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GRIEG

PEER GYNT-SUITE I

Opus 46

Partitur / Full Score

EDVARD GRIEG

ERSTE

ORCHESTERSUITE

AUS DER MUSIK ZU „PEER GYNT“

DRAMATISCHE DICHTUNG VON H. IBSEN

OPUS 46

PARTITUR

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

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Ibsens dramatische Dichtung „Peer Gynt“ ist eine der bedeutendsten Schöpfungen des norwegischen Dichters. Peer Gynt — ursprünglich der Held eines alten norwegischen Volksmärchens — ist eine Gestalt, die am Übermaß ihrer Phantasie zu Grunde geben müßte, wenn sie nicht (wie Goethes Faust) durch das ewig Weibliche gerettet würde.

Peer Gynt ist ein Bauernsohn, dessen einst wohlhabende Eltern alles vergeudet haben. Er steht nun mit seiner Mutter verarmt da, weiß ihr aber so viel von seinen großen Plänen zu erzählen, daß sie an ihn glaubt, trotz aller dummen Streiche, die er schon begangen. Sein jugendlicher Übermut kennt keine Grenzen. Er kommt zu einer Hochzeit, raubt die Braut, schleppt sie nach den Bergen und verläßt sie; darauf treibt er sich in der Nacht unter öden Felsen mit wilden Sennerinnen herum, bis er endlich in das Reich des Bergkönigs gelangt, in dessen Tochter er sich verliebt. Er wird aus dem Schloß verjagt, kehrt wieder heim und findet seine Mutter Åse (spr. Ose) im Sterben liegend. Nun zieht es ihn fort, übers Meer; nach Jahren kommt er als reicher Mann nach Marokko, trifft hier in der Wüste die Tochter eines Beduinenhäuptlings, Anitra, die ihn aber nur vorübergehend zu fesseln vermag; er träumt vielmehr von seiner Jugendgeliebten Solveig, welche ihn in der Heimat treu erwartet hat und in deren Arme er als alt gewordener Mann schließlich zurückkehrt.

Die Orchestersuite enthält Bruchstücke aus der umfangreichen Musik, welche zu der szenischen Aufführung des Werkes geschrieben wurde. No. 1, *Morgenstimmung* ist in allgemein pastoralem Charakter gehalten. No. 2, *Åses Tod*, eine der ergreifendsten Szenen der Dichtung, schildert die Stimmung, wie die Mutter Peer Gynts, Åse, stirbt, während er, ohne dies zu ahnen, an ihrem Bette sitzend, seinen ungestümen Phantasien nachgeht. No. 3, *Anitras Tanz* spielt im Orient und No. 4, *In der Halle des Bergkönigs* schildert den Augenblick, in welchem die Kobolde eine wilde und immer wildere Hetzjagd auf den in das unterirdische Reich geratenen Peer Gynt loslassen.

Ibsen's dramatic poem "Peer-Gynt" is one of the Norwegian poet's greatest works. Originally the hero in an early Norwegian legend, Peer-Gynt is a type of character whose exuberance of spirit and wantonness must inevitably lead to his perdition, unless saved by woman (as in Goethe's "Faust").

Peer Gynt is a peasant's son, whose parents have squandered all they once possessed. Poverty-stricken, his mother and he are left to shift for themselves. His brain evolves wild schemes which his fertile imagination paints in such brilliant colours to his poor mother, that she is entirely won over to his plans, in spite of all the mad pranks he has played her. His youthful wantonness knows no bounds: At a wedding-feast he runs off with the bride, drags her into the mountains, and forsakes her. All night he roams among the rocky wilds, carrying on with dissolute dairy-maids, until he finally reaches the domains of the mountain-king, with whose daughter he falls in love. Driven from the castle, he returns home, to find his mother Åse (pronounced Øsay) dying. His wild nature now lures him across the seas. Some years after he makes his way to Morocco as a rich man. In the desert he meets the daughter of a Bedouin chief; her name is Anitra; his love for her is but of a transient nature, for he dreams of her whom he loved as a youth, of Solveig, who still awaits his coming back, and into whose arms he eventually returns as an old man.

The orchestral suite contains fragments from the music written for the stage performance of the work. No. 1. "Morning" is chiefly composed in a pastoral strain. No. 2. "The death of Åse", one of the most impressive parts in the poem, depicts Peer-Gynt, lost in thought, following the flight of his wild fancy, as he is seated at the bedside of his dying mother, unconscious of her approaching death. No. 3. "Anitra's dance", the scene of action is in the Orient, and No. 4. "In the hall of the mountain-king", describes the moment when the imps commence their wild chase after Peer Gynt, whose nightly peregrinations have led him into the subterranean realms of the mountain king.

Le poème dramatique *Peer Gynt*, d'Ibsen, est une des créations les plus caractéristiques du dramaturge norvégien. Peer Gynt (héros d'une ancienne ballade populaire norvégienne) est le type de l'homme que les débordements de son imagination doivent fatallement conduire à sa perte, s'il n'était sauvé (à peu près comme le Faust de Goethe) par l'éternel féminin.

Peer Gynt est le fils de paysans, riches naguère, qui ont dissipé tout leur avoir. Pauvre à présent, il demeure seul avec sa mère, à ce point fascinée par les projets mirifiques que son fils lui déroule qu'elle persiste, malgré les sottises répétées de ce dernier, à croire en lui. L'ambition du jeune homme, son juvénil orgueil, ne connaissent pas de bornes. Il se présente à une fête nuptiale, enlève la fiancée et l'entraîne dans la montagne, où il l'abandonne; puis il s'en va, la nuit, en compagnie de sauvages pastoures, à travers des rochers farouches, finit par arriver dans le domaine du Roi de la Montagne. Il s'éprend de la fille de ce dernier, se fait chasser du palais et s'en retourne chez lui, où il trouve sa mère Åse (prononcez »Ose«) mourante. Le voilà possédé du démon des voyages; après plusieurs années, il aboutit, devenu riche, au Maroc et rencontre dans le désert Anitra, fille d'un chef bédouin, qui ne le retient toutefois que passagèrement; sa rêverie l'emporte plutôt vers Solveig, l'amour de sa jeunesse, qui l'attend fidèlement au pays et dans les bras de laquelle, vieillard, il revient finalement se jeter.

La Suite d'orchestre de Grieg se compose de fragments empruntés à l'importante partition mélodramatique écrite par le maître pour l'exécution au théâtre de l'œuvre d'Ibsen. Le »Matin« (n° 1) est généralement tenu dans la note pastorale. La »Mort d'Åse« (n° 2) évoque l'une des scènes les plus saisissantes du drame, celle où la mère de Peer Gynt se meurt, tandis qu'assis au chevet de la mourante et inconscient de ce qui se passe, il poursuit ses chimères. La »Danse d'Anitra« (n° 3) est un tableau d'Orient et »Dans la halle du roi de la montagne« (n° 4) peint l'épisode où les Kobolds mènent leur ronde désordonnée et de plus en plus précipitée autour de Peer Gynt, descendu dans le royaume souterrain.

SUITE

I

Morgenstimmung

Le matin — Morning-mood

Allegretto pastorale $\text{♩} = 60$

Edvard Grieg (1843-1907)
Op. 46

Flauti

Oboi

Clarinetti in A

Fagotti

4 Corni in E

Trombe in E

Timpani in E

Violini I

Violini II

Viole

Violoncelli

Bassi

Musical score page 4, measures 1-4. The score consists of five staves. Measures 1-3 are mostly blank. Measure 4 begins with a dynamic *mf*, followed by a crescendo line and a decrescendo line, leading to a dynamic *p*. The key signature changes from $\#$ to $\#8:$ at the beginning of measure 4.

Musical score page 4, measures 5-8. The score consists of five staves. Measures 5-7 are mostly blank. Measure 8 begins with a dynamic *mf*.

Musical score page 4, measures 9-12. The score consists of five staves. Measures 9-10 begin with a dynamic *mf*, followed by a crescendo line and a decrescendo line. Measure 11 begins with a dynamic *mf*, followed by a crescendo line and a decrescendo line. Measure 12 begins with a dynamic *mf*.

Musical score page 5, system 1. The score consists of six staves. The top two staves are in G major (two sharps) and the bottom four are in F major (one sharp). The music features various note heads, stems, and rests. Measure 1 starts with a whole rest followed by a measure of eighth notes. Measures 2-3 show eighth-note patterns with grace notes. Measures 4-5 continue with eighth-note patterns. Measures 6-7 show eighth-note patterns with dynamic markings: 'cresc.' above the top staff, 'cresc.' below the middle staff, and 'cresc.' below the bottom staff. Measure 8 begins with a whole rest followed by a measure of eighth notes. Measure 9 ends with a dynamic marking 'mf > p'.

Musical score page 5, system 2. This system contains only the top two staves of the score. It shows measures 10 through 12. Measure 10 has a whole rest followed by a measure of eighth notes. Measure 11 has a whole rest followed by a measure of eighth notes. Measure 12 ends with a dynamic marking 'p'.

Musical score page 5, system 3. This system contains the bottom four staves of the score. It shows measures 10 through 13. Measure 10 starts with a whole rest followed by a measure of eighth notes. Measure 11 starts with a whole rest followed by a measure of eighth notes. Measure 12 starts with a whole rest followed by a measure of eighth notes. Measure 13 ends with a dynamic marking 'cresc.'.

A

Musical score page 6, section A, measures 1-7. The score consists of eight staves. Measures 1-7 show eighth-note patterns with slurs and dynamic markings: *f*, *p*, *p*, *p*, *p*, *p*, *p*. Measure 8 begins with a bass note followed by a rest. Measures 9-10 show eighth-note patterns with slurs and dynamic markings: *f*, *p*, *p*, *p*, *p*, *p*, *p*.

A

Musical score page 6, section A, measures 11-18. The score consists of eight staves. Measures 11-18 show sixteenth-note patterns with slurs and dynamic markings: *f*, *p*, *p*, *p*, *p*, *p*, *p*. Measures 19-20 show eighth-note patterns with slurs and dynamic markings: *f*, *p*, *p*, *p*, *p*, *p*, *p*.

Musical score page B, featuring six staves of music for various instruments. The score includes parts for strings (two violins, viola, cello), woodwinds (two oboes, bassoon), brass (two horns, two tubas), and percussion (timpani). The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The score consists of two systems of music. The first system begins with a dynamic of *p*. The second system begins with a dynamic of *ff*. Various performance instructions are present, such as slurs, grace notes, and dynamic markings like *ff*, *p*, and *f*.

Musical score for orchestra, section B. The score consists of six staves. The top four staves are in common time, while the bottom two are in 12/8 time. The key signature is A major (no sharps or flats). The score features various dynamic markings: *ff*, *dim.*, *p*, *cresc.*, *ff*, *dim.*, *p*, *cresc.*, *ff*, *dim.*, *p*, and *oresc.*. The music includes eighth-note patterns with grace marks, sixteenth-note patterns, and sustained notes with grace marks. Measures 1-4 show eighth-note patterns with grace marks. Measures 5-8 show sixteenth-note patterns with dynamic changes. Measures 9-12 show sustained notes with grace marks. Measures 13-16 show eighth-note patterns with grace marks. Measures 17-20 show sixteenth-note patterns with dynamic changes. Measures 21-24 show sustained notes with grace marks. Measures 25-28 show eighth-note patterns with grace marks. Measures 29-32 show sixteenth-note patterns with dynamic changes. Measures 33-36 show sustained notes with grace marks. Measures 37-40 show eighth-note patterns with grace marks. Measures 41-44 show sixteenth-note patterns with dynamic changes. Measures 45-48 show sustained notes with grace marks. Measures 49-52 show eighth-note patterns with grace marks. Measures 53-56 show sixteenth-note patterns with dynamic changes. Measures 57-60 show sustained notes with grace marks.

Musical score page 9, measures 1-6. The score consists of six staves. Measures 1-2: Treble clef, key signature of three sharps. Measures 3-4: Key signature changes to one sharp. Measures 5-6: Key signature changes to no sharps or flats. Dynamics include *f*, *p*, *b>p*, *cresc. molto*. Measure 6 concludes with a large oval-shaped fermata over the top two staves.

Musical score page 9, measures 7-12. The score continues with six staves. Measures 7-8: Treble clef, key signature of one sharp. Measures 9-10: Key signature changes to no sharps or flats. Measures 11-12: Key signature changes back to one sharp. Dynamics include *f*, *p*, *cresc. molto*.

Musical score page 9, measures 13-18. The score continues with six staves. Measures 13-14: Treble clef, key signature of one sharp. Measures 15-16: Key signature changes to no sharps or flats. Measures 17-18: Key signature changes back to one sharp. Dynamics include *p*, *cresc.*, *f*, *p*, *f*, *p*, *cresc. molto*, *pizz.*

D

10

D

f *ff* *dim.* *p* *tranquillo*

D

ff *dim.* *p* *tranquillo*

arco

pp

pp

dim.

f

dim.

p

dim.

p

Solo

mf

(sehr hervortretend)

dim.

pizz.

dim.

pizz.

dim.

pizz.

dim.

pp

pp

E

pp
pp
mf
pp
pp

pp
pp
pp

E_V

arco
divisi
arco
divisi
arco
divisi
pp
pp
pp
pp
mf cantabile
pizz.
pp

A musical score for orchestra, page 13, featuring five staves of music. The staves are arranged vertically, each with a different clef (G-clef, G-clef, F-clef, G-clef, bass F-clef) and key signature (two sharps). The music consists of five measures per staff, separated by vertical bar lines. Various dynamic markings are present, including crescendos (indicated by arrows pointing up), decrescendos (indicated by arrows pointing down), and accents (indicated by short diagonal strokes). The first two staves begin with eighth-note patterns. The third staff features sixteenth-note patterns. The fourth staff has eighth-note patterns. The fifth staff begins with a dotted half note followed by eighth-note patterns. The score concludes with a measure where the bass staff is labeled "arco".

pp

pp

pp

Solo
p dolce

p

pp

pp

pp

Solo

pp

pp

tranquillo

dim.

pp

divisi

dim.

pp

divisi

dim.

pp

divisi

dim.

pp

F

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

p

rit.

molto

rit.

molto

F

dim.

dim.

dim.

dim.

pizz.

rit.

molto

p

pizz.

rit.

molto

più tranquillo

Musical score for orchestra, measures 1-8. Key signature: A major (three sharps). Time signature: Common time. Dynamics and performance instructions:

- Measure 1: *p*
- Measure 2: *p*, *fp*
- Measure 3: *fp*
- Measure 4: *dim.*
- Measure 5: *poco rit.*
- Measure 6: *dim.*
- Measure 7: *poco rit.*
- Measure 8: *pp*

Musical score for orchestra, measures 9-16. Key signature: A major (three sharps). Time signature: Common time. Dynamics and performance instructions:

- Measure 9: *dim.*
- Measure 10: *p*, *fp*
- Measure 11: *fp*
- Measure 12: *poco rit.*
- Measure 13: *poco rit.*
- Measure 14: *poco rit.*
- Measure 15: *pp*

più tranquillo

Musical score for orchestra, measures 17-24. Key signature: A major (three sharps). Time signature: Common time. Dynamics and performance instructions:

- Measure 17: *p*
- Measure 18: *pp*, *divisi*
- Measure 19: *poco rit.*
- Measure 20: *pp*
- Measure 21: *divisi*
- Measure 22: *poco rit.*
- Measure 23: *pp*
- Measure 24: *poco rit.*, *arco*

II
Åses Tod

La mort d'Åse — The death of Åse

Andante doloroso ♩ = 50

Violini I
(con sordini)

Violini II
(con sordini)

Viole
(con sordini)

Violoncelli
(con sordini)

Bassi

This section shows five staves of music for string instruments. The first four staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2'). The key signature is G major (one sharp). The dynamics are primarily 'p' (pianissimo) and 'pp' (pianississimo), with some 'v.' (volume) markings. The violins play eighth-note patterns, while the cellos and basses provide harmonic support.

This section continues the musical score for strings. The instrumentation remains the same: Violin I, Violin II, Viola, Cello, and Bass. The music transitions through different melodic lines and harmonic progressions. Dynamics include 'mf' (mezzo-forte) and 'p' (pianissimo).

divisi

This final section of the musical score for strings features complex rhythmic patterns and dynamic markings. The instrumentation includes Violin I, Violin II, Viola, Cello, and Bass. The dynamics are varied, including 'p', 'p cresc.', 'p-fz', 'f', 'ff', and 'ff'. The music concludes with a powerful ff dynamic.

A

III

Anitras Tanz*)

La danse d'Anitra — Anitra's dance

Tempo di Mazurka $\text{♩} = 160$

Violini I
(con sordini)

Violini II
(con sordini)

Viole
(senza sordini)

Violoncello I
(senza sordini)

Violoncello II

Bassi

Triangolo

*) Kann auch durch 9 Soli (2 Violini 1^{mo}, 2 Violini 2^{de}, 2 Viole, 2 Violoncello und 1 Basso) besetzt werden

**) Die Triller ohne Nachschlag

1. 2.

A

B

Musical score page 22, featuring six staves of music. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The music consists of eighth and sixteenth note patterns. Dynamics include *cresc.*, *più cresc.*, and *ff*.

Continuation of musical score page 22. The staves remain the same: treble clef, one sharp; treble clef, one sharp; bass clef, one sharp; bass clef, one sharp; bass clef, one sharp; bass clef, one sharp. The music includes *poco rit.*, *dim.*, *a tempo*, *divisi*, *pizz.*, and *p* markings.

C

cresc. *dim.* *cresc.* *dim.* *pp*

cresc. *dim.* *cresc.* *dim.* *divisi*

Viole unis.

cresc. *dim.* *cresc.* *dim.*

cresc. *dim.* *cresc.* *dim.*

cresc. *dim.* *cresc.* *dim.*

cresc. *dim.* *cresc.* *dim.*

pp *f*

pizz. *f* **1.** **2.** *arco*
 pizz. *f* *divisi* *pp*

divisi *arco*
 pp *arco*
 divisi *pp*

f *pp*

f *pp*

pp

IV

In der Halle des Bergkönigs

Dans la halle du roi de montagne — In the hall of the mountain-king

Alla marcia e molto marcato ♩ = 138

Flauto piccolo {

Flauti grandi I e II {

Oboi

Clarinetti in A

Fagotti {

(NB.) + pp

4 Corni in E {

pp

2 Trombe in E

Timpani in ♫

2 Tromboni Tenori {

Trombone Basso {

Tuba

Gran Cassa

Piatti {

Violini I (senza sordini)

Violini II (senza sordini)

Viole (senza sordini)

Violoncelli

Bassi {

pizz.

p

pizz.

pp

(NB. + = gestopfter Ton)

718K

A musical score page featuring five systems of music for orchestra. The score includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Bassoon), brass (Trombone, Horn), and percussion (Drum). The key signature is mostly A major (three sharps) with one system in B major (two sharps). Measure 1 shows a sustained note in the bassoon. Measures 2-3 show rhythmic patterns in the brass and woodwinds. Measure 4 features dynamic markings *f* and *p*. Measures 5-6 show sustained notes in the bassoon. Measures 7-8 show rhythmic patterns in the brass and woodwinds. Measure 9 shows dynamic markings *p* and *p*.

Musical score for a string quartet (two violins, viola, cello) in 13/8 time. The score consists of five systems of music.

- System 1:** Violin I and Violin II play eighth-note patterns with grace marks (>) over them. The Viola and Cello provide harmonic support with sustained notes.
- System 2:** The Violin I and Violin II continue their eighth-note patterns. The Viola and Cello play eighth-note chords.
- System 3:** The Violin I and Violin II play eighth-note patterns. The Viola and Cello play eighth-note chords. A dynamic instruction *fpp* is placed above the staff.
- System 4:** The Violin I and Violin II play eighth-note patterns. The Viola and Cello play eighth-note chords.
- System 5:** The Violin I and Violin II play eighth-note patterns. The Viola and Cello play eighth-note chords. The dynamic *pp* is indicated below the staff. The dynamic *p* is indicated at the beginning of the next measure.

A

Musical score page A, measures 1-6. The score is for ten instruments: two flutes, two oboes, two bassoons, two horns, two trumpets, two tubas, strings (two violins, one viola, one cello), and piano.

Musical score page A, measures 7-12. The score continues with mostly rests. Dynamics: fp in the first staff, p in the piano staff.

Musical score page B, measures 1-6. The score consists of ten staves, mostly rests.

Musical score page B, measures 7-12. The score consists of ten staves, mostly rests.

A

Musical score page A, measures 13-18. The score includes dynamic markings pp, p, and pizz. The bassoon staff has eighth-note patterns. The strings play eighth-note patterns in measures 14-15. The piano staff has eighth-note patterns in measures 16-17. The bassoon staff has sixteenth-note patterns in measure 18.

Musical score page 12, measures 11-12. The score consists of eight staves. Measures 11 (top) show various rhythmic patterns including eighth-note pairs and sixteenth-note figures. Measures 12 (bottom) begin with a dynamic of *p*. The first two measures of staff 12 are labeled "divisi". The third measure shows eighth-note pairs, and the fourth measure shows sixteenth-note figures.

Musical score page 10, measures 11-15. The score consists of six staves. Measures 11-13 show six voices (two sopranos, two altos, two basses) with dynamic markings: 'cresc. e stretto poco a poco'. Measure 14 begins with a basso continuo staff. Measure 15 concludes with a dynamic 'p' and a measure number '5'.

cresc. e stretto poco a poco

cresc. e stretto poco a poco

cresc. e stretto poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. e stretto poco a poco

cresc. e stretto poco a poco

cresc.

cresc.

cresc. e stretto poco a poco

cresc. e stretto poco a poco

p

p

5

Musical score page 30, featuring six systems of music for orchestra. The score includes parts for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, Double Bass, and Cello. The key signature is A major (three sharps). The tempo is indicated by a metronome mark of 72.

The score consists of six systems of music:

- System 1:** Flute 1 and Flute 2 play eighth-note patterns. The bassoon section provides harmonic support.
- System 2:** Flute 1 and Flute 2 play eighth-note patterns. The bassoon section provides harmonic support.
- System 3:** Flute 1 and Flute 2 play eighth-note patterns. The bassoon section provides harmonic support.
- System 4:** Flute 1 and Flute 2 play eighth-note patterns. The bassoon section provides harmonic support. The instruction "più cresc." appears above the bassoon part.
- System 5:** Flute 1 and Flute 2 play eighth-note patterns. The bassoon section provides harmonic support. The instruction "più cresc." appears above the bassoon part.
- System 6:** Flute 1 and Flute 2 play eighth-note patterns. The bassoon section provides harmonic support. The bassoon part ends with a dynamic *p*.

The score concludes with a final system of music:

- System 7:** Flute 1 and Flute 2 play eighth-note patterns. The bassoon section provides harmonic support.
- System 8:** Flute 1 and Flute 2 play eighth-note patterns. The bassoon section provides harmonic support.
- System 9:** Flute 1 and Flute 2 play eighth-note patterns. The bassoon section provides harmonic support.
- System 10:** Flute 1 and Flute 2 play eighth-note patterns. The bassoon section provides harmonic support.
- System 11:** Flute 1 and Flute 2 play eighth-note patterns. The bassoon section provides harmonic support.
- System 12:** Flute 1 and Flute 2 play eighth-note patterns. The bassoon section provides harmonic support.

Musical score page 31, featuring six systems of music for orchestra. The score includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Horn, Trombone), and percussion (Drum). The key signature is mostly A major (three sharps) with some changes. Measure 1 shows eighth-note patterns in the upper voices. Measure 2 begins with a forte dynamic (f) in the bassoon and violins. Measures 3-4 show eighth-note patterns with dynamic markings like *più f* and *f*. Measures 5-6 show sustained notes and chords. Measures 7-8 show eighth-note patterns. Measures 9-10 show sustained notes and chords. Measures 11-12 show eighth-note patterns with dynamic markings like *mf*, *arco*, and *> 5*. Measures 13-14 show eighth-note patterns. Measures 15-16 show eighth-note patterns.

B Più vivo

Più vivo

ff

cresc. molto

p cresc. molto

p cresc. molto

ff

ff

ff

B Più vivo >

p

p

p

p arco

p

A musical score page featuring five systems of music for orchestra. The top system consists of six staves: two treble, one bass, and three alto. The second system has four staves: two treble, one bass, and one alto. The third system has five staves: two treble, one bass, one alto, and two tenor. The fourth system has five staves: two treble, one bass, one alto, and two tenor. The bottom system consists of six staves: two treble, one bass, and three alto. The score includes various dynamics, articulations like accents and slurs, and key changes.

A musical score page featuring six systems of music for orchestra. The score includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Horn, Trombone), and percussion (Drum). The music consists of six systems of five staves each. The first system starts with a treble clef, the second with a bass clef, the third with a bass clef, the fourth with a treble clef, the fifth with a bass clef, and the sixth with a treble clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 34 through 40 are present above the staves. The score is published by Edition Peters.

C stringendo al fine

1 2 3 4 5

8

stringendo al fine

C

A musical score page featuring six systems of music for a large ensemble. The score includes multiple staves for various instruments, such as woodwinds, brass, and strings. The notation consists of black notes on five-line staves, with some staves using bass clefs and others using treble clefs. The key signature changes throughout the page, indicated by sharp and double sharp symbols. Measure numbers are present at the beginning of each system. The music is written in a standard musical staff format with vertical bar lines.

D

D

7188

Musical score page 38, featuring five systems of music for orchestra. The score consists of multiple staves, each with a different instrument's part. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Timpani). The score is written in common time. Key signatures alternate between G major and E major. Dynamics are indicated throughout the score, including forte (ff), mezzo-forte (mf), and accents. Measure numbers 7158 and 7159 are visible at the bottom of the page.

Musical score page 39, featuring ten staves of music. The score includes various dynamics such as *p*, *cresc. molto*, *fff*, and *ff*. Performance instructions like "v." and "f" are also present. The music consists of six measures per staff, with some staves showing eighth-note patterns and others showing quarter-note patterns. The key signature varies between staves, including G major, A major, and B major.

Orchester- und Vokalmusik nach 1950

Orchestral and Vocal Music after 1950

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vom 18. bis Anfang des 20. Jahrhunderts
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TP = Taschenpartitur 13,5 x 19 cm 8° = Oktavformat 19 x 27 cm

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