

To Mrs. Thomas J. Emery.

ALADDIN

A CHINESE SUITE
FOR
ORCHESTRA

- BY -

EDGAR STILLMAN KELLEY

Opus 10

Orchestral Score \$10.00 — M. 20.00

Orchestral Parts \$12.00 — M. 24.00

IN PREPARATION

Arrangement for Piano 4 Hands
(*C. Hugo Grimm*)

Arrangement for Piano 2 Hands
(*C. Hugo Grimm*)

G SCHIRMER-NEW YORK

ALBERT STAHL
BERLIN.

F. HOFMEISTER
LEIPSIC.



Within the heart of old San Francisco, existed, previous to the fire of 1906, an inner city known as Chinatown—a fragment of Asia which with its brilliant costumes, mural decorations and bizarre architecture contrasted sharply with the neighboring structures of the Americans. The quaint music heard in the theatre, temples and tearooms suggested the possibility of giving a distinct local color to an orchestral version of the Aladdin story, and the thematic material was accordingly gathered by the composer from the Chinese sources with this end in view.

The first and last movements are sufficiently obvious in their purpose, and the second number requires merely a hint to the mandolin performer to imitate the tuning of the Chinese lute (at letter *B*) preparatory to playing the Serenade. But in the third movement it is difficult, by means of notes alone, to suggest the intentions of the composer, who had in mind the incidents connected with the incantation of the magician, hence the following comments may be justified.

Dark clouds rising from the earth gradually assume the form of a gigantic being, who pulls and tugs at the foundations of Aladdin's palace till he swings with it into space. The motion of his vast wings, at first slow, as he overcomes the inertia of the mighty mass, becomes more and more rapid, until palace and genius vanish in the distance.

This number should be rendered as homogeneous as possible throughout. Beginning very slowly, the speed increases till the last measure of the 3-4 movement (*molto ritard.*) The eighth notes of this measure should be taken only a trifle faster than the quarters of the preceding one.

At the beginning of the 4-4 movement—suggesting the motion of the wings—it would be well to beat eighths ($\text{♩} = 84$, or $\text{♩} = 42$), gradually increasing the speed to $\text{♩} = 72$ at letter *E* and $\text{♩} = 92$ at *G*, etc.

The reminiscences of the Serenade beginning at letter *E* should be in evidence, but not too strident. Care should also be taken concerning the employment of the mutes. As there are no long pauses in which to put them on or off, this will have to be done, a desk or two at a time, while the others are playing. Thus while 2d violins, viola, cellos and basses begin *con sordini*, at the third measure after *B* all strings play *senza sordini*. Again between the fourth measure before *C* and the second measure after *C*, desks 1, 2 and 3 of the 1st violins, desks 1, 2 and 3 of the 2d violins, desks 1 and 2 of the violas and desks 1 and 2 of the cellos should play *con sordini*. Between this point and letter *E*, all the strings should be provided with mutes. All *divisi* passages, even when marked "desks 1, 2 and 3," must be played as usual—the performers at the right taking the upper notes, those at the left taking the lower.

This work was first performed at a concert of the San Francisco Symphony Orchestra in April, 1894, under the direction of the composer.

Mitten im einstigen San Francisco, vor dem Brande von 1906, bestand ein merkwürdiges altes Stadtviertel, als *Chinatown* bekannt, gleichsam ein Miniatur-Asien, welches mit seinen schlitzäugigen Bewohnern, in ihren malerischen Trachten, seinen orientalischen Mauerverzierungen und seiner bizarren Baukunst von der umliegenden amerikanischen Stadt stark abstach. Auf den Flügeln der eigenartigen Musik, welche hier von Theater und Thee-Haus erscholl, kam dem Komponisten die Idee, das bekannte Aladdin-Märchen in dieser Lokalfärbung zu vertonen. Das thematische Material hierzu wurde daher aus rein chinesischen Quellen gesammelt. Die Absicht des Komponisten in den Ecksätzen ist hinreichend deutlich. Auch im zweiten Satz bedarf es für den Spieler der Mandoline nur eines Winkes um, ehe das Ständchen gespielt wird, das Stimmen der chinesischen Laute nachzuahmen, (bei Buchstaben *B*). Im dritten Satz jedoch, wo der Komponist die Beschwörung des Zauberers im Sinne hatte, ist es schwierig, sein Vorhaben durch Noten allein verständlich zu machen, weshalb folgende Andeutungen über die eigentliche Intention hier am Platze sein dürften:

Dunkle Wolken steigen aus der Erde empor und nehmen allmähig die Form eines Riesenwesens an, welches an den Grundfesten von Aladdins Palast rüttelt und zerrt, bis es ihn löst und sich damit in die Höhe und Weite schwingt. Die Bewegungen seiner ungeheueren Schwingen, zuerst langsam, werden, nachdem es den Widerstand der grossen Masse bewältigt hat, immer schneller, bis Palast und Genius in der Ferne verschwinden.

Dieser Satz sollte möglichst gleichmässig durchgespielt werden. Anfangs sehr langsam, sollte das Tempo bis zum letzten des 3-4 Taktes (*molto ritard.*) beschleunigt werden. Die Achtel-Noten dieses Taktes sollten nur wenig schneller gespielt werden als die Viertel-Noten im vorhergehenden.

Beim Anfang des 4-4 Taktes, welcher die Bewegung der Flügel andeuten soll, wäre es gut, Achtel zu schlagen ($\text{♩} = 84$ oder $\text{♩} = 42$) dann allmähige Beschleunigung des Tempo bis $\text{♩} = 72$ beim Buchstaben *E* und $\text{♩} = 92$ bei *G*, u. s. w.

Die Anklänge an das Ständchen, mit dem Buchstaben *E* beginnend, sollten hervortreten, doch nicht zu stark. Da es keine langen Pausen gibt, in welchen man die Dämpfer aufsetzen und abnehmen kann, wird dies pultweise geschehen müssen. Also, während die zweiten Geigen, Bratschen, Celli und Bässe *con sordini* anfangen; beim dritten Takt nach *B* müssen alle Saiten Instrumente *senza sordini* spielen. Zwischen dem vierten Takt vor *C* und dem zweiten Takt nach *C* sollten Pult 1, 2 und 3 der ersten Geigen, Pult 1, 2 und 3 der zweiten Geigen, Pult 1 und 2 der Bratschen, und Pult 1 und 2 der Celli *con sordino* spielen. Zwischen dieser Stelle und dem Buchstaben *E* sollten alle Saiteninstrumente mit Dämpfern versehen werden. In den *divisi* Stellen, selbst wenn sie mit "Pult 1, 2 und 3" bezeichnet sind, müssen, wie gewöhnlich, von den Spielern zur Rechten, die oberen, von denen zur Linken, die unteren Noten gespielt werden.

Dieses Werk erlebte seine Erstaufführung, April 1894 in einem Konzert des San Francisco Symphonie Orchesters unter der Leitung des Komponisten.

Instruments of the Orchestra

First Violins (Vl. I)
Second Violins (Vl. II)
Violas (Vle.)
Violoncellos (Vcl.)
Double Basses (Cb.)
Piccolo (Pic.)
Two Flutes (Fl.)
Two Oboes (Ob.)
English Horn (Cor. Ingl.). Can be played by the second oboist.
Two Clarinets (Cl.)
Bass Clarinet (Cl. Basso)
Two Bassoons (Fg.)
Four Horns (Cor.)
Two Trumpets (Trbe.)
Three Trombones (Trbni.)
Tuba (Tub.)
Two Kettle Drums (Timp.)
Side Drum (Tamb.)
Great Drum (Gr. Cas.)
Xylophone (Xyl.)
Glockenspiel (Glock.)
Cymbals (Piat.)
Gong (T. T.)
Harp (Arp.)
Mandolin (Md.)

NOTE: In order to avoid misconceptions concerning the employment of the somewhat unusual instrumental effects to be found in this work, the composer takes the liberty of making the following observations:

(1) In the first and fourth movements, trumpets with mutes and blown strongly are used to imitate the tones of the Chinese *Dee Dah*—an instrument which combines the tone color of the oboe with the strength of the trumpet.

(2) In the two first movements an extra solo violin part is to be found, the object of which is the imitation of the two-stringed fiddle of the Chinese (the *Yee Yin*). This instrument is played with a bow, the hair of which lies *between* the two violin strings, hence it is impossible to produce tones other than *legato*. With the view of obtaining something of this peculiar *legato* effect (*where the bow never leaves the strings*), the direction is given in the part "With the bow unscrewed." In the Serenade nearly every note is produced by a separate stroke of the bow. (Bogenstrich.)

(3) The Chinese lute (*Sam Yin*) is represented by the mandolin. In the second movement is a passage (at letter *B*) giving an idea of the method of tuning its three strings.

(4) The delicate tones of the Chinese dulcimer or cembalon (the *Yong Kim*) are suggested by the harp and mandolin in unison (see fourth movement, *Allegretto*).

(5) The *Tei Kwoo* (cymbals) and the *Tei Boatt* (gong), which are used in the first and last movements, require the largest possible instruments of each kind.

(6) Also in the first and last movements are to be found imitations of the various Chinese drums of wood (*Sack Wo*), of copper and skin (*Tei Law*) which call into use the xylophone and side drum. The latter, *always muffled*, is played in two ways, on the *head* and on the *rim*.

N. B. None of these features should be exaggerated.

Instrumente des Orchesters

Erste Violinen (Vl. I)
Zweite Violinen (Vl. II)
Bratschen (Vle.)
Violoncelle (Vcl.)
Contrabässe (Cb.)
Piccolo (Pic.)
Zwei Flöten (Fl.)
Zwei Oboen (Ob.)
Englisches Horn (Cor. Ingl.). Kann vom zweiten Oboisten gespielt werden.
Zwei Clarinetten (Cl.)
Bass-Clarinet (Cl. Basso)
Zwei Fagotte (Fg.)
Vier Hörner (Cor.)
Zwei Trompeten (Trbe.)
Drei Posaunen (Trbni.)
Tuba (Tub.)
Zwei Pauken (Timp.)
Kleine Trommel (Tamb.)
Grosse Trommel (Gr. Cas.)
Xylophon (Xyl.)
Glockenspiel (Glock.)
Becken (Piat.)
Tam Tam (T. T.)
Harfe (Arp.)
Mandoline (Md.)

VORBEMERKUNGEN: Um Missverständnissen über die Anwendung der in diesem Werke vorkommenden, etwas ungewöhnlichen, instrumentalischen Effecte vorzubeugen, gestattet sich der Komponist folgende Auseinandersetzungen.

(1) In den ersten und vierten Sätzen werden Trompeten mit Dämpfern stark angeblasen, um die Töne des chinesischen *Dee Dah*, eines Instrumentes welches die Klangfarbe der Oboe mit der Tonstärke der Trompete vereinigt, nachzuahmen.

(2) In den ersten zwei Sätzen befindet sich eine separate Geigen-Partie, deren Zweck die Nachahmung der zweisaitigen chinesischen Fiedel, *Yee Yin*, ist. Dieses Instrument wird mit einem Bogen gespielt dessen Haare zwischen den zwei Saiten liegen, weshalb es unmöglich ist, Töne anders als *Legato* hervorzubringen. Um dieses besondere *Legato* zu erzielen, steht in der Stimme die Anweisung, „mit losgeschraubtem Bogen zu spielen.“ Der Bogen bleibt nämlich durchweg in Berührung mit der Saite. Man wolle bemerken, dass fast jede Note durch einen separaten Bogenstrich hervorgebracht wird. In den Tutti-Stellen spielt der Solist wie üblich mit der ersten Hälfte der ersten Geigen.

(3) Die chinesische Laute (*Sam Yin*) wird durch die Mandoline vertreten. Im zweiten Satz befindet sich eine Stelle—bei Buchstaben *B*—welche das Stimmen dieses dreisaitigen Instrumentes nachahmt.

(4) Die zarten Töne des chinesischen Hackbrettes (oder Cembalon) des *Yong Kim* werden durch Harfe und Mandoline unisono nachgebildet. Man sehe im vierten Satz *Allegretto*, nach Buchstaben *C*.

(5) Das *Tei Kwoo* (Becken) und das *Tei Boatt* (Tam Tam), welche im ersten und letzten Satz verwendet werden, verlangen je die möglichstgrössten Instrumente ihrer Art.

(6) Im ersten und letzten Satze befinden sich Nachahmungen der verschiedenen chinesischen Trommeln aus Kupfer (*Tei Law*), Holz und Fell (*Sack Wo*) hergestellt, welche die Anwendung des Xylophon und der kleinen Trommel erfordern. Letztere sollte immer gedämpft und auf dem Rande sowie auf dem Fell gespielt werden.

N. B. Keine dieser Effecte dürfen übertrieben werden.

The Stillman Kelley Publication Society

Honorary President

MR. CARL STOECKEL, Norfolk, Conn.

President

MRS. ELLA MAY SMITH, Columbus, Ohio

Vice President

MRS. JOHN H. BOALT, San Francisco, Cal.

Treasurer

MR. HEINRICH MEYN, New York City

Honorary Committee

Prof. Dr. Wilhelm Altmann, Berlin,
Director Music Dept., Royal Library.

Dr. Felix Adler, New York

Mrs. Walter D. Bliss, San Francisco

Mr. Walter Bogart, New York

Mr. Allen A. Brown, Boston

Mrs. Thomas J. Emery, Cincinnati

Mr. Henry T. Finck, New York

Mr. Hamlin Garland, Chicago

Mrs. John Hooker, Los Angeles

Mr. Rupert Hughes, New York

Mr. Sidney Homer, New York

Mr. Rob. Underwood Johnson,
New York

Mr. Hamilton Wright Mabie,
New York

Mr. Lawrence Maxwell, Cincinnati

Mrs. Roderick MacLeod, London

Herr Arthur Nikisch, Leipzig

Madame Martha Remmert,
Berlin (Court Pianist)

Mrs. Samuel Swift, New York

Dr. Robert Sattler, Cincinnati

Mrs. Robert Sattler, Cincinnati

Professor Xaver Scharwenka, Berlin

Mrs. Carl Stoeckel, Norfolk, Conn.

Mrs. Charles P. Taft, Cincinnati

Mr. Thomas Tapper, New York

Mrs. Georgine Holmes Thomas,
Cincinnati

Mr. Brainard B. Thresher,
Dayton, Ohio

AT the present time there is much discussion concerning the support of creative musical art in our country. Prizes are being offered, productions are being planned, and other means devised for furthering its development, but as yet nothing has been done toward solving the serious problem of the engraving and publishing of the larger orchestral scores of our American composers.

Certain music clubs and a number of individuals interested are now arranging to publish the works of Edgar Stillman Kelley, an American composer of international reputation, who has written extensively for the orchestra.

It is the earnest wish of Stillman Kelley, for whom this movement has been started, that an organization of a permanent character be formed for the purpose of rendering a similar service to other American composers, and the committee is now working toward that end.

The compositions of Stillman Kelley, which are to be printed, have been publicly performed by many of the large orchestras and seriously considered by both critics and public.

Ella May Smith, President.

The Stillman Kelley Publication Society

To Mr. Heinrich Meyn, *Treasurer*, 150 West Fifty-Ninth Street, New York.

Sir: I desire to become a member of the Stillman Kelley Publication Society and enclose \$.....

for.....copies of this composer's orchestral scores.

Symphony No. 1—*Gulliver*.

Symphonic Suite—*Macbeth*.

Symphony No. 2—*New England*.

Symphonic Suite—*Aladdin*.

Said score or scores to be delivered to me as soon as printed, or retained by the committee for presentation to music libraries.

Date..... 191....

Name.....

Address.....

The price of scores will be Ten Dollars each.

The list of subscribers and library presentations will be given to members in the annual report.



Aladdin: A Chinese Suite

I

At the Wedding of Aladdin
and the Princess

Auf der Hochzeit des Aladdin
und der Prinzessin

Moderato maestoso (♩ = 108)

EDGAR STILLMAN KELLEY, Op. 10

Piccolo

Flauti I II

Oboi I II

Clarinetti I II in A (La)

Fagotti I II

Corni I II III IV in D (Re)

Trombe I II in A (La)

Tromboni I II

Trombone III e Tuba

Timpani in A. D. (La. Re)

Xylophon

Tamburo Militare

Piatti

Mandolino (If possible two players)

Violino Solo

Violini I

Violini II

Viole

Violoncelli

Contrabassi

ff con sordino

senza sordino

con sordino (On the rim) (Auf dem Rande)

mf (On the head) (Auf dem Fel)

Moderato maestoso (♩ = 108)

Where no mandolins are to be obtained this part must be played by two violins divisi

Sul D

ff *p* *f* *mf* *p* *f*

poco riten. **B** *a tempo*

The musical score is arranged in a standard orchestral format with the following instruments and parts from top to bottom:

- Pic. (Piccolo)
- Fl. I, II (Flutes)
- Ob. I, II (Oboes)
- Cl. (A) I, II (Clarinets)
- Fg. I, II (Bassoons)
- Cor. in D III, IV (Horns)
- Trb. (A) I, II (Trumpets)
- Frbni. I, II (Trombones)
- Frbne. III (Tuba)
- Timp. (Timpani)
- Xyl. (Xylophone)
- Tamb. (Tambourine)
- Piat. (Piano)
- Mand. (Mandolin)
- VI. Solo (Violin Soloist)
- VI. I, II (Violins)
- Vle. (Violas)
- Vcl. (Cellos)
- Cb. (Double Basses)

Key features of the score include:

- Tempo and Performance Markings:** The score begins with *poco riten.* and **B**, then transitions to *a tempo*. At the bottom, it returns to *poco riten.* and *a tempo*.
- Dynamic Markings:** Various dynamics are used throughout, including *sf* (sforzando), *ff* (fortissimo), *f* (forte), *p* (piano), and *mf* (mezzo-forte).
- Articulation:** Accents and slurs are used to indicate phrasing and emphasis.
- Section Markers:** A large **B** is placed above the Mandolin staff, and a **B** is placed above the Violin Soloist staff.

poco riten. *a tempo*

Pic. *stringendo* *attacca*

Fl. I, II *ff sf*

Ob. I, II *ff sf*

Cl. (A) I, II *sf* *ff sf*

Fg. I, II *ff sf* *sf*

Cor. in D I, II, III, IV *ff sf* *sf*

Trb. (A) I, II *sf* *ff sf*

Trb. ni. I, II *ff sf* *sf*

Trb. ne. III, Tuba *ff sf* *sf*

Timp.

Xyl.

Tamb. *ff sf*

Piat. *f* *ff* *Damp the sound* *ff Dämpfen* *attacca*

Mand.

VI. Solo *stringendo*

VI. I, II *ff sf*

Vle. *ff sf*

Vel. *ff sf*

Cb. *ff sf*

ff sf stringendo *attacca*

Pic.

Fl. I
II

Ob. I
II

Cl.(A) I
II

Fg. I
II

I. II
Cor. in D

III. IV

I.
Trb.(A)

II.

Trbni. I, II

Trbne. III
Tuba

Timp.

Xyl.

Tamb.

Piat.

Mand.

VI. Solo

VI. I

VI. II

Vle.

Vel.

Cb.

sf *sf* *sf* *ff* *sf* *sf* *sf* *sf*

Fl. I II *mf*

Ob. I II

Cl. (A) I II *pp* Solo I *mf* *p*

Vi. I *pizz.* *p*

Vi. II *pizz.* *p* *mf* *p*

Vle. *pizz.* *p* *mf* *p*

Vel. *p* *p* *mf* *p*

Cb. *p* *mf* *p*

E

E

E

Fl. I II

Ob. I II *poco riten.* *a tempo*

Cl. (A) I II *p* Solo I *p* *poco riten.* *a tempo poco* *a poco*

Fg. I II *poco riten.* *a tempo* *poco riten.* *a tempo poco* *a*

Mand. *f* *a tempo* *pizz.* *div.* *mf poco* *a*

Vi. I *mf poco* *a*

Vi. II *poco riten.* *a tempo* *p* *poco riten.* *mf poco* *a*

Vle. *p* *mf poco* *a*

Vel. *p* *mf poco* *a*

Cb. *pizz.* *pp* *poco riten.* *a tempo* *poco riten.* *mf poco* *a*

pp *poco riten.* *a tempo* *poco riten.* *mf poco* *a*

Pic. Solo I

Fl. I II Solo II

Ob. I II

Cl. (A) I II *cre - scen - do*

Fg. I II *cre - scen - do*

I. II *p*

Cor. in D III. IV *mf*

T. b. (A) I II *con sord. ff*

Trbni. I. II *mf poco cresc.*

Trbne. III Tuba *Trbni. III p poco a poco cre - scen - do*

Xyl.

Tamb.

Piat.

Mand.

VI. Solo *poco cre - scen - do*

VI. I *arco*

VI. II *poco cre - scen - do*

Vle. *poco cre - scen - do*

Vel. *poco cre - scen - do*

Cb. *poco cre - scen - do*

f *cresc.* *a 2* *ff* *mf* *f* *mf* *f* *div.* *arco* *f* *arco* *f* *arco* *f* *arco* *f*

Pic. **F**

Fl. I II

Ob. I II

Cl.(A) I II

Fg. I II

I. II

Cor. in D III. IV

I II

Trbn. I. II

Trbn. III Tuba

Xyl.

Tamb. On the head

Piat. *mf*

Mand. **F**

VI. Solo

VI. I *unis.* *ff*

VI. II *ff sf*

Vle. *ff sf*

Vel. *ff sf*

Cb. *ff sf* **F**

Pic. *ff*

Fl. I *sf*

Fl. II *sf*

Ob. I *ff*

Ob. II *ff*

Cl. (A) I *ff*

Cl. (A) II *ff*

Fg. I *f*

Fg. II *sf*

I. II *f*

Cor. in D *f*

III. IV *f*

I *ff*

Trb. (A) *ff*

II *ff*

Trbni. I, II

Trbne. III *f*

Tuba *sf*

Xyl. *f*

Tamb. *f*

Piat. *f*

Maud. *f*

VI. Solo *ff*

VI. I *arco* *f*

VI. II *f*

Vle. *ff*

Vel. *f*

Ob. *f*

G

G

This page of a musical score, numbered 17, contains the following parts and markings:

- Pic.**: Piccolo part with triplets and *ff* dynamic.
- Fl. I, II**: Flute parts with triplets and *ff* dynamic.
- Ob. I, II**: Oboe parts with triplets and *ff* dynamic.
- Cl. (A) I, II**: Clarinet parts with triplets and *ff* dynamic.
- Fg. I, II**: Bassoon parts with triplets and *ff* dynamic.
- Cor. in D**: Horn part with *f* dynamic.
- Trb. (A) I, II**: Trumpet parts with triplets and *f* dynamic.
- Trbni. I, II**: Trombone parts.
- Trbne. III**: Tuba part.
- Xyl.**: Xylophone part.
- Tamb.**: Tambourine part.
- Piat.**: Triangle part.
- Mand.**: Mandolin part with *p* dynamic.
- VI. Solo**: Solo Violin part.
- VI. I, II**: Violin parts with *pp* *div.*, *ff*, *pizz.*, and *arco* markings.
- Vlc.**: Viola part with *pp* *pizz.*, *ff* *arco*, *pp* *pizz.*, and *arco* markings.
- Vel.**: Violoncello part with *pp* *pizz.*, *ff* *arco*, *pp* *pizz.*, and *arco* markings.
- Cb.**: Double Bass part with *pp* *pizz.*, *ff* *arco*, and *sf* markings.

Grazioso $\text{♩} = \text{♩}$

Fl. I *Solo* *p* *espress.* *cresc.*

Mand.

Vi. II *pizz.* *pp*

Vle. *pizz.* *pp*

Vel. *pizz.* *pp*

Fl. I *p* *espress.*

Cl. I *p* *poco cre - scen - do*

Vi. I *pizz.* *p* *poco cre - scen - do* *arco*

Vi. II. *p* *poco cre - scen - do*

Vle. *p* *poco cre - scen - do*

Vel. *p* *poco cre - scen - do*

Fl. I *p* *mf* *p* *mf* *mf* *di - mi - nu - en -*

Cl. I *p* *I' di - mi - nu - en -*

Cor. in D I. II *pp*

Vi. Solo *arco* *mf* *mf* *mf* *mf* *di - mi - nu - en -*

Vi. I *mf* *pizz.* *pp* *p* *pp* *mf* *di - mi - nu - en -*

Vi. II *p* *pp* *marcato* *p* *pp* *mf* *di - mi - nu - en -*

Vle. *p* *pp* *pp* *pp* *mf* *di - mi - nu - en -*

Vel. *p* *pp* *p* *pp* *mf* *di - mi - nu - en -*

Cb. *p* *pp* *p* *pp* *mf* *di - mi - nu - en -*

H

Fl. I
do

Cl.(A)I
Solo
p

Cor. in D
I. II
do
p

VI. Solo
p do
f

VI. I
p do
arco
mf

VI. II
p do
arco
mf

Vle.
p do
arco
mf

Vel.
p do
arco
mf

Cb.
mf

Fl. I
Solo I
p

Cl.(A)I
Solo I
p

Cor. in D
I. II
pp
ppp

VI. Solo
p
di - mi - nu - en - do

VI. I
p
pizz.
p di - mi - nu - en - do

VI. II
p
pizz.
p di - mi - nu - en - do

Vle.
p
pizz.
p di - mi - nu - en - do

Vel.
p
pizz.
p di - mi - nu - en - do

Cb.
2 Soli
pp
pizz.
p di - mi - nu - en - do

Tempo I

Ob. *pp*

Cl. Solo II *mf* *pp*

Fg. Solo I *pp* *mf* *pp*

Cor. in D I. II

Trb. (Bb) In Bb Solo I (Si \flat) *p* *delicatissimo*

VI. Solo

VI. I Tempo I *pp* arco

VI. II *pp* arco *pizz.* *arco*

Vle. *pp* arco *pizz.* *mf* *p*

Vel. *pp* arco *pizz.* *mf* *sempre pizz.*

Cb. *pp*

I

Ob. *poco riten.* Solo I *a tempo* *p* *poco riten.*

Cl. *p* *p* *p*

Fg. *p* *p* *p*

Trb. (Bb) *poco riten.* *a tempo* *poco riten.*
muta Bb in A

VI. II *poco riten.* *a tempo* *poco riten.*

Vle. *p* *p* *p*

I Vel. *p* *p* *p*

II *p* *p* *p*

Cb. *Tutti pizz.* *pp poco riten.* *a tempo* *poco riten.*

a tempo

Pic. *mf*

Fl. I II *Solo I mf a tempo*

Ob. I II *Solo I cresc. mf*

Cl.(A) I II *p poco cresc. mf*

Fg. I II *p poco cresc. mf*

I. II Cor. in D *mf a tempo*

III. IV *Solo III*

I Trb.(A) *ff*

II *f*

Trbni. I. II *f*

Trbni. III *f*

Trbni. III Tuba *p poco cresc. mf*

Xyl.

Tamb.

VI. I *a tempo pizz. div. mf* *unis. arco f* *ff*

VI. II *pizz. mf* *arco f* *ff*

Vle. *pizz. mf poco cresc.* *arco f* *ff*

I Vel. *pizz. mf poco cresc.* *arco f* *ff*

II *pizz. mf poco cresc.* *arco f* *ff*

Cb. *mf a tempo poco cresc.* *arco f* *ff*

Isenza sordino

K

Pic. *Solo I*

Fl. I II *Solo I* *p* *a 2* *poco cre* *f - scen - do*

Ob. I II *I* *p* *a 2* *poco cre* *f - scen - do*

Cl.(A) I II *Solo I* *mf* *p poco* *a* *poco cre* *f - scen - do*

Fg. I II *mf* *mf* *a* *poco cre* *f* *a 2* *f - scen - do*

I. II *p* *p poco* *a* *poco cre* *f - scen - do*

Cor. in D III. IV *p* *mf* *a* *poco cre* *f* *a 2* *f - scen - do*

Trb. (A) I *sf* *mf poco* *a* *poco cre* *f - scen - do*

II *sf* *mf poco* *a* *poco cre* *sf* *f - scen - do*

Frbni. I, II *mf* *cre - scen - do*

Frbne. III Tuba

Xyl. *Xyl. Solo* *p poco* *a* *poco cre* *mf* *f - scen - do*

Tamb.

Piat.

VI. I *mf* *p poco* *a* *poco cre* *pizz.* *f - scen - do*

VI. II *mf* *p poco* *a* *poco cre* *pizz.* *f - scen - do*

Vle. *mf* *p poco* *a* *poco cre* *pizz.* *f - scen - do*

Vel. *mf* *p poco* *a* *poco cre* *pizz.* *f - scen - do*

Cb. *mf* *pizz.* *arco* *poco cre* *pizz.* *f - scen - do*

K *p poco* *a* *poco cre* *f - scen - do*

L

L

L

Pic. *ff* Solo *mf* *cresc.*

Fl. I II *ff* *mf* *cresc.*

Ob. I II *ff* *mf* *cresc.*

Cl.(A) I II Solo I *mf* *cresc.*

Fg. I II *ff* *mf* *cresc.*

Cor. in D I II *ff* *mf* *cresc.*

III. IV *mf* *cresc.*

Trb.(A) I II *f*

Trbni. I, II

Trbne. III Tuba *f* Trbne. III Solo *mf* *cresc.*

Xyl. *f*

Tamb. On the head *f cresc.*

Piat. *mf cresc. arco*

VI. I *ff arco* *mf pizz.* *cresc. arco*

VI. II *ff arco* *mf pizz.* *cresc. arco*

Vle. *ff arco* *mf* *cresc. arco*

Vel. *ff arco* *mf pizz.* *cresc. arco*

Ob. *ff* *mf* *cresc.*

Pic.
Fl. I II
Ob. I II
Cl.(A) I II
Fg. I II
Cor. in D I II
Trb.(A) I II
Trbni. I II
Trbne. III Tuba
Timp.
Xyl.
Tamb.
Piat.
VI. I
VI. II
Vle.
Vel.
Cb.

N *O* *accel - er - an - do*
Solo I *I & II unis*
7 a 2 *7 a 2* *7 a 2*
ff *ff*
mf
sf *sf* *sf* *sf*
N *O* *accel - er - an - do*
sf *sf* *sf* *sf*
N *O* *accel - er - an - do*

Più mosso

Pic. *ff*

Fl. I II *ff*

Ob. I II *ff*

Cl.(A) I II *ff marcato a 2 sf sf*

Fg. I II *sf ff*

Cor. in D I. II III. IV *ff*

Trb.(A) I. II *ff marcato sf*

Trbni. I. II *ff marcato a 2 sf*

Trbne. III Tuba *ff*

Timp. *f*

Xyl.

Tamb. *f* On the head *Più mosso*

Piat. *Più mosso*

Vl. I *ff*

Vl. II *ff*

Vle. *ff*

Vel. *ff*

Cb. *ff*

ff Più mosso

II

In the Palace Garden- Serenade

Im Garten des Palastes- Serenade

Larghetto ♩ = 48

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

- Flauti I & II:** Treble clef, 3/4 time, key signature of two sharps (D major).
- Obce I:** Treble clef, 3/4 time, key signature of two sharps (D major).
- Clarinetti I & II in Bb (Si^b):** Treble clef, 3/4 time, key signature of two flats (Bb major).
- Fagotti I & II:** Bass clef, 3/4 time, key signature of two sharps (D major).
- Corni I & II in E (Mi):** Treble clef, 3/4 time, key signature of one sharp (E major).
- Arpa:** Treble and Bass clefs, 3/4 time, key signature of two flats (Bb major).
- Mandolino:** Treble clef, 3/4 time, key signature of two sharps (D major).
- Violino Solo:** Treble clef, 3/4 time, key signature of two sharps (D major).
- Violini I:** Treble clef, 3/4 time, key signature of two sharps (D major), marked "con sord." and "molto espressivo".
- Violini II:** Treble clef, 3/4 time, key signature of two sharps (D major), marked "con sord." and "molto espressivo".
- Viole:** Alto clef, 3/4 time, key signature of two sharps (D major), marked "con sord. divisi", "pp", and "molto espressivo".
- Violoncelli I & II:** Bass clef, 3/4 time, key signature of two sharps (D major), marked "con sord." and "molto espressivo".
- Soli I & II:** Bass clef, 3/4 time, key signature of two sharps (D major), marked "Solo I", "Solo II", and "pp".
- Contrabassi:** Bass clef, 3/4 time, key signature of two sharps (D major), marked "pizz." and "pp".
- Tutti:** Bass clef, 3/4 time, key signature of two sharps (D major), marked "pp".

Fl. I II *mf* *pp* *p*
 Ob. *mf* *pp*
 Cl. in Bb. I. II *mf* *p*
 Fg. I II *mf* *pp*
 Cor. in E. I. II *mf* *Soli* *pp*
 Arp. *mf*
 Mand.
 Vl. Solo.
 Vl. I. *mf* *p* *pp* **A**
 Vl. II. *mf* *p* *pp*
 Vle. *mf* *p* *pp*
 Vel. I. *mf* *p* *pp*
 Vel. II. *mf* *p* *pp*
 Cb. *mf* *p* *pp* *divisi* *II pizz.* *II arco*

Fl. I II *poco cresc. ed accel.* *f* *ritard.* *atempo*

Ob. *p poco cresc. ed accel.* *f*

Cl. in Bb I II *p* *poco cresc. ed accel.* *pp*

Fg. I II *pp* *f*

Cor. in E I II *poco cresc. ed accel.* *f* *ritard.* *p* *atempo*

Arp. *poco cresc. ed accel.* *f* (Cb) *p*

Mand.

VI. Solo

VI. I *Divisi* *poco cresc. ed accel.* *f* *ritard.*

VI. II *poco cresc. ed accel.* *Unis.* *atempo* *pp*

Vle. *poco cresc. ed accel.* *pp*

Vel. I *poco cresc. ed accel.* *f* *ritard.* *p*

II *poco cresc. ed accel.* *f* *p*

Cb. *Unis. arco* *poco cresc. ed accel.* *f* *ritard.* *Div. pp* *pp*

Fl. I
II

Ob.

Cl. in Bb
I
II

Fg. I
II

Cor. in E
I, II

Arp.

Mand.

VI. Solo

VI. I

VI. II

VI.

I
Vel.

II

Cb.

Unis.

p

pp

mf

Detailed description: This page of a musical score, numbered 33, contains ten systems of staves. The instruments are: Flutes I and II (top two staves), Oboe (third staff), Clarinet in Bb I and II (fourth staff), Bassoon I and II (fifth staff), Cor Anglais I and II (sixth staff), Arpeggiator (seventh and eighth staves), Mandolin (ninth staff), Violin Solo (tenth staff), Violin I (eleventh staff), Violin II (twelfth staff), Viola (thirteenth staff), Violin I and II (fourteenth and fifteenth staves), and Cello (sixteenth staff). The score is in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *p*, *pp*, and *mf*. A 'Unis.' marking is present above the Violin I staff. The Arpeggiator part features a complex rhythmic pattern of eighth and sixteenth notes.

This page of a musical score, numbered 34, contains the following parts and markings:

- Fl. I & II:** Flute parts with dynamics *p* and *mf*.
- Ob.:** Oboe part with dynamics *mf* and *p*, including a *Solo* marking.
- Cl. in Bb I & II:** Clarinet parts with dynamics *mf* and *pp*.
- Fg. I & II:** Bassoon parts with dynamics *pp* and *mf*.
- Cor. in E I & II:** Cor Anglais parts with dynamics *pp* and *mf*.
- Arp.:** Arpeggiator part with dynamics *p* and *f*.
- Mand.:** Mandolin part.
- VI Solo:** Violin Solo part.
- VI. I & II:** Violin parts with dynamics *pp*, *mf*, and *pp*, including *Div.* (divisi) and *Unis.* (unison) markings.
- Vle.:** Viola part with dynamics *pp* and *mf*.
- Vel. I & II:** Violoncello parts with dynamics *mf* and *pp*.
- Cb.:** Contrabass part with dynamics *pp* and *mf*, including a *unis.* marking.

Andantino (♩=80)

I *p*

Fl. I
Fl. II

Ob.

Cl. in B♭ I
Cl. in B♭ II

Fg. I
Fg. II

Cor. in E
I. II

Arp.

Mand. **SERENADE**
mf

Vl. Solo

Vl. I **Andantino (♩=80)**
pizz. div.

Vl. II *ppp*
div. legato

Vlo. *pp*

Vcl. I
Vcl. II *pp*

Cb.

Detailed description: This page of a musical score is for page 36. It features a variety of instruments including Flutes (I and II), Oboe, Clarinets in B-flat (I and II), Bassoons (I and II), Cor Anglais in E, Arpeggiator, Mandolin (with a 'SERENADE' section), Violin Solo, Violins (I and II), Viola, Violoncello (I and II), and Contrabass. The score is in 2/4 time and includes dynamic markings such as *p*, *mf*, *ppp*, and *pp*. The 'SERENADE' section for the mandolin is marked *mf*. The Violin I part has a section marked 'Andantino (♩=80)' with 'pizz. div.' and 'ppp' dynamics. The Violin II part has 'ppp' and 'div. legato' markings. The Viola part has 'pp' and 'div.' markings. The Violoncello parts have 'pp' markings. The Flute I part has a 'I p' marking. The score is written in G major and 2/4 time.

C Tempo *Imo*

Fl. I
II

Ob.

Cl. in Bb I
II

Fg. I
II

Cor. in E
I. II

C Tempo *Imo*

Arp.

Mand.

Vl. Solo

C Tempo *Imo*

Vl. I

Vl. II

Vle.

I

Vel. I

II

Cb.

C *pp*

Fl. I
II

Ob.

Cl. in Bb
I
II

Fg. I
II

Cor. in E
I
II

Arp.

Mand.

VI. Solo

VI. I

VI. II

Vle.

I
II

Vel.

II

Cb.

pp *poco* *cresc.*

p *poco cresc.* *p*

mf poco cresc.

p *poco* *cresc.* *mf*

poco *cresc.*

p *poco* *cresc.* *mf*

poco *cresc.*

poco *cresc.*

arco unis.

p *poco* *cresc.*

p *poco* *cresc.*

poco *cresc.*

molto cresc. *Lunga* **Andantino**

Fl. I II

Ob.

Cl. in Bb I II

Fg. I II

Cor. in E I II

Arp.

Mand.

VI. Solo

VI. I

VI. II

Vle.

Vcl. I II

Cb.

molto cresc. *f* *p* *mf* *pp*

molto cresc. *f* *p*

p *f* *p*

p *f*

molto cresc. *f* *p*

mf *ff*

mf *mf*

molto cresc. *f* *p* *mf* *senza sord.* *V³*

unis. *p* *molto cresc.* *f* *p* *senza sord.* *pizz.* *p*

unis. *p* *molto cresc.* *f* *p* *senza sord.* *pizz.* *p*

molto cresc. *f* *p* *senza sord.* *pizz.* *p* *arco* *v* *mf*

p *molto cresc.* *f* *p* *senza sord.* *pizz.* *p*

p *molto cresc.* *f* *p* *senza sord.* *pizz.* *p*

p *molto cresc.* *f* *p* *Lunga* *pizz.* *p*

Fl. I
II

Ob.

Cl. in Bb
I
II

Fg. I
II

Cor. in E
I
II

Arp.

Mand.

VI. Solo

VI. I

VI. II

Vle.

I
Vel.
II

Cb.

p

D

p

mf

Solo I

mf

D

mf

p > pp

pp

D

p

p

p

p

unis.

pizz.

p

D

This musical score page, numbered 44, features a variety of instruments. The top staves include Flute I and II, Oboe, Clarinet in Bb I and II, Bassoon I and II, and Horns in E I and II. The middle section contains the Arpeggiator (Arp.) and Mandolin (Mand.). The bottom section includes Violin Solo, Violin I and II, Viola, Violoncello I and II, and Cello. The score is written in 2/4 time with a key signature of one sharp (F#). It contains several solo passages: Flute II (Solo II, pp), Oboe (Solo, pp), Clarinet I (Solo I, pp), Bassoon II (Solo I, pp), Horn I (Solo II, pp), Mandolin (pp to ppp), Violin Solo (Solo, p), and Viola (pizz., pp). The score is marked with dynamic levels such as *pp*, *ppp*, and *p*, and includes performance instructions like *pizz.* and *Solo*.

Fl. I
Fl. II

Ob.

Cl. in Bb I
Cl. in Bb II

Fg. I
Fg. II

Cor. in E
I. II

Arp.

Mand.

VI. Solo

VI. I

VI. II

Vle.

I
II

Vel.

Cb.

F Solo I *p* 3

F

F pizz. *pp*

pizz. *pp*

div.

pizz.

F

Fl. I II *ritardando*

Ob.

Cl. in Bb I II

Fg. I II

Cor. in E I II

Arp. *ritardando*

Mand.

VI. Solo *mf*

VI. I *div.* *unis.* *div.* *ritardando*

VI. II *arco*

Vle. I *arco* *con sord.* *p*

Vcl. I II

Cb. *pp* *ritardando*

Fl. I II *pp* *p*

Ob.

Cl. in Bb I II

Fg. I II

Cor. in E I II

Arp. *p cresc.* *mf* *sempre dim. al pp*

Mand. *pp*

VI. I *con sord. arco* *pp marcato* *p sempre cresc.* *mf* *ppp*

VI. II *con sord. arco* *pp marcato* *p* *mf* *ppp*

Vle. *pp* *div.* *p sempre cresc.* *mf* *ppp*

Vel. I *molto legato* *p sempre cresc.* *mf* *ppp*

Vel. II *p sempre cresc.* *mf* *ppp*

Cb. *p sempre cresc.* *mf* *pp*

a poco - - - *accel* - er - - an - do - *al fine*

Pic. *ff* *p* *ff* *pp* *f* *pp* *ff* *p* Solo II

Fl. I II *ff* *p* *ff* *pp* *f* *pp* *ff* *p*

Ob. *ff* *p* *ff* *pp* *f* *pp* *ff* *p*

Cor. Ingl. *ff* *p* *ff* *pp* *f* *pp* *ff* *p* Solo II

Cl. in Bb I II *ff* *p* *ff* *pp* *f* *pp* *ff* *p*

Cl. Basso in Bb *ff* *p* *ff* *pp* *f* *pp* *ff* *p*

Fg. I II *ff* *p* *ff* *pp* *f* *pp* *ff* *p*

I. II Cor. in F *ff* *p* *ff* *pp* *f* *pp* *ff* *p*

III. IV *ff* *p* *ff* *pp* *f* *pp* *ff* *p*

Trb. in Bb *f* *f* *mf* *f*

I. II Trbni. *f* *f* *mf* *f*

III *ff* *p* *ff* *pp* *f* *pp* *ff* *p*

Tuba *ff* *p* *ff* *pp* *f* *pp* *ff* *p*

Timp. *ff* *p* *ff* *pp* *pp* *f* *p* *pp*

Gr. Cas. *ff* *p* *ff* *pp* *f* *pp* *ff* *p*

Arp. *ff* *mf* *ff* *pp* *ff* *A^b E^b E^b*

VI. I *ff* *p* *ff* *pp* *f* *pp* *ff* *p*

VI. II *ff* *p* *ff* *pp* *f* *pp* *ff* *p*

Vle. *ff* *p* *ff* *pp* *f* *pp* *ff* *p*

Vel. *ff* *p* *ff* *pp* *f* *pp* *ff* *p*

Cb. *ff* *p* *ff* *pp* *f* *pp* *ff* *p*

a poco - - - *accel* - er - - an - do - *al fine*

Pic. *pp* Solo I
 Fl. I *f* *p* *pp*
 Fl. II *f* *p* *pp*
 Ob. *f* *p*
 Cor. Ingl. *f* *p*
 Cl. in Bb I *f* *p* *pp*
 Cl. in Bb II *f* *p* *pp*
 Cl. Basso in Bb *f* *p*
 Fg. I *f* *p*
 Fg. II *f* *p*
 I. II Cor. in F *f* *p*
 III. IV *f* *p*
 Trb. in Bb *mf* *p*
 I. II Trbni. *mf* *p*
 III *f* *p* *mf* *p*
 Tuba *f* *p* *mf* *p*
 Timp. *f* *p* *mf* *pp*
 Gr. Cas. *f* *p*
 Arp. *p*
 Vl. I div. *f* *p* *mf* *pp*
 Vl. II *f* *p* *mf* *pp* unis.
 Vle. *f* *p* *mf* *pp*
 Vel. *f* *p* *mf*
 Cb. *f* *p* *mf*

* Desks 1, 2 & 3 of Vls. I; desks 1, 2 & 3 of Vls. II; desks 1 & 2 of Viole; desks 1 & 2 of the Celli must here play *con sord.* all other strings *senza sord.*

Pic. *f* *pp* Solo I

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

Fl. II *f* *p* *pp* Solo II

Ob. *f* *p*

Cor. Ingl. *f* *p*

Cl. in Bb I *f* *p* *pp* Solo II

Cl. in Bb II *f* *p* *pp*

Cl. Basso in Bb *f* *p*

Fg. I *f* *p*

Fg. II *f* *p*

I. II *f* *p*

Cor. in F *f* *p*

III. IV *f* *p*

Trb. in Bb *mf* *pp* *mf* *pp*

I. II *mf* *pp* *mf* *pp*

Trbni. III *mf* *p* *f*

Tuba *mf* *p* *f*

Timp. *f* *p* *ppp* *mf* *pp*

Gr. Cas. *f* *p*

Arp.

VI. I *f* *p* *pp* DESKS 1 & 2 DESKS 3 & 4 DESKS 1, 2 & 3 Tutti *f* *pp*

VI. II *f* *p* *pp* Tutti *f* *pp*

Vle. *f* *p* *pp* DESKS 1 & 2 Tutti *f* *p*

Vel. *f* *p* *pp* DESKS 1 & 2 Tutti *f* *pp*

Cb. *f* *p* *pp* DESKS 1 & 2 Tutti *f* *pp*

D

Pic. *mf* *ppp* *pp cresc.* *mf*

Fl. I II *mf* *ppp* *pp cresc.* *mf*

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

Cor. Ingl. *mf* *pp cresc.* *mf*

Cl. in B \flat I II *mf* *ppp* *pp cresc.* *mf* *pp*

Cl. Basso in B \flat

Fg. I II *mf* *pp cresc.* *mf*

I. II Cor. in F *mf* *pp cresc.* *mf*

III. IV *mf* *pp cresc.* *mf*

Trb. in B \flat *mf* *ppp* *p* Solo I

I. II Trbni. *mf* *ppp* *p*

III *p*

Tuba *mf* *p*

Timp. *pp* *p* muta C in C \sharp

Gr. Cas.

Arp. **D**

VI. I *f* *ppp* *pp cresc.* *mf* *pp* *loco*

DESKS 1 & 2
DESKS 3 & 4

VI. II *f* *ppp* *pp cresc.* *mf* *pp*

DESKS 1 & 2

Vle. *f* *ppp* *cresc. pp* *mf*

DESKS 1 & 2

Vel. *f* *ppp* *cresc. pp* *mf*

DESKS 1 & 2

Cb. *f* *ppp* *cresc. pp* *mf*

DESKS 1 & 2

D ★ From here on, divide the violins as usual.

Pic. *p* *pp* *mf*

Fl. I II *p* *pp* *mf*

Ob. *p* *pp* *mf*

Cor. Ingl *p* *mf* Solo *mf*

Cl. in Bb I II *p* *pp* *mf* unis *mf marcato*

Cl. Basso in Bb *p* *pp* *mf*

Fg. I II *p* *pp* *mf*

I. II Cor. in F *p* *mf* *pp*

III. IV *p* *mf* *pp*

Trb. in Bb Solo II *pp* Solo I sempre *p*

I. II Trbni. Solo II *pp* *p*

III *p* *pp*

Tuba *p* *pp*

Timp. *ppp* *p*

Gr. Cas.

Arp. *E* $\text{♩} = 72$

VI. I *p* *pp* *mf* *pp* Tutti con sord. *pp*

VI. II *p* *pp* *mf* *pp* Tutti con sord. *pp*

Vle. *pp* *mf* Tutti con sord. *pp*

Vel. unis. *p* *mf* Tutti con sord. *pp* div. *pp*

Cb. *p* *mf* *pp*

4 Soli *E* $\text{♩} = 72$

Pic. *pp* *p* *pp* Solo I *p*

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

Fl. II Solo II *pp* Solo *p*

Ob. Solo *mf* *mf* *3*

Cor. Engl. Solo *mf* *3*

Cl. in B \flat I unis. *mf*

Cl. Basso in B \flat *mf*

Fg. I *p*

Fg. II *p*

I. II *p* *pp* *p*

Cor. in F *pp* *p*

III. IV *p* *pp* *p*

Trb. in B \flat Solo I *pp*

I. II Solo I *pp*

Trbni. Solo II *pp*

III *pp*

Tuba *pp*

Timp. *ppp* *p* *pp*

Gr. Cas. *ppp* *p* *pp*

Arp. *p* *mf* B \flat A \flat F \flat E \flat

Soli 1,2,3 & 4 *pp* *p* *pp* *p*

VI. I *pp* *p* *pp* *p*

Soli 5,6,7 & 8 *pp* *p* *pp* *p*

VI. II *pp* *p* *pp* *p*

Vle. *div.* *pp* *pp* *pp* *unis.*

Vcl. *unis.* *div.* *pp* *pp* *pp* *div.*

Cb. *pp* *pp* *pp* *2 Soli* *p*

F

Pic. *p* \rightarrow *pp*

Fl. I *p* \rightarrow *pp*

Fl. II *p* *sempre pp*

Cor. Ingl *mp marcato*

Cl. in Bb I II *mp*

Fig. I II *pp* *pp* *pp*

Cor. in F III. IV *pp* *pp* *pp*

Trb. in Bb I II *pp* *sempre pp*

Trcl. I II *pp* *sempre pp*

Arp. *p* *pp*

F

SOLI 1 & 2 *p* *pp* *mf*

VI. I *p* *pp* *mf*

SOLI 3 & 4 *p* *pp* *mf*

SOLI 5, 6, 7 & 8 *p* *pp* *mf*

SOLI 1, 2, 3 & 4 VI. II *p* *pp* *mf*

VI. II *p* *pp* *mf*

SOLI 5, 6, 7 & 8 *p* *pp* *mf*

Vle. *p* *pp* *mf*

Vel. *p* *pp* *mf*

Cb. *p* *pp* *mf*

F *p*

Pic. *sempre pp*

Fl. I *pp*

Fl. II *pp marcato*

Ob. I *ppp*

Cl. in Bb *p marcato*

Fg. I *sempre pp*

Cor. in F I & II

Trb. in Bb *sempre pp*

Trbni. I & II

Arp. *p pp*

SOLI 1 & 2 (8va) (8) (Harmonique) *p pp*

SOLI 3 & 4 *p pp*

Vl. I *p pp*

SOLI 5 & 6 *p pp*

SOLI 7 & 8 *p pp*

SOLI 1 & 2 *p pp*

Vl. II *p pp*

SOLI 3 & 4 *p pp*

SOLI 5 6 7 & 8 *p pp*

SOLI 1 & 2 *p pp*

Vle. *p pp*

SOLI 3 & 4 *p pp*

SOLI 1 & 2 *p pp*

Vcl. *p pp*

SOLI 3 & 4 *p pp*

Cb. *p pp*

a 2

10

6

3

div.

unis.

Pic. *dim.* *al* *Fine*

Fl. I *pp*

Fl. II *pp*

Cl. in Bb *espress.* *mp* *pp* 3

Fg. I

Cor. in F I

Cor. in F II

Trb. in Bb

Trbni.

Arp. *pp* 9 10

SOLI 1 & 2 *dim.* *al* *Fine* (a) (a)

SOLI 3 & 4

VI. I

SOLI 5 & 6 *pp* 3

SOLI 7 & 8

SOLO 1 *dim.* *al* *Fine* *p marcato*

SOLO 2 *pp*

VI. II

SOLO 3 *pp*

SOLO 4 *pp*

SOLI 5 & 6 *pp* *Soli 5&6*

SOLI 7 & 8 *pp*

SOLI 1 & 2 *pp*

Vlo *pp*

SOLI 3 & 4 *pp*

Vcl *Solo I* *pp*

SOLI 1 & 2 *pp*

Cb *pp*

dim. *al* *Fine*

IV The Return- Feast of Lanterns Die Rückkehr- Laternenfest

Lento maestoso (♩ = 76)

Piccolo

Flauto I & II

Oboi I & II

Clarineti I & II in C (Do)

Fagotti I & II

Corni I & II in D (Re)

Trombe I & II in A (La)

Tromboni I & II

Trombone III e Tuba

Timpani in G. D. (Sol. Re.)

Xylophon e Glockenspiel

Tam Tam e Piatti

Arpa

Mandolino

Violini I

Violini II

Viole

Violoncelli

Contrabassi

ff, *f*, *sf*, *div.*, *con sordini*, *senza sordines*, *senza sord.*

pp accel. *poco a poco* *Allegretto* (♩: 108)

Fg. I
Fg. II

Arp.

Mand.

Vle.

I.
Vel.

II, III

Cb.

pp *p* *pp*

accel. *poco a poco* *Allegretto* (♩: 108)

Solo I ponticello
ppp

Solo II ponticello
ppp

mf marcato
div.

pp *p* *pp*

Arp.

Mand.

VI.I

VI.II

Vle.

I
Vel.

II

Cb.

D

Arp. *p*

Mand. *p*

VI.I

VI.II *pp*

Vle. *p* *div. pp legato*

I *p* *Tutti pizz. unis*

II *p* *Tutti pizz. pp*

Cb. *Solo I pp*

D

E

Cl. I *Solo I p*

Cl. II

Fg. I *Solo I*

Fg. II *mf*

Arp.

Mand.

VI.I *pizz.*

VI.II *div. arco unis. f*

Vle. *unis. staccato*

I *arco*

II *arco*

Cb. *Tutti f*

E

Fl. I
Fl. II

Cl. I
Cl. II

Vl. I
Vl. II

Vle.
I
II

Vel.
I
II

Cb.

div. I
II *pp*
pizz.

mf

espressivo

unis

div. I
II

Tutti

Double bar lines at the end of the system.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Fg. I
Fg. II

Vl. I
Vl. II

Vle.
I
II

Vel.
I
II

Cb.

p

Solo I
p

p

unis

Double bar lines at the end of the system.

G *poco ritenuto*

Fl. I, II *pp cresc.*

Ob. I, II *f* *a2*

Cl. I, II *pp cresc.* *mf* *f* *a2*

Fg. I, II *p* *pp*

Solo I
Cor. in D *pp cresc.* *mf* *poco ritenuto*

III, IV

Trbe. I, II

Trbni. I, II *p*

Trbne. III, Tub. *p*

Arp.

Mand.

Timp.

G *poco ritenuto*

VI. I *poco ritenuto*

VI. II *p* *arco*

Vle. *p* *arco*

Vcl. *p* *arco* *unis* *div.* *unis* *p* *arco*

Cb. *p*

G

H Tempo I

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Fg. I
Fg. II

Tempo I

I. II.
Cor. in D
III. IV.
Trbe. I
Trbe. II
Trbni. I
Trbni. II
Trbne. III
Tub.

Arp.
Mand.
Timp.

H Tempo I

VI. I
VI. II
Vle.
Vel.
Cb.

H

I Un poco piu animato (♩: 116)

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

- Pic.**: Piccolo, rests throughout.
- Fl. I, II**: Flutes, rests throughout.
- Ob. I, II**: Oboes, play a melodic line starting at measure 116. Dynamics: *mf* (Solo 1), *poco*, *a*, *poco*, *mf* (a 2), *cresc.*
- Cl. I, II**: Clarinets, rests throughout.
- Fg. I, II**: Bassoons, rests throughout.
- I. II. Cor in D, III. IV.**: Cor Anglais, rests throughout.
- Trbe.**: Trumpets, play a melodic line starting at measure 116. Dynamics: *f* (I con sord.), *poco*, *a*, *poco*, *cresc.*
- Trbni. I, II**: Trombones I & II, play harmonic accompaniment. Dynamics: *p*, *poco*, *a*, *poco*, *cresc.*
- Trbne. III Tub.**: Trombone III & Tuba, play harmonic accompaniment. Dynamics: *p*, *poco*, *a*, *poco*, *cresc.*
- Arp.**: Arpa (Harp), rests throughout.
- Mand.**: Mandolin, rests throughout.
- Tamb.**: Tambourine, play on the rim (Am Rande) starting at measure 116. Dynamics: *p delicatissimo*
- T. T.**: Timpani, rests throughout.
- VI. I, II**: Violins I & II, rests throughout.
- Vle.**: Viola, play harmonic accompaniment. Dynamics: *p*, *poco*, *a*, *poco*, *cresc.*
- Vel.**: Violoncello, play harmonic accompaniment. Dynamics: *p*, *poco*, *a*, *poco*, *cresc.*
- Cb.**: Contrabasso, play harmonic accompaniment. Dynamics: *p*

At the bottom of the page, there is a **p** dynamic marking and a Roman numeral **I**.

K (♩: 126)

Pic.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Fg. I
Fg. II

I. H.
Cor. in D

III. IV.

Trbe. I
Trbe. II

Trbni. I
Trbni. II

Trbne. III
Tub.

Arp.

Mand.

Tamb.

T. T.

K (♩: 126)

VI. I

VI. II

Vle.

Vel.

Cb.

K

Pic.

Fl. I
II

Ob. I
II

Cl. I
II

Fg. I
II

I. II.
Cor. in D

III. IV.

Trbe I
II

Trbni. I
II

Trbne. III
Tub.

Arp.

Xyle.

T. T.

VI. I

VI. II

Vle.

Vel.

Cb.

sf

ff

mf

f

a 2

III

Pic.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Fg. I
Fg. II

I. II.
Cor. in D

III. IV.

Trbne. I
Trbne. II

Trbni. I
Trbni. II

Trbne. III
Tub.

Arp.

Xyle.

VI. I

VI. II

Vle.

Vcl.

Cb.

p

staccato

staccato

mf

N

Pic.

Fl. I
II

Ob. I
II

Cl. I
II

Fg. I
II

I. II.
Cor. in D

III, IV.

Trbe. I
II

Trbni. I
II

Trbne. III
Tub.

Mand.

Timp.

Tamb.

VI. I

VI. II

Vle.

Vel.

Cb.

Solo I *p*

p

pp *poco* *cresc.*

p

pp *poco* *cresc.*

p

pizz. *arco*

pp *poco* *cresc.*

pp *poco* *cresc.*

pp *arco* *poco* *cresc.*

p *pp* *arco*

pp *poco* *cresc.*

pp

pp *poco* *cresc.*

N

Pic. *poco* *a* *poco* *accel.*

Fl. I
II

Ob. I
II *poco* *cresc.* *mf* *p*

Cl. I
II

Fg. I
II *poco* *cresc.* *mf* *p* Solo I *mf*

I. II.
Cor. in D I II *mf*

III. IV.

Trbc. I
II

Trbni. I
II

Trbne, III
Tub.

Mand.

Timp.

Tamb.

VI. I *poco* *cresc.* *p poco* *arco* *a* *mf poco* *accel.*

VI. II *p* *mf* *f*

Vle. *cresc.* *p* *mf*

Vcl. *p* *mf*

Cb. *poco* *cresc.* *mf*

O cresc. a poco

Pic. Solo I *mf* *poco cresc.*

Fl. I Solo I *mf* II

Ob. I Solo I *mf* II

Cl. I Solo I *mf* II

Fg. I *f poco cresc.* II *cresc. a poco*

Cor. in D I. II. *f poco cresc.*

Trb. I II *f* *cresc. a poco*

Trbni. I II *mf* *mf*

Trbne. III Tub.

Mand.

Timp.

Tamb.

VI. I *mf* *div. poco unis cresc.* *cresc. a poco*

VI. II *mf* *f* *cresc. a poco*

Vle. *f* *cresc. a poco*

Vcl. *f* *cresc. a poco*

Cb. *f poco cresc.* *cresc. a poco*

P Animato (♩ = 126)

Musical score for the first system of instruments. The instruments listed are Piccolo (Pic.), Flutes I and II (Fl. I, II), Oboes I and II (Ob. I, II), Clarinets I and II (Cl. I, II), Bassoons I and II (Fg. I, II), Cor Anglais I and II (Cor. in D, III, IV), Trumpets I and II (Trbne. I, II), Trombones I and II (Trbne. I, II), Trombone III (Trbne. III), and Arpeggiator (Arp.). The score includes dynamic markings such as *ff*, *mf*, and *mf*. Performance instructions include *Solo I* and *a 2*. The key signature is one sharp (F#).

Animato (♩ = 126)

Musical score for the string section. The instruments listed are Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vel.), and Contrabass (Cb.). The score includes dynamic markings such as *ff* and *f*. Performance instructions include *P* and *f*. The key signature is one sharp (F#).

Pic.

Fl. I
II

Ob. I
II

Cl. I
II

Fg. I
II

Cor. in D
III. IV

Trbne. I
II

Trbni. I
II

Trbne. III
Tub.

Arp.

VI. I

VI. II

Vle.

Vcl.

Cb.

mf

f

a 2

3

molto stacc.

divisi

unis.

f

molto stacc.

Q

This page of a musical score, numbered 92, features a section marked 'Q'. The score is arranged in a standard orchestral layout with the following parts and staves from top to bottom:

- Pic.** Piccolo
- Fl. I, II** Flutes
- Ob. I, II** Oboes
- Cl. I, II** Clarinets
- Fg. I, II** Bassoons
- Cor. in D I, II** Horns in D
- Trb. I, II** Trumpets
- Trbni. I, II** Trombones
- Trbne. III** Trombone III
- Tub.** Tuba
- Arp.** Arpeggiated strings
- VI. I, II** Violins
- Vle.** Viola
- Vcl.** Violoncello
- Ob.** Double Bass

The score includes various musical notations such as dynamics (*f*, *mf*, *dim.*, *p*, *cresc.*), articulation (*a 2*), and performance instructions (*pizz.*, *arco*). The woodwind and string sections are particularly active, with detailed rhythmic and dynamic markings. The brass section is mostly silent in this section.

Pic. *a 2*

Fl. I II *f* *poco rit.* *mf cresc.*

Ob. I II *mf* *f* *a 2* *mf cresc.*

Cl. I II *f* *a 2* *mf cresc.*

Fg. I II *mf* *f* *a 2* *mf cresc.* *poco rit.*

Cor. in D I II *f* *mf cresc.* *poco rit.*

III, IV *f* *mf cresc.*

Trbe. I II

Trbni. I II

Trbne. III Tub.

Arp.

VI. I *poco rit.* *sempre div.* *mf cresc.*

VI. II *pizz. mf* *arco* *mf cresc.* *unis.*

Vle. *pizz. mf* *arco* *mf cresc.* *unis.*

Vel. *pizz. mf* *arco* *mf cresc.* *unis.*

Cb. *pizz. mf* *arco* *mf cresc.*

poco rit.

R Tempo I

This page of a musical score, numbered 94, features a section marked with a large 'R' and 'Tempo I'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl. I II, Ob. I II, Cl. I II, Fg. I II, Cor. in D I II, Trbne. I II, Trbni. I II, Trbne. III Tub., Timp., Piatti, Vl. I, Vl. II, VI., Vel., and Cb. The score begins with a key signature of one flat and a time signature of 3/4. A first ending bracket is present in the Flute I part. Dynamics such as *ff* and *mf* are indicated throughout. A second 'R' marking appears in the Timpani part. The bottom section of the page is also marked 'Tempo I' and includes a 'unis.' instruction for the Violin I part.

S poco animato

Pic.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Fg. I
Fg. II

I. II
Cor. in D

III. IV

Trbe I
Trbe II

Trbni I
Trbni II

Trbne. III
Tub.

Mand.

Glock.

VI. I

VI. II

Vle.

Vel.

Cb.

mf marcato

poco animato

p

p

S

S poco animato

mf

pizz.

f

mf 3 3

mf 3 3

T

This musical score page, numbered 98, features a variety of instruments. The top section includes Flute I & II, Clarinet I & II, Bassoon I & II, Cor in F I & II, Trumpet I & II, Trombone I & II, and Tuba. The middle section contains Timpani, Arpeggiator (Arp.), and Mandolin (Mand.). The bottom section includes Violin I & II, Viola, Violoncello (Vcl.), and Double Bass (Cb.). The score is written in a key with one sharp (F#) and a 3/4 time signature. It includes dynamic markings such as *mf*, *f*, and *ff*, as well as performance instructions like *staccato* and *pizz.*. A prominent 'T' marking appears above the Clarinet I & II staff and below the Violin I & II staff, indicating a specific section or tempo change. The music is arranged in a multi-staff format with various clefs and key signatures.

poco a poco accel.

Pic. *ff*

Fl. I II *ff*

Ob. I II *f* *a2* *ff*

Cl. I II *f* *ff* *f*

Fg. I II *f* *ff* *f*

I. II Cor. in F *mf* *f* *ff*

III. IV *mf* *f* *ff*

Trbe. I II *f* *ff*

Trbni. I II *f* *ff*

Trbne. III Tub. *f* *ff*

Timp. *mf*

Arp. *poco a poco accel.*

Mand. *f* *f*

Glock. *poco a poco accel.* *ff*

VI. I *poco a poco accel.* *ff*

VI. II *div. arco unis.* *ff* *div. arco unis.* *ff*

Vle. *arco* *f* *ff* *f* *ff*

Vel. *f* *ff* *f* *ff*

Cb. *pizz.* *arco* *ff* *pizz.* *arco* *ff*

poco a poco accel.

U Più mosso

Pic. *a2* *ff*

Fl. I II *ff*

Ob. I II *ff*

Cl. I II *ff*

Fg. I II *ff*

I. II *ff*

Cor. in F III. IV

Trbe. I II

Trbui. I II

Trbno. III Tub.

Timp.

Arp. **U**

Mand.

Glock.

Vl. I *ff*

Vl. II *ff*

Vle. *ff* *div.* *unis.* *div.*

Vol. *ff*

Cb.

U Più mosso

Pic.
Fl. I
II
Ob. I
II
Cl. I
II
Fg. I
II
I. II
Cor. in F
III. IV
Trbn. I
II
Trbni. I
II
Trbne. III
Tub.
Timp.
Arp.
Mand.
Glock.
VI. I
VI. II
Vle.
Vel.
Cb.

ff
a2
ff
ff
a2
ff
ff
f
f
ff
ff
f
ff
ff
f
f
ff
ff
f
ff
f
ff
f
ff

unis.

Pic.

Fl. I
II

Ob. I
II

Cl. I
II

Bg. I
II

I. II
Cor. in F
III, IV

Trbn. I
II

Trbni. I
II

Trbne. III
Tub.

Timp.

Arp.

Mand.

Glock.

VI. I

VI. II

Vle.

Vcl.

Cb.

Zimmerman Print, Cincinnati.