

# DEUXIEME PARTIE. ZWEITER THEIL. SECOND PART.

## 1.

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

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

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

Andante malinconico e sostenuto. (♩ = 66.)

Flauto piccolo.

Flauti.

Oboi.

Clarinetti in B (Si<sup>b</sup>).

Corni I. e II in F (Fa).

Corno III in D (Ré).

Corno IV in C (Ut).

4 Fagotti.

Trombe in F (Fa).

Cornetti in B (Si<sup>b</sup>).  
(Cornets à Pistons.)

Tromboni I e II.

Trombone III.

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

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

Gran Cassa e Cinelli.  
2 Triangoli e 2 Tamburini  
(Tambours de basque.)

Arpa I.<sup>\*)</sup>

Arpa II.<sup>\*)</sup>

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Andante malinconico e sostenuto. (♩ = 66.)

<sup>\*)</sup>On peut doubler ou tripler chaque partie de Harpe. (Note de H. Berlioz.)

<sup>\*)</sup>Man kann jede Harfenstimme verdoppeln oder verdreifachen.

<sup>\*)</sup>Each part for the harp may be doubled or trebled.



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

This section of the score covers measures 1 through 4. It features woodwind parts for Flute I and II, Oboe, Clarinet, and four Cornets. The bassoon part is also present. The string section includes Violins I and II, Violas, Cellos, and Double Basses. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The Oboe part has a dynamic marking of *mf* and a *2* marking. The Clarinet part has a dynamic marking of *f*. The Cornets have dynamic markings of *f* and *mf*. The bassoon part has a dynamic marking of *f*. The string parts have dynamic markings of *f* and *mf*.

This section of the score covers measures 5 through 8. It features woodwind parts for Flute I and II, Oboe, Clarinet, and four Cornets. The bassoon part is also present. The string section includes Violins I and II, Violas, Cellos, and Double Basses. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The Oboe part has a dynamic marking of *mf* and a *2* marking. The Clarinet part has a dynamic marking of *f*. The Cornets have dynamic markings of *f* and *mf*. The bassoon part has a dynamic marking of *f*. The string parts have dynamic markings of *f* and *mf*. The word *poco* is written above the woodwind parts in measures 6 and 7. The word *div.* is written above the string parts in measure 5. The word *unio.* is written above the string parts in measure 6. The Roman numeral *II.* is written above the string parts in measure 8.

Musical score for measures 17 to 24. The score is written for piano and strings. The piano part is in the upper system, and the string parts are in the lower system. The music is in a minor key and 3/4 time. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The string parts provide harmonic support and texture. Dynamics include *ppp* and *pp*. Rehearsal mark 17 is indicated at the top.

Musical score for measures 25 to 32. The score is written for woodwinds and strings. The woodwind parts include Cor 1. II, Fag., and Viol. The string parts are in the lower system. The music is in a minor key and 3/4 time. The woodwinds play a melodic line with dynamic markings *p*, *pp*, and *ppp*. The strings play a rhythmic pattern. Dynamics include *ppp*, *pp*, and *p*. Rehearsal mark 17 is indicated at the top. The woodwind parts are marked *Cor. 1. II.* and *Fag.*. The string parts are marked *Viol.*. The string part includes markings *pizz.* and *pian.*. The string part ends with *div.* and *espressiono*.

Musical score for measures 15-18. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Cor III, Cor IV, Violin (Viol.), and Viola (Viola). The woodwinds and strings are marked with *cresc. poco a poco*. The strings are also marked with *arco*. The woodwinds have dynamic markings of *pp* and *f*. The strings have dynamic markings of *pp* and *f*. The woodwinds have dynamic markings of *pp* and *f*. The strings have dynamic markings of *pp* and *f*.

Musical score for measures 18-21. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Cor III, Cor IV, Violin (Viol.), and Viola (Viola). The woodwinds and strings are marked with *dimin.*. The strings are also marked with *arco*. The woodwinds have dynamic markings of *pp* and *f*. The strings have dynamic markings of *pp* and *f*. The woodwinds have dynamic markings of *pp* and *f*. The strings have dynamic markings of *pp* and *f*.

Allegro. ( $\text{♩} = 108.$ )

Violins I & II  
Flutes I & II  
Clarinets I & II  
Bassoons I & II  
Double Basses

pp, mf, pp

Allegro. ( $\text{♩} = 108.$ )

Timpano in G (Sol).

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

Tamburini.

pppp, pp, dimin.

## Larghetto espressivo. (♩ = 66.)

Fl. I.

Ob. Solo.

Clar.

Viol.

Vello. piz. unis.

C. B.

Larghetto espressivo. (♩ = 66.)

Detailed description of the first system: This system contains measures 1 through 4. The Flute I part begins with a first ending bracket over measures 2 and 3. The Oboe Solo part has a dynamic marking of *p* in measure 2. The Clarinet part has a dynamic marking of *p* in measure 2. The Violin part has a dynamic marking of *pppp* in measure 2. The Viola part is marked *pizz.* and has a dynamic marking of *pp* in measure 2. The Cello/Double Bass part has a dynamic marking of *pp* in measure 2 and a *pizz.* marking in measure 4. The tempo is *Larghetto espressivo* with a quarter note equal to 66 beats per minute.

Timp.

Tamb.

con sord.

con sord.

con sord.

Larghetto espressivo. (♩ = 66.)

Detailed description of the second system: This system contains measures 5 through 8. The Timpani part has a dynamic marking of *ppp* and features triplet patterns in measures 5, 6, and 7. The Tambourine part also has a dynamic marking of *ppp* and features triplet patterns in measures 5, 6, and 7. The Violin part has a dynamic marking of *p* in measure 5 and a *pp* marking in measure 8. The Viola part has a dynamic marking of *pp* in measure 5 and a *pp* marking in measure 8. The Cello/Double Bass part has a dynamic marking of *ppp* in measure 5 and a *ppp* marking in measure 8. The tempo is *Larghetto espressivo* with a quarter note equal to 66 beats per minute.

ppp

ppp

19

Ob.

Clar.

Timp.

Tamb.

ppp

poco cresc.

ppp

poco cresc.

poco cresc.

poco cresc.

poco cresc.

19



Fl. I. un poco ritenuto

Fl. II. poco *f* *ppp*

Ob. poco *f* *ppp*

Clar. poco *f* *ppp*

senza sord. pizz. *pp*

senza sord. pizz. *pp*

senza sord. pizz. *pp*

arco *pp* pizz. *pp* div.

*pp*

un poco ritenuto

Allegro. (♩ = 104.)

Fl. I.

Fl. II.

Ob. (*p*)

Clar.

Cor. I. II.

Cor. III. *pp* *cresc. poco a poco*

Cor. IV. *pp* *cresc. poco a poco*

Fag. *mf* (a 4) *cresc. poco a poco*

arco *mf* *cresc. poco a poco*

arco *mf* *cresc. poco a poco*

unis. arco *mf* *cresc. poco a poco*

arco *mf* *cresc. poco a poco*

Allegro. (♩ = 104.) *cresc. poco a poco*



Musical score for page 52, featuring multiple staves for woodwinds, strings, and percussion. The score includes various instruments and their parts, with dynamic markings and performance instructions.

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

**Vcelli**  
**div.**  
**C.B.**

The score is written in a complex, multi-measure format, likely for a large ensemble or orchestra. It includes various musical notations such as notes, rests, and dynamic markings. The percussion part (C.B.) is marked with a forte dynamic and includes a 'div.' instruction. The woodwind and string parts are also marked with various dynamics and articulations.

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

Muta in C (Ut) A (La).

Muta in B (Sib) F (Fa).

Musical score for the second system, showing a continuation of the musical notation with some rests and dynamic markings.

Musical score for the third system, featuring dense rhythmic patterns and dynamic markings like *mf* and *f*.

The musical score on page 54 is a complex arrangement for piano. It is organized into two main systems. The first system, which occupies the top half of the page, consists of 11 staves. The first five staves are grouped as a grand staff, with the top two staves in treble clef and the bottom three in bass clef. The remaining six staves are individual staves, likely for other instruments or voices. The second system, located at the bottom of the page, consists of 6 staves, also arranged in a grand staff format. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation is highly rhythmic, featuring numerous sixteenth and thirty-second notes, often beamed together. The first system shows a steady, repetitive rhythmic pattern across all staves, while the second system introduces more melodic and harmonic complexity with various rhythmic figures and rests.

This page of a musical score, numbered 55, contains two systems of music. The upper system consists of six staves: a vocal line (soprano) with a treble clef and a key signature of one sharp (F#), and five piano accompaniment staves (treble and bass clefs). The vocal line features a melodic line with eighth and sixteenth notes, often beamed together, and rests. The piano accompaniment includes a right-hand part with chords and moving lines, and a left-hand part with a steady eighth-note bass line. The lower system consists of five staves, all of which are piano accompaniment. The top staff of this system is a vocal line with a treble clef and a key signature of one sharp, containing a melodic line with eighth and sixteenth notes. The four staves below it are piano accompaniment, with the right hand playing chords and the left hand playing a steady eighth-note bass line. The score is written in a standard musical notation style with various clefs, key signatures, and time signatures.

This page of a musical score, numbered 56, features a piano accompaniment and a vocal line. The piano part is written for the right and left hands, with the right hand playing a melody of eighth notes and the left hand providing a rhythmic accompaniment of eighth notes. The vocal line is written in a single staff, featuring a melody of eighth notes. The score is divided into two systems, each containing six measures. The first system is in a key signature of one sharp (F#) and a 2/4 time signature. The second system is in a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano part includes a variety of musical notations, including eighth notes, quarter notes, and rests. The vocal line includes a variety of musical notations, including eighth notes, quarter notes, and rests. The score is written in a standard musical notation style, with a treble clef for the vocal line and a grand staff (treble and bass clefs) for the piano part.

21

This musical score is a complex orchestral and piano arrangement. It features a variety of instruments including piano, strings, woodwinds, and brass. The score is divided into two main systems, each containing multiple staves for different instruments. The first system includes a piano part (top two staves) and a full orchestral section (middle and bottom staves). The second system continues the orchestral section. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and a variety of dynamic markings such as *mf*, *f*, and *sf*. The score is marked with a '21' in a box at the top and bottom, indicating a specific measure or section. The overall style is that of a late 19th or early 20th-century Romantic or Impressionist composition.

21



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

This page of a musical score, numbered 59, features a complex arrangement of instruments. The top system includes a grand staff with two treble clefs and a bass clef, containing rhythmic patterns for the upper strings and woodwinds. Below this, there are staves for a horn section (trumpets and trombones) and a section for woodwinds (flutes, oboes, and bassoons). The lower half of the page is dominated by the piano accompaniment, which includes a grand staff with two bass clefs and a grand staff with two treble clefs. The piano part is characterized by dense, rhythmic textures, with various dynamics such as *ppp* (pianissimo) and *mf* (mezzo-forte) indicated. The score concludes with a final cadence in the piano part.

22

Musical score for page 60, measures 22-31. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. It features dynamic markings like *p*, *poco f*, and *f*, and performance instructions such as *I.*, *(a2.)*, and *arco*.

Measures 22-24: Violin I and II, Viola, and Violoncello/Contrabasso parts. Dynamics include *p* and *poco f*.

Measures 25-27: Violin I and II, Viola, and Violoncello/Contrabasso parts. Dynamics include *p* and *poco f*.

Measures 28-31: Violin I and II, Viola, and Violoncello/Contrabasso parts. Dynamics include *p*, *poco f*, and *f*. Performance instructions include *I.*, *(a2.)*, and *arco*.

22

This page of a musical score, numbered 61, is divided into two systems. The first system consists of 12 staves: the first four are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass), and the remaining six are empty. The second system also consists of 12 staves: the first four are for the string quartet, and the last eight are for a piano accompaniment. The piano part includes dynamic markings such as *mf*, *p*, and *pizz.*, and a *dim.* instruction. The string quartet parts feature various articulations like accents and slurs.

23

Musical score for measures 23-28, 29-34, and 35-40. The score is written for a large ensemble, including strings and woodwinds. The notation is complex, featuring many sixteenth and thirty-second notes. The key signature has one sharp (F#), and the time signature is 4/4. The first system (measures 23-28) shows the beginning of the piece with a dynamic marking of *pp*. The second system (measures 29-34) continues the melodic and harmonic development. The third system (measures 35-40) includes a first ending marked "(a.2.)" and ends with a dynamic marking of *pp*.

Musical score for measures 41-46. This section continues the ensemble's performance with various rhythmic patterns and textures.

Musical score for measures 47-52. This section features a prominent melodic line in the upper part of the ensemble, marked *pp*. Below it, the Violins (Vcelli.), C. B., and other instruments provide a rhythmic accompaniment. The notation includes various articulations such as *div.* (divisi), *pizz.* (pizzicato), and *mf* (mezzo-forte).

23

Musical score for a piano piece, page 63. The score is arranged in two systems. The first system consists of a grand staff (treble and bass clefs) with two staves each, and two additional staves below. The second system consists of a grand staff with two staves each, and two additional staves below. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A first ending bracket labeled '(A)' is present in the first system. The key signature has one sharp (F#) and the time signature is 4/4.

This page of a musical score, numbered 64, contains a complex arrangement of multiple staves. The top section features a grand staff with two treble clefs and two bass clefs. The first two staves contain intricate melodic lines with many sixteenth and thirty-second notes, often beamed together. The third and fourth staves provide harmonic support with dense chordal textures. The bottom section of the page includes a single treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with two bass clefs. The notation is dense and includes various musical markings such as slurs, accents, and dynamic markings like *sf* (sforzando) and *unis.* (unison). The overall style is characteristic of late 19th or early 20th-century musical notation.

This page of the musical score contains the following elements:

- Woodwinds:** Flutes (Fl.), Oboes (Ob.), and Bassoons (Fag.) are present in the upper staves.
- Strings:** Violins (Vcln.), Violas (Vcln. div.), Cellos (C.B.), and Double Basses (C.B.) are present in the lower staves.
- Double Bass:** A separate staff for the Double Bass (C.B.) is located below the Cello staff.
- Performance Instructions:**
  - a 2*: Second ending or second part.
  - bxx*: A specific performance instruction for the strings.
  - Cinelli.*: A section or performance instruction.
  - Tamb. a 2.*: Tam-tam drum, second part.
- Dynamic Markings:** *mf* (mezzo-forte) and *f* (forte) are used throughout the score.
- Rhythmic and Articulation:** The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulation marks.



24

Musical score for measures 24-28. The score consists of multiple staves, including a grand staff (treble and bass clefs) and several individual staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

Key features of the score include:

- Measures 24-28:** The first system of music, marked with a box containing the number 24.
- Dynamic markings:** *mf* (mezzo-forte) and *dim.* (diminuendo) are used throughout the first system.
- Articulation:** *pizz.* (pizzicato) markings are present in the lower staves.
- Rehearsal Markers:** A2 and a4 are marked above the staves.
- Second System:** The second system of music, starting with a grand staff and followed by several individual staves. It includes *pizz.* and *arco* markings.
- Measure 29:** The final measure of the page, marked with a box containing the number 29.

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

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

This page of musical notation, page 68, is divided into three systems. The first system consists of ten staves. The top staff features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The lower staves provide harmonic support with sustained chords and rhythmic patterns. The second system consists of four staves, showing a more rhythmic and chordal texture. The third system consists of five staves, returning to a more complex melodic and harmonic texture similar to the first system. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The image displays a page of musical notation, page 69, featuring two systems of staves. The first system includes a grand staff (treble and bass clefs) with a piano (p) dynamic marking, followed by five empty staves, and then two more staves with rhythmic accompaniment. The second system includes a grand staff with a piano (p) dynamic marking, followed by two staves with chords and arpeggios, and then two more staves with rhythmic accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This page of a musical score, numbered 70, features a complex arrangement of instruments. The top system consists of seven staves: two for the piano (treble and bass clefs), two for strings (violin and viola), and three for a string quartet (two violins, one viola, and one cello). The piano part is highly active, with the right hand playing a continuous sixteenth-note melody and the left hand providing a steady eighth-note accompaniment. The string quartet provides harmonic support with sustained chords and moving lines. The bottom system contains three staves, likely for a string quartet, with the first staff showing a melodic line and the others providing harmonic accompaniment. The score is written in a key with one flat and a common time signature, with various dynamics and articulation markings throughout.

This musical score is for a string quartet and piano. It features a complex arrangement with multiple staves. The top section includes a piano accompaniment and a string quartet. The piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The string quartet consists of four staves, each with a different instrument: Violin I, Violin II, Viola, and Cello/Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings. A section of the score is marked with a double bar line and the text "Gr. Cassa e Cinelli. Triangoli. Tamburini." indicating a change in instrumentation or a specific performance instruction. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.

Gr. Cassa e Cinelli.  
 Triangoli.  
 Tamburini.

arco

This page of musical notation, numbered 72, features a complex arrangement of instruments. It is organized into three systems. The first system consists of 11 staves: two grand staves (treble and bass clef), a piano part with treble and bass clefs, and a double bass part with two staves. The second system consists of 6 staves: two grand staves, a piano part with treble and bass clefs, and a double bass part with two staves. The third system consists of 11 staves: two grand staves, a piano part with treble and bass clefs, and a double bass part with two staves. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like "dim.".

25

Musical score for measures 25-30. The score consists of ten staves. The first four staves are for the upper voices, and the last six are for the lower voices. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

Measures 25-30:

- Staff 1: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p*, *(dim.)*, *(pp)*.
- Staff 2: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p*, *(dim.)*, *(pp)*.
- Staff 3: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p*, *(dim.)*, *(pp)*.
- Staff 4: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p*, *(dim.)*, *(pp)*.
- Staff 5: Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3.
- Staff 6: Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3.
- Staff 7: Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3.
- Staff 8: Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3.
- Staff 9: Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3.
- Staff 10: Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3.

Musical score for measures 31-32. The score consists of two staves. The top staff is for the upper voice, and the bottom staff is for the lower voice. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

Measures 31-32:

- Staff 1: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *pp*.
- Staff 2: Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3.

Musical score for measures 33-34. The score consists of two staves. The top staff is for the upper voice, and the bottom staff is for the lower voice. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

Measures 33-34:

- Staff 1: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *pp*.
- Staff 2: Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3.

Musical score for measures 35-40. The score consists of five staves. The top staff is for the upper voice, and the bottom four are for the lower voices. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

Measures 35-40:

- Staff 1: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *pp*.
- Staff 2: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *pp*.
- Staff 3: Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3. Dynamics: *pp*.
- Staff 4: Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3. Dynamics: *pp*.
- Staff 5: Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3. Dynamics: *pp*.

25





Musical score for a symphony, page 75. The score is arranged in systems. The first system includes a woodwind section (flute, oboe, clarinet, bassoon), a string section (violin I, violin II, viola, cello, double bass), and a Fagotto (Bassoon) part. The second system shows the continuation of the woodwind and string parts. The third system features a Fagotto part with the instruction "poco sf" and a dynamic marking "p". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

I. III  
 Fagotto  
 poco sf  
 p

27

Musical score for measures 27-36. The score is written for piano and strings. The piano part features a complex rhythmic pattern of eighth and sixteenth notes, often in triplets, with dynamic markings such as *mf*, *f*, and *mf*. The string parts include a prominent bass line with a steady eighth-note pulse and upper parts with sustained notes and light tremolos. Dynamics for the strings range from *p* to *mf*. The score includes various articulations like accents and slurs, and dynamic markings such as *cresc.* and *mf*. A box containing the number 27 is located at the bottom of the page.

27

Fl. picc.

Fl. I & II.

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

*poco f*

*cresc. poco a poco*

*poco f*

*cresc. poco a poco*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

This page of musical score, numbered 78 at the top left and 28 at the top right and bottom right, contains multiple staves of music. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The music is characterized by dense, rhythmic patterns, particularly in the upper staves, which appear to be for woodwinds or strings. The lower staves provide a harmonic and rhythmic foundation.

Key dynamic markings and performance instructions include:

- cresc. molto*: This marking is repeated frequently across the score, indicating a strong, gradual increase in volume.
- poco f*: This marking appears in several places, indicating a moderate increase in volume.
- sempre più f*: This instruction, appearing in the lower right section, means "always more forte," suggesting a continuous and significant increase in volume.
- mf* (mezzo-forte) and *f* (forte) are also used as dynamic levels.

The score is divided into measures by vertical bar lines, with some measures containing complex rhythmic figures such as triplets and sixteenth-note runs. The overall texture is dense and energetic.

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

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

Musical score for page 80, measures 28-31. The score is arranged in two systems. The first system contains measures 28-31. The second system contains measures 32-35. The music is in 3/4 time with a key signature of one sharp (F#). It features multiple staves for different instruments, including strings and woodwinds. Measure numbers 28, 29, and 30 are indicated in boxes. Performance markings include *a 2*, *div.*, *unjs.*, *cresc.*, *p*, and *ff*.

The first system (measures 28-31) shows a complex texture with multiple staves. The woodwinds and strings play intricate patterns, often in groups of three. The key signature is one sharp (F#). The time signature is 3/4.

The second system (measures 32-35) continues the texture. Measures 32 and 33 feature *div.* markings. Measures 34 and 35 feature *unjs.* markings. The dynamics range from *p* (piano) to *ff* (fortissimo). The *cresc.* marking indicates a crescendo.

The score concludes with a final measure (measure 35) marked with *ff* and *cresc.*.

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

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

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



This page of a musical score, numbered 82, contains a complex arrangement of staves. The upper section features a series of staves with intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. The lower section consists of six staves, each marked with *arco* and *cresc. molto*, indicating a gradual increase in volume. The notation includes various musical symbols such as accents, slurs, and dynamic markings like *p* (piano) and *f* (forte). The overall texture is dense and rhythmic, typical of a modern or contemporary composition.

30

Musical score for measures 30-33. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is one sharp (F#) and the time signature is 4/4. The score features dynamic markings such as *p* (piano) and *cresc.* (crescendo). There are also markings for *a 2.* (second ending) and *a 4.* (fourth ending). The music is characterized by a steady rhythmic pattern in the lower strings and more melodic lines in the upper strings.

Musical score for measures 34-35. This section continues the instrumental parts from the previous measures. The Violin I and II parts show some melodic development, while the lower strings maintain their rhythmic accompaniment. The dynamic markings remain consistent with the previous section.

Musical score for measures 36-39. This section includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). The Violin I and II parts feature *pizz.* (pizzicato) and *arco* (arco) markings, indicating changes in playing technique. The lower strings continue with their rhythmic accompaniment, with some melodic lines in the Violoncello and Contrabasso parts.

30

Violin I

Violin II

Viola

Cello/Double Bass

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

*p* *mf* *ff*

*cresc. molto*

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

*p* *mf* *ff*

*cresc. molto*

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

*p* *mf* *ff*

*cresc. molto*

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

*p* *mf* *ff*

*cresc. molto*

Musical score for a string quartet, page 85. The score is arranged in two systems of five staves each. The top system includes two violin parts, two viola parts, and a cello/bass part. The bottom system includes two violin parts, two viola parts, and a cello/bass part. The notation features various dynamics such as *mf*, *cresc.*, and *p*, and articulation markings like *pizz.* and *arco*. The music is in a key with one sharp (F#) and a 2/4 time signature.

Dynamics and markings in the top system:
 

- Violin I: *mf*, *cresc.*
- Violin II: *mf*, *cresc.*
- Viola I: *mf*, *cresc.*
- Viola II: *mf*, *cresc.*
- Cello/Bass: *mf*, *cresc.*

Dynamics and markings in the bottom system:
 

- Violin I: *pizz.*, *arco*, *cresc.*
- Violin II: *pizz.*, *arco*, *cresc.*
- Viola I: *pizz.*, *arco*, *cresc.*
- Viola II: *pizz.*, *arco*, *cresc.*
- Cello/Bass: *pizz.*, *arco*, *cresc.*

86

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

Gr. Cassa. *p* *meno cresc.* Gr. Cassa Cinelli.

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

Musical score for a string ensemble, measures 31-40. The score includes staves for Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Double Bass. It features complex rhythmic patterns, including sixteenth-note runs and tremolos, with dynamic markings like "pizz." and "arco".

The score is divided into two systems. The first system (measures 31-40) shows the beginning of a section with a key signature of one sharp (F#) and a time signature of 4/4. The second system (measures 41-50) continues the piece, featuring a prominent sixteenth-note tremolo in the lower strings and a melodic line in the upper strings.

Key markings and dynamics include:

- Violin I: *pizz.*, *arco*
- Violin II: *pizz.*, *arco*
- Viola: *pizz.*, *arco*
- Violoncello I: *pizz.*, *arco*
- Violoncello II: *pizz.*, *arco*
- Double Bass: *pizz.*, *arco*

The score concludes with a final measure marked with a fermata and a dynamic of *mf*.

Violin I: *mf*

Violin II: *mf*

Viola: *a2.*

Violoncello: *a1.*

Contrabasso: *a2.*

Piano: *p*, *dim.*, *pp*

Gr. Cassa.: *p*, *dim.*, *pp*

Arco: *arco*, *sf*, *dim.*, *poco f*

Measures 32 and 33 are indicated by the boxed number 32 at the top and bottom of the page.

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

The musical score is arranged in a standard orchestral format. The top section includes staves for the woodwind and brass sections. Below these are the string sections, with a harp part on the far left. The score is marked with a variety of dynamics, including *ppp*, *pp*, *p*, *mf*, and *cresc.*. Performance instructions such as *Cinelli* and *arco* are present. The tempo markings *poco rit. rallent.* and **Tempo I.** are clearly indicated at the top and bottom of the page.

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



90

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

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

Cin

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

Key markings and instructions include:

- Dynamic markings:** *p*, *cresc.*, *molto*, *mf*, *ff*.
- Performance instructions:** *Cinelli.*, *Gr. Cassa.*, *a2*, *mf cresc.*

The score is organized into several systems, with the bottom system featuring a prominent woodwind or string part with a *mf cresc.* marking. The percussion section includes parts for *Cinelli.* and *Gr. Cassa.*.

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

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

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

**Allegretto. (♩. = 92.)**

G.P.  
Silence.

Flauti.

Oboe.

Corno inglese.

Clarinetti in A (La).

Corno I in E (Mi).

Corno II in F (Fa).

Corno III in hoch A (La alto).

Corno IV in D (Re).

I. II.

Fagotti

III. IV.

**Allegretto. (♩. = 92.)**

Tenori.

Bassi.

Tenori.

Bassi.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

**Allegretto. (♩. = 92.)**

G.P.  
Silence.

(derrière la scène)  
(hinter der Scene)  
(behind the scenes)

(derrière la scène)  
(hinter der Scene)  
(behind the scenes)

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

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

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

33

Fl.

Cor. I.

Cor. III.

Viol.

div.

ppp

ppp

ppp

33

Fl.

Cor. I.

Cor. III.

Tenori.

Bassi.

Tenori.

Bassi.

unis.

*mf*

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

*mf*

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

*mf*

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

Cor. I.

Cor. III.

*cresc. poco a poco*

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

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

Quel fes .  
 Wel .che  
 sweet de .

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

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

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

*cresc. poco a poco*

voir!  
 aus!  
 night!

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

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

voir!  
 aus!  
 night!

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

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

*ppp*

tin!  
 Pracht!  
 light,

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

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

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

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

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

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

Welch ein .  
 la .dies,  
 Schimmern!  
 good night!

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

*ppp*

*ppp*

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

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

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

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

*pp*

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

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

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

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

*pp*

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

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

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

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

*pp*

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

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

*dim. poco a poco*

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

*dim. poco a poco*

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

*pp*

*div.*

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

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

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

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

unis.

*pp*

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

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

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

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

*arco*

*ppp*



*sempre dim.*

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

*sempre dim.*

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

*sempre dim.*

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

*sempre dim.*

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

*Vcelli. div.*

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

*Vcelli. div.*

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

*PPP*

La belle fê - tel Da.mes Vé.ron.nai - ses, Al.lez rê - ver de bal et da -  
 Fröh.li.che Gä.stel träumt vom fro.hen Fest, träu.met fort, o träu.met fort bis zum  
 dream of the rev.els! while the stars are bright a.bove, go dream o' th rev.els.dream but of

*PPP*

La belle fê tel Da.mes Vé.ron.nai - ses, Al.lez rê - ver de bal et da -  
 Fröh.li.che Gä.stel träumt vom fro.hen Fest, träu.met fort, o träu.met fort bis zum  
 dream of the rev.els! while the stars are bright a.bove, go dream o' th rev.els.dream but of

*PPP*

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

*PPP*

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

*Vcelli. div.*

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

## Adagio. (♩ = 88.)

Fl. *a 2*

Cor. ingl.

Clar. II.

Cor. I in E (M).

Cor. II in F (F<sub>2</sub>).

Cor. III in A (L<sub>2</sub>).

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

## Adagio. (♩ = 88.)

mour! \_\_\_\_\_  
Tag! \_\_\_\_\_  
love! \_\_\_\_\_

mour! \_\_\_\_\_  
Tag! \_\_\_\_\_  
love! \_\_\_\_\_

mour! \_\_\_\_\_  
Tag! \_\_\_\_\_  
love! \_\_\_\_\_

mour! \_\_\_\_\_  
Tag! \_\_\_\_\_  
love! \_\_\_\_\_

*con sord.* *espressivo* *ppp*

*con sord.* *espressivo* *pp*

*con sord.* *espressivo* *pp*

*pizz.*

Adagio. (♩ = 88.)

C.ingl.

Clar.

Cor. I.

Cor. II.

Cor. III.

Fag.

Viol.

**34**

Fl.

C.ingl.

Clar.

Fag.

Viol.

**34**

a 2.

*p cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

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

**#Ob.**

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

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

**Cor. I.**

**Cor. II.**

**Cor. III.**

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

**Fag.**

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

*un poco cresc.* *ppp canto espress.*

*un poco cresc.* *p*

*un poco cresc.* *ppp*

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

**Fl.**

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

**Cor. II.** *un poco dim.*

**Cor. III.**

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

*cresc. poco a poco* *dim.*

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

*cresc. poco a poco* *dim.*

*cresc. poco a poco* *dim.*

*cresc. poco a poco* *un poco dim.*

*cresc. poco a poco* *dim.*

*cresc. poco a poco* *dim.*

Fl. **Tempo I.** (♩ = 88.) a 2.

C. ingl.

Clar.

Cor. I.

Cor. II.

Cor. III.

Fag.

Viol. *arco*

*pp* *arco* *pp*

**Tempo I.** (♩ = 88.)

Fl.

Ob. *cresc. poco a poco*

C. ingl. *pppp* *poco sf* *cresc.*

Clar. *pppp* *poco sf* *cresc.*

Fag. *cresc.*

Viol. *cresc. poco a poco*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Fl. **animato** (♩ = 120)

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

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

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

Cor. I. *pp* *cresc.*

Cor. II. *pp* *cresc.*

Cor. III. *pp* *cresc.*

Cor. IV. *pp* *cresc.*

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

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

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

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

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

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

*dim.* *ppp* **animato** (♩ = 120.)

**36** a tempo

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

Key markings and instructions include:

- Measure 36:** *poco sf* (poco sforzando), *a 2.* (second ending).
- Measure 37:** *poco sf*, *dim.* (diminuendo).
- Measure 38:** *poco sf*, *dim.*

The score also includes performance instructions for the vocal parts:

- canto appassionato assai* (very passionate singing).
- arco* (arco playing).

The score concludes with a final measure marked **38** a tempo, featuring a *dim.* marking.

**Fl.** *Allegro agitato.* (♩ = 132.)

**Ob.**

**Cingl.**

**Clar.**

**Fag.**

**Viol.** *pizz.*

*Allegro agitato.* (♩ = 132.)

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

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

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

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

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

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



37

Fl. *agitato* I.

Ob. *cresc. molto*

Clar. *cresc. molto*

Viol. *arco poco f ppp*

*agitato*

37

*senza riten.*

*pizz. poco f*

*pizz. poco f*

*pizz. poco f*

*pizz. poco f*

*div. arco ppp*

*unis. poco f*

*pizz. poco f*

*pizz. poco f*

*pizz. poco f*

*senza riten.*

## Adagio. (♩ = 112)

Fl. *pp*

Ob. *pp*

Cingl. *pp*

Clar. *pp*

Cor. I. *pp*

Cor. II. *poco p*

Cor. III. *poco p*

Cor. IV. *poco p*

Fag. *p*

Viol. arco *pp*

arco *pp*

(con sord.) *pp*

(con sord.) *pp*

(con sord.) *pp*

(con sord.) *pp*

(con sord.) *pp*

(con sord.) *pp*

Adagio. (♩ = 112)

**38** Fl. I. *pp*

Cingl. *p espr.*

Clar. *p espr.*

(pp)

Viol. *con sord. ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

**38**

Fl.  
Ob.  
C. ingl.  
Clar.  
Viol.  
Bass

*pp*

This system of the musical score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet (Clar.), Violin (Viol.), and Bass. The Flute, Oboe, and Clarinet parts feature melodic lines with various articulations and dynamics, including *pp* (pianissimo). The Violin and Bass parts provide a rhythmic and harmonic accompaniment with intricate patterns.

Fl.  
Ob.  
C. ingl.  
Clar.  
Cor I.  
Cor III.  
Cor IV.  
Viol.  
Bass

*pp*

This system of the musical score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet (Clar.), Cor Anglais (Cor I., Cor III., Cor IV.), Violin (Viol.), and Bass. The Clarinet and Cor Anglais parts have melodic lines with dynamics such as *pp*. The Violin and Bass parts continue with their accompaniment, featuring complex rhythmic textures.



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

Ob.  
*poco f* *dim.*

Cingl.  
*poco f* *dim.*

Clar.  
*poco f* *dim.*

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

Cor. II.  
*poco f* *dim.*

Cor. III.  
*poco f* *dim.*

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

*a 3.*  
*poco f*

Fag. *a 2.*  
*poco f*

Viol.  
*pp*

*poco f*

*poco f*

*pp*



40

Fl. I. (pp) *cresc.*

Ob. *cresc.*

C.ingl. *cresc.*

Clar. I. (pp) *cresc.*

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

Cor. II. *f* *p* *f* *p* *cresc.*

Cor. III. *f* *p* *f* *p* *cresc.*

Cor. IV. *pp* *f* *p* *f* *p* *cresc.*

Fag. *cresc.*

Viol. *f* *p* *f* *p* *f* *p* *cresc.*

*arco* *f* *p* *f* *p* *cresc.*

*arco* *f* *p* *f* *p* *cresc.*

40

I. 41

pp *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

I. *pp* *p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*pp* *senza sord.* *p* *cresc.* *f*

*pp* *senza sord.* *p* *cresc.* *f*

*pp* *senza sord.* *p* *cresc.* *f*

*pp* *senza sord.* *p* *cresc.* *f*

*pp* *senza sord.* *p* *cresc.* *f*

*pp* *senza sord.* *p* *cresc.* *f*

41 *p* *cresc.* *f*



This page of musical score, numbered 114, contains multiple staves of music. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of dynamic markings such as *mf*, *cresc.*, *f*, *p*, and *pp*. The score is divided into two systems, each containing several staves. The first system includes staves for the upper strings and woodwinds, followed by the piano part (treble and bass clefs). The second system continues the piano part and includes staves for the lower strings. The music features a variety of textures, from melodic lines to dense, rhythmic accompaniment.

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

Ob.

C.ingl.

Clar.

Fag. I. 2.

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

Vcllo *p* *pp*

Cb. *p* *pp*

Cb. *p* *pp*

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

Clar. *f dim.* *p* *a tempo* (sempre ♩ = 100.) *poco rit.*

Cor. I. *f dim.* *p* *(p ma espressivo)*

Cor. III.

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

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

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

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

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

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

Fl.

Clar.

Cor. I.

Cor. III.

Viol.

*ppp*

*ppp*

*ppp*

*f*

*mf*

*ppp*

*poco f*

*poco f*

*poco f*

Fl.

Clar.

Fag. I II a 2.

Viol.

*poco f*

*p*

*poco f*

*poco f*

*poco f*

*poco f*

poco animato

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

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

C. ingl.

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

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

Cor. III.

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

Viol. *cresc.* *f*

Vcelli. unis. *cresc.* *f*

C. B. *cresc.* *f*

poco animato *cresc.* *rit.*

a tempo

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

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

C. ingl.

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

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

Cor. II.

Cor. IV.

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

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

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

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

a tempo *cresc. poco a poco*

## sempre un poco animato

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

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

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

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

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

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

C. *dim.* *pizz.* *pizz.* *cresc. poco a poco*

*cresc. poco a poco*

## sempre un poco animato

## ancora animato

(♩ = 132)

Fl. *cresc. molto*

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

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

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

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

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

C. *arco* *p* *cresc. poco a poco*

*arco* *p* *cresc. poco a poco*

*arco* *p* *cresc. poco a poco*

*arco* *p* *cresc. poco a poco*

*arco* *p* *cresc. poco a poco*

## ancora animato

*cresc. poco a poco*

(♩ = 132)

43

Fl.  
Ob.  
Cingl.  
Clar.  
Cor. I.  
Cor. II.  
Cor. III.  
Cor. IV.  
a 2.  
Fag.  
Viol.  
Vcelli. div.

43

un poco animato

Musical score for a piano piece, page 120. The score consists of 11 staves. The first three staves (treble clef) and the last three staves (bass clef) feature complex rhythmic patterns with many sixteenth notes. The middle five staves (treble and bass clefs) feature simpler, more melodic lines. Dynamics include "dim." (diminuendo) and "p cresc." (piano crescendo). The tempo is marked "un poco animato".

un poco animato

rit. **Tempo I.** (♩ = 108.) rit. **a tempo**

Cor. I.  
Cor. III.  
Cor. IV.

*p cresc.*  
*p cresc.*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

rit. **Tempo I.** (♩ = 108.) rit. **a tempo**

Fl.  
Clar.  
Viol.  
*poco*  
*poco*

*dim.*  
*dim.*  
*dim.*  
*dim.*  
*ppp*  
*ppp*  
*ppp*  
*ppp*

pizz.  
pizz.  
pizz.  
pizz.  
pizz.





Fl. *pp* *pp* *pp*

Ob. *pp*

Clar. *pp*

Viol. I. *ppp*

*pizz.*

*poco f*

*arco*

*pp*

*arco*

*pp*

*arco*

*pp*

*arco*

*pp*



Fl. *pp* *pp* *pp*

Ob. *pp*

C. ingl.

Clar. *pp*

Viol. I. *ppp*

*pizz.* *arco*

*pizz.* *arco*

*pizz.* *arco*

*pizz.* *arco*

*pizz.* *arco*

*pizz.* *arco*

*pizz.* *arco*

*pizz.* *arco*

*pizz.* *arco*

*pizz.* *arco*

*pizz.* *arco*

*ppp* *ppp*

*pizz.* *arco*

*ppp* *ppp*

*div.* *untin.* *div.*





Fl. *pp*

Clar. *pp*

Viol.

Vcelli div. *pp* (sempre slacc.)

Fl. *pp*

Ob. *pp*

Clar. *pp*

Viol.

Vcelli div. *pp* (sempre slacc.)

Fl. *pp*

Ob. *pp*

Clar. *pp*

Viol. *pp* (sempre slacc.)

Vcelli. *pp* (sempre slacc.)

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

46

Fl. *pp* *mf* *pp*

Ob. *pp* *mf* *pp*

C.ingl. *pp* *mf* *pp*

Clar. II. *pp* *mf* *pp*

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

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

46

Fl. *p* *f* *I.* *p*

Ob. *p* *f*

C.ingl. *p* *f*

Clar. *p* *f*

Viol. *p* *f* *pizz.*

Vcelli.div. *p* *f*

Fl. *pp*

Ob. *pp*

C. ingl. *pp*

Clar. *pp*

Fag. I. II. *pp*

Viol. pizz. *arco*

Vcllo. *p*

C. B. *p*

47

Fl. *p*

Ob. *p*

C. ingl. *p*

Clar. *p*

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

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

Vcell. div. *pizz.* *arco*

47

Fl. I. *pp* *cresc.*

Ob. *pp* *cresc.*

C. ingl. *pp* *cresc.*

Clar. I. *p* *cresc.*

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

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

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

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

unis. *p* *cresc.*

*cresc.*

*cresc.*

Fl. I. *pp*

Ob. *p*

C. ingl. *p*

Clar. I. *pp*

Fag. III *p*

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

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

*p* *(sempre stacc.)*

*pp* *(sempre stacc.)*

*pp* *(sempre stacc.)*

**48**

Fl. *pp*

Ob. *pp*

Clar. *pp*

Fag. *pp*

Viol.

Vcllo

Kb.

Kc.

Kb.

49

Fl. *p* *mf* *pp*

Ob. *p* *mf* *pp*

C. Ingl. *p* *mf* *pp*

Clar. I. *p* *mf* *pp*

Fag. *p* *mf* *pp*

Viol. *div.* *pizz.* *unis. arco* *cresc.* *f* *dimin.*

Vcllo *div.* *pizz.* *unis. arco* *cresc.* *f* *dimin.*

Kb. *cresc.* *f* *dimin.*

Kc. *cresc.* *f* *dimin.*

Kb. *cresc.* *f* *dimin.*

Kc. *cresc.* *f* *dimin.*

49



Fl.

Ob.

C. ingl.

Clar.

Fag.

Viol.

pizz. arco

pizz. arco

pizz. arco

Fl. I.

Ob.

C. ingl.

Clar.

Fag.

Viol. I.

Viol. II.

pizz. arco

pizz. arco

pizz. arco

50



Fl. picc.

Fl. *pp* *cresc.* *p cresc.*

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

C. ingl. *pp* *cresc.* *p cresc.*

Clar. *p* *cresc.*

Fag. I. II. *p* *cresc.*

Viol. I. *arco* *p* *cresc.*

Viol. II. *p* *cresc.*

Viola. *p* *cresc.*

Cello. *p* *cresc.*

Bass. *p* *cresc.*

Contra. *p* *cresc.*

**51** col Fl. picc.

Fl. *a 2.* *Fl. I.*

Ob. *p*

C. ingl. *p*

Clar. *p* *pp* *a 2.*

Viol. I. *pizz.* *arco* *pp* *arco*

Viol. II. *pizz.* *arco* *pp* *arco*

Viola. *pizz.* *arco* *pp* *arco*

Cello. *pizz.* *arco* *pp* *arco*

Bass. *pizz.* *arco* *pp* *arco*

Contra. *pizz.* *arco* *pp* *arco*

Fl. I. *a 2.*

Ob.

C. ingl.

Clar.

Fag.

*a 4.*

*p*

*pizz.* *arco* *(pp)* *p* *(sempre stacc.)*

Viol. I. *mf* *pizz.* *arco* *(pp)* *p* *(sempre stacc.)*

Viol. II. *mf* *pizz.* *arco* *(pp)* *p* *(sempre stacc.)*

Viol. III. *mf* *pizz.* *arco* *(pp)* *p* *(sempre stacc.)*

Viol. IV. *mf* *pizz.* *arco* *(pp)* *p* *(sempre stacc.)*

Cello. *pizz.* *arco* *(pp)* *p* *(sempre stacc.)*

Bass. *pizz.* *arco* *(pp)* *p* *(sempre stacc.)*

*p*

52

Fl. I.

Fl. II.

Ob.

C. ingl.

Clar.

Fag.

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

*poco* *pp* *pp* *pp* *pp* *pp*

Viol. I. unis.

Viol. II. unis.

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

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

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

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

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

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

*dimin.* *pp* *pp* *pp* *pp* *pp* *pp*

*dimin.* *pp* *pp* *pp* *pp* *pp* *pp*

*dimin.* *pp* *pp* *pp* *pp* *pp* *pp*

*dimin.* *pp* *pp* *pp* *pp* *pp* *pp*

*dimin.* *pp* *pp* *pp* *pp* *pp* *pp*

*dimin.* *pp* *pp* *pp* *pp* *pp* *pp*

52

Fl.  
Ob.  
C. ingl.  
Clar.  
Fag. III.  
Viol. I. div.  
Viol. II.  
Viola  
Cello  
Double Bass

**Allegretto.** (♩ = 138) Deux fois plus lent que l'autre mouvement. Une mesure de ce  $\frac{3}{4}$  doit donc équivoir à trois mesures du  $\frac{3}{4}$  précédent.  
 Zweimal so langsam wie das vorhergehende Zeitmaass. Ein Takt dieses  $\frac{3}{4}$  also gleichwerthig drei Takten des vorhergehenden  $\frac{3}{4}$ .  
 Twice as slow as the previous tempo. A bar of this  $\frac{3}{4}$  is therefore equal to 3 bars of the previous  $\frac{3}{4}$ .

Fl. I.  
C. ingl.  
Viol. I.  
Viol. II.  
Viola  
Cello  
Double Bass

*sempre pppp*  
*p*  
*sf*  
*p*  
*p*  
*p*

**Allegretto.** (♩ = 138.)

53

Fl.

C. ingl.

Arpa I.

Arpa II.

pp

pppp

53

Fl.

C. ingl.

Viol. I.

Vcelli. div.

pp

ppp

pp

54

I.

Fl.

C. Ingl.

Clar.

Arpa I.

Arpa II.

Vcelli. div.

*pppp*

*p*

*p*

*pizz.*

*pppp*

*pizz.*

*pppp*

54

Fl.

C. Ingl.

Arpa I.

Arpa II.

Vcelli. div.

*p*

*p*

*pp*

*mf*

*p*





56

I.

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

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

C. ingl. *pp* *poco sf*

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

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

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

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

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

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

56

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

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

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

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

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

**57**

Fl. I. *cresc.*

Fl. II. *cresc.*

Ob. *cresc.*

Cor. ingl. *p (dim.)*

Clar. *cresc.* *p (dim.)*

Fag. I. II. *p (dim.)*

Fag. III. IV. *p cresc.* *p (dim.)*

Viol. *cresc.* *dim.*

Vcell. div. *cresc.* *dim.*

**57**

Cor. ingl. *pp*

Cor. I in F *(ff)* *(fz)*

Cor. II in C *(ff)* *p*

Fag. *pp*

Viol. *p*

Clar. II.  
Cor. I.  
Cor. II.  
Viol.  
Vcello.

*pizz.*  
*uniss. pizz.*  
*arco*

Detailed description: This page of a musical score features five staves. The top three staves are for Clarinet II, Cori I, and Cori II. The bottom two staves are for Violin and Viola. The Violin part includes markings for *pizz.* and *arco*. The Viola part includes markings for *uniss. pizz.* and *pizz.*. The music is in a common time signature and shows various rhythmic patterns across the instruments.

Fl. picc.  
Fl. I. II.  
Ob.  
Cor. ingl.  
Clar.  
Cor. II.  
Cor. IV in Es (Mi♭)

*ppp*  
*ppp*  
*ppp*  
*ppp*  
*II.*  
*ppp*  
*ppp*  
*ppp*  
*sempre pizz.*  
*pizz.*  
*pizz.*

Detailed description: This page of a musical score features seven staves. The top four staves are for Piccolo Flute, Flutes I & II, Oboe, and Cor Anglais. The bottom three staves are for Clarinet, Cor II, and Cor IV in E-flat (Mi flat). The Clarinet part includes a section marked *II.*. The Cor II part includes markings for *ppp*. The Cor IV part includes markings for *ppp*. The bottom two staves (Violin and Viola) include markings for *sempre pizz.*, *pizz.*, and *pizz.*. The music is in a common time signature and shows various rhythmic patterns across the instruments.

58

Fl. Fl. picc. col Fl II

Clar.

Cor. III in B (Sib) alto.

Cor. IV.

Fag. I. II.

VII. div.

Viol. II. div.

Vcelli div.

C.B. pizz.

II.

arco

arco

arco

arco

pizz.

58

59

Clar.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Timp. I. II.

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

pp

59

60

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Timp.

Gr. Cassa solo.

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*pizz.*

*poco, pizz.*

*poco, f*

60

61

Cornl.

Fag.

I. II.

Timp. III. IV.

Gr. C.

*(cresc.) poco, f cresc.*

*poco cresc.*

*poco cresc.*

*(cresc.) poco, f*

*(cresc.) poco, f*

*(cresc.) poco, f*

61

Fl. picc.

Fl. I. II.

Ob.

Cor. ingl.

Clar. I.

Clar. II.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Fag.

Timp.

Gr. Cassa e Cinelli.

Cimbalo antico I in F (Fa).

Cimbalo antico II in B (Si $\flat$ ).

Arpa I.

Arpa II.

This page of a musical score contains 21 staves. The top section includes woodwinds (Flute piccolo, Flutes I & II, Oboe, English Horn, Clarinets I & II, Cor Anglais, Cori I-IV, Bassoon) and brass (Timpani, Grand Cassa e Cinelli). The middle section features two antique cymbals and two harps. The bottom section shows string staves with various rhythmic patterns and dynamics such as *dim.* and *mf*. The score is written in a common time signature with a key signature of one flat.

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

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

63

in A (La).

*pp*

*pp*

*pp*

*p*

muta in F (Fa).

8

*pp*

8

*pp*

Vcello.

C.B.

63



64

Musical score for page 146, starting at measure 64. The score includes vocal lines, piano accompaniment, and a cello/bass part. It features various musical notations such as dynamics (*pp*, *p*, *poco*), articulation (accents), and performance instructions like "poco" and "ponticello".

The score is divided into systems. The first system includes vocal lines and piano accompaniment. The second system includes piano accompaniment and a cello/bass part. The third system includes piano accompaniment and a cello/bass part. The fourth system includes piano accompaniment and a cello/bass part.

The cello/bass part is marked "Vcello. C. B." and includes the instruction "ponticello" (marked with a *p*). The piano accompaniment includes the instruction "poco" and "p".

The score is marked with "64" at the beginning and end of the page.

64

This page of musical notation, numbered 147, is divided into several systems of staves. The top system consists of a vocal line (soprano and alto clefs) and a piano accompaniment (treble and bass clefs). The vocal line features a melodic line with various intervals and rests, while the piano accompaniment provides harmonic support with chords and moving lines. The middle section of the page shows a piano accompaniment with a prominent bass line and a treble line. The bass line includes dynamic markings such as *p* and *(p) p*. The bottom section of the page features a piano accompaniment with a complex, flowing melody in the treble and a steady bass line. The notation includes various musical symbols, including notes, rests, and dynamic markings.

Musical score for measures 1-65. The score includes multiple staves for strings and woodwinds. The upper section features a complex texture with many notes. The lower section includes a double bass part with markings "I. II. a 2." and "III. IV. a 2.". Dynamic markings include "ppp", "poco", and "pp". There are also some "f" markings.

Musical score for measures 66-135. This section shows a more rhythmic and melodic development. It includes markings for "pizz." (pizzicato), "arco" (arco), and "div." (divisi). Dynamic markings include "dim." (diminuendo) and "p". The texture is dense with many sixteenth and thirty-second notes.

Musical score for page 149, featuring multiple staves for woodwinds, strings, and violins. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is marked *pp* (pianissimo) throughout.

The score includes the following parts:

- Flute (top staff): Features a melodic line with grace notes and a *pp* dynamic marking.
- Oboe (second staff): Features a melodic line with grace notes and a *pp* dynamic marking.
- Clarinet (third staff): Features a melodic line with grace notes and a *pp* dynamic marking.
- Bassoon (fourth staff): Features a melodic line with grace notes and a *pp* dynamic marking.
- Violoncello (fifth staff): Features a melodic line with grace notes and a *pp* dynamic marking.
- Violone (sixth staff): Features a melodic line with grace notes and a *pp* dynamic marking.
- Double Bass (seventh staff): Features a melodic line with grace notes and a *pp* dynamic marking.
- Violins (eighth and ninth staves): Labeled "Viol. I. unis." and "Viol. II. unis.", featuring a melodic line with grace notes and a *pp* dynamic marking.
- Violas (tenth and eleventh staves): Labeled "Viol. I. unis." and "Viol. II. unis.", featuring a melodic line with grace notes and a *pp* dynamic marking.
- Violoncello (twelfth and thirteenth staves): Labeled "Viol. I. unis." and "Viol. II. unis.", featuring a melodic line with grace notes and a *pp* dynamic marking.
- Violone (fourteenth and fifteenth staves): Labeled "Viol. I. unis." and "Viol. II. unis.", featuring a melodic line with grace notes and a *pp* dynamic marking.

The score is marked *pp* (pianissimo) throughout. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score includes the following parts:

Fag. I. II. I. *pp*

Viol. I. unis. *pp*  
 Viol. II. unis. *pp*

*pp*

rallent. sempre poco a poco

Viol. I. div.

Viol. II. div.

pp

rallent. sempre poco a poco

Musical score for page 151, featuring multiple staves for woodwinds, strings, piano, and basses. The score includes dynamic markings such as *ppp*, *pp*, *pizz.*, *div.*, *unis.*, and *4 Bassi*. The notation includes complex rhythmic patterns and articulation marks.

Flp. Presto.

67

Più animato. (♩ = 168.)

Fl. I. *p* *crec.*

Fl. II. *p* *crec.*

III. *a 2.* *p* *crec.*

IV. *p* *crec.*

Viol. I. unis. *arco* *ppp* *crec.* (*sempre stacc.*)

Viol. II. unis. *arco* *ppp* *crec.* (*sempre stacc.*)

*tenuto e perdendo* *arco* *ppp* *crec.* (*sempre stacc.*)

*tenuto e perdendo* *arco* *ppp* *crec.* (*sempre stacc.*)

*tenuto e perdendo* *arco* *ppp* *crec.* (*sempre stacc.*)

*tenuto e perdendo* *arco* *ppp* *crec.* (*sempre stacc.*)

Presto.

67

Più animato. (♩ = 168.)

This page of musical notation, numbered 153, features a complex arrangement of instruments. The top system includes five staves: Violins I, Violins II, Violas, Cellos/Double Basses, and Basses. The middle section contains several systems of woodwinds: Flutes, Oboes, Clarinets, Bassoons, Saxophones, and Basses. The bottom system includes a grand piano accompaniment with piano and grand staff notation.

The score is marked with dynamic indications such as *dim.* (diminuendo) and *cresc.* (crescendo) throughout. The notation includes various rhythmic patterns, rests, and articulations across all instruments.



Fl. picc.

This page contains a musical score for a piccolo flute and string ensemble. The score is divided into three systems of staves.

**System 1 (Measures 154-168):**

- Fl. picc. (Piccolo Flute):** The top staff, starting with a key signature change to one flat (B-flat major/D minor) and a common time signature. It features a melodic line with various dynamics including *pp* and *ppp*.
- String Ensemble:** The bottom five staves (Violins I, Violins II, Violas, Cellos, and Double Basses) provide harmonic support with rhythmic patterns and sustained notes.

**System 2 (Measures 169-183):**

- Fl. picc.:** Continues the melodic line, marked with *pp* and *ppp*.
- String Ensemble:** Maintains the harmonic texture, with some dynamics like *pp* and *ppp* indicated.

**System 3 (Measures 184-198):**

- Fl. picc.:** Features a more complex melodic passage with *div.* (divisi) markings and dynamics ranging from *p* to *pp*.
- String Ensemble:** Includes *div.* markings and dynamics such as *p*, *p poco cresc.*, and *pp*.
- Performance Instructions:** The word *Tutti* appears at the bottom right of the system.