



PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

PFITZNER
CHRIST-ELFLEIN
OUVERTURE

No. 270
WIENER PHILHARMONISCHER VERLAG



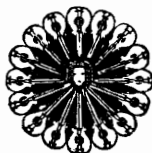
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Hans Pfitzner

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PHILHARMONIA
PARTITUREN * SCORES * PARTITIONS

HANS PFITZNER
DAS CHRIST-ELFLEIN
OVERTÜRE
OP. 20



VERLAG UND EIGENTUM FÜR ALLE LÄNDER VON
ADOLPH FÜRSTNER, BERLIN W
UND MIT DESSEN GENEHMIGUNG IN DIE
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No. 270

WIENER PHILHARMONISCHER VERLAG A. G.
WIEN

Hans Pfitzner, geboren am 5. Mai 1869 zu Moskau — als Sohn deutscher Eltern — zählt zu den repräsentativen schöpferischen Musikern unseres Zeitalters. Neben seinen großen und berühmten musikdramatischen Werken „Der arme Heinrich“, „Die Rose vom Liebesgarten“ und „Palestrina“ hat er auch zu einigen Schauspielen begleitende Musik geschrieben: zu Ibsens „Fest auf Solhaug“, zu Kleists „Kätzchen von Heilbronn“ (op. 17) und als opus 20 die Musik zu dem Weihnachtsmärchen „Das Christ-Elflein“ von Ilse von Stach.

Die Ouvertüre zum „Christ-Elflein“, das seine Uraufführung 1906 in München erlebte und über viele Bühnen ging, ist ein inniges und freundliches Stück im Stile einer volkstümlichen Bühnenouvertüre, deren Typus am eingänglichsten etwa in Webers „Freischützouvertüre“ festgelegt ist. Die traumliche Stimmung die nur einmal von einer düsteren Wolke beschattet ist (es moll Episode S. 25 ff.), ist dem lieben Märchenklang in Humperdincks „Hänsel und Gretel“ sehr verwandt, wenngleich die musikalische Individualität beider Tonsetzer eine grundverschiedene ist. Die Orchesterbesetzung ist klein, Streicher, zweifaches Holz, zwei Hörner, Pauken, Harfe und Triangel, die Instrumentation durchweg von großer Feinheit und Durchsichtigkeit, ohne irgendeinmal einen extremen Effekt erreichen zu wollen, schön geordnet.

Die Einleitung des Stückes (¹/₄) beginnt in „ruhig-freundlicher Bewegung“, die Klarinetten singen das einfache Thema (E dur), die Streicher führen es über einen kantablen Mittelsatz zum Allabrevetakt. Hier beginnt (e moll, S. 10 T. 2) das eigentliche Hauptthema des Stückes, vorerst in unruhigen Passagen der Streicher angedeutet; ein kleines Fugato (S. 12 T. 1; erst Klarinette und Flöte) bringt es zu deutlicher Gestalt und führt nach kurzer Steigerung (S. 14) zu dem gemüthlichen Seitenthema (S. 16 T. 1, G dur, 1. Violine), S. 22 T. 1 ff. Überleitung zur Durchführung: das Thema der Einleitung erscheint in Flöten und Oboen, später in den Hörnern, während einzelne Gruppen der Streicher noch die unruhige Achtelbewegung fortsetzen. Wendung über g moll nach es moll. S. 25 T. 8 eine neue *f*-Episode in dieser Tonart, die Mollvariante des Seitensatzes der Einleitung. S. 30 T. 9 (Reprise) wiederum das Hauptthema in der von der Harfe begleiteten Flöte, später unter Führung der 1. Violinen (S. 31 T. 3 ff.) mannigfach beleuchtet in kontrapunktierender Form nach breiter Steigerung zu dem nummehr *f* in strahlendem E dur erklingendem Seitenthema überleitend. In der Koda (S. 46) meldet sich wieder das einleitende Thema, um selbst noch einmal zu klingender Höhe zu gelangen und führt das Stück, wie es begonnen, zu dem sanft verhauchenden Schlusse.

Dr. Bernhard Paumgartner.

Hans Pfitzner (born on May 5, 1869, at Moscow, of German parents) ranks among the representative German composers of our period. His works include, beside his celebrated great music dramas — „Der arme Heinrich“, „Die Rose vom Liebesgarten“ and „Palestrina“ — the incidental music for several dramas: Ibsen's „Das Fest of Solhaug“, Kleist's „Das Kätzchen von Heilbronn“ and the „Christmas Fairytale“ entitled „Das Christ-Elflein“ by Ilse von Stach — his opus 20 — which had its first performance at Munich, in 1906, and has since been produced by many theatres.

The Overture for „Das Christ-Elflein“ is a charming and tender piece of music, in the manner of the popular operatic overture exemplified by Weber's overture for „Der Freischütz“. In its homely mood, which is but once passingly disturbed (e flat minor episode, pg. 25 and foll.) it is akin to the lovely fairy spirit of Humperdinck's „Hänsel and Gretel“ — although the personalities of the two composers are in fact diametrically opposed. Pfitzner's overture is scored for small orchestra: strings, double woodwinds, two horns, kettledrums, harp and triangle; the orchestration is very delicate and transparent, remarkably clear and never striving for extreme effects.

The Introduction of the piece (¹/₄) starts „in quiet, pleasant motion“; the simple theme (E major) introduced by the clarinets, is taken up by the strings and transformed, after a singing middle section, into an alla breve passage. Now (e minor, pg. 10 bar 2) the real principal theme of the composition enters, first suggested by restless runs in the strings; in a little Fugato passage it assumes distinct form (pg. 12 bar 1, first only clarinet and flute) and, after a short climax (pg. 14) leads to the homely secondary theme (pg. 16 bar 1, G major, violin 1.). A transitory passage (pg. 22 bar 1 and foll.) leads to the Development; the theme of the Introduction is introduced in the flutes and oboes, and later in the horns, while certain groups of the strings still retain the restless figure in quavers. Modulation through g minor to E flat minor. On pg. 25 (bar 8) a new episode in the same key (*f*) follows — a variant, in minor key, of the Subsidiary section from the Introduction. In the Recapitulation (pg. 30 bar 9) the principal theme appears in the flute, accompanied by the harp; it recurs, with the first violins predominating (pg. 31 bar 3 and foll.) and in richly varied contrapuntal treatment leads to a passage in which the subsidiary theme is pronounced in brilliant *f*, in E major key. In the Coda (pg. 46) the introductory theme reappears, is once more brought to a climax and, dying away in the end, brings the piece to a gentle close similar to its beginning.

Dr. Bernhard Paumgartner.
(English version by Paul Bechert.)

Hans Pfitzner, né à Moscou de parents allemands le 5 mai 1869, est un des compositeurs les plus représentatifs de notre ère. Apart ses grands drames musicaux «Der arme Heinrich» (Henri le pauvre), «Die Rose vom Liebesgarten» (Rose d'amour) et «Palestrina» il écrivit aussi la musique de scène pour plusieurs pièces de prose, notamment celles pour «La fête à Solhaug» d'Ibsen, pour «Käthchen von Heilbronn» de Kleist (op. 17) et enfin (op. 20) celle pour «Das Christ-Elflein» (La fée de Noël) d'Illse de Stach. Cette féerie, après la première de Munich en 1906 fit le tour des principaux théâtres allemands.

L'ouverture est un morceau avenant et agréable dans le style de l'ouverture populaire dont la formule est donnée par celle du «Freischütz» de Weber. L'andine amenité de l'œuvre n'ombagée que par un seul nuage passager (épisode en mi \flat mineur, pg. 25) évolue à peu près sur le même plan que la charmante féerie enfantine de Humperdinck «Hänsel et Gretel»; cependant les deux compositions y manifestent deux tempéraments foncièrement différents.

La partition est écrite pour petit orchestre: instruments à cordes, bois et cors doublés, timbales, harpe et triangle — instrumentation transparente et châtiée sans recherche d'effets extraordinaires, bien ordonnée.

L'introduction ($\frac{1}{4}$) commence par un «mouvement tranquille et avenant»; la cantilène des clarinettes présente le thème (mi majeur) repris par les instruments à cordes qui à travers la phrase intermédiaire le conduisent jusqu'à un mouvement «alla breve». C'est ici que paraît le thème principal (mi mineur pg. 10 m. 2), esquissé d'abord par les passages mouvementés des instruments à cordes il se précise dans le petit fugato commencé par le duo de flûte et clarinette (pg. 12 m. 1) et par un développement concis (pg. 14), conduit au placide thème secondaire (pg. 16 m. 1, Sol majeur, 1er violon) qui déjà (pg. 22 m. 1) nous achemine vers le développement: le thème de l'introduction reparaît dans les flûtes et hautbois, puis dans les cors, tandis que des groupes des instruments à cordes poursuivent encore le mouvement plus vif des croches; modulation par sol mineur vers mi \flat mineur; pg. 25 m. 8 un épisode nouveau dans cette même tonalité, variante en mineur du thème secondaire de l'introduction. Pg. 30 m. 9 reprise du thème principal par la flûte avec accompagnement de la harpe, menant plus tard (pg. 31 m. 3 l. s.) sous la conduite des premiers violons et en un large développement de contrepoints variés vers le thème secondaire qui maintenant apparaît dans un radieux fortissimo en Mi majeur. La Coda (pg. 46) rappelle une dernière fois le thème de l'introduction, le conduit à sa plus haute sonorité pour, enfin, le laisser doucement expirer dans un éloignement finement gradé, rattachant ainsi la fin du morceau à son commencement.

Dr. Bernhard Paumgartner.
(Version française par Charles M. Levetzow.)



Das Christ - Elflein

Das Ab- und Ausschreiben
der Partitur resp. Stimmen
ist verboten.

Aufführungsrecht
vorbehalten

Ouverture

Hans Pfitzner, op. 20

Ruhig, freundliche Bewegung

2 Flöten
(2^{te} auch Piccolo)

2 Oboen

2 Clarinetten in A

2 Fagotte

2 Hörner in E

Pauken

Triangel

Harfe

Violine I

Violine II

Bratsche

Violoncell

Contraß

espr.
p

II.
p

pizz.
p

pizz.
p

pizz.
p

pizz.
p

pizz.
p

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A. 7385 F.

Cl. *cresc.*

Fag. *p* *cresc.*

Hrn. *cresc.*

Viol. *espr. dolce arco* *p* *arco* *p cresc.*

Br.

Vcl.

C. B.

Fl.

Ob.

Cl. *cresc.*

Fag. *cresc.*

Hrn. *cresc.*

Viol. *f molto espr.* *f molto espr.*

Vcl.

Fl. *rit. molto*

Ob. *p*

Cl. *p*

Fag. *dim.* *p*

Hrn. *p* *dim.* *a 2* *(weich)*

Viol. *dim.* *pp*

a tempo

Ob. *I.*

Cl. *espr.* *m^r*

Fag. *a 2*

Hrn. *a 2*

Hrf.

Viol. *p espr.*

Br. *arco* *6*

Vol. *arco* *6* *pizz.*

C. B. *p*

Ob.

Cl. II. I. *espr.* *mf* *cresc.*

Fag.

Hrn.

Hrf.

Viol.

Br.

Vcl.

C. B. *arco* *p* *pp*

Ob. *mf dim.*

Cl. *mf dim.*

Fag. *mf*

Hrn.

Hrf.

Viol.

Br.

Vcl. *espr.*

C. B.

Detailed description: This page of a musical score, numbered 5, features a woodwind and string ensemble. The woodwinds include Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Horn (Hrn.). The strings consist of Harp (Hrf.), Violin (Viol.), Viola (Vcl.), and Cello/Bass (C. B.). The brass section (Br.) is present but has no notation on this page. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The Oboe and Clarinet parts begin with a dynamic marking of *mf dim.* and feature eighth-note patterns. The Bassoon part starts with a dynamic of *mf*. The Horn part has a long note. The Harp part plays a triplet eighth-note figure. The Violin and Viola parts have long notes with some grace notes. The Violoncello part has triplet eighth-note figures and is marked *espr.* (espressivo). The Cello/Bass part has long notes.

Fl. *espr.*
 I. *espr.*
 Fag. *cresc.*
 Hrn. *cresc.* *espr.* *dim.* *espr.* *cresc.*
 Hrf. *cresc.*
 Viol. *get.* *mf cresc.*
 Br. *mf cresc.*
 Vcl. *cresc.*
 C.B. *pizz.*

Fl. *pp (sehr weich)*
 Fag. *pp*
 Hrn. *p* *cresc.*
 Hrf. *pizz.*
 Viol. *pizz.*
 Br. *pizz.*
 Vcl. *pizz.*
 C.B. *pizz.*

Fl.

Ob.

Cl.

Fag.

Hrn.

Hrf.

Viol.

Br.

Vcl.

C.B.

f

mf

p

p

cresc.

arco

get.

arco

arco

arco

arco

as - gis des - cis
 ges - tis des - cis
 fes nach f ces nach c
 es nach e b nach h

mf

arco

get.

arco

arco

arco

Fl. a 2

Ob.

Cl.

Fag.

Hrn.

Hrf.

Viol.

Br.

Vcl.

C. B.

The image shows a page of a musical score for a woodwind and string ensemble. The score is written in G major (one sharp) and 2/4 time. It consists of ten staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hrn.), Horn in F (Hrf.), Violin (Viol.), Trumpet (Br.), Violoncello (Vcl.), and Contrabass (C. B.). The Flute part begins with a dynamic marking of *a 2*. The woodwinds and strings play a rhythmic pattern of eighth notes, often beamed together. The strings play a steady eighth-note accompaniment. The woodwinds have various melodic and harmonic lines, with some parts featuring slurs and ties. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

ritardando molto

Fl.

Ob.

Cl.

Fag.

Hrn.

Hrf.

Viol.

Br.

Vel.

C.B.

a 2

The image shows a page of a musical score for a full orchestra, measures 1 through 4. The tempo marking is "ritardando molto". The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hrn.), Harp (Hrf.), Violin (Viol.), Trumpet (Br.), Violoncello (Vel.), and Double Bass (C.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a complex texture with many notes and rests, including some triplets and slurs. A "a 2" marking is present above the Flute staff in the fourth measure. The page number "9" is in the top right corner.

Die Halben wie vorher die Viertel

2. Flöte nimmt Piccolo

Fl.

Ob.

Cl.

Fag.

Hrn. *in F*

Pk. *p*

Hrf.

Viol. *p* *get.*

Br. *p*

Vcl. *p*

C.B. *p*

Pk. *tr* *dim.* *cresc.* *tr*

Viol. *heraus*

Br. *heraus*

Vcl.

C.B.

Pk. *tr* *mf*
 Viol. *cresc.* *mf*
 Br. *cresc.* *mf*
 Vcl. *cresc.* *mf*
 C.B. *cresc.* *mf*

Pk. *tr* *dim.* *p*
 Viol. *dim.*
 Br. *dim.*
 Vcl. *tr* *tr* *tr* *tr*
 C.B.

Pk. *tr* *dim.* *pp*
 Viol. *p*
 Br. *p*
 Vcl. *p*
 C.B. *p* *dim.*

Solo

F1.I

Picc. *mf*

Cl. *mf* Solo *immer hervortreten* *p*

Pk. H in C. E in F. *pp*

Hrf. *mf*

Viol. *pp* *pizz.* *p*

Br. *pp*

Vcl. *pp*

F1.I

Ob. I Solo *f*

Cl. *mf* *p*

Fag. *mf* *p*

Viol. II *pizz.* *p*

Fl. I

Ob.

Cl.

Fag.

Viol. II

Br.

Vcl.

pizz.

p

mf

p

Fl. I

Ob.

Cl.

Fag.

Hr. f.

Viol.

Br.

Vcl.

C.B.

pp

arco

arco

get. pizz.

arco

Ob. *a2* *p cresc.* *cresc.*

Cl. *cresc.* *cresc.* *a2*

Fag. *cresc.* *cresc.*

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

Br. *cresc.*

Vcl. *cresc.*

C.B. *cresc.*

Fl. I *ff* *dim.* *p*

Picc. *ff*

Ob. *a2* *ff* *dim.* *p*

Cl. *a2* *ff*

Fag. *ff* *a2* *dim.* *p*

Hrn. F *ff* *dim.*

Pk. *ff*

Viol. *ff* *dim.*

Br. *ff* *dim.*

Vcl. *ff*

C.B. *ff*

Fl. I *pp*

Picc.

Ob. *a 2*
p

Viol. *p* *cresc.*

Br. *p*

Vcl. *p*

Fl. I

Picc.

Ob.

Cl.

Fag.

Hrn.

Hrf. *ff*

Viol. *f*

Br. *f*

Vcl. *ff*

C.B. *ff*

Fl. I

Picc.

Ob.

Cl.

Fag.

Hrn.

Trgl.

Hrf.

Viol.

Br.

Vcl.

C. B.

mp

mp

mp

p

f

f

p

f

mp

f

p

f

p

pizz.

arco

pizz.

ff

1.

get. zus.

Ob. *mf*

Cl. *p* *a 2* *cresc.*

Fag. *a 2* *cresc.*

Hrn. *p* *a 2* *cresc.*

Trgl. *p*

Hrf. *f*

Viol. *cresc. al - - f* *tr* *cresc.*

get. *p* *zus. tr* *cresc.*

Br. *cresc. al - - f* *p* *cresc.*

Vel. *cresc. al - - f* *pizz.* *arco* *cresc.*

C. B.

Picc. *f* *a 2* *6* *6*

Ob. *a 2* *f* *6* *6*

Cl.

Fag. *a 2*

Hrn. *a 2* *f* *mp*

Trgl. *f*

Hrf.

Viol. *f* *p*

Br. *f* *p*

Vcl. *f* *p*

C.B.

Ob.

Cl.

Fag.

Hrn.

Viol.

Br.

Vcl.

C.B.

1.

p

cresc.

mf

pizz. *arco*

p cresc.

mf

p cresc.

mf

p cresc.

mf

Ob.

Cl.

Fag.

Hrn.

Trgl.

Hrf.

Viol.

Br.

Vcl.

C.B.

a 2

mf

p

pizz.

p

p

p

f

Fl. I.
 Picc. *p cresc.*
 Ob. *cresc.*
 Cl. *tr* *mf*
 Fag.
 Hrn. *a 2* *f*
 Trgl.
 Hrf.
 Viol. *arco* *p*
 Br. *p*
 Vol. *f* *p*
 C.B.

Musical score for orchestra and strings, measures 1-5. The score is in G major (one sharp) and 4/4 time. The woodwinds (Flute I, Piccolo, Oboe, Clarinet, Bassoon) and Horns (Horn 2) have melodic lines. The strings (Violin, Viola, Violoncello, Double Bass) provide harmonic support. The Piccolo and Oboe parts include a sixteenth-note run with a '6' above it. The Clarinet and Bassoon parts feature trills. The Horn 2 part has a '2' above it. Dynamics include *p*, *cresc.*, *mf*, *f*, *p*, *arco*, and *f*.

Fl. I

Picc. *nimmt wieder große Flöte*

Ob.

Cl.

Fag.

Hrn.

Pk. *in G D*

Trgl.

Hrf.

Viol.

Br.

Vcl.

C.B. *arco*

Fl. I *dim.*

Ob. *dim.* *p*

Cl. *dim.* *p*

Fag. *dim.* *p*

Hrn. *dim.*

Pk. *dim.*

Trgl.

Hrf.

Viol. *dim.*

Br. *dim.*

Vcl. *p*

C. B. *dim.* *p*

Fl. *espr.*
 Ob. *espr.*
 Cl. *p*
 Fag. *p*
 Hrn. *p*
 Viol. II *p*
 Br. *p*
 Vcl. *p*
 C. B. *p*

mf espr.

Musical score for the first system, featuring Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hrn.), Violin II (Viol. II), Trumpet (Br.), Violoncello (Vcl.), and Contrabass (C. B.). The score includes dynamic markings such as *espr.*, *p*, and *mf espr.*.

Cl.
 Fag.
 Hrn. *espr.*
 Br.
 Vcl. *p*
 C. B.

Musical score for the second system, featuring Clarinet (Cl.), Bassoon (Fag.), Horn (Hrn.), Trumpet (Br.), Violoncello (Vcl.), and Contrabass (C. B.). The score includes dynamic markings such as *espr.* and *p*.

a 2
espr.

Fag. *mf*
 Hrn. *mf*
 Br. *mf*
 Vcl. *mf*
 C.B. *dim.*

Cl. *p*
 Fag. *espr.*
 Hrn. *espr.*
 Vcl. *pp*
 C.B. *pp*

Cl. *mf*
 Fag. *mf*
 Hrn. *mf*
 Vcl. *mf*
 C.B. *mf*

Haupttempo, zur
Ruhe neigend

ritard. - - rit. a 2

Ob. *ff*

Cl. *ff*

Fag. *cresc.* *ff*

Hrn. gestopft *ff*

Hrf. *f* *ff*

Viol. mit Dämpfer *ff*

Br. mit Dämpfer *ff* get.

Vcl. (Celli setzen von hier ab während des Spiels einzeln den Dämpfer auf) *cresc.* *f* mit Dämpfer

C.B. *cresc.* *f*

Ob. *a 2*

Cl.

Fag. *a 2*

Hrn.

Hrf. *ff* *vibrato*

Viol.

Br.

Vcl.

C.B.

Detailed description: This page of a musical score contains parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hrn.), Horn (Hrf.), Violin (Viol.), Trumpet (Br.), Violoncello (Vcl.), and Contrabass (C.B.). The Oboe, Clarinet, Bassoon, and Horn parts feature melodic lines with accents and dynamic markings. The Horn (Hrf.) part is marked *ff* and includes a *vibrato* section. The Violin, Trumpet, Violoncello, and Contrabass parts provide harmonic support with sustained notes and rhythmic patterns. The score is written in a key with two flats and a common time signature.

Sehr ruhig

Ob.

Cl.

Fag.

Hrn.

Pk. in Es B

Hrf.

Viol.

Br. II. I.

Vcl.

C. B.

natürlich

sehr ausdrucksvoll

Ob.

Cl.

Fag.

Hrn.

Pk.

Hrf.

Viol.

mit viel Ton

mit viel Ton

Br.

mit viel Ton

Vcl.

mit viel Ton

C.B.

espr.

Ob. *dim. p*

Cl. *a 2* *dim.* *dim.* *mf*

Fag. *dim.* *mf*

Hrn. *dim.* *mf*

Pk. *tr* *p <>*

Hrf. *f*

Viol. *dim.* *mf*

Br. *immer geteilt* *dim.* *mf*

Vcl. *dim.* *mf*

C.B. *dim.* *mf*

Cl. *p* *pp*

Fag. *p* *pp*

Hrn. *p* *pp*

Pk. *p* *pp*

Hrf. *p*

Viol. *p* *pp*

Br. *p* *pp*

Vcl. *p* *pp*

C.B. *p* *pp*

Solo
I. *mf* II. *mf*

Hrf. *p*

Viol. *alle Dämpfer ab*

Br. *alle Dämpfer ab*

Vcl. *alle Dämpfer ab*

C.B. *alle Dämpfer ab*

Fl. *in E*

Hrn. *p*

Hrf.

Viol. *ohne Dämpfer p* *ohne Dämpfer pizz.* *get. #*

Br. *ohne Dämpfer pizz.*

Vcl. *ohne Dämpfer pizz.*

Cl.

Fag. *p*

Hrn. *p*

Viol.

Br.

Vcl.

Fl. *pp*

Cl.

Fag. *in F*

Hrn.

Hrf. *mf*

Viol. *arco* *mf*

Br. *arco* *mf*

Vcl. *arco* *mf*

C.B. *pizz.*

Fl. *a.2*

Ob. *L.* *p* *tr*

Cl. *p* *tr*

Fag. *p* *tr*

Viol. *mf*

Br.

Vcl.

I.

Fl.

Ob.

Cl.

Fag.

Hrn.

Pk.

Hrf.

Viol.

Br.

Vcl.

mf

dim.

a 2

f

in F I.

mf

cresc.

f

p

p

in G D

p

D nach E

f

tr

mf

tr

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fag. *a 2* *cresc.* *ff*

Hrn. *a 2* *f*

Viol. *f*

Br. *pizz.* *ff*

Vcl. *pizz.* *ff*

C. B. *pizz.*

Fl. *cresc.* *a 2*

Ob. *cresc.* *a 2*

Cl. *cresc.*

Fag. *cresc.*

Hrn. *p cresc.*

Viol. *cresc.*

Br. *arco* *p cresc.*

Vcl. *arco* *p cresc.*

C. B. *arco* *p cresc.*

2. Flöte nimmt Piccolo

Fl.
Ob.
Cl.
Fag.
Hrn.
Pk.
in E G

Viol.
Br.
Vcl.
C.B.

Ob.
Cl.
Fag.
Hrn.
Viol.
Br.
Vcl.
C.B.

A. 7885 F.

Ob.

Cl.

Fag. *a 2*

Hrn. *in E*

Pk. *f* (G nach H)

Viol.

Br. *f* *dim.*

Vcl. *dim.*

C.B. *dim.*

Fag. *dim.*

Vcl. *p* *dim.*

C.B. *p* *dim.*

Ob. *p* *cresc. molto* a 2

Cl. *p* *cresc. molto* a 2

Fag. *p* *cresc. molto* a 2

Pk. *p* *cresc. molto*

Hrf.

Viol. *p* *cresc. molto*

Br. *p* *cresc. molto*

Vcl. *p* *cresc. molto*

C.B. *p* *cresc. molto*

Fl. I

Picc.

Ob.

Cl.

Fag.

Hrn. *in E*

Pk.

Hrf.

Viol.

Br.

Vcl.

C. B.

mf

ff

sf

tr

tr

6

5

Fl. I

Picc.

Ob.

Cl.

Fag.

Hrn.

Pk.

Trgl.

Hrf.

Viol.

Br.

Vcl.

C. B.

ff

mp

p

tr

pizz.

The score is for a symphonic orchestral piece, page 39. It features a variety of instruments including woodwinds, brass, strings, harp, and percussion. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music is characterized by dynamic contrasts, with sections of fortissimo (ff) and piano (p). The flute and piccolo parts have prominent melodic lines with triplets and slurs. The strings provide a rhythmic foundation, with the cello and contrabass using pizzicato in the final measure.

Fl. I

Picc.

Ob.

Cl.

Fag.

Hrn.

Pk.

Trgl.

Hrf.

Viol.

Br.

Vcl.

C.B.

A. 7385 F.

Fl. I
Picc.
Ob.
Cl. *ff*
Fag. *ff*
Hrn. *ff*
Pk.
Trgl.
Hrf.
Viol. *ff*
Br. *ff*
Vcl. *ff*
C. B. *arco*

tr
tr
a 2
a 2
tr
div.
ZUS.
arco

Fl. I

Picc.

Ob.

Cl.

Fag.

Hrn.

Pk.

Trgl.

Hrf.

Viol.

Br.

Vcl.

C.B.

f

ff

a2

tr

pizz.

Flottes Tempo

Fl. I

Picc.

Ob.

Cl.

Fag.

Hrn.

Pk.

Hrf.

Viol.

Br.

Vcl.

C.B.

f

f

f

arco

f

Fl. I *ff*

Picc. *ff*

Ob. *ff*

Cl.

Fag.

Hrn.

Pk.

Trgl.

Hrf. *ff*

Viol.

Br. *ff*

Vcl.

C.B.

8

8

A. 7885 F.

Fl. I

Picc. *nimmt wieder gr. Flöte*

Ob. *a2*

Cl. *a2*

Fag.

Hrn.

Pk. *tr*

Trgl.

Hrf. *ff*

Viol.

Br.

Vcl. *pizz.* *arco*

C.B.

Detailed description of the musical score: The score is for a full orchestra. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section includes Flute I, Piccolo (which switches to Grand Flute), Oboe (second octave), Clarinet (second octave), Bassoon, Horn, and Percussion (with 'tr' markings). The brass section includes Trumpet and Trombone. The strings include Violin, Viola, Violoncello, and Contrabass. The harp is marked 'ff'. The score shows a variety of rhythmic patterns and dynamics, with some instruments playing sustained chords or moving lines.

I.

Fl. *sempre ff*

Ob. *ff*

Cl. *f*

Fag. *sempre ff* *ff*

Hrn. *f*

Pk. *trm*

Trgl. *dim.* *pp*

Hrf. *sempre ff*

Viol. *sempre ff* *mf*

Br. *mf*

Vcl. *mf*

C.B. *sempre ff* *pizz.* *arco* *mf*

Ob.

Cl.

Fag.

Hrn.

Hrf.

Viol.

Br.

Vcl.

C.B.

f

ff

f

f

f

f

Fl. a 2 ff

Ob. a 2 ff

Cl. ff

Fag. ff

Hrn. ff

Pk. tr. ff dim.

Hrf.

Viol. cresc. ff

Br. cresc. ff

Vcl. cresc. ff

C.B. cresc. ff

Fl. *a 2*

Ob. *a 2*

Cl.

Fag.

Hrn.

Hrf.

Viol.

Br.

Vcl.

C.B.

Fl.
Ob.
Cl.
Fag.
Hrn.
Pk.
Trgl.
Hrf.
Viol. I.
Viol. II.
Br.
Vcl.
C. B.

p cresc.
f cresc.
f
a 2 ff
f
f
f
p
f cresc.
p cresc.
f dim.
f dim.
f dim.
f dim.
pizz.

Score for page 50, featuring woodwinds, brass, strings, and percussion. The score is in G major and 2/4 time. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, and Piccolo) play sustained notes, with the Piccolo playing a tremolo. The strings (Violin I, Violin II, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes, starting with a piano dynamic and increasing to forte. The Percussion (Percussion I and Triangle) plays a rhythmic pattern of eighth notes, starting with a piano dynamic and increasing to forte. The Harp (Harp) plays a melodic line starting with a forte dynamic and increasing to piano. The score includes dynamic markings such as *p cresc.*, *f cresc.*, *f*, *f dim.*, and *pizz.*

Fl.
 Ob.
 Cl.
 Fag.
 Hrn.
 Pk.
 Trgl.
 Hrf.
 Viol. I.
 Viol. II.
 Br.
 Vcl.
 C.B.

The score is written for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hrn.), and Piccolo (Pk.). The brass section includes Trumpet (Trgl.). The string section consists of Violin I (Viol. I.), Violin II (Viol. II.), Viola (Br.), Violoncello (Vcl.), and Double Bass (C.B.). A Harp (Hrf.) is also present. The key signature is three sharps (F#, C#, G#). The score is divided into measures, with dynamic markings such as *mf* and *p*. The Harp part features arpeggiated figures with fingerings 6 and 3. The string parts have rhythmic patterns, with the Violins and Viola playing sixteenth-note patterns, and the Cellos and Double Basses playing eighth-note patterns with triplets. The woodwinds play sustained chords and melodic lines. The Piccolo part is mostly rests with occasional notes.

Fl. a 2
Ob.
Cl. a 2
Fag. ff
Hrn. ff
Pk. ff
Hrf. ff
Viol. I ff
Viol. II ff
Br. ff
Vcl. ff
C.B. ff

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fag.

Hrn. *a 2*

Pk.

Trgl.

Hrf. *6*

Viol. I.

Viol. II.

Br.

Vcl. *3*

C.B.

Fl. a² *dim.* *f*

Ob. a² *dim.* *f*

Cl. a² *dim.* *f*

Fag. *dim.* *f*

Hrn. *dim.* *f*

Pk. *tr* *dim.* *p*

Trgl. *dim.*

Hrf. *f*

Viol. *zus.* *dim.* *f*

Br. *dim.* *f*

Vcl. *get.* *dim.* *f*

C.B. *dim.* *f*

Detailed description of the musical score: This is a page of a musical score for orchestra and strings, numbered 54. The score is written in the key of D major and 3/4 time. It features ten staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hrn.), Percussion (Pk.), Triangle (Trgl.), Harp (Hrf.), Violin (Viol.), and Viola (Vcl.). The Flute, Oboe, Clarinet, and Violin parts feature melodic lines with accents, slurs, and triplets. The Bassoon, Horn, and Percussion parts play sustained chords or textures. The Triangle part has a trill. The Harp part has a melodic line. The Viola part has a melodic line with accents and slurs. The Violin part has a melodic line with accents and slurs. The Cello part plays a sustained chord. The score includes dynamic markings such as *dim.* (diminuendo), *f* (forte), and *p* (piano). There are also performance instructions like *tr* (trill), *zus.* (emphasis), and *get.* (accent). The page number 54 is in the top left corner. The copyright notice A. 7385 F. is at the bottom center.

rit. rit. molto

Fl. *mf* *mf* *p* *dim. pp*

Ob. *mf* *mf* *p* *dim. pp* *espr.*

Cl. *mf* *mf* *p* *cresc.*

Fag. *mf* *mf* *p* *dim. pp*

Hrn. *mf* *mf* *p* *dim. pp*

Pk. *tr* *tr*

Trgl.

Hrf. *f* *f* *f* *f*

Viol. *dim.* *mf* *p* *dim.*

Br. *dim.* *mf* *p* *dim.* *sehr heraus*

Vcl. *dim.* *mf* *get.* *mf*

C. B. *dim.* *mf* *p*

ritard.

Fl. —

Ob. —

Cl. *dim.* *p* *dim.*

Fag. *pp*

Hrn. *pp* II. *pp*

Hrf. *p* *p* *pp* *pp*

Viol. *pizz.* *p* *arco* *get.* *pp*

Br. *pizz.* *p* *arco* *pp*

Vcl. *pizz.* *p* *arco*

C.B. *pizz.* *p*

Detailed description: This page of a musical score is for the 56th page of a work. It features a full orchestral arrangement. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Horn (Hrn.). The string section consists of Horns (Hrf.), Violins (Viol.), Violas (Vcl.), and Cellos/Double Basses (C.B.). The score is in G major (one sharp) and 4/4 time. A 'ritard.' (ritardando) marking is placed above the woodwinds at the beginning of the page. The woodwinds play melodic lines, with the Clarinet and Bassoon marked with 'dim.' (diminuendo) and 'p' (piano) dynamics. The strings provide harmonic support, with some parts marked 'pizz.' (pizzicato) and others 'arco' (arco). The Horns and Violins have 'get.' (glissando) markings. The overall dynamic range is from 'pp' (pianissimo) to 'p'.