



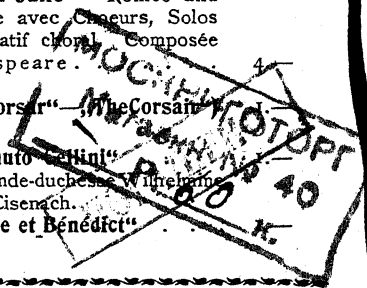
Eulenburg's
kleine



Orchester-Partitur-Ausgabe

Actes Hector Berlioz

	Mk.
Op. 1. Grande Overture de „Waverley“	1.—
Dédiée au colonel de Marmion.	
Op. 3. Grande Overture des „Francs juges“ („Vehmrichter“ — „The Judges of the Secret Court“)	1.—
A mon ami Girard.	
Op. 4. Grande Overture du „Roi Lear“ („König Lear“ — „King Lear“)	1.—
Dédiée à Mr. Armand Bertin.	
Op. 9. Ouverture caractéristique „Le Carnaval Romain“ („Der Römische Carneval“ — „The Roman Carnival“)	1.—
Dédiée à S. A. le Prince de Hohenzollern-Hechingen.	
Op. 14. Symphonie fantastique (Phantastische Symphonie — Fantastic Symphony)	3.—
Dédiée à Sa Majesté Nicolas I, Empereur de tous les Russes.	
Op. 16. Harold en Italie (Harold in Italien — Harold in Italy). Symphonie en quatre parties avec un Alto principal	3.—
Dédiée à Monsieur Humbert Ferrand.	
Op. 17. Roméo et Juliette (Romeo und Julie — Romeo and Juliet). Symphonie dramatique avec Chœurs, Solos de chant et Prologue en récitatif choral. Composée d'après la tragédie de Shakespeare.	
A Nicolo Paganini.	
Op. 21. Ouverture du „Corsaire“ („Der Corsair“ — „The Corsair“) A son ami Davison.	
Op. 23. Ouverture de l'opéra „Benvenuto Cellini“ Dédiée à S. A. R. la Grande-duchesse Wilhelmine Sophie de Saxe-Weimar-Eisenach.	
Ouverture de l'opéra comique „Béatrice et Bénédict“	



60/11

Ernst Eulenburg, Leipzig

Königl. Württemb. Hof-Musikverleger.

Eine neue Partitur-Ausgabe der Symphonien und Ouverturen von Hector Berlioz.

Die geistige Stimmung Byron's, die dem Unheimlichen und Schauerlich-Grotesken nachsinnende Phantasie E. T. A. Hoffmann's, glühende Begeisterung für die stimmungsreiche Sprache der Töne und ein sehnüchtes Hinaufverlangen zu den Höhen der mit Inbrunst verehrten Tongewaltigen Gluck, Spontini, Beethoven und Weber, dazu im Gebiete des Klanges der Farbensinn eines Rubens — das Alles, zu einer Künstler-Individualität zusammengefasst, ergab den grossen Hector Berlioz, den Begründer der neueren Programm-Musik und des neuen grossen Orchesters mit seinen üppigen und strahlenden, berausenden und blendenden Klangfarben. Ob heute nun einige Fanatiker in kritikloser Begeisterung auf den Namen Berlioz schwören, während peinlicher wägende Geister unter Vorbehalten gegen manches Allzuextravagante ihre Sympathie nur den ausgereiftesten Gestaltungen der Berlioz'schen Phantasie zu schenken vermögen, ob wieder Andere den kühnen Neu-Romantiker nur als Koloristen und als Mehrer des technischen und mechanischen Materiales gelten lassen wollen, Manche auch aufrichtig bedauern, dass es Berlioz nicht immer beschieden gewesen ist, für die Aussprache seiner zumeist imponirenden Ideen eine jederzeit deutliche und schöne Ausdrucksform zu finden, und ob schliesslich einige allzuweich geartete Naturen vor manchen brutaleren Klängen des Berlioz'schen Orchesters wie vor dämonischen Gewalten zurückschrecken, — die eigenartige Grösse und die einflussreiche Bedeutung Berlioz' können in unseren Tagen nicht mehr angezweifelt werden, zumal die Mehrzahl aller in den letzten fünf Jahrzehnten entstandenen bedeutenderen Orchesterschöpfungen Spuren seines Geistes und besonders seiner koloristischen Neuerungen aufweisen. Die ausübende Kunstbetheätigung und die Kunstgeschichte werden mehr noch, als das schon heute im Allgemeinen geschieht, dem ganzen Schaffen Berlioz' ehrerbietigste Beachtung widmen und den Hauptwerken des Meisters einen Ruhmesplatz zwischen den Symphonien Beethoven's einerseits und den symphonischen Dichtungen Franz Liszt's und den späteren Werken Richard Wagner's andererseits einräumen müssen. Bilden doch die grösseren Schöpfungen des genialen Südfrenzosens gleichsam einen fluthreichen Kanal, welcher die Verbindung zwischen dem gewaltigen Binnenmeere der Beethoven'schen Kunst und den die Ufer der anderen Kunstreiche umbrandenden Ozeanen des Musikdramas und der neuesten Programm-Musik herstellt.

Wie hoch aber — ganz abgesehen von ihrer Bedeutung als Marksteine auf dem Entwicklungswege der Tonkunst — der selbsteigenste Werth der Berlioz'schen Werke einzuschätzen sei — das haben der zu Anfang noch recht ungläubig dreinschauenden Kunstwelt zu allererst keine Geringeren als Franz Liszt, Robert Schumann und Hans von Bülow durch verständnissinnigste Einführungen, vortrefflichste Bearbeitungen und liebevollste Aufführungen zum Bewusstsein gebracht, und mehr als alle verspätete und von chauvinistischer Exaltation nicht ganz freie Berlioz-Schwärmerei seiner Landsleute hat das energievoll-begeisterte Eintreten der genannten deutschen Meister und späterer musikalischer Vollnaturen aus den Lagern der Davidsbündler und der Zukunftsmusiker dem kühnen Schöpfer der „Symphonie fantastique“, des „Harold en Italie“, der dramatischen Symphonie „Roméo et Juliette“, der

„Grande Messe des Morts“, der „Damnation de Faust“, des „Te Deum“, und der Bühnenwerke „Benvenuto Cellini“, „Les Troyens“ und „Béatrice et Bénédict“ begeisterte Freunde und Interpreten und ein theilnahmevoll verständiges Publikum herangebildet und gewonnen.

Deutsche Künstler sind es gewesen, die als erste Freunde den so kühn aufstrebenden Fremden mit ihrer vollen Sympathie beglückt haben, — in deutschen Konzertsälen ist Berlioz schon 1843 der von ihm heissersehnte nicht nur aus Freude am Curiosen, sondern aus verständnisvoller Gemüthstheilnahme hervorgehende zustimmende Beifall entgegengeklungen. — an deutschen Bühnen sind Berlioz' bedeutendste dramatische Schöpfungen erstmalig zu vollen Erfolgen gebracht worden, so der „Benvenuto Cellini“ 1855 in Weimar durch Liszt und 1879 in Hannover durch Bülow, und die bis dahin nur fragmentarisch aufgeführten beiden Trojaner-Opern 1890 in Karlsruhe durch Mottl, — und nun, dreissig Jahre nach dem Tode des Komponisten, sind es zunächst wieder deutsche Verleger, die durch neue Ausgaben von Berlioz' Werken die Kenntniss seiner Kunst in immer weitere Kreise tragen und dem Schaffen einer wahrhaft grossen Künstlerseele solcherweise das reichste Fortleben gewinnen wollen.

Während die Firma Breitkopf & Härtel ihren rühmlichst bekanntesten Gesamtausgaben von den Werken der klassischen Komponisten nunmehr auch eine „Gesamtausgabe der musikalischen Werke von Hector Berlioz“ angliedert, die in ihrer monumentalen Vollständigkeit, in ihrer Kostspieligkeit und in ihrer Miteinbeziehung des ganzen Stimmen-Materiales vornehmlich für Bibliotheken und für Aufführungszwecke bestimmt zu sein scheint, sollen die bedeutsamsten Symphonien und Ouverturen des grossen französischen Romantikers den diese schöne Gabe gewiss mit lebhaftester Freude begrüssenden Künstlern und Kunstjüngern erstmalig in einer zu Studien- und Rekapitulationszwecken bestimmten äusserst wohlfeilen Partitur-Ausgabe zugänglich gemacht werden.

In Eulenburg's kleiner Orchester-Partitur-Ausgabe, die gleichsam als eine Fortsetzung von Payne's auch in den Verlag von Ernst Eulenburg übergegangener kleiner Partitur-Ausgabe der Kammermusikwerke bereits eine recht stattliche Anzahl von Symphonien, Ouverturen und Konzerten der Meister Haydn, Mozart, Beethoven, Weber, Spohr, Mendelssohn, Schumann, Rossini und Nicolai gebracht hat, erscheint soeben als schöne Gabe zur Jahrhundertswende eine ganze Serie feingestochener und mit geschichtlichen und programmatischen Einführungen versehener Orchesterpartituren von Hector Berlioz, und für wenige Mark werden Musiker und Musikfreunde nun in den Besitz der eminent interessanten Symphonien-Partituren „Episode de la vie d'un artiste“, „Harold en Italie“ und „Roméo et Juliette“ und der Ouverturen-Partituren „Waverley“, „Die Vehmrichter“, „König Lear“, „Der Corsar“, „Benvenuto Cellini“ und „Le carnaval romain“ gelangen können.

Mit diesen Publikationen wird einem thatsächlich vorhandenen Bedürfniss Rechnung getragen, da nur wenige Musiker in der glücklichen Lage sein dürften, sich die theuren französischen Originalpartituren oder die immerhin noch ziemlich kostspieligen Partituren der neuen Gesamtausgabe beschaffen zu können, und da doch erst ein häufiges Durcharbeiten der Partituren und ein Nachlesen in denselben bei eventuellen Aufführungen des einen oder des anderen Berlioz'schen Werkes die Hörenden zu voller wissender Freude an diesen genialen und auch heute noch allermodernsten Orchesterdichtungen fördern können wird.

Karlsruhe, im Januar 1900.

Arthur Smolian.

Die Ouverturen von Hector Berlioz.

Zur Einführung.

Unter den für alle Zeit bedeutsamen Orchesterschöpfungen, welche Hector Berlioz bei seinem am 8. März 1869 zu Paris erfolgten Ableben den Künstlern und Kunstfreunden aller Culturvölker als reiches Vermächtniss hinterlassen hat, bilden die Ouverturen für grosses Orchester eine inhaltlich so interessante und numerisch so stattliche Gruppe, dass man sich fast versucht fühlen könnte, Berlioz den Ouverturen-Componisten par excellence, Beethoven, Cherubini, Weber und Mendelssohn beizugesellen.

Von den acht Ouverturen, die Berlioz insgesamt componirt hat, ist eine — die um das Jahr 1832 entstandene und im darauffolgenden Jahre zu Paris aufgeführte Ouverture zu „Rob-Roy“ vom Autor selbst nicht veröffentlicht worden*), und die im Druck vorliegenden Ouverturen des grossen französischen Romantikers bilden somit ein Siebengestirn, das, den Plejaden ähnlich, zwar nicht aus Sternen erster Grösse besteht, mit dem funkelnden und leuchtenden Schimmer seiner einzelnen Sterne aber doch recht hell am Concerthimmel prangen könnte — und prangen sollte. Könnten doch gerade gelegentliche Vorführungen der in ihren traditionelleren und prägnanteren Formungen und mit ihren oftmals so eingängigen Themen weniger befremdend wirkenden Ouverturen das Publikum allerorten allmählich mit der Eigenart der Berlioz'schen Tonsprache vertraut machen, so dass dem Meister schliesslich auch da, wo er sich in allertiefster und rücksichtslosester Weise ausspricht: in seinen drei grossen Programm-Symphonien „Episode de la vie d'un artiste“, „Harold en Italie“ und „Roméo et Juliette“ volles Verständniss zu Theil würde.

Aber ganz abgesehen von dem Werthe, der den sieben Ouverturen von Berlioz im Hinblick auf ihre künstlerisch anregenden und erzieherischen Wirkungen zuerkannt werden muss, bilden diese sieben opera — und zumal in der hier erstmalig leichter zugänglich gemachten Gesamtausgabe eine kunstgeschichtlich äusserst werthvolle Urkundensammlung. Geben doch gerade diese in dem Zeitraum von 35 Jahren (von 1827 bis 1862) componirten sieben Ouverturen dem sichtenden und forschenden Musiker in knappen und scharfumrissenen Zügen ein deutliches Bild von der künstlerischen Entwicklung einer ausserordentlichen schöpferischen Individualität.

Gleich die erste Ouverture von Berlioz, die im Jahre 1827 oder 1828 durch Lecture des Waverley-Romanes von Walter Scott hervorgerufen und vom Componisten an Stelle der vernichteten „Acht Scenen aus Faust“ als opus 1 bezeichnete „Grande Ouverture de Waverley“ gewährt bei aller noch vorwiegenden Ungelenkigkeit des musikalischen Satzes doch bereits recht interessante Einblicke in Berlioz' seltsame, vornehmlich auf Charakteristik des Ausdruckles und auf die Gewinnung neuer Klangfarbenreize sinnende tondichterische Wesenart. Berlioz hatte seiner Partitur, von der Robert Schumann schon 1839 schrieb, dass sie bei aller scheinbaren Trivialität einzelner Gedanken und trotz des manchen für deutsche Ohren Ungewohnten und Beleidigenden als Ganzes einen unwiderstehlichen Reiz auf ihn ausübe, die Worte:

„Dreams of love and Lady's charms
Give place to honour and to arms“

deutsch etwa:

„Liebestraum und Frauen-Minnen
Weichen kühnem Ruhmgewinnen“

aus Walter Scott's „Waverley“ vorgesetzt, und jeder tondichterischen Anregungen nicht ganz unzugängliche Hörer wird aus den stockenden Ansätzen und der innigen in ihrem Verlaufe so

*) Berlioz hatte die in seinem Besitz befindlichen Manuscripte testamentarisch der Bibliothek des Pariser Conservatoriums vermacht, und diese Nachlass-Sammlung enthält neben mehreren Partituren seiner bekannteren grösseren Werke auch seine von Rom aus an die Académie des Beaux-Arts gesandten Arbeiten: „Quartett und Chor der Magier“, „Intrata di Rob Roy Mac Gregor“ und die fünf ersten Stücke des „Lelio“. Während der Drucklegung dieser Zeilen ist von der Firma Breitkopf & Härtel das Erscheinen einer Gesamtausgabe von Berlioz' musikalischen Werken und in dieser auch die erstmalige Veröffentlichung der Rob-Roy-Ouverture angekündigt worden.

seltens kanonisch behandelten Violoncello-Melodie des einleitenden Larghetto's ebenso wie ein Liebesgespräch am Kaminfeuer eines schottischen Hochsitzes heraus hören können, wie aus dem keck anstürmenden Allegro einen mit stolzer Zuversicht unternommenen Kampf, der gegen den Schluss hin, wo das zweite Thema des Allegros in einer Verkleinerung zu Achtelnoten einsetzt, zu freudigem Siegen führt.

Welch einen gewaltigen Fortschritt in der Vertiefung des musikalischen Ausdruckes und in der Verwendung des Orchesters lässt aber gleich die unmittelbar nach der Waverley-Ouverture entstandene und mit dieser zugleich am 26. Mai 1828 erstmalig zu Paris aufgeführte „Grande Ouverture des Francs Juges“ wahrnehmen. Humbert Ferrand hatte für Berlioz ein „Opernbuch „Die Vehmrichter“ geschrieben, und Berlioz, der ursprünglich mit Eifer an die Composition dieser Dichtung gegangen war und dabei seltensamerweise mit der Ouverture begonnen hatte, konnte schon in dem vorerwähnten Concerte ausser der Ouverture noch einen Hirtengesang und ein Terzett mit Chor aus seiner im Entstehen begriffenen Oper „Les Francs Juges“ zur Aufführung bringen. Späterhin hat Berlioz das Opernbuch bei Seite gelegt und die beiden bereits vollendeten Einzelnummern der Oper vernichtet, sodass nur die Vehmrichter-Ouverture auf die Nachwelt gekommen ist. Im Jahre 1837 wurde diese Ouverture in das Programm eines der Leipziger Gewandhausconcerte aufgenommen, und Robert Schumann schrieb damals über diese erste Klangwerdung einer Berlioz'schen Composition in Deutschland die folgenden Worte: „Von neuesten Ouverturen gab es welche von Atern, Conrad und von Berlioz die zu den „Vehmrichtern“, welche letztere für ein Ungeheuer ausgeschrieben ist, während ich in ihr nichts als eine nach gutem Schnitt klar gehaltene, im Einzelnen noch unreife Arbeit eines französischen Musikgenies entdecken kann, das jedoch hier und da einige Blitze schleudert, wie Vorläufer des prächtigen Gewitters, das in seinen Symphonien ausdonnert“. Für seine als opus 3 bezeichnete Vehmrichter-Ouverture nimmt Berlioz bereits ein stärker besetztes Orchester in Anspruch, und zwei jetzt wohl am besten durch Tuben zu ersetzende, Ophicleiden und der Contrafagott dienen dazu, manchen tieflegenden Figuren und Harmonien grösste Sonorität zu verleihen. Dem durchaus unheimlich und schauerlich gestimmten einleitenden Adagio sostenuto und dem in seiner Erfindung und in seiner sehr wirksamen Verarbeitung an klassische Vorbilder gemahnenden Allegro-Hauptthema wird gewiss jeder Musikfreund ein ernstliches Interesse nicht versagen können, und einzig die vielleicht durch Berlioz' Zugehörigkeit zur romanischen Rasse zu erklärende süssliche Brutalität des Gesangsthemas entdellt ein wenig die sonst so edel und kraftvoll gestaltete Tondichtung, die in ihrem breit angelegten Fdur-Schlusse auch etwas von „Befreiung und Erlösung“ zu vermelden weiss.

Das nunmehr folgende Werk, eine im Jahre 1831 während seines Aufenthaltes in Italien von Berlioz componirte und unrichtigerweise mit der Opuszahl 21 versehene „Ouverture du Corsaire“ schildert in einem nur nach den ersten dreissig Takten durch ein kurzes aber innig schönes und echt Berlioz'sches Adagio unterbrochenen schwungvollen und besonders bei beträchtlicher Besetzung des Streichorchesters äusserst wirksamen Allegro assai die muthvolle Freude eines mit Wind und Wetter vertrauten, den Schrecknissen der Natur und den Waffen des Gegners gleich tollkühn trotzenen Seeräuberlebens. Obschon Berlioz seiner Partitur keinerlei Hinweis auf Lord Byron vorgesetzt hat, und die in Rede stehende Ouverture auch thatsächlich keinerlei Congruenz mit Byron's epischer Dichtung „The Corsair“ wahrnehmen lässt, so dürfte wohl anzunehmen sein, dass Berlioz aus dem Bekanntwerden mit dem Byron'schen „Lord Conrad“ Anregung und Begeisterung zur musikalischen Darstellung einer kraftvoll-kühnen Corsaren-Gestalt gewonnen habe. Es weht ein nur hier und da durch weichere Stimmungen der Theilnahme oder des Bedauerns aufgehaltener grosser heroischer Zug durch diese dritte Ouverture-Schöpfung, die im Vaterlande des Componisten erst spät (am 1. April 1855 zu Paris) und in Deutschland noch später (erst durch Hans von Bülow bei seinen Reisen mit der Meininger Hofkapelle) bekannt gegeben worden ist. Es ist bedauerlich, dass Bülow's aus ernstlicher Begeisterung für das Werk hervorgegangenes Beispiel und die grossen Erfolge, welche die Meininger mit der allerdings vollendet schönen Wiedergabe der „Corsaren-Ouverture“ hatten erringen können, bislang noch nicht zu einer weiteren Verbreitung dieses hochgemuthen Tonstückes geführt haben. Jedenfalls dürfte die Ouverture „Le Corsair“ und die weiterhin zu erwähnenden Ouverturen „Roi Lear“ und „Le Carnaval romain“ als Berlioz' in jeder Hinsicht einwandfreieste Schöpfungen dieser Gattung zu bezeichnen sein, und umsichtige Dirigenten werden daher wohl zunächst mit einem dieser Werke ihr Publikum für Berlioz zu gewinnen suchen müssen.

Die im Jahre 1831 in Nizza begonnene und zu Rom vollendete, im Jahre 1840 aber zu Paris erstmalig aufgeführte „Grande Ouverture du Roi Lear“ weist gleich der Corsaren-Ouverture ein durchaus klassisch-edles Gepräge auf, und zumal die das einleitende Andante maestoso beherrschende und im Allegro der Ouverture wiederkehrende langathmige Unisono-Phrase der tieferen Streichinstrumente muss als eine der vornehmsten Inspirationen ihres Schöpfers anerkannt werden, wie dieselbe in späterer Zeit denn auch mehrfach und so namentlich von Meyerbeer in seiner „Afrikanerin“ mit gutem Erfolge nachgeahmt worden ist. Mehr in der Art Cherubini's, Weber's und Mendelssohn's — und ungleich Beethoven, der in seinen grösseren Ouverturen den dichterischen Vorwurf geradezu musikalisch zu dramatisiren scheint, giebt der Tondichter Berlioz in seiner Lear-Ouverture die tragische Fabel in der erzählenden Weise des Epos wieder, wobei man dann allerdings nach einer musikalischen

Symbolisierung aller wesentlichsten Handlungsmomente aus Shakespeare's Bühnendichtung vergebens suchen wird. Das, was Berlioz in seiner Lear-Ouverture mit innig-ergreifendem Ausdruck erzählt, ist einfach die Geschichte von dem grossgesinnten, alt und müde gewordenen Könige, der, ehe er zu sterben kam, Alles seinen Erben gegönnt hatte, die ihm seine Güte mit schwärzestem Undank lohnen und ihn in eine Nacht der Leiden hinausstossen, die einzig von der zärtlich-treuen Liebe seines jüngsten Kindes durchhellt wird. Wie man aus dem bereits erwähnten Unisono-Thema das selbstlos-edle, allzu vertrauensvolle Wesen des Königs — und aus dem noch der Einleitung angehörenden Widerspiel der Holzbläser und der ersten Geigen das schmeichlerische Umwerben des Königs durch die beiden lieblos-ehrgeizigen Töchter Generil und Regan herauszuhören vermeint, so schallt dem Hörenden im Hauptthema des Allegros gleichsam der sich gegen allen schönen Undank der Kinder aufbäumende Stolz und Zorn des tiefverwundeten Königsherzens entgegen, und mit dem rührend-schlichten H-moll-Gesange der Oboe beginnt das Trostes-Mühen der treuverbliebenen Cordelia, dem das wildestem Zürnen entnommene Vaterherz mit der milde gestimmten G-dur-Weise (Fagott-Solo und erste Geigen) Antwort giebt. Gegen den Schluss der Ouverture, wo vor dem D-moll-Dreiklänge des Streichorchesters und der Fermate die erste Violine das hier so müde und gleichsam ersterbend dem Grundtone zuwankende Hauptthema des Allegros noch einmal bringt, scheint alle Lebenskraft des edlen Greises gebrochen zu sein, und in der nachfolgenden kurzen Orchesterstretta, die das Hauptthema in seiner veränderten Gestalt wie einen Siegesruf des nun zur Herrschaft gelangten Todes aufnimmt, wüthet gleichsam ein Opfer um Opfer dahinführendes Sterben.

Die Entstehung der beiden nun folgenden Werke, der „Ouverture de Benvenuto Cellini“ und der „Ouverture du Carnaval romain“ dürfte in die Weidzeit der Oper „Benvenuto Cellini“ — also in die Jahre 1835—37 zu setzen sein. Wenngleich Berlioz seiner Opernpartitur nur die eine dieser Ouverturen vorgesetzt hat, und wenngleich zwischen den erstmaligen Aufführungen dieser beiden Ouverturen ein grösserer Zeitraum liegt, da die eigentliche Cellini-Ouverture schon am 3. September 1838 bei der ersten Aufführung des „Benvenuto Cellini“ in der Académie royale de musique zu Paris erklang, während der „Carnaval romain“ erst am 3. Februar 1844 in einem Concerte zur Wiedergabe gelangte, so erweist sich der mehr noch auf musikalische Gedanken der Oper bezugnehmende, ja ausschliesslich aus solchen hervorgegangene „Römische Carneval“ doch recht eigentlich auch als eine der Cellini-Stimmung und somit wohl auch der Cellini-Zeit zugehörige Schöpfung. Schon in seiner Corsaren-Ouverture hatte Berlioz sich jener aus dem älteren italienischen Concert hervorgegangenen Ouverturenform bedient, welche einer Allegro-Intrade einen getragenereu Zwischensatz und diesen das eigentliche weiter ausgeführte Allegro folgen lässt, und dieser ästhetisch wohlberechtigten und sehr wirksamen Gestaltungsweise ist Berlioz in seinen drei letzten Ouverturen-Compositionen treu geblieben.

In der sehr farbenprächtig instrumentirten Ouverture zu „Benvenuto Cellini“ wird in einer Intrade von einigen 20 Takten erst das rauschende Festfreude verklangbildliche Hauptthema des Allegro's festgestellt und dann aus zwei reichumspielteten Melodien der Oper, aus der Ansprache des Cardinals: „A tous péchés pleine indulgence“ und aus der wundersam rührenden „Ariette d'Arlequin“ ein Tonstück von ganz entzückendem Klangzauber gewoben, ehe das buntschillernde „Allegro deciso con impeto“ anhebt, in dem ein erstmalig von den Holzbläsern intonirtes Gesangs-Thema Cellinis edle Liebesschwärmerei zu schildern scheint. Eine ganz besonders lebhaft Freude wird der Musiker an der prächtigen Ausgestaltung des Larghetto dieser Ouverture haben müssen, wo nach den die Intrade abschliessenden Fermaten die Violoncelli und Contrabässe mit gravitätischen Pizzicato-Tönen das Cardinalsthema einführen, das Flöten, Oboen und Clarinetten mit Arlequino's süsser Liebesklage beantworten, die dann alsbald, von wogenden Bläserfiguren umspielt und in die Tonart der Unterdominante versetzt, von den Streichern aufgenommen wird. Wie dann die Posaunen zum zweiten Theile dieses Zwischensatzes überleiten und wie da das nun den Clarinetten, Fagotten und Violoncellen zugewiesene Thema des Cardinals von den ersten Geigen, den Flöten und Oboen in reizvollster Weise umrankt wird — das muss man lesen oder besser noch hören, um ganz erfassen zu können, welch ein bezauberndes Meisterstückchen Hector Berlioz mit diesem Larghetto geschaffen hat. Auch das Allegro mit der seltsam verschobenen Rhythmik seines Hauptthemas ist von bedeutender Wirkung, und die Cellini-Ouverture würde gewiss seit Langem zu den beliebtesten Concertouverturen gehören, wenn sie einerseits nicht so schwer wäre — und wenn andererseits ihr die noch conciser gehaltene, noch themen-schönere und farben-glühendere Ouverture „Le Carnaval romain“ nicht den Vorrang abgewonnen hätte.

Die von Berlioz mit der Opuszahl 9 versehene und dem Fürsten Friedrich Wilhelm Konstantin von Hohenzollern-Hechingen gewidmete Ouverture „Le Carnaval romain“ ist als die einheitlich-schönste und unmittelbar wirksamste Ouverturen-Schöpfung ihres Autors und als ein geradezu blendendes Beispiel der dem modernen Orchester eigenen Farbenpracht in den letzten Decennien fast allenthalben mit widerspruchsloser Begeisterung aufgenommen worden, und wie ein tongewordener Rausch der Freude nimmt diese Ouverture auch heute noch immer und immer wieder die Sinne der Hörenden gefangen. Das thematische Material für das Allegro hat hier der grosse Volkschor: „Venez, venez, peuple de Rome“ aus der Carneval-scene des „Benvenuto Cellini“ hergehoben müssen, und das diesem Chore entnommene zweite

Thema: „Ah, sonnez trompettes, sonnez musettes, sonnez gais tambourins“ bildet in drängend engführendem und in jubelnde Triller ausmündendem Einsatze auch die nur 18 Takte lange Intrade der Ouverture, der alsdann Teresa's und Cellini's entzückend schwärmerischer Liebesgesang aus dem ersten Acte der Oper als ergreifend schönes Andante folgt. Die letzte Strophe dieses Liebesgesanges, in der hier die höher liegenden Orchesterinstrumente die von den tieferen um ein Taktviertel früher intonirte Melodie durchgehends nachsingen, während Blechbläser und Schlaginstrumente die Begleitharmonien in mannigfaltig bewegten Rhythmen erklingen lassen, muss den allergenialsten und wundervollsten Klangfarbenbarungen unseres Meisters beigezählt werden. Mit dem Eintritt des übrigen sehr schwer auszuführenden Allegro vivace beginnt der tollste und zugleich schönste Carnevalstrubel sich auszutoben, und gar herrlich wirkt es, wenn zu allen den taumelnden Freudenklängen die Fagotte, Posaunen, Holzbläser und Hörner nacheinander Ansätze des Liebesgesanges vernehmen lassen, bis dann schliesslich der immer toller rasende Tonjubil mit dem über volle Orchesterharmonien hinaufjauchzenden Terzenrufe *a-cis* sein Ende findet.

Da die zum Theil in den letzten Lebensjahren des Komponisten entstandenen beiden Trojaner-Opern, „La Prise de Troie“ und „Les Troyens à Carthage“ keine eigentlichen Ouverturen sondern nur kürzere Orchester-Einleitungen und das allerdings grössere und hochbedeutende, aber scenisch gedachte Orchesterzwischenpiel: „Chasse royale et orage“ enthalten, so muss die Ouverture zu der in den Jahren 1861 und 1862 für die Eröffnung des neuen Theatergebäudes in Baden-Baden componirten und dort am 9. August 1862 erstmalig aufgeführten zweiactigen Oper „Beatrice und Benedict“ den Reigen der Berlioz'schen Ouverturen zum Abschluss bringen. Das thut sie denn auch in sehr ergötzlicher Weise, indem sie einen durchaus liebenswürdig pikanten Lustspielton anschlägt und so das reizvolle Gegenstück zu der imposanten Schauspiel-Ouverture des „Cellini“ bildet, mit der sie ja auch die Tonart G dur gemein hat. Die in ihrer Handlung auf Shakespeares „Viel Lärmen um Nichts“ beruhende Oper „Beatrice und Benedict“ ist reich an unmittelbar wirkenden Tonstücken, denen in späteren Jahren Gustav von Putlitz und Felix Mottl durch Umwandlung des ursprünglichen Dialoges in sehr geschmackvoll gedichtete und componirte Recitative eine durchaus einheitliche Fassung gegeben haben. Auch in seiner letzten Ouverture verwendet Berlioz Themen aus der Oper selbst zum Aufbau des auch hier aus einer Allegro-Intrade, einem langsamen Zwischensatze und dem Hauptallegro gefügten Tonwerkes, und wie er zur Intrade und für das Allegro die rhythmisch äusserst reizvoll construirte Neck- und Scherzweise aus dem epilogischen Duette zwischen Beatrice und Benedict benutzt, dem in der Intrade beibehaltenen ursprünglichen $\frac{3}{8}$ -Takt dieses Themas im späteren Allegro eine Umgestaltung in Allabreve-Takte gegenüberstellend, so ist der ausdrucksvolle Andante-Zwischensatz der den zweiten Act einleitenden Arie der Beatrice: „Il m'en souvient“ entnommen.

Ueberblickt man die sieben Ouverturen von Hector Berlioz noch einmal in ihrer Gesamtheit, so wird man bei nunmehr wohl eingetretener Gewöhnung an einzelne im ersten Momente vielleicht befremdend wirkende Eigenheiten der Satzweise der auch in diesen Werken dokumentirten bedeutenden Originalität und künstlerischen Ernsthaftigkeit eine herzlich bewundernde Hochachtung gewiss nicht vorenthalten können. Die vielen ausserordentlichen Schönheiten dieser Ouverturen und die wunderbaren Klangreize, mit denen der grosse Klangfarbenkünstler Berlioz seine Tonbilder auszugestalten vermocht hat, werden aber gewiss in vielen Lesern dieser Partituren das lebhafteste Verlangen nach volltöniger Verlebendigung derselben wachrufen, und dass solchem berechtigten Verlangen mehr als bisher entsprochen werden möge, das ist der treu gemeinte Wunsch, den sowohl der Verleger als auch der Fürsprecher der neuen kleinen Partitur-Ausgabe von Berlioz' Ouverturen diesen Bändchen mit auf den Weg geben.

Karlsruhe, im December 1899.

Arthur Smolian.

THE OVERTURES.

INTRODUCTORY NOTES.

AMONG the orchestral works which will remain of importance for all time, and which Hector Berlioz, at his death on the 8th March 1869 in Paris, left as a rich legacy to the artists and lovers of art of all civilised races, his overtures for grand orchestra constitute a group which is, in respect of the contents thereof, so interesting and numerically so stately that one might almost feel tempted to associate Berlioz with the overture-composers *par excellence*, to wit: Beethoven, Cherubini, Weber and Mendelssohn.

Of the total of eight overtures composed by Berlioz there is one—composed about the year 1832 and performed at Paris in the next-following year—the Overture to “Rob-Roy”,*) which the author himself destroyed, so that the overtures of the great French romanticist that have come down to us now constitute a group of seven stars which, like the Pleiades, does not consist of stars of the first magnitude, and yet, thanks to the sparkling and light-diffusing lustre of its individual stars, ought — and should — stand out right prominently in the concert-heaven. The occasional opportune performance of those overtures which, owing to their more traditional and more pregnant form and to their frequently so thoroughly exhaustive treatment of the themes they contain, act less strangely upon us, has had for effect to familiarise the public on all sides with the peculiarities of Berlioz’ tone-painting, so that, finally, a full understanding will be accorded to the master, even there where he expresses himself in the most abstruse and uncompromising manner, as in his three Grand Programme-Symphonies, namely: “Episode in the life of an artist”, “Harold in Italy” and “Romeo and Juliet”.

But, quite irrespective of the value which must be given to these seven overtures of Berlioz, in consequence of their artistically inciting and educational effects, these seven works constitute an exceedingly valuable collection of documents from the point of view of art-history — and this more especially in the present edition, which is, for the first time, issued complete and rendered more easily accessible to the music-lover. As an undeniable fact, these seven overtures, which were composed during a period extending over 35 years (from 1827 to 1863), furnish the

*) See NOTE at foot of Page XV.

investigating and observant musician with a clear picture in sharp and distinct outlines of the artistic development of an extraordinarily creative individuality.

The very first overture of Berlioz, which was called into existence in the year 1827 or 1828 as a consequence of his having read the "Waverley" novel of Sir Walter Scott, and which was marked by the composer as Opus I, in the place of the "Eight Scenes from Faust" he had destroyed, namely the "Grand Overture to Waverley", already affords us a very interesting glimpse of Berlioz' curious nature, more particularly with regard to characteristics of expression and to the acquisition of new charms of tone-coloring, in spite of the still predominant awkwardness of the musical phrasing thereof. To his score (anent which Robert Schumann, already in 1839, wrote that, "in spite of all the apparent triviality attaching to individual ideas, and notwithstanding the fact that much contained therein sounded unusual and offensive to German ears, it, as a whole, exercised nevertheless an irresistible charm on him") Berlioz prefixed the words:

“(While) Dreams of love and lady’s charms
Give place to honor and to arms”

from Sir Walter Scot's "Waverley", (P. 41, Tauchnitz-Ed.) and every listener who is not devoid of susceptibility to the language of music will be able to detect in the broken rhythms and in the soulful melody given to the violoncello in the introductory *Larghetto* and which is worked out so curiously in canon-form, the sweet converse of lovers at the fire-side of a Scottish home and to recognise in the bold, aggressive *Allegro* a fight undertaken with haughty confidence, a fight which, towards the close, where the second theme of the *Allegro* reduced to quavers comes in, leads up to the shouts of exultant victory.

But what a mighty advance in the deepening of musical expression and in the utilisation of the orchestra is already found in the "Grand Overture to the Judges of the Secret Court", which was written immediately after the "Waverley"-Overture and performed simultaneously therewith at Paris on 26th May 1828 for the first time. Humbert Ferrand had written an opera-libretto, "The Vehmic Judges", for Berlioz, and Berlioz, who had originally gone zealously to work at the composition of this poem, and who, strange to say, had started the work with the overture thereto, was enabled to introduce at the said concert both a shepherd's song and a trio with chorus from the Opera of the "Judges of the Secret Court", which he was then engaged in composing, in addition to the Overture thereto. Berlioz subsequently laid the opera-libretto on one side and destroyed the already-completed two single numbers of the opera, so that only the Overture to "the Judges of the Secred Court" has come down to posterity. In the year 1837 this overture was included in the programme of the Leipzig Gewandhaus Concerts and Robert Schumann wrote at the time anent this first impression produced in Germany by a Berlioz-

Composition as follows: "Of most recently written overtures there were some by Attern Conrad and one of Berlioz, that to "the Vehmic Judges", against which latter people scream as against a monstrosity, whereas I can find naught therein but the work of a French musical genius, a work that is cut in good-clear style although in places still unripe, but which, nevertheless, here and there hurls its lightnings as the precursor of the glorious storm that is thundered forth in his symphonies". Already for his Overture to "the Judges of the Secret Court" (which he has numbered Opus 3) Berlioz has recourse to a fuller orchestra, and two ophicleïdes and the double-bassoon are used in order to give the greatest sonority to many figures and harmonies of deep-pitch. It is certain that every music-friend will not be able to withhold serious interest from the thoroughly uncanny and eerie introductory *Adagio sostenuto* and to the chief theme of the *Allegro*, which, in respect of invention and in its effective working-out, reminds one of classical predecessors. It is only the honey-like brutality of the song-theme, attributable, possibly, to the fact of Berlioz belonging to the Roman race, which slightly detracts from the otherwise so nobly and powerfully formed tone-poem, while the latter, with its broadly treated F-major-close, understands how to tell us something about "Liberation and Salvation".

The next-following work (composed by Berlioz in the year 1831, during his stay in Italy, and wrongly numbered Opus 21) is the Overture to "The Corsair". It presents to us, after the first thirty bars, in a short but soulfully beautiful and genuinely Berlioz-*Adagio*, which interrupts a vigorous and (particularly when performed by an amply-filled orchestra) extremely effective *Allegro assai*, the courageous pleasures of the life of a pirate, of one familiarised with wind and weather who recklessly defies the terrors of nature and the weapons of his foes. Although Berlioz has made no reference to Lord Byron on his score, and although the Overture in question shows, in reality, no congruity with Byron's epic-poem, "The Corsair", it may, nevertheless, be taken for granted that Berlioz, by becoming acquainted with the Byronian "Lord Conrad", gathered therefrom his incitement and inspiration to the musical representation of a bold and mighty corsair-figure. A grand, heroic, characteristic delineation, only arrested here and there by more tender thoughts of sympathy or regret, breathes throughout this third overture, which was not produced in the composer's native land until late (1st April 1855 at Paris), and still later in Germany (for the first time by Hans von Bülow, on his tour with the Meiningen-Orchestra). It is to be regretted, that von Bülow's real enthusiasm for the work, the example set by him and the great successes he obtained — which, thanks to the certainly perfectly beautiful performances of the "Corsair"-Overture on the part of the Meiningers, might have been widely extended — have not hitherto brought about a wider acquaintance with this noble piece of tone-painting. Anyhow, the overture to "the Corsair" and the overtures (mentioned further on) to "King Lear" and "the Roman Carnival" must be described as in every respect the most unimpeachable productions of Berlioz in this direction, so that observant conductors will, undoubtedly,

shortly be compelled to seek to gain the sympathies of their audience for Berlioz by presenting one (or more) of these works.

The "Grand Overture to King Lear" (begun at Nice and finished at Rome in the year 1831, but not produced for the first time until the year 1840, in Paris) like the "Corsair"-Overture, bears a thoroughly classical stamp, and, moreover, the long-drawn-out unison-phrase, which dominates the introductory *Andante maestoso* and recurs again in the *Allegro* of the overture, must be recognised as one of the most distinguished inspirations of its author. Such unisonic inspiration has been variously imitated with good results in later days, notably by Meyerbeer in his "L'Africaine". More in the styles of Cherubini, Weber and Mendelssohn — and unlike Beethoven, who in his more important overtures seems to have lent to the poetical sketch a rather too musically dramatic character — the tone-poet Berlioz, in his "Lear-Overture", reproduces the tragic fable in the narrative-form of the Epos, whereunder it must certainly be admitted that it is in vain to seek for a musical symbolising of all the salient features in Shakespeare's stage-play. That which Berlioz tells us in his "Lear-Overture" with deep-felt and impressive expression is simply the story of the high-minded, old and worn-out king who, before dying, had made over everything to his heirs, which the latter repaid with the blackest ingratitude and thrust him out into the darkness of sorrow and suffering, and whose double-night was only brightened by the tender and faithful love of his youngest child. Just as one seems to gather from the already-mentioned unison-theme the unselfishly noble and far too trustful nature of the king and, from the reply (borrowed from the introduction) of the woodwind and of the first violins, the fawning courting of the king's favor on the part of the two heartlessly ambitious daughters, Goneril and Regan, so, too, we hear in the principal theme of the *Allegro* the gathering pride and fury of the deeply wounded royal heart against all the outrageous ingratitude of his children, while, with the touchingly homely B-minor-song of the oboe, begin the attempts at consolation on the part of the faithful Cordelia, whereto the raging anger of the paternal heart gives answer in the softly tempered G-major theme (bassoon-solo and first violins). Towards the end of the overture, there where, before the D-minor triad of the stringed orchestra and the *fermata*, the first violin once more reproduces the now so exhausted and dying principal theme of the *Allegro*, as it seems to totter towards the ground-tone, one feels that the whole vitality of the noble old man is broken and, finally, in the succeeding orchestra-*stretta*, which takes up the principal theme in its altered guise as if it were the victorious cry of conquering Death, there, as it were, rages the King of Terrors harvesting his victims.

The production of the two next-following works, namely the "Overture to Benvenuto Cellini" and the "Overture to the Roman Carnival", probably took place during the writing of the "Opera of Benvenuto Cellini", that is to say in 1835 to 1837. Although Berlioz gave to his opera-score the preference for one only of these

overtures, and although a considerable period lay between the respective performances of the two overtures, inasmuch as the actual "Cellini"-Overture was already heard on the 3rd of September 1838, at the first performance of "Benvenuto Cellini" at a concert in the Paris Royal Academy of Music, nevertheless, the "Roman Carnival" clearly shows that it is actually imbued with the "Cellini"-spirit and consequently belongs to the "Cellini-period", for it is most evidently based on the musical thoughts contained in the opera and even solely derived therefrom. In his "Corsair-Overture" Berlioz had already made use of the overture-forms derived from the older Italian concerto, in which an *Allegro-Intrada* was followed by a more sustained *Intermediatiz-Theme*, after which came the actual, further-developed *Allegro* and this æsthetic, thoroughly justified and very effective form is the one to which Berlioz remained faithful in his last three overture-compositions.

In the Overture to "Benvenuto Cellini", which is orchestrated with an immense wealth of coloring, out of the *Intrada* of some 20 bars, which first of all makes us familiar with the principal theme of the *Allegro*, the latter representing the thundering jubilations of a festival and, subsequently, out of two richly embroidered melodies of the opera, viz. the speech of the Cardinal: "*A tous pêchés pleine indulgence*" (To all sins full indulgence) and the wondrously touching "*Ariette d'Arlequin*", a tone-piece of perfectly entrancing charm is woven before the brilliantly glittering "*Allegro deciso con impeto*" breaks forth, in the which the second theme, primarily intoned by the wood-wind-players, seems to depict Cellini's noble love-dream. The music-lover will derive a quite special pleasure from the splendid working-out of the *Larghetto* of this overture, in which, after the *Fermate* that close the *Intrada*, the violoncellos and double-basses introduce the Cardinal's theme with solemn *pizzicato*-tones, which are answered by the flutes, oboes and clarinets with Arlequin's sweet amorous complaint and then the latter, encircled in undulating wind-instrument figures, and transposed into the key of the subdominant, is taken up by the strings. How the trombones next lead over to the second part of this intermediate phrase and how the Cardinal's theme (which is then given to the clarinets, bassoons and violoncellos) is framed-in by the first violins, flutes and oboes in the most enchanting manner, must be read, or, better still, be heard, in order to thoroughly appreciate what a bewitching little master-piece Berlioz has produced in this *Larghetto*. And, then, the *Allegro*, with the curiously dislocated rhythm of its principal theme, produces an imposing effect. The "Cellini"-Overture would, most assuredly, have ranked long ago among the more popular concert-overtures were it not, on the one side, so difficult and, on the other side, had not the overture to "the Roman Carnival" taken precedence — in consequence of the latter being held more concisely — besides being more beautiful in its themes and still more glowing in respect of tone-coloring.

The work to which Berlioz gave the No. 9 and which he dedicated to Prince Frederic William Constantine of Hohenzollern-Hechingen, namely: the Overture to "The

Roman Carnival" was taken up on nearly all sides with indisputable enthusiasm as the most uniformly beautiful and most directly effective overture-composition of its author. As being a really dazzling example of the brilliancy of coloring peculiar to the modern orchestra of the last decades, and as representing in musical setting a popular jubilation, this overture ever and ever again takes the senses of its hearers captive. The thematic material for the *Allegro* was taken from the grand Chorus of the Populace: "*Venez, venez, peuple de Rome*" (Come ye all, people of Rome) out of the Carnival-Scene in "Benvenuto Cellini", and the second theme (also taken from this chorus) "*Ah, sonnez trompettes, sonnez musettes, sonnez gais tambourins*" (Ah, sound the trumpets, sound the bag-pipes, sound the gay tambourines) also forms the *Intrada*, restricted to 18 bars only, which ends in pressing, close and jubilant shakes, upon which follows closely the charming, visionary love-duet of Teresa and Cellini taken from the first act of the Opera. The last strophe of this love-song, in which the higher-pitched orchestral instruments transiently repeat the lower-pitched melody, intoned a quarter of a bar earlier, while the brass-wind and percussion-instruments play the accompanying harmonies in diversified, animated rhythms, must be counted among the most genial and wonderful revelations of tone-coloring produced by our master. With the appearance of the *Allegro vivace*, (which, by the way, is exceedingly difficult of execution) the maddest and, at the same time, the most beautiful uproar of the Carnival begins to find vent, and most glorious is the effect when, amid all the giddy sounds of jubilation, the bassoons, trombones, wood-wind and horns in turn repeat phrases from the love-song, until the ever madder-growing sounds of joy finally reach their climax with the jubilant shout in thirds (*a-c-sharp*), which resounds above the full harmonies of the orchestra.

As the two Trojan-Operas, "The Taking of Troy" and "The Trojans at Carthage", which were partly written in the last years of the Composer's life, are not actual overtures, but more correctly speaking, rather short orchestral introductions, and as the decidedly grander and more important, but scenically intended, Orchestral Interlude: "Royal hunt and thunderstorm" comprises no overture in its true sense, the Overture to the two-act Opera "Beatrice and Benedict" (which was composed in the years 1861 and 1862 for the opening of the new Theatre at Baden-Baden and performed thereat on the 9th of August 1862, for the first time) must bring the series of Berlioz' Overtures to a close. And this Overture does so in the most delightful manner, by presenting us with a thoroughly charming and piquant tone-picture in the colorings of comedy, and it thus constitutes the entrancing counterpart to the imposing dramatic overture to "Benvenuto Cellini", with which it, moreover, has the key of G-major in common. The Opera of "Beatrice and Benedict", the plot of which is based upon Shakespeare's "Much Ado about Nothing", is rich in directly effective tone-pieces, to which, in later years, Gustav von Putlitz and Felix Mottl have given a thoroughly uniform character, by converting the original dialogue into very tastefully versified recitatives with musical settings. In his last overture, Berlioz has, again,

utilised themes from the opera itself, in order to build up the tone-picture, which, in this instance also, consist of an *Allegro-Intrada*, a slow *Interlude* and the principal *Allegro*; and just as he makes use of the (from the rhythmic point of view) exceedingly charming treatment of the teasing and joking characteristics from the epilogical duet between Beatrice and Benedict for the *Intrada* and for the *Allegro*, giving to the $\frac{3}{8}$ tempo as originally appearing in the *Intrada* (which tempo he adheres to therein) in subsequent *Allegro* a new form in *Allabreve*-measure, so, too is the expressive *Andante*-Interlude borrowed from the Aria of Beatrice: "*Il m'en souvient*" (He reminds me of it), with which the second act is opened.

On once more taking the whole of the seven*) overtures of Hector Berlioz under review, after having now become accustomed to individual peculiarities in the style of phrasing (which peculiarities may at the outset have somewhat surprised us), one will certainly not be able to withhold a hearty and wondering admiration at the great originality and artistic earnestness of which these works furnish evidence. The numerous extraordinary beauties contained in these overtures and the marvellous charms of sound with which the great tone-artist, Berlioz, was enabled to paint his music-pictures, will, doubtless, awaken in many readers the warmest desire to hear these scores interpreted with the aid of full-voiced orchestras, and that such thoroughly justified desire may meet with a fuller response than has hitherto been the case is the sincere and earnest wish with which both the publisher and the advocate of the new Miniature Score-Edition of Berlioz' Overtures launch forth this little volume on the music-waters.

Translated from the German of ARTHUR SMOLIAN by HARRY BRETT.

*) Berlioz had by his last will and testament demised to the Library of the Paris Conservatoire the manuscripts remaining in his possession. This so demised collection contains, in addition to the scores of several of his known more important works, those which he sent from Rome to the Academy of the Fine Arts, namely: the "Quartet and Chorus of the Magii", the "Intrada di Rob-Roy Mac Gregor", and the five first numbers of "Lelio". During the time these lines were in the printers' hands the firm of Breitkopf & Härtel announced the forthcoming appearance of a Complete Edition of Berlioz' musical works, and this comprises the first publication of the "Rob-Roy" Overture.

Ouverture de l'opéra-comique „Béatrice et Bénédict.“

Ouverture zur Oper „Beatrice und Benedict.“ - Overture „Beatrice and Benedict.“

Hector Berlioz.

Allegro scherzando. M.M. ♩ = 66.

Flauto piccolo. *mf*

Flauto. *mf*

Oboi. *mf*

Clarinetti in A. *mf*

Fagotti. *mf*

Corni in D. *mf*

Corni in G. *mf*

Trombe in E.

Cornet à Piston in A.

Trombone I.

Tromboni II, III.

Timpani in C.G.

Violino I. *mf*

Violino II. *mf*

Viola. *mf*

Violoncello. *mf*

Contrabasso. *mf*

G.P.

a 2.

p

A musical score for piano, consisting of 14 staves. The score is written in G major and 3/4 time. The first staff is marked with a piano (*p*) dynamic and includes a *G. P.* (pianissimo) marking. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The piece concludes with a *G. P.* marking at the bottom.

This page of a musical score features a piano part and a string section. The piano part is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment of eighth notes. The string section includes first and second violins, violas, cellos, and double basses. The first violin and second violin parts have a key signature change to one flat (Bb) and contain a section marked 'a 2.'. The viola, cello, and double bass parts are in the original key signature of one sharp. The score is divided into two systems by a brace on the left. The first system contains the piano part and the first violin and second violin parts. The second system contains the piano part and the viola, cello, and double bass parts. The piano part continues across both systems.

This page of musical notation consists of 14 staves. The notation is complex, featuring various rhythmic patterns and dynamic markings. The dynamic markings include *dim.* (diminuendo), *p* (piano), and *ff* (fortissimo). The notation is arranged in a multi-staff format, with some staves grouped together by a brace on the left. The page is numbered "4" in the top left corner and "4004" at the bottom center.

This page of musical notation consists of 14 staves. The top two staves are in treble clef with a key signature of one sharp (F#). The next two staves are in bass clef with a key signature of one sharp (F#). The following two staves are in treble clef with a key signature of two flats (Bb, Eb). The next two staves are in bass clef with a key signature of two flats (Bb, Eb). The final two staves are in bass clef with a key signature of one sharp (F#). The notation includes various rhythmic patterns, accidentals, and dynamic markings such as 'a. 2.' and '7 7'. There are also some markings like 'tr.' and 'p.'.

6

a 2.

3

4004

Andante un poco sostenuto ♩ = 52.

The musical score is for a string quartet, consisting of four staves: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Cello/Double Bass (Vcl/Bc). The tempo is marked "Andante un poco sostenuto" with a metronome marking of ♩ = 52. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score begins with a dynamic range from *f* to *p*. A "Solo." section is indicated for the Violin I part. The lower strings play a rhythmic pattern of eighth notes, with the Cello/Double Bass part labeled "baguettes d'éponge" (spongy mallets). The score includes various performance instructions such as "pizz." (pizzicato) and "arco" (arco). The piece concludes with a *f* dynamic marking.

This page of a musical score contains 12 staves. The notation is complex, featuring various rhythmic patterns, slurs, and dynamic markings. The score is organized into two systems of six staves each. The first system includes a treble clef staff at the top, followed by a bass clef staff, and then four more staves. The second system also begins with a treble clef staff, followed by a bass clef staff, and then four more staves. The notation includes a variety of note values, rests, and articulation marks. Dynamic markings such as *sf* (sforzando) and *poco f* (poco forte) are used throughout. The marking *a 2.* appears in the first system. A *p* (piano) marking is present in the second system. The score concludes with a final measure on the bottom staff of the second system.

riten. a tempo

The image shows a page of a musical score for a string quartet, consisting of four staves. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo markings are *riten.* (ritardando) and *a tempo*. The word *Solo.* is written above the second staff. The instruction *C muta in D.* (Clef changes to D) is written below the third staff. The word *arco* is written above the fourth staff, and the dynamic marking *p* (piano) is written below it. The score contains various musical notations including notes, rests, slurs, and articulation marks.

un poco
riten. a tempo

The musical score consists of four staves: Violin I, Violin II, Viola, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking is "un poco riten. a tempo".

The Violin I and II parts feature melodic lines with slurs and accents, starting with a piano (*p*) dynamic. The Viola and Double Bass parts provide a rhythmic accompaniment using the *pizz.* (pizzicato) technique.

The score includes various musical notations such as slurs, accents, and dynamic markings. The Viola and Double Bass parts have a consistent rhythmic pattern of eighth notes.

Allegro. $\text{♩} = 104.$

The musical score is arranged in four systems, each containing two staves. The instruments are Violin I (top), Violin II (second), Viola (third), and Cello/Double Bass (bottom). The score includes various musical notations such as slurs, trills, and dynamic markings. Key markings include *cresc.*, *f*, *p*, *arco*, and *non div.*. The tempo is marked *Allegro* with a quarter note equal to 104 beats per minute. The key signature has one sharp (F#) and the time signature is 2/4.

Musical score for a string quartet, page 12. The score is in G major and 4/4 time. It features a "Soli." section for the first violin and first viola. The first violin part has dynamics *mf* and *p*. The first viola part has dynamics *p* and a 2. (second ending). The second violin and second viola parts have dynamics *mf* and *p*. The cello and double bass parts have dynamics *mf* and *p*. The score includes various musical notations such as slurs, accents, and articulation marks.

Musical score for page 13, featuring multiple staves with complex notation, including dynamics such as *cresc.*, *mf*, and *p*. The score includes various clefs (treble and bass) and a key signature of one sharp (F#).

Musical score for piano and orchestra, page 14. The score is written in G major and 4/4 time. It features a piano solo section starting in the second measure of the system. The piano part is marked *p* and includes a *Solo.* instruction. The orchestra accompaniment includes strings, woodwinds, and brass, with various rhythmic patterns and dynamics.

The score is arranged in a system of 14 staves. The top two staves are for the piano, with the right hand on the upper staff and the left hand on the lower staff. The remaining 12 staves are for the orchestra, grouped into three sections of four staves each. The piano part begins with a *p* dynamic and a *Solo.* instruction. The orchestra accompaniment includes strings, woodwinds, and brass, with various rhythmic patterns and dynamics.

This page of a musical score, numbered 15, features a piano part and an orchestral accompaniment. The piano part is written in treble clef with a key signature of one sharp (F#) and a dynamic marking of *mf* (mezzo-forte). The orchestral part is written in bass clef with a key signature of one sharp (F#). The score is divided into two systems. The first system contains the piano part and the first five staves of the orchestra. The second system contains the piano part and the remaining five staves of the orchestra. The piano part consists of a single melodic line with various rhythmic patterns and phrasing. The orchestral part consists of five staves, likely representing different sections of the orchestra, with various rhythmic patterns and phrasing. The score is written in a standard musical notation style with a clear layout and a professional appearance.

The image shows a page of musical notation, numbered 16. The score is arranged in 12 staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle six staves are for the piano accompaniment. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#). The score is written in a standard musical notation style with clefs, notes, rests, and dynamic markings like 'p'.

Musical score for page 17, featuring multiple staves with various musical notations including dynamics (*f*, *ff*, *cresc. molto*), articulation (accents), and performance instructions (*rit.*). The score includes a variety of rhythmic patterns and melodic lines across several systems.

The score is organized into systems of staves. The first system includes a grand staff (treble and bass clefs) and several individual staves. The second system continues with similar instrumentation. The third system features a prominent melodic line in the upper staves with a *cresc. molto* marking, followed by a *ff* dynamic. The fourth system shows a continuation of the melodic development with *ff* dynamics. The fifth system includes a *rit.* marking and a *ff* dynamic. The sixth system concludes with a *ff* dynamic.

Key musical elements include:

- Dynamics:** *f* (forte), *ff* (fortissimo), and *cresc. molto* (crescendo molto).
- Articulation:** Accents (*acc.*) and slurs.
- Performance Instructions:** *rit.* (ritardando).
- Rhythmic Patterns:** Complex rhythmic figures, including sixteenth and thirty-second notes, and rests.

This page of a musical score, numbered 18, features a complex arrangement of instruments. The top system consists of four staves: two treble clefs and two bass clefs. The second system contains five staves: two treble clefs, a bass clef, and two more staves. The third system has four staves: two treble clefs and two bass clefs. The fourth system includes a grand staff (treble and bass clefs) and two additional staves. The fifth system is a grand staff. The sixth system has two staves. The seventh system consists of two staves. The eighth system is a grand staff. The ninth system has two staves. The tenth system is a grand staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'a2.'. The key signature is one sharp (F#) and the time signature is 4/4.

The musical score is presented in two systems. The first system contains five staves. The top two staves are a grand staff (treble and bass clefs). The next three staves are individual staves. The second system also contains five staves, with a grand staff at the top and three individual staves below. The notation includes various rhythmic figures, such as triplets and sixteenth-note runs, and dynamic markings. The key signature is one sharp (F#).

This page of musical notation consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system continues the grand staff and includes two more staves, with the label 'a2.' appearing in the upper right. The third system features a grand staff and two more staves, with the label 'a2.' and triplet markings (3) appearing in the lower right. The fourth system includes a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The fifth system features a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The sixth system includes a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The seventh system features a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The eighth system includes a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The ninth system features a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The tenth system includes a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The eleventh system features a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The twelfth system includes a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The thirteenth system features a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The fourteenth system includes a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The fifteenth system features a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The sixteenth system includes a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The seventeenth system features a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The eighteenth system includes a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The nineteenth system features a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The twentieth system includes a grand staff and two more staves, with triplet markings (3) appearing in the lower right. The notation includes various musical symbols such as notes, rests, beams, slurs, and articulation marks.

The image shows a page of musical notation, page 21, consisting of two systems of five staves each. The notation is complex, featuring various rhythmic patterns and chordal textures. The top system includes a grand staff (treble and bass clefs) and three additional staves. The bottom system includes a grand staff and three additional staves. There are two 'a.2.' markings above the staves. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for piano and orchestra, page 22. The score is written in G major and 2/4 time. It features a piano part with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The orchestra part includes strings and woodwinds. The piano part is marked with *mf* (mezzo-forte) and *Solo*. The score is divided into two systems, each with five staves. The first system shows the piano part and the beginning of the orchestra part. The second system shows the piano part and the continuation of the orchestra part. The piano part is marked with *mf* and *Solo*. The orchestra part includes strings and woodwinds. The score is divided into two systems, each with five staves. The first system shows the piano part and the beginning of the orchestra part. The second system shows the piano part and the continuation of the orchestra part. The piano part is marked with *mf* and *Solo*.

Musical score for piano, page 23. The score consists of two systems of five staves each. The first system includes two treble clefs and three bass clefs. The second system includes two treble clefs and three bass clefs. The music is in G major and 4/4 time. Dynamics include piano (*p*), a 2., pizz., and cresc. -.

This page of a musical score, numbered 24, features a complex arrangement of instruments. The top system consists of two grand staves (treble and bass clef) for the piano, followed by four staves for the orchestra (two woodwinds, two brass instruments, and a string section). The piano part is highly active, with the right hand playing sixteenth-note patterns and the left hand playing chords and moving bass lines. The orchestra provides harmonic support with sustained chords and rhythmic patterns. A dynamic marking of *p* (piano) is present in the woodwind and string sections. The score is written in a key signature of one sharp (F#) and a common time signature (C).

This page of a musical score, numbered 25, features a piano part and an orchestral accompaniment. The piano part is written in G major and 4/4 time, with a key signature of one sharp (F#) and a common time signature. The orchestral part includes strings, woodwinds, and brass. The piano part begins with a series of chords and arpeggiated figures, marked with accents (>) and dynamic markings such as *mf*. The orchestral part includes a woodwind section with a melodic line in the upper register, a string section with a rhythmic pattern, and a brass section with a melodic line in the lower register. The score is divided into two systems, with the piano part and the orchestral part each having their own staves. The piano part is written in a grand staff (treble and bass clefs), and the orchestral part is written in a grand staff (treble and bass clefs). The piano part includes a section with a melodic line in the upper register, marked with a *mf* dynamic and a slur. The orchestral part includes a section with a melodic line in the lower register, marked with a *mf* dynamic and a slur. The score is divided into two systems, with the piano part and the orchestral part each having their own staves. The piano part is written in a grand staff (treble and bass clefs), and the orchestral part is written in a grand staff (treble and bass clefs).

Musical score for a string quartet, measures 1-12. The score is in G major and 3/4 time. It features a first violin part with triplets and accents, a second violin part with triplets and accents, a viola part with triplets and accents, and a cello/bass part with a steady eighth-note accompaniment. Dynamics include *mf* and *pp*. The score ends with a double bar line and a final *pp* dynamic.

Musical score for a string quartet, page 27. The score is in G major and 3/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The first system shows the beginning of the piece with melodic lines in the violins and a pizzicato accompaniment in the lower strings. The second system continues the melodic development with dynamic markings like *p* and *pp*. The third system shows a more complex texture with triplets and accents in the lower strings.

Musical score for a string quartet, page 28. The score consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is in G major and 4/4 time. The first staff (Violin I) features a melodic line with a crescendo leading to a "cresc. molto" section. The second staff (Violin II) has a similar melodic line with a crescendo. The third staff (Viola) has a melodic line with a crescendo. The fourth staff (Cello/Double Bass) has a melodic line with a crescendo. The fifth staff (Violin I) has a melodic line with a crescendo. The sixth staff (Violin II) has a melodic line with a crescendo. The seventh staff (Viola) has a melodic line with a crescendo. The eighth staff (Cello/Double Bass) has a melodic line with a crescendo. The ninth staff (Violin I) has a melodic line with a crescendo. The tenth staff (Violin II) has a melodic line with a crescendo. The eleventh staff (Viola) has a melodic line with a crescendo. The twelfth staff (Cello/Double Bass) has a melodic line with a crescendo. The score includes dynamic markings such as "p" (piano) and "cresc." (crescendo), and performance instructions like "arco" (arco) and "cresc. molto" (crescendo molto).

This page of musical notation consists of 14 staves. The first four staves are grouped by a brace on the left. The notation includes various dynamics such as *ff* (fortissimo), *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are also articulation marks like *pizz.* (pizzicato) and *cresc.* (crescendo). The music features complex rhythmic patterns, including sixteenth-note runs and chords. The key signature is one sharp (F#), and the time signature is 4/4.

Dynamics and markings include:

- ff* (fortissimo) in measures 1-4, 6-7, 9-10, 12-13, and 15.
- f* (forte) in measure 5.
- p* (piano) in measures 8, 11, 14, and 16.
- mf* (mezzo-forte) in measures 17, 18, 19, and 20.
- cresc.* (crescendo) in measure 15.
- pizz.* (pizzicato) in measures 17, 18, 19, and 20.

Musical score for a string quartet, page 30. The score is in G major and 4/4 time. It features four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The music is divided into two systems. The first system shows the beginning of a phrase with dynamics *mf* and *p*. The second system shows a repeat sign (*a.2.*) and a *cresc.*. The bottom system includes *arco* markings and dynamics *p*, *mf*, and *cresc.*. The page number 4004 is at the bottom.

Musical score for a piano piece, page 32. The score is arranged in a grand staff with multiple systems. The top system includes a piano (*p*) marking. The bottom system includes a forte (*f*) marking. The score features various musical notations including notes, rests, and dynamic markings.

Musical score for piano and orchestra, page 33. The score consists of 12 staves. The top two staves are for the piano, and the bottom two are for the bass. The middle six staves are for the orchestra. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics. A *p* dynamic is marked in the piano part, and *cresc. molto* is marked in the orchestra parts.

This page of a musical score, numbered 34, features a complex arrangement of instruments. The score is organized into several systems, each containing multiple staves. The top system includes five staves: two treble clefs (likely for Violins I and II), one bass clef (likely for Viola), and two more staves (likely for Violins III and IV). The second system contains five staves, including two treble clefs, one bass clef, and two more staves. The third system consists of two staves, both with treble clefs. The fourth system has two staves, both with bass clefs. The fifth system includes two staves with treble clefs and two staves with bass clefs. The sixth system features two staves with treble clefs and two staves with bass clefs. The seventh system has two staves with treble clefs and two staves with bass clefs. The eighth system consists of two staves with treble clefs and two staves with bass clefs. The ninth system includes two staves with treble clefs and two staves with bass clefs. The tenth system has two staves with treble clefs and two staves with bass clefs. The eleventh system features two staves with treble clefs and two staves with bass clefs. The twelfth system consists of two staves with treble clefs and two staves with bass clefs. The thirteenth system has two staves with treble clefs and two staves with bass clefs. The fourteenth system includes two staves with treble clefs and two staves with bass clefs. The fifteenth system features two staves with treble clefs and two staves with bass clefs. The sixteenth system consists of two staves with treble clefs and two staves with bass clefs. The seventeenth system has two staves with treble clefs and two staves with bass clefs. The eighteenth system includes two staves with treble clefs and two staves with bass clefs. The nineteenth system features two staves with treble clefs and two staves with bass clefs. The twentieth system consists of two staves with treble clefs and two staves with bass clefs. The score is marked with a forte dynamic (*ff*) throughout. The notation includes various rhythmic values, accidentals, and articulation marks. The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with a double bar line and a repeat sign.

This musical score page contains measures 1 through 4. It features a piano part with five staves and a string section with five staves. The piano part includes a grand staff (treble and bass clefs) and three additional treble clef staves. The string section consists of two violins, two violas, and a cello/bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part includes several triplet markings (3) and a '2' over a triplet in the third measure. The string section provides harmonic support with sustained notes and rhythmic patterns.

This page of musical notation, numbered 36, is a complex score for piano. It is organized into four systems of staves. The first system features four treble clef staves, each containing a continuous sixteenth-note triplet pattern. The second system consists of four staves: two treble clef staves and two bass clef staves, with the upper staves playing chords and the lower staves providing a rhythmic accompaniment. The third system continues this structure with similar chordal and rhythmic patterns. The fourth system introduces more intricate melodic and harmonic lines across all four staves. The notation includes various clefs, key signatures, and dynamic markings.

This page of musical notation consists of 14 staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation is dense, with many notes beamed together in groups, often with slurs. The first four staves show a complex, rhythmic melody with many sixteenth and thirty-second notes. The fifth and sixth staves are bass clefs, showing a more rhythmic accompaniment with eighth and quarter notes. The seventh and eighth staves are treble clefs, showing a more melodic line with eighth and quarter notes. The ninth and tenth staves are bass clefs, showing a more rhythmic accompaniment with eighth and quarter notes. The eleventh and twelfth staves are treble clefs, showing a more melodic line with eighth and quarter notes. The thirteenth and fourteenth staves are bass clefs, showing a more rhythmic accompaniment with eighth and quarter notes. The music is written in a style that is characteristic of early 20th-century piano music, with a focus on rhythmic complexity and harmonic richness.

This page of a musical score, numbered 38, features a complex arrangement of staves. The top section consists of four staves in treble clef, with the first two staves sharing a key signature of one sharp (F#) and the last two sharing a key signature of two flats (Bb). The first two staves contain dense, rapid sixteenth-note passages, while the last two have a more rhythmic, eighth-note pattern. The middle section includes a bass staff in bass clef with a key signature of two flats, and two treble staves in treble clef with a key signature of one sharp. The bottom section features a grand staff with a bass clef on the left and a treble clef on the right, both with a key signature of one sharp. The score is marked with various dynamics such as *mf*, *f*, and *ff*, and includes performance instructions like *a. 2.* and *tr.* (trills). The notation is dense and detailed, typical of a classical or romantic era piano work.

The musical score on page 39 consists of two systems of five staves each. The top system includes a grand staff (treble and bass clefs) and three additional staves. The bottom system includes a grand staff and three additional staves. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as 'a 2.' and 'p' are present. The key signature is one sharp (F#) and the time signature is 3/4.

This page of musical notation, numbered 40, contains 14 staves of music. The notation is arranged in two systems of seven staves each. The top system includes a grand staff (treble and bass clefs) and five additional staves. The bottom system includes a grand staff and three additional staves. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with slurs and accents, and some measures with fingerings (e.g., 6, 3, 9). The key signature is one sharp (F#).

This page of musical notation consists of 14 staves. The first four staves are grouped by a brace on the left. The first staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs with the same key signature. The fourth staff is a bass clef with a key signature of one flat (Bb). The fifth through eighth staves are also grouped by a brace on the left. The fifth and sixth staves are treble clefs with a key signature of one flat (Bb). The seventh and eighth staves are bass clefs with a key signature of one flat (Bb). The ninth through twelfth staves are grouped by a brace on the left. The ninth and tenth staves are treble clefs with a key signature of one sharp (F#). The eleventh and twelfth staves are bass clefs with a key signature of one sharp (F#). The thirteenth and fourteenth staves are bass clefs with a key signature of one sharp (F#).

Dynamic markings are present throughout the score:

- mf* (mezzo-forte) appears at the beginning of the first, second, third, fourth, ninth, tenth, eleventh, and twelfth staves.
- cresc.* (crescendo) appears between the first and second, second and third, third and fourth, fifth and sixth, tenth and eleventh, and eleventh and twelfth staves.
- ff* (fortissimo) appears at the beginning of the fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, and twelfth staves.

The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some performance instructions such as *a2.* (second ending) and *ff* (fortissimo) in the fourth staff.

The image displays a page of musical notation, page 42, featuring a complex arrangement of staves. The score is organized into two main systems, each containing five staves. The top system is primarily in treble clef, while the bottom system is primarily in bass clef. The notation includes various rhythmic values, such as sixteenth notes and chords, and includes a specific marking 'a2' in the third measure of the second staff of the top system. The page is numbered '42' in the top left corner and '4004' at the bottom center.

Musical score for a string quartet, page 43. The score is written for Violin I, Violin II, Viola, and Violoncello. The music is in 4/4 time and features various dynamics and articulations.

Dynamics and articulations include:

- p* (piano)
- pp* (pianissimo)
- a 2.* (second ending)
- Solo* (solo)
- pizz.* (pizzicato)

The score is divided into measures by vertical bar lines. The first four staves are grouped by a brace on the left. The last four staves are also grouped by a brace on the left. The music is written in treble clef for Violin I and II, and bass clef for Viola and Violoncello.

Musical score for a piano piece, page 44. The score is in G major and 4/4 time. It features a complex texture with multiple staves. The upper staves contain melodic lines with slurs and dynamic markings like *mf* and *cresc.*. The lower staves contain a rhythmic accompaniment with eighth and sixteenth notes. There are two sixteenth-note runs in the upper right section, each marked with a '6' and a slur. The score concludes with a final cadence in the lower staves.

Musical score for a piano piece, page 45. The score is arranged in two systems of five staves each. The top system includes a grand staff (treble and bass clefs) and three additional staves. The bottom system includes a grand staff and two additional staves. The music features complex rhythmic patterns, including sixteenth-note runs and triplets, and dynamic markings such as 'p' (piano). The key signature is one sharp (F#) and the time signature is 4/4.

This page of a musical score, numbered 46, features a piano and orchestra arrangement. The piano part is written in treble and bass clefs with a key signature of one sharp (F#). The orchestral part includes strings and woodwinds. The score is divided into two systems. The first system consists of five measures, with the piano part featuring a melodic line and a dense sixteenth-note accompaniment. The second system consists of five measures, where the piano part has a more active melodic line and the orchestra enters with a rhythmic pattern. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Key signature: One sharp (F#)

Time signature: 4/4

System 1 (Measures 1-5):

- Measure 1: Piano part has a melodic line starting on G4 and a sixteenth-note accompaniment. *mf* dynamic.
- Measure 2: Similar piano part.
- Measure 3: Similar piano part.
- Measure 4: Similar piano part.
- Measure 5: Similar piano part.

System 2 (Measures 6-10):

- Measure 6: Piano part has a more active melodic line. *p* dynamic.
- Measure 7: Similar piano part.
- Measure 8: Similar piano part.
- Measure 9: Similar piano part.
- Measure 10: Similar piano part.

Orchestra:

- Violins I and II: Enter in measure 6 with a rhythmic pattern.
- Violas: Enter in measure 6 with a rhythmic pattern.
- Vicini: Enter in measure 6 with a rhythmic pattern.
- Woodwinds: Enter in measure 6 with a rhythmic pattern.
- Strings: Enter in measure 6 with a rhythmic pattern.

Musical score for page 47, featuring multiple staves with various musical notations including sixteenth-note runs, slurs, and dynamic markings like "sempre pp" and "arco".

The score is arranged in systems. The first system includes a grand staff (treble and bass clefs) and a piano part (treble and bass clefs). The piano part features a prominent sixteenth-note run in the right hand, marked with a "6" (sextuplet). The second system continues the piano part with similar sixteenth-note runs. The third system shows the piano part with a "sempre pp" (pianissimo) dynamic marking. The fourth system includes a grand staff and a piano part, with the piano part marked "arco" and "p" (piano).

This page of a musical score, numbered 48, features a piano part and an orchestral accompaniment. The piano part is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a dynamic marking of *p* (piano) and includes several sixteenth-note passages, some marked with a '6' above the notes, indicating a sextuplet. The orchestral accompaniment is divided into two systems. The first system includes a bass line in bass clef with a dynamic marking of *pp* (pianissimo) and a treble line in treble clef with a dynamic marking of *p*. The second system includes a double bass line in bass clef and a string section in treble clef. The score is written in a standard musical notation style with various clefs, key signatures, and dynamic markings.

The image displays a page of musical notation, page 49, featuring two systems of staves. The first system consists of five staves: a grand staff (treble and bass clefs) and three single staves. The second system also consists of five staves: a grand staff and three single staves. The music is in 2/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents. A '2.' marking is present above a note in the second system. The key signature has one sharp (F#).

This musical score page contains 14 staves of music. The top four staves are grouped by a brace on the left and feature treble clefs. The fifth and sixth staves are grouped by a brace on the left and feature bass clefs. The seventh and eighth staves are grouped by a brace on the left and feature treble clefs. The ninth and tenth staves are grouped by a brace on the left and feature bass clefs. The eleventh and twelfth staves are grouped by a brace on the left and feature treble clefs. The thirteenth and fourteenth staves are grouped by a brace on the left and feature bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings. The word "cresc." appears on the sixth, seventh, and eleventh staves. The marking "mf" appears on the eleventh staff. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

This page of musical notation consists of 14 staves. The notation includes various musical elements:

- Staff 1:** Treble clef, key signature of one sharp (F#). Features a sixteenth-note triplet with a '6' above it. Dynamics include *dimin.* and *p*.
- Staff 2:** Treble clef, key signature of one sharp. Dynamics include *dimin.* and *p*.
- Staff 3:** Treble clef, key signature of one sharp. Dynamics include *dimin.* and *p*. Includes a first ending bracket labeled 'a. 2.'.
- Staff 4:** Bass clef, key signature of one sharp. Dynamics include *dimin.* and *p*.
- Staff 5:** Treble clef, key signature of one sharp. Dynamics include *dimin.* and *p*.
- Staff 6:** Treble clef, key signature of one sharp. Dynamics include *dimin.* and *p*.
- Staff 7:** Treble clef, key signature of one sharp. Dynamics include *dimin.* and *p*.
- Staff 8:** Bass clef, key signature of one sharp. Dynamics include *dimin.* and *p*.
- Staff 9:** Treble clef, key signature of one sharp. Dynamics include *dimin.* and *p*.
- Staff 10:** Treble clef, key signature of one sharp. Dynamics include *dimin.* and *p*.
- Staff 11:** Bass clef, key signature of one sharp. Dynamics include *dimin.* and *p*.
- Staff 12:** Bass clef, key signature of one sharp. Dynamics include *dimin.* and *p*.
- Staff 13:** Bass clef, key signature of one sharp. Dynamics include *dimin.* and *p*.
- Staff 14:** Bass clef, key signature of one sharp. Dynamics include *dimin.* and *p*.

This page of a musical score contains 14 staves of music. The score is divided into four measures. The first three measures feature a consistent dynamic progression: *cresc.*, *poco*, *a poco*, and *poco*. The fourth measure introduces a *p* *cresc.* marking. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The bottom two staves feature a continuous sixteenth-note accompaniment. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

This page of musical notation, numbered 55, depicts a complex orchestral or chamber ensemble score. The score is organized into several systems of staves, with some systems grouped by large curly braces on the left side. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings are prominent throughout, with 'ff' (fortissimo) appearing frequently, and 'cresc.' (crescendo) indicating a gradual increase in volume. The key signature is primarily one sharp (F#), with some staves in one flat (Bb). The bottom of the page features the number '4004' and a final 'ff' marking.

This musical score page, numbered 56, contains 14 staves of music. The notation is complex, featuring a variety of rhythmic patterns and articulations. The top two staves (treble clef) show dense sixteenth-note passages with slurs and accents. The middle staves (treble and bass clef) contain more melodic lines with dynamic markings such as *a 2.* and *a 2.* indicating accents. The bottom staves (bass clef) provide harmonic support with chords and rhythmic patterns. Specific annotations include a triplet of sixteenth notes in the second measure of the top staff, and various slurs and accents throughout the piece. The overall texture is dense and intricate.

This page of a musical score contains 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as *dimin.*, *p*, and *ff*. Articulations include sixteenth notes (6), triplets (3), and accents (a.2.). The score is arranged in a multi-system format with grand braces on the left side.

This page of a musical score, numbered 58, contains 14 staves of music. The score is organized into three systems of four staves each. The top system (staves 1-4) features a complex rhythmic texture with sixteenth-note runs and slurs. The middle system (staves 5-8) includes a grand staff (treble and bass clefs) with a piano part and a vocal line, marked with a mezzo-forte (*mf*) dynamic. The bottom system (staves 9-12) continues the complex rhythmic patterns from the top system. The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with a final cadence on the 12th staff.

This musical score is arranged for a multi-instrument ensemble, likely a string quartet or a similar group. It consists of 14 staves. The top four staves are grouped by a brace on the left and contain the primary melodic and harmonic material. The middle four staves are also grouped by a brace and appear to be for instruments with a lower range, such as violas or cellos. The bottom six staves are grouped by a brace and contain the bass line and additional harmonic support. The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *a. 2.* (second ending). The notation is dense and detailed, typical of a classical or romantic-era score.

This page of musical notation, numbered 60, contains 16 staves of music. The notation is organized into several systems:

- System 1 (Staves 1-4):** Features a grand staff with a piano part (top two staves) and a celeste part (bottom two staves). The piano part includes slurs and dynamic markings of *p*. The celeste part is marked with a circled *p*.
- System 2 (Staves 5-8):** Continues the piano and celeste parts. The piano part includes a section marked *a2.* with a series of slurs.
- System 3 (Staves 9-12):** Shows further development of the piano and celeste parts, with various note values and rests.
- System 4 (Staves 13-16):** The final system on the page, concluding the musical piece with various note values and rests.