempo

rit.

clo-re tes beaux yeux!
 des Ge-lieb-ten Brust.
 ber on thy lov-er's breast.

rall. molto

13

a tempo

rit.

a tempo senza acceler.

ancora più p

a tempo senza acceler.

Un poco riten. a tempo

Un poco riten. a tempo

Più lento. rall.

Più lento. rall.

Lelio.

(Toujours assis près de la table. Sa sombre tristesse semble le reprendre.)

Oh! que ne puis-je la trouver, cette Juliette, cette Ophélie, que mon cœur appelle! Que ne puis-je m'enivrer de cette joie mêlée de tristesse que donne le véritable amour, et, un soir d'automne, bercé avec elle par le vent du nord sur quelque bruyère sauvage, m'endormir enfin dans ses bras d'un mélancolique et dernier sommeil! . . . L'ami témoin de nos jours fortunés creuserait lui-même notre tombe au pied d'un chêne, suspendrait à ses rameaux la harpe orpheline, qui, doucement caressée par le sombre feuillage, exhalerait encore un reste d'harmonie. Le souvenir de mon dernier chant de bonheur se mêlant à ce concert funèbre ferait couler ses larmes, et il sentirait dans ses veines un frisson inconnu, en songeant au temps . . . à l'espace . . . à l'amour . . . à l'oubli. . . .

(Il écoute d'un air profondément mélancolique le morceau suivant.)

Lelio.

(Immer noch am Tische sitzend, während dumpfe Traurigkeit ihn wieder zu überwältigen scheint.)

O, warum ist es mir versagt, eine Julie, eine Ophelia zu finden, wie sie mein Herz herbei sehnt. Warum darf ich nicht an dem Becher wonnigen Leidens die Lippen netzen, den uns wahre Liebe kredenzet? Warum nicht in ihren Armen auf der Haide, vom Nordwinde eines Herbstabends gewiegt, die Augen zum letzten, tiefsten Schlummer schliessen? Dann möchte wohl ein Freund, der unsres Glückes Zeuge war, uns mit eigenen Händen ein Grab am Fuss einer alten Eiche bereiten, und in ihre Zweige die verwaiste Harfe hängen, die dann, von den zitternden Blättern gestreift, noch einen Rest Harmonie aushauchen würde in die Lüfte. Und zu diesem Grabgesang würde sich in seinem Herzen die Erinnerung gesellen an die Hymne meines Glückes, dass er weinend und mit seltsamem Schauer träumen müsste von Zeit- und Raum- vom Lieben- und vom Vergessen - -

(Er lauscht mit dem Ausdruck tiefster Schwermuth dem folgenden Stück.)

Lelio.

(Still seated near the table; deep sadness seems to be coming over him once more.)

Oh, why cannot I find that Juliet, that Ophelia, for whom my heart is pining! Why may not also I drink from the cup of sad sweet sorrow which Love offers us first touched by her lips! Why not, on some autumn evening, cradled in her arms and fanned by the north wind sweeping the heath, close my eyes in the last deep sleep! . . . Then, some friend, silent witness of our happy days of love, would with his own hands, dig us a grave at the foot of an aged oak, . . . and hang upon its stretching boughs the orphaned harp, whose strings, carressed by the wind stirring the trembling leaves, would breathe its last faint harmonies unto the sighing air. Then sitting down beside our grave, that friend would recall my last song, which mingling with this funereal strain, would bring the tear of compassion to his eye, and with a shudder, he would dream of time and space, . . . of love . . . and . . . oblivion. . . .

(He listens with an expression of deep melancholy to the following piece.)

La Harpe Eolienne.- Souvenirs.
Die Aeolsharfe.- Erinnerungen. Aeolian Harp.- Recollections.

Larghetto. (♩ = 46.)

Clarinetto in A (La).

Arpa.

Violino I.

Violino II.

Viola.

Violoncello.

2 Contrabassi soli.

Contrabassi tutti.

This system contains the first six staves of the score. The Clarinet part is mostly rests. The Arpa part begins with a melody in the right hand, marked *ppp possibile* and *pp*. The Violino I, II, and Viola parts play a rhythmic accompaniment, marked *con sord.*, *poco f*, and *p*. The Violoncello part has a similar accompaniment, marked *pp* and *poco f*. The Contrabassi parts play a simple bass line, marked *senza sord.*, *pizz.*, and *mf*.

Larghetto. *mf*

mf

(Lointain.)
(In der Ferne.)
(In the distance.)

rall.

a tempo

rall. poco

This system contains the vocal line and piano accompaniment. The vocal line is marked *ppp*, *poco*, *a tempo*, and *rall. poco*. The piano accompaniment consists of several parts: the Arpa part with *ppp dolcissimo* and *ppp*; the Violino I, II, and Viola parts with *pp*, *mf*, and *p*; the Violoncello part with *mf* and *p*; and the Contrabassi parts with *mf*, *poco f*, and *p*. The bottom two staves show a unison bass line with *mf*, *poco f*, and *p* markings.

a tempo 14 un poco riten. rallent.

meno f *ppp* *lunga pausa* *ten.* *rinf.* *ppp*

ppp *ppp quasi niente*

div. pizz. *pp* *pp* *pp* *pizz. unis.* *mf* *p* *pizz.*

a tempo 14 un poco riten. rallent.

mf *p* *tenuto perdendo sul l'ultima fermata.*

poco sf *p* *poco sf* *poco sf* *ppp* *ppp tenuto perdendo*

Viol. I. div. a 4. *p* *poco sf* *poco sf* *ppp tenuto perdendo*

p *poco sf* *poco sf* *ppp tenuto perdendo*

Viol. II. *ppp* *ppp* *ppp* *ppp tenuto perdendo*

Viola *ppp* *ppp* *ppp* *ppp tenuto perdendo*

Vcl. div. *ppp* *ppp* *ppp* *ppp tenuto perdendo*

arco *ppp possibile* *arco* *poco sf* *ppp* *pizz.*

ppp *poco sf* *ppp*

Lelio (se levant).

(Avec une certaine animation.) Mais pourquoi m'abandonner à ces dangereuses illusions? Ah! ce n'est pas ainsi que je puis me réconcilier avec la vie.... La mort ne veut pas de moi.... je me suis jeté dans ses bras, elle m'en repousse avec indifférence.

Vivons donc, et que l'art sublime auquel je dois les rares éclairs de bonheur qui ont brillé sur ma sombre existence, me console et me guide dans le triste désert qui me reste à parcourir! O musique! maîtresse fidèle et pure, respectée autant qu'adorée, ton ami, ton amant t'appelle à son secours! Viens, viens, déploie tous tes charmes, enivre-moi, environne-moi de tous tes prestiges, sois touchante, fière, simple, parée, riche, belle! Viens, viens, je m'abandonne à toi.

Pourquoi réfléchir?... je n'ai pas de plus mortelle ennemie que la réflexion, il faut l'éloigner de moi. De l'action, de l'action, et elle va fuir. Ecrivons, ne fût-ce que pour moi seul.... Choisissons un sujet original d'où les couleurs sombres soient exclues.... J'y pense, cette Fantaisie sur le drame de la Tempête, dont le plan est déjà esquissé.... je puis l'achever. Oui, un magicien qui trouble et apaise à son gré les éléments, de gracieux Esprits qui lui obéissent, une vierge timide, un jeune homme passionné, un sauvage stupide, tant de scènes variées terminées par le plus brillant dénouement, arrêtent ma pensée sur de plus riants tableaux. Des chœurs d'Esprits de l'Air capricieusement jetés au travers de l'orchestre adresseront, dans une langue sonore et harmonieuse, tantôt des accents pleins de douceur à la belle Miranda, tantôt des paroles menaçantes au grossier Caliban; et je veux que la voix de ces Sylphes soit soutenue d'un léger nuage d'harmonie, que brillantera le frémissement de leurs ailes. Justement voici l'heure où mes nombreux élèves se rassemblent; confions leur l'exécution de mon esquisse! L'ardeur de ce jeune orchestre me rendra peut-être la mienne; je pourrai reprendre et achever mon travail. Allons! que les Esprits chantent et folâtrant! que la tempête gronde, éclate et tonne! que FERDINAND soupire! que MIRANDA sourie tendrement! que le monstrueux CALIBAN danse et mugisse! que PROSPERO commande en menaçant, et (avec

Lelio (sich erhebend).

(Mit einer gewissen Lebhaftigkeit.) Doch warum gebe ich mich diesen Täuschungen hin! Sie können nicht die rechte Versöhnung mit dem Leben herbeiführen. Der Tod will mich nicht.... ich warf mich glühend an seine Brust, aber gleichzeitig stieß er mich von sich.

So will ich denn leben und möge die erhabene Kunst, welcher ich die wenigen Lichtblicke verdanke, die mein dunkles Leben erhellten, mich trösten und mir Leiterin sein durch die Einöde, die ich zu durchwandeln habe. O Musik, treue und reine, verehrte und angebetete Herrin, dein Freund, dein Geliebter fleht dich um Hülfe an. Komm, o komm! entfalte alle deine Reize, berausche mich, umfange mich mit all' deinem Zauber; ergreife mich, sei rührend, einfach, stolz, geschmückt, reich, edel und schön! Komm o komm, dir gehöre ich ganz!

Warum noch überlegen? Fort, weit fort mit der Ueberlegung - sie ist meine tödtlichste Feindin. Sie fliehe vor entschiedenem, thatkräftigem Handeln. Componiren will ich, wär's auch nur für mich - und zwar einen Stoff, der alle düsteren Färbungen ausschliesst. Lass doch sehen.... Ja - die Phantasie über Shakespeares Sturm, die ich bereits entwarf - muthig an die Vollendung! Ja, ein Zauberer, der nach seinem Behagen willkürlich die Elemente aufstört und wieder beruhigt; anmuthige Genien, seine Diener, eine zagende Jungfrau, ein ungestüm brausender Jüngling, ein ungeschlachter, struppiger Höhlenbewohner, und zu all' diesen wechselnden Gruppen die glänzendste Entwicklung - das fesselt meine Gedanken an die lachendsten Bilder. Die Chöre der Luftgeister, von den Wogen des Orchesters launisch geschaukelt, sollen bald die lieblichsten Klänge in wohlklingend harmonischer Sprache an Miranda richten, bald den täppischen Caliban mit drohenden, höhnischen Worten anfahren. Die Stimme meiner Sylphen soll auf einem leichten Gewölk von Harmonie sich wiegen, das ihre flatternden Flügel beglänzt. Grade jetzt versammeln sich meine zahlreichen Schüler; ihnen sei die Ausführung meiner Skizze anvertraut. Die Gluth dieses jungen Orchesters wird vielleicht meinem erkalteten Herzen wieder Wärme verleihen, auf dass ich meine Arbeit auf's Neue beginne und vollende. Vorwärts denn! Die Genien sollen singen und sich lustig in den Lüften tummeln, der Sturm grollen und aufbrausend tosen

Lelio (rising).

(Somewhat animated.) But why abandon myself to these dangerous illusions?... They can never reconcile me to life.... Death wants me not.... discards me; though with pleading heart and lips I threw myself into his arms, he repulsed me with indifference....

And so, I am resolved to live; and sublime art, to which I owe those rare bright moments of happiness that lighted up my sombre existence, shall console me, and shall be my companion and guide through the dreary desert o'er which I am destined to wander. Oh, Music, Mistress so pure, so true, so faithful, alike esteemed and adored, thy friend, thy lover calls thee to his aid. Come, oh come!.... reveal thy glorious charms, inebriate me, encircle me with thy magic, seize on my spirit; come forth in thy pride, in thy simplicity, adorned in thy richness of beauty and love;.... come!.... come!.... to thee I render up my heart and soul.

Why hesitate, reflecting?... Away with reflection,.... my most deadly enemy; at the sight of action it will take to flight. I'll sit me down to earnest work,.... compose.... even if only for myself.... I'll choose an original subject, excluding all sombre tints and dark colourings and hues.... Let me see!.... I have it.... yes that's it!.... a fantasia on Shakespeare's Tempest... I have already sketched it.... now to work.... and finish it!.... There's a magician, who has it in his power to stir up the elements to rage and roar, and to becalm them again at his will; friendly spirits that obey him,.... a timid maiden,.... a passionate youth,.... a blundering, monstrous savage,.... and all these varied scenes brought to a climax by a brilliant solution, - my thoughts thus occupied and arrested by the most laughable pictures. Whole choruses of airy spirits flung capriciously athwart the orchestra, speaking to fair Miranda in melodic, harmonious strains, the sweetest language fraught with poetry, then casting threats in boisterous accents at the awkward brute Caliban. And the voices of my sylphs shall be carried on light clouds of harmony, aglow and brilliant with the magic splendour of their dazzling wings....

At this very moment my numerous pupils must be assembling; they shall be entrusted with the execution of my plan. The ardour of this young orchestra

un accent religieux) que SHAKESPEARE me protège! (Il sort, la toile se lève.)

(Au lever de la toile, les Musiciens sont déjà sur leur estrade; mais le Chœur s'avance un peu sur le plancher établi au-dessus de l'endroit qu'occupe ordinairement l'orchestre pour les représentations dramatiques. Les Choristes se rangent à droite et à gauche, debout, leur musique à la main. Lelio entre alors et dit:)

Laissez la place pour le piano! Ici! ici!... vous ne comprenez donc pas qu'ainsi tournés les pianistes ne verront pas le chef d'orchestre!... Encore plus à droite... bien. (A l'Orchestre.) Nous allons essayer ma Fantaisie sur la Tempête de Shakespeare. Regardez le plus souvent possible les mouvements de votre chef! c'est le seul moyen d'obtenir cet ensemble nerveux, carré, compact, si rare même dans les meilleurs orchestres. (Au Chœur.) Les chanteurs ne doivent pas tenir leur cahier de musique devant leur visage; ne voyez-vous pas que la transmission de la voix est ainsi plus ou moins interceptée?... N'exagérez pas les nuances! ne confondez pas le *mezzo-forte* avec le *fortissimo*! Pour le style mélodique et l'expression, je n'ai rien à vous dire; mes avis seraient inutiles à ceux qui en ont le sentiment, plus inutiles encore à ceux qui ne l'ont pas... Encore un mot: Vous, Messieurs, qui occupez les derniers gradins de l'estrade, tenez-vous en garde contre votre tendance à retarder! votre éloignement du chef rend cette tendance encore plus dangereuse. Les quatre premiers Violons et les quatre seconds Violons Soli ont des sourdines?... Bien, tout est en ordre... Commencez!

und donnern— FERNANDO seufze, MIRANDA lächle, es tanze und brülle der ungeheuerliche CALIBAN, drohend ertheile der mächtige PROSPERO seine Befehle, und (mit begeistertem Ausdruck) sei du mein Hort, SHAKESPEARE!

(Er geht ab. Der Vorhang erhebt sich. Man sieht die Musiker bereits auf ihrem Gerüst, der Chor aber tritt etwas in den Vordergrund auf den Bretterverschlag, welcher den gewöhnlichen Orchesterraum bedeckt. Die Choristen stellen sich; ihre Hefte in der Hand rechts und links auf; dann tritt Lelio ein.)

Lasst etwas Raum für den Flügel — Hier, hier— Seht Ihr denn nicht, dass in dieser Stellung die Pianisten unmöglich den Dirigenten erblicken können. Noch etwas mehr nach rechts— So! (zum Orchester) Wir wollen meine Fantasia über Shakespeares Sturm probiren. Seht so viel wie möglich nach dem Takt eures Dirigenten. Das ist das einzige Mittel um ein nerviges, gedrungenes, compactes Ensemble zu erzielen, welches selbst in den besten Orchestern so selten ist. (zum Chor) Dass die Sänger ihre Notenhefte nicht vor den Mund halten— dabei kann der Schall sich unmöglich vollständig frei entwickeln. Uebertreiben Sie die Nuancirungen nicht und verwechseln Sie nicht das mezzo-forte mit dem fortissimo. Ueber melodischen Styl und Ausdruck sage ich Ihnen nichts. Wer das richtige Gefühl dafür hat, für den wären alle Ermahnungen überflüssig und noch weit überflüssiger für den, der es nicht hat. Und noch eines: Ihr Herren, die Ihr die obersten Stufen des Gerüsts einnehmt, hütet Euch, Eurem Hang zum Schleppen und Ritardiren nachzugeben, Eure Entfernung vom Dirigenten macht diesen Hang noch gefährlicher. Haben die vier ersten und vier zweiten Solo-Violen Sordinen?... Gut! Dann ist alles in Ordnung. Fangen wir an!

is sure to set my chilled heart aglow, and inspire me to again take up my work and finish it. To work then! And let the spirits sing, frolic and tumble in mid-air; let the tempest rise and roar, the lightnings flash, the thunders roll!— FERNANDO shall sigh, and MIRANDA smile sweetly! Brute CALIBAN shall dance and bellow, and mighty PROSPERO shall command in threats, and (with a devout expression in his voice) now, oh great SHAKESPEARE be thou my stay!—

(He goes.—The curtain rises, showing the musicians already on their raised platform; the chorus advancing somewhat towards the foreground on the flooring that covers the space ordinarily occupied by the orchestra. The choristers arrange themselves to the right and to the left, and then remain standing, their music in their hands. Then Lelio enters, saying:)

Leave room for the piano!— Here, this way! Do you not see that with it in such a position, the pianists will not be able to see the conductor!—Still more to the right. . . . There!— that will do!— (To the orchestra:) We are going to try my fantasia on Shakespeare's Tempest. Watch and follow the beat of your conductor as closely as possible. That is the only way to obtain a perfect, harmonious and concerted ensemble—playing, broad, nervy and full of pith, qualities rarely found even in the best orchestras we have. (To the Chorus) The singers must be careful not to hold their music right in front of their faces, as the sound of the voice cannot then travel nor expand freely. Do not exaggerate the expression-marks, nor mistake *mezzo-forte* for *fortissimo*. I will not dwell upon melodic style and expression; any such remarks are superfluous for those gifted with musical feeling, and would be lost upon those lacking that gift. One word more: The gentlemen occupying the last rows of the platform will carefully guard against any tendency to drag or retard, a tendency enhanced by your being so far away from the conductor. I suppose the four first and the four second solo-violinists have got their mutes with them?— That's right! All is in order. Then let us commence!—

VI.

Fantaisie sur la Tempête de Shakespeare.
Fantasie über Shakespeares „Sturm“. Fantasia on Shakespeare's "Tempest".

Pour Chœur, Orchestre et Piano à quatre Mains.
Für Chor, Orchester und Klavier zu 4 Händen.
For Chorus, Orchestra and Piano for 4 hands.

Andante non troppo lento. (♩ = 69.)

Piano à 4 Mains.
Klavier zu 4 Händen.
Piano for 4 hands.

I^a

II^a

Flauto piccolo.

Flauto.

2 Oboi.

2 Clarinetti in C (Ut).

I e II in F (Fa).

4 Corni.
III e IV in C (Ut).

2 Fagotti.

2 Trombe in D (Ré).

2 Cornetti in B (Sib).
(Cornets à pistons.)

I e II.
3 Tromboni.
III.

Tuba.

Timpani I
in C (Ut) As (La^b).

Timpani II
in C (Ut) A (La).

Gran Cassa.

Soprani I e II.

Alti.

Tenori I e II.

4 Violini I. Soli.

4 Violini II. Soli.

Viola.

Violoncello e
Contrabasso.

The musical score is written for a large ensemble. It features two piano parts for four hands (I^a and II^a) at the top, followed by woodwinds (flute piccolo, flute, oboes, clarinets, horns, bassoons), brass (trumpets, cornets, trombones, tuba), and percussion (timpani, cymbals). Below the orchestra are vocal parts for a chorus of airy spirits (Soprani, Alti, Tenori). The string section includes four violins (I and II Soli), viola, and cello/contrabass. The score is in common time (C) and begins with a piano (p) dynamic. The tempo is marked 'Andante non troppo lento' with a quarter note equal to 69 beats per minute. The score is divided into measures by vertical bar lines, with some measures containing rests for instruments that do not play in that section.

Andante non troppo lento. (♩ = 69.)

8

Primo⁸

Sec.

Fl. picc.

Fl.

Clar.

Sopr. I.

ran - - - da! Mi-ran - - - da! Mi-ran - - - da! Mi-

Sopr. II.

Mi-ran - - - da! Mi-

Alti.

Mi-ran - - - da! Mi-

Ten. I.

Mi-ran - - - da! Mi-

Ten. II.

Mi-ran - - - da! Mi-

Viol. I.

Viol. II.

Viola.

Vcello e C.B.

Detailed description of the musical score: This page contains a full orchestral score for measures 8 through 11. The vocal parts (Soprano I, Soprano II, Alto, Tenor I, and Tenor II) are singing the phrase 'Mi-ran - - - da!'. The instrumental parts include strings (Violin I, Violin II, Viola, and Cello/Contrabass), woodwinds (Piccolo Flute, Flute, Clarinet), and percussion (Primo and Second Snare Drums). The score is written in a key with one flat and a 2/4 time signature. The vocal parts are marked with 'ppp' (pianissimo). The string parts feature a rhythmic accompaniment of eighth notes. The woodwinds play melodic lines that complement the vocal melody.

ran - - - da! Vien' chi te des - ti - na - to

ran - - - da! Vien' chi te des - ti - na - to

ran - - - da! Vien' chi te des - ti - na - to

ran - - - da! Vien' chi te des - ti - na - to

ran - - - da! Vien' chi te des - ti - na - to

ran - - - da! Vien' chi te des - ti - na - to

The musical score consists of a vocal line and a piano accompaniment. The vocal line features five staves with lyrics in Italian. The piano accompaniment includes a right-hand part with arpeggiated chords and a left-hand part with block chords. The score is divided into three measures. The first measure contains the lyrics 'ran - - - da!'. The second measure contains 'Vien''. The third measure contains 'chi te des - ti - na - to'. The piano accompaniment features a right-hand part with arpeggiated chords and a left-hand part with block chords. The score is divided into three measures. The first measure contains the lyrics 'ran - - - da!'. The second measure contains 'Vien''. The third measure contains 'chi te des - ti - na - to'. The piano accompaniment features a right-hand part with arpeggiated chords and a left-hand part with block chords.

15

spo - - - so, co - - - no - scerai l'a - mo - - - re,

spo - - - so, co - - - no - scerai l'a - mo - - - re,

spo - - - so, co - - - no - scerai l'a - mo - - - re,

spo - - - so, co - - - no - scerai l'a - mo - - - re,

spo - - - so, co - - - no - scerai l'a - mo - - - re,

15

8 *trm* *trmm* *trm* *trm* *trm* *trm* *trm*

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

co - - - no - scerai l'a - mo - - - re, Mi - ran - da, co -
cresc. poco a poco

co - - - no - scerai l'a - mo - - - re, co - - - no - sce -
cresc. poco a poco

co - - - no - scerai l'a - mo - - - re, co - - - no - sce -
cresc. poco a poco

co - - - no - scerai l'a - mo - - - re, Mi - ran -
cresc. poco a poco

co - - - no - scerai l'a - mo - - - re, co - - - no - sce -
cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

no sce-rai l'a-mo-re, Mi-ran-rai, co-no-sce-rai l'a-mo-rai, co-no-sce-rai l'a-mo-da, co-no-sce-rai l'a-mo-re, ca-rai co-no-sce-rai l'a-mo

The musical score is arranged in a system of staves. At the top left, a bracketed section contains three staves of piano accompaniment, marked with *pp* and *tr*. Below this is a vocal line with lyrics. The lyrics are: "da! d'un novello vi - - ver, d'un novello vi - - ver l'au-ro-ra va spuntando, re; d'un novello vi - - ver, d'un novello vi - - ver l'au-ro-ra va spuntando, re; d'un novello vi - - ver, d'un novello vi - - ver l'au-ro-ra va spuntando, ra; d'un novello vi - - ver, d'un novello vi - - ver l'au-ro-ra va spuntando, re; d'un novello vi - - ver, d'un novello vi - - ver l'au-ro-ra va spuntando,". The piano accompaniment consists of several staves, including a grand staff (treble and bass clefs) and a separate bass line. The piano part features intricate textures with *pp* markings and *tr* ornaments. The score concludes with a *poco rit.* instruction.

poco rit. -

16

Tempo I. senza rallentare.

The first system of the score features a vocal line and piano accompaniment. The vocal line consists of five staves, each with the lyrics "va spun - - - tan - - - do per te, Mi -". The piano accompaniment includes two staves of chords in the upper register and two staves of arpeggiated figures in the lower register. The music is marked with a piano (*p*) dynamic and includes trills (*tr*) in the lower register.

The second system continues the vocal line and piano accompaniment. The vocal line consists of five staves with the lyrics "va spun - - - tan - - - do per te, Mi -". The piano accompaniment includes two staves of chords and two staves of arpeggiated figures. The music is marked with a piano (*p*) dynamic and includes trills (*tr*) in the lower register.

The third system features a vocal line and piano accompaniment. The vocal line consists of five staves with the lyrics "va spun - - - tan - - - do per te, Mi -". The piano accompaniment includes two staves of chords and two staves of arpeggiated figures. The music is marked with a piano (*p*) dynamic and includes trills (*tr*) in the lower register.

16

Tempo I. senza rallentare.

This musical score page contains several systems of music. The top system consists of two staves with a dotted line above them, each marked with an '8' and the word 'trium' above a series of notes. The second system is a grand staff with two treble clefs and two bass clefs, featuring complex piano accompaniment with sixteenth-note patterns. The third system is another grand staff with similar piano accompaniment. The fourth system is a vocal line with lyrics: 'ran - - - da! ad-di - - - o!'. The fifth system is another vocal line with the same lyrics. The sixth system is a vocal line with lyrics: 'ran - - - da! ad-di - - - o! ad-di - - - o!'. The seventh system is a vocal line with lyrics: 'ran - - - da! ad-di - - - o!'. The eighth system consists of two staves with large oval markings above them. The ninth system is a grand staff with piano accompaniment. The tenth system is another grand staff with piano accompaniment. The eleventh system is a grand staff with piano accompaniment. The twelfth system is a grand staff with piano accompaniment.

8 *trmn*

8 *trmn*

8 *trmn*

8 *trmn*

Vien' chi t'è des - ti - na - to spo - - - so,

Vien' chi t'è des - ti - na - to spo - - - so,

Vien' chi t'è des - ti - na - to spo - - - so,

Vien' chi t'è des - ti - na - to spo - - - so,

Vien' chi t'è des - ti - na - to spo - - - so,

pizz.

arco

pizz.

arco

8 *trm*

8 *trm*

co - - no - scerai la - mo - - re, co - - no - scerai la -

co - - no - scerai la - mo - - re, co - - no - scerai la -

co - - no - scerai la - mo - - re, co - - no - scerai la -

co - - no - scerai la - mo - - re, co - - no - scerai la -

co - - no - scerai la - mo - - re, co - - no - scerai la -

8 *trem*

8 *trem*

cresc.

mo - - - re; d'un novel - lo vi - - ver l'au - ro - - - ra va spuntan - -

cresc.

mo - - - re; d'un novel - lo vi - - ver l'au - ro - - - ra va spuntan - -

cresc.

mo - - - re; d'un novel - lo vi - - ver l'au - ro - - - ra va spuntan - -

cresc.

mo - - - re; d'un novel - lo vi - - ver l'au - ro - - - ra va spuntan - -

cresc.

mo - - - re; d'un novel - lo vi - - ver l'au - ro - - - ra va spuntan - -

The musical score is arranged in a grand staff format. The top two staves are for the piano, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The middle section contains five vocal staves, each with the lyrics: "do per te, d'un novel - lo vi - - - ver l'au - ro - - - ra va spun." The bottom section consists of four piano accompaniment staves, including a bass line. The score includes various musical notations such as slurs, accents, and dynamic markings like *sf*.

tan - - do, va spuntan - - do, va spuntan - - do per

tan - - do, va spuntan - - do, va spuntan - - do per

tan - - do, va spuntan - - do, va spuntan - - do per

tan - - do, va spuntan - - do, va spuntan - - do per

tan - - do, va spuntan - - do, va spuntan - - do per

The score features a vocal line with lyrics and a piano accompaniment. The piano part includes a tremolo texture in the upper register and a rhythmic accompaniment in the lower register. The lyrics are: "tan - - do, va spuntan - - do, va spuntan - - do per".

The first system of the score features two vocal staves at the top, each with a dotted line above it and the number '8' to its left. Both vocal staves contain melodic lines with 'trm' (trills) markings above several notes. Below the vocal staves are two piano staves. The upper piano staff contains arpeggiated chords, while the lower piano staff contains a more rhythmic accompaniment with eighth notes and rests.

This section contains five vocal staves, each with a single line of lyrics. The lyrics are: "te, Mi - ran - - - - da! Mi." The notes are placed above the lyrics, with long horizontal lines indicating sustained notes. The first staff has a treble clef, while the others have different clefs. The lyrics are aligned with the musical notes across the staves.

The second system of the score features two piano staves. The upper piano staff contains arpeggiated chords, and the lower piano staff contains a more rhythmic accompaniment. Below these are two bass staves, one with a bass clef and one with a tenor clef, both containing sustained notes and rests.

The musical score is divided into two main sections. The upper section features piano accompaniment with intricate textures, including trills (marked 'tr' and '8'), triplets (marked '3'), and sixths (marked '6'). Dynamics range from *ppp* to *ppp*. The lower section contains a vocal line with lyrics: "ran - - - da! Mi - - -". The vocal line is accompanied by piano accompaniment with chords and arpeggiated figures. Dynamics for the vocal line are marked *ppp*. The piano accompaniment in the lower section includes chords and arpeggiated figures, with dynamics marked *ppp*.

Allegro assai. (♩ = 96.), ma primo poco ritenuto.

Allegro assai. (♩ = 96.), ma primo poco ritenuto.

Fl. picc.

Fl.

(Frappez avec deux tampons alternativement un de chaque côté.)
 (Mit 2 Klöppeln jede Seite abwechselnd geschlagen.)
 (With 2 drum-sticks beat each side alternately.)

Gr. Cassa.

Viol. I. unis.

Viol. II. unis.

Viola.

Vcello.

C.B.

pp

pp

pp

mf

tutti

cresc. poco a poco

p

p

cresc.

Fl. picc.

Fl.

Clar.

Cor. I. II. in F (Fa).

Cor. III. IV. in C (Ut).

Tromb. I. II.

Tromb. III.

Gr. C.

pp

pp

pp

pp

p

p

p

p

p

p

tutti

mf

p cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

poco a poco

ff

Fl. picc.

Fl.

mf Clar.

mf

p

poco f

f

(mf cresc.)

19

Fl. picc.

Fl.

f

Ob.

Clar. b

Fag.

Gr. Cassa.

poco f

pp

un poco animato

dim.

ff

19

un poco animato

ff

This page of musical score, numbered 20, is for a string quartet. It contains four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score is divided into measures by vertical bar lines.

Key musical elements include:

- Dynamics:** *sf* (sforzando), *mf* (mezzo-forte), *ff* (fortissimo), *pp* (pianissimo), and *dim.* (diminuendo).
- Articulation:** *pizz.* (pizzicato) and *arco* (arco).
- Performance Instructions:** *a.2.* (second ending) and *tr.* (trill).
- Other Notations:** *tr.* (trill), *pp* (pianissimo), and *ff* (fortissimo).

The score is divided into measures by vertical bar lines. The bottom of the page features a boxed number "20" and the text "H. B. 31."

This musical score is arranged in two systems. The first system consists of 11 staves. The top two staves are for woodwinds (flutes and oboes), both in G-flat major. The next two staves are for strings (violins and violas), both in G-flat major. The following two staves are for cellos and double basses, both in G-flat major. The next two staves are for a double bass and a double bassoon, both in G-flat major. The final staff in the first system is for a double bass, with the instruction "muta C (Ut) in D (Re)" written above it. The second system consists of 5 staves, all in G-flat major. The top two staves are for woodwinds (flutes and oboes). The bottom three staves are for strings (violins, violas, and cellos/double basses). The score includes various musical notations such as slurs, accents, and dynamic markings like "ff".

The musical score on page 86 is a complex arrangement for piano, consisting of two systems of staves. The first system includes 12 staves, and the second system includes 6 staves. The notation is dense, featuring various musical elements such as notes, rests, dynamics, and articulation. The key signature is B-flat major, and the time signature is 4/4. The piece is characterized by intricate textures and rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *ff* (fortissimo) and *f* (forte) are used throughout. The score is written in a traditional format with a grand staff for each system, including treble and bass clefs. The notation includes various musical symbols such as notes, rests, dynamics, and articulation. The piece features complex textures with multiple voices and intricate rhythmic patterns, including triplets and sixteenth-note runs.

21

21

Poco a poco animato sin al $\text{♩} = 132.$

The first system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left. The first four staves are in treble clef, and the fifth is in bass clef. The bottom five staves are also grouped by a brace on the left. The first three staves are in treble clef, and the last two are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also articulation marks such as accents and slurs. The key signature has one flat (B-flat). The tempo is indicated as 'Poco a poco animato sin al' with a quarter note equal to 132 beats per minute.

Poco a poco animato sin al $\text{♩} = 132.$

8. *trun* *trun* *trun* *trun* *trun* *trun*

ran - da e des - so, e des - so e tu - o spo - so, e tu - o

ran - da e des - so, e des - so e tu - o spo - so, e tu - o

ran - da e des - so, e des - so e tu - o spo - so, e tu - o

die

The first system of the musical score consists of two systems of staves. The upper system contains two staves for the right hand, with the top staff marked with a 'trill' and a 'trill' above it. The lower system contains two staves for the left hand. The music is in a minor key and features a steady accompaniment with trills and melodic fragments.

The second system of the musical score includes vocal lines and piano accompaniment. The vocal lines are written in a soprano, alto, and tenor clef, with the lyrics: "spo - so, sii fe - li - ce!". The piano accompaniment consists of two staves for the right hand and two staves for the left hand. The right hand features a melodic line with a trill, and the left hand provides a harmonic accompaniment.

This musical score is for a choir and orchestra. It consists of several systems of staves. The top system includes two vocal staves with lyrics and two piano staves. The middle system contains five vocal staves, with the first three having lyrics. The bottom system includes two piano staves. The lyrics are: "sii fe - li - ce!" repeated in three parts. The piano accompaniment features a variety of textures, including tremolos, arpeggiated figures, and block chords.

The first system of the musical score consists of ten staves. The top two staves are for piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a similar pattern. The next four staves are for vocal lines, with the first staff containing a melodic line and the following three staves providing harmonic support. The bottom two staves are for a lower vocal part or bass line, which is mostly silent in this section. The key signature is one flat (B-flat), and the time signature is 3/4. The system concludes with the instruction "in B (Si b)." written on the right side of the fifth staff.

The second system of the musical score consists of ten staves. The top two staves are for piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a similar pattern. The next four staves are for vocal lines, with the first staff containing a melodic line and the following three staves providing harmonic support. The bottom two staves are for a lower vocal part or bass line, which is mostly silent in this section. The lyrics "Mi - ran - da, sii" are written under the vocal lines. The key signature is one flat (B-flat), and the time signature is 3/4. The system concludes with the instruction "in B (Si b)." written on the right side of the fifth staff.

23

Un poco meno mosso. (♩ = 104.)

rall. poco

fe - li - ce!
fe - li - ce!
fe - li - ce!

Viol. I. tutti senza sord.
Viol. II. tutti senza sord.
Viola.

mf-f cresc. f p < f

rall. poco

23

Un poco meno mosso. (♩ = 104.)

Viol.
Cello.
C. B.

p mf f cresc. f

p f (mf) f

poco animato

f cresc. poco a poco

poco animato

cresc. poco a poco

(♩ = 132.)

Fl. *f*

Ob. *f*

Clar. in B (Si b). *f*

Cor. *f*

Fag. *f*

Tromb. *f*

Timp. I. *f*

I. *p*

muta in C (Ut) F (Fa).

(♩ = 132.)

Sop. *f* *p* *pp*

Alti. *f* *p* *pp*

Ten. *f* *p* *pp*

Mi - ran - - - - da!

Mi - ran - - - - da!

Mi - ran - - - - da!

Viol. *ff* *pp* *div.*

Viola. *ff* *pp* *div.*

Vello. *ff* *pizz.* *p*

C. B. *ff* *pizz.* *p*

(♩ = 132.)

Fl.
Ob. I.
Clar.
Fag. I.

This system contains the first five staves of the score. The top staff is for Flute (Fl.), followed by Oboe I (Ob. I.), Clarinet (Clar.), and Bassoon I (Fag. I.). The bottom three staves represent the piano accompaniment. The music is in a key with two flats and a 3/4 time signature. The first staff includes a dynamic marking of *sf* and a first ending bracket labeled 'a 2.'.

Fl.
Ob.
Clar.
Cor. in F (Fa).
Cor. in C (Ut).
Fag.

This system contains the next five staves of the score. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Clarinet (Clar.), Horn in F (Cor. in F (Fa)), and Horn in C (Cor. in C (Ut)). The bottom three staves represent the piano accompaniment. The music continues with various dynamics including *sf*, *dim.*, *p*, *mf*, and *pp*. The Clarinet staff has a first ending bracket labeled 'a 2.'. The Horn in C staff has a first ending bracket labeled 'I.'. The Bassoon staff has a first ending bracket labeled 'I.'. The piano accompaniment staves include dynamic markings such as *sf*, *dim.*, *p*, and *pp*. The bottom two staves of the piano part include the instruction 'unis.' and 'div.'.

The first system of the musical score consists of ten staves. The top four staves are vocal parts, and the bottom six are piano accompaniment. The notation is dense, with many slurs and ties. A first ending bracket labeled 'I.' spans the fifth and sixth staves. A second ending bracket labeled 'a 2.' is located at the end of the system on the third staff. The key signature has one flat, and the time signature is 4/4.

The second system continues the musical score with ten staves. It features dynamic markings such as *sf* (sforzando) and *dim.* (diminuendo) across various staves. A first ending bracket labeled 'I.' is present on the fifth and sixth staves. A second ending bracket labeled 'a 2.' is located at the end of the system on the third staff. The instruction 'unis.' (unison) appears at the end of the system on the seventh staff. The notation continues with complex rhythmic patterns and slurs.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, both marked *sf* and *a 2.* The third staff is a piano accompaniment marked *sf*. The fourth staff is a vocal part marked *f* and *I.*. The fifth staff is a piano accompaniment marked *sf*. The sixth staff is a vocal part marked *pp* and *unis.*. The seventh staff is a piano accompaniment marked *pp arco*. The eighth and ninth staves are piano accompaniment parts marked *pp arco*. The tenth staff is a piano accompaniment part marked *pp*. Dynamics include *sf*, *f*, *pp*, and *cresc.*. There are also markings for *tr* (trill) and *tr* (trill) in the sixth staff.

The second system of the musical score consists of ten staves. The top two staves are vocal parts marked *sf*. The third staff is a piano accompaniment marked *sf*. The fourth staff is a vocal part marked *f* and *I.*. The fifth staff is a piano accompaniment marked *sf*. The sixth staff is a vocal part marked *pp* and *a 2.*. The seventh staff is a piano accompaniment marked *tr* (trill) and *sf*. The eighth and ninth staves are piano accompaniment parts marked *sf*. The tenth staff is a piano accompaniment part marked *sf*. Dynamics include *sf*, *f*, *pp*, *p*, and *cresc.*. There are also markings for *tr* (trill) and *tr* (trill) in the sixth staff.

The first system of the musical score consists of ten staves. The top four staves are vocal parts, with dynamics ranging from *f* to *sf*. The fifth and sixth staves are piano accompaniment, marked with *p cresc.* and *f*. The bottom four staves include a double bass line and a cello/bass line, with dynamics like *f* and *p*. The system concludes with a *a 2.* marking.

The second system continues the musical piece across ten staves. It features a variety of dynamic markings including *p*, *mf*, *f*, and *cresc.*. The piano accompaniment (staves 5 and 6) shows a *poco f* and *cresc.* marking. The system ends with a *f dim.* marking.

25

Piano score for measures 25-34. The score includes staves for the right and left hands of the piano. Dynamics range from *p* (piano) to *ff* (fortissimo). Articulations include accents (>) and slurs. Specific markings include *div.* (divisi), *unis.* (unison), *pizz.* (pizzicato), and *arco* (arco). The number 25 is boxed at the bottom of the system.

25

Orchestral score for measures 25-34. The score includes staves for Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), Violin (Viol.), Viola, Violoncello (Vello.), and Contrabass (C. B.). The Clarinet part features a melodic line with accents. The woodwinds and strings provide harmonic support with rhythmic patterns.

Fl.

Ob.

Clar. in C (Ut).

Fag.

Timp. I in C (Ut) F (Fa). *sempre dimin.*

Viol.

Viola.

Vello.

C. B.

sempre dimin.

26

espress. p

espress. p

espress. p

espress. p

(perdendo)

tr.

tr.

dolce (espressivo)

pp (perdendo)

pp

p

p

p

p

(perdendo)

26

System 1: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a melodic line with slurs and a rhythmic accompaniment. The key signature has one flat (B-flat).

System 2: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with a melodic line and rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the second measure of the top staff.

System 3: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. This system includes dynamic markings of *sf* (sforzando), *dim.* (diminuendo), and *p* (piano) across the staves.

System 4: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music concludes with a melodic line and rhythmic accompaniment, featuring dynamic markings of *sf* and *p*.

First system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with similar rhythmic patterns. A dynamic marking *p* (piano) is present. A *div.* (divisi) marking is placed above the top staff in the fifth measure.

Third system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with similar rhythmic patterns. Dynamic markings *sf* (sforzando) and *dim.* (diminuendo) are used in the fifth and sixth measures.

Fourth system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with similar rhythmic patterns. A *unis.* (unisono) marking is present in the first measure. A *div.* (divisi) marking is placed above the top staff in the fifth measure. A dynamic marking *sf* (sforzando) is present in the fifth measure.

First system of musical notation, consisting of five staves. The top four staves are grouped by a brace on the left. The first staff is in treble clef, the second in treble clef, the third in treble clef, and the fourth in bass clef. The fifth staff is in bass clef. Dynamics include *f* and *pp*. The word *cresc.* appears in the final measure of each of the four staves. A circled *p* is present in the fourth measure of the first three staves.

Second system of musical notation, consisting of five staves. The top four staves are grouped by a brace on the left. The first staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The fifth staff is in bass clef. Dynamics include *f*, *pp*, and *pizz.*. The word *cresc.* appears in the final measure of the first staff. A circled *p* is present in the fourth measure of the first staff.

Third system of musical notation, consisting of five staves. The top four staves are grouped by a brace on the left. The first staff is in treble clef, the second in treble clef, the third in treble clef, and the fourth in bass clef. The fifth staff is in bass clef.

Fourth system of musical notation, consisting of five staves. The top four staves are grouped by a brace on the left. The first staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The fifth staff is in bass clef.

27

Musical score system 1, measures 1-6. Treble and Bass staves. Dynamics include *mf* and *p*. Measure 6 contains a boxed number 27.

Musical score system 2, measures 1-6. Treble and Bass staves. Dynamics include *mf*, *f*, and *p*. Measure 6 contains a boxed number 27.

Musical score system 3, measures 1-6. Treble and Bass staves. Dynamics include *sf* and *p*. Measure 6 contains a boxed number 27.

Musical score system 4, measures 1-6. Treble and Bass staves. Dynamics include *p*, *mf*, *f*, and *cresc. molto*. Measure 6 contains a boxed number 27.

Fl. picc.

Fl.

Ob.

Clar.

Cor. in F (Fa).

Cor. in C (Ut).

Fag.

Tr. in D (Re).

Otti.

Tromb.

Tuba.

Gr. Cassa e Piatti.

This system contains the first nine staves of the orchestral score. The instruments listed are Flute piccolo, Flute, Oboe, Clarinet, Cor Anglais in F (Fa), Cor Anglais in C (Ut), Bassoon, Trumpet in D (Re), Oboe d'Alto, Trombone, and Tuba. The percussion part for Grand Cassa and Piatti is also indicated. The music is written in a common time signature (C) and features a variety of rhythmic patterns and dynamics, with many parts marked *ff* (fortissimo).

This system contains the next nine staves of the orchestral score. It includes parts for strings (Violins I, Violins II, Violas, Cellos, and Double Basses) and woodwinds (Flute, Oboe, Clarinet, Bassoon). The string parts are marked *arco* and *ff*. The woodwind parts continue with complex rhythmic figures and dynamics. The system concludes with a *ff* dynamic marking.

This musical score is arranged for piano and voice. It consists of two systems of staves. The piano part is written for both hands, with the right hand often playing dense, multi-voice chords and the left hand providing a harmonic and rhythmic foundation. The voice part is written in a single staff, featuring a melodic line with various ornaments and phrasing. The score includes several first endings, marked with 'I.' and 'a 2.'. The notation is detailed, with many notes beamed together to create a rich, textured sound. The overall style is characteristic of late 19th or early 20th-century piano and vocal music.

Musical score system 1, consisting of five staves. The top two staves feature dense sixteenth-note patterns. The middle three staves contain sparse notes, with 'a 2.' markings above the first and third staves. The bottom staff has a 'f' dynamic marking at the end.

Musical score system 2, consisting of five staves. The top two staves feature sixteenth-note patterns with a '6' fingering. The middle three staves contain sparse notes, with 'p' dynamic markings at the end of each staff.

Musical score for piano and orchestra, page 28. The score is divided into two systems. The first system consists of 11 staves: five for the piano (treble and bass clefs) and six for the orchestra (three woodwinds and three strings). The piano part features a melodic line with slurs and accents, and a bass line with a dynamic marking 'f'. The orchestra part includes dense textures of chords and sixteenth-note patterns. The second system continues the piano and orchestra parts with similar textures and dynamics.

The first system of the musical score consists of 12 staves. The top four staves are grand staves for strings, each with a treble clef and a common time signature. They feature sustained chords with dynamic markings of *f* (forte) and accents. The fifth and sixth staves are grand staves for woodwinds, with a treble clef and common time signature, containing melodic lines with accents and dynamic markings. The seventh and eighth staves are grand staves for woodwinds, with a bass clef and common time signature, also containing melodic lines with accents and dynamic markings. The ninth and tenth staves are grand staves for woodwinds, with a bass clef and common time signature, featuring melodic lines with accents and dynamic markings. The eleventh and twelfth staves are grand staves for woodwinds, with a bass clef and common time signature, containing melodic lines with accents and dynamic markings. Performance instructions such as *a 2.* (second ending) are present above the eighth and tenth staves.

The second system of the musical score consists of 12 staves. The top two staves are grand staves for strings, with a treble clef and common time signature, featuring rapid sixteenth-note passages. The third and fourth staves are grand staves for woodwinds, with a bass clef and common time signature, containing melodic lines with accents and dynamic markings. The fifth and sixth staves are grand staves for woodwinds, with a bass clef and common time signature, also containing melodic lines with accents and dynamic markings. The seventh and eighth staves are grand staves for woodwinds, with a bass clef and common time signature, featuring melodic lines with accents and dynamic markings. The ninth and tenth staves are grand staves for woodwinds, with a bass clef and common time signature, containing melodic lines with accents and dynamic markings. The eleventh and twelfth staves are grand staves for woodwinds, with a bass clef and common time signature, featuring melodic lines with accents and dynamic markings. Triplet markings (*3*) are present above the seventh and ninth staves.

I.
 Piano.
 II.
 Fl. picc.
 Trombe.
 Ctti.
 Gr. C.
 Sopr.
 Aiti.
 Ten. I e II.

Musical score for page 29, featuring Piano, Fl. picc., Trombe, Ctti., Gr. C., and vocal parts (Sopr., Aiti., Ten. I e II). The score includes various dynamics such as *f*, *ff*, and *a 2.* (second ending). The vocal parts have lyrics "Oh!".

8.....

Ca - li - ban!

Ca - li - ban!

Ca - li - ban!

poco a poco ritenuto

Viol.
Viola.
Vello.
C.B.

poco a poco ritenuto

30 Meno mosso. (♩ = 104.)

Fl.
Ob. *mf* *f* *cresc.*
Clar. I. *mf* *f* *cresc.*
Cor. in F (Fa) *f* *cresc.*
mf *f* *cresc.*
mf *f* *cresc.*
mf *f* *cresc.*
mf *f* *cresc.*

30 Meno mosso. (♩ = 104.)

Fl. *p* *mf* *f* *(cresc.)*
Ob. *p* *mf* *f* *(cresc.)*
Clar. *p* *mf* *f* *(cresc.)*
Cor. in F (Fa) *p* *mf* *f* *(cresc.)*
Fag. *p* *mf*
mf *f* *(cresc.)*
mf *f* *(cresc.)*
mf *f* *(cresc.)*
unis. *p* *mf* *f* *(cresc.)*
div. *(mf)* *f* *(cresc.)*
unis. *(mf)* *f* *(cresc.)*

Fl. picc.

Fl. *ff*

Ob. *ff*

Clar. *ff*

Cor. a 2. *ff*

Fag. *ff*

Tr. a 2. *ff*

Ctti. *ff*

Tromb. *ff*

Tuba. *ff*

Timp. II. in A (La) D (Ré). *ff*

4 Viol. I. Soli.

4 Viol. II. Soli.

Viol. tutti. *ff*

8. *trm*

ran - - da, o Mi - ran - - da, ei t'ad - du - - ce, tu

ran - - - - - da, ei t'ad - du - - ce, tu

ran - - da, o Mi - ran - - da, ei t'ad - du - - ce, tu

ran - - - - - da, ei t'ad - du - - ce, tu

pizz.

poco f

pizz.

poco f

par - ti, o Mi - ran - da, o Mi - ran - da, no! ti

par - ti, o Mi - ran - da, no! ti

par - ti, o Mi - ran - da, no! ti

par - ti, o Mi - ran - da, no! ti

8

trm

ve - - drem or - - ma - - i del - - le piag - - gie dell'

ve - - drem or - - ma - - i del - - le piag - - gie dell'

ve - - drem or - - ma - - i del - - le piag - - gie dell'

ve - - drem or - - ma - - i del - - le piag - - gie dell'

8 *trm*

8 *trm*

poco sf (p)

poco sf (p)

poco sf (p)

au - - - ra no - - - stra se - - - de, noi

au - - - ra no - - - stra se - - - de, noi

au - - - ra no - - - stra se - - - de, noi

au - - - ra no - - - stra se - - - de, noi

do

The first system of the score consists of two staves at the top, each marked with a piano (*p*) dynamic and a tremolo (*trm*) instruction. These staves contain rhythmic patterns of eighth notes. Below them is a grand staff (treble and bass clefs) featuring arpeggiated chords in the right hand and a steady bass line in the left hand.

This section contains four vocal staves. The lyrics "Mi - ran" are written across the staves. The first staff has a *ppp* marking above the note. The second staff has a *ppp* marking below the note. The third and fourth staves also have *ppp* markings. The notes are held for a long duration, indicated by a horizontal line.

The second system of the piano accompaniment consists of two staves. Both staves feature sustained chords, indicated by long horizontal lines with a double bar line at the end of each line.

The third system of the piano accompaniment consists of two staves. The right hand part features chords with rhythmic patterns of eighth notes, while the left hand part features a steady bass line with chords.

The fourth system of the piano accompaniment consists of two staves. The right hand part features chords with rhythmic patterns of eighth notes, while the left hand part features a steady bass line with chords.

rallent. **35** Tempo I. Più animato con fuoco.

The first system of the musical score consists of seven staves. The top two staves are for the piano, with dynamic markings of *ppp* and *trm*. The bottom five staves are for the strings, with dynamic markings of *ppp* and *ff*. The music includes triplets and various rhythmic patterns.

rallent. *ff* Tempo I. Più animato con fuoco.

The second system of the musical score includes vocal lines and instrumental parts. The top four staves are vocal lines with the lyrics "da!". The bottom five staves are instrumental parts, with dynamic markings of *ppp* and *ff*, and performance instructions such as "senza sord." and "arco". The music continues with triplets and complex rhythmic structures.

rallent. *ff* Tempo I. Più animato con fuoco.

Fl. picc. *3*

Fl. *3*

Ob. *3*

Clar. *3*

Cor. *3*

Fag. *3* a 2. *3*

Tr. in F (Fa).

Ctti. *ff*

Tromb. *ff*

Tuba. *ff*

Timp. in F (Fa) C (Ut). *ff*

Gr. Cassa e Piatti. *f*

This page of musical notation consists of two systems of staves. The first system contains ten staves, and the second system contains five staves. The notation is dense, featuring numerous triplets and sixteenth-note patterns. The time signature is 6/4. Dynamic markings include *f* (forte) and *ff* (fortissimo). A specific instruction 'a 2.' is visible above one of the staves in the first system. The bottom of the page features a large *ff* marking.

più mosso -

This musical score is a complex orchestral and piano arrangement. It consists of 14 staves. The top two staves are for the piano, with the right hand playing a series of sixteenth-note chords and the left hand playing a similar pattern. The remaining 12 staves are for the orchestra, with various instruments including strings, woodwinds, and brass. The score is marked with a tempo change to "più mosso" and a dynamic marking of "ff" (fortissimo). There are also markings for "a 2." (second ending) and "f" (forte). The music features intricate rhythmic patterns, including sixteenth-note runs and complex chordal structures. The score is divided into two systems, with the first system ending at the bottom of the page and the second system starting at the top of the next page.

più mosso -

Presto. (♩ = 200.)

36

Musical score for Presto, Op. 31, page 137. The score consists of 14 staves. The top two staves are for the first violin and second violin. The next two staves are for the first and second violas. The next two staves are for the first and second cellos. The next two staves are for the first and second basses. The bottom two staves are for the double basses. The score includes various musical notations such as notes, rests, dynamics (*ff*, *p*, *cresc. poco a poco*), and articulation marks. A section marked "a 2." begins in the middle of the score. The tempo is marked "Presto. (♩ = 200.)" at the top and bottom. The page number "137" is in the top right corner, and the rehearsal mark "36" is in a box at the top right and bottom right.

Presto. (♩ = 200.)

36

mf cresc. - *cresc. molto* -

mf cresc. - *mf* - *cresc. molto* -

cresc. - *mf* *cresc.* - *cresc. molto* -

a 2. - *a 2.* - *cresc. molto* -

cresc. - *mf* *cresc.* - *cresc. molto* -

a 2. - *mf* *cresc.* - *mf* - *cresc. molto* -

I. - *mf cresc. poco a poco* - *cresc. molto* -

cresc. - *mf* - *cresc. molto* -

cresc. - *cresc. molto* -

cresc. molto -

cresc. molto -

cresc. molto -

cresc. molto -

cresc. molto -

cresc. molto -

cresc. molto -

cresc. molto -

cresc. molto -

cresc. molto -

cresc. molto -

cresc. molto -

cresc. molto -

This page of musical notation consists of two systems of staves. The first system contains ten staves, and the second system contains five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic marking *ff* (fortissimo) is prominently used throughout the piece. The first system features a complex texture with multiple voices, including a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The second system introduces a change in texture, with some staves featuring dense, rapid passages of notes. The overall style is characteristic of late 19th or early 20th-century piano music.

This page of musical notation consists of two systems of staves. The first system contains 12 staves, and the second system contains 5 staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). There are also slurs, ties, and some unusual markings like *oo.* and *oo*. The piece appears to be in a minor key, as indicated by the key signature (one flat) and the presence of accidentals like sharps and naturals.

37

Musical score for piano and orchestra, measures 37-40. The score includes multiple staves for piano (right and left hand) and orchestra (strings, woodwinds, brass). Dynamics range from *sf* to *pp*. The piano part features dense sixteenth-note passages in measures 37-38.

37

animato

The musical score is arranged in 18 staves. The top two staves are for the piano, and the remaining 16 staves are for the orchestra. The piano part features a melody with dynamic markings of *mf* and *cresc.* and first/second endings. The orchestra part includes woodwinds, strings, and a double bass line, all marked with *cresc. poco a poco*.



Musical score system 1, consisting of 11 staves. The notation includes various rhythmic patterns and dynamic markings. The first staff has a *ff* marking. The second through seventh staves are marked *cresc. molto*. The eighth through tenth staves are marked *ff*. The eleventh staff is marked *ff*. The system concludes with a double bar line.



Musical score system 2, consisting of 5 staves. The notation includes various rhythmic patterns and dynamic markings. The first four staves are marked *cresc. molto*. The fifth staff is marked *ff*. The system concludes with a double bar line.

This page of musical score is divided into two systems. The upper system consists of 12 staves, with the top two staves likely representing the piano and the remaining ten representing the orchestra. The lower system consists of 6 staves, with the top two likely representing the piano and the remaining four representing the orchestra. The score is written in a key signature of one flat (B-flat) and a 6/4 time signature. Dynamics include fortissimo (ff) and sforzando (sf). Articulation marks such as 'a 2.' are present. The notation includes various note values, rests, and complex rhythmic patterns, particularly in the piano parts.

This page of musical notation is a score for a piano piece, likely a concerto or a large-scale work, given the complexity and the use of multiple staves. The score is written in a key signature of one flat (B-flat) and a time signature of 6/4. The notation is organized into two systems, each containing five staves. The first system includes a grand staff (treble and bass clefs) and three additional staves, while the second system includes a grand staff and two additional staves. The music is characterized by a variety of dynamics, including *sf* (sforzando) and *ff* (fortissimo), and features numerous accents. The rhythmic structure is complex, with many measures containing sixteenth and thirty-second notes. The score concludes with a final *ff* dynamic marking.

38

The first system of the musical score consists of eight staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle four staves are grand staff notation. The music is in 2/4 time and features a key signature of one flat (B-flat). The first measure is marked with a *b2.* dynamic. The second measure is marked with *ff*. The third measure is marked with *ff* and *a 2.*. The fourth measure is marked with *ff*. The fifth measure is marked with *ff* and *a 2.*. The sixth measure is marked with *ff*. The seventh measure is marked with *ff*. The eighth measure is marked with *ff*. The music is characterized by dense chordal textures and rhythmic patterns.

The second system of the musical score consists of eight staves, continuing the piece from the first system. The notation and dynamics are consistent with the first system. The first measure is marked with a *b2.* dynamic. The second measure is marked with *ff*. The third measure is marked with *ff*. The fourth measure is marked with *ff*. The fifth measure is marked with *ff*. The sixth measure is marked with *ff*. The seventh measure is marked with *ff*. The eighth measure is marked with *ff*. The music continues with dense chordal textures and rhythmic patterns.

38

The musical score is arranged in two systems. The first system consists of a grand staff (treble and bass clefs) and a string section (violin I, violin II, viola, cello, double bass). The second system also consists of a grand staff and a string section. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like trills and slurs. The key signature has one flat, and the time signature is 6/4.

This page of a musical score, numbered 148, features a complex arrangement of instruments. The top system consists of two staves for woodwinds (likely flutes and oboes) and two staves for strings (violins and violas). The middle system includes two staves for woodwinds (clarinets and bassoons), two staves for strings (cellos and double basses), and a grand piano section with a right-hand staff and a left-hand staff. The bottom system contains two staves for woodwinds (trumpets and trombones) and two staves for strings (cellos and double basses). The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings. The word 'a 2.' is repeated in several places, indicating a second ending or a specific performance instruction. The notation is dense and detailed, typical of a full orchestral score.

Lelio.

Assez pour aujourd'hui! Votre exécution est remarquable par la précision, l'ensemble, la chaleur; vous avez même reproduit plusieurs nuances fort délicates. Vos progrès sont manifestes; je vois que vous pouvez aborder maintenant des compositions d'un ordre beaucoup plus élevé que cette faible esquisse. Adieu, mes amis! je suis souffrant; laissez-moi seul!

(Une partie de l'Orchestre et tout le Chœur sortent. Quand le devant de la scène est dégagé, la toile se baisse de nouveau. Mais LELIO doit se retrouver isolé sur l'avant-scène. Après un instant de silence, l'Orchestre idéal fait entendre derrière la toile l'Idée fixe de la Symphonie fantastique. LELIO s'arrête, comme frappé au cœur d'un coup douloureux, écoute, et dit:)

Lelio.

Genug für heute. Eure Ausführung zeichnet sich durch Feuer, Präcision und Zusammenspiel aus. Selbst einige sehr zarte Nuancen sind vortrefflich zur Geltung gekommen. Eure Fortschritte sind unverkennbar; ich sehe, Ihr werdet von nun an viel gewichtigeren Compositionen als dieser flüchtigen Skizze gewachsen sein. Auf Wiedersehen also, meine Freunde; ich bin sehr angegriffen - lasst mich allein!

(Ein Theil des Orchesters und der ganze Chor entfernt sich. Sobald das Proscenium frei ist, fällt der Vorhang wieder. LELIO bleibt allein im Vordergrund zurück. Nach einem kurzen Schweigen lässt das ideale Orchester hinter dem Vorhange das Leitmotiv der fantastischen Sinfonie hören. LELIO horcht auf, wie von einem schmerzlichen Gefühl ergriffen und spricht:)

Lelio.

That will do for to-day. Your playing is remarkable for its precision, expression and the manner in which you all play together; even some of the most delicate shadings were rendered musicianly. You have indeed made progress, so much so that we may henceforth attempt works of greater depth than this feeble sketch. But now good bye, friends, I am exhausted; leave me alone.

(Part of the orchestra and all the chorus leave the stage. So soon as the proscenium is vacated, the curtain falls again. LELIO alone remains in the foreground. After a short silence, the imaginary orchestra plays the leading motive of the fantastic symphony. LELIO starts up, his expression being one of great mental suffering, - he listens, and murmurs:)

39

Allegro meno mosso. (♩ = 108.)

Flauti. rall.

Clarineti in C (Ut). pp

Violino I. Encore! . . .

Violino II. Nochmals! . . .

Viola. Once more! . . .

Violoncello. Encore, et pour toujours! . . . (Il sort.)

Contrabasso. Nochmals - und für immer! . . . (Geht ab.)

Once more - and for ever! . . . (Exit)

Allegro meno mosso. (♩ = 108.) pp rall.

39