

Orpheus.

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

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

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

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

F. Liszt.

Deutsche Übersetzung von P. Cornelius.

Orphée.

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

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

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

F. Liszt.

Orpheus

Symphonische Dichtung No 4

1

Franz Liszt
1811-1886

Andante moderato

Kleine Flöte

2 Flöten

2 Hoboen

Englisches Horn

2 Klarinetten in A

2 Fagotte

I in F

4 Hörner II in C

III. IV in F

2 Trompeten in C

2 Tenorposaunen

Baßposaune u. Tuba

Pauken in C.G

2 Harfen

1. Hrf.

1. Violine

2. Violine

Bratsche

Violoncell
Kontrabaß

pp

a 2 pp

pp

p

diminuendo

diminuendo

Fl. *smops.*

Kl. *smops.*

Fg. *smops.*

1. Hr. (F)

2. Hr. (C)

1. Hrf. *dim. smops.*

2. Hrf. *dim.*

Fl. *pp*

Kl. *pp*

Fg. *pp a 2.*

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

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

1. Hrf.

2. Hrf.

Fl. *smorz.*

Kl. *smorz.*

Fg. *smorz.*

1. Hr. (F)

2. Hr. (C)

1. Hrf. *dim. smorz.*

2. Hrf.

A Un poco più di moto.

20

Fg.

1. Hr. (F) *espress.*

2. Hr. (C)

3. 4. Hr. (F)

1. V.

2. V.

Br.

Vo. *espress.*

Kb. *Solo*

A

Musical score for measures 1-4 of the first system. The instruments listed on the left are Fl., Hb., Kl., Fg., 1.Hr. (F), 2.Hr. (C), 3.4.Hr. (F), 1.V., 2.V., Br., Vc., and Kb. The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *p*, *espress.*, *muta in E.*, *pizz.*, and *p*.

Musical score for measures 5-8 of the second system. The instruments listed on the left are Fl., Hb., Kl., Fg., 1.V., 2.V., Br., Vc., and Kb. The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *unis.*

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

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

50

Fl.

1.V.

2.V. *cresc.*

Br. *cresc.*

Vo. *cresc.*

Kb.

p

B 60

Cl.

Fl.

1.Hr. (F)

2.Hr. (C)

1.Hrf.

1.V. *p*

2.V. *p*

Br. *p*

Vo. *p*

Kb. *p*

Musical score for the first system, measures 68-71. The instruments are Kl. (Clarinet), Fg. (Flute), 1. Hr. (First Horn, F), 2. Hr. (Second Horn, C), 1. Hrf. (First Trumpet), 1. V. (First Violin), 2. V. (Second Violin), Br. (Baritone), Vo. (Voice), and Kb. (Cello/Double Bass). The score includes various musical notations such as slurs, ties, and dynamic markings. The word "mutain E." is written above the 1. Hr. and 2. Hr. staves in measures 70 and 71.

Musical score for the second system, measures 72-75. The instruments are Hb. (Horn in B-flat), Kl. (Clarinet), Fg. (Flute), 1. V. (First Violin), 2. V. (Second Violin), Br. (Baritone), Vo. (Voice), and Kb. (Cello/Double Bass). The score includes performance instructions: "Ritardando." above the Hb. staff, "(p)" above the Hb. staff in measure 72, "espress." below the Hb. staff in measure 72, "smorz." below the Kl. staff in measure 73, and "dim." below the Fg. staff in measure 73. A rehearsal mark with the number "70" is placed above the Hb. staff in measure 72.

Lento.

Fl.

Hb.

E.H.

Kl.

Fg.

1. 2. Hr. (E)

3. Hr. (E)

4. Hr. (E)

1. Hrf.

2. Hrf.

1. V.

2. V.

Br.

Vc.

Kb.

p espress.

espress.

p

p

p

p

p

p

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

in E.

musical notation

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

p

sv

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Flute (Fl.), Horns in B-flat (Hb.), English Horn (E.H.), Clarinet (Kl.), and Bassoon (Fg.). Below these are three Horns in E-flat (1.2. Hr. (E), 3. Hr. (E), 4. Hr. (E)). The next section contains two Horns in F (1. Hrf., 2. Hrf.), with the second horn part featuring a complex rhythmic pattern of eighth notes. The bottom section includes strings: Violins (1.V., 2.V.), Trumpets (Br.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. A dynamic marking of *p* (piano) is present under the Clarinet part, and *sv* (sforzando) is present under the English Horn part. A large slur covers the first two measures of the woodwind section.

Fl.

Hb. *(p) molto espressa.*

E.H.

Kl.

Fg.

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

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

4. Hr. (E)

1. Hrf.

2. Hrf.

1. V.

2. V.

Br.

Vo.

Kb.

Detailed description: This page of a musical score contains 18 staves. The top five staves are for woodwinds: Flute (Fl.), Horn in B-flat (Hb.), E-flat Horn (E.H.), Clarinet (Kl.), and Bassoon (Fg.). The next five staves are for brass: 1st and 2nd Horns in E (1. 2. Hr. (E)), 3rd Horn in E (3. Hr. (E)), and 4th Horn in E (4. Hr. (E)). The 6th and 7th staves are for Horns in F (1. Hrf. and 2. Hrf.). The bottom five staves are for strings: 1st Violin (1. V.), 2nd Violin (2. V.), Trumpets (Br.), Voice (Vo.), and Keyboard (Kb.). The score is in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and brass play sustained notes with long slurs. The strings play rhythmic patterns, with the 2nd Violin part featuring prominent accents. The voice part has a few notes with accents. The keyboard part provides a steady accompaniment. The dynamic marking *(p) molto espressa.* is placed above the Horn in B-flat staff.

This musical score page features the following instruments and parts:

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

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of two measures of music. The woodwind section (Fl., Hb., E.H., Kl., Fg.) features melodic lines with various articulations and dynamics. The brass section (Hr., Hrf.) provides harmonic support with chords and sustained notes. The string section (V., Br., Vo., Kb.) plays a rhythmic accompaniment with eighth notes and chords. The voice part (Vo.) has a melodic line with lyrics written below the staff.

80 C

Fl.

Hb.

E.H.

Kl.

Fg.

1.2. Hr. (E)

3. Hr. (E)

4. Hr. (E)

1. Hrf.

2. Hrf.

1.V.

2.V.

Br.

Vo.

Kb.

C

Detailed description: This is a page of a musical score, page 12, containing measures 80, 81, and 82. The score is for a full orchestra and voice. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The instruments are arranged in the following order from top to bottom: Flute (Fl.), Horns (Hb.), English Horn (E.H.), Clarinet (Kl.), Bassoon (Fg.), First and Second Horns (1.2. Hr. (E)), Third and Fourth Horns (3. Hr. (E), 4. Hr. (E)), First Horn (1. Hrf.), Second Horn (2. Hrf.), Violins (1.V., 2.V.), Brass (Br.), Voice (Vo.), and Double Bass (Kb.). Measure 80 shows the beginning of a melodic line in the Horns and English Horns, with the Flute playing a sustained note. Measure 81 continues this melodic line, with the Flute and Horns playing together. Measure 82 features a change in the melodic line, with the Flute and Horns playing a new phrase. The score includes various musical notations such as slurs, ties, and dynamic markings.

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

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

The musical score for page 14 is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped by brackets. The top section includes Flute (Fl.), Horns (Hb.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Fg.), and three Horns (1.2. Hr. (E), 3. Hr. (E), 4. Hr. (E)). The middle section features two Horns (1. Hrf., 2. Hrf.) and Violins (1.V., 2.V.). The bottom section includes Trumpets (Br.), Voice (Vo.), and Double Bass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is divided into three measures. The Flute and Clarinet parts have long, sweeping lines across the measures. The Horns and Trombones play sustained notes. The Violins and Viola play melodic lines with slurs. The Voice part has a few notes in the second and third measures. The Double Bass part has a few notes in the second and third measures. The word "ARCO" is written above the Voice and Double Bass staves in the second and third measures. The word "p" is written below the Trumpets staff in the third measure.

R.

Fl. *ppp*

Hb.

E.H.

Kl. *ppp*

Fg. *p*

1.2. Hr. (E) *p*

3.Hr. (E)

4.Hr. (E)

1. Hrf.

2. Hrf.

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

2.V. *pizz.*

Br. *pizz.*

Vo. *pizz.*

Kb. *pizz.*

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

arco
p
arco
p

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

D Poco a poco più di moto.

Fl.

Hb.

E. H.

Kl.

Fg. *(p) cresc. .*

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

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

4 Hr. (E)

1. Hrf. *cresc. molto*

2. Hrf.

Tutti

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

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

Br. *arco (p) cresc. .*

Vc. *cresc. .*

Kb. *cresc. .*

D *cresc. .*

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

100

2.

Fl.

Hb.

E. H.

Kl.

Fg.

1. 2. Hr. (E)

3. Hr. (E)

4. Hr. (E)

1. Hrf.

2. Hrf.

Viol. Solo

1. V.

2. V.

Br.

Vc.

Kb.

rinf.

p

p espressivo

(mf) cresc.

pizz.

a. 2.

Fl.

Hb.

Kl.

Fg.

1. 2. Hr. (E)

3. Hr. (E)

4. Hr. (E)

1. Hrf.

2. Hrf.

Viol. Solo.

1. V.

2. V.

Br.

Ve.

Kb.

Detailed description: This is a page of a musical score, page 19, marked 'a. 2.'. The score is arranged in a standard orchestral layout. At the top, there are staves for Flute (Fl.), Horns in B-flat (Hb.), Clarinet (Kl.), and Bassoon (Fg.). Below these are three staves for Horns in E (1. 2. Hr. (E), 3. Hr. (E), 4. Hr. (E)). The next section contains two staves for Horns (1. Hrf., 2. Hrf.), followed by Violin Solo (Viol. Solo.), Violin 1 (1. V.), Violin 2 (2. V.), Trumpets (Br.), Cello (Ve.), and Double Bass (Kb.). The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score features various musical notations including notes, rests, slurs, and dynamic markings. The Flute part has a melodic line with slurs and accents. The Clarinet part has a rhythmic pattern with slurs. The Horns and Trumpets provide harmonic support with sustained notes and chords. The Violin Solo part has a melodic line with slurs and accents. The Violin 1 and 2 parts have rhythmic patterns with slurs. The Cello and Double Bass parts have a rhythmic pattern with slurs.

a 2.

Fl.

Hb.

E. H.

Kl.

Fg.

1. 2. Hr. (E)

3. Hr. (E)

4. Hr. (E)

1. Hrf.

2. Hrf.

Viol. Solo.

1. V.

2. V.

Br.

Vc.

Kb.

(mf) molto espressivo

(p)

(p)

(p)

molto espressivo

Fl.

Hb.

E H.

Kl.

Fg.

1. 2. Hr. (E)

3. Hr. (E)

4. Hr. (E)

1. Hrf.

2. Hrf.

Viol. Solo.

1. V.

2. V.

Br.

Vo.

Kb.

(p)

(p)

(S)

The musical score is written for a full orchestra. It features a variety of instruments including woodwinds (Flute, Horns, Clarinet, Bassoon), brass (Trumpets, Horns), strings (Violins, Viola, Cello, Double Bass), and harps. The score is divided into two systems. The first system includes Flute, Horns, Clarinet, Bassoon, and three Horns. The second system includes two Harps, Violin Soloist, two Violins, Viola, Cello, and Double Bass. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamics include piano (p) and sforzando (S). The score shows melodic lines for the woodwinds and strings, and harmonic support from the brass and harps.

The musical score is arranged in two systems. The first system includes:

- Fl. (Flute)
- Hb. (Horn)
- E.H. (English Horn)
- Kl. (Clarinet)
- Fg. (Bassoon)
- 1. 2. Hr. (E) (Horn 1 & 2)
- 3. Hr. (E) (Horn 3)
- 1. Hr. (E) (Horn 4)

The second system includes:

- 1. Hrf. (Harp 1)
- 2. Hrf. (Harp 2)
- Viol. Solo. (Violin Solo)
- 1. V. (Violin 1)
- 2. V. (Violin 2)
- Br. (Trumpet)
- Ve. (Viola)
- Kb. (Double Bass)

Key features of the score include:

- Measures 110 and 111 are indicated at the top.
- Dynamic markings such as *dimin.* are present in the Horn parts.
- The Harp parts feature complex arpeggiated patterns.
- The Violin parts include a solo section and rhythmic accompaniment.
- The Brass and Cello/Double Bass parts provide harmonic support.

Fl.

Hb.

E.H.

Kl.

Fg.

1. 2. Hr. (E)

8. Hr. (E)

4. Hr. (E)

1. Hrf.

2. Hrf.

1. V.

2. V.

Br.

Vc.

Kb.

ppp

cresc.

mf

mf espressivo

espressivo

ppp

muta in F.

muta in F.

muta in F.

pp

p

unis.

pizz.

p

p

p

Solo arco

(p) dolce

This musical score page, numbered 24, features a variety of instruments. The woodwind section includes Flute (Fl.), Horn in B-flat (Hb.), E-flat Horn (E.H.), Clarinet in B-flat (Cl.), Bassoon (Fg.), Horn in F (Hr. (F)), and two Horns in F (1. Hrf., 2. Hrf.). The brass section consists of two Violins (1. V., 2. V.), Trombone (Br.), and Double Bass (Kb.). The vocal part is for a Solo Voice (Vo. Solo). The score is written in a key signature of one sharp (F#) and a common time signature (C). The Flute and Clarinet parts feature melodic lines with long, sweeping slurs. The Horns and Saxophone parts provide harmonic support with sustained notes and chords. The strings play a rhythmic accompaniment, and the solo voice part has a melodic line with some fermatas. The page is divided into three measures by vertical bar lines.

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

- Fl.** (Flute): Measures 118-120 have a long melodic line with a slur. Measure 121 has a whole note.
- Hb.** (Horn): Rests throughout.
- E. H.** (English Horn): Rests throughout.
- Kl.** (Clarinet): Measures 118-120 have a long melodic line with a slur. Measure 121 has a whole note.
- Fg.** (Bassoon): Rests in 118-120. Measure 121 has a melodic line starting with *rit.* and *espress.* (11. *mf*).
- Hr. (F)** (French Horn): Rests throughout.
- 1. Hrf.** (First Trumpet): Active in 118-120, rests in 121.
- 2. Hrf.** (Second Trumpet): Active in 118-120, rests in 121.
- 1. V.** (Violin I): Rests throughout.
- 2. V.** (Violin II): Rests in 118-120, plays *pizz.* in 121.
- Br.** (Trumpet): Rests in 118-120, plays *arco* (p) in 121, then *pizz.* (p) in 122.
- Vc. Solo.** (Violoncello Solo): Active in 118-121 with a long melodic line.
- Vo.** (Voice): Rests in 118-120, plays *arco* in 121, then *pizz.* (p) in 122.
- Kb.** (Cello): Active in 118-121 with a long melodic line.

R

Fl. *ppp* *pp*

Hb.

E. H.

Kl. *ppp* *pp*

Fg.

Hr. (F)

1. Hrf. *pp*

2. Hrf. *p*

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

2. V.

Br.

Vo. Solo. *pizz.* *(p)*

Vc.

Kb.

Fl.

Hb.

E.H.

Kl.

Fg.

Hr.
(F)

1. Hrf.

2. Hrf.

1. V.

2. V.

Br.

Vo.

Kb.

dimin.

p

p

Tutti

cresc.

arco

(p) cresc.

arco

cresc.

arco

cresc.

cresc.

cresc.

cresc.

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

130 a 2.

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

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

The score includes various musical notations such as dynamics (*mf*, *f*, *p*, *cresc.*), articulation (*pizz.*, *arco*), and performance instructions (*a 2.*, *f espressivo*). The tempo instruction at the top indicates a gradual acceleration leading to an *Andante con moto* tempo.

This musical score page contains the following parts and markings:

- Fl.**: Flute part, starting with a first ending bracket labeled "a. 2.".
- Hb.**: Horn in B-flat part.
- Kl.**: Clarinet part, starting with a first ending bracket labeled "a. 2.".
- Fg.**: Bassoon part, starting with a first ending bracket labeled "a. 2." and a dynamic marking of *p*.
- Hr. (F)**: Horn in F part, starting with a dynamic marking of *p* and the instruction "in F.".
- Tr. (C)**: Trumpet in C part.
- 1. Hrf.**: First Violin part, featuring a tremolo effect.
- 2. Hrf.**: Second Violin part, featuring a tremolo effect.
- 1. V.**: First Viola part.
- 2. V.**: Second Viola part.
- Br.**: Trombone part, starting with a dynamic marking of *piaz.*.
- Vo.**: Voice part, starting with a dynamic marking of *piaz.*.
- Kb.**: Double Bass part, starting with a dynamic marking of *p* and the instruction "arco".

Fl. *a 2.*

Hb.

Kl. *a 2. b*

Fg. *p*

Hr. (F) *p*

Tr. (C)

1. Hrf.

2. Hrf.

1. V. *p*

2. V. *p*

Br. *p*

Vo. *pizz.* *arco*

Kb.

Detailed description: This is a page of a musical score for page 30. It features ten staves of music. The instruments are: Flute (Fl.), Horn (Hb.), Clarinet (Kl.), Bassoon (Fg.), Horn in F (Hr. (F)), Trumpet in C (Tr. (C)), Horns (1. Hrf., 2. Hrf.), Violins (1. V., 2. V.), Trombone (Br.), Voice (Vo.), and Keyboard (Kb.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *pizz.* (pizzicato). There are also performance instructions like *a 2.* and *a 2. b*. The music is written in a common time signature.

Fl. *a 2.*

Hb.

Kl. *a 2.*

Fg.

Hr. (F)

Tr. (C)

1. Hrf.

2. Hrf.

1. V.

2. V.

Br.

Vo. *pizz.*

Kb.

arco

Fl. *a 2.*

Hb. *cresc. molto*

Kl. *a 2.*

Fg. *cresc. molto*

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

1. V. *cresc. molto*

2. V. *cresc. molto*

Br.

Vo. *pizz. cresc. molto*

arco

(cresc.)

Andante con moto.

Kl. Fl.

Fl.

Hb.

Kl.

Fg.

Hr. (F)

Tr. (C)

Tps.

Bps.

Pk.

1. Hrf.

2. Hrf.

1. V.

2. V.

Br.

Vo.

Kb.

150 33

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

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

This musical score page, numbered 34, contains staves for the following instruments: Kl. Fl., Fl., Hb., Kl., Fg., Hr. (F), Tr. (C), Tpx., Bpx. Tb., Pk., 1. Hrf., 2. Hrf., 1. V., 2. V., Br., Vc., and Kb. The score is written in a key with one sharp (F#) and a common time signature. A dynamic marking of *espress.* (espressivo) is present in the Trumpet (C) part, along with a *p* (piano) marking. The instruction *a 2.* appears in the Trumpet (C) part. The letter *F* is written below the keyboard part at the end of the page.

160

Kl. *mf*
 Fg. *mf*
 Tr. (C) *decreac.*
 Tps. *decreac.*
 Bps. *decreac.*
 Tb. *decreac.*
 1.V. *div.* *decreac.* *mf* *espress.*
 2.V. *decreac.* *mf* *espress.*
 Br. *decreac.* *mf* *espress.*
 Vo. *poco a poco dim.*
 Kb. *poco a poco dim.*

Kl. *poco a poco dim.*
 Fg. *poco a poco dim.*
 1.V. *poco a poco dim.*
 2.V. *poco a poco dim.*
 Br. *poco a poco dim.*
 Vo.
 Kb.

G
Rallentando.

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

G
 p
 pizz.
 pizz.

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

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

a 2

Fl.

Hb.

E.H.

Kl.

Fg.

Hr.
(F)

Tr.
(C)

Tps.

Bps.

Pk.

1.V.

2.V.

Br.

Vc.

Kb.

f

(mf) cresc.

p

pp

poco a poco cresc.

cresc.

cresc.

cresc.

180 ^a 2

Fl. *cresc. molto*

Hb. *cresc. molto*

Kl. *cresc. molto*

Fg. *cresc. molto*

Hr. (F)

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

Tps. *(mf) cresc.*

Bps. *(mf) cresc.*

Pk. *(mf) cresc.*

1. Hrf. *(mf) cresc.*

2. Hrf. *(mf) cresc.*

1.V. *cresc. molto*

2.V. *cresc. molto*

B. *cresc. molto*

Vc. *cresc. molto*

Kb. *cresc. molto*
Bassi *arco*

This musical score page features the following instruments and parts:

- Flutes:** Kl. Fl. (1st Flute), Fl. (2nd Flute), Hb. (3rd Flute)
- Woodwinds:** Kl. (Clarinet), Fg. (Bassoon), Hr. (F) (Horn in F), Tr. (C) (Trumpet in C)
- Brass:** Tps. (Trumpets), Bps. (Baritone), Tb. (Trombone), Pk. (Percussion)
- Other:** 1. Hrf. (Harp), 2. Hrf. (Harp), 1. V. (Violin), 2. V. (Violin), Hr. (Horn), Vc. (Viola), Kb. (Cello)

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

This musical score page contains the following parts and markings:

- Woodwinds:** Kl. Fl. (with *a 2.* marking), Fl., Hb., E.H., Kl., Fg., Hr. (F), Tr. (C), Tps., Bps., Tb., Pk.
- Strings:** 1. Hrf., 2. Hrf., 1.V., 2.V., Br., Vc., Kb.
- Measure 190:** Features a key signature change to one flat (B-flat) and a dynamic marking of *mf* (mezzo-forte).
- Measure 200:** Features a dynamic marking of *rit.* (ritardando).

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

- Flute (Fl.):** Part 2, marked *a 2.*
- Clarinet (Cl.):** Part 1, marked *a 2.* and *dim.*
- Horn (Hr.):** Part (F)
- Trumpet (Tr.):** Part (C)
- Trombone (Tps., Tps., Tps.):** Three parts, all marked *a 2.*
- Saxophone (Sax.):** Part 1, marked *a 2.*
- String Ensemble (Str.):** Violins (1.V., 2.V.), Violas (V.), Cellos (Cb.), and Double Basses (Kb.).

Performance instructions for the strings include *decreac.* (decrease) and *pizz.* (pizzicato).

Kl. Fl.
 Fl.
 Hb.
 R.H. *espress. dolente*
 Kl.
 Fg.
 Hr. (F)
 Tr. (C)
 Tps.
 Bps.
 Tb.
 Pk.
 1. Hrf. *pp*
 2. Hrf. *(p)* *Sons harmoniques*
 1. V. *pp* *perdendo* *con Sord.*
 2. V. *pp* *perdendo* *con Sord.*
 Br. *pp* *perdendo* *con Sord.*
 Vo. *pp* *perdendo* *con Sord.*
 Kb. *pp*

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