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# Bantock

The Pierrot of the Minute

Comedy Overture

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in  
LEIPZIG

F. W. D. A.

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# Granville Bantock



	<i>M. 97</i>
<b>Helena.</b> Variationen für Orchester über das Thema H. F. B. Partitur (P.-B. 1634) . . . n. 12 —	
Orchesterstimmen (Orch.-B. 1334/35) = 27 Hefte . . . . . je n. — 60	
Für Pianoforte . . . . . 3 —	
<b>Die Perle von Iran.</b> Romantische Oper in einem Aufzug. Klavier-Auszug mit Text. Deutsch-englisch geb. <i>M. 11.</i> — . . . . . 10 —	
<b>The Time-Spirit.</b> — Der Zeitgeist. Rhapsodie für gemischten Chor u. Orchester. Poem by <i>Helen F. Bantock</i> . Deutsche Übersetzung von <i>Ludmilla Kirschbaum</i> . Partitur (Part.-B. 1693) n. 12 —	
Orchesterstimmen (Orch.-B. 1689/90) = 34 Hefte . . . . . je n. — 60	
Klavier-Auszug mit Text . . . . . 2 50	
<b>Die Rückkehr (The Return).</b> Duett für Sopran und Bariton mit Pianofortebegleitung. (No. 6 der Arabischen Gesänge.) Words by <i>Helen F. Schweitzer</i> . Deutsche Übersetzung von <i>F. H. Schneider</i> . (D. L.-V. 4139) . . . . . 1 —	
<b>Songs of the East.</b> Ein Cyklus in 6 Bänden. Englisch-deutsch. Englische Dichtung von <i>Helen F. Schweitzer</i> . Deutsche Übersetzung von <i>F. H. Schneider</i> .	
Band 1. <b>Songs of Arabia</b> (Arabische Gesänge). Ein Cyklus von sechs Gesängen. (D. L.-V. 4701) geb. <i>M. 4.</i> — . . . . . 3 —	
No. 1. The Meeting (Die Begegnung). — 2. Lament (Klage). — 3. In the Desert (In der Wüste). — 4. The Nightingale's Song (Das Lied der Nachtigall). — 5. The Chieftain's Batt'e Song (Des Anführers Schlachtgesang). — 6. The Return (Die Rückkehr).	
Band 2. <b>Songs of Japan</b> (Japanische Gesänge). Ein Cyklus von sechs Gesängen. (D. L.-V. 4703) geb. <i>M. 4.</i> — . . . . . 3 —	
No. 1. The Musumë's Song (Lied der Musumë). — 2. Butterfly Song (Schmetterlingslied). — 3. Fan Song (Fächerlied). — 4. Flower Song (Blumenlied). — 5. In the Temple (Im Tempel). — 6. Song of the Sword (Schwertlied).	
Band 3. <b>Songs of Egypt.</b> Ein Cyklus von sechs Gesängen. (D. L.-V. 4702) geb. <i>M. 4.</i> — . . . . . 3 —	
No. 1. Invocation (Anrufung des Nils). — 2. In the Garden (Im Garten). — 3. The Unutterable (Der Unaussprechliche). — 4. Bridal Song (Brautlied). — 5. Lament of Isis (Die Klage der Isis). — 6. Festal Song (Festgesang).	
Daraus einzeln: Nr. 1. <b>Invocation</b> (Anrufung des Nils). (D. L.-V. 5218).	
Band 4. <b>Songs of Persia</b> (Persische Gesänge). Ein Cyklus von sechs Gesängen. (D. L.-V. 4738) geb. <i>M. 4.</i> — . . . . . 3 —	
No. 1. Drinking Song (Trinklied). — 2. Hymn of the Ghebers (Hymne der Gebtern). — 3. The Simurgh (Der Simurg). — 4. In the Harém (Im Harem). — 5. Zal (Zal). — 6. The Pearl and the Rose (Perle und Rose).	
Band 5. <b>Songs of India</b> (Indische Gesänge). Ein Cyklus von sechs Gesängen. (D. L.-V. 4736) geb. <i>M. 4.</i> — . . . . . 3 —	
No. 1. The Nautch Girl (Das Nautsch Mädchen). — 2. Prayer to Vishnu (Bittgesang an Wischnu). — 3. By the Ganges (Am Ganges). — 4. Dirge (Totenlied). — 5. In the village (Im Dorfe). — 6. The Fakir's Song (Lied des Fakirs).	
Band 6. <b>Songs of China</b> (Chinesische Gesänge). Ein Cyklus von sechs Gesängen. (D. L.-V. 4737) geb. <i>M. 4.</i> — . . . . . 3 —	
No. 1. Song of the Bells (Glockenlied). — 2. Forsaken (Verlassen). — 3. Love Song (Liebeslied). — 4. In the Palace (Im Palast). — 5. A Lullaby (Wiegenlied). — 6. War Song (Kriegslied).	
<b>Five Ghazals of Hafiz</b> — Fünf Ghasele von Hafis. Translated from the Persian by Sir <i>Edwin Arnold</i> . Deutsche Übersetzung von <i>F. H. Schneider</i> . Für Bariton mit Pianoforte. (VA. 2043) . . . . . 5 —	
Prelude (Vorspiel). — No. 1. Alá yá! send the cup round (Ela ja! Füll den Becher). — 2. Oh, glory of full-mooned fairness! (Dem Vollmond gleicht deine Schönheit). — 3. Sáki! dye the cup's rim deeper (Schenke, färbe das Glas mir tiefer). — 4. Suft, hither gaze (Sufi, komm und sieh). — 5. The new Moon's silver sickle (Des Mondes Silbersichel).	
<b>Lyrics from Ferishtah's Fancies</b> — Lyrische Gedichte aus Ferishtahs Fantasien. Poem by <i>Robert Browning</i> . Deutsche Übersetzung v. <i>John Bernhoff</i> . Für Tenor mit Pianoforte. (VA. 2031) . . . . . 5 —	
No. 1. The Eagle (Der Adler). — 2. The Melon-Seller (Der Melonenhändler). — 3. Shah Abbas (Schach Abbas). — 4. The Family (Die Familie). — 5. The Sun (Die Sonne). — 6. Mihrab Shah (Mihrab Schach). — 7. A Camel-Driver (Ein Kameltreiber). — 8. Two Camels (Zwei Kamele). — 9. Cherries (Kirschen). — 10. Plot-Culture (Landbau). — 11. A Pillar at Sebzevah (Eine Säule in Sebzevar). — 12. A Bean-Stripe; also Apple-Eating (Ein Bohnenstreifen; auch Apfelessen). — 13. Epilogue (Epilog).	
<b>Six Jester Songs.</b> Words by <i>Helen F. Bantock</i> . Sechs Narrenlieder. Deutsche Übersetzung von <i>F. H. Schneider</i> . Für Bariton oder Alt. (D. L.-V. 4770) . . . . . 3 —	
No. 1. The Jester (Der Narr). — 2. In tyme of olde (In alter Zeit). — 3. Will-o'-the-wisp (Irrlichtlein). — 4. Under the rose (Sub rosa). — 5. Serenade (Ständchen). — 6. Tra-la-la-lie! (Tra-la-la-lie).	
<b>Song of the Genie.</b> Words by <i>Helen F. Bantock</i> . Sang des Genius. Deutsch von <i>L. Kirschbaum</i> . For a low voice (Alto or Baritone). Für tiefe Stimme (Alt oder Bariton). (D. L.-V. 5175/76) . . . . . 2 —	

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Pierrot betritt in der Dämmerung eine Lichtung im Park des Petit Trianon; einer geheimnisvollen Stimme gehorchend, die ihn auffordert, eine Nacht innerhalb dieser Gehege zu schlafen, wenn er der Liebe begegnen wollte, wurde er dorthin geführt. Halb launenhaft, halb furchtsam, möchte er gern wissen, warum er, der doch sonst so sorglos, so gedankenlos und lustig, jetzt mit einem ernsthaften Verlangen erfüllt werden sollte; er legt sich bei der schnell einbrechenden Dunkelheit auf ein Farnkrautlager nieder und schlummert ein. Eine Mondelfe steigt die Stufen des Liebestempels herab, neigt sich über den Schläfer und küßt ihn. Er erwacht und wirft sich ihr in ungezügelter Zuneigung zu Füßen, obgleich sie ihm abwehrend zu erkennen gibt, daß die Wollust ihrer Küsse zwar süß aber verderbenbringend sei, und daß sie „Denjenigen, der nach ihr trachtet, wie eine Blume abpflückt: Er setzt sein Leben ein und eine Stunde nur ist sein Gewinn“. Aber unbekümmert darum fordert Pierrot die reine und vollkommene Glückseligkeit, selbst wenn das Leben als Preis dafür zu zahlen sei. Mit fröhlichem Gelächter und munterem Scherzen lernen sie die Kunst zu lieben; aber der Tagesanbruch naht, die Vögel erwachen und die Mondelfe muß ihn verlassen. Beide starren sich im Morgenrot einander an; Pierrot sinkt auf sein Lager zurück und verfällt wieder in einen süßen Schlaf, während die Mondelfe verschwindet.

Das Vorspiel endet mit dem Erwachen Pierrots: sein Liebestraum war nur das Trugbild einer Minute.

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Pierrot enters a glade in the park of the Petit Trianon at twilight, led thither in obedience to a mysterious message, which bids him come to sleep one night within these precincts if he would encounter Love. Half whimsical, half fearful, he wonders why he, so careless, thoughtless, and gay, should now be filled with wishful longing; and in the fast-falling darkness he lies down on a couch of fern, and falls asleep. A Moon-maiden descends the steps of the Temple of Love, and, bending over the sleeper, kisses him. He awakes and throws himself at her feet in rapt devotion, though she warns him that the kisses of the Moon are of a fatal sweetness, and that

“Whoso seeks her she gathers like a flower  
He gives a life, and only gains an hour”.

But Pierrot, reckless, demands the pure and perfect bliss, though life be the price to pay. With gay laughter and sprightly jest they learn together the lore of Love; but daybreak approaches, the birds awaken, and the Moon-maiden must leave him. Together they gaze at the coming dawn; then Pierrot, sinking back on his couch, falls softly asleep once more, and the Moon-maiden vanishes.

The Prelude ends with the awakening of Pierrot, his love-dream being but the illusion of a minute.

---

Une clairière, au crépuscule, dans le parc du Petit-Trianon. Pierrot entre, guidé par une voix mystérieuse qui l'a engagé à dormir une nuit dans cette enceinte, pour y rencontrer l'amour. Il se demande, avec un mélange d'appréhension et de drôlerie, pourquoi lui d'ordinaire insouciant, léger et joyeux serait animé maintenant d'un désir sincère. Et comme la nuit descend rapidement, il s'étend sur un lit de fougères et s'endort.

A la clarté de la lune, une elfe accourt du Temple de l'Amour, se penche sur le dormeur et l'embrasse. Pierrot se réveille alors et, dans un élan de dévotion effrénée, se jette aux pieds de l'elfe. Celle-ci l'écarte et le met en garde contre les baisers de la lune dont la volupté est d'une douceur fatale, car «elle cueille comme une fleur celui qui aspire à elle, et ne donne qu'une heure en échange de toute une vie!»

Sans se soucier de rien, Pierrot veut connaître le bonheur suprême, fût-ce même au prix de sa vie. Avec des rires joyeux et de gais badinages, ils apprennent ensemble l'art d'aimer. Mais voici l'aube, les oiseaux déjà se réveillent, — l'elfe doit partir. Tous deux se regardent fixement, aux premiers feux de l'aurore. Pierrot retombe sur sa couche et le doux sommeil s'empare de nouveau de lui, tandis que l'elfe disparaît.

Le prélude s'achève au réveil de Pierrot dont le rêve d'amour n'avait été que l'illusion d'une minute.



*à mon ami*  
OTTO KLING

THE PIERROT  
OF · THE · MINUTE  
A COMEDY OVERTURE  
TO A DRAMATIC PHANTASY  
OF ERNEST DOWSON  
:: :: :: :: :: :: :: :: :: BY  
GRANVILLE BANTOCK

BREITKOPF & HÄRTEL  
LEIPZIG BERLIN BRUSSELS LONDON NEWYORK

Stamps

9P



# The Pierrot of the Minute.

## Comedy Overture.

Granville Bantock.

Presto. [M. M.  $\text{♩} = 120$ ]

Flauto piccolo.

2 Flauti.

Oboe.

Clarinetto in A.

Clarinetto in B.

Fagotto.

I.

3 Corni in F.

II. III.

2 Trombe in C.

Trombone.

Timpani.

Tamburino. Triangolo.  
Glockenspiel.\*)

Arpa.

Violino I.  
(divisi)

Violino II.  
(divisi)

Viola.  
(divisi)

Violoncello.  
(divisi)

Basso.  
(divisi)

Presto.

\*) One player only required for Tamburino, Triangolo & Glockenspiel.

Für Tamburin, Triangel und Glockenspiel ist nur ein Spieler erforderlich.

**1**

Fag. **1** *p sost.* *stacc.* *p sost.* *stacc.* *p sost.* *cresc.* *G. P.* *sempre stacc.*

Tamb.

**2**

**2** *p* *poco cresc.*

**1**

Fag. **3** *cresc.* *mp*

**2**

**3** *pizz.* *mp cresc.* *arco* *mp cresc.* *cresc.* *arco* *mp cresc.* *cresc.* *arco* *mp cresc.*

[M. M.  $\text{♩} = 100$ ]  
**Allegro vivo.**

4

accel.

**Fl. picc.**

acc.

Allegro vivo.

Measures 11-12:

- Flute:** *sf* *sost.*
- Oboe:** *f* *sost.*
- Clarinet:** *sf* *sost.*
- Bassoon:** *sf* *marc.*
- Horn:** *f* *sost.*
- Trombone:** *p* *cresc. molto* *f*
- Timpani:** *fp* *cresc. molto* *f*
- Tambourine:** *fp* *cresc.* *f*
- Double Bass:** *p* *cresc.* *f*

*leggiero*

*arco*

*div.* *pizz.* *sf* *cresc.* *f* *leggiero*

*pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

*sf marc.* *sf* *arco* *cresc.* *f* *p*

*div. arco* *sf* *p* *cresc.* *f* *p*

*sf marc.* *sf* *arco* *cresc.* *f* *p*

*arco* *sf* *p* *cresc.* *f* *pizz.*

*f trem.* *sf* *-* *p* *cresc.* *f* *pizz.*

*f trem.* *sf* *-* *arco* *p* *cresc.* *f* *pizz.*

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

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

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

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

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

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

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

*accel.* **4** *Allegro vivo.*

4

**Allegro vivo.**

5

Musical score page 5, featuring two systems of music for orchestra.

**Top System:**

- Measure 1: Dynamics: **pp**, **p cresc.**, **f**, **p**.
- Measure 2: Dynamics: **mf stacc.**, **cresc.**, **pp**.

**Bottom System:**

- Measure 1: Dynamics: **arco**, **pp**.
- Measure 2: Dynamics: **pp**, **arco**, **pp**, **arco**, **pp**, **arco**.
- Measure 3: Dynamics: **pizz.**, **arco**, **pp**.
- Measure 4: Dynamics: **pizz.**, **arco**, **pp**.
- Measure 5: Dynamics: **pizz.**, **arco**, **pp**.

5

6

Musical score page 6, featuring ten staves of music. The score includes various dynamics and performance instructions such as *sempre p*, *cresc.*, *mp sost.*, *pp*, *pizz.*, *arco*, and *cresc.*. The music consists of six measures per staff, with some measures containing sixteenth-note patterns and others eighth-note patterns. Measure 1 starts with a dynamic of *p*. Measures 2 and 3 begin with *sempre p*. Measures 4 and 5 start with *mf*. Measures 6 and 7 start with *mf*. Measures 8 and 9 start with *cresc.*. Measures 10 and 11 start with *mp sost.*. Measures 12 and 13 start with *cresc.*. Measures 14 and 15 start with *cresc.*. Measures 16 and 17 start with *pp*. Measures 18 and 19 start with *pizz.*. Measures 20 and 21 start with *arco*. Measures 22 and 23 start with *mf*. Measures 24 and 25 start with *cresc.*. Measures 26 and 27 start with *pizz.*. Measures 28 and 29 start with *mf*.

6

Musical score page 7, measures 11-16. The score consists of 10 staves. Measures 11-14 show various dynamics and articulations including *mf*, *p*, *dim. poco*, *f*, *cresc.*, *cresc. poco*, *pizz.*, *dim.*, *mp*, *p*, *pizz.*, *dim.*, *mp*, *pizz.*, *dim.*, *mp*, *pizz.*, *dim.*, *mp*, *pizz.*, *cresc. poco*, *dim.*, *arco*, *mf*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. Measure 15 begins with *leggiero* and *pizz.* dynamics. Measure 16 concludes with *p*.

mp erese.

mp cresc.

cresc.

cresc.

mf cresc.

mp

mp

p

f mf cresc.

arco

mp erese.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

pizz.

arco mf cresc.

f pizz.

arco mf cresc.

9

9

measures 1-4: *f*, *cresc.*, *mf*  
*f*, *cresc.*, *f*  
*f*, *cresc.*, *f*  
*f*, *cresc.*, *f*

measures 5-8: *f*, *cresc.*, *f*  
*f*, *cresc.*, *f*  
*f*, *cresc.*, *f*  
*f*, *cresc.*, *f*

measures 9-12: *f*, *sost.*, *mp*  
*f*, *cresc.*, *p*  
*f*, *cresc.*, *p*  
*mf*, *sost.*, *p*

(shaken)

measures 13-16: *p*, *pizz.*, *mp*  
*p*, *pizz.*, *mp*  
*p*, *pizz.*, *mp*  
*p*, *pizz.*, *mp*

measures 17-20: *arco*, *mf*, *arco*, *mf*  
*arco*, *mf*, *arco*, *mf*  
*arco*, *mf*, *arco*, *mf*

measures 21-24: *mp*, *p*, *mp*  
*mp*, *p*, *mp*  
*mp*, *p*, *mp*

*mf*, *sost.*, *f*  
*mf*, *sost.*, *mp*

9

10

Musical score page 10, featuring ten staves of music for orchestra. The key signature is three flats, and the time signature varies between common time and 2/4. The score includes parts for strings, woodwinds, and brass. Various dynamics and performance instructions are included, such as *mf*, *mp*, *espress.*, *p*, and *p sempre*. Measure numbers 10 and 11 are indicated at the beginning of each staff.

10

11

Musical score page 11, measures 11-12. The score consists of ten staves. Measures 11 (left) show various dynamics including *p*, *f*, *cresc.*, *mf*, and *cresc.*. Measures 12 (right) show dynamics *p*, *f*, *cresc.*, *p*, *f*, *cresc.*, *p*, *f*, *cresc.*, *mf*, and *cresc.*. The music includes various note heads, stems, and rests, with some measure endings indicated by vertical lines.

12

11

12

13

Musical score page 11, system 13, measures 1-8. The score consists of ten staves. Measure 1: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 2: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 3: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 4: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 5: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 6: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 7: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 8: Bassoon 1 and Bassoon 2 play eighth-note patterns.

Musical score page 11, system 13, measures 9-16. The score consists of ten staves. Measure 9: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 10: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 11: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 12: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 13: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 14: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 15: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 16: Bassoon 1 and Bassoon 2 play eighth-note patterns.

13

mp cresc.

dim.

f express.

I. II.

III.

mf

dim.

mf cresc.

mf cresc.

dim.

mf

cresc.

espress.

espress.

dim.

cresc.

cresc.

espress.

espress.

dim.

cresc.

cresc.

espress.

espress.

mp

mp

mf cresc.

arco

mf cresc.

arco

cresc. — f

14

*f* *espress.*

*f* *espress.* *espress.*

*mf* *cresc.*

*mf* *espress.*

*mf* *cresc.*

*mf* *cresc.*

*cresc.*

*f* *espress.* *eresc.* *f* *espress.*

*f* *espress.*

*dim.* *eresc.* *f* *espress.*

*dim.*

*mf* *cresc.*

*pizz.*

*pizz.*

*mf* *cresc.*

14

15

15

Part. B. 2119.

**Leggiero delicato. [16]**

Cor. I.

*p stacc. e poco marc.*

Triangolo.

*p*

*con sord.*

*pp*

*con sord.*

*pp*

*con sord.*

*pp trem.*

*con sord.*

*pp trem.*

*pizz.*

*mp*

*pizz.*

*Vel. unis.*

*mp*

*Basso unis.*

**Leggiero delicato. [16]**
**[17]**

Fl.

Ob.

*p stacc.*

Clar. (B)

*mp stacc.*

Trglo.

*pp*

*p dolce*

*p dolce*

*pizz.*

*mp*

*pizz.*

*arco*

*p*

*arco*

*pp trem.*

*arco*

*pp trem.*

*p*

**[17]**

18

Fl.

Fag.

*mp capriccioso*

*pp*

*pp trem.*

*pizz.*

*p*

**18**

19

Fag.

*mp sempre*

*sempre pp*

*pp sempre*

*pp sempre*

*p*

**19**

Fl. picc.

Fag.

20

Solo

p

Mutes off

Mutes off

pizz.

f

20

21

Fl. picc.

Fl. I.

Solo

Ob. Solo

p

Clar.(A)

Solo

Fag.

*mf scherzoso*

Mutes off

Mutes off

pizz.

*mf scherzoso*

*mf scherzoso*

*mf scherzoso*

*mf scherzoso*

*mf*

Vcl. div.

Basso div.

21

Fl. pice.

Fl. I. *p*

Ob. *p* *espress.*

Clar. *p* *espress.*

Fag. *p* *espress.*

senza sord. *pizz.* *arco*

senza sord. *pizz.* *arco*

senza sord. *p* *p*

*p* senza sord.

Viola unis.

Vcl. unis.

Basso unis.

22

23

23

24

Fl. II.

Ob.

Clar.(A)

Fag.

24



(d. = d.)

## Allegretto capriccioso. [d. = 80]

27

(d. = d.)

Allegretto capriccioso. [d. = 80]

27

*f*

*dim.* *p*

*cresc.* *p*

*mp stacc.*

*p sost.*

*p sost.*

*mf poco marc.*

*Muted* *con sordini* *mf*

*dim.*

*pizz.*

*mf*

*pizz.*

*mf sempre* *pizz.*

*mf sempre*

*arco*

*p arco*

*p*

*cresc.* *p*

Allegretto capriccioso.

27

Sheet music for orchestra, page 22, Part. B. 2119.

The score consists of two systems of musical staves, each with ten staves. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), double bass, woodwind (Flute, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Timpani).

**System 1 (Measures 1-10):**

- Measure 1: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 2: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 3: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 4: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 5: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 6: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 7: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 8: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 9: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 10: Violin I, II play eighth-note patterns. Double bass provides harmonic support.

**System 2 (Measures 11-20):**

- Measure 11: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 12: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 13: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 14: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 15: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 16: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 17: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 18: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 19: Violin I, II play eighth-note patterns. Double bass provides harmonic support.
- Measure 20: Violin I, II play eighth-note patterns. Double bass provides harmonic support.

**Performance Instructions:**

- Measure 1: *p*
- Measure 2: *p*
- Measure 3: *p*
- Measure 4: *p*
- Measure 5: *p*
- Measure 6: *p*
- Measure 7: *p*
- Measure 8: *p*
- Measure 9: *p*
- Measure 10: *p*
- Measure 11: *p*
- Measure 12: *p*
- Measure 13: *p*
- Measure 14: *p*
- Measure 15: *p*
- Measure 16: *p*
- Measure 17: *p*
- Measure 18: *p*
- Measure 19: *p*
- Measure 20: *p*

**Dynamic Markings:**

- Measure 1: *p*
- Measure 2: *mf* *espress.*
- Measure 3: *mf* *espress.*
- Measure 4: *p* *stacc.*
- Measure 5: *p* *stacc.*
- Measure 6: *p* *stacc.*
- Measure 7: *f*
- Measure 8: *p* *stacc.*
- Measure 9: *p* *stacc.*
- Measure 10: *p* *stacc.*
- Measure 11: *p*
- Measure 12: *p*
- Measure 13: *p*
- Measure 14: *p*
- Measure 15: *p*
- Measure 16: *p*
- Measure 17: *p*
- Measure 18: *p*
- Measure 19: *p*
- Measure 20: *p*

**Other markings:**

- Measure 1: *b* *flat*
- Measure 2: *b* *flat*
- Measure 3: *b* *flat*
- Measure 4: *b* *flat*
- Measure 5: *b* *flat*
- Measure 6: *b* *flat*
- Measure 7: *b* *flat*
- Measure 8: *b* *flat*
- Measure 9: *b* *flat*
- Measure 10: *b* *flat*
- Measure 11: *b* *flat*
- Measure 12: *b* *flat*
- Measure 13: *b* *flat*
- Measure 14: *b* *flat*
- Measure 15: *b* *flat*
- Measure 16: *b* *flat*
- Measure 17: *b* *flat*
- Measure 18: *b* *flat*
- Measure 19: *b* *flat*
- Measure 20: *b* *flat*

28

Musical score for orchestra, page 28. The score consists of two systems of music.

**System 1 (Measures 1-10):**

- Measure 1: Bassoon and Double Bass play eighth-note patterns.
- Measure 2: Bassoon and Double Bass play eighth-note patterns.
- Measure 3: Bassoon and Double Bass play eighth-note patterns.
- Measure 4: Bassoon and Double Bass play eighth-note patterns.
- Measure 5: Bassoon and Double Bass play eighth-note patterns.
- Measure 6: Bassoon and Double Bass play eighth-note patterns.
- Measure 7: Bassoon and Double Bass play eighth-note patterns.
- Measure 8: Bassoon and Double Bass play eighth-note patterns.
- Measure 9: Bassoon and Double Bass play eighth-note patterns.
- Measure 10: Bassoon and Double Bass play eighth-note patterns.

**System 2 (Measures 11-20):**

- Measure 11: Bassoon and Double Bass play eighth-note patterns.
- Measure 12: Bassoon and Double Bass play eighth-note patterns.
- Measure 13: Bassoon and Double Bass play eighth-note patterns.
- Measure 14: Bassoon and Double Bass play eighth-note patterns.
- Measure 15: Bassoon and Double Bass play eighth-note patterns.
- Measure 16: Bassoon and Double Bass play eighth-note patterns.
- Measure 17: Bassoon and Double Bass play eighth-note patterns.
- Measure 18: Bassoon and Double Bass play eighth-note patterns.
- Measure 19: Bassoon and Double Bass play eighth-note patterns.
- Measure 20: Bassoon and Double Bass play eighth-note patterns.

28

29

Poco rall.

29

*poco cresc.*

*poco decresc.*

Mutes on

Solo  
con sord.

*p dim.*

*dim.*

*mf*

*poco cresc.*

*Mutes on*

*Mutes on*

*Mutes on*

*Mutes on*

*Mutes on*

*mf*

*poco cresc.*

*mp*

*arco*

*mp*

*più p*

*dim.*

*più p*

*dim.*

*più p*

*dim.*

*più p*

*dim.*

29

Poco rall.

Più moto, con grazia. [M. M. ♩ = 144]

30

Solo  
mp con express.

dim.  
cresc.

cresc. fp  
fp

Triangolo.  
pp

pp  
fp  
cresc.

Tutti  
con sord. tr. trem. cresc.  
con sord. pp cresc.  
con sord. trem. cresc.  
con sord. trem. cresc.  
con sord. trem. cresc.  
con sord. trem. cresc.  
Solo  
mp con express.

pizz.  
pp

pizz.  
pp

pizz.  
pp

pizz.  
pp

Più moto, con grazia.

30

Part. B. 2119.

Musical score for page 26. The score consists of eight staves. The top staff features a flute piccolo (Fl. picc.) playing eighth-note patterns. The second staff shows a clarinet (Clar.) with sustained notes and dynamic markings like *p*, *più p*, and *dim.*. The third staff has a bassoon (Bassoon) with sustained notes and dynamic markings. The fourth staff shows a trombone (Trglo.) with eighth-note patterns and dynamic markings. The fifth staff has a double bass (Double Bass) with sustained notes and dynamic markings. The sixth staff shows another double bass part with sustained notes and dynamic markings. The seventh staff has a double bass part with sustained notes and dynamic markings. The eighth staff shows a double bass part with sustained notes and dynamic markings.

**31** ritard. a tempo

Musical score for page 31. The score consists of six staves. The top staff features a flute (Fl.) with sustained notes and dynamic markings like *p sost.* and *dim.*. The second staff shows a clarinet (Clar.) with sustained notes and dynamic markings. The third staff has a bassoon (Bassoon) with sustained notes and dynamic markings. The fourth staff shows a trombone (Trglo.) with eighth-note patterns and dynamic markings. The fifth staff has a double bass (Double Bass) with sustained notes and dynamic markings. The sixth staff shows another double bass part with sustained notes and dynamic markings.

**31** ritard. a tempo

32

Vivo. [♩ = 100]

molto rall.

accel. -

pizz.

senza sord.  

a·rō

Solo

senza sord. *pizz.*  
*mf*  
 senza sord. *pizz.*  
 Mutes off  
 senza sord. *pizz.*  
*mf*  
 senza sord. *pizz.*  
 Mutes off  
 senza sord. *pizz.*  
*mf*  
 senza sord. *pizz.*  
 Mutes off  
 senza sord. *pizz.*  
*mf cresc.*  
 senza sord. *pizz.*  
 Tutti  
*pizz.*  
*f*  
*arco*  
*f*  
*pizz.*  
*Basso div.*  
*f*  
*arco*  
*f*  
*Vivo.*

*arc*  
*f sost.*  
*arc*  
*f sost.*  
*arc*  
*f sost.*  
*arc*  
*f marc.*  
*arc*  
*f marc.*  
*f sost.*  
*f sost.*  
*f sost.*  
*cresc.*  
*pizz.*  
*cresc.*  
*pizz.*  
*cresc.*  
*molto rall.*  
*accel.*

32

Part. B. 2119.

molto rall.

accel. -

ritard. - - - Allegretto. [M.M.  $\text{♩} = 132$ ]

Fag.

**33**

Timp.

Tamburino.

Viol. II. unis.

Solo

p dim.

Tutti pizz.

pp pizz.

pp

Basso unis.

pp pizz.

pizz.

pp

**33**

ritard. - - - Allegretto.

## Scherzando rubato.

Clar. (B) Solo

**34**

Fag.

Timp. pp

Tamb.

Tutti

ppp

ppp

Tutti pizz.

pp

**34**

Scherzando rubato.

Musical score page 10, measures 10-11. The score includes parts for Oboe (Ob.), Clarinet (Clar.), Tambourine (Tamb.), Violin II division (Viol. II. div.), and Bassoon (Bass.). Measure 10 starts with a rest in the Oboe part. The Clarinet plays a sixteenth-note pattern with dynamic *p* *espress.*. The Tambourine has a sustained note. The Violin II division and Bassoon play eighth-note patterns. Measure 11 begins with a dynamic *p* *cresc.* for the Clarinet, followed by a crescendo for the Tambourine. The Violin II division and Bassoon continue their patterns. The score concludes with a dynamic *cresc.* for the Clarinet.

35

Musical score for orchestra and solo instrument, likely Flute I, in B-flat major. The score consists of ten staves. The top staff is labeled "Fl. I." The second staff is "Ob.". The third staff is "Clar. (B)". The fourth staff is "Cor. I.". The fifth staff is "Arpa.". The remaining five staves are for the orchestra. The score features a "Solo" section with various dynamics: *p dolce*, *p stacc.*, *p sost.*, *cresc.*, *pizz. 3*, *p*, *p*, *p*, *p*, *p*. The dynamics for the orchestra include *più p* (multiple times) and *p* (multiple times). The score concludes with a final dynamic of *più p*.

Musical score for orchestra and organ, page 10, measures 11-16. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Timpani (Timp.), Tambourine (Tamb.), and Harp (Arpa.). The organ part is written below the bassoon staff. The score consists of two systems of six measures each. Measure 11 starts with a rest for most instruments. Measure 12 begins with a melodic line in the oboe and clarinet, followed by a rhythmic pattern in the bassoon. Measures 13-14 continue this pattern with dynamic markings *più p* and *pp*. Measure 15 introduces a new melodic line in the oboe and clarinet, with the bassoon providing harmonic support. Measure 16 concludes with a melodic line in the oboe and clarinet, with the bassoon providing harmonic support. The organ part features sustained notes throughout the system.

36

36

p sost.  
p sost.

p

cresc. poco

p cresc.

p cresc.

mp

mp

mp

mp

mp express.

dim.

dim.

dim.

dim.

36

32

mp *espress.*

*mp*

*mp*

*più p*

*più p*

*pp*

37

*espress.*

*mp*

*espress.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*cresc.*

*mp*

*espress.*

*mp*

*mp*

*mp*

*poco cresc.*

Musical score for orchestra, page 33, Part B. 2119.

The score consists of two systems of music, each with multiple staves for different instruments.

**Top System:**

- Measure 1: Dynamics **p**, **cresc.**, **mp**, **p**, **più p**.
- Measure 2: Dynamics **p**, **mp dolce**, **espress.**, **p sost.**
- Measure 3: Dynamics **mp**, **p**, **più p**.
- Measure 4: Dynamics **p**.

**Bottom System:**

- Measure 1: Dynamics **p**, **cresc.**, **mp**, **espress.**
- Measure 2: Dynamics **p**, **pizz.**, **Mutes on.**
- Measure 3: Dynamics **p**, **cresc.**, **cresc.**, **pizz.**, **Mutes on.**
- Measure 4: Dynamics **p**, **p**, **Mutes on.**
- Measure 5: Dynamics **p**, **poco cresc.**
- Measure 6: Dynamics **p**, **poco cresc.**
- Measure 7: Dynamics **p**.

## Poco tranquillo. [38]

*dim.*      *pp*      *p*

*più p*      *dim.*      *pp*      *p*

(with Wooden sticks)  
(mit Holzschlägel)

*pp*

*con sord.*      *languido*      *pp*      *arco (ponticelli)*  
*dim.*      *con sord.*      *p*      *pp trem.*

*più p*      *dim.*      *con sord.*      *languido*      *pp*      *arco (ponticelli)*  
                    *arco (ponticelli)*      *pp trem.*

*più p*      *dim.*      *con sord.*      *languido*      *pp*      *arco (ponticelli)*  
                    *arco (ponticelli)*      *pp trem.*

*più p*      *dim.*      *pp*      *p*

*più p*      *dim.*      *p*

*più p*      *dim.*      *p*

Poco tranquillo. [38]

Part. B.2119.

Fl. picc.

Fl.

Timp. *p stacc.*

*pp sempre*

*dim.*

39

39

*poco rall.*

40

Ob.

Cor. I.

*mp*

Timp. *dim.*

*dim.*

*pp*

*dim.*

*pp*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*poco rall.*

*dim.*

Part. B. 2119. 40 *dim.*

## Lento sostenuto. [M. M. ♩ = 66]

Fl. picc.

Fl.

Ob.

Clar.

Fag.

Cor. *mp express.*

Tr.

Tremb.

Timp.

Triangolo.

Arpa.

Mutes off.

Mutes off.

arco

*p sost.*

*pp arco*

*p sost.*

*p sost.*

*p sost.*

*p sost.*

*p sost.*

Lento sostenuto.

41

poco allarg.

string. poco

*p dolce*

*più p*

*p* *sost.*

*p cresc.*

*mf express.*

*p sost.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*mf*

*dim.*

*Tutti*

*mf express.*

*p sost.*

*senza sord.*

*div.*

*div.*

*Solo*

*ad lib.*

*p cresc.*

*mf*

*p cresc.*

*p cresc.*

*p cresc.*

*pizz.*

*p cresc.*

*pizz.*

*mf*

*p cresc.*

*pizz.*

*mf*

*p cresc.*

41

poco allarg.

string. poco

poco a poco rall.

42

### Molto lento cantabile. [M.M. ♩ = 60]

1

*mp espress.*

*p dolce*

*dim.*

*p*

*p sost.*

*sempr p*

*cresc.*

(Felthead sticks.)

*pp*

*Triangolo.*

*pp*

Musical score page 10, measures 11-12. The score consists of ten staves. Measures 11 and 12 begin with sixteenth-note patterns in the first two staves. Measure 11 includes dynamics like *dim.*, *p*, *sost.*, *Tutti*, *unis.*, *dolce*, and *sempr. p*. Measure 12 includes *unis. p dolce*, *p dolce*, *dim.*, *p*, *espress.*, *cresc.*, *dim.*, *p*, *espress.*, *cresc.*, *arco*, *p*, *arco*, *p sost.*, *pizz.*, and *p*.

poco a poco rall.

42

Part. B. 2119.

**Moito lento cantabile.**

43

accel.

allarg.

a tempo

mf  
cresc.  
dim.  
f cresc.  
espress.  
cresc.  
dim.  
cresc.  
cresc.  
dim.  
f cresc. e marc.  
mp  
p

mf dim. p  
Mutes on.  
mf dim. Mutes on.  
mf sost. Mutes on.  
mf sost. Mutes on.  
cresc. e marc. Mutes on.  
cresc. pizz. Mutes on.  
cresc. mp Mutes on.  
cresc. acc.

allarg.

a tempo

Part. B.2119.

43

ritard.

rall.  
molto a tempo

largamente

This musical score page contains ten staves of music for orchestra. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), double bass, and woodwind (oboe, bassoon). The score is divided into sections by tempo changes and dynamics. Key changes occur at measures 10 and 20. Measure 10 starts with a dynamic of *mf* *espress.* followed by *dim.* Measure 11 begins with *rall. molto*. Measures 12-13 show a transition with *pp*, *espress.*, and *cresc. molto*. Measures 14-15 continue with *pp*, *espress.*, and *cresc. molto*. Measures 16-17 show a transition with *pp*, *sost.*, and *cresc. molto*. Measures 18-19 continue with *pp*, *cresc.*, and *mf cresc. e marc.*. Measures 20-21 show a transition with *pp*, *cresc.*, and *mf cresc.*. Measures 22-23 continue with *pp*, *espress.*, and *cresc. molto*. Measures 24-25 show a transition with *pp*, *espress.*, and *cresc. molto*. Measures 26-27 continue with *pp*, *espress.*, and *cresc. molto*. Measures 28-29 show a transition with *pp*, *sost.*, and *cresc. molto*. Measures 30-31 continue with *pp*, *sost.*, and *cresc. molto*. Measures 32-33 show a transition with *pp*, *sost.*, *arc.*, and *cresc. molto*. Measures 34-35 continue with *pp*, *sost.*, *pizz.*, and *cresc. molto*. The section ends with *ritard.* followed by *rall. molto*, *pp*, *a tempo*, and *largamente*.

Molto rubato.

44

accel.

ritard.

Musical score page 44, featuring a grid of staves across four systems. The score includes dynamic markings such as *più p*, *dim.*, *p poco marc.*, *mf*, *pizz.*, and *mp express.*. Performance instructions like "accel." and "ritard." are placed above certain measures. The key signature changes frequently, including sections in G major, A major, and B major. Measures 1-10 show a variety of rhythmic patterns and dynamics. Measures 11-15 feature eighth-note patterns with specific dynamic markings. Measures 16-20 continue with eighth-note patterns and dynamics. Measures 21-25 show more complex patterns with sixteenth-note figures and dynamics. Measures 26-30 conclude the section with eighth-note patterns and dynamics. The page number "44" is printed at the bottom center.

Molto rubato.

44

Part. B. 2119.

accel.

ritard.

poco accel.

Sheet music for orchestra, page 42, section B.2119. The score consists of two systems of musical staves, each with eight measures. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), double bass, and woodwind instruments (oboe, bassoon). The key signature is mostly A major (three sharps) with some changes. Measure 1 starts with a dynamic of *p*. Measures 2-3 show various rhythmic patterns with dynamics like *p cresc.*, *mf marc.*, *mp marc.*, and *dim.*. Measures 4-5 continue with similar patterns. Measures 6-7 show more complex patterns with dynamics like *p dolce*, *cresc.*, *mp marc.*, and *dim.*. Measure 8 concludes with a dynamic of *f espress.* and *mf espress.*. The second system begins with a dynamic of *p* and a measure of rests. It continues with measures 2-8, showing various dynamics including *cresc.*, *mf marc.*, *mp marc.*, *dim.*, *p sost.*, *cresc.*, *pizz.*, *dim. arco*, *mf pizz.*, *p dim. arco*, *mf pizz.*, *p arco mf*, *p pizz.*, and *arco*.

45

molto  
ritard. allarg. a tempo

molto ritard. allarg. a tempo

45

Part. B. 2119.

## Più lento.

*Glockenspiel.*

*pp*

*dim.* *pp*

*trem.* *pp*

*trem.* *pp*

*pizz.* *p*

*pizz.* *pp*

*espress.* *cresc.*

Più lento.

Part. B. 2119.

accel. molto **46**

a tempo, lento

Measures 46-50:

- Measure 46:** Dynamics: *pp*, *f*. Articulations: *dim.*, *sost.*, *cresc.*
- Measure 47:** Dynamics: *p*, *pp*. Articulations: *mp* *espress.*
- Measure 48:** Dynamics: *pp*.
- Measure 49:** Dynamics: *p* *cresc.*, *trem.*, *pp* *cresc.*
- Measure 50:** Dynamics: *pp* *trem.*, *pp* *trem.*, *p*.
- Measure 51:** Dynamics: *p*.

Measure 51 (continued):

- Dynamics: *p*, *pp*.
- Articulation: *espress.*, *mp*.

accel. molto **46***a tempo, lento*

accel. molto

measures 46-47: A complex musical score for orchestra. Measure 46 starts with a dynamic of *p* express. followed by *dim.*. Measure 47 begins with *a tempo* and includes dynamics such as *pp*, *cresc.*, *f*, *p*, and *cresc.*. Various performance instructions like tremolo and arco are also present.

measures 46-47: Continuation of the musical score. It shows more staves with dynamics like *p*, *cresc.*, *pp*, *trem.*, *dim.*, *p*, *pp*, *trem.*, *arco*, and *cresc.*. The score concludes with *accel. molto* and *pp a tempo*.

**allargando**

a tempo

poco accel.

molto sostenuto

allarg.

poco accel.

molto sostenuto

allarg.

*p* *cresc.* *marc.*

*p* *sost.* *cresc.*

poco accel.

molto sostenuto

allarg.

*piu p dim.*

*pp*

*div.*

*arco*

*mf*

*cresc.*

## **48** a tempo

**48** a tempo



49

(♩ = ♩.)  
Poco languido. [M.M. ♩ = 63]

3  
8

3  
8

3  
8

3  
8

3  
8

Solo  $\# \# \# \# \#$  (3)  $\# \# \# \# \#$  (3)  $\# \# \# \# \#$  (3)  $\# \# \# \# \#$  (3)  $\# \# \# \# \#$  (3)  $\# \# \# \# \#$  (3)  $\# \# \# \# \#$  (3)  $\# \# \# \# \#$  (3)  $\# \# \# \# \#$  (3)  $\# \# \# \# \#$  (3)

p dim.

3  
8

3  
8

3  
8

3  
8

3  
8

Mutes off.  
3  
8

senza sord.  
3  
8

fp sost.  
3  
8

dim. molto

senza sord.  
3  
8

fp sost.  
3  
8

dim. molto

Poco languido.

49



52

G.P.

G.P.

*con brio*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*Solo*

*p*

*con brio*

*cresc. mf*

*pizz.*

*arco*

*mf*

*pizz.*

*cresc. mf*

*arco*

*mf*

*pizz.*

*cresc. mf*

*mf*

G.P.

G.P.

52

G.P.

Prestissimo.

53

G. P.

A blank musical staff consisting of five horizontal lines and four spaces, with a treble clef and a key signature of one sharp.

G. P.

G.P.

## Prestissimo

53

G. P. *wp*

Part B 2119

[8-8-8]