

# Ouverture zur Oper

# „Le Roi d'Ys“

## Corni I & II in F

Aufführungsrecht vorbehalten.  
Droits d'exécution réservés.

Ed. Lalo.  
arr. v. E. Haensch.

in F

Andante. (♩ = 58)

9 Corno I. 15 1 rit. 1 Aa tempo 1 Corno I. 1

6 Cor. II. 1 Allegro. (♩ = 76)

ff B

1 pp<ff> pp<ff> ff

Solo. 3 f ff

C 8 f ff

1 ff p

D ben sostenuto

Wenn nur eine Trombone besetzt ist, werden kleine Noten geblasen.

poco rit. cresc. f cresc.

Corni I & II in F.

*E a tempo*  
*p cresc.* *ff* *p cresc.* *f*  
*ff* *ff*

Solo.  
 Corno I.  
*mf* *p* *f*

*allarg.* *G a tempo*  
*cresc.* *f* *ff*  
 Trombone I u II.

*ff* *ff*

*ff* *ff* *H*

*ff* *ff* *ff*

*Andantino non troppo.* (♩ = 160)  
 Solo.  
 Corno I. *p* Cor. II. *pp*  
*poco rit.* *a tempo* *poco rit.*  
 3 1 6 2

*a tempo* *poco rit.* *a tempo*  
 9 *K* 3 *rit.* 2

Tempo I.  
 2 4 1 *pp* *pp* *pp* *cresc.* *f* *cresc.* *f* *L*

*rit.* *a tempo*  
*ff*

*M poco a poco stringendo sin' al Presto.*  
 1 I. Solo. 1

Corni I & II in I

I. *poco a poco accelerando*

*p* *pp* *accel.* *cres.*

pt. Orch.  
Wenn nur zwei Corni besetzt sind,  
wird dieses System geblasen.

*f*

gr. Orch.

*f*

Presto. (♩=160)

*ff*

*ff* **N**

*ff*

*ff*

*pp* *ff*

Corni I & II in F.

*cresc. poco a poco*

*cresc.*

*ff*

*ff*

*ff*

*ff* *P*

*p* *f*

Ouverture zur Oper

„Le Roi d'Ys.“

Corni III & IV in F.

Aufführungsrecht vorbehalten.  
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CAIRO SYMPHONY ORCHESTRA

Ed. Lalo,  
arr. v. E. Haensch.

in F  
Andante. (♩=58)  
26

Corno III.

1 rit. 1 A a tempo 12

First staff of music, starting with a treble clef and a 3/4 time signature. It begins with a whole rest, followed by a half note G4 with a sharp sign, and a half note A4 with a sharp sign. Dynamics include pp and p. The staff continues with various rhythmic patterns and dynamics like p and f.

Allegro. (♩=76)

Second staff of music, starting with a treble clef and a 3/4 time signature. It begins with a half note G4 with a sharp sign, followed by a half note A4 with a sharp sign. Dynamics include f and ff. The staff continues with various rhythmic patterns and dynamics like ff.

B.

Third staff of music, starting with a treble clef and a 3/4 time signature. It begins with a half note G4 with a sharp sign, followed by a half note A4 with a sharp sign. Dynamics include ff and pp-ff. The staff continues with various rhythmic patterns and dynamics like ff.

C.

Fourth staff of music, starting with a treble clef and a 3/4 time signature. It begins with a half note G4 with a sharp sign, followed by a half note A4 with a sharp sign. Dynamics include ff and ff. The staff continues with various rhythmic patterns and dynamics like ff.

D.

Fifth staff of music, starting with a treble clef and a 3/4 time signature. It begins with a half note G4 with a sharp sign, followed by a half note A4 with a sharp sign. Dynamics include ff and ff. The staff continues with various rhythmic patterns and dynamics like ff.

E.

Sixth staff of music, starting with a treble clef and a 3/4 time signature. It begins with a half note G4 with a sharp sign, followed by a half note A4 with a sharp sign. Dynamics include ff and p. The staff continues with various rhythmic patterns and dynamics like ff.

D ben sostenuto

Seventh staff of music, starting with a treble clef and a 3/4 time signature. It begins with a half note G4 with a sharp sign, followed by a half note A4 with a sharp sign. Dynamics include pp and pp. The staff continues with various rhythmic patterns and dynamics like pp.

E a tempo

Eighth staff of music, starting with a treble clef and a 3/4 time signature. It begins with a half note G4 with a sharp sign, followed by a half note A4 with a sharp sign. Dynamics include mf and cresc. The staff continues with various rhythmic patterns and dynamics like f.

E a tempo

Ninth staff of music, starting with a treble clef and a 3/4 time signature. It begins with a half note G4 with a sharp sign, followed by a half note A4 with a sharp sign. Dynamics include poco rit., cresc., p cresc., and ff. The staff continues with various rhythmic patterns and dynamics like ff.

F.

Tenth staff of music, starting with a treble clef and a 3/4 time signature. It begins with a half note G4 with a sharp sign, followed by a half note A4 with a sharp sign. Dynamics include p cresc., ff, and ff. The staff continues with various rhythmic patterns and dynamics like ff.

11

Eleventh staff of music, starting with a treble clef and a 3/4 time signature. It begins with a half note G4 with a sharp sign, followed by a half note A4 with a sharp sign. Dynamics include ff. The staff continues with various rhythmic patterns and dynamics like ff.



3  
Corni III & IV in F.

This musical score is for the third and fourth horns in F major. It consists of ten staves of music. The notation includes various dynamics such as *pp*, *ff*, *f*, *p*, and *ff*. There are also articulations like *crisc. poco à poco* and *ff*. The score features numerous triplets and slurs. Fingerings are indicated by numbers 1, 2, and 3. The piece concludes with a double bar line and a repeat sign.





Tromba I in A.

Solo. *p* *f*

*cresc.* - - - *f* *allarg.* *G* *a tempo* Trombone I. *pp* *pp*

Corno III. *ff* Tr. *ff* H *ff*

*ff* *poco rit.* *a tempo* *ff* *poco rit.*

Andantino non troppo. (♩ = 160) *pp* *pp*

11 I 21 K 2 Vcello II Solo.

*rit.* 2 *Tempo I.* 12 Solo. *pp* 1

*cresc.* *f* *ff* L Cor. III.

*rit.* *a tempo* Solo. *ff*

*ff* *M poco a poco stringendo sin' al Presto* *pp* *poco a poco accel.* Cor. II.

*accel.* Tr. *pp cresc.* *mf cresc.*

Presto. (♩ = 160) *ff*

3  
Tromba I in A.

ff *3 3 3 3* 1 N *3 3 3 3* f 1

ff *3 3 3 3* 1 *3 3 3 3* f 1

ff *3 3 3 3* 3 2 *3 3 3 3* pp

1 *3 3 3 3* 1 *3 3 3 3* cresc.

1 *3 3 3 3* f 0 *3 3* ff

*3 3* *3 3 3 3* ff *3 3 3 3* fff

*3 3 3 3* *3 3 3 3* 1 ff 1

ff *3 3 3 3* ff

*3 3 3 3* P ff

*3 3 3 3* fff

*3 3 3 3* fff



Tromba II in A

*p* *f*

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

*allarg. G a tempo*

1 1 2 2

Trombone II.

Corno IV. Tr. H

*ff* *ff* *ff*

2 1

*ff* *ff* *ff*

*poco rit.* *a tempo* *rit.*

3 1 6 2

Andantino non troppo. (♩ = 160) Tempo I.

11 I 21 K 11 18

*f*

L Corno IV. *ff* *rit.* *a tempo Solo.* *ff*

2 3 3

M *poco a poco stringendo* *4 sin' al Presto* *ff*

3 3 3 3 3 3

2 1

*poco a poco accelerando* Corno IV. *pp*

4 10 3 3 3 3

Presto. (♩ = 160) 1

*pp cresc.* *mf cresc.*

*ff*

1 3 3 3 3 1

*ff* N 1 3 3 3 3 1

















# Ouverture zur Oper „Le Roi d'Ys.“

Aufführungsrecht vorbehalten.  
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Batteria.

Ed. Lalo,  
arr. v. E. Haensch.

Andante. (♩ = 58)

Timp. in B & D

*rit.*

**A** *a tempo*

B nach A.

29 1 1 Timp. T. gr. 1 ppp 7 ppp 1

Sämtliche Gr. Trommel-Schläge  
ohne Becken.

*ppp*

*ppp*

*ppp*

Allegro. (♩ = 76)

**B**

ppp 3 ff ff 4 pp f 3 pp pp f

*ppp*

**C**

pp pp-f f 8 f 1 f 5 12 fp T. gr. 2

*ppp*

**D** *ben sostenuto*

*poco rit.* **E** *a tempo*

fp 2 fp 6 14 T. gr. 10 2 2 T. gr. 4 2

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

Timp.

**F**

Timp. 1 2

ff ff 1 ff 9 mf 2

*allarg.* **G** *a tempo*

3 4 5 6 7 8 9 10 p cresc. ff 4 pp f 6

*pp*

H *poco rit.* *a tempo*

*f* 1 *f* 1 *p* *f* T.gr. 3 1 *pp* *ff* 6

*f* *f*

*poco rit.* Solo. kaum hörbar. *Andantino non troppo.* (♩=160) *poco rit.* *a tempo* *poco rit.* *a tempo*

*ppp* *perden-*  
*dosi* *ppp* *perd.* *ppp* *perd.*

*poco rit.* K 11 *Tempo I.* 2 3 4 5 6 7 8

*ppp* *perd.* 8 *ppp*

9 10 11 12 13 14 15 16 17 18 19 20 L A n. B 10 2 *rit.*

*cresc.* *f* *cresc. ff*

*a tempo* *M poco a poco stringendo sin' al Pres*

*ff* 1 T. petit *ff* 1 *p* *ff* T.gr. *ppp* *p*

B nach A *poco a poco accel.* 3 1 3 3 2 3 3 3 3

*ppp* *ppp* 9 *pp*

3 4 3 3 5 3 3 6 3 3 7 3 3 8 3 3 9 3 3 10 3

T. pet. *pp* *cresc.* *cresc.*

*Presto.* (♩=160) 3 11 3 3 12 3 3 13 3 3 14 3 3 15 3 3 16 3

T. gr. *pp* *f* *f*



3 1 3      3 2 3      3 3 3      3 4 3      3 5 3      3 6 3

*ff*

3 7 3      3 8 3      3 9 3      3 10 3

*ff*      1

*ff*

3      3      3      3      3      3      3      3

*ff*      1      *ff*

*ff*      *ff*

P

*f*

*fp* 3 1 3      3 2 3      3 3 3      3 4 3      3 5 3      3 6 3

*f*      *p*

3 7 3      3 8 3

*ff*      *fff*

*fff*





Allegro. (♩=76)

First system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. It features a melodic line with a trill (Tr.) and sixteenth-note patterns. The bottom staff is a bass clef with a key signature of two sharps, featuring a rhythmic accompaniment of eighth notes. Dynamics include *ff* and *ff Str.*

Second system of musical notation. The top staff continues the melodic line with various ornaments and slurs. The bottom staff features a more complex accompaniment with slurs and dynamic markings. Dynamics include *ff Tutti.*

Third system of musical notation. The top staff has a melodic line with slurs and ornaments. The bottom staff has a rhythmic accompaniment with slurs and dynamic markings. Dynamics include *ff*.

Fourth system of musical notation. The top staff features a melodic line with slurs and ornaments. The bottom staff has a rhythmic accompaniment with slurs and dynamic markings. Dynamics include *pp* and *ff*.

Fifth system of musical notation. The top staff features a melodic line with slurs and ornaments. The bottom staff has a rhythmic accompaniment with slurs and dynamic markings. Dynamics include *ff*.

Sixth system of musical notation. The top staff features a melodic line with slurs and ornaments. The bottom staff has a rhythmic accompaniment with slurs and dynamic markings. Dynamics include *ff*.



Tr. *mf* Tutti.

This system shows the beginning of a musical passage. The right hand features a melodic line with a triplet of eighth notes. The left hand provides a harmonic accompaniment. A trill (Tr.) is indicated above a note in the right hand. The dynamic marking is *mf* and the instruction 'Tutti.' is present.

This system continues the musical passage with similar melodic and harmonic textures in both hands.

*poco rit.* *cresc.* **E** *a tempo* *ff* Blech.

This system marks a change in tempo and dynamics. It begins with a *poco rit.* (poco ritardando) and *cresc.* (crescendo) marking. The tempo then changes to **E** *a tempo* (Allegretto a tempo). The dynamic marking becomes *ff* (fortissimo). The instruction 'Blech.' (Blech) is written above the right hand.

This system continues the *ff* section with dense chordal textures in both hands.

*ff*

This system continues the *ff* section, featuring complex rhythmic patterns and dense chordal textures.

*ff* *p* Holz.

This system concludes the passage with a *ff* (fortissimo) dynamic. The right hand has a dense texture of chords, while the left hand has a more rhythmic accompaniment. The instruction '*p* Holz.' (piano Holz) is written below the system.

String quartet (Vla. B., Vla. Cor., Viol.) and woodwinds (Ob., Tromb.). The strings play a complex rhythmic pattern of eighth notes with accents. The woodwinds have melodic lines with slurs and dynamic markings.

Woodwinds (Ob., Tromb.) and strings. The woodwinds play melodic lines with slurs and dynamic markings. The strings provide harmonic support with a steady eighth-note pattern.

String quartet (Tutti). The strings play a rhythmic pattern of eighth notes with accents. Dynamic markings include *f* and *cresc.*

String quartet. The score includes tempo markings *allargando* and *G a tempo*. The strings play a rhythmic pattern of eighth notes with accents. Dynamic markings include *ff cresc.* and *ff*.

String quartet. The strings play a rhythmic pattern of eighth notes with accents. Dynamic markings include *ff*.

String quartet. The strings play a rhythmic pattern of eighth notes with accents. Dynamic markings include *ff*.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a large slur and a dynamic marking of *ff*. The bass staff provides a harmonic accompaniment.

Second system of musical notation. The treble staff is labeled "Viol." and includes dynamics *ff*, *dim. poco rit.*, and *pp*. The bass staff is labeled "espress. Vlc. Fg." and includes a dynamic marking of *ff*. The tempo marking "a tempo" is positioned above the treble staff.

Third system of musical notation. The treble staff includes dynamics *p*, *dim.*, and *pp*, with the tempo marking "ten." above it. The bass staff is labeled "espress." and includes a dynamic marking of *ff*. The system concludes with a *pp* dynamic marking and a "poco rit." instruction.

Andantino non troppo. (♩=160)

Fourth system of musical notation, starting with a "Cor." (Cornet) part in the treble staff. Dynamics include *p*, *pp*, and *espress.*. The tempo marking "ben sostenuto" is present above the treble staff.

Fifth system of musical notation. The treble staff includes dynamics *pp* and *espress.*. The bass staff includes dynamics *pp* and *dim.*. The tempo marking "a tempo" is positioned above the treble staff.

Sixth system of musical notation. The treble staff includes dynamics *espress.* and *pp*. The bass staff includes a dynamic marking of *pp*. The system concludes with a "poco rit." instruction.

*a tempo* *mf*

*pp* *cresc.* *poco rit.* *f* *mf*

*a tempo* *a tempo* **K**

*f rit.* *pp*

*cresc.* *f*

*lunga* *f tr.* **Tempo I.** *pp* *pp*

Viol. *pp*

Vlc. *ppp*

Clar.

Vla. *ppp*

Fag. *m. s.* *m. d.* Tr. Cl.

Viol.  
*simile*

*cresc.*

*f*

*cresc.*

**L**

*ff* Tutti.

*rit.*

*a tempo*

*ff*

Tr.

*M poco a poco*

*ff*

*pp*

*sempre ppp*

*stringendo sin' al Presto*

Fi.

*p*

*f*

*ff*

*pp*

*sempre ppp*

*poco a poco accelerando*

Ob.

*p* *f* *p*

*accel.* *cresc.*

*Tutti.* *f cresc.*

**Presto.** ( $\text{♩} = 160$ )  
*melodia 8<sup>va</sup> ad lib. sin' al fine*

*ff*

Cassa.

*ff*

N



First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings such as *ff* and *pp subito*.

Second system of musical notation, continuing the complex rhythmic and melodic lines from the first system.

Third system of musical notation, featuring a *cresc. poco a poco* marking and dense rhythmic textures.

Fourth system of musical notation, including a *ff* dynamic marking and a section with dense, rapid rhythmic patterns.

Fifth system of musical notation, featuring *ff* and *fff* dynamic markings and complex rhythmic structures.

Sixth system of musical notation, concluding the page with a *ff* dynamic marking and complex rhythmic patterns.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line starting with a *ff* dynamic marking and a triplet of eighth notes. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff features a series of chords with a *Tr* (trill) marking and a *P* (piano) dynamic marking. The bass clef staff has a *ff* dynamic marking and continues with a bass line. The key signature has one sharp (F#).

Third system of musical notation. Both the treble and bass clef staves show a complex, rhythmic texture with many notes and slurs. The key signature has one sharp (F#).

Fourth system of musical notation. The treble clef staff has a *ff* dynamic marking and a *Tr* marking. The bass clef staff has a *fff* dynamic marking and includes the instruction "Cor." (Cornet). A slur with a "7" (sevens) marking is present in the bass line. The key signature has one sharp (F#).

Fifth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff has a *fff* dynamic marking and a slur with a "7" marking. The key signature has one sharp (F#).

Sixth system of musical notation. The treble clef staff has a *fff* dynamic marking. The bass clef staff has a *fff* dynamic marking and a *ppp* (pianissimo) dynamic marking at the end. The key signature has one sharp (F#).



Violino I (Direction). 3

Violino I musical score with dynamic markings and performance instructions. The score consists of four staves. The first staff begins with a *ff* dynamic. The second staff also begins with *ff*. The third staff includes the instruction *a tempo* and *ff*, followed by *mf espr. dim. - - pp* and *poco rit.*. The fourth staff includes *ff*, *mf*, *dim. - - pp*, *ten. poco rit. con sord.*, and *p*. The piece concludes with a *Basso Timp.* marking.

Andantino non troppo. (♩ = 160)

Piano accompaniment for the *Andantino non troppo* section. The score is in 6/4 time and consists of two staves. The upper staff is for *Cor. Harm. (Vcello.)* and the lower staff is for *Vcello Solo.*. The *Vcello Solo.* part begins with *mf espress.* and the lower staff begins with *pp ben sostenuto*.

Musical score for *Viola.* The score consists of two staves. The upper staff begins with *poco rit.* and *I a tempo*. The lower staff begins with *pp*.

Musical score for piano accompaniment. The score consists of two staves. The upper staff begins with *poco rit.* and *a tempo*. The lower staff begins with *pp* and *f*, and includes the instruction *cresc.*.

Musical score for piano accompaniment. The score consists of two staves. The upper staff begins with *poco rit.* and *a tempo*, followed by *rit.* and *a tempo*. The lower staff begins with *pp* and *pppp*. The section is marked with a **K**.

Musical score for piano accompaniment. The score consists of two staves. The upper staff begins with *f* and *cresc.*, followed by *ff*, *f rit.*, and *rit.*. The lower staff begins with *ppp*. The section concludes with the instruction *lunga*.

Tempo I.

pp Vello. simile

Cl. (VI. obl.) senza sord. Ob. Tr. p

(Im Quartett kleine Noten spielen.)

cresc.

f cresc. L ff

rit.

a tempo ff Tr. Piano ff

M poco a poco stringendo sin'al Presto Tr. Piano ff pp

ff p poco a poco accelerando pp accel.

cresc.

Violino I (Direction.)<sup>5</sup>

Presto. (♩=160)

ff

N div.

ff

pp

cresc. poco a poco

ff

ff

ff

Tr.

Tr.

simile

fff

fff



ff *cresc.* *f* *p* *f* *pp* C div.

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

*cresc. f* *p* *p* *pp* D7 V

*mf*

*cresc.* *f* *cresc.* *poco rit.*

E a tempo *f* *ff*

*ff*

*ff* *mf* *cresc.*

*f*

G a tempo sul G *allargando* *cresc.* *ff*

*ff*

*ff*



Violino II. 3

H *ff* *a tempo* *ff* *p* *pp* *poco rit.*

V *poco rit.* *pp*

*ff* *pp* *2*

Andantino non troppo. (♩ = 160)

*pp* *ben sostenuto* *poco rit.*

4 2 3 4 5 6

I *a tempo* *pp*

1 2 3 4 5

6 *p* *poco rit.*

*a tempo* *pp* *rit.* *a tempo* *ppp* **K**

*rit.* *ppp* *Tempo I.* *pp*

*pp* *senza sord.* *pp* *3* *3* *3* *3*

4

*cresc.*

*f* *cresc.* *f* *rit.* *3*

*a tempo* *ff*

*ff* *1* *M* *poco a poco stringendo* *4* *sin'al Presto* *5* *ff*

*poco a poco accelerando*

*pp* *cresc.*

*f* *cresc.* *ff* **Presto.** (♩ = 160)

*ff* **N div.**

*ff*

*pp* *cresc. poco a poco*

*f* *ff*

*ff* *ff* *ff*

*ff*

*ff* **P** *ff*

*ff* **V**

*ff*

# Ouverture zur Oper „Le Roi d'Ys.“

Viola.

Ed. Lalo  
arr. v. E. Haensch.

Aufführungsrecht vorbehalten.  
Droits d'exécution réservés.

2  
CAIRO SYMPHONY ORCHESTRA

Andante. (♩ = 58) con sord. 4

*p ben sostenuto* *p* *pp*

*cresc. mfp* *pp*

*mf* *p* *f* *p* *cresc.* *mfpp*

*rit.*

**A** *a tempo* senza sord. 1

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

*f* *cresc. ff* *ff*

Allegro. (♩ = 76)

*ff*

**B**

*ff* *p*

*ff* *p* *ff*

*ff* *ff*



*a tempo*

V *poco rit.* *p* *pp* *ff* *ff* *p* V

*poco rit.* *ten. con sord.* *dim.* *pp* **2**

**Andantino non troppo.** (♩ = 160) *ben sostenuto* **4** *pp* **2** **3** **4**

**I** *poco rit.* *a tempo* *pp* **1** **2**

**3** **4** **5** **6** *poco rit.* *a tempo*

*a tempo* *pp* *rit. a tempo* *pp*

**K** *ppp* *rit.* *ppp* *rit.*

**Tempo I.** *senza sord.* *mormorando* **3** **3** **1** **3** V **2** **3** **4** *ppp*

**5** **6** **7** **8**

**9** **10** *cresc.*

**L** *f* *cresc.* *ff*

*rit.* **3** V

*a tempo* **1** **1**

M poco a poco stringendo sin'al Presto

poco a poco accelerando

pp ff pp pp

1

accel.

f

cresc.

Presto. (♩ = 160)

ff

ff

pp

cresc. poco a poco

f ff

ff fff

ff

P

ff

ff fff

fff

# Ouverture zur Oper

## „Le Roi d'Ys.“

### Violoncello.

Aufführungsrecht vorbehalten.  
Droits d'exécution réservés.

Ed. Lalo,  
arr. v. E. Haensch.

Andante. (♩=58)  
*ben sostenuto*

*p* *p espress. con Sord.* *pp* *Harm.* *ten* *pp*

(Im Quartett kleine Noten spielen.)

*ppp* *cresc. mfp* *pp* *p* *mf* *p*

*f* *p* *mf* *rit.* *pp* *a tempo* *senza Sordino* *pp* *1* *pp*

*mf* *rit.* *pp* *senza Sordino* *1* *ppp* *ppp* *ppp*

*ppp* *cresc.* *Harm. (Fag.)* *p* *f* *f* *cresc.*

Allegro. (♩=76)

*ff* *f* *ff*

*ff* **B** *ff*

*p* *ff* *p* *ff*

*ff* *ff* **1**

1 > 3 3 > 3 3 C

*ff* > *ff* *pp*

Quartett.

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

*ben sostenuto*

*cresc.* *f* *p*

*f* *p* *f* *p*

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

*pizz.* *pizz.*

*D* *arco*

*pp*

*mf* *cresc.* *f*

*poco rit.* *E a tempo* (Im Quartett kleine Noten mitspielen.)

*cresc.* *ff* *ff*

*ff* *ff*

*F* *1*

*ff* *p cresc.* *mf*

(Im Quartett kleine Noten spielen.)

*cresc.* *f*

*allargando* *G a tempo*

*cresc.*

*ff*



H Violoncello.

ff *ff* *ff* *a tempo*  
*poco rit.* *ff*  
*espr.* *p* *ff*  
*ten.* *poco rit.* *pp* **2**

Andantino non troppo. (♩=160)

Cor. *p* *mf* *espress.* Solo. *pp* *dim.*  
 (Im Quartett Solo.)  
 con Sordino *pp* *pp* *pp*

*poco rit.* **I** *a tempo* *mf* *pp* *pp* *dim.*

*poco rit.* *a tempo* *f* *cresc.* *ff* *f* *pp* *pp*

*a tempo* *rit.* *a tempo* **K** *pp* *pp* *pp* *pp* *f*

*cresc.* *ff* *rit.* *f* *rit.* *ff* *lunga* *p* **Tempo I.**  
 senza Sordino

unis.

*ppp mormorando*

Harm. (Fag.)

*pp*

*cresc. f cresc.*

*ff*

*rit. ff a tempo*

*f*

*poco a poco stringendo sin'al Presto*

*ff pp*

*pizz. poco a poco accel.*

*accel.*

arco

*pp cresc. f cresc.*

*ff*

*Presto. (♩ = 160)*

*ff*

*N*



# Ouverture zur Oper

Aufführungsrecht vorbehalten.  
Droits d'exécution réservés.

## „Le Roi d'Ys.“

Basso.

Ed. Lalo,  
arr. v. E. Haensch.

CAIRO SYMPHONY ORCHESTRA

Andante. (♩ = 58)

*p ben sostenuto*

*4* *ten.* *5* *3*

*3* *1* *rit.* *A* *1* *a tempo*

*1* *pizz.* *arco* *cresc.*

*1* *V* *f* *cresc.* *ff* *ff*

Allegro. (♩ = 76)

*ff*

*ff* *B* *ff* *p*

*ff* *V* *3* *ff* *ff*

*ff* *1* *ff* *ff* *3* *3*

*ff* *3* *3* *C* *pp* *1* *pizz.* *1* *p*