Eulenburg's kleine Orchester-Partitur-Ausgabe

Symphonien.

No.		
1.	Mo[illegible] C (Jupiter)	1.50
2.	B[illegible] No. 5 in C	—
3.	Sc[illegible] in H moll (u[illegible]det)	50
4.	M[illegible] G moll	50
5.	Beetho[illegible] No. 3 in E[illegible]	2.50
6.	M[illegible]ohn, No. 3 i[illegible]	2.50
7.	Beethoven, No. 6 in F[illegible]me)	2.—
8.	Schumann, No. 3 in Es	2.—
9.	Haydn, in D	1.—
10.	Schubert, in C	[illegible]
11.	Beethoven, No. 9 in D moll (mit Chor)	[illegible]
12.	Beethoven, No. 7 in A	2.—
13.	Schumann, No. 4 in D moll	2.—
14.	Beethoven, No. 4 in B	1.50
15.	Mozart, in Es	2.50
16.	Beethoven, No. 8 in F	2.50
17.	Schumann, No. 1 in B	1.—
18.	Beethoven, No. 1 in C	1.50
19.	Beethoven, No. 2 in D	2.—
20.	Mendelssohn, No. 4 in A (Italienische)	2.—
21.	Schumann, No. 2 in C	3.—
22.	Berlioz, „Phantastische Symphonie“	3.—
23.	Berlioz, „Harold in Italien“	4.—
24.	Berlioz, „Romeo und Julie“	

Beethoven, Neun Symphonien. Bd. I (No. 1—4), Bd. II (No. 5—7), Bd. III (No. 8—9) . . . . . à —
Mendelssohn, Schottische und Italienische Symphonie . 6.50
Schumann, Vier Symphonien. Band I. II . . . . à 6.50

Ernst Eulenburg, Leipzig
Königl. Württemb. Hof-Musikverleger.

Музыкальная библиотека
Всесоюзного
радио Комитета

Harold en Italie.
Harold in Italien. | Harold in Italy.

Harold aux Montagnes.
Scènes de mélancolie, de bonheur et de joie.

Harold in den Bergen.
Scenen der Schwermuth, des Glückes u. der Freude.

Harold in the Mountains.
Scenes of sadness, of happiness and of joy.

Adagio. M. M. ♪ = 76.

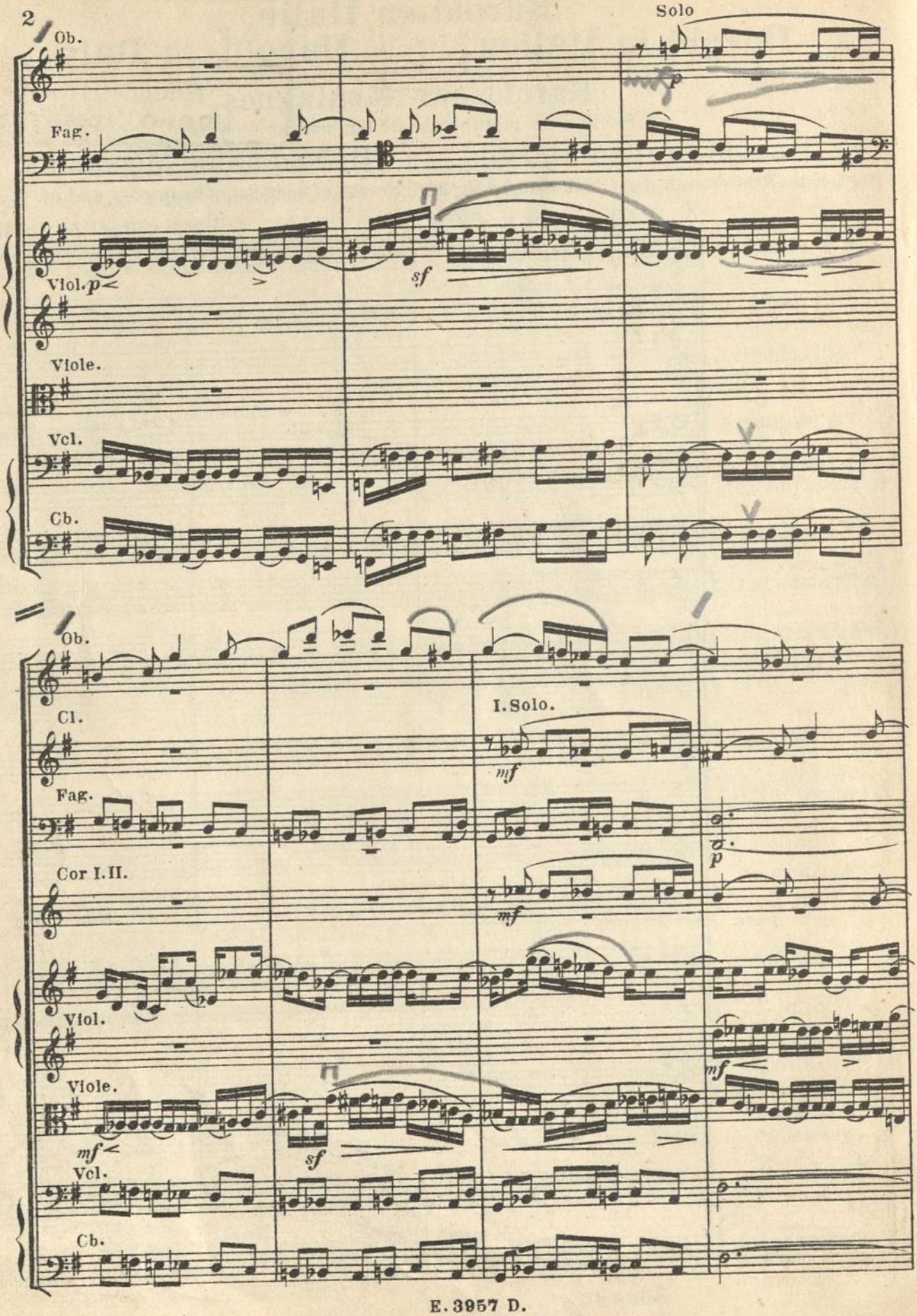
Hector Berlioz, Op. 16.

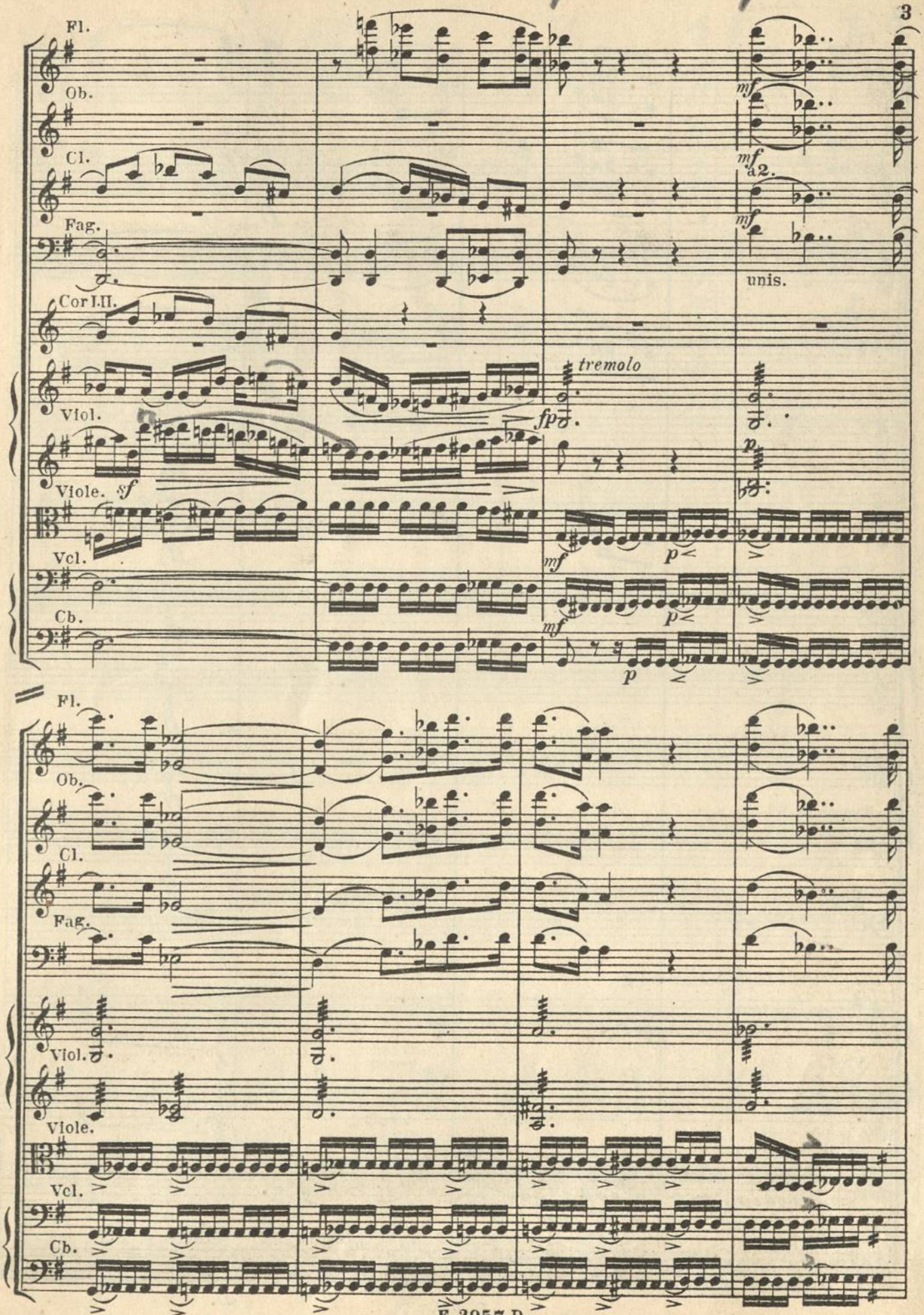
2 Flauti.
2 Oboi.
2 Clarinetti.
4 Fagotti.
4 Corni 1 u. 2 in G. 3 u. 4 in D.
2 Cornets in A.
2 Trombe in C.
3 Tromboni.
Triangolo.
Timpani in C. G.
Arpa.
Viola Solo.
Violini I al meno 15.
Violini II al meno 15.
Viole al meno 10.
Violoncelli al meno 12.
Contrabassi al meno 9.

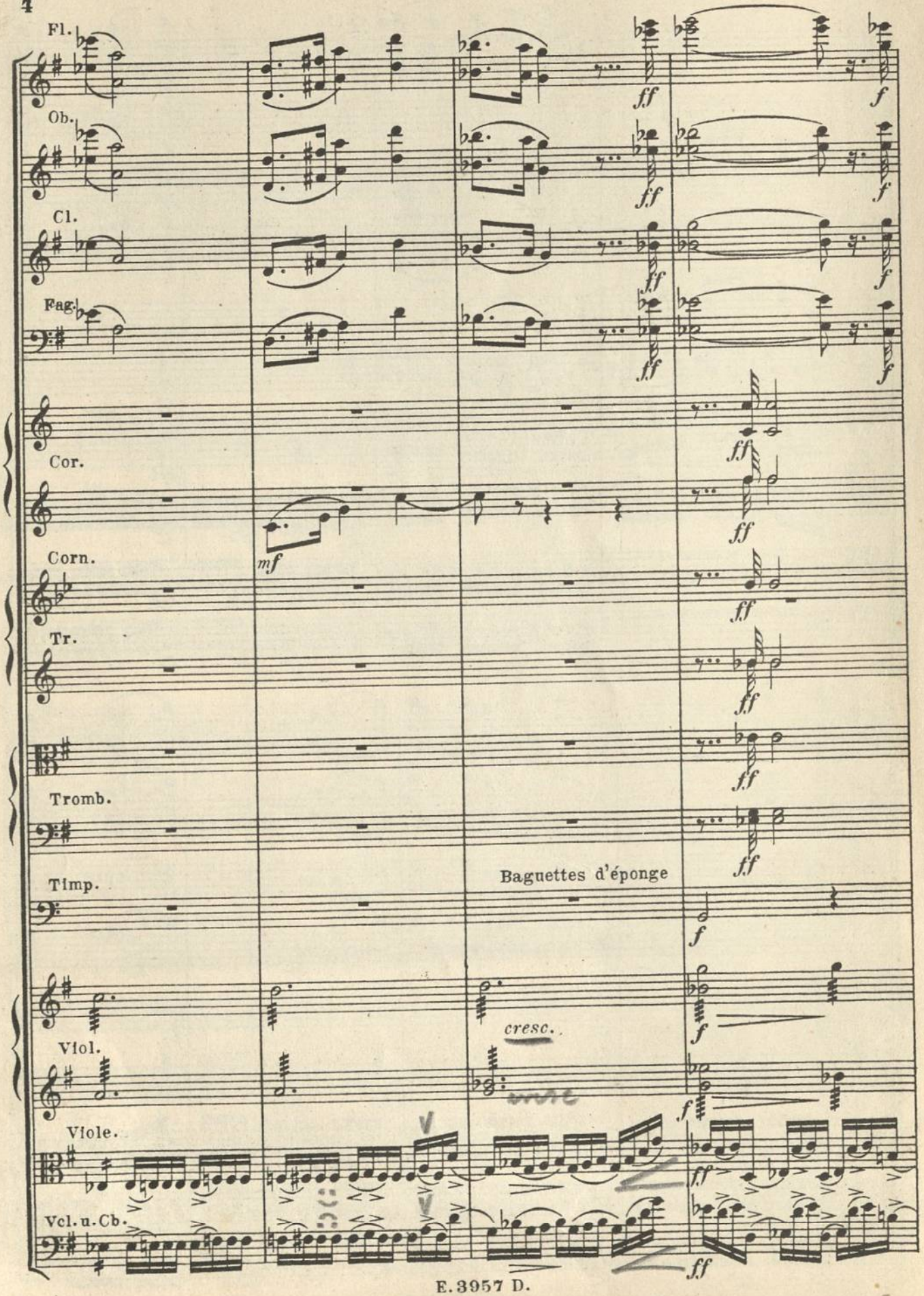
I. Solo. *espressivo* *p*

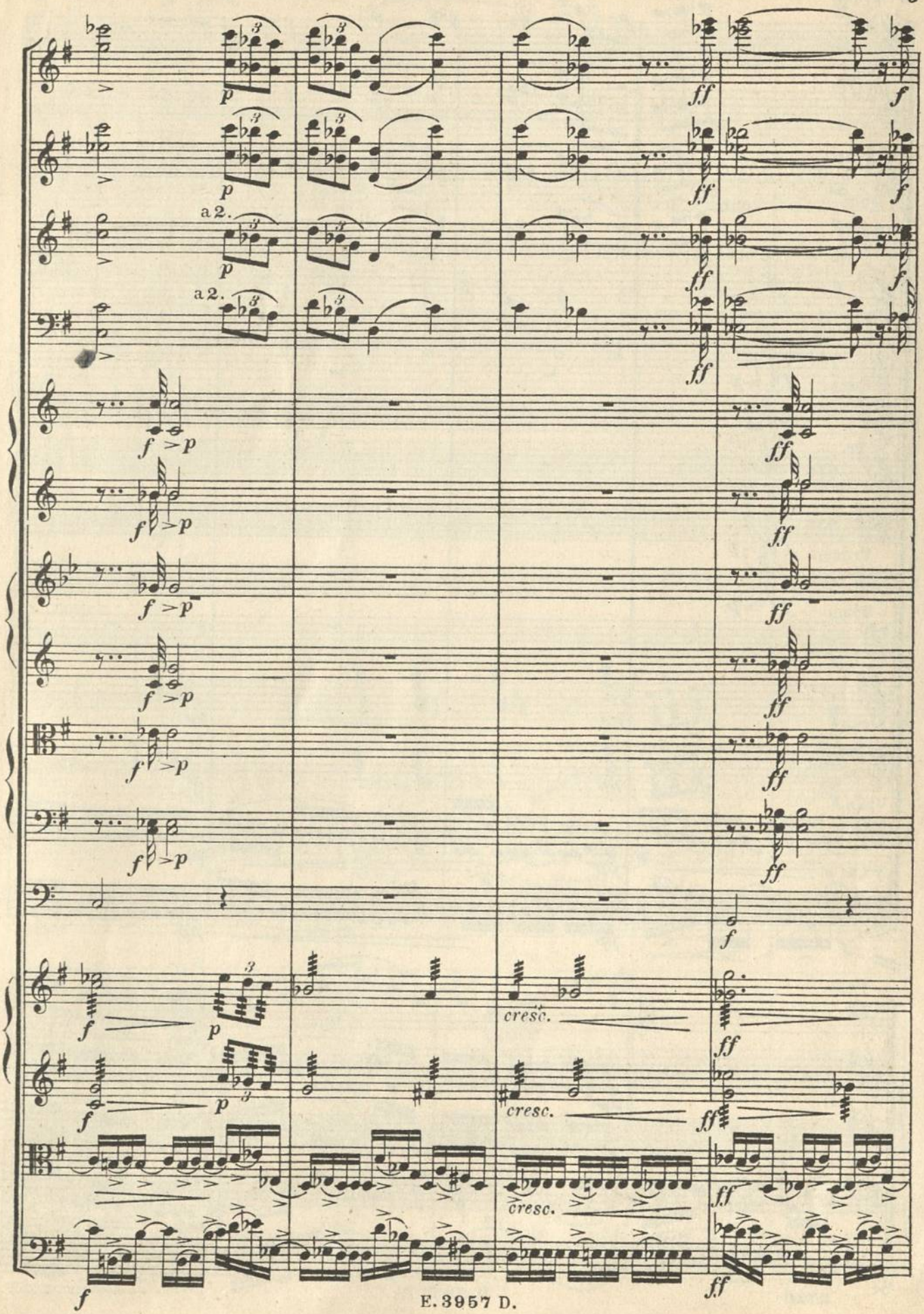
Soli. *pp* *sf*

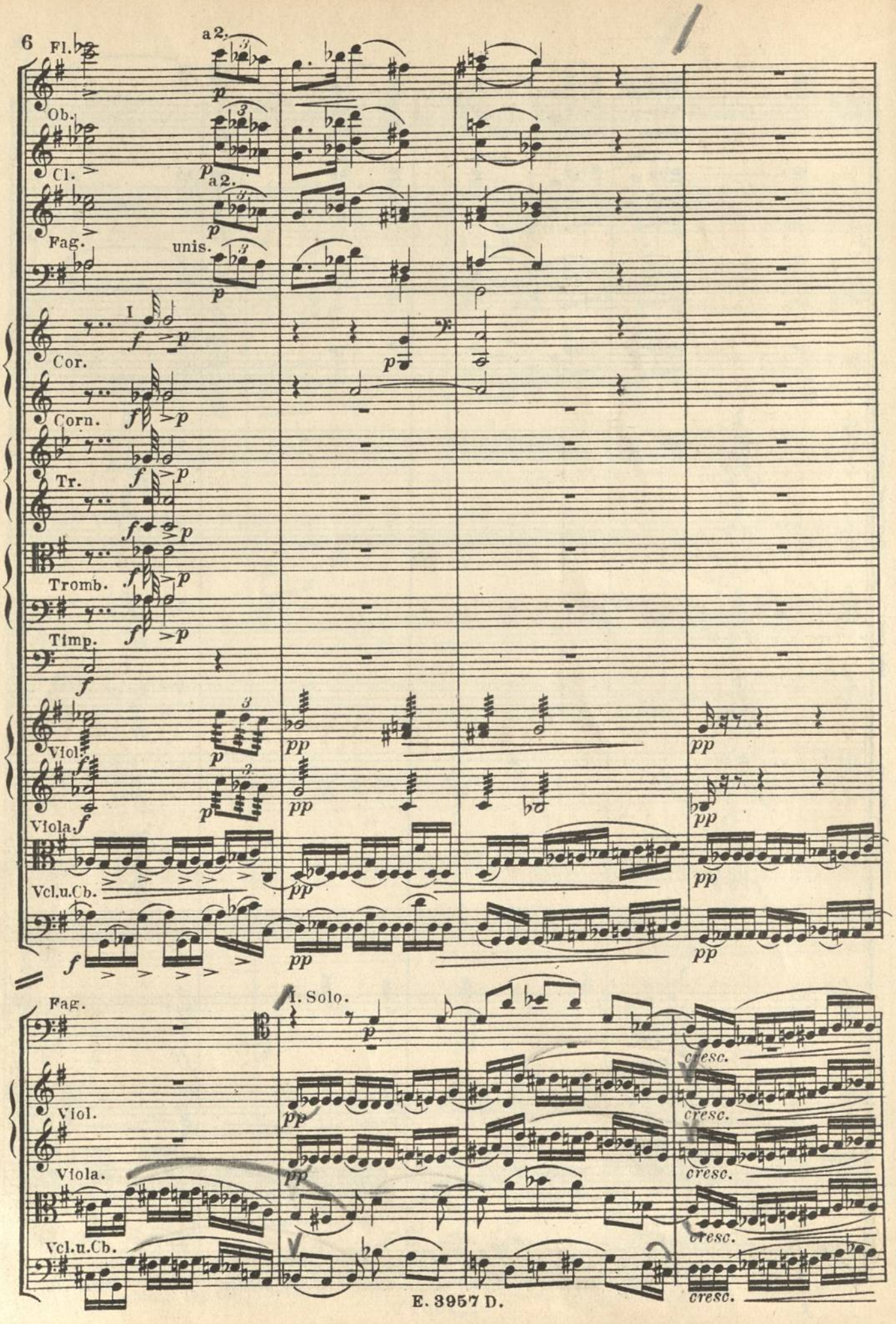
Adagio.

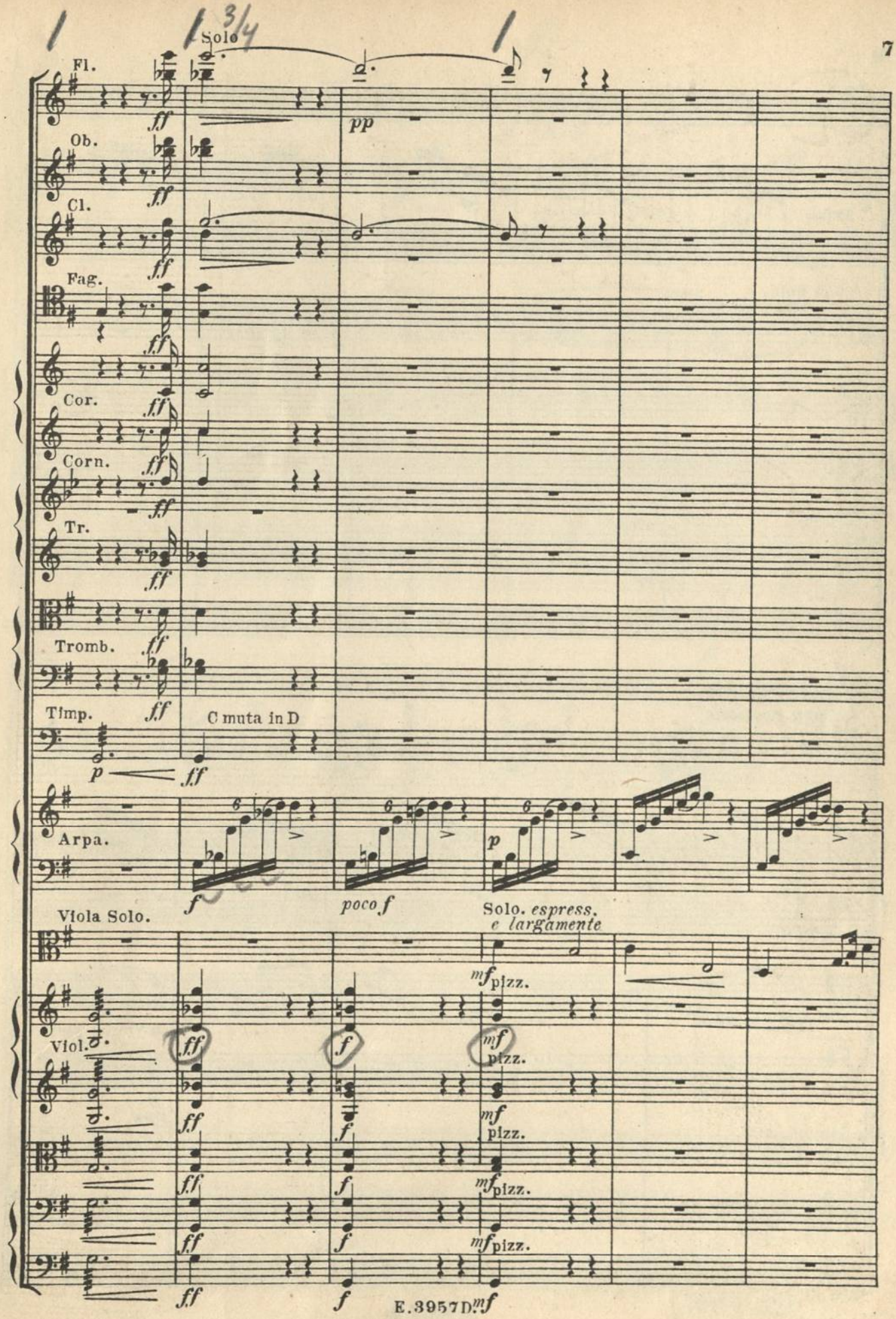

Solo
Ob.
Fag.
Viol.
Viole.
Vcl.
Cb.
I. Solo.
Cl.
Cor I. II.

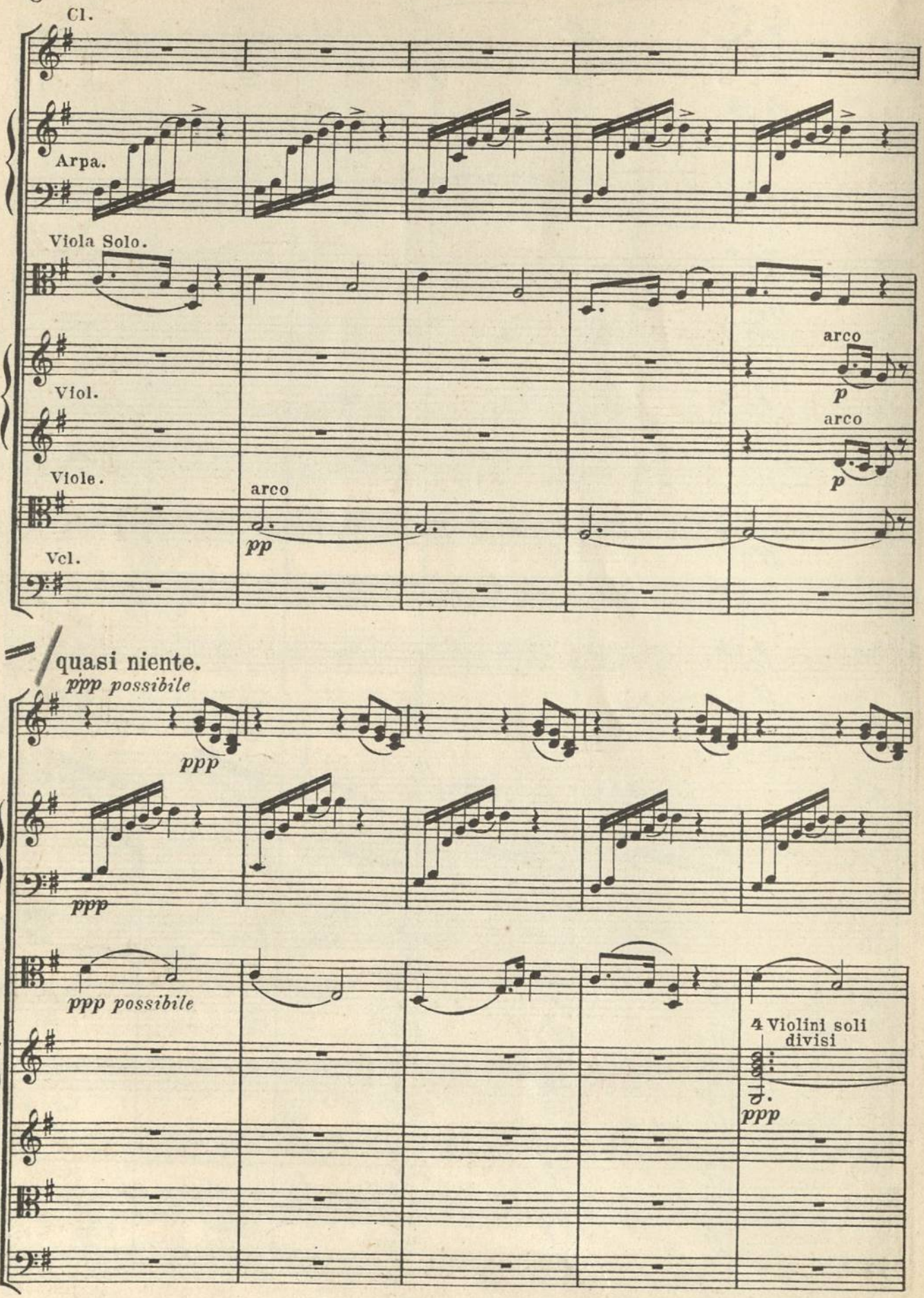

Fl.
Ob.
Cl.
Fag.
Cor I.II.
Viol.
Viole.
Vcl.
Cb.
mf
a2.
unis.
tremolo
fp
sf
p
Fl.
Ob.
Cl.
Fag.
Viol.
Viole.
Vcl.
Cb.

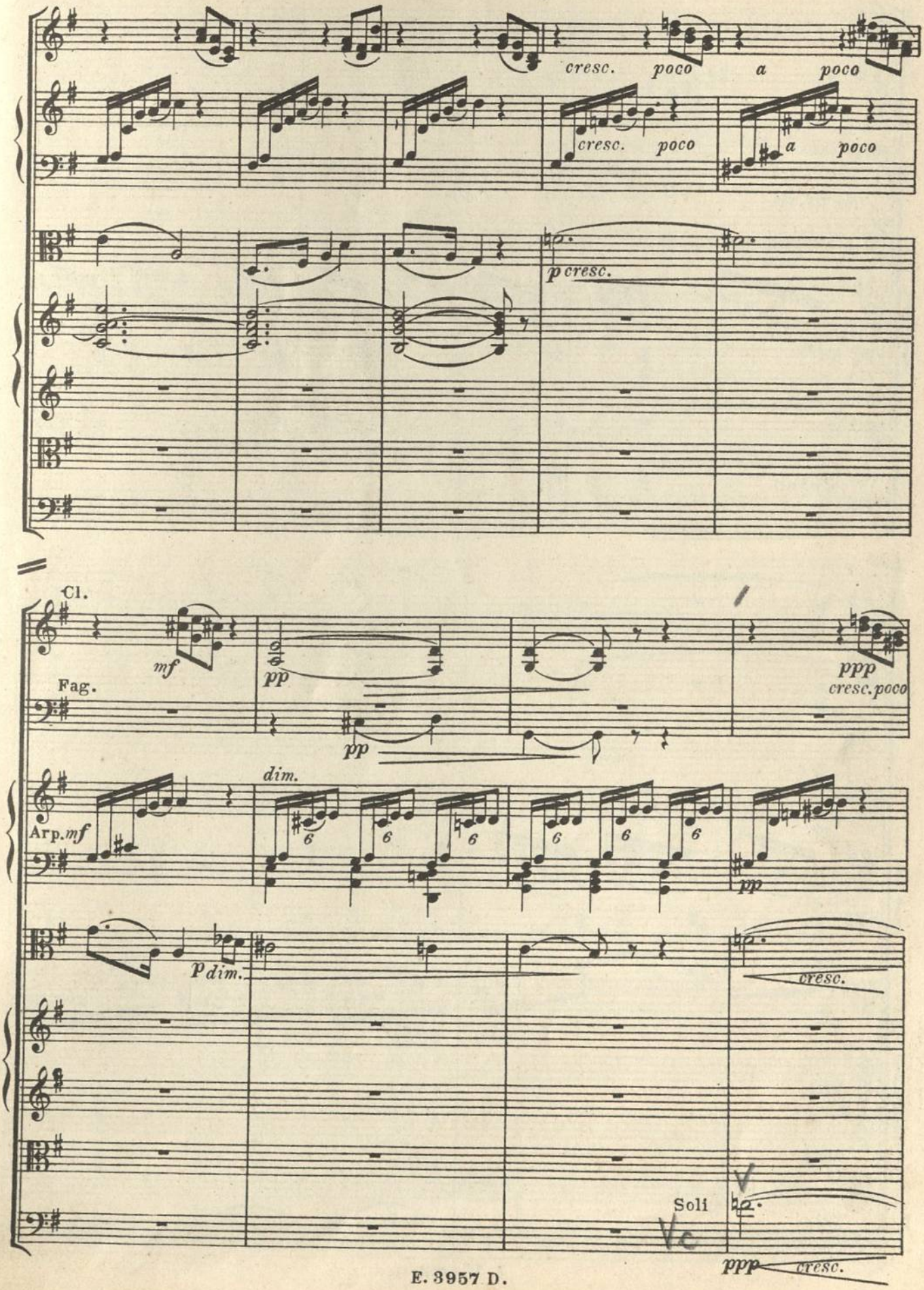

Fl.
Ob.
Cl.
Fag.
Cor.
Corn.
Tr.
Tromb.
Timp.
Baguettes d'éponge
Viol.
cresc.
Viole.
Vcl. u. Cb.
ff
f
mf

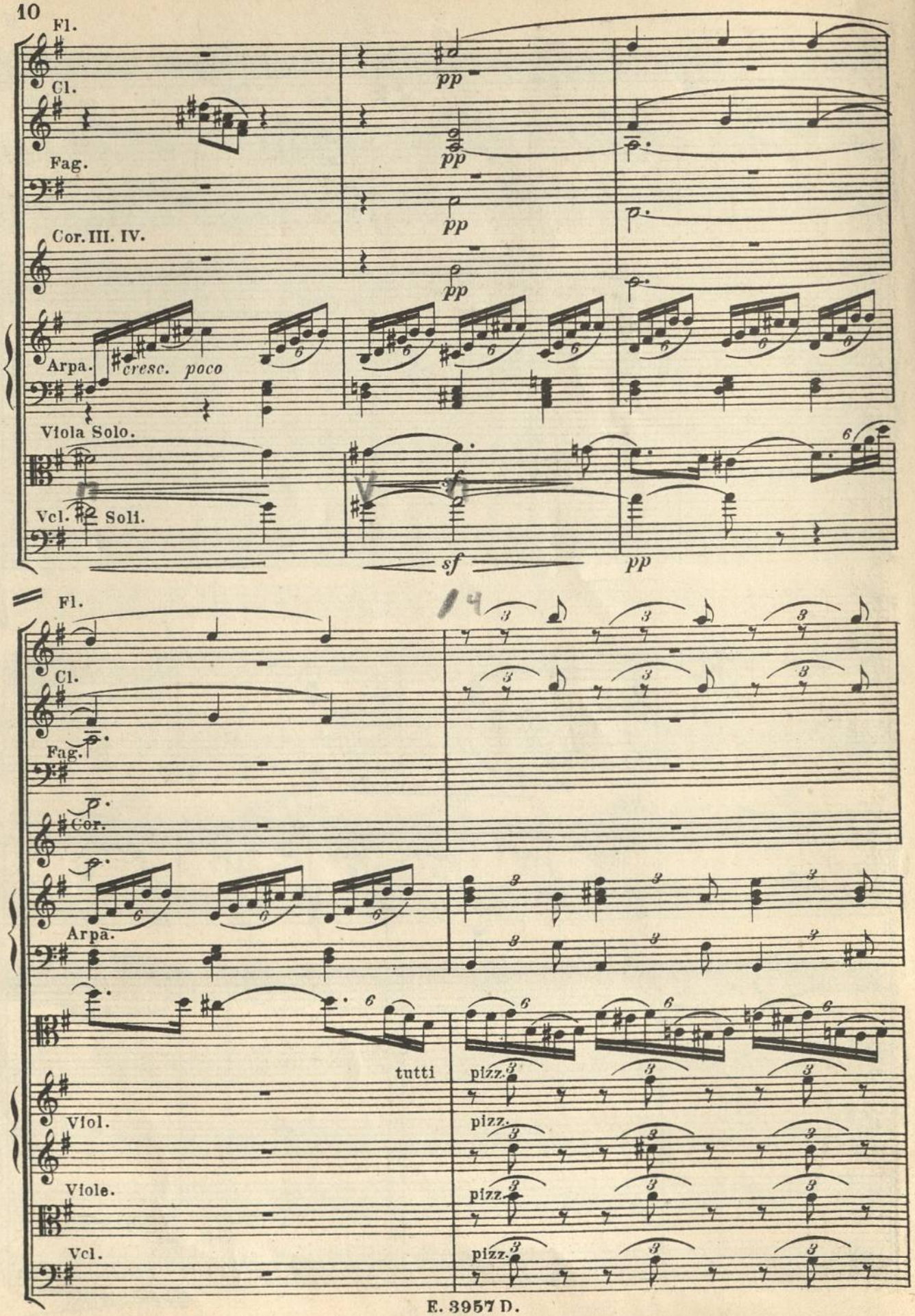

a 2.
a 2.
cresc.
cresc.
cresc.

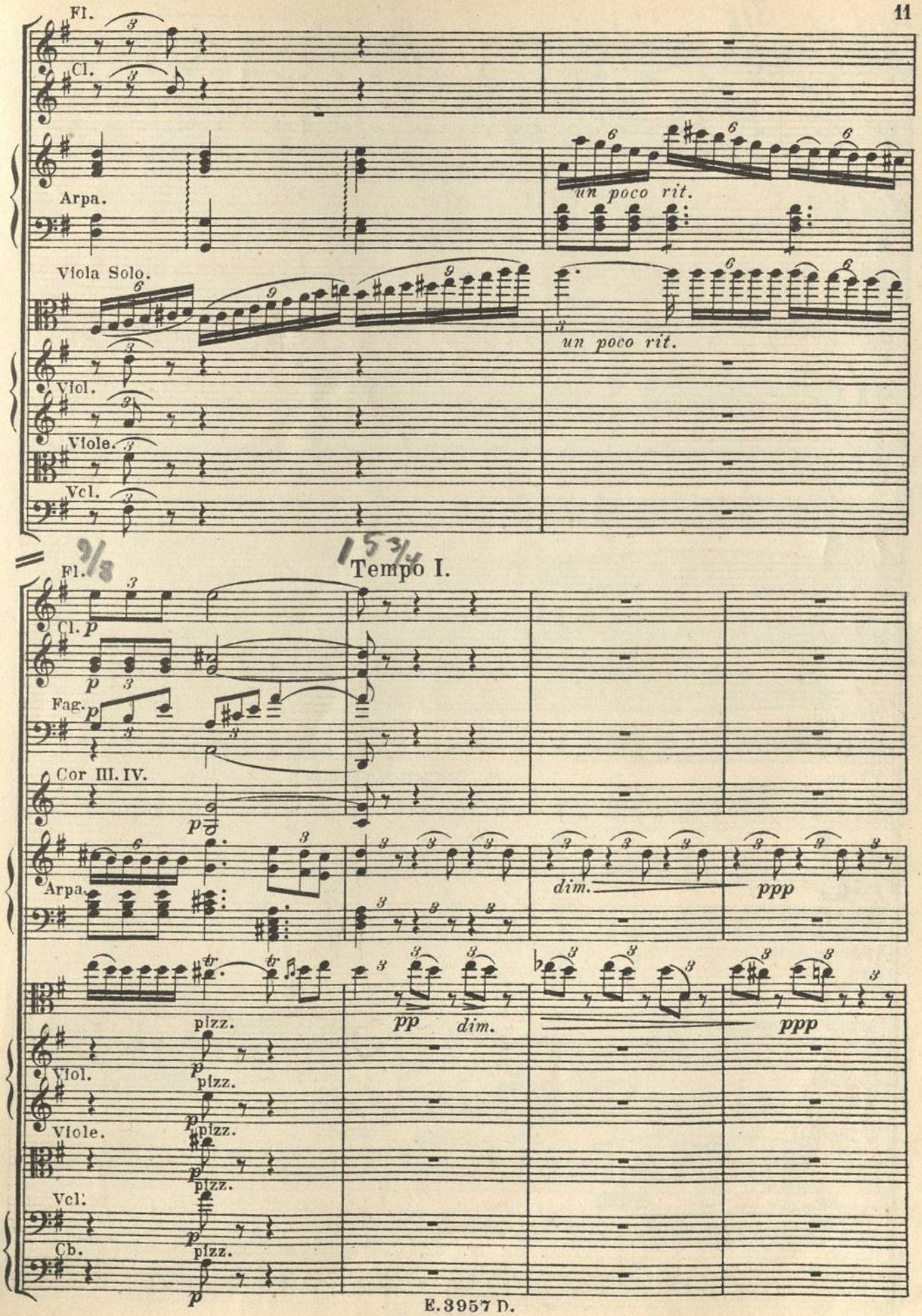

Fl.
a 2.
Ob.
Cl.
a 2.
Fag.
unis.
I
Cor.
Corn.
Tr.
Tromb.
Timp.
Viol.
Viola.
Vcl.u.Cb.
Fag.
I. Solo.
Viol.
Viola.
Vcl.u.Cb.
cresc.

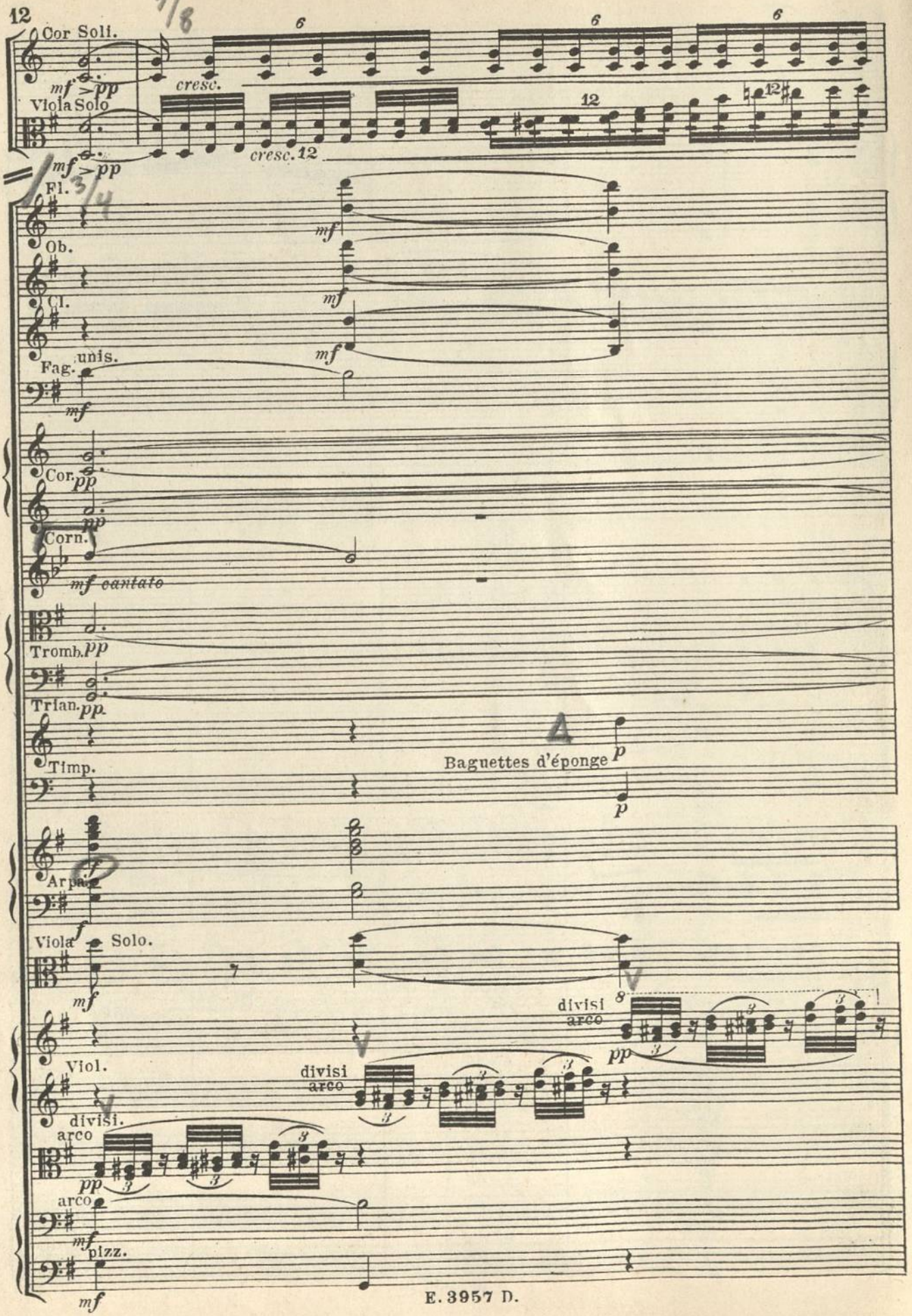

Solo
Fl.
Ob.
Cl.
Fag.
Cor.
Corn.
Tr.
Tromb.
Timp.
C muta in D
Arpa.
poco f
Viola Solo.
Solo. espress. e largamente
pizz.
Viol.

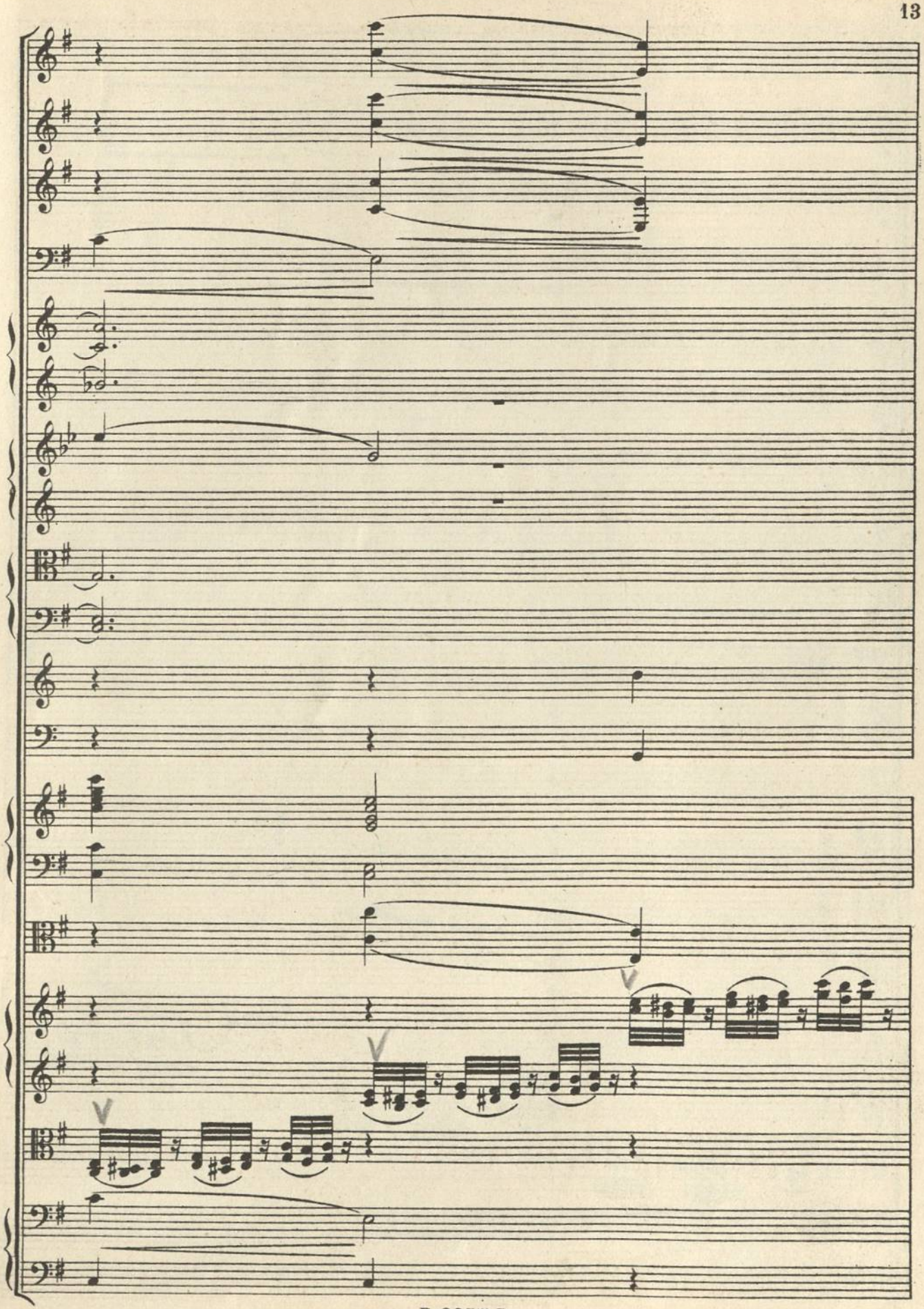

Cl.
Arpa.
Viola Solo.
Viol.
Viole.
Vcl.
arco
pp
arco
p
arco
p
quasi niente.
ppp possibile
ppp
ppp
ppp possibile
4 Violini soli
divisi
ppp

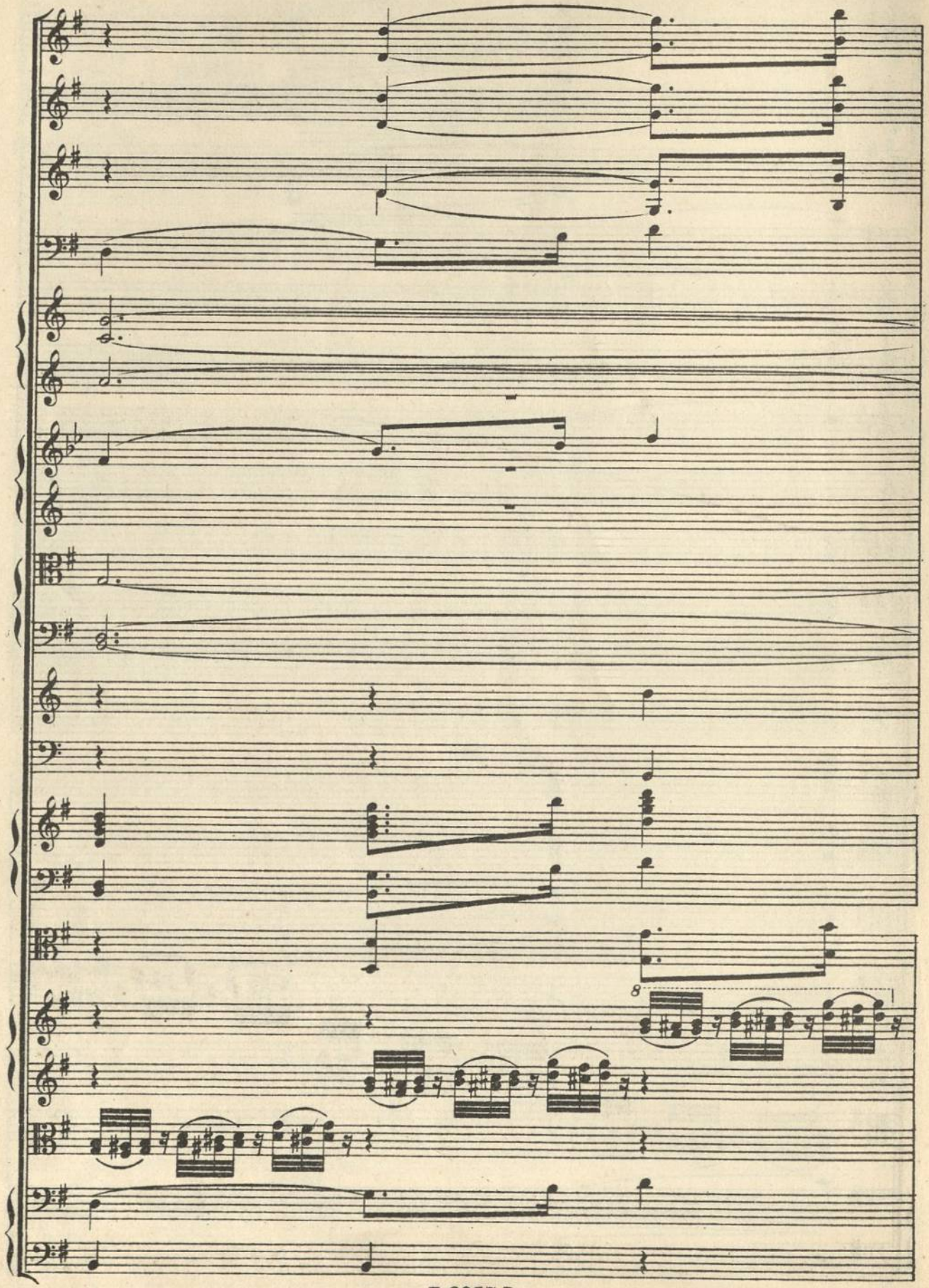

cresc. poco a poco
cresc. poco a poco
p cresc.
Cl.
mf
Fag.
pp
pp
ppp
cresc. poco
dim.
Arp. mf
6
6
6
6
6
6
pp
P dim.
cresc.
Soli
ppp
cresc.

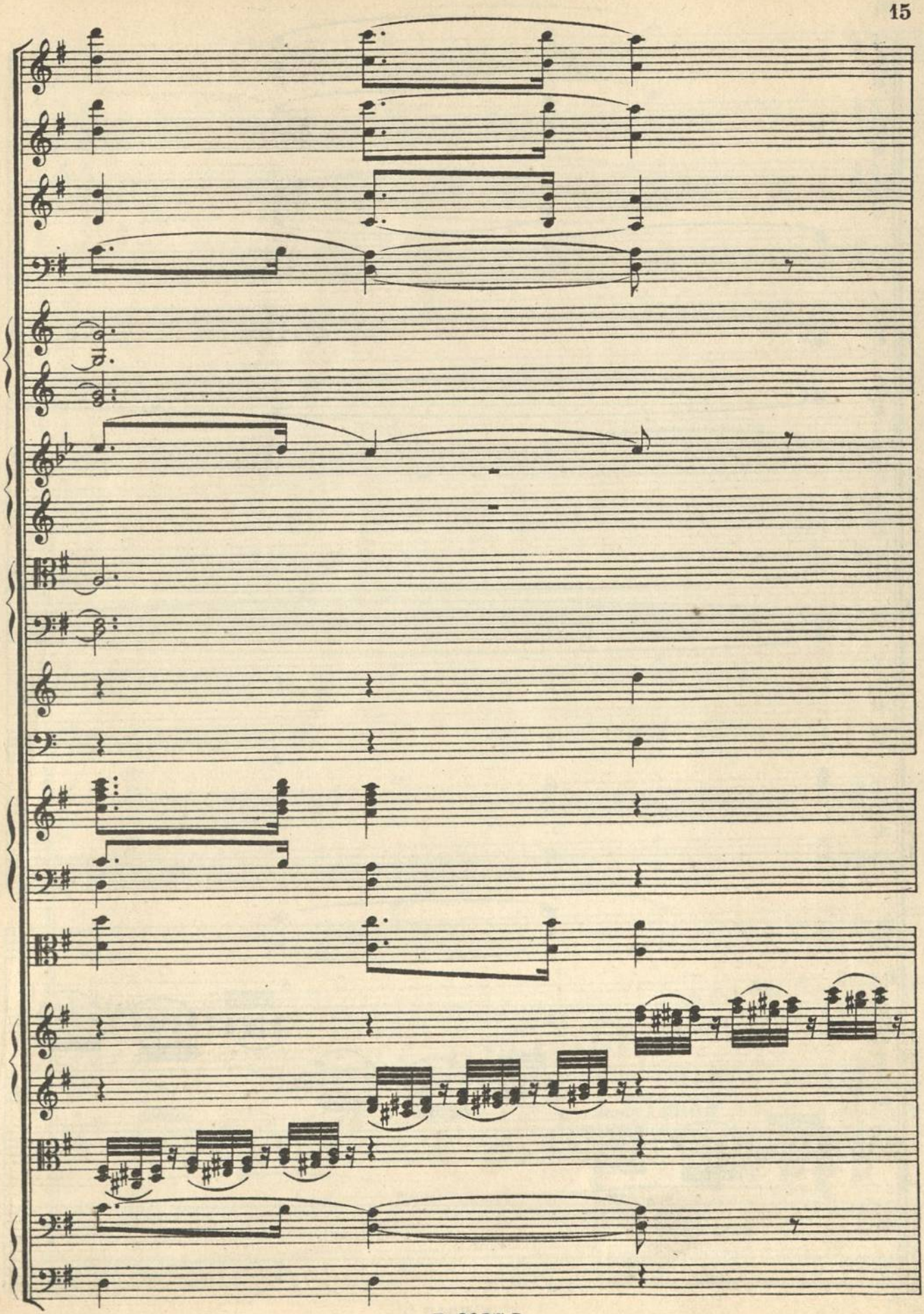

Fl.
Cl.
Fag.
Cor. III. IV.
pp
pp
pp
pp
Arpa.
cresc. poco
Viola Solo.
Vcl. Soli.
f
sf
pp
14
Fl.
Cl.
Fag.
Cor.
Arpa.
tutti
pizz.
Vlol.
Viole.
Vcl.
pizz.
pizz.
pizz.

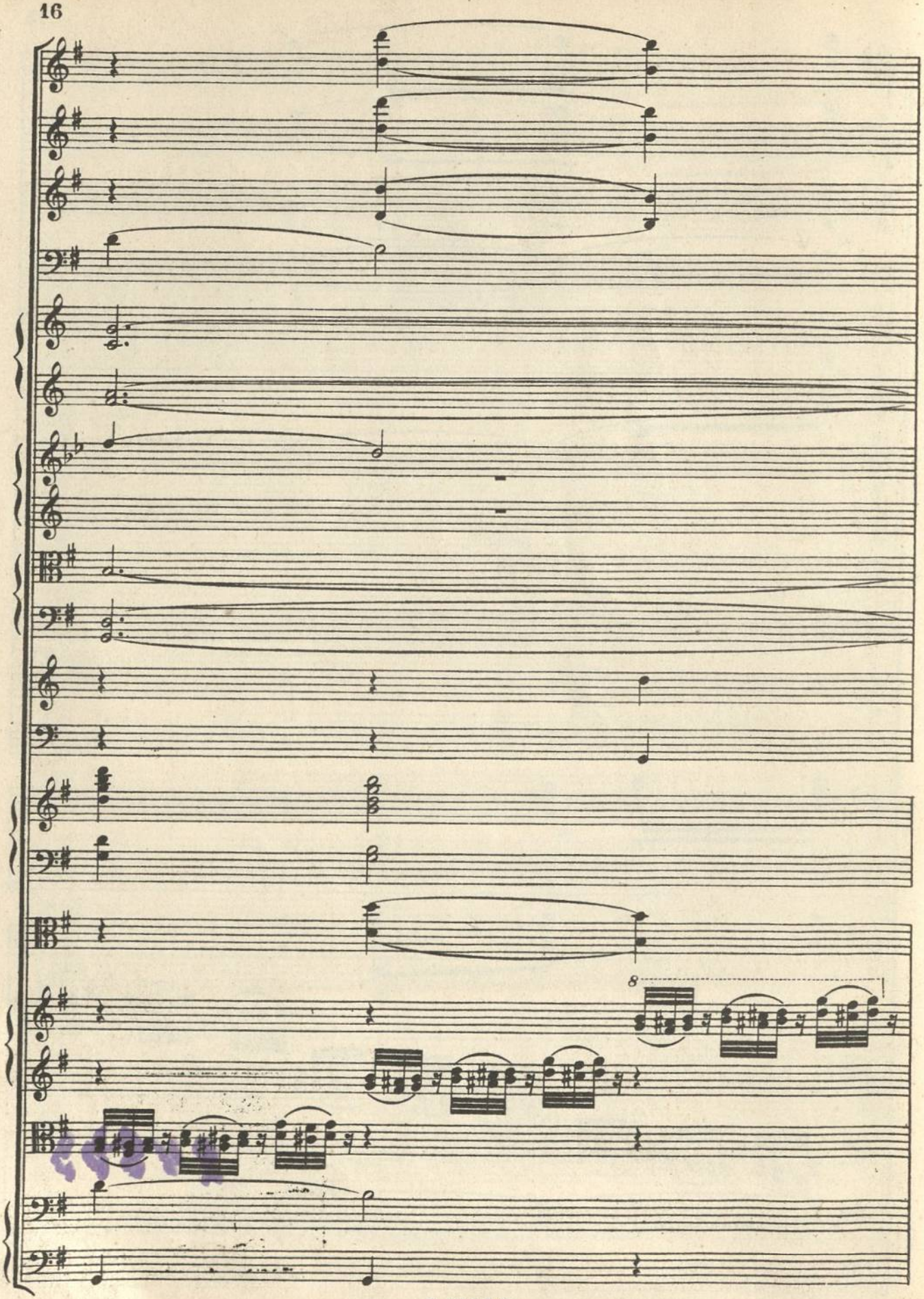

Fl.
Cl.
Arpa.
un poco rit.
Viola Solo.
un poco rit.
Viol.
Viole.
Vcl.
Tempo I.
Fl.
Cl.
p
Fag.
p
Cor III. IV.
p
Arpa.
dim.
ppp
pizz.
pp
dim.
ppp
Viol.
Viole.
Vcl.
Cb.

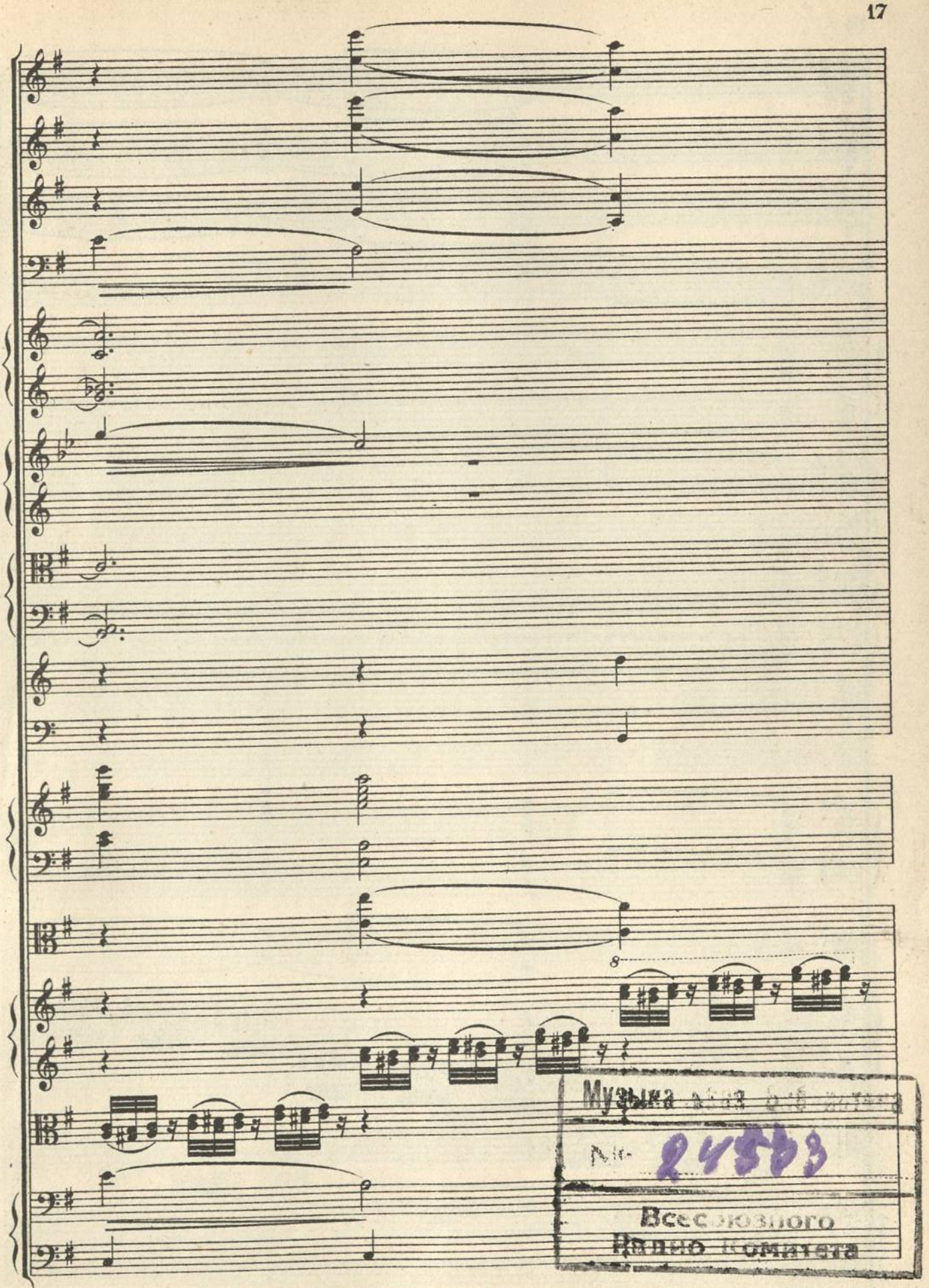

9/8
Cor Soli.
mf > pp
cresc.
6
12
Viola Solo
cresc.
3/4
Fl.
Ob.
Cl.
Fag.
unis.
mf
Cor.
pp
Corn.
mf cantato
Tromb.
Trian.
Timp.
A
Baguettes d'éponge
p
Arpa.
Viola Solo.
Viol.
divisi
arco
pp
divisi.
arco
pizz.



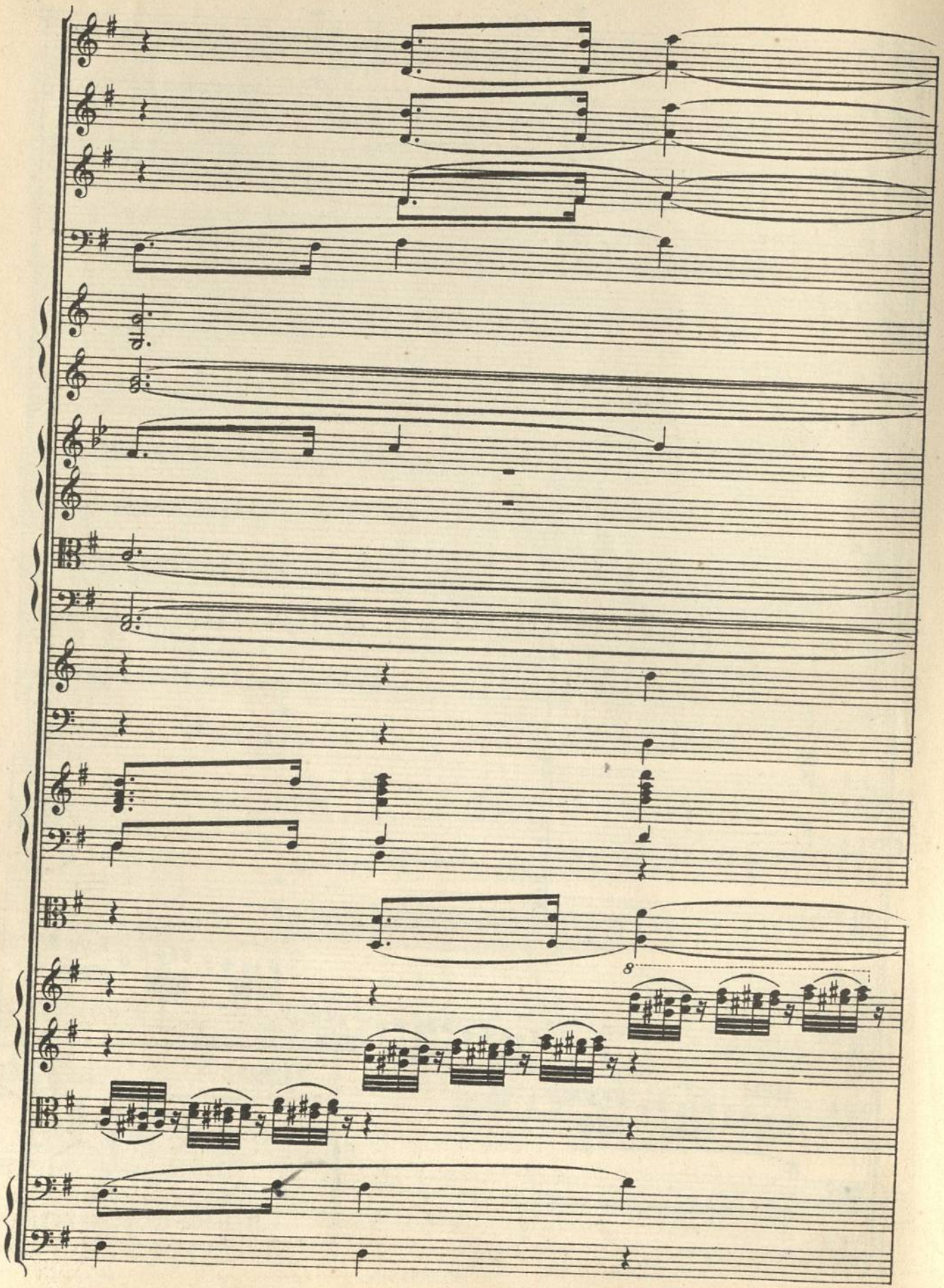


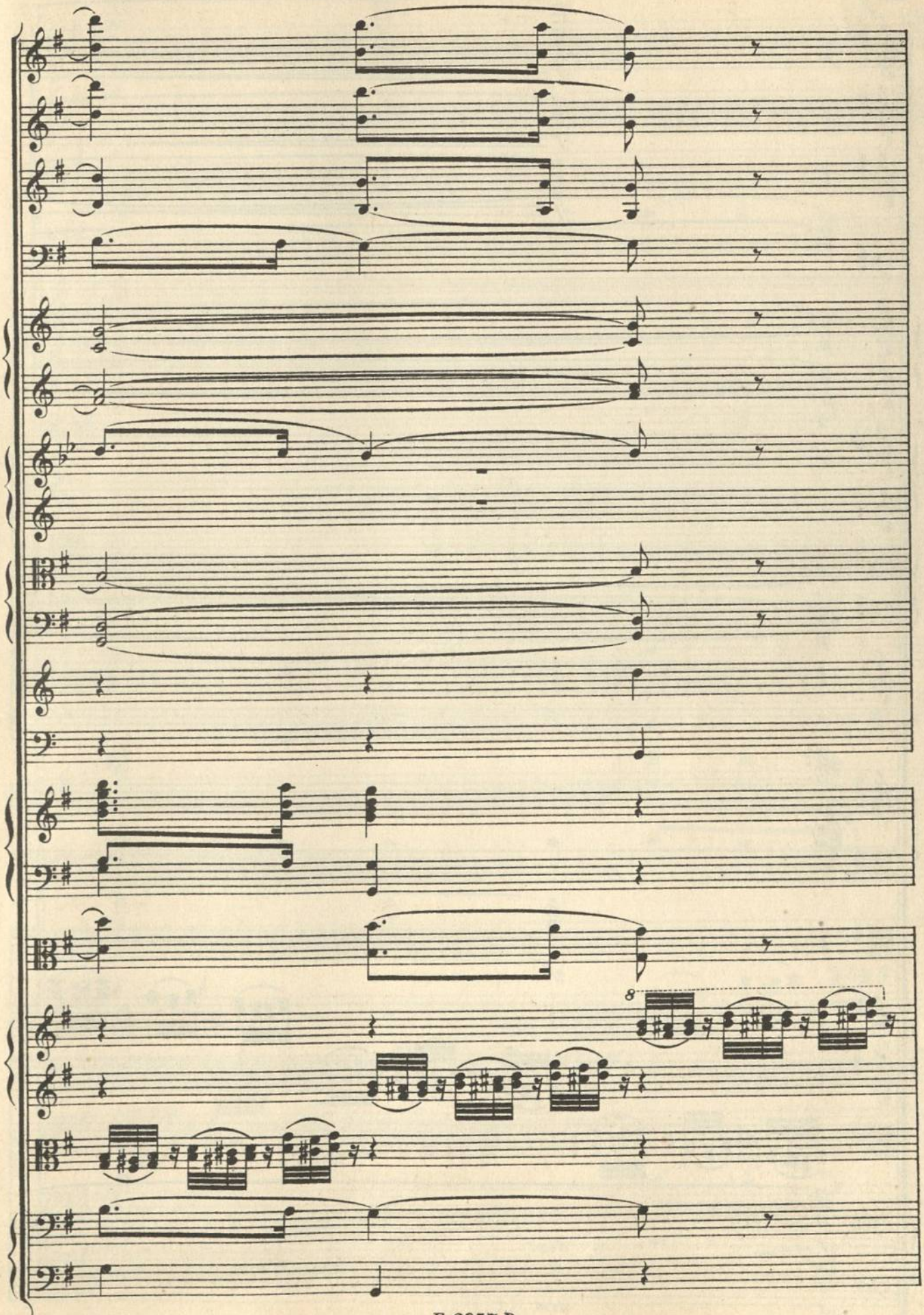


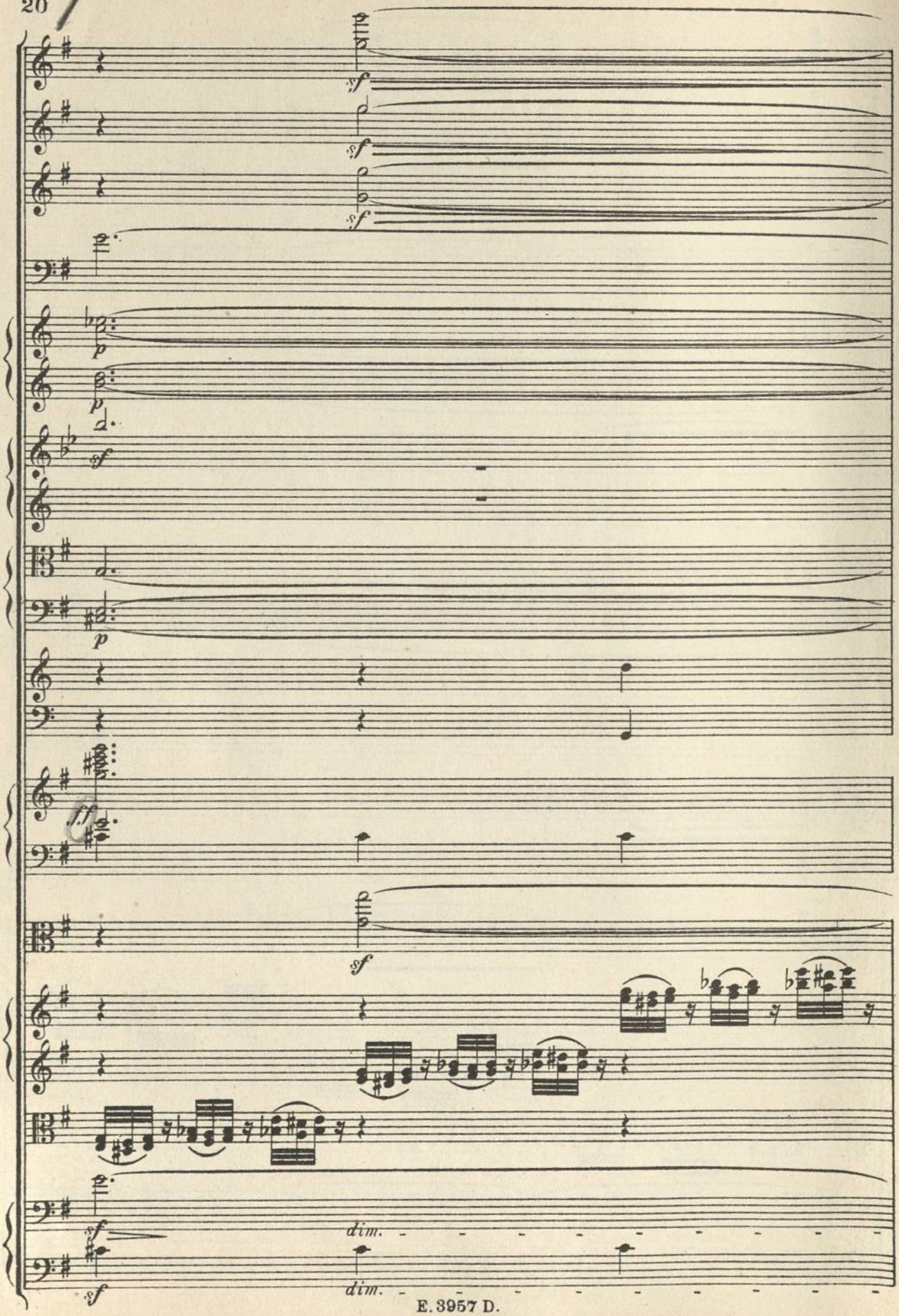


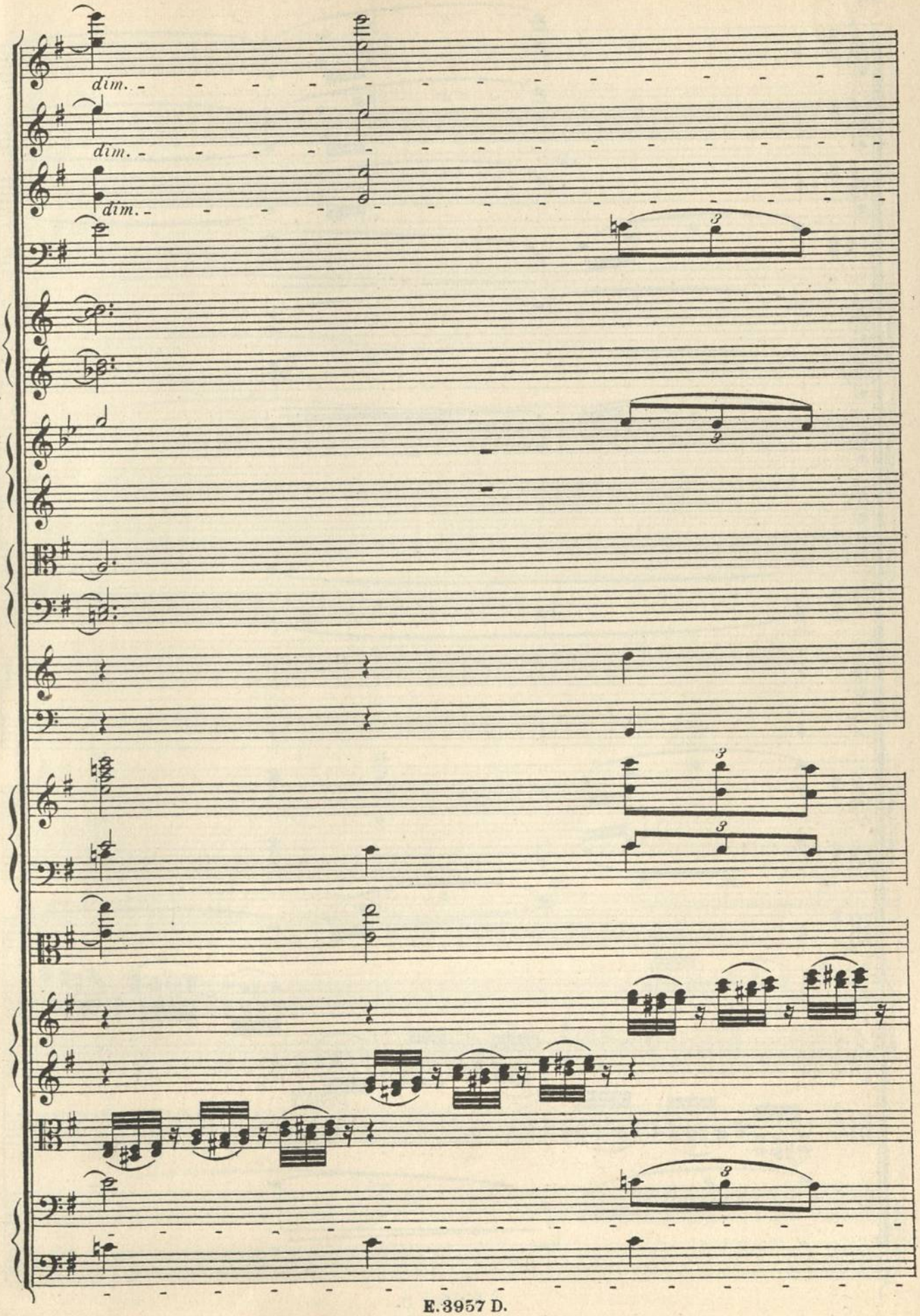


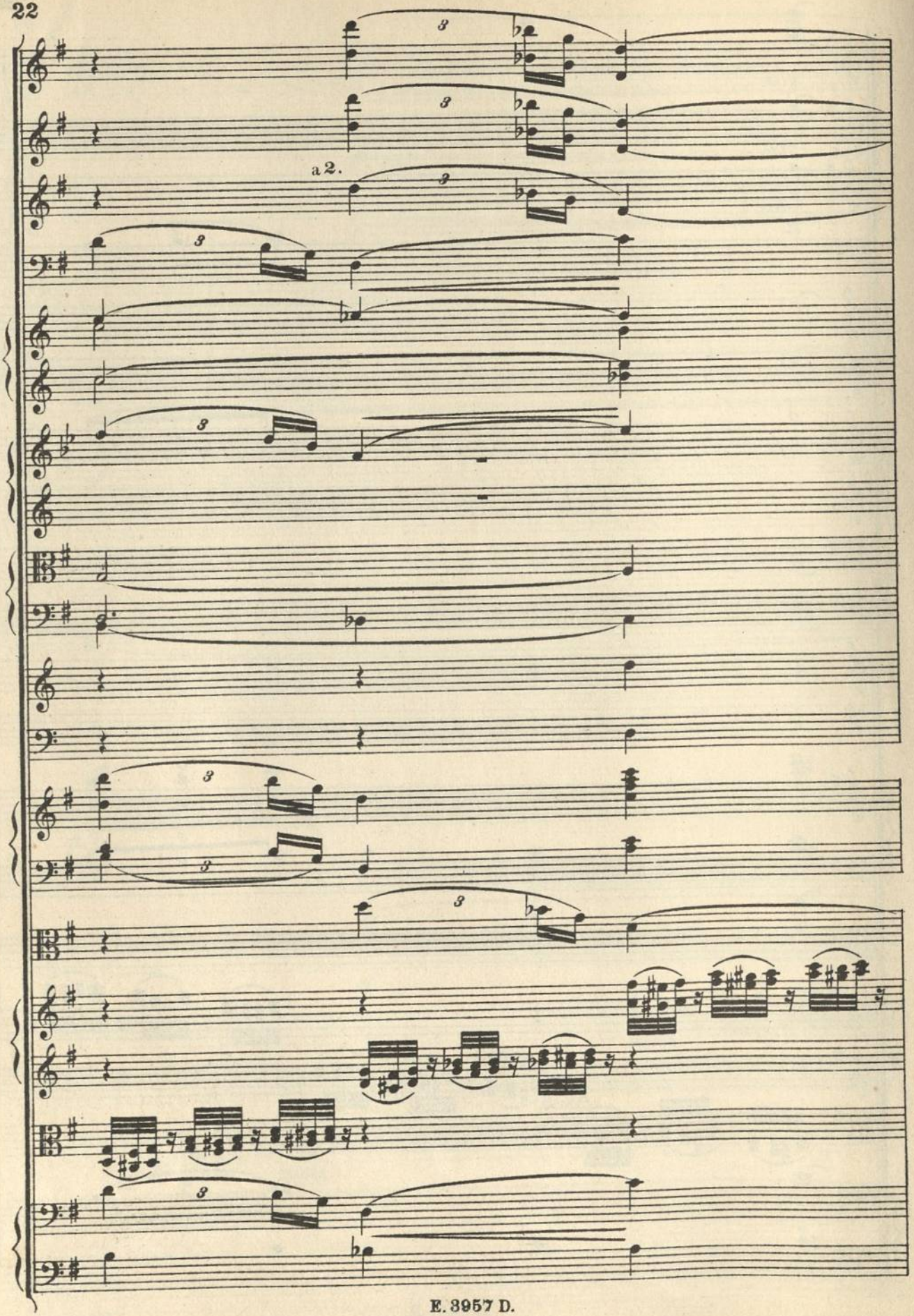
Музыка
№ 24503
Всесоюзного
Радио комитета

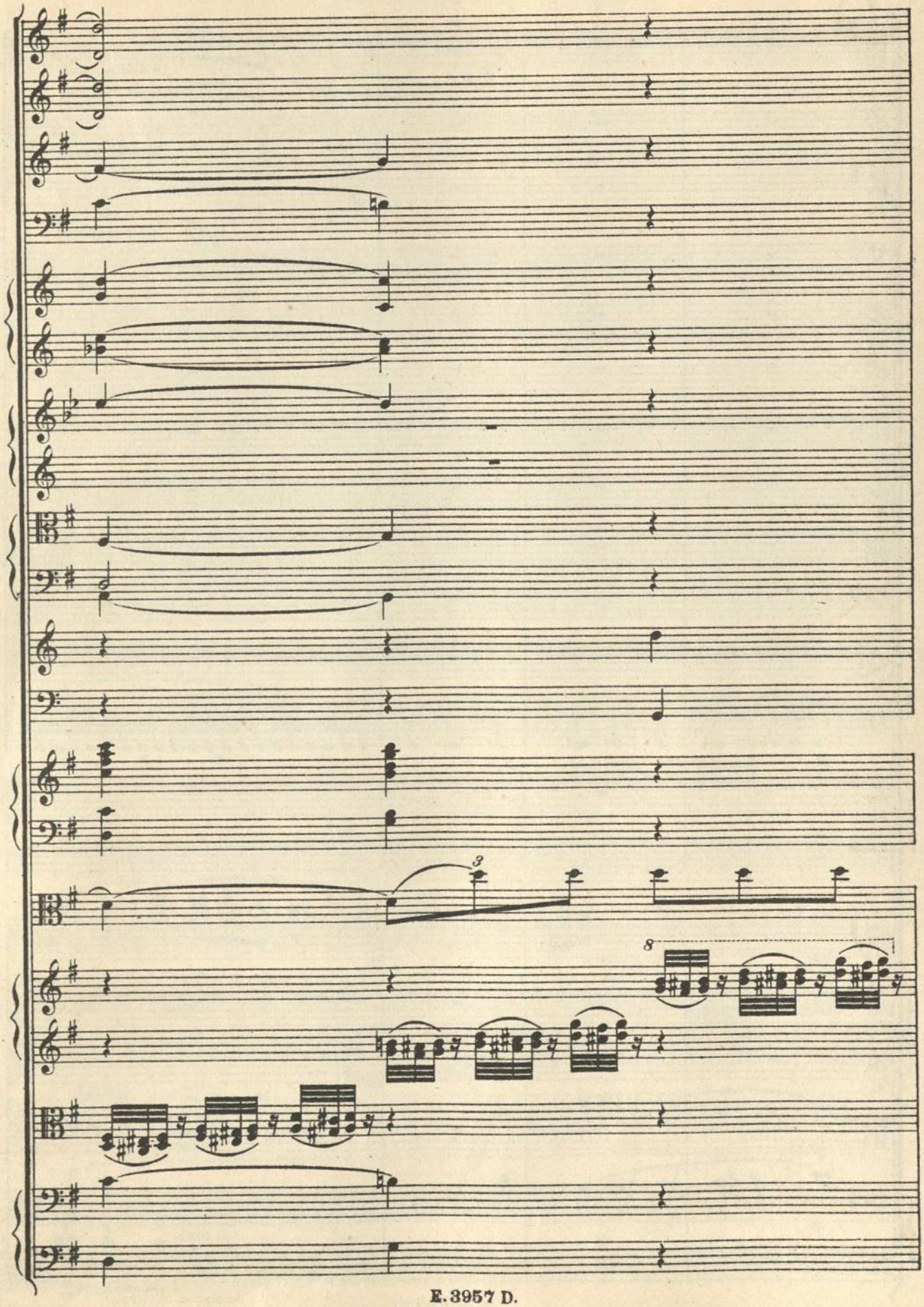


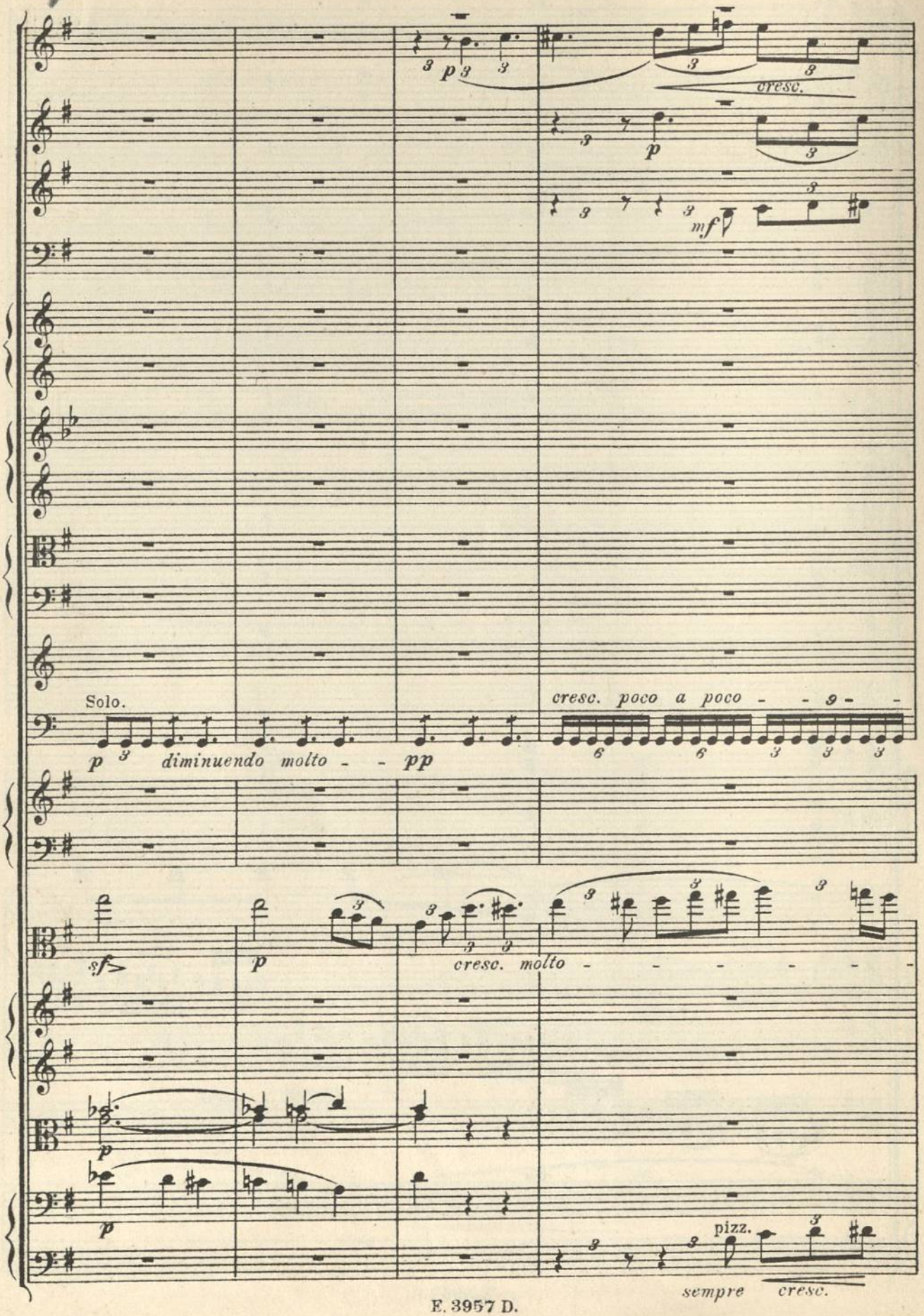


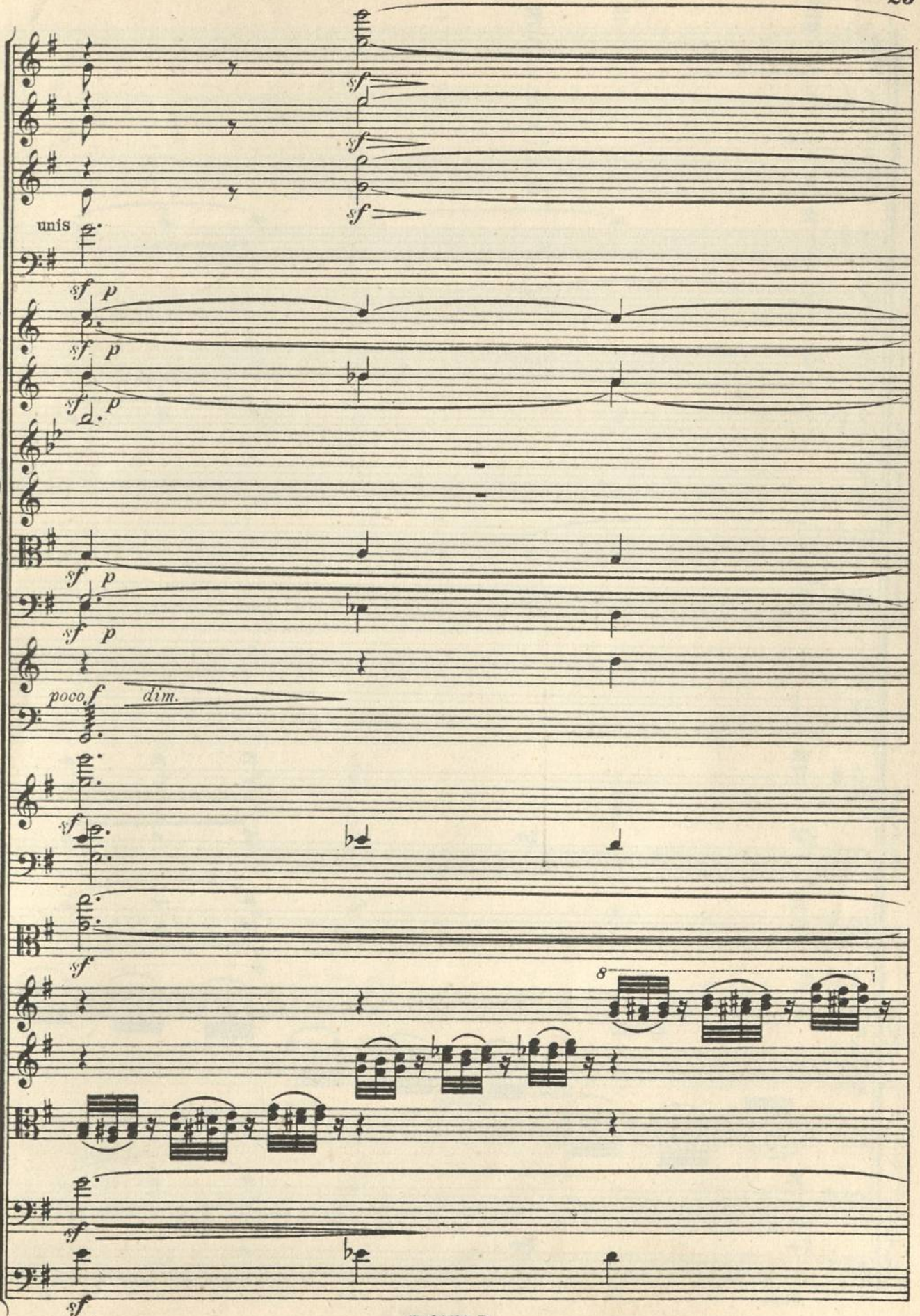

sf
sf
sf
p
p
sf
p
ff
sf
dim.
dim.

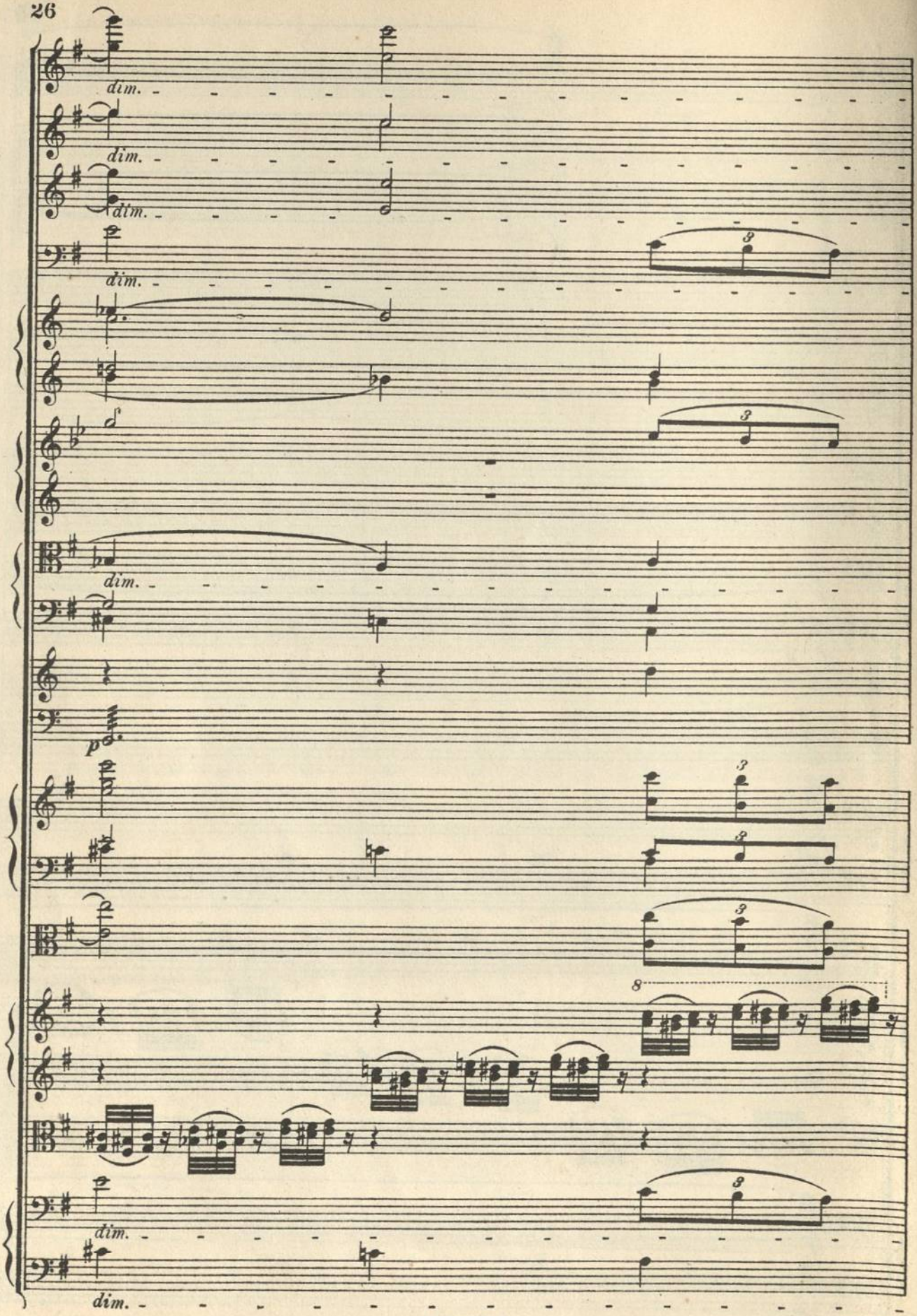

dim.
dim.
dim.

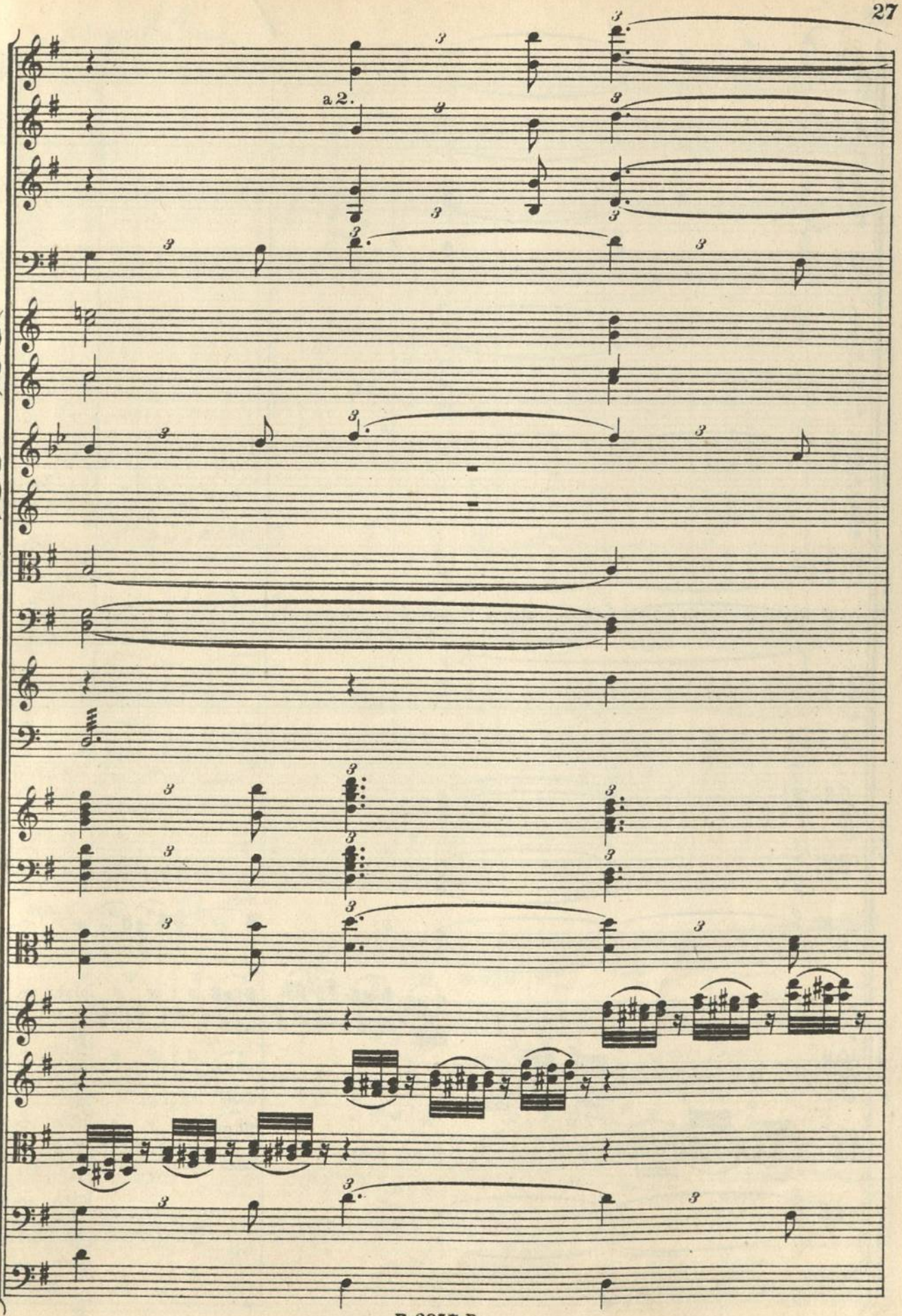

a 2.

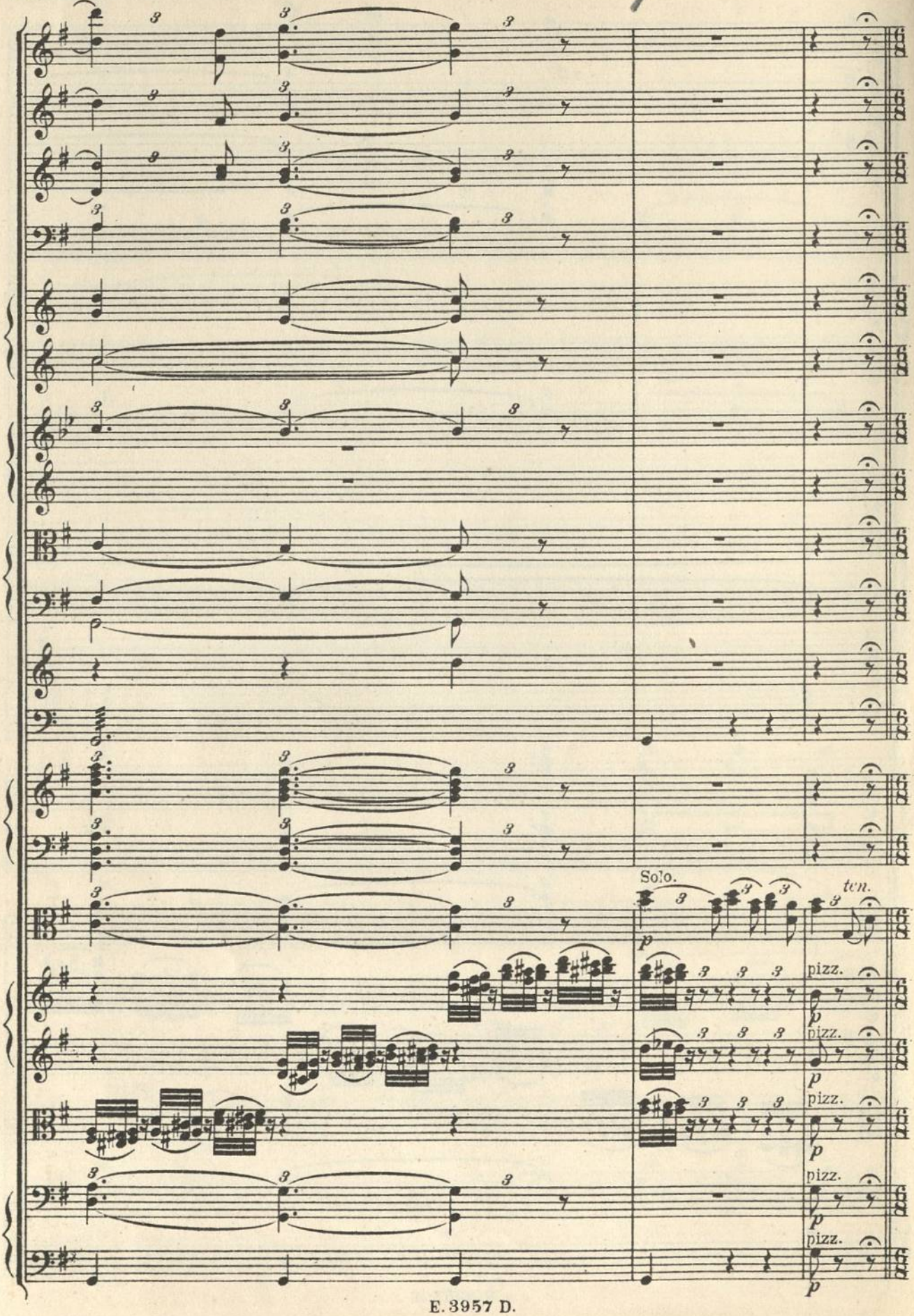

3
8

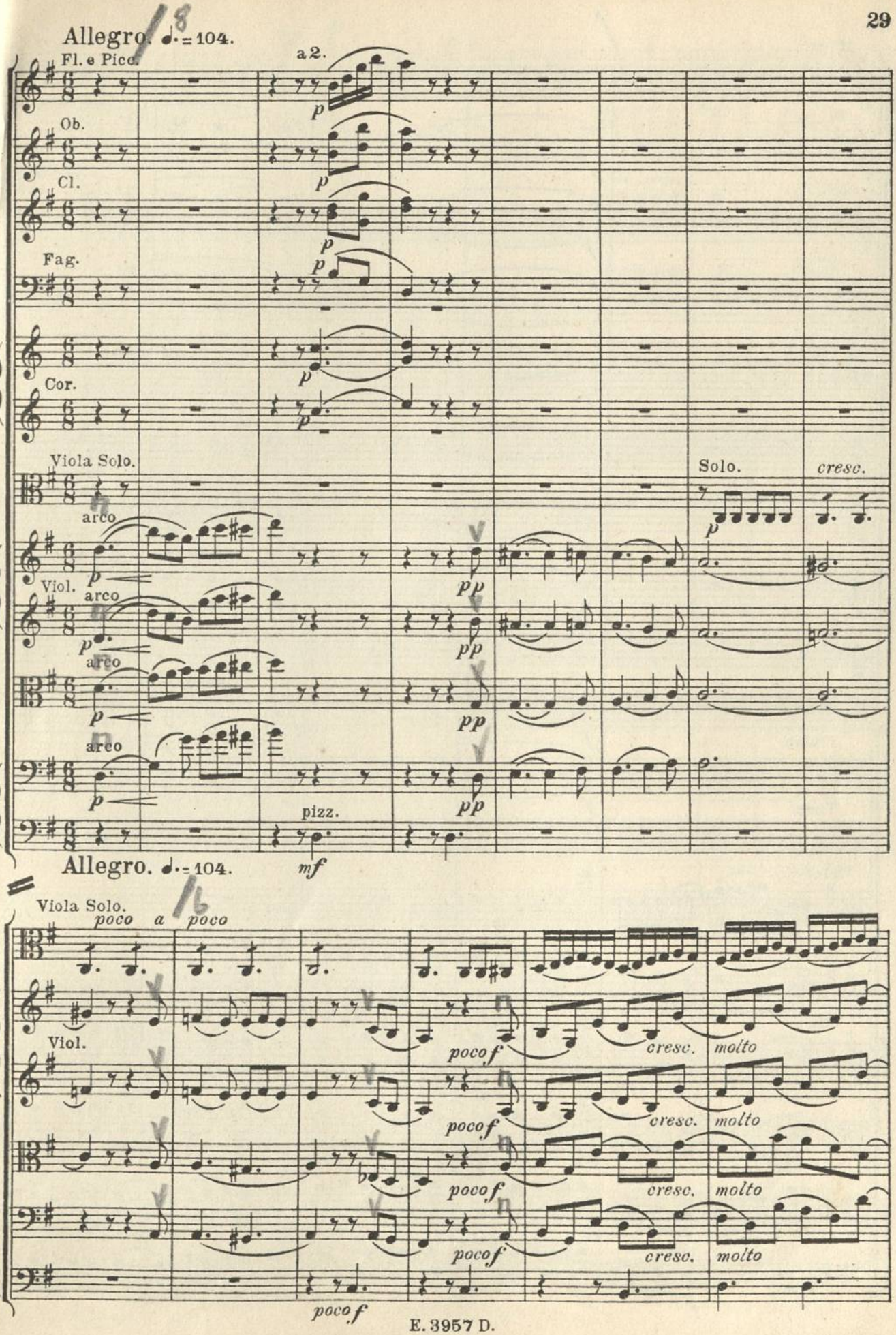

cresc.
mf
Solo.
p diminuendo molto - - pp
cresc. poco a poco - - -
sf
p
cresc. molto - - - - - -
p
p
pizz.
sempre cresc.

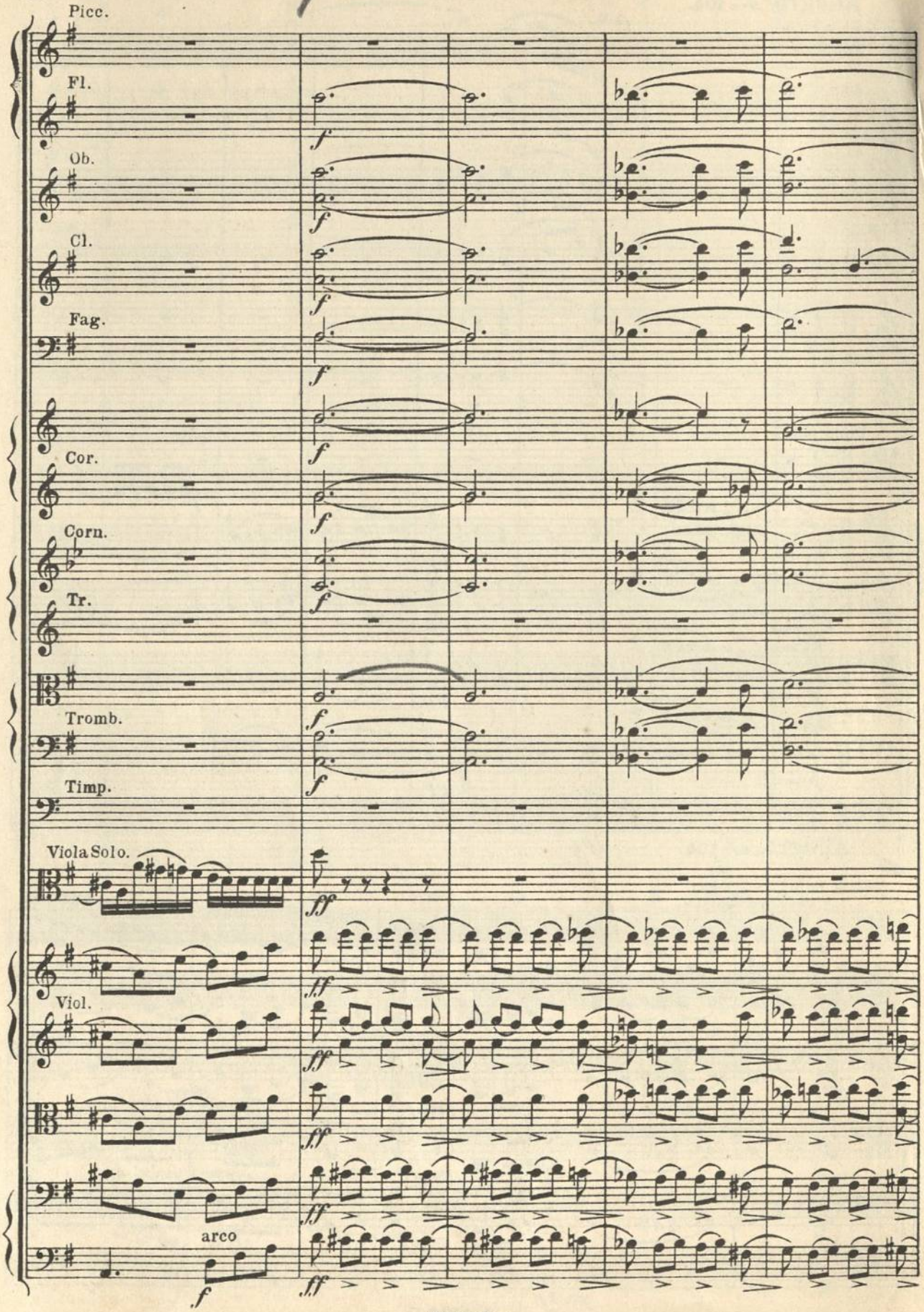

unis
sf
p
poco f
dim.
8

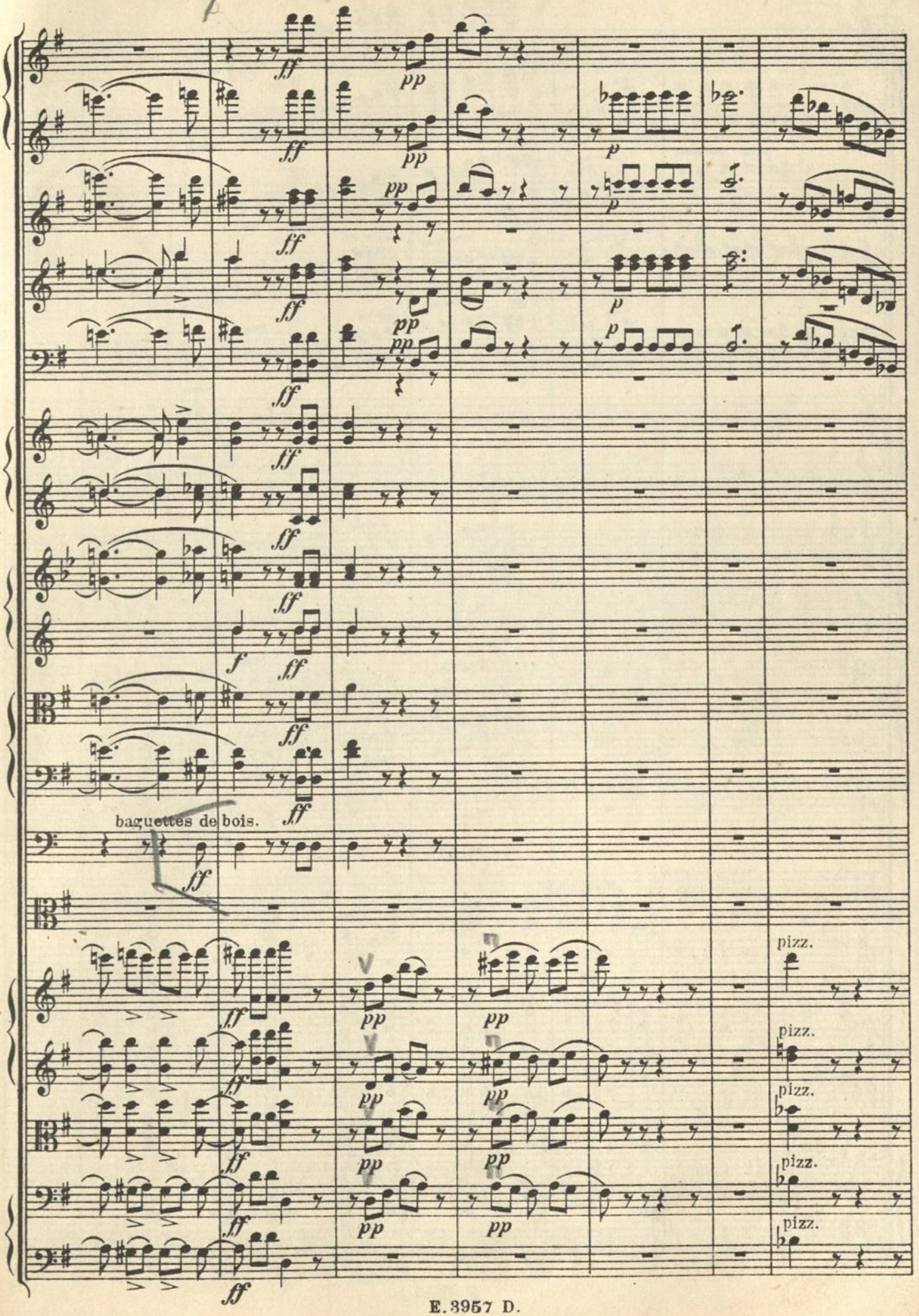

dim.
dim.
dim.
dim.
dim.
p
dim.
dim.

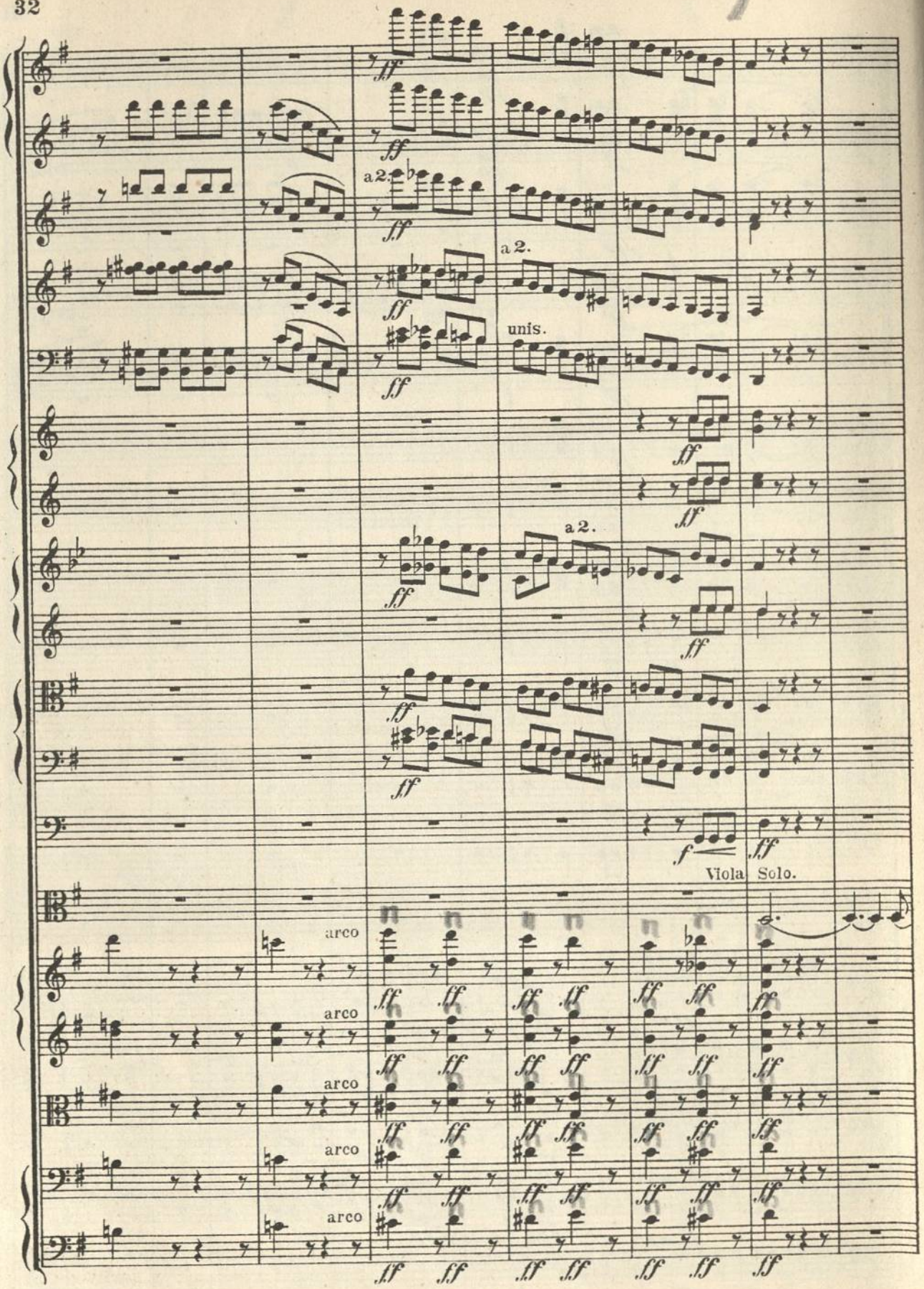

a 2.

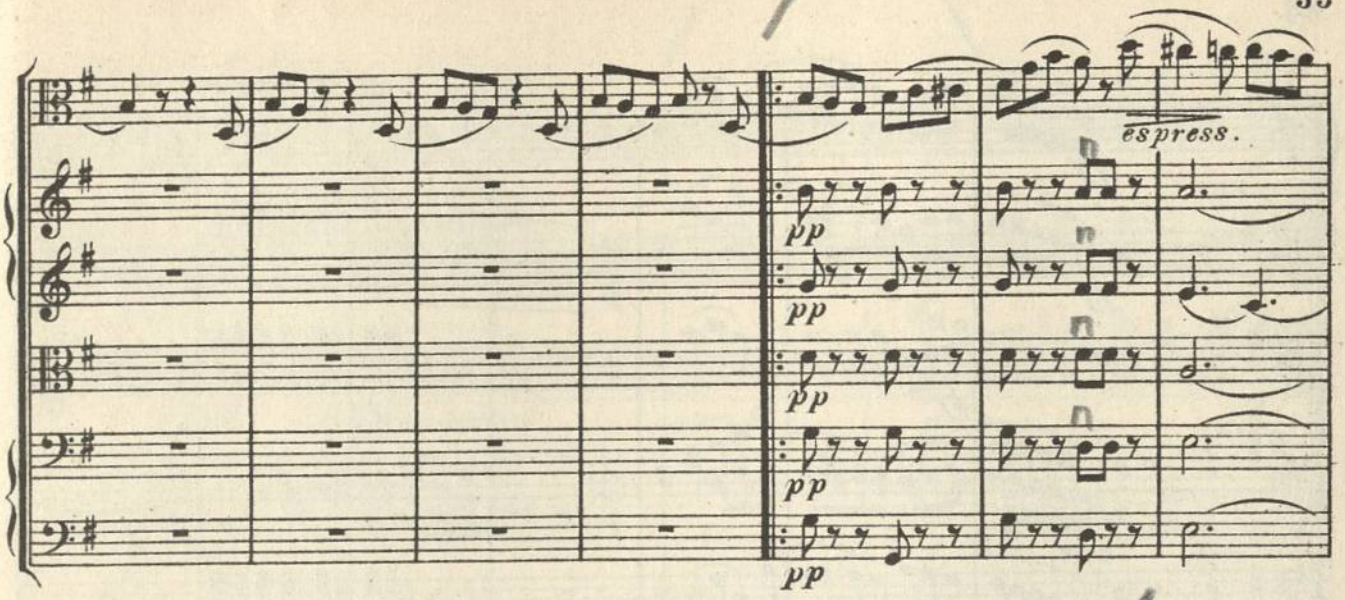

Solo.
ten.
pizz.
pizz.
pizz.
pizz.
pizz.

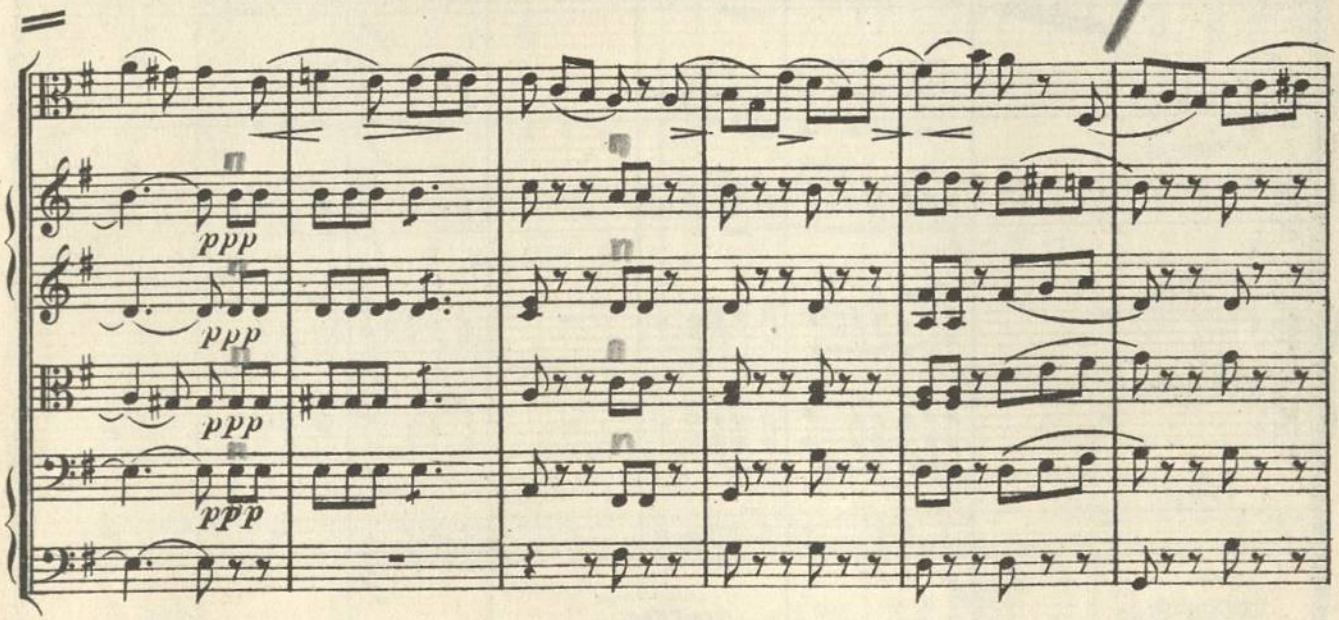

Allegro. ♩. = 104.
Fl. e Picc.
a 2.
Ob.
Cl.
Fag.
Cor.
Viola Solo.
Solo.
cresc.
arco
Viol.
pizz.
Allegro. ♩. = 104.
Viola Solo.
poco a poco
Viol.
poco f
cresc.
molto


Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Corn.
Tr.
Tromb.
Timp.
Viola Solo.
Viol.
arco

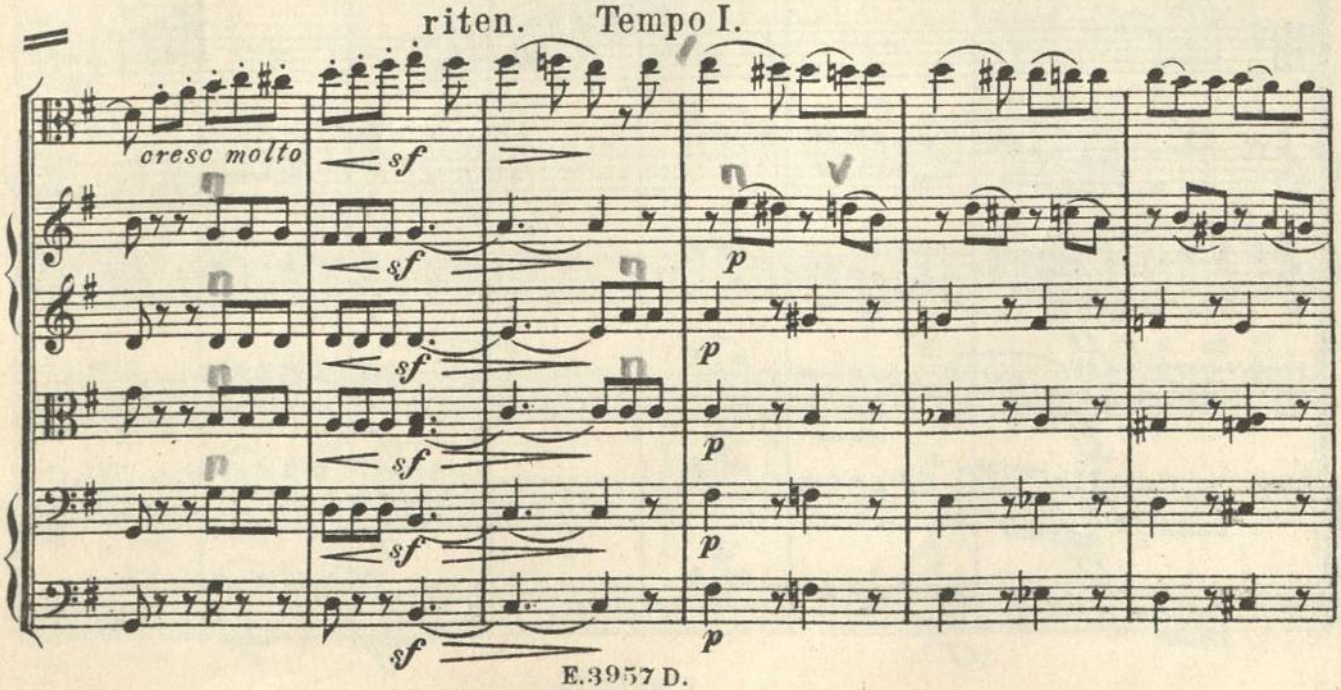

baguettes de bois.
pizz.
pizz.
pizz.
pizz.
pizz.

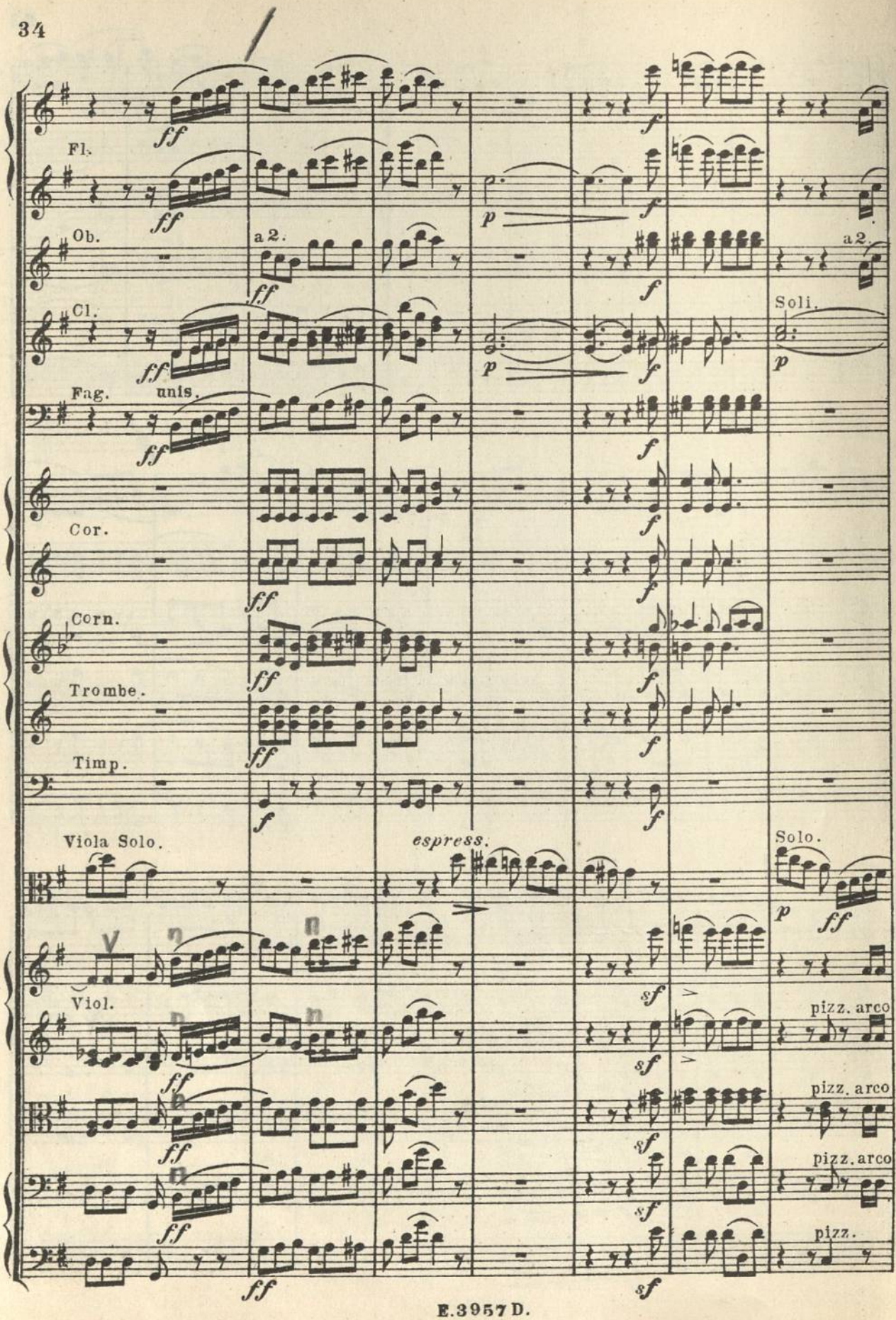

a 2.
a 2.
unis.
a 2.
Viola Solo.
arco
arco
arco
arco
arco

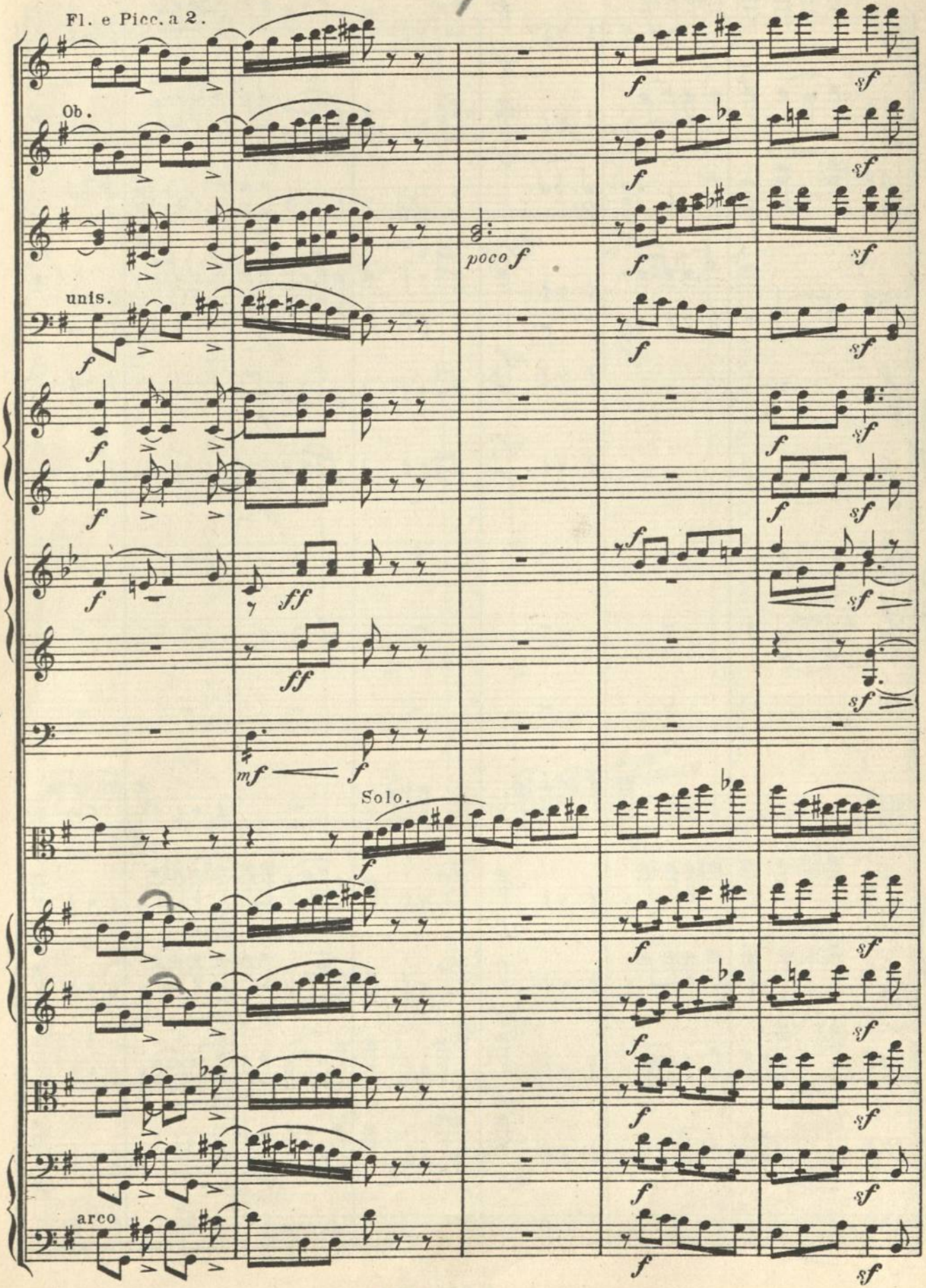


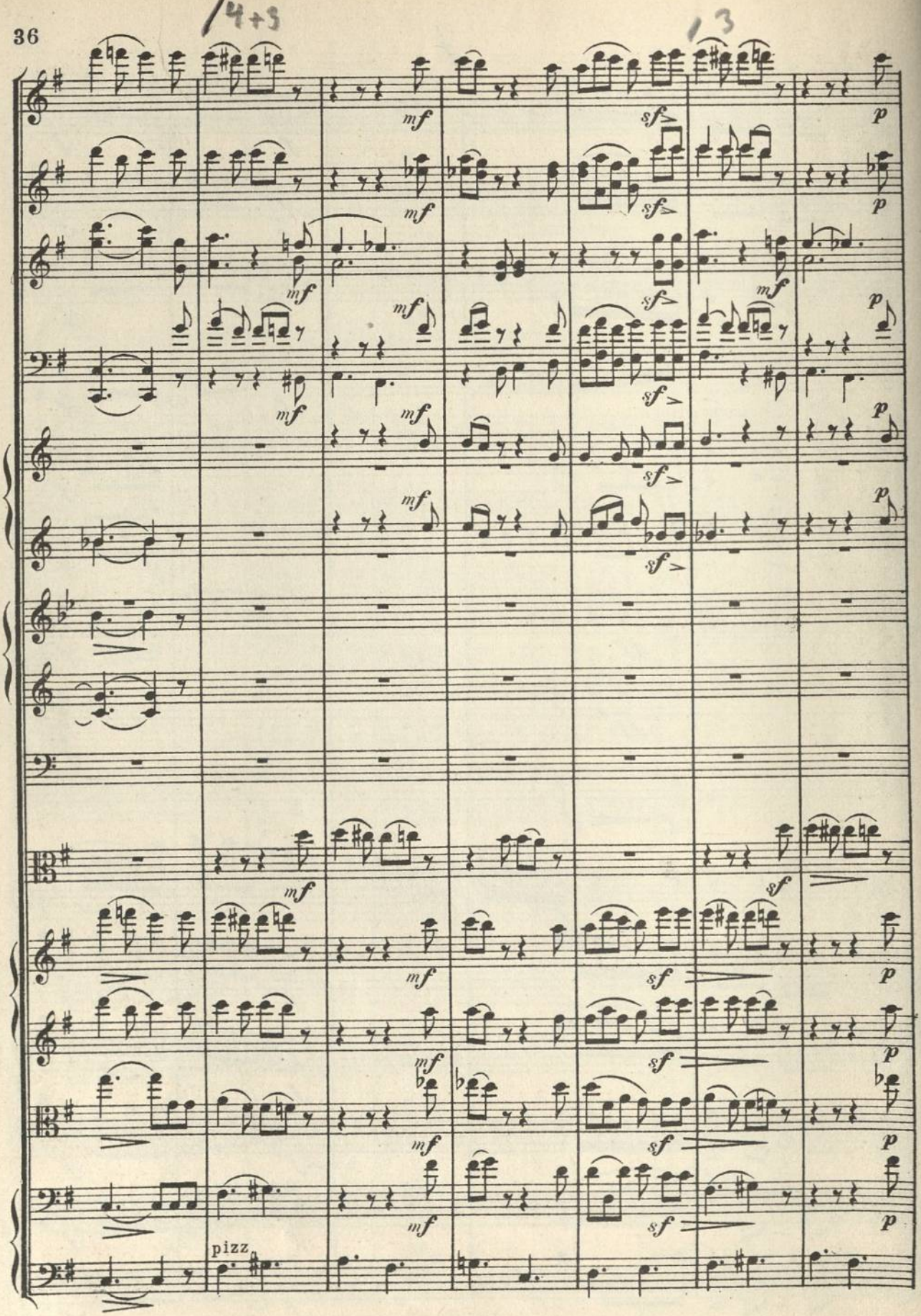


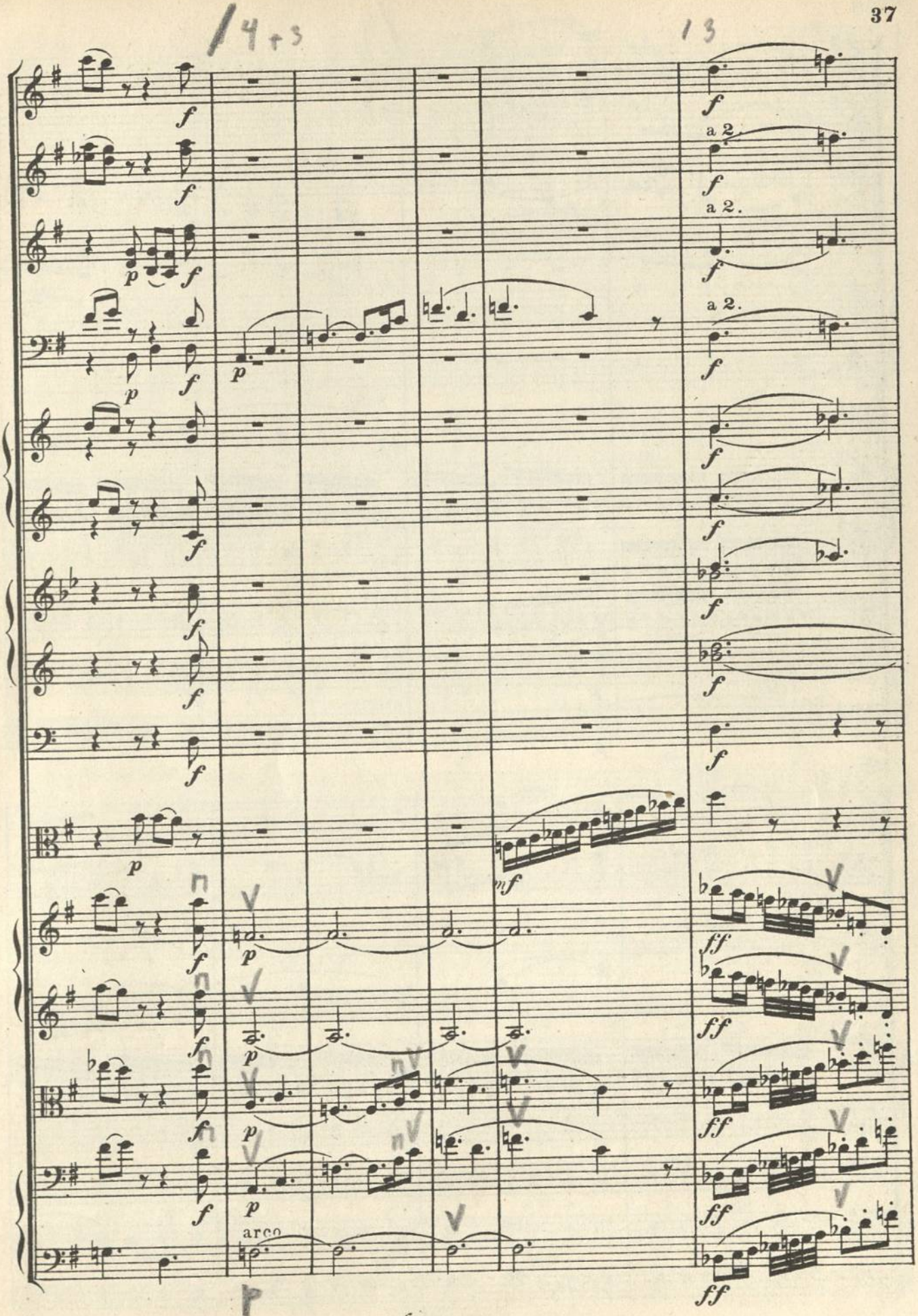
riten. Tempo I.

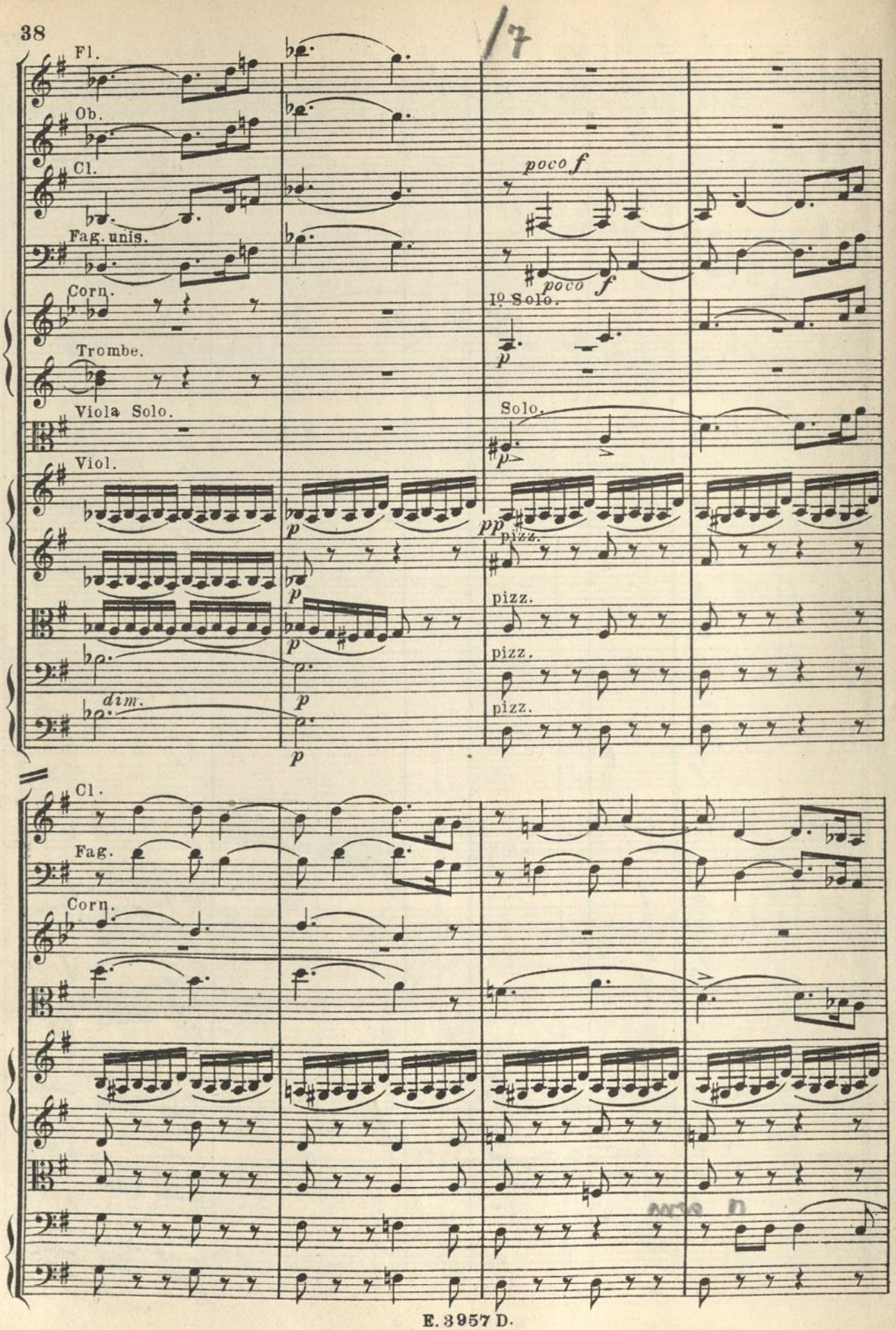


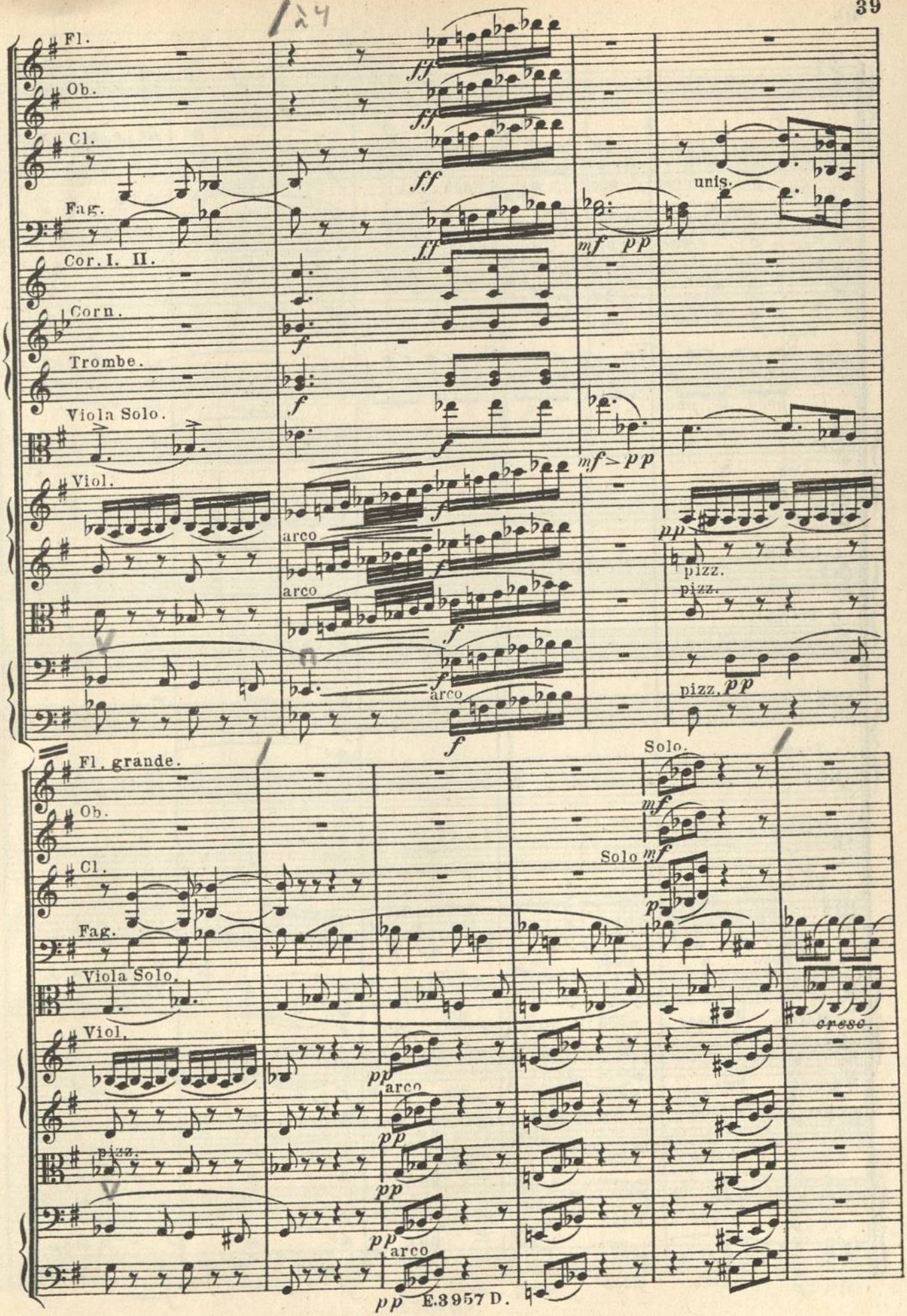

Fl.
Ob.
a 2.
Cl.
Soli.
Fag.
unis.
Cor.
Corn.
Trombe.
Timp.
Viola Solo.
espress.
Solo.
Viol.
pizz. arco
pizz. arco
pizz. arco
pizz.

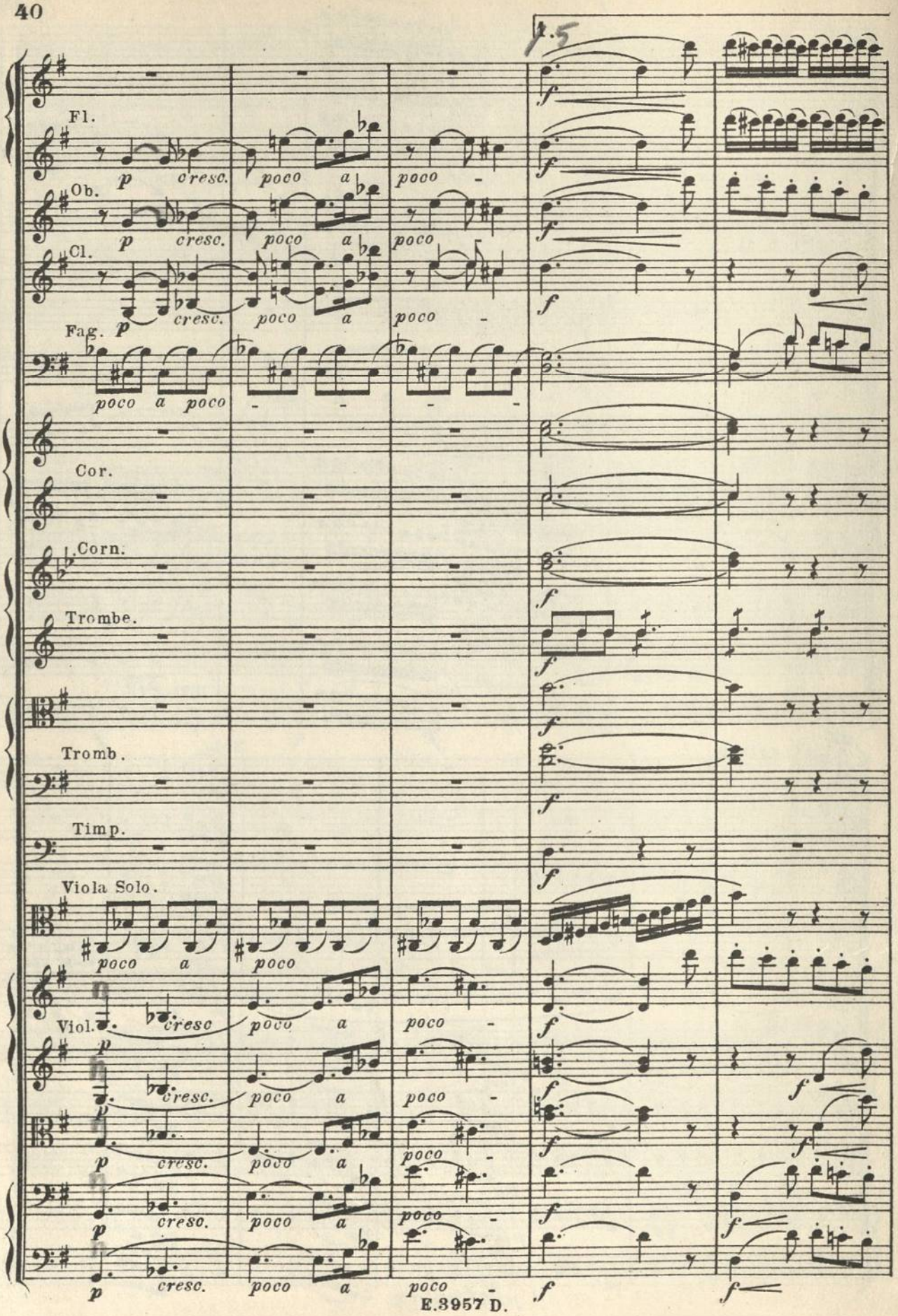

Fl. e Picc. a 2.
Ob.
unis.
poco f
Solo.
arco

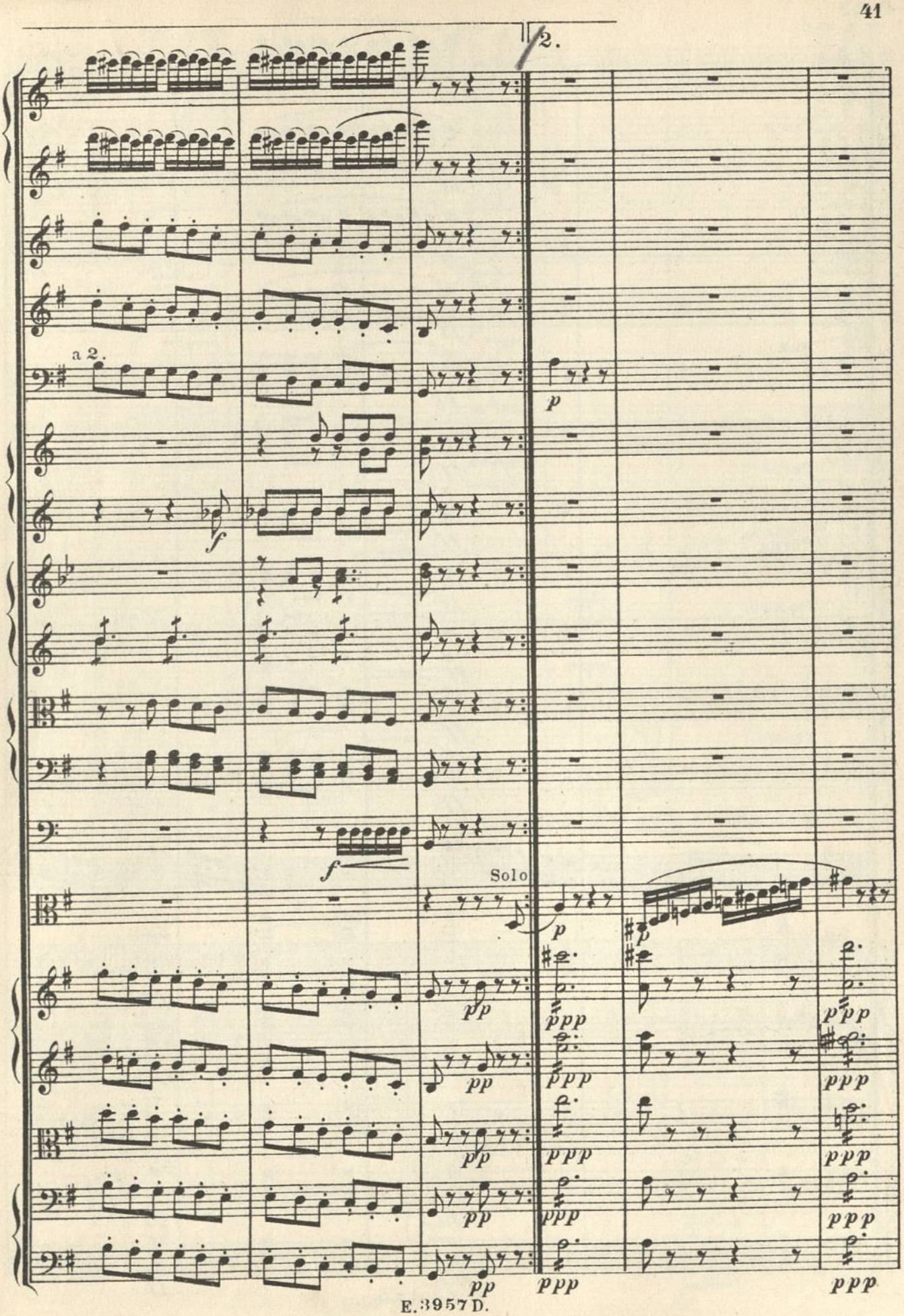

14+3
13
mf
sf
p
pizz.

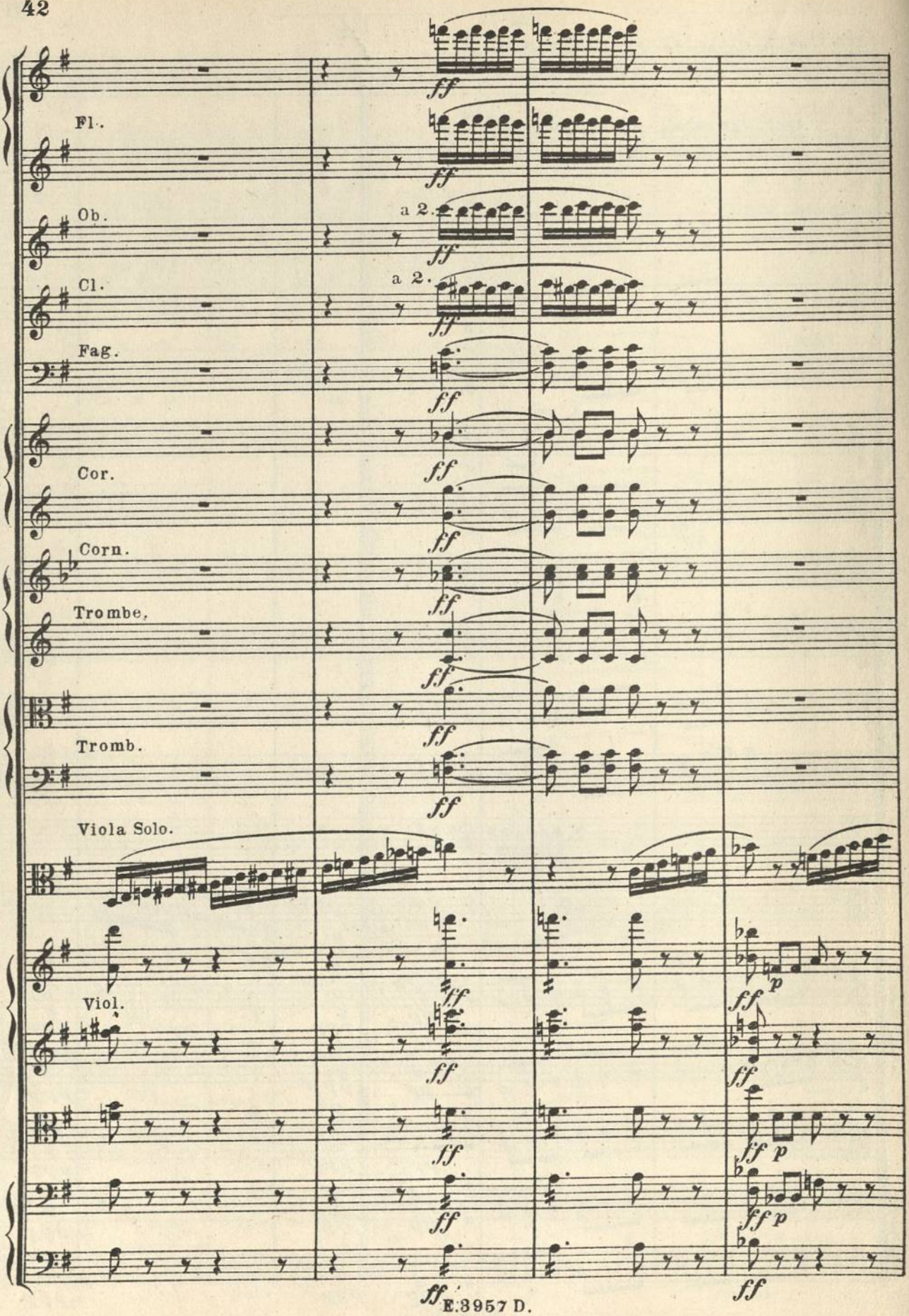

a 2.
a 2.
a 2.
arco

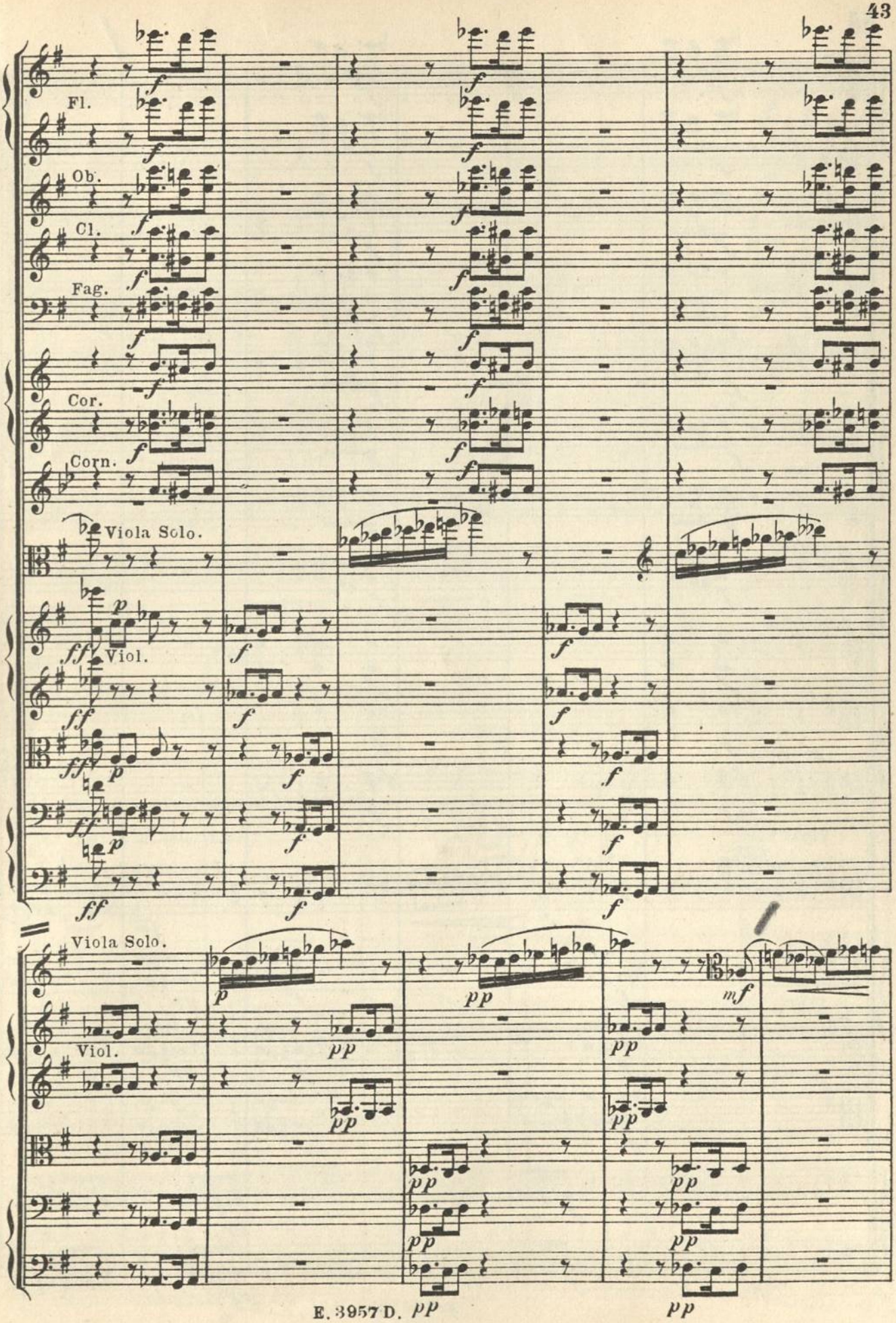

Fl.
Ob.
Cl.
Fag. unis.
Corn.
Trombe.
Viola Solo.
Viol.
dim.
poco f
poco f
Iº Solo.
Solo.
pizz.
pizz.
pizz.
pizz.
Cl.
Fag.
Corn.

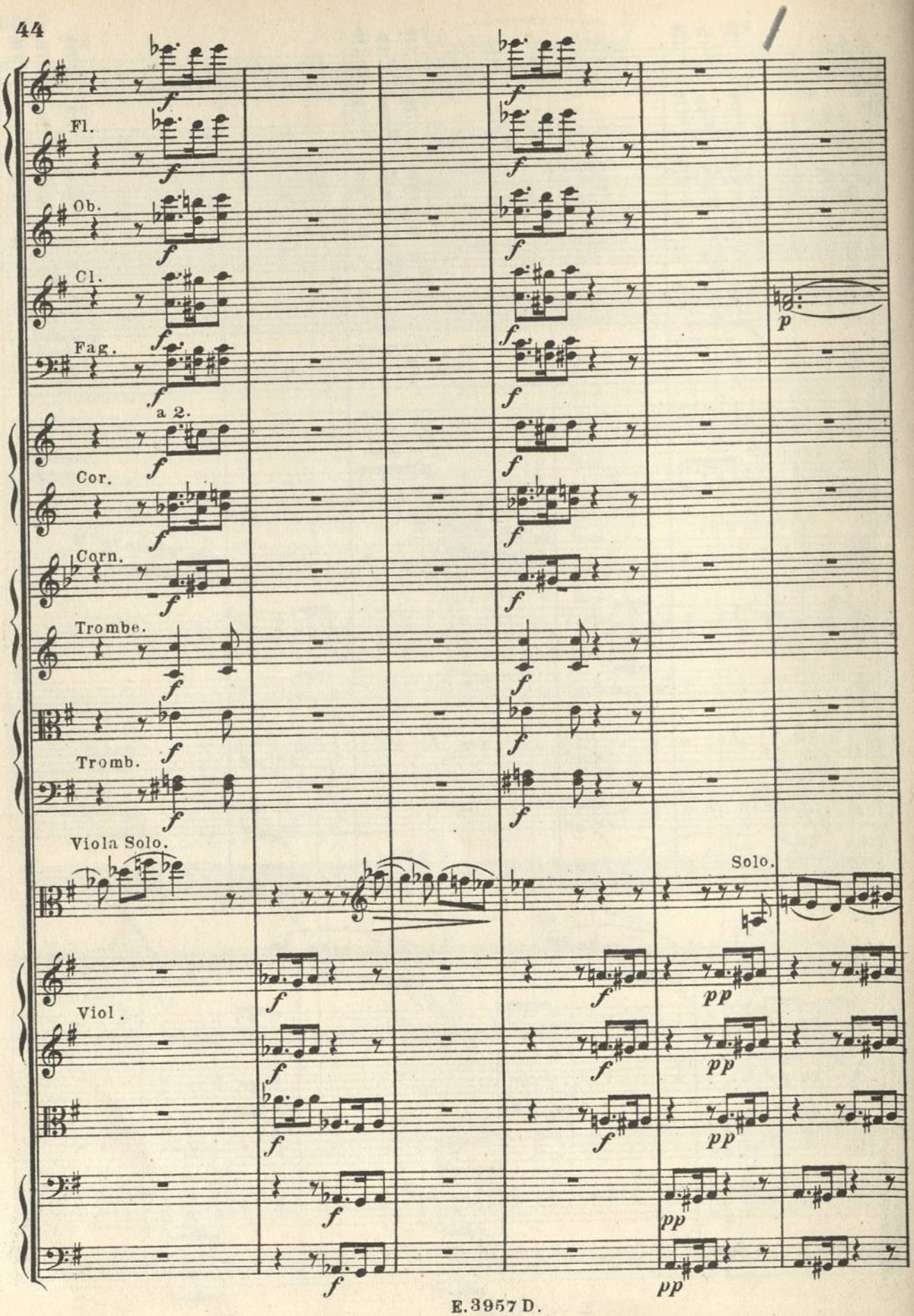

Fl.
Ob.
Cl.
Fag.
Cor. I. II.
Corn.
Trombe.
Viola Solo.
Viol.
arco
arco
arco
unis.
pizz.
pizz.
pizz. pp
Fl. grande.
Ob.
Cl.
Fag.
Viola Solo.
Viol.
pizz.
arco
arco
Solo.
Solo
cresc.

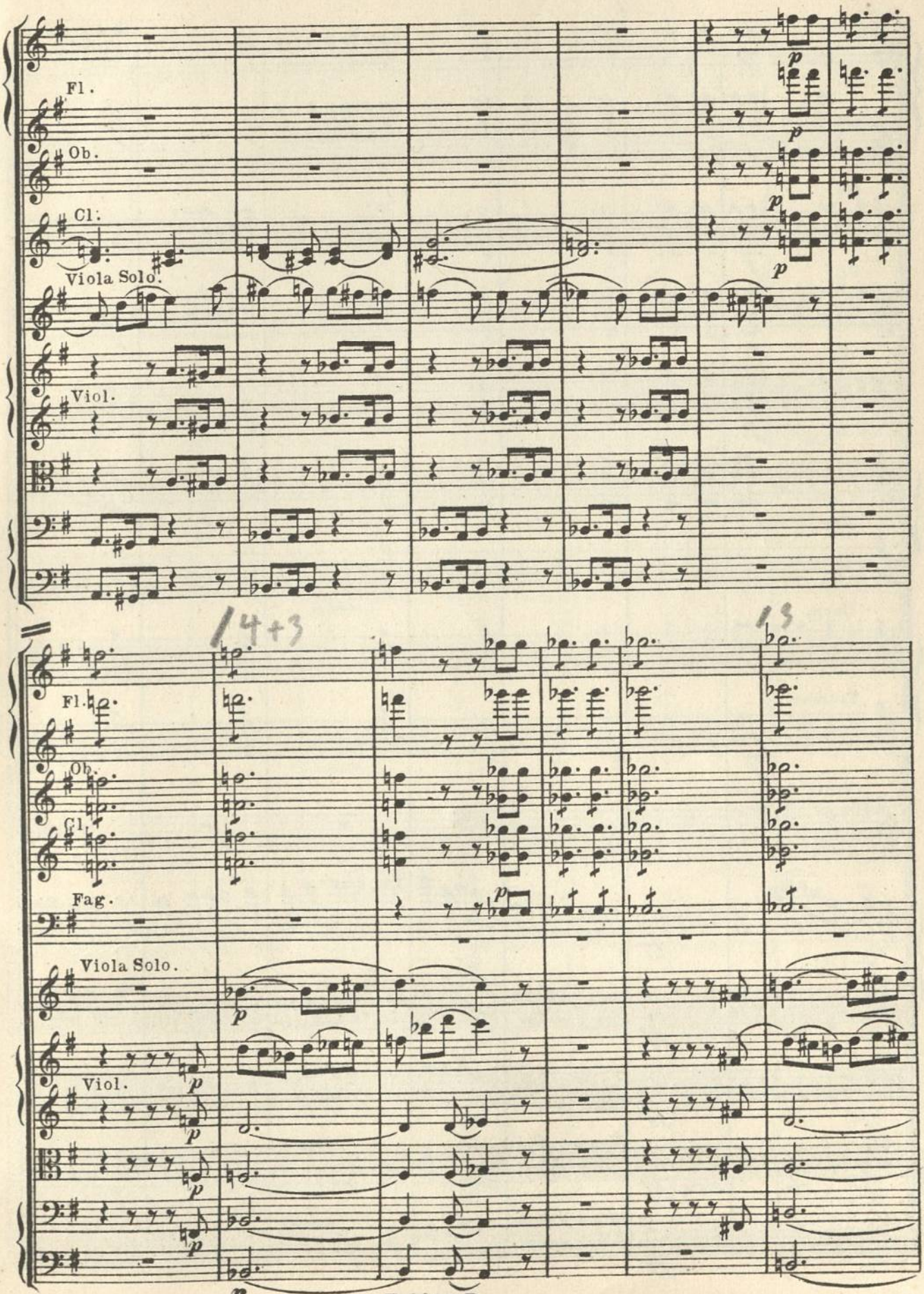

Fl.
Ob.
Cl.
Fag.
Cor.
Corn.
Trombe.
Tromb.
Timp.
Viola Solo.
Viol.
p
cresc.
poco
a
f

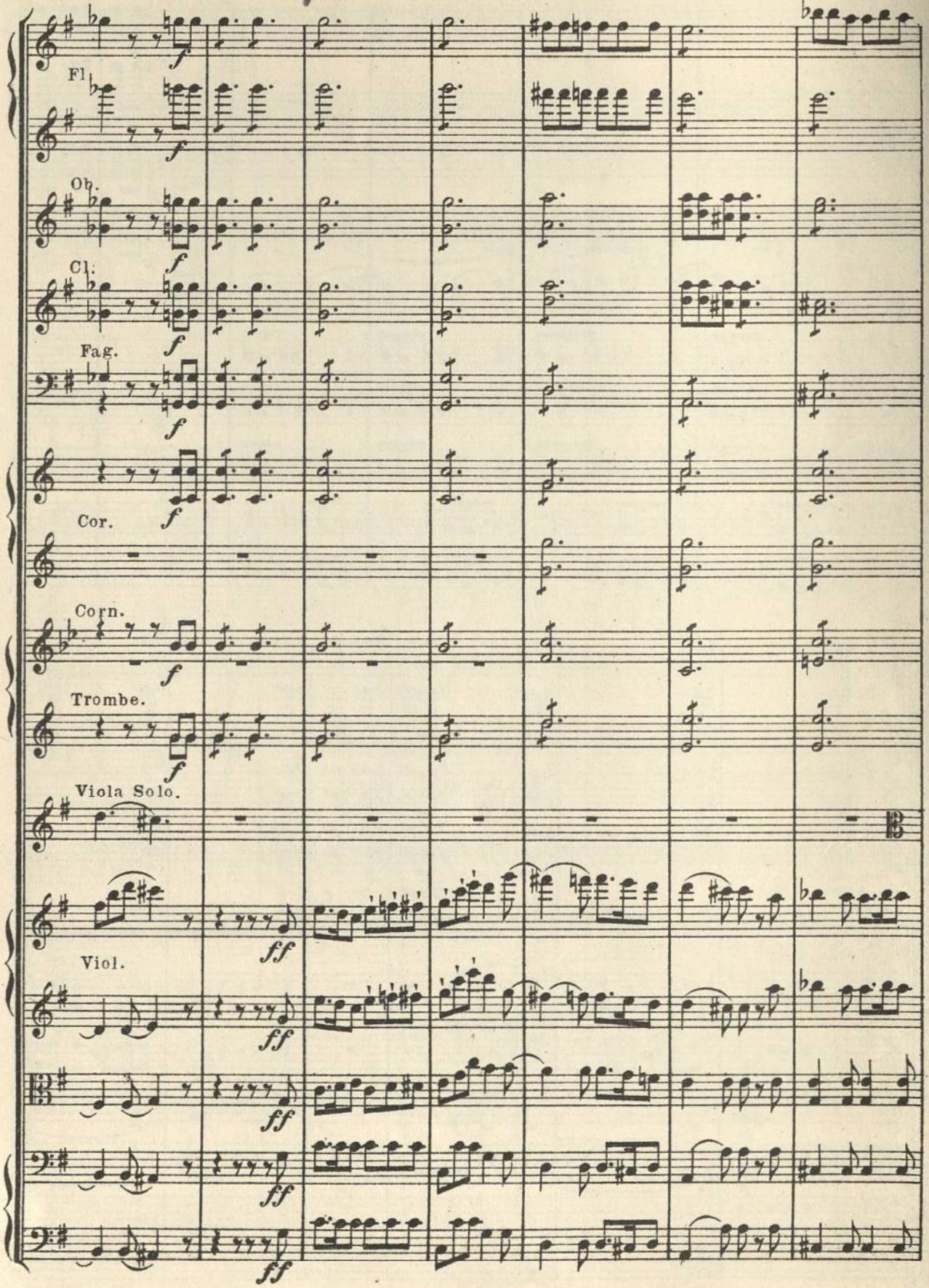

2.
a 2.
Solo

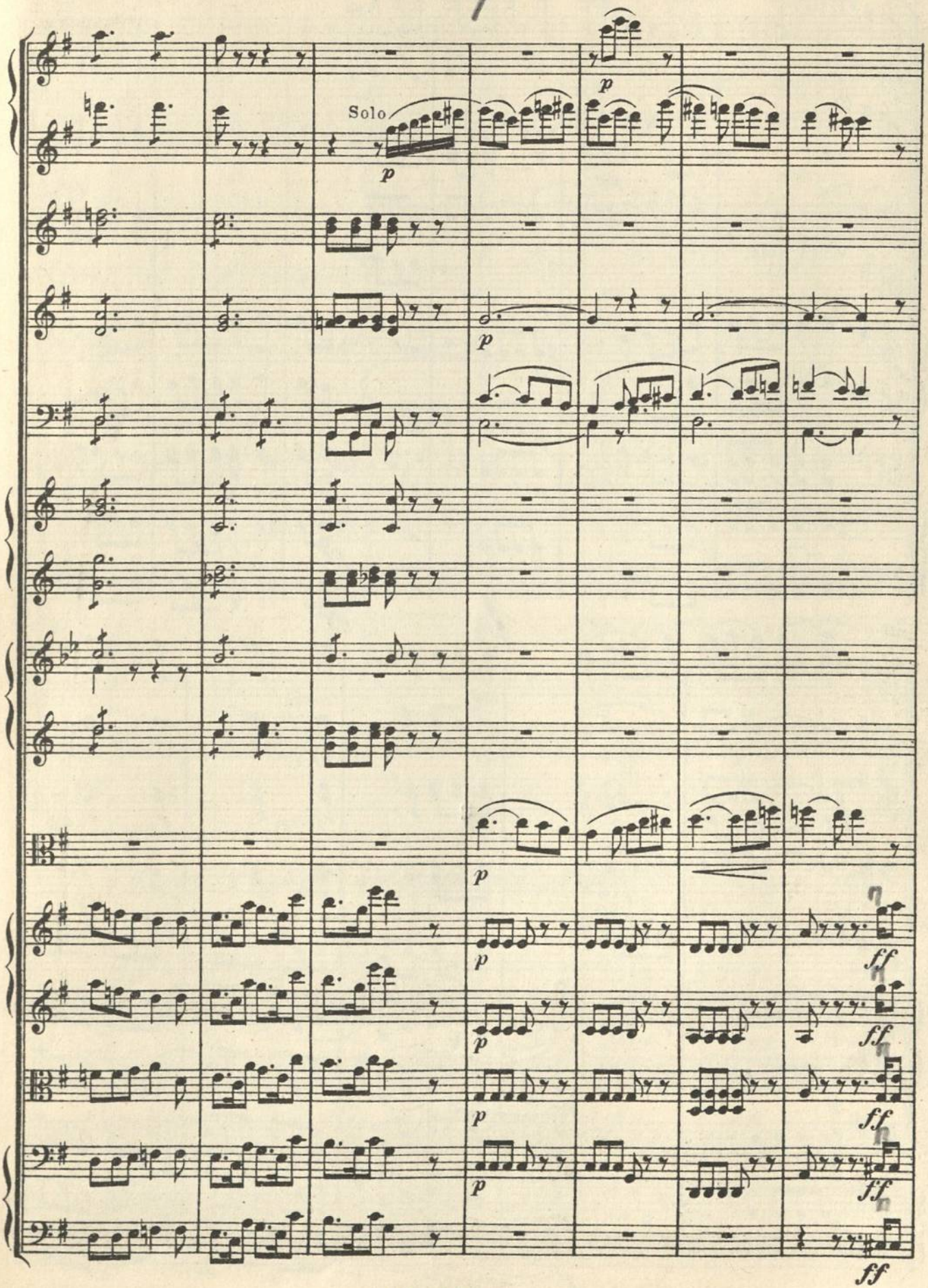

Fl.
Ob.
a 2.
Cl.
a 2.
Fag.
Cor.
Corn.
Trombe.
Tromb.
Viola Solo.
Viol.

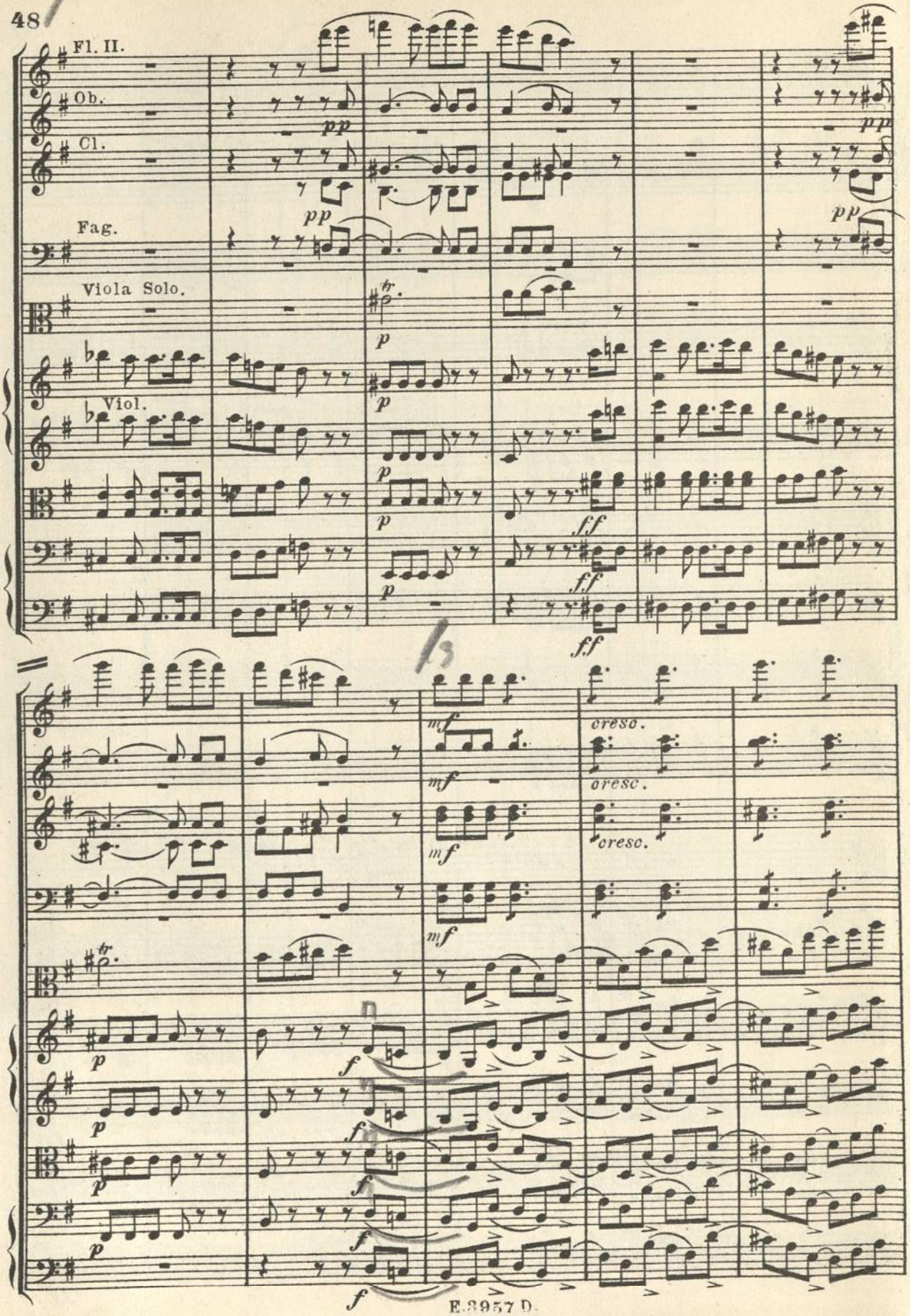

Fl.
Ob.
Cl.
Fag.
Cor.
Corn.
Viola Solo.
Viol.
Viola Solo.
Viol.

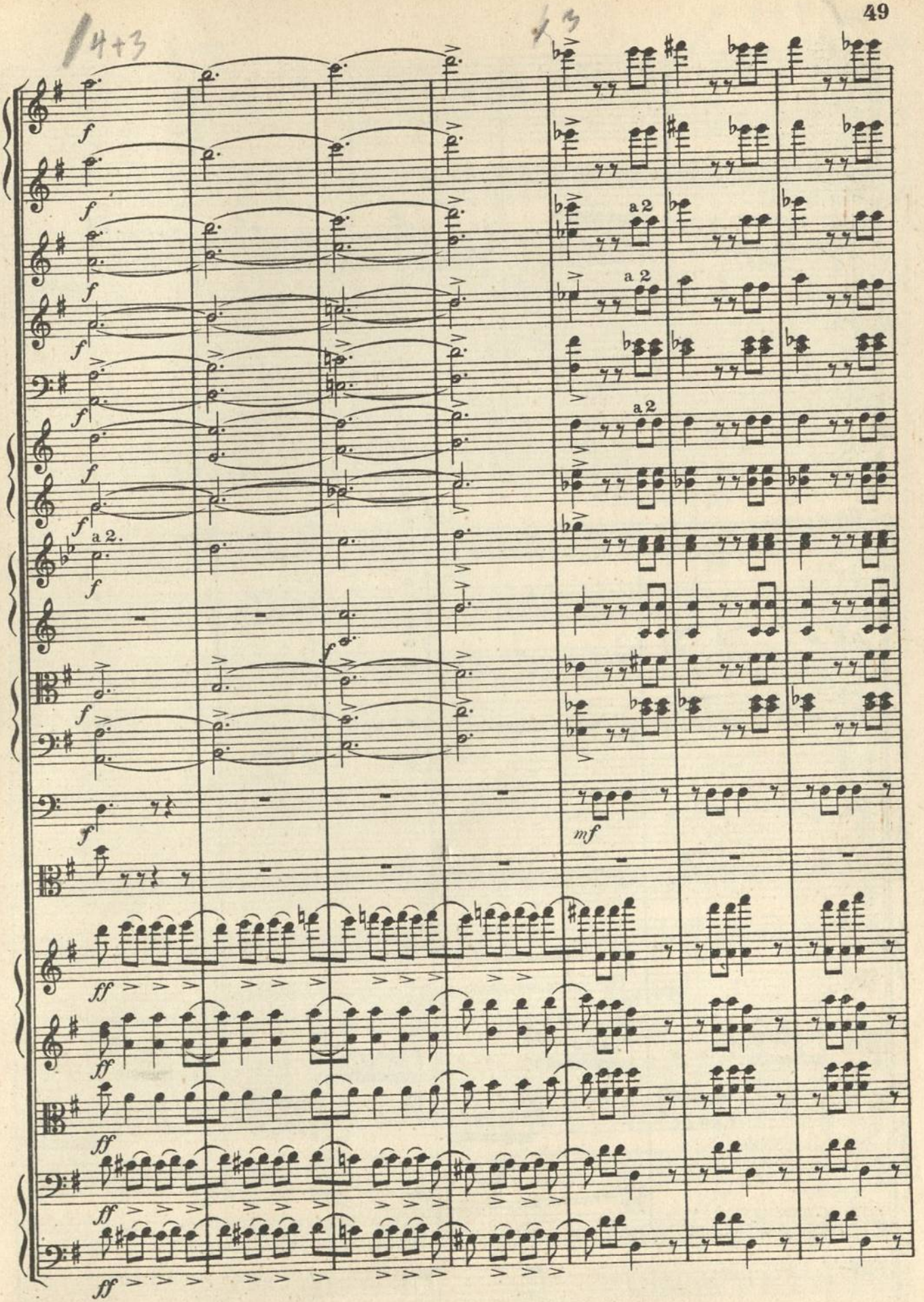

Fl.
Ob.
Cl.
Fag.
a 2.
Cor.
Corn.
Trombe.
Tromb.
Viola Solo.
Solo.
Viol.

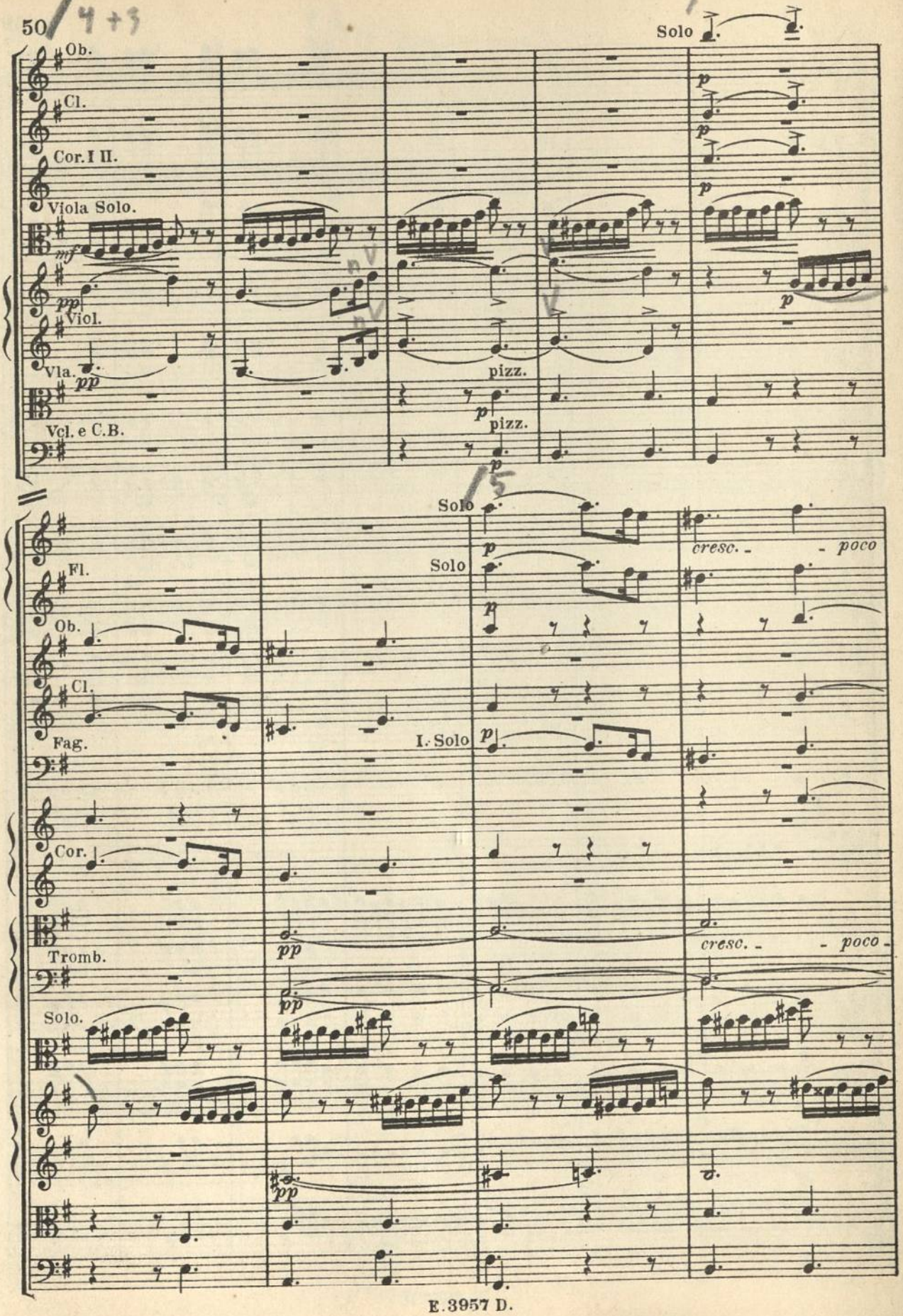

Fl.
Ob.
Cl.
Viola Solo.
Viol.
14+3
13
Fl.
Ob.
Cl.
Fag.
Viola Solo.
Viol.
p

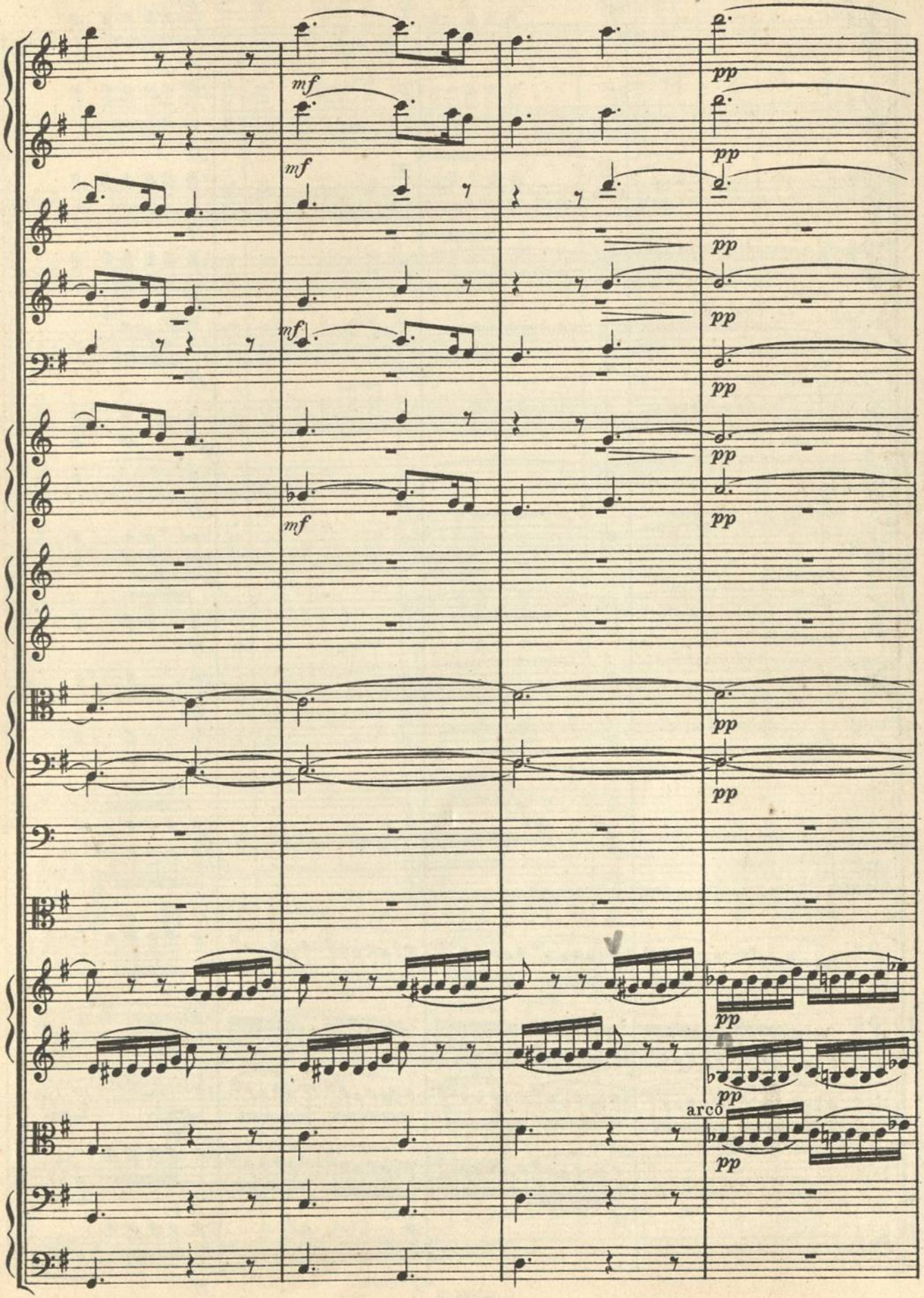

Fl.
Ob.
Cl.
Fag.
Cor.
Corn.
Trombe.
Viola Solo.
Viol.

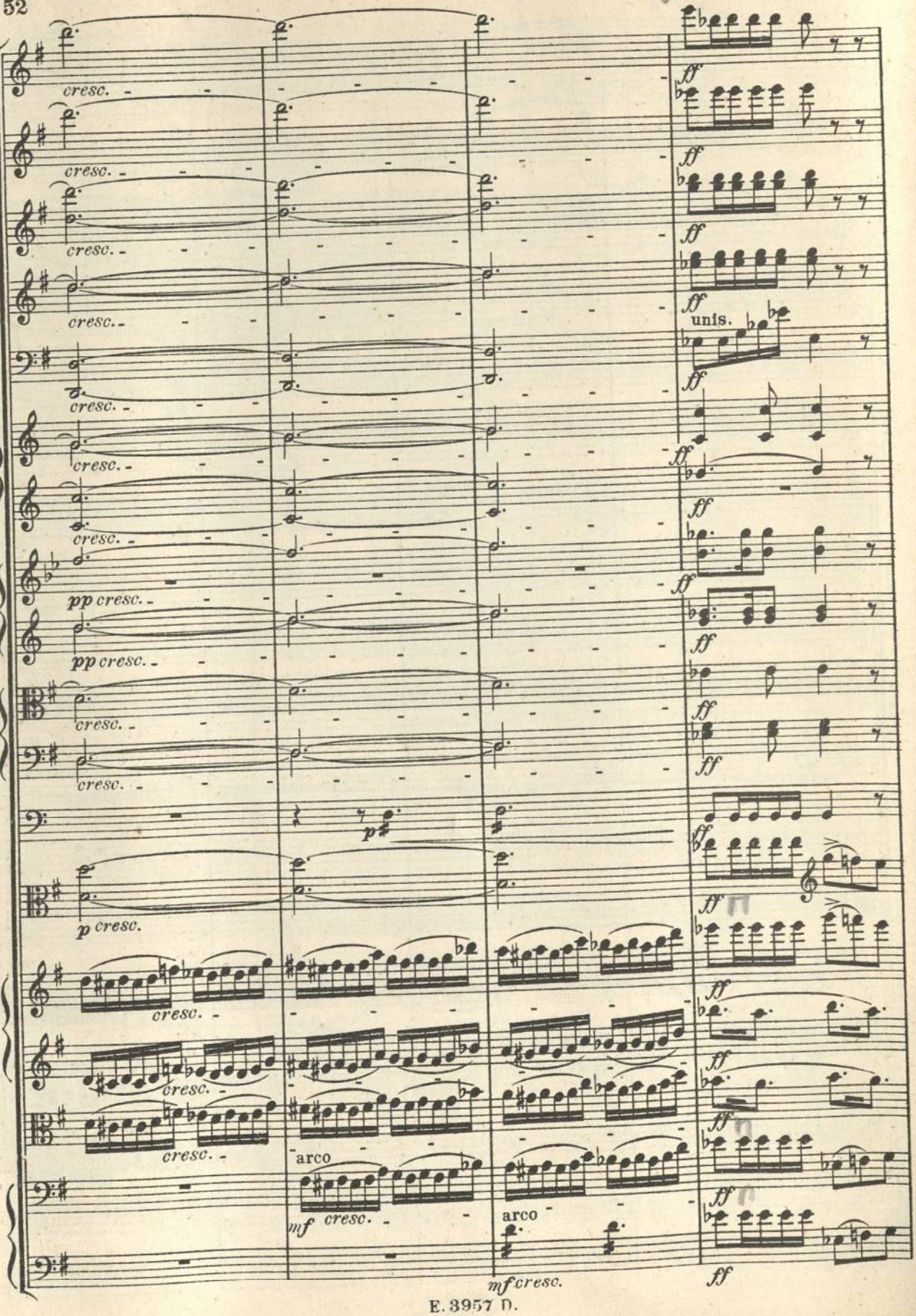

Solo
p
p
p
p
p
p
p
p
p
p
ff
ff
ff
ff
ff

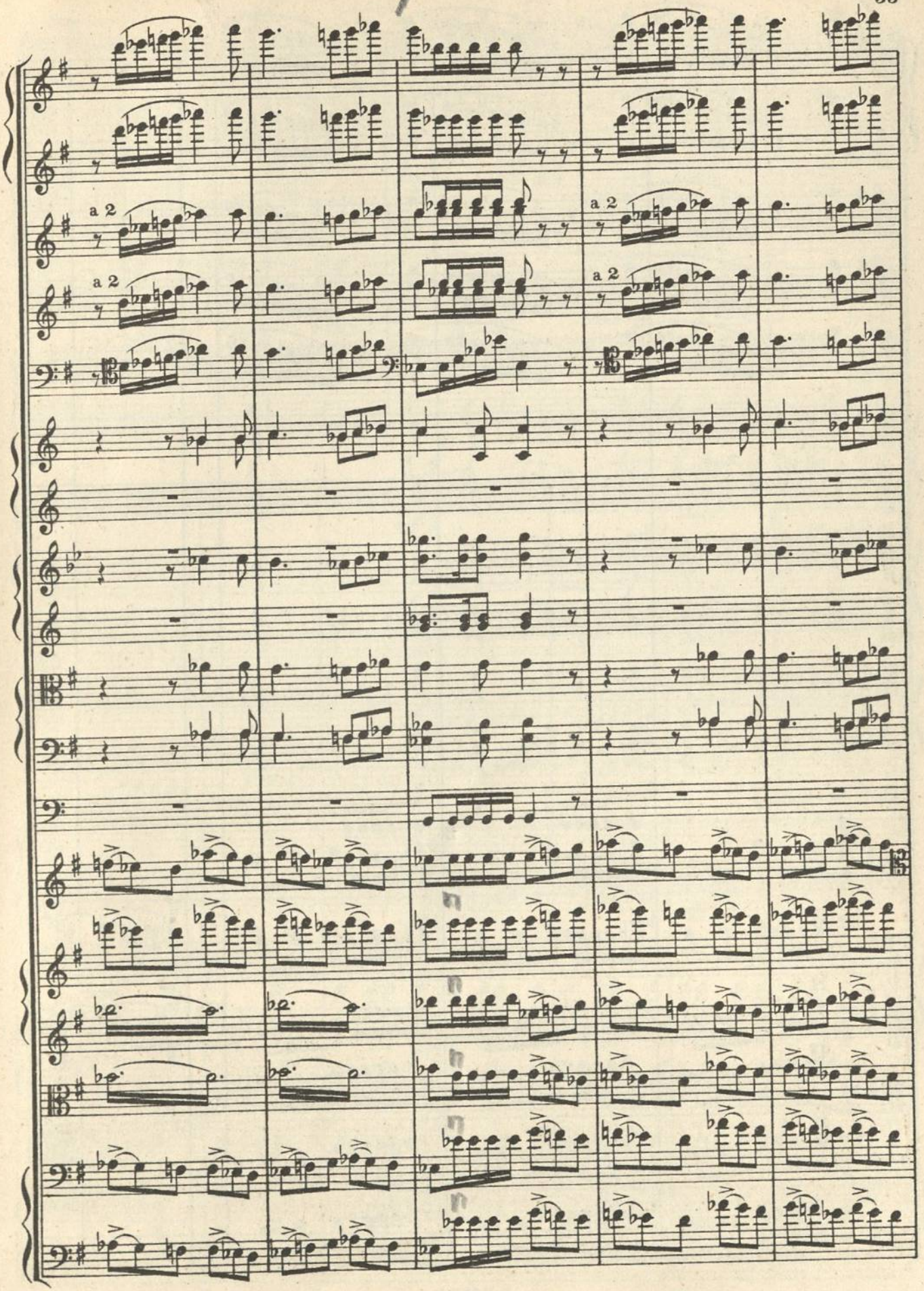

Fl. II.
Ob.
Cl.
Fag.
Viola Solo.
Viol.
pp
p
ff
mf
cresc.
f

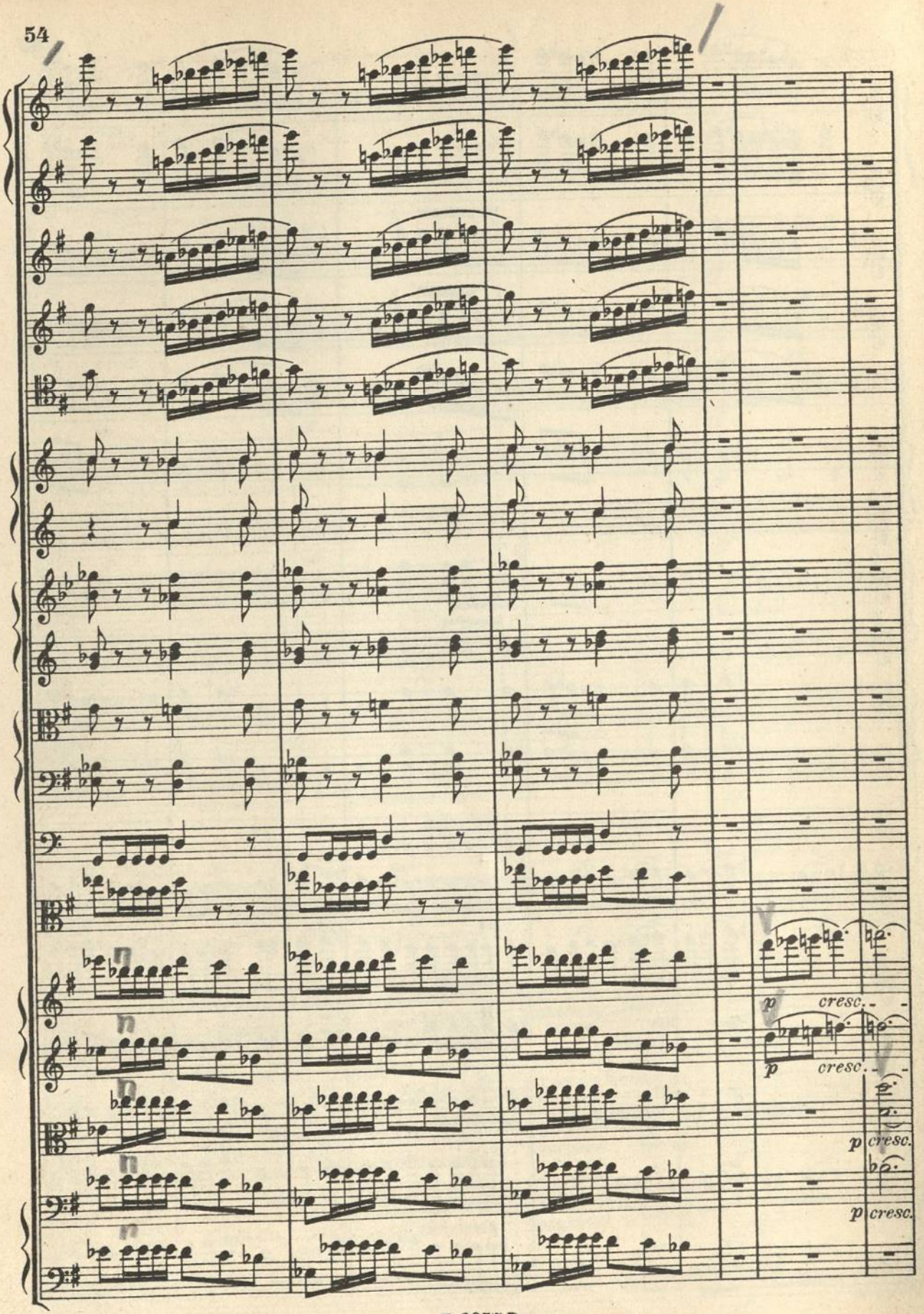

a 2
a 2
a 2
a 2.
mf

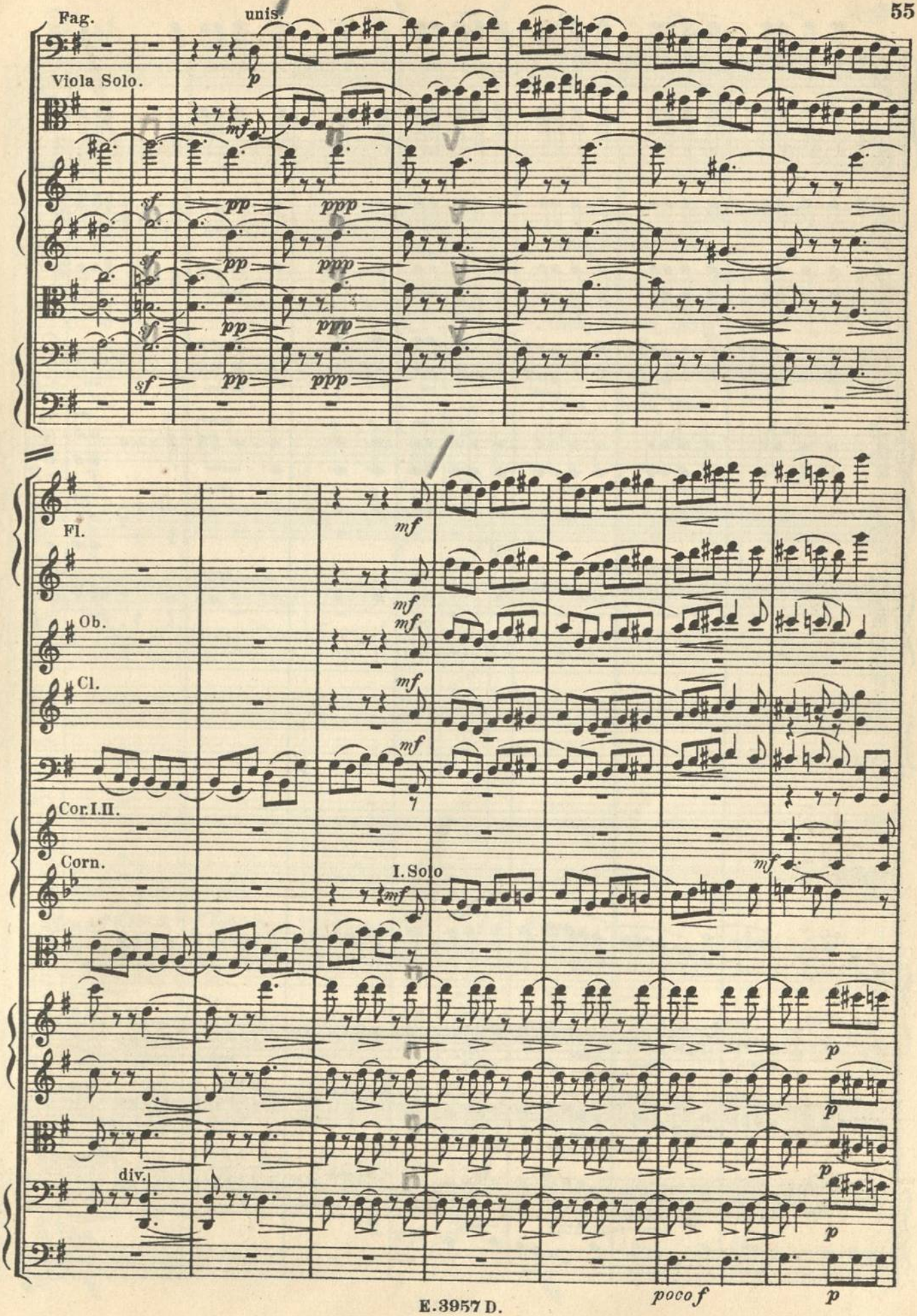

Solo
Ob.
Cl.
Cor. I II.
Viola Solo.
mf
pp
Viol.
Vla.
pp
Vcl. e C.B.
pizz.
p
pizz.
p
Solo
Fl.
Ob.
Cl.
Fag.
Cor.
Tromb.
Solo.
Solo
p
Solo
p
I. Solo
p
cresc. - - poco
pp
pp
pp
cresc. - - poco -

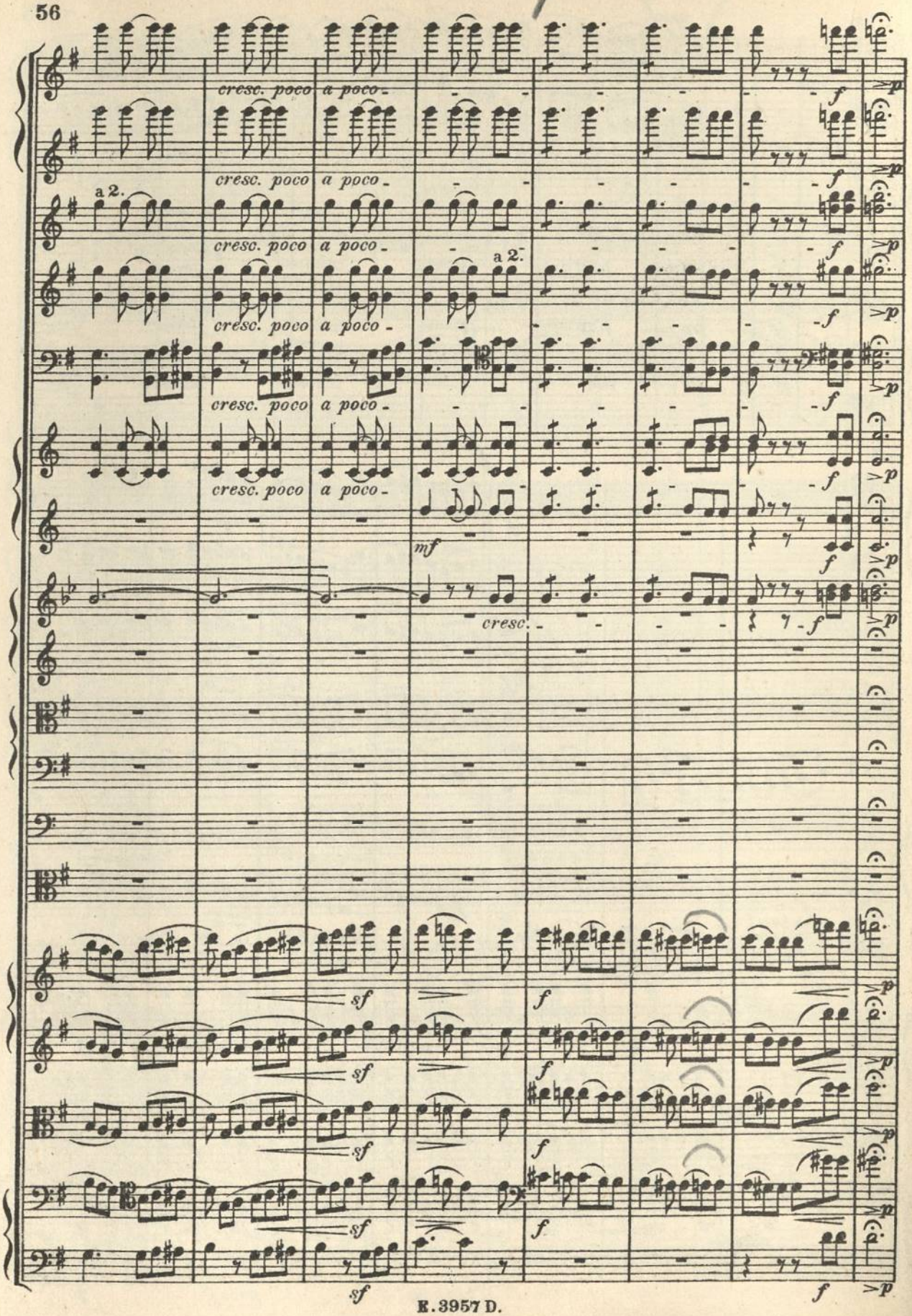

mf
mf
mf
mf
pp
pp
pp
pp
pp
pp
pp
pp
pp
arco
pp

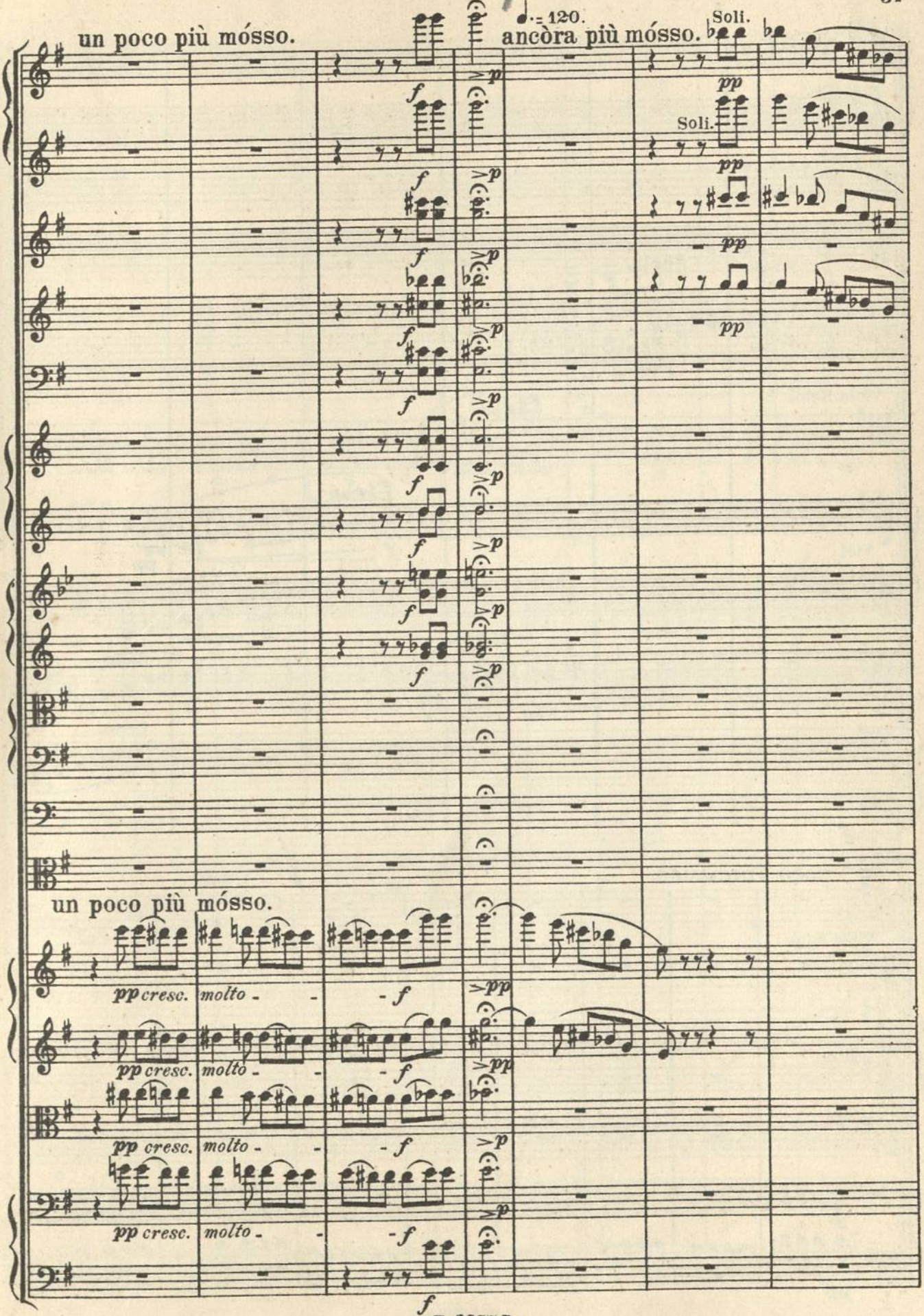

cresc.
pp cresc.
p cresc.
mf cresc.
ff
unis.
arco
mf cresc.
arco
mf cresc.
ff

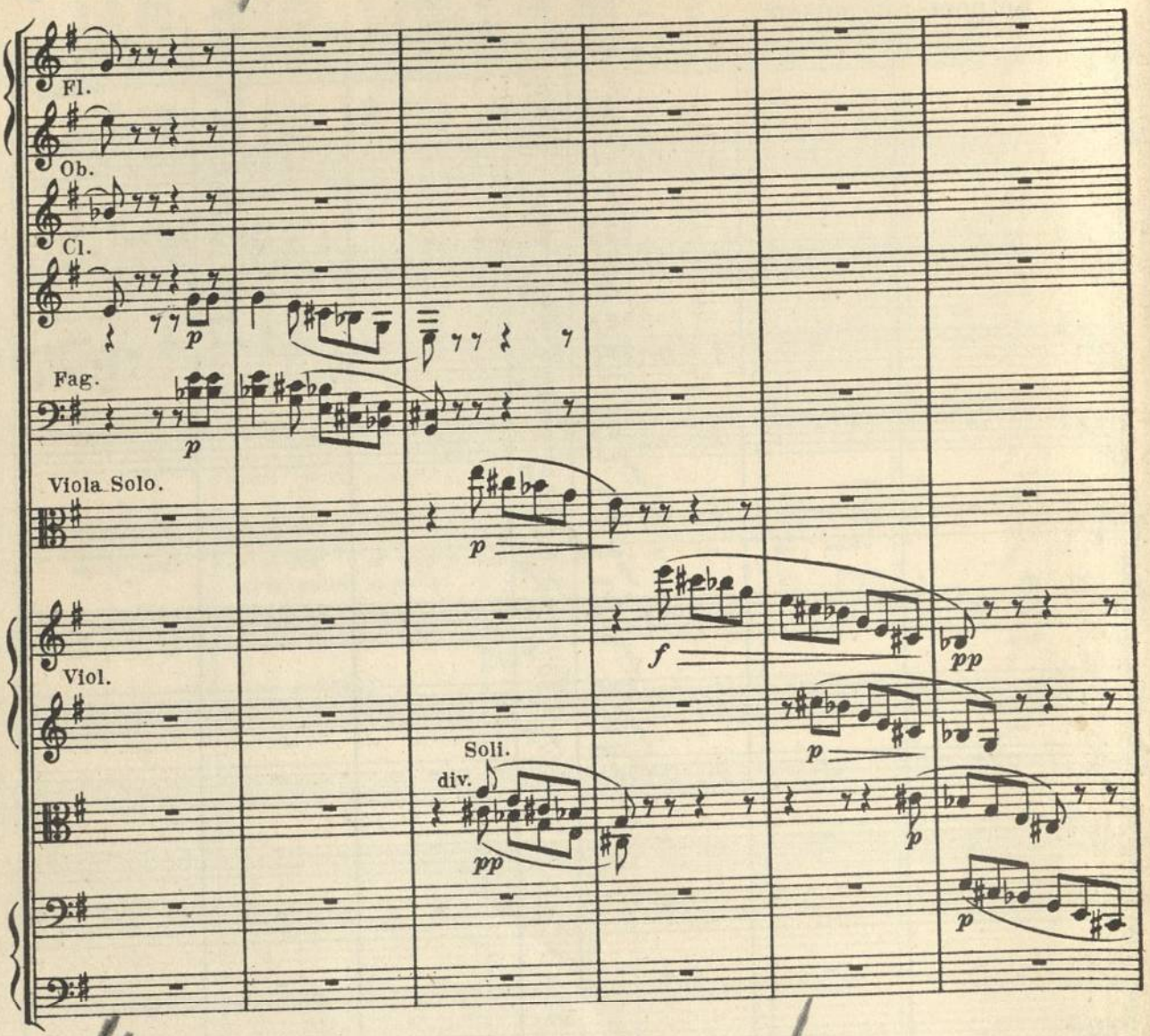

a 2
a 2
a 2
a 2

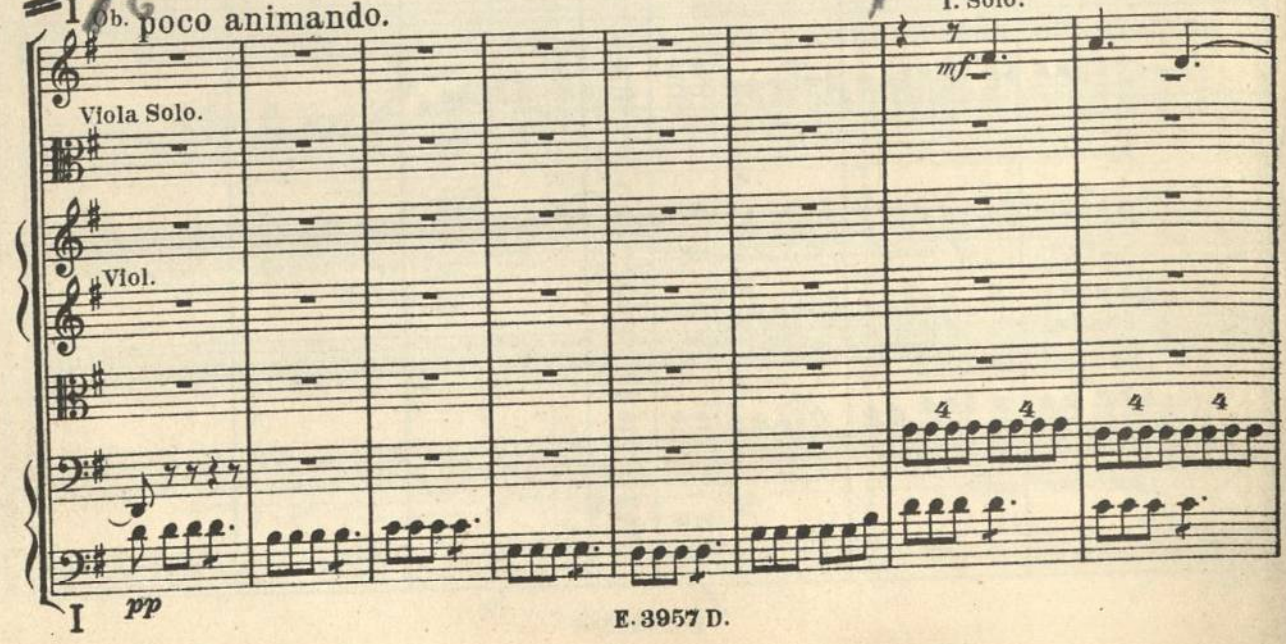

p cresc.
p cresc.
p cresc.
p cresc.

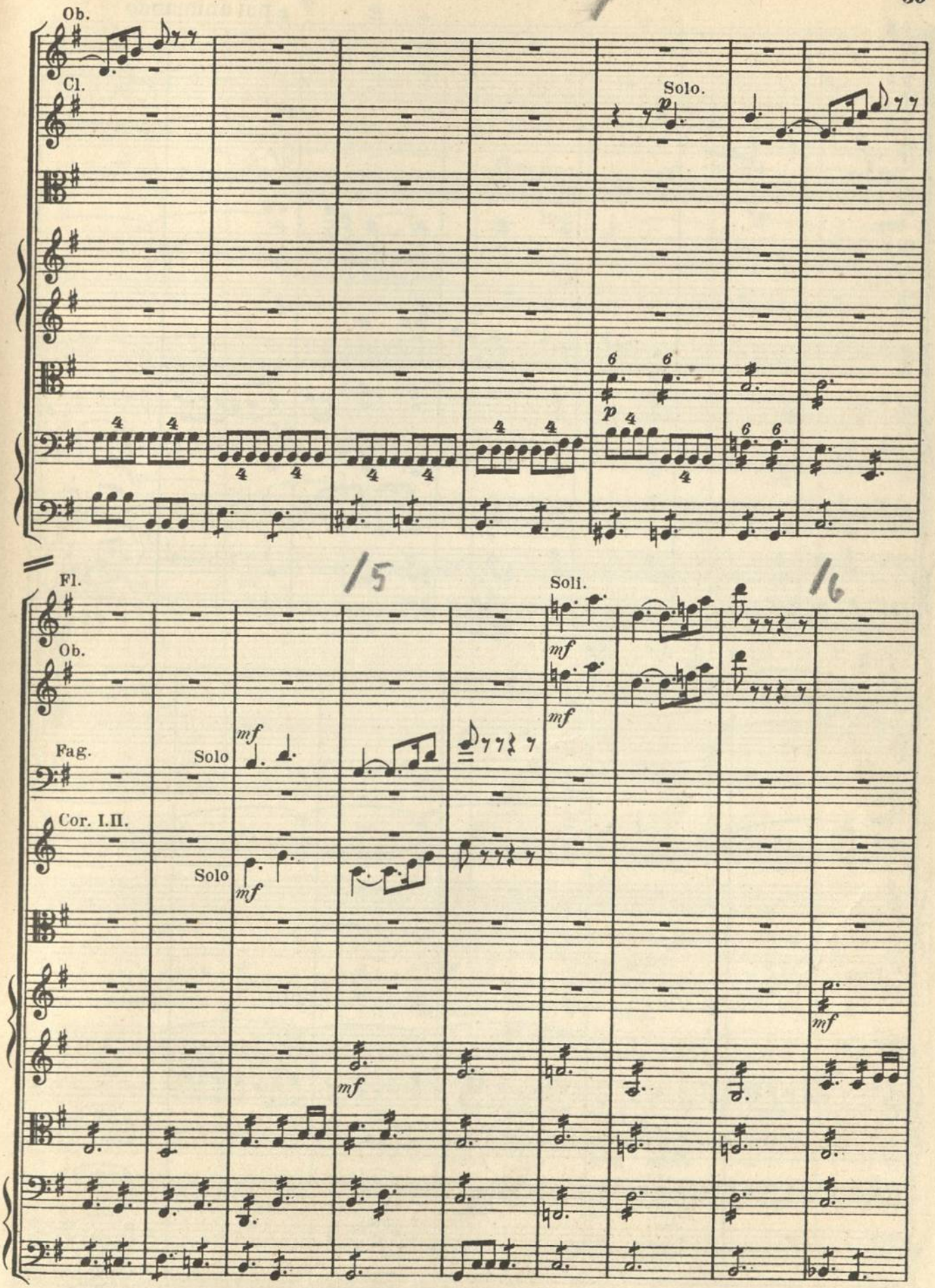

Fag.
unis.
Viola Solo.
Fl.
Ob.
Cl.
Cor. I. II.
Corn.
I. Solo
div.
poco f

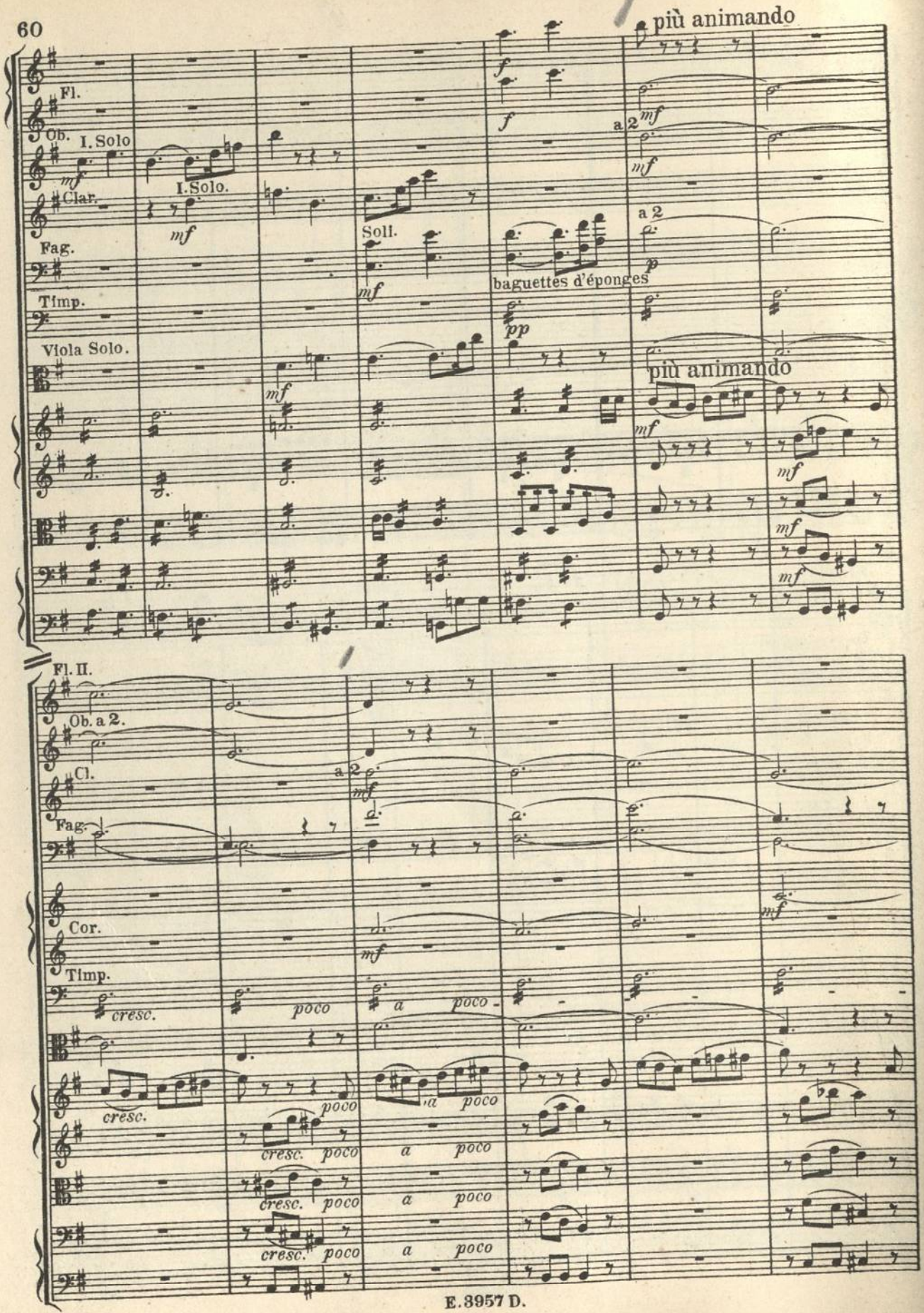

cresc. poco a poco
a 2.
mf
cresc.
sf
f
p

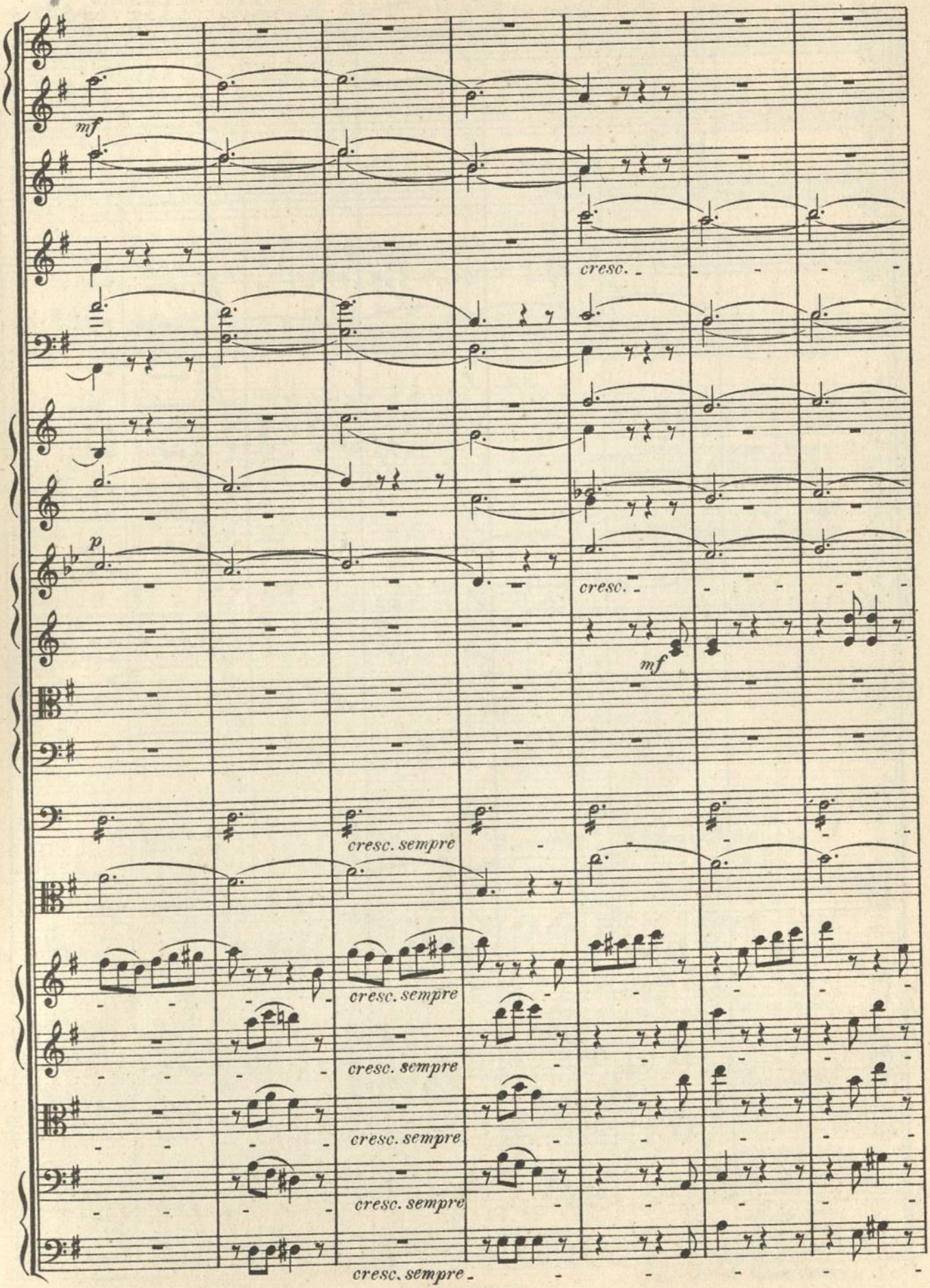

un poco più mósso.
♩.= 120.
ancòra più mósso.
Soli.
Soli.
un poco più mósso.
pp cresc. molto
f

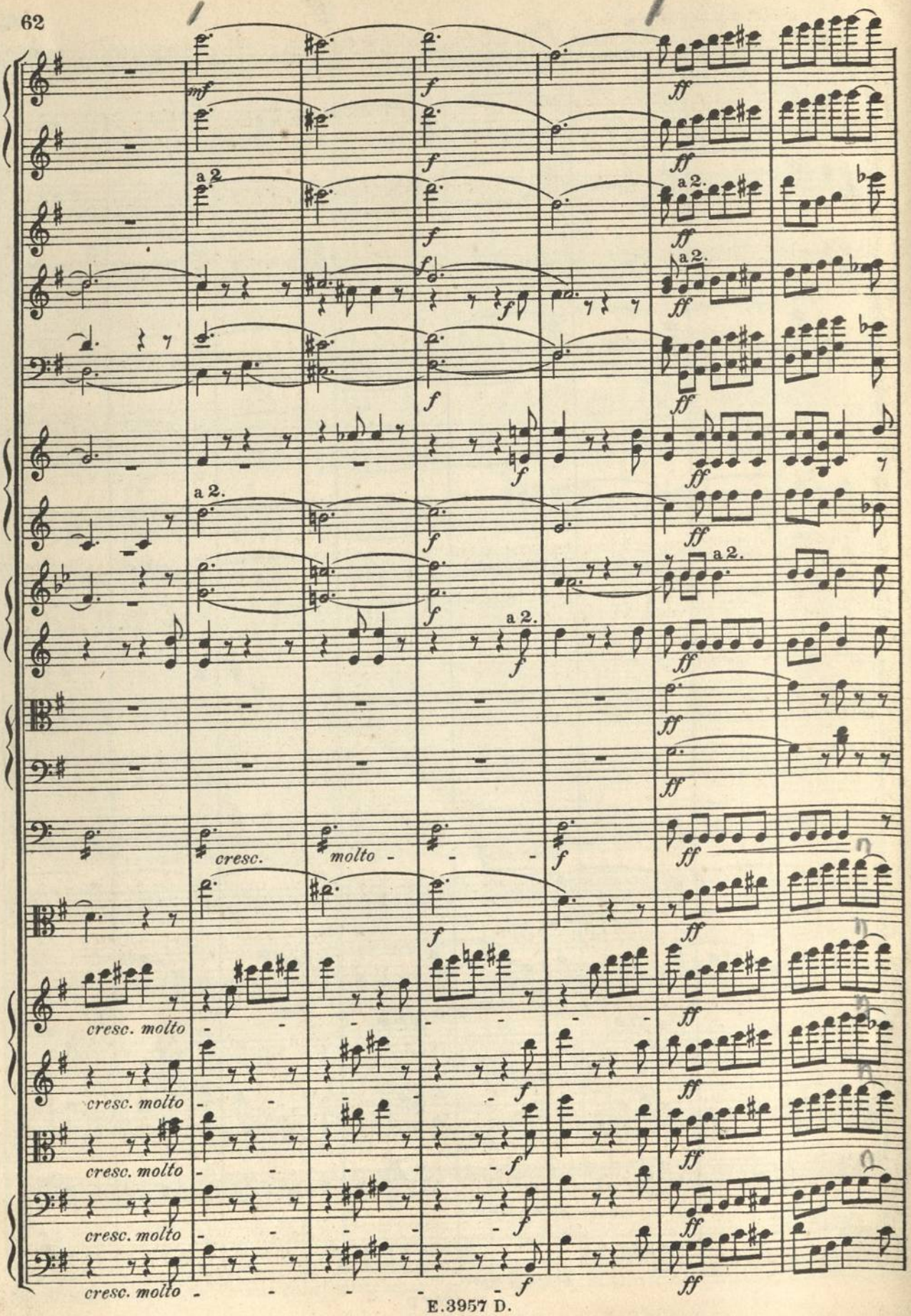

Fl.
Ob.
Cl.
p
Fag.
p
Viola Solo.
p
f
pp
Viol.
p
Soli.
div.
pp
p
p

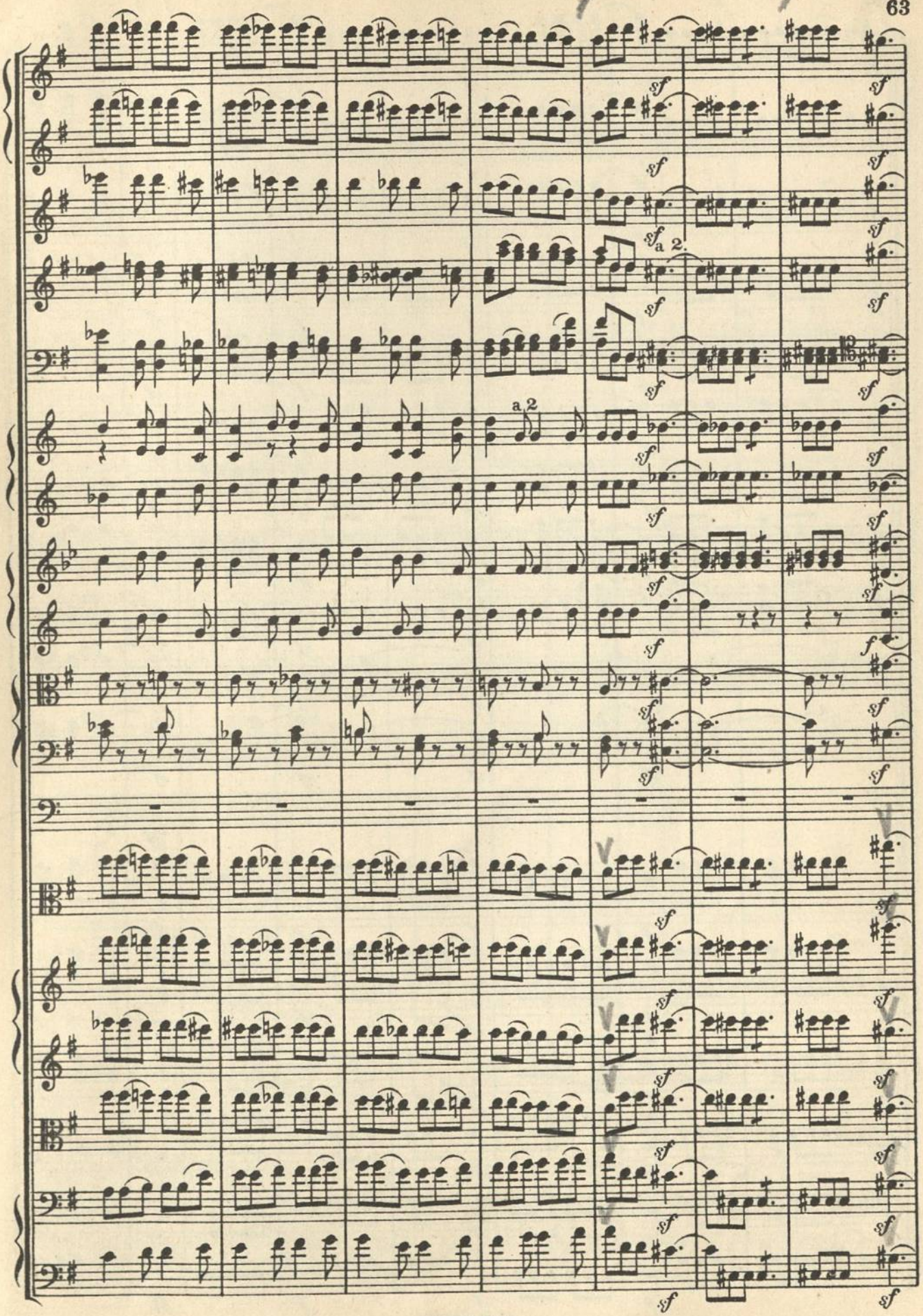

I
Ob. poco animando.
I. Solo.
mf
Viola Solo.
Viol.
4
4
4
4
I
pp

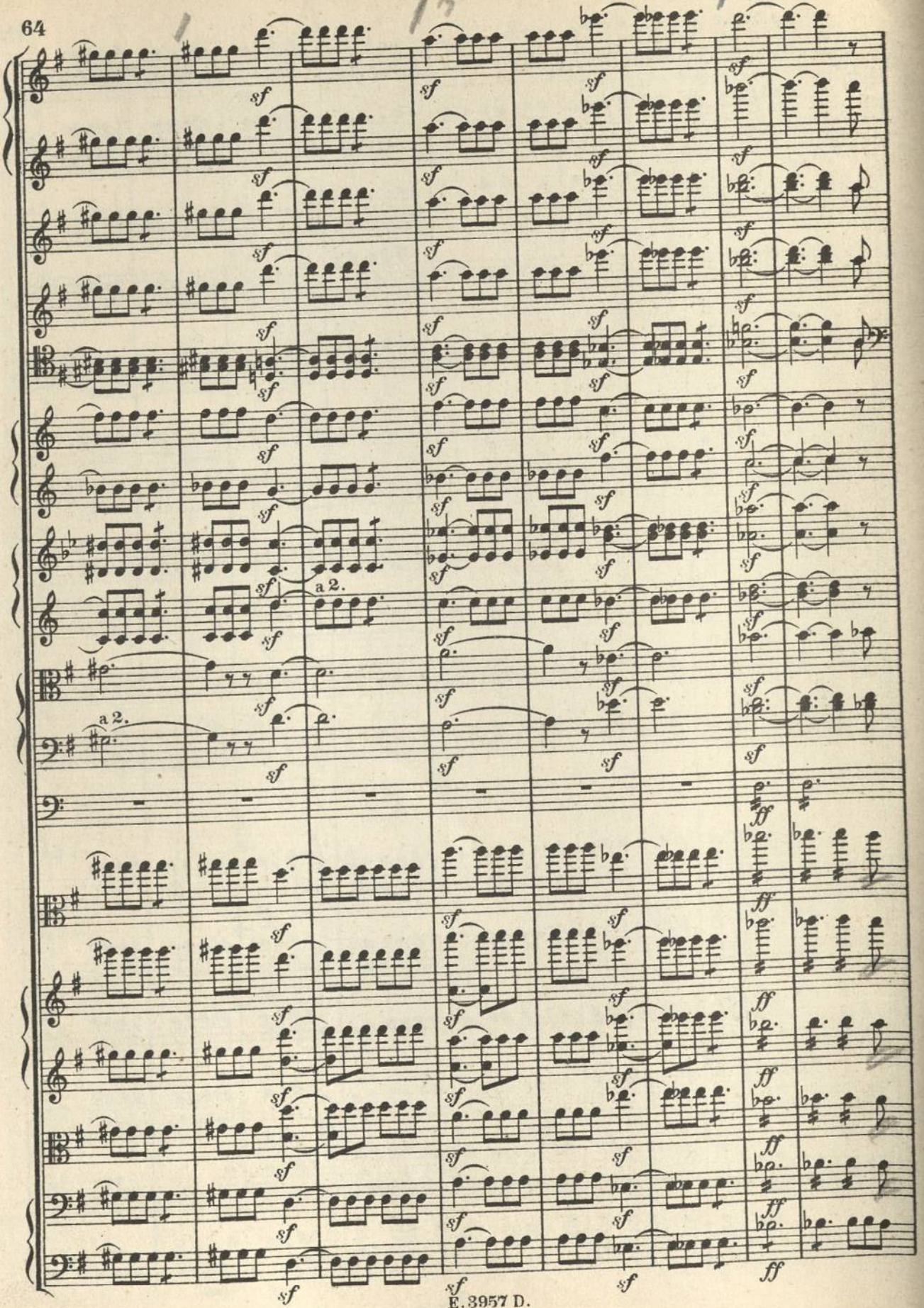

Ob.
Cl.
Solo.
p
Fl.
Soli.
mf
Ob.
mf
Fag.
Solo
mf
Cor. I.II.
Solo
mf
mf
mf

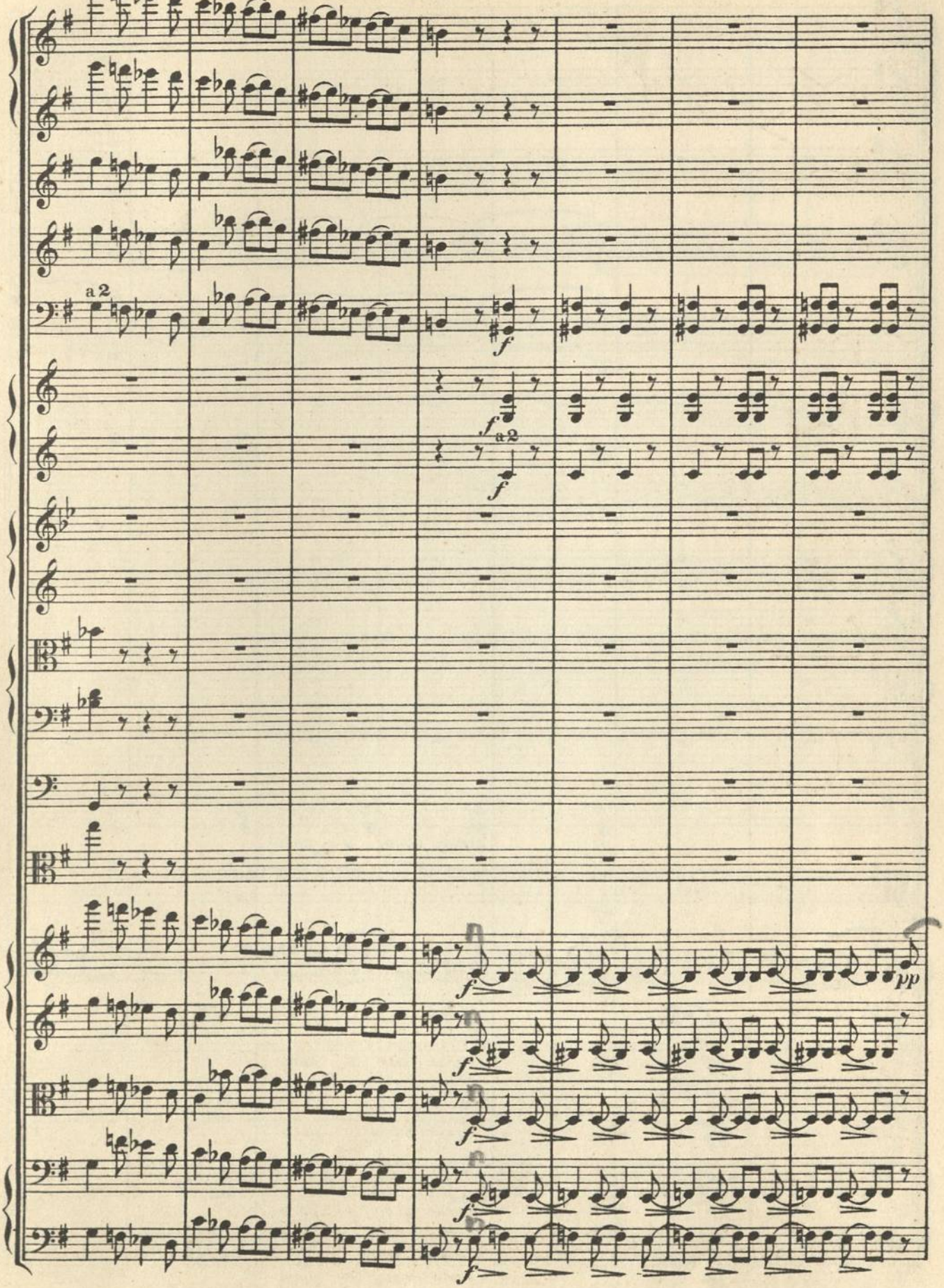

più animando
Fl.
Ob.
I. Solo
Clar.
Fag.
Timp.
Viola Solo.
I. Solo.
Soli.
baguettes d'éponges
a 2
più animando
Fl. II.
Ob. a 2.
Cl.
Fag.
Cor.
Timp.
cresc.
poco
a poco

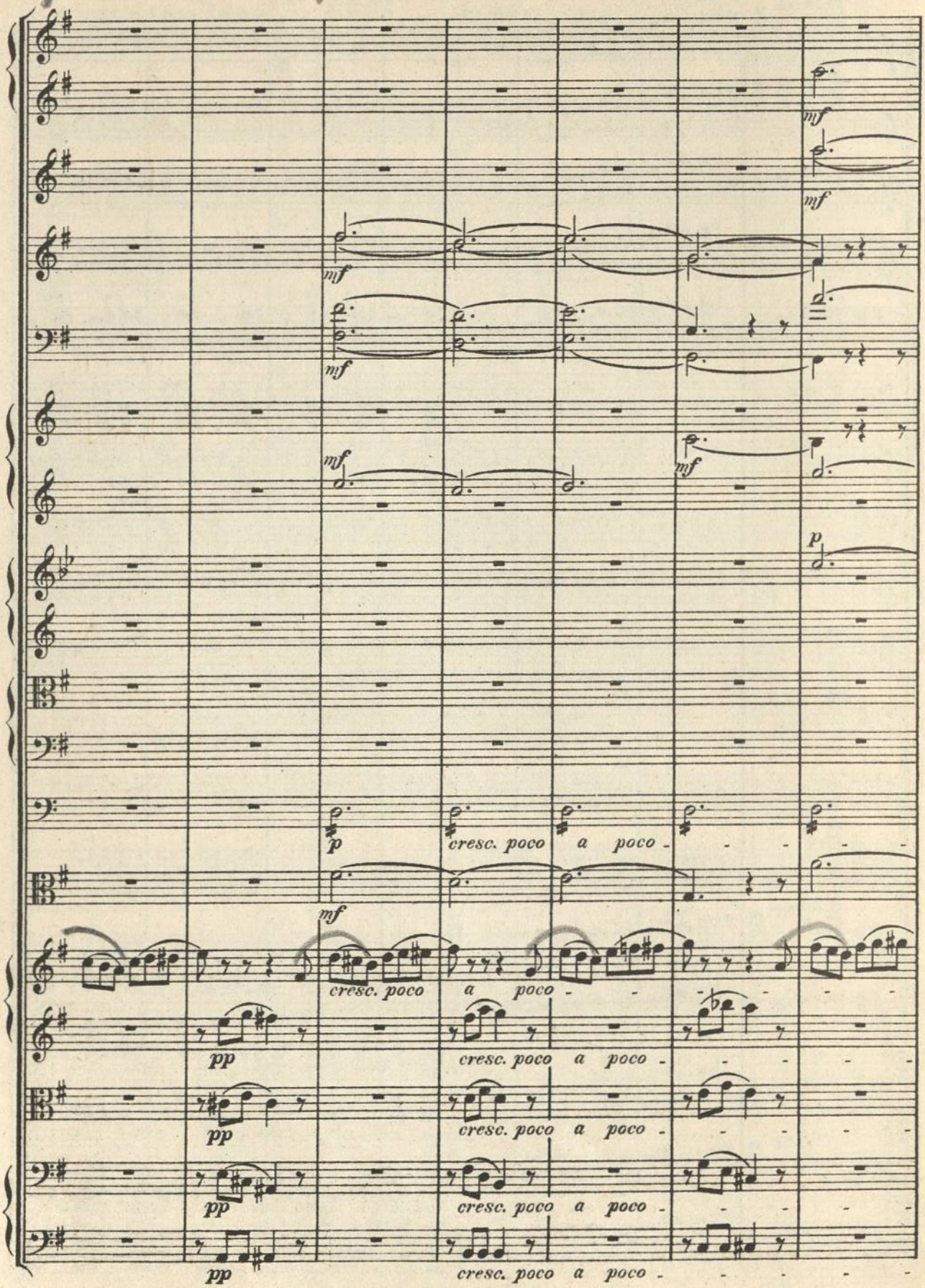

mf
cresc.
p
cresc.
mf
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre

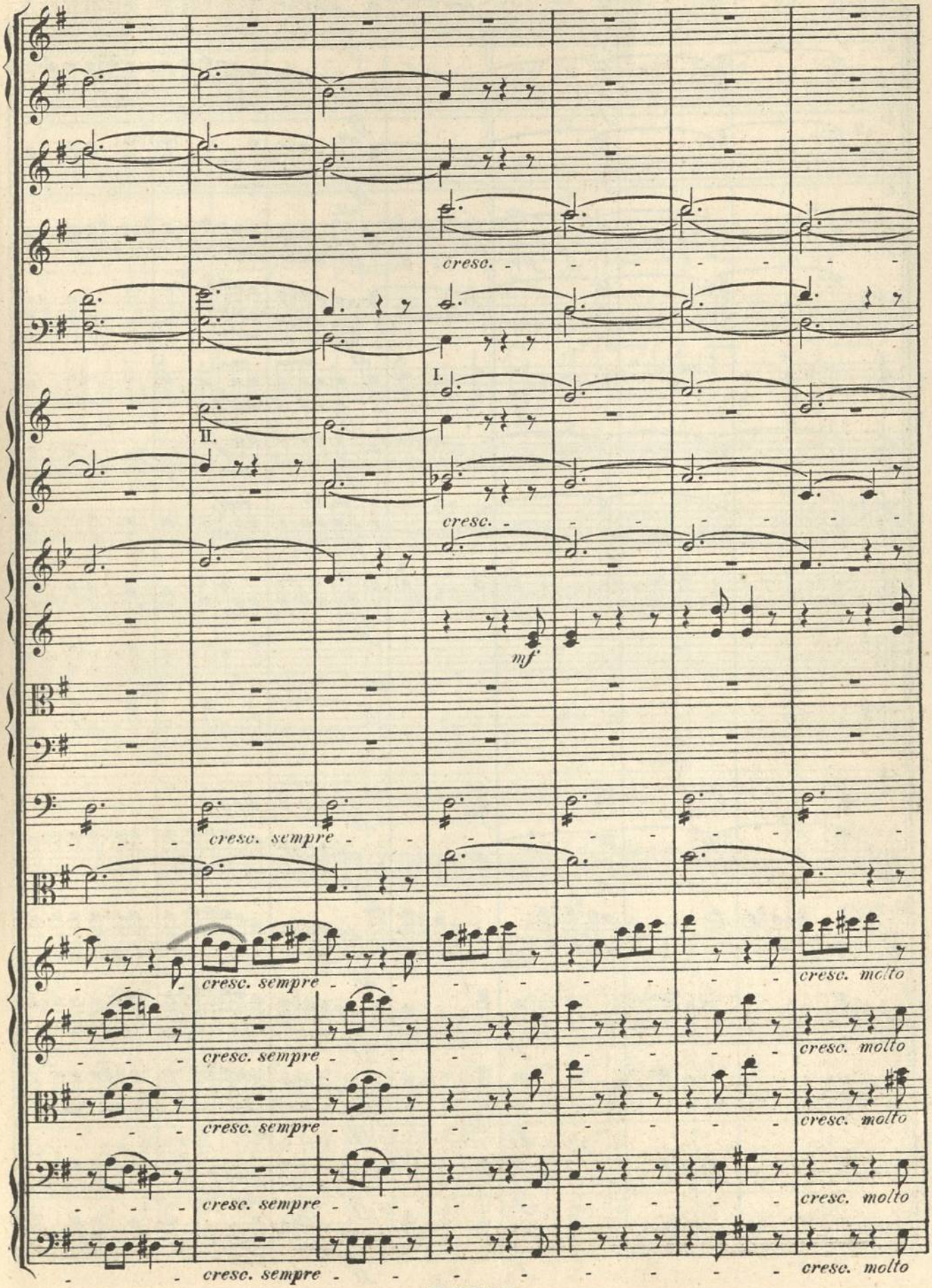

mf
f
ff
a 2.
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto

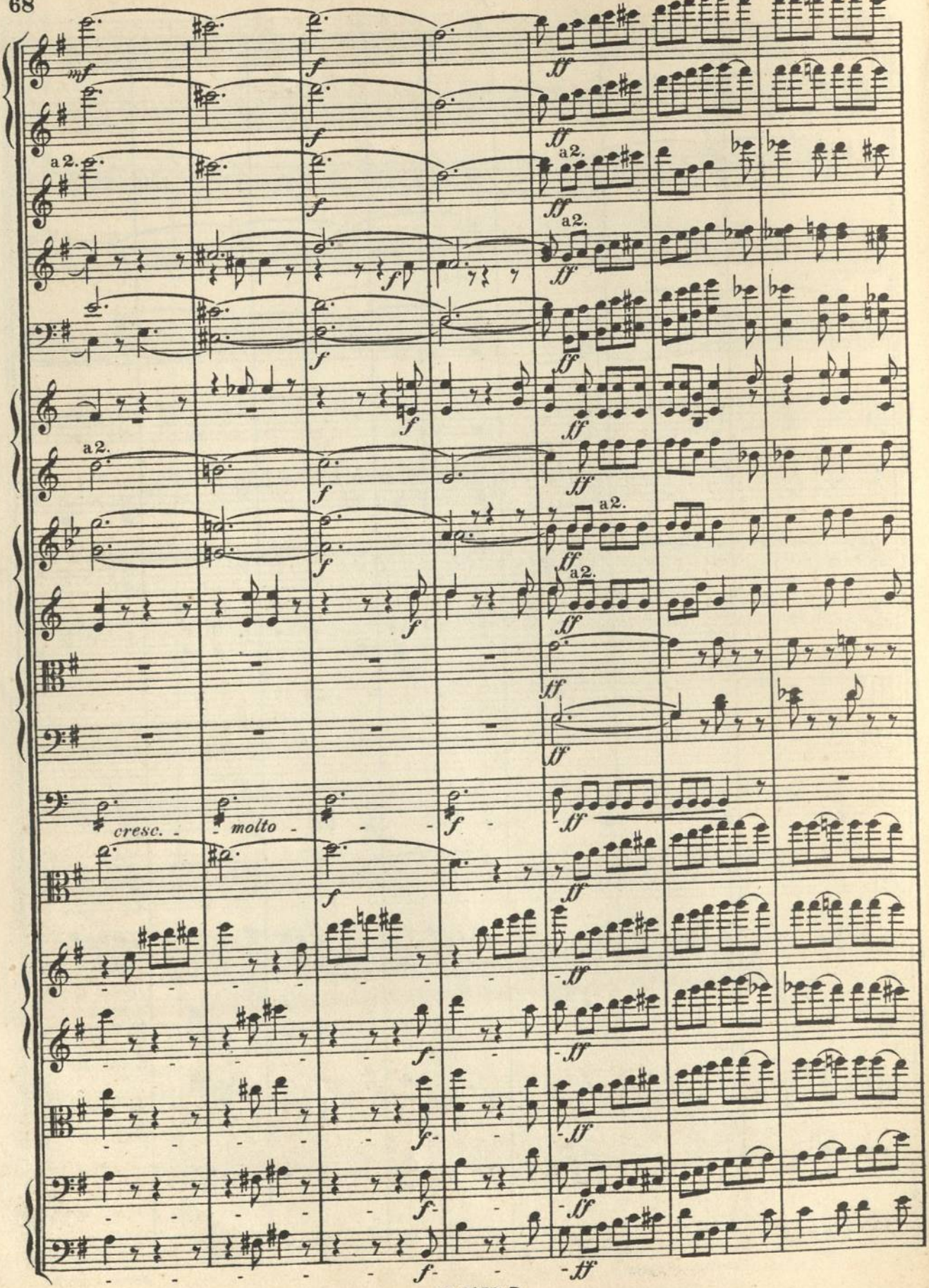

a 2.
a 2.

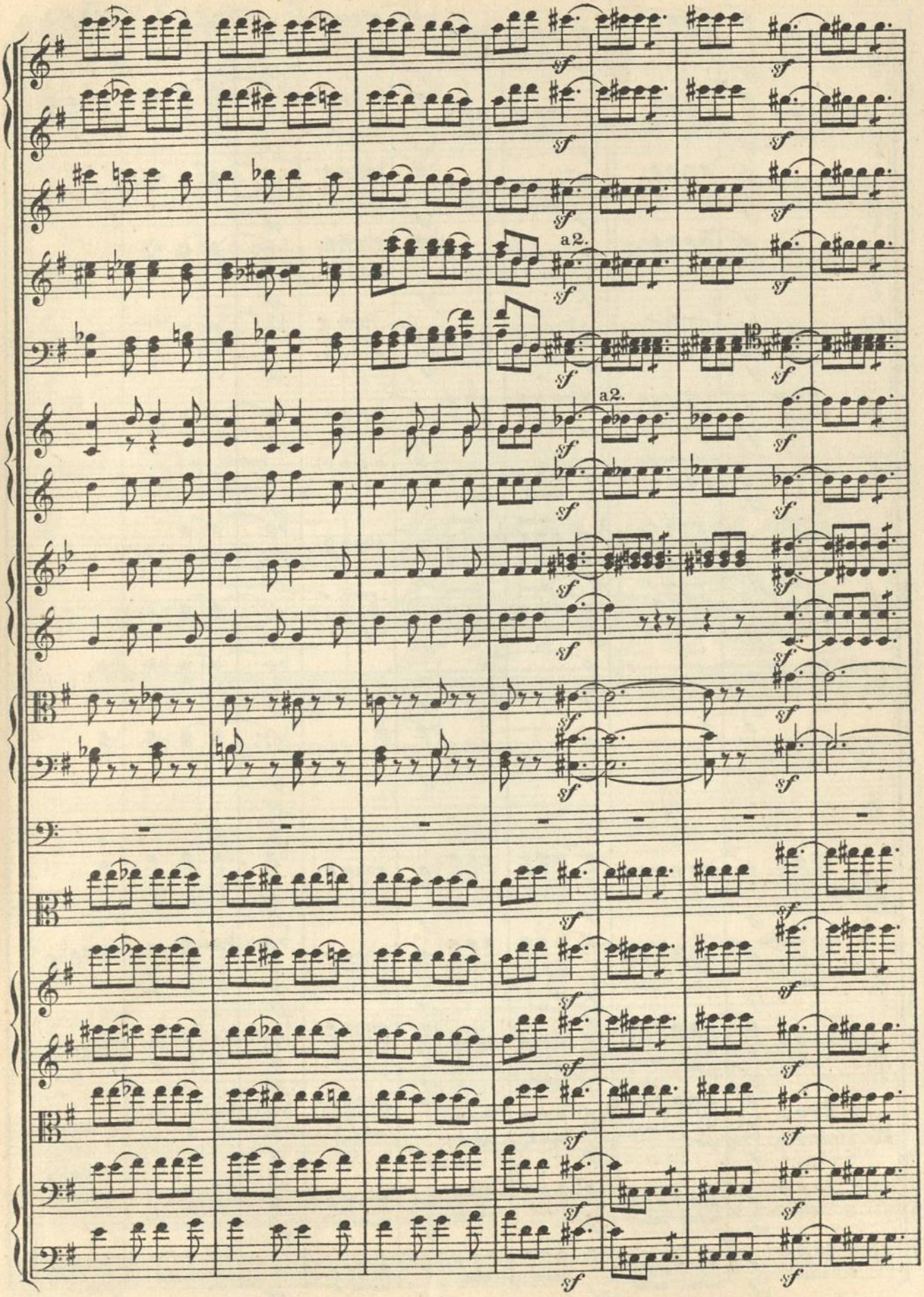

a 2.
a 2.

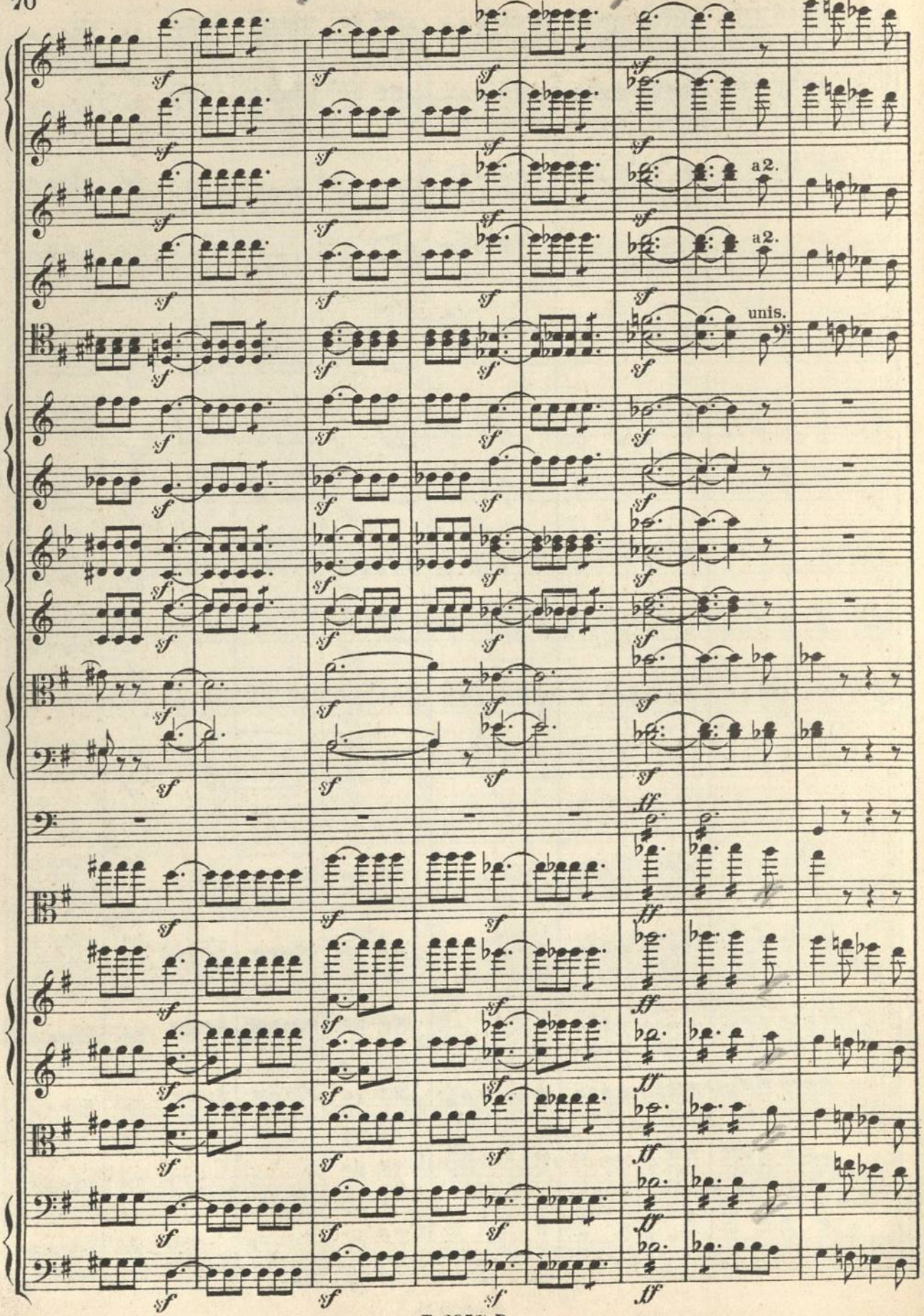

a 2
f
a 2
f
pp

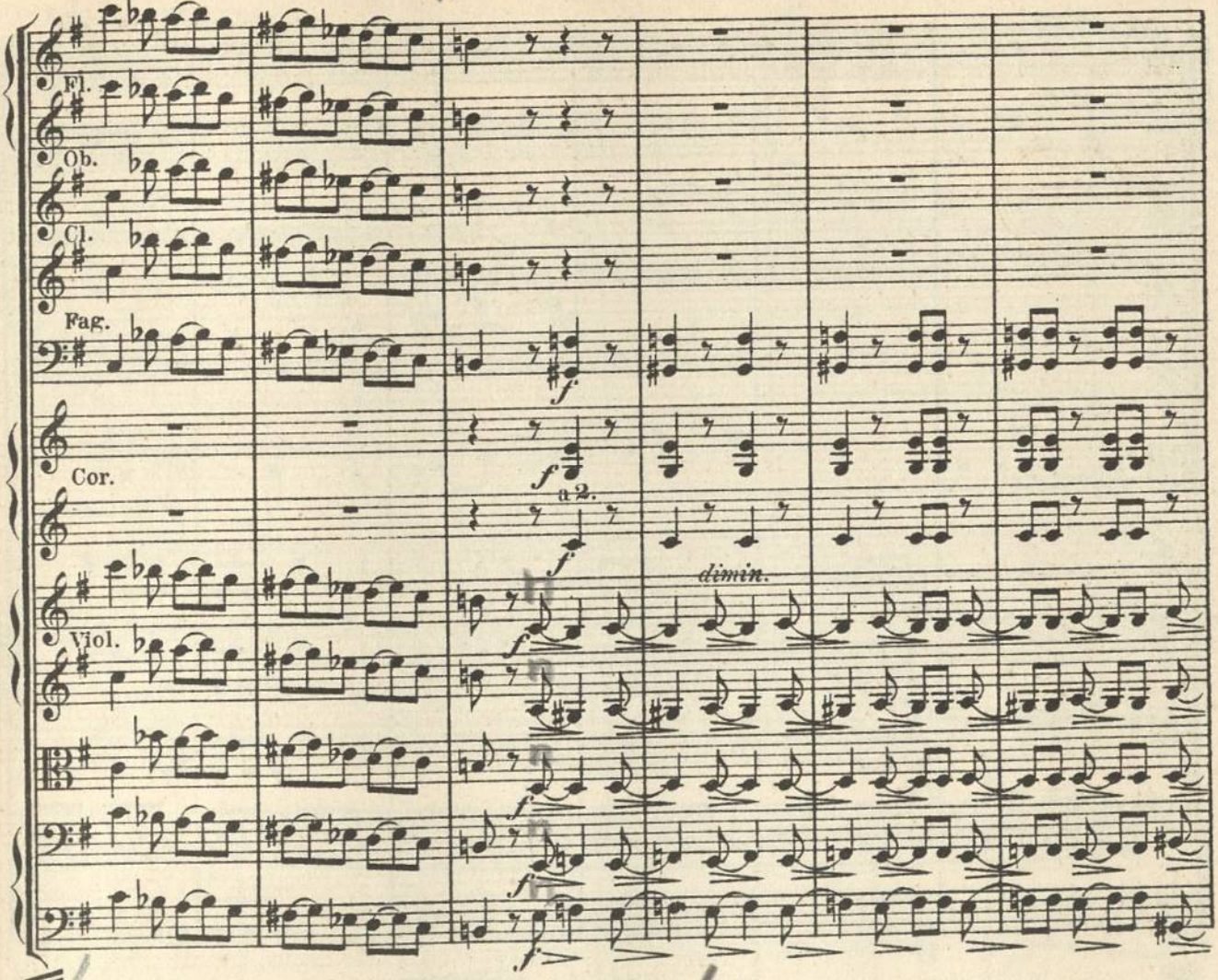

mf
mf
mf
mf
mf
mf
p
cresc. poco a poco
mf
cresc. poco a poco
pp
cresc. poco a poco
pp
cresc. poco a poco
pp
cresc. poco a poco
pp
cresc. poco a poco


cresc.
I.
II.
cresc.
mf
cresc. sempre
cresc. molto

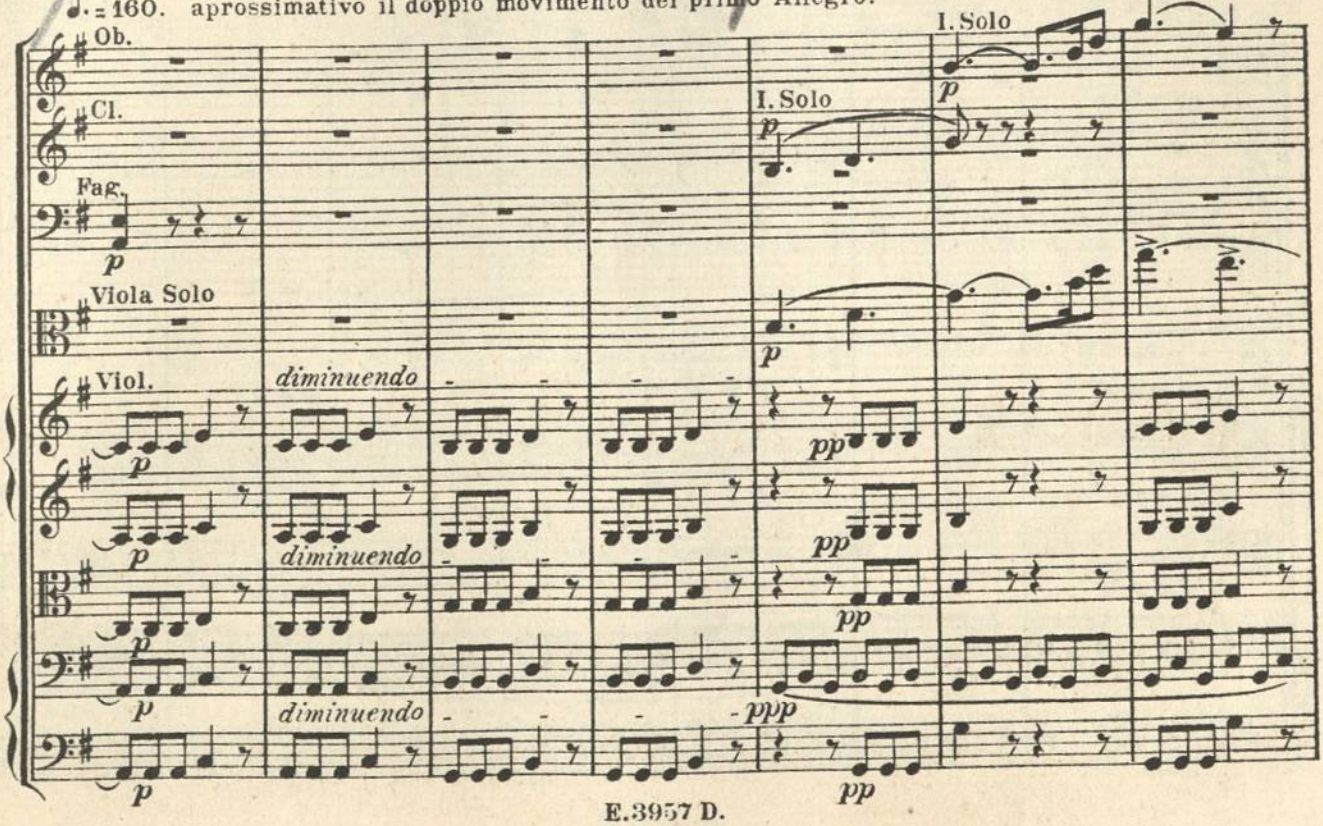

mf
f
ff
a2.
cresc.
molto

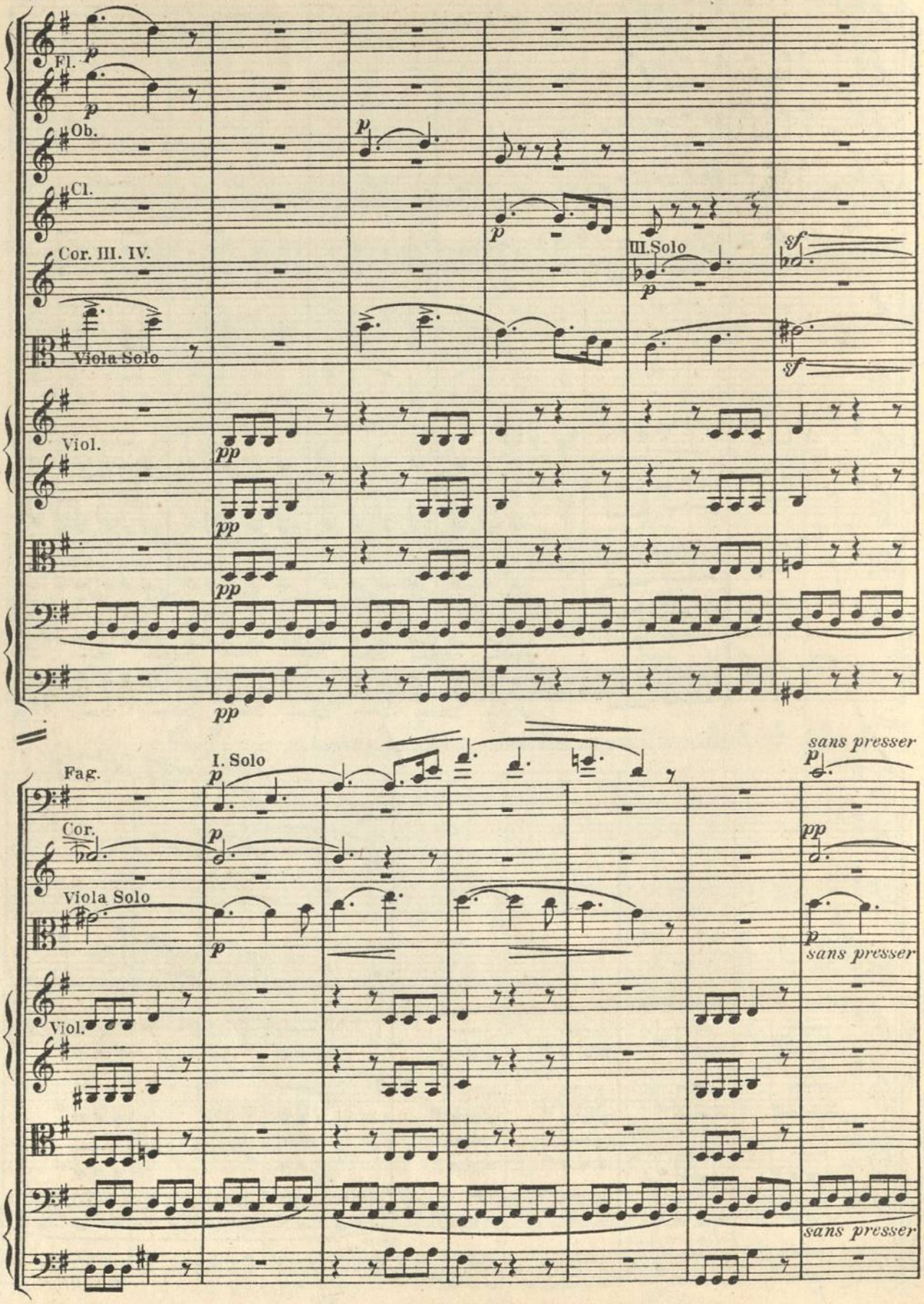

a2.
a2.

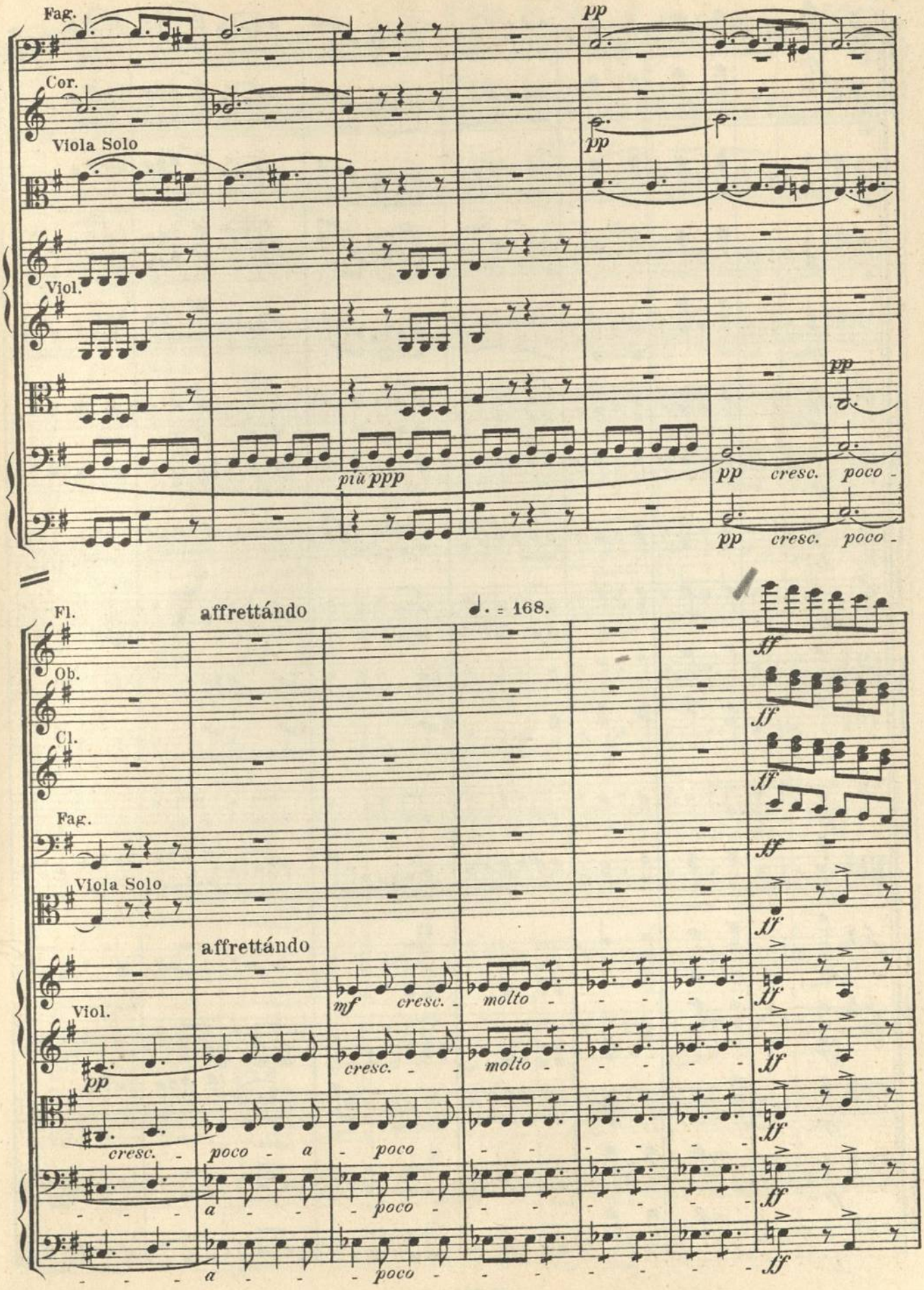

a2.
a2.
unis.

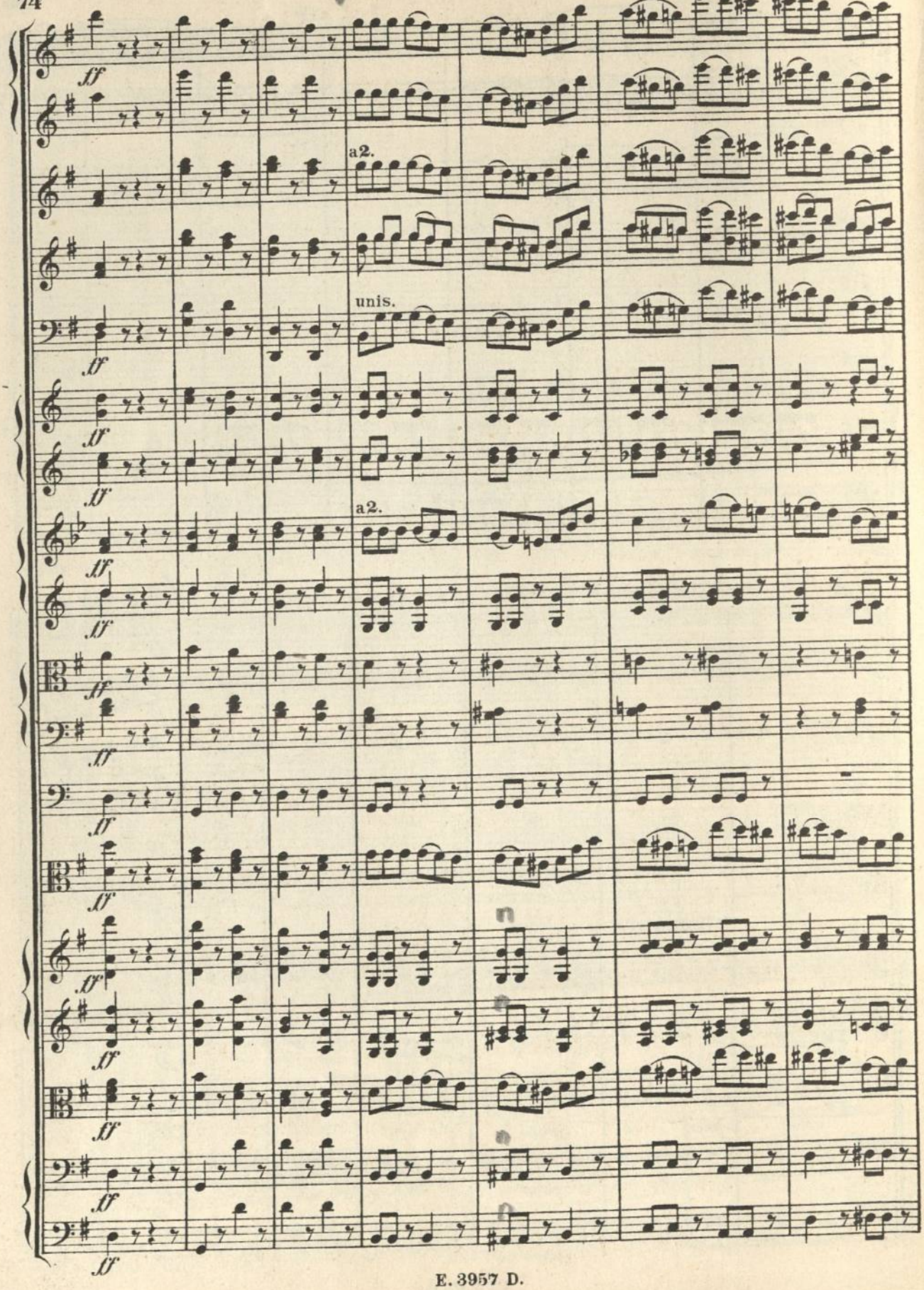


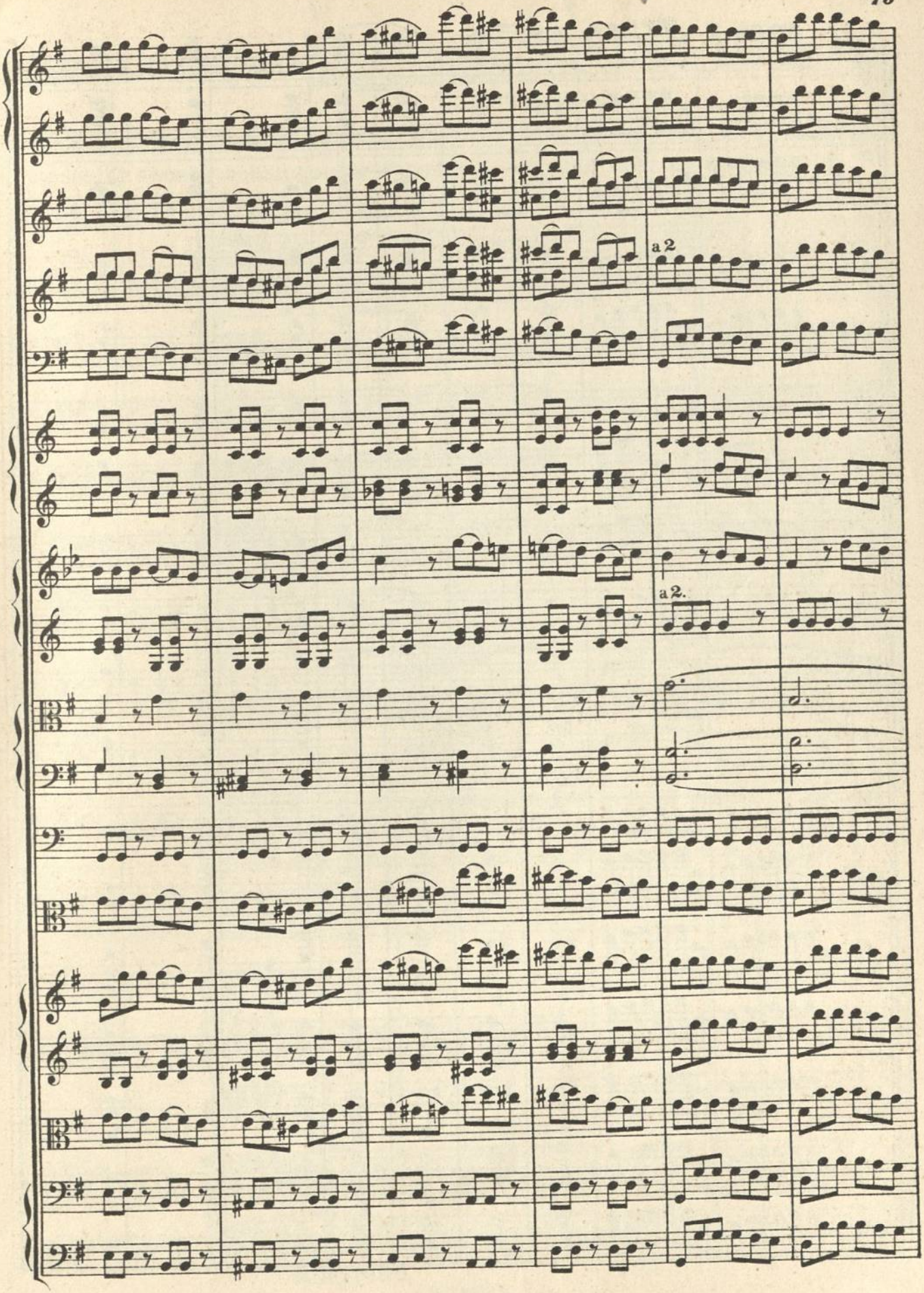
♩. = 160. aprossimatîvo il dôppio movimento del primo Allegro.

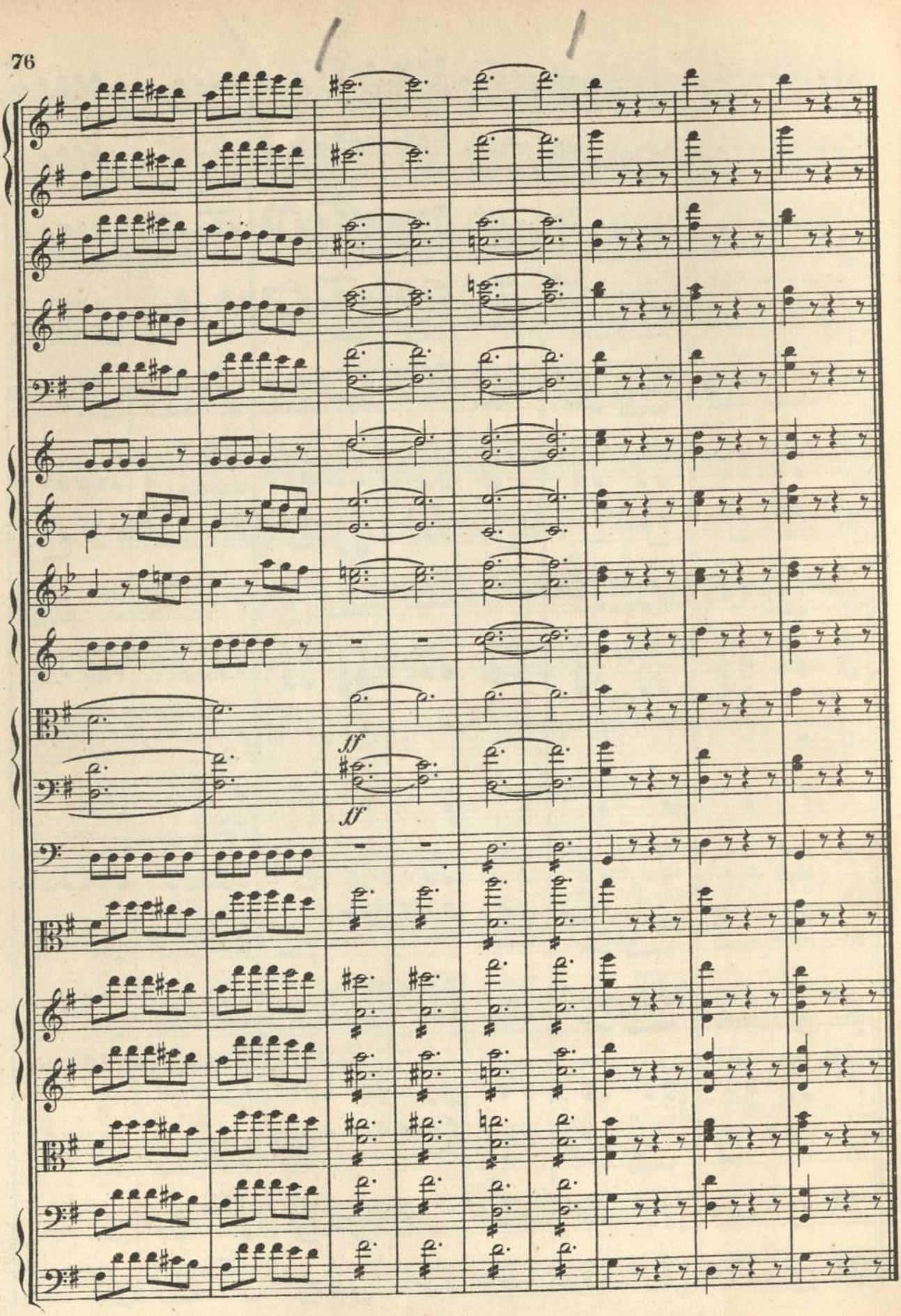



Fl.
Ob.
Cl.
Cor. III. IV.
III. Solo
Viola Solo
Viol.
Fag.
I. Solo
Cor.
Viola Solo
Viol.
sans presser
sans presser
sans presser


Fag.
Cor.
Viola Solo
Viol.
pp
pp
più ppp
pp cresc. poco -
pp cresc. poco -
Fl.
affrettándo
♩. = 168.
Ob.
Cl.
Fag.
Viola Solo
affrettándo
Viol.
mf cresc. - molto -
cresc. - molto -
pp
cresc. - poco - a - poco -
a - poco -
a - poco -
ff


ff
a2.
unis.
ff
ff
a2.
ff
ff
ff


a 2
a 2.


ff
ff

Marche de Pélerins,

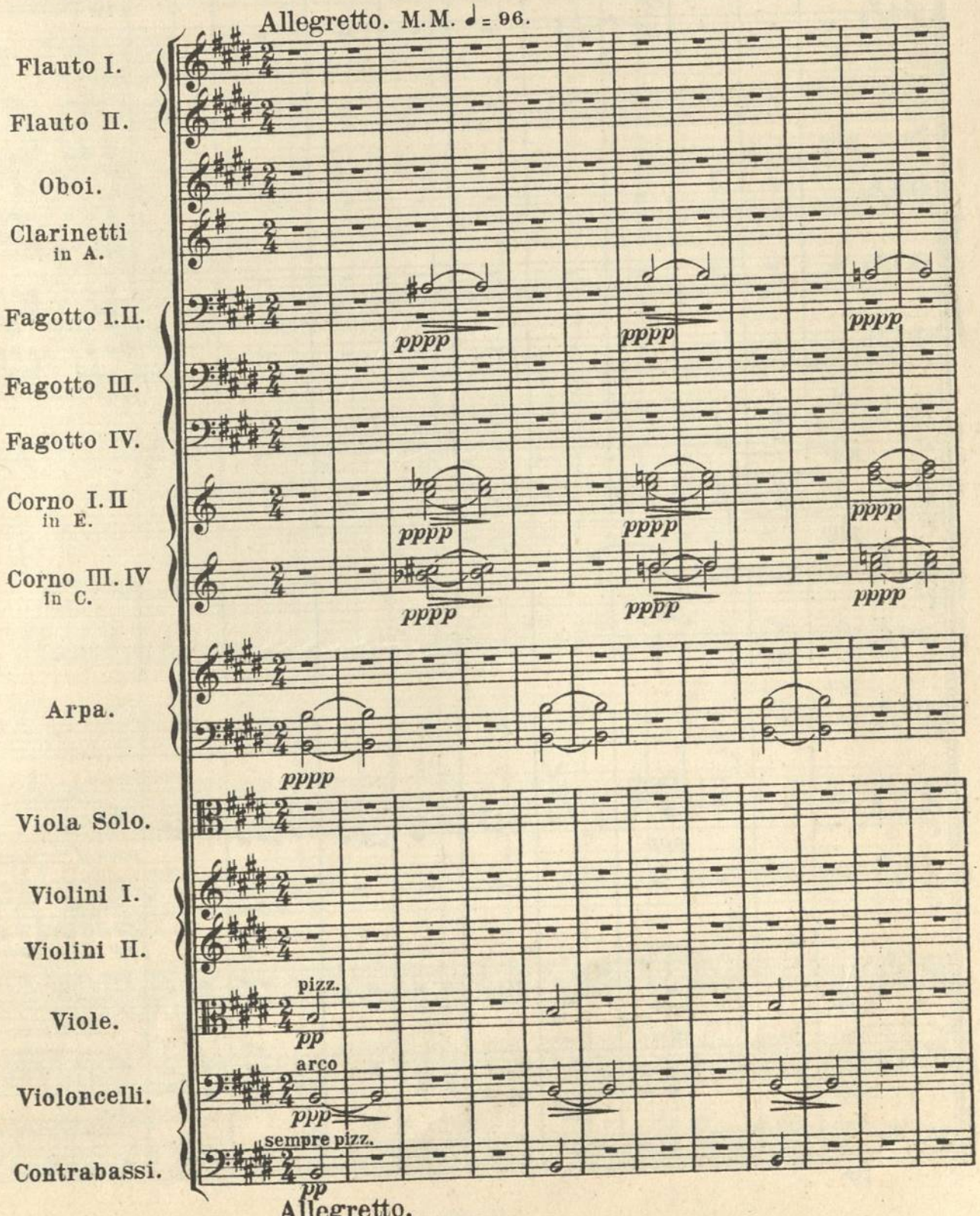
chantant la prière du soir.

Marsch der Pilger.

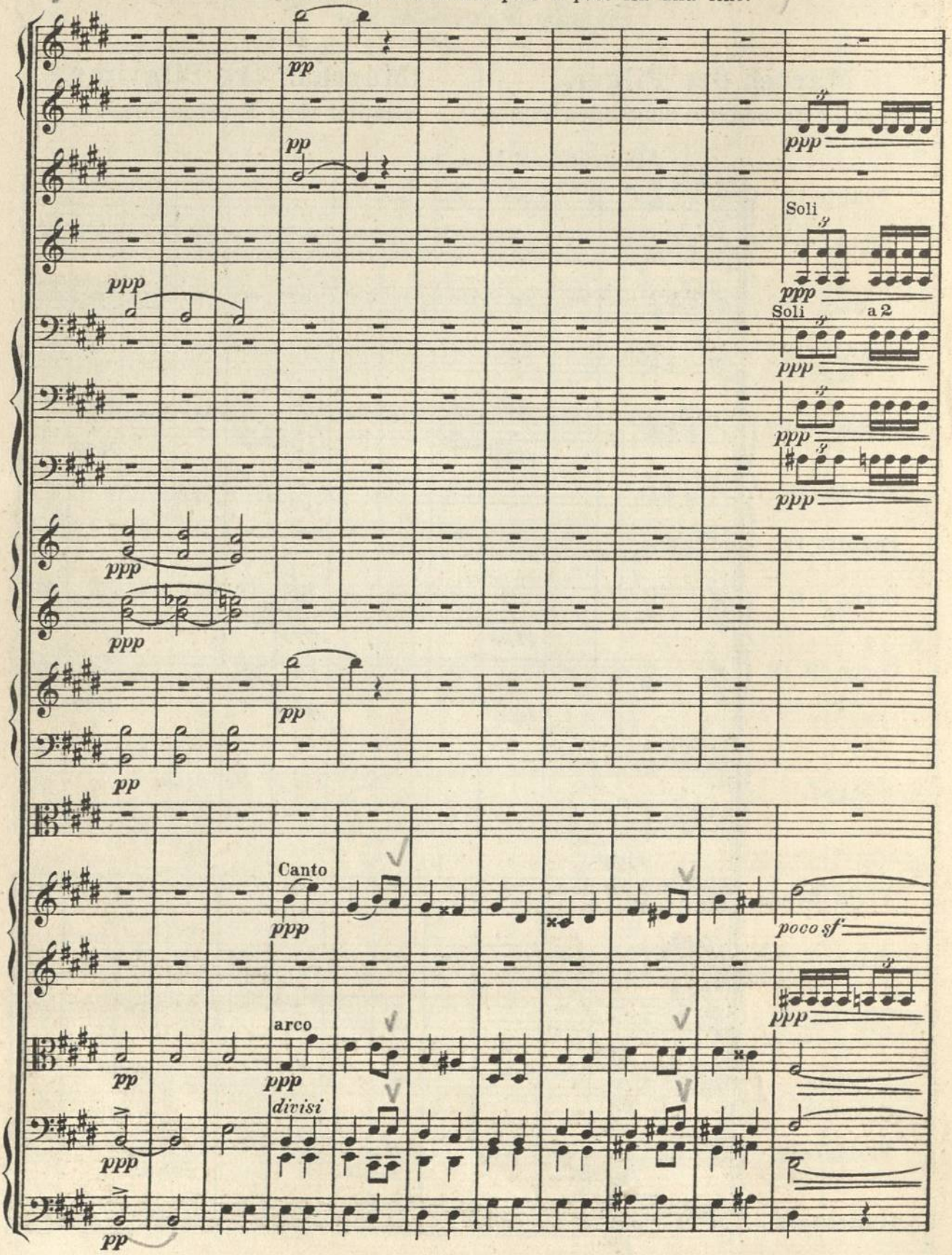
Zug der ihr Abendgebet singenden Pilger.

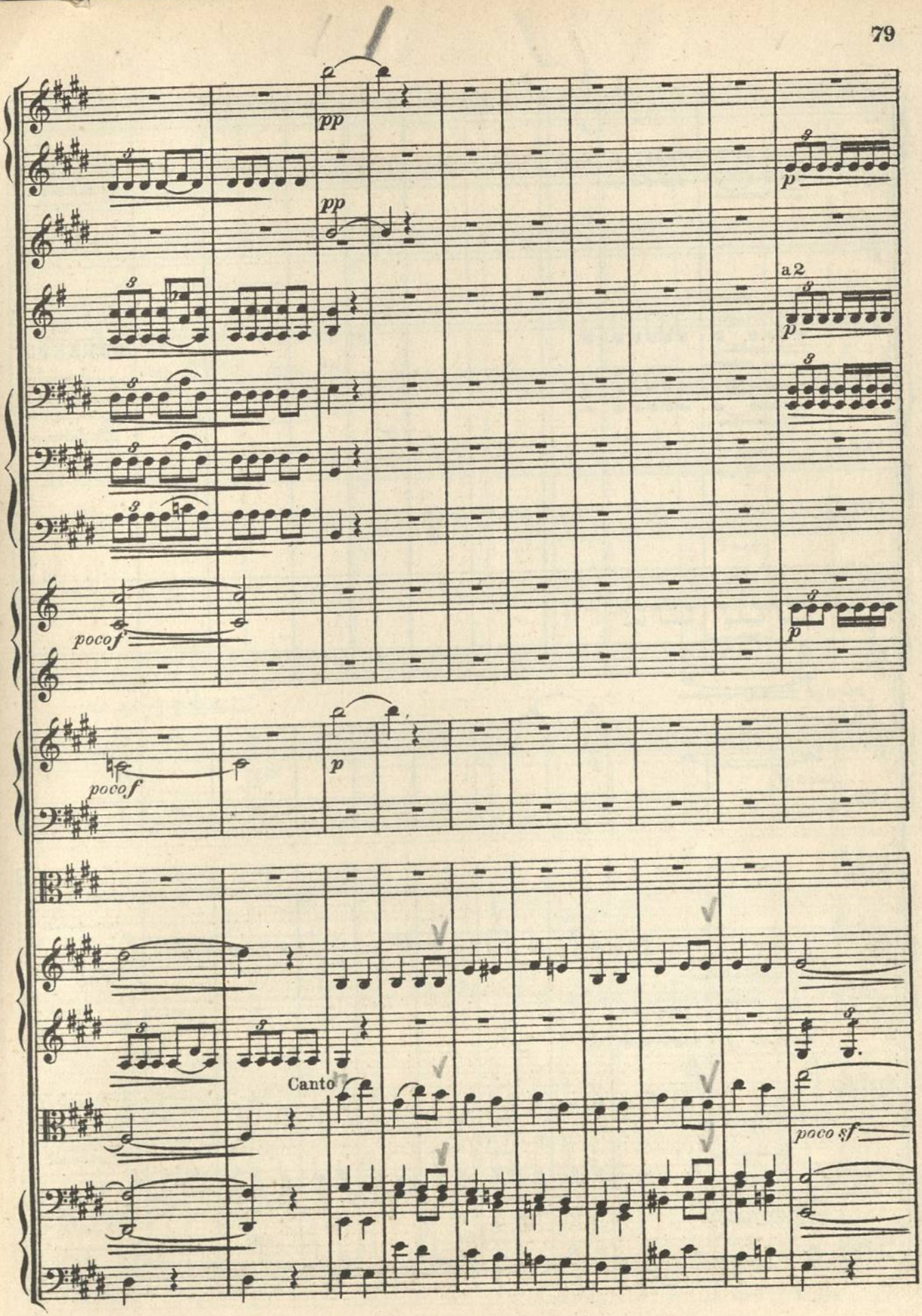
March of the Pilgrims,

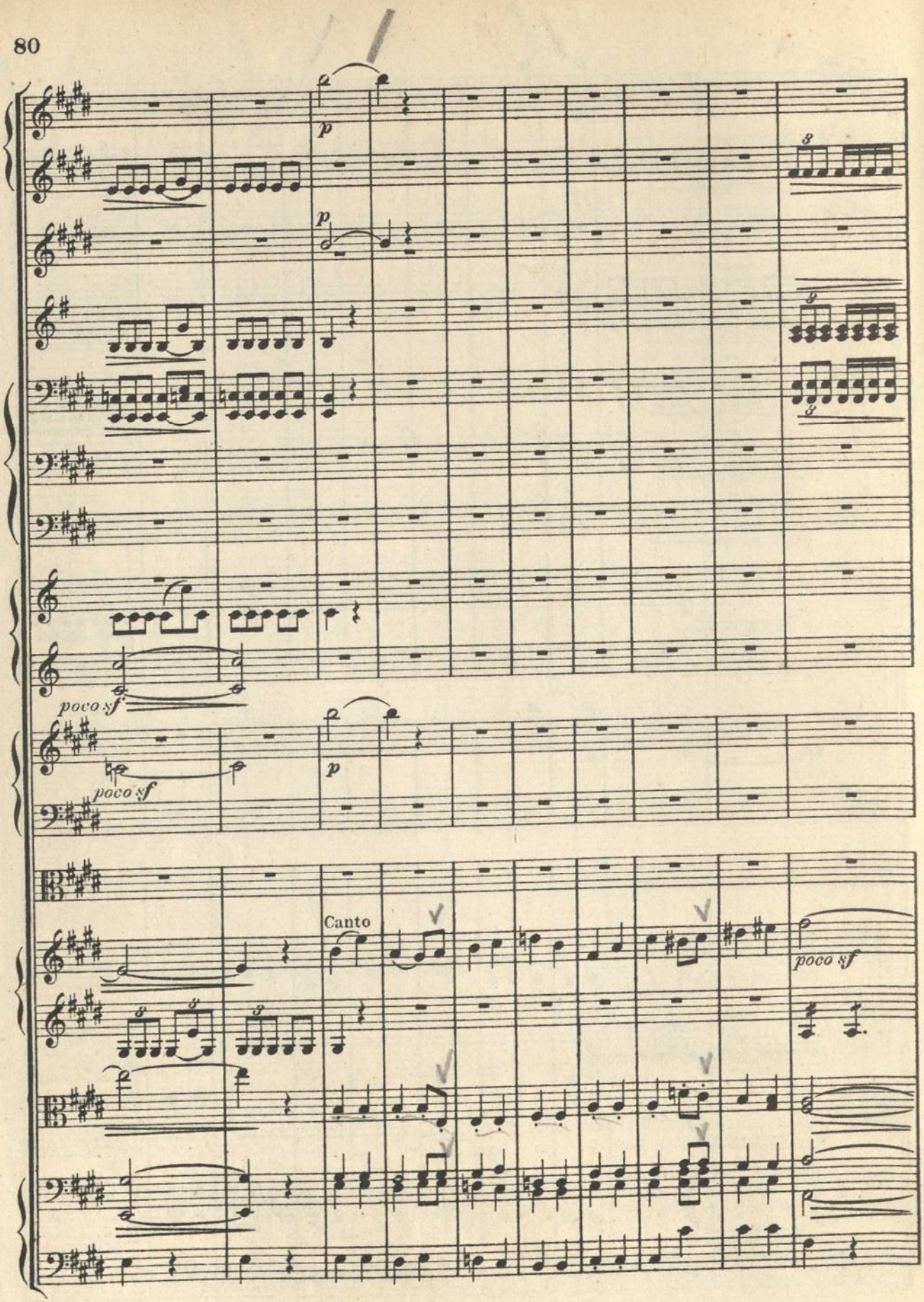
singing their Evening Prayer.

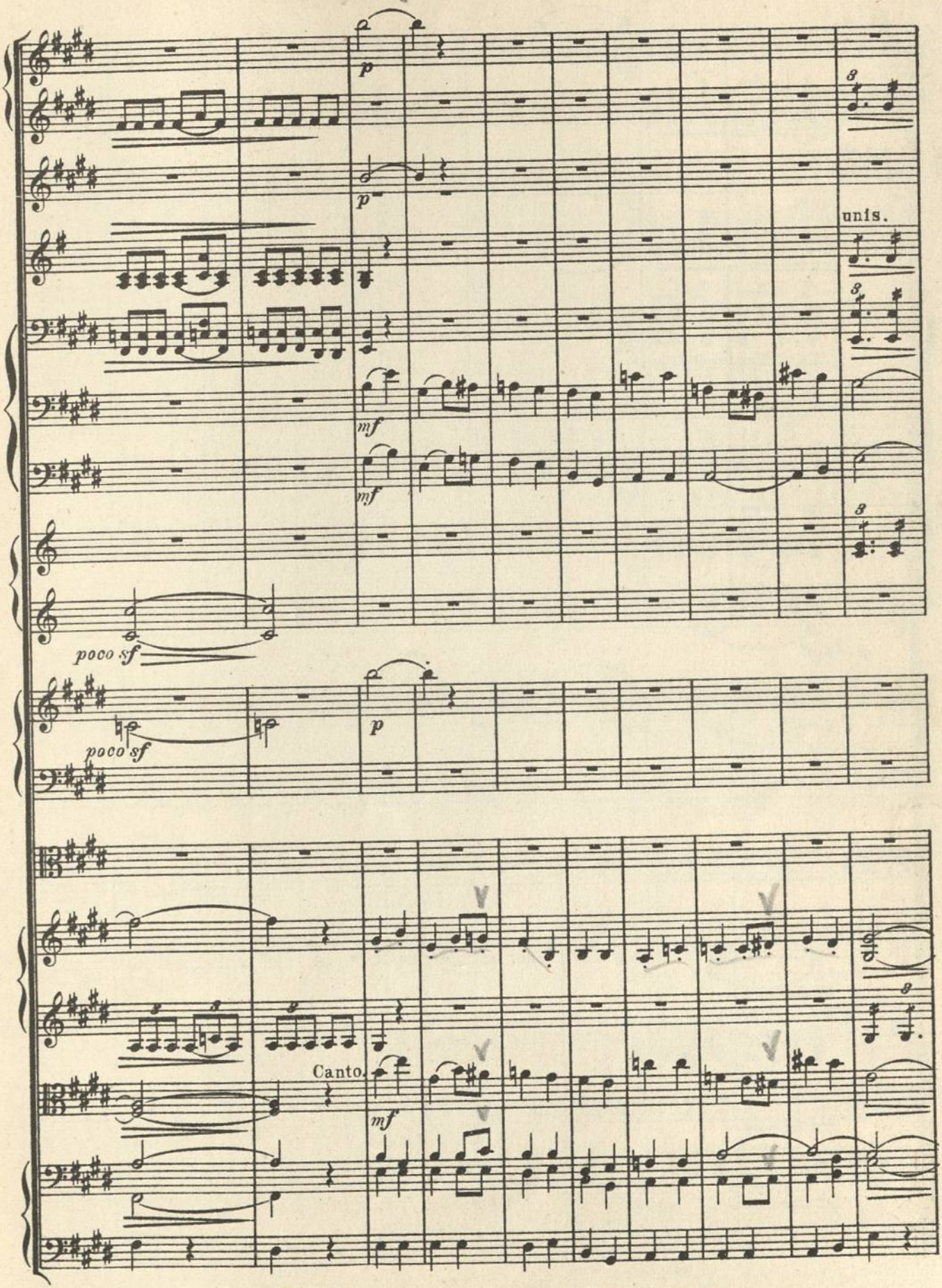


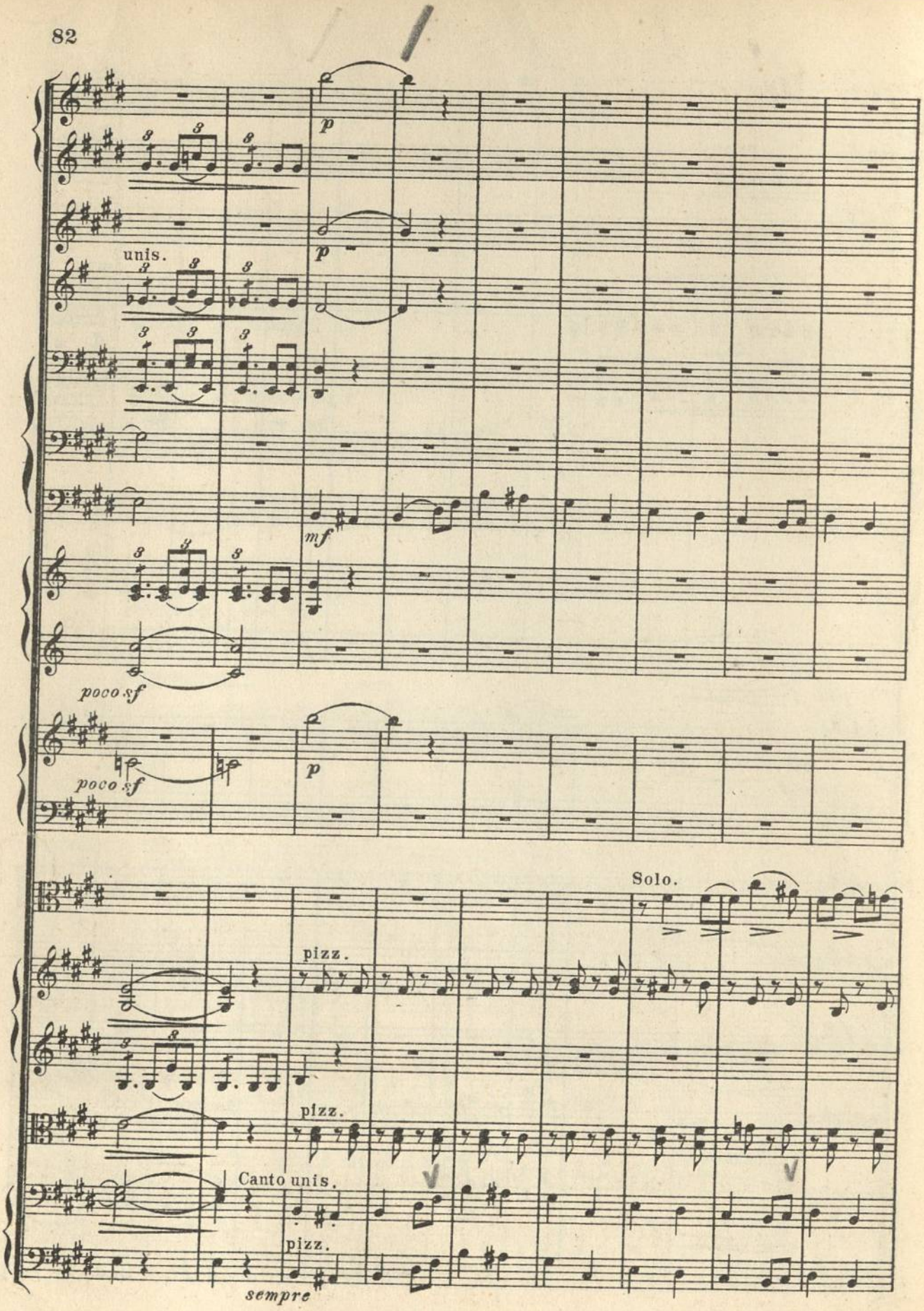
Si deve esequire questo pezzo crescendo poco a poco fin al forte (pag. 88) ed allora diminuendo poco a poco fin alla fine.

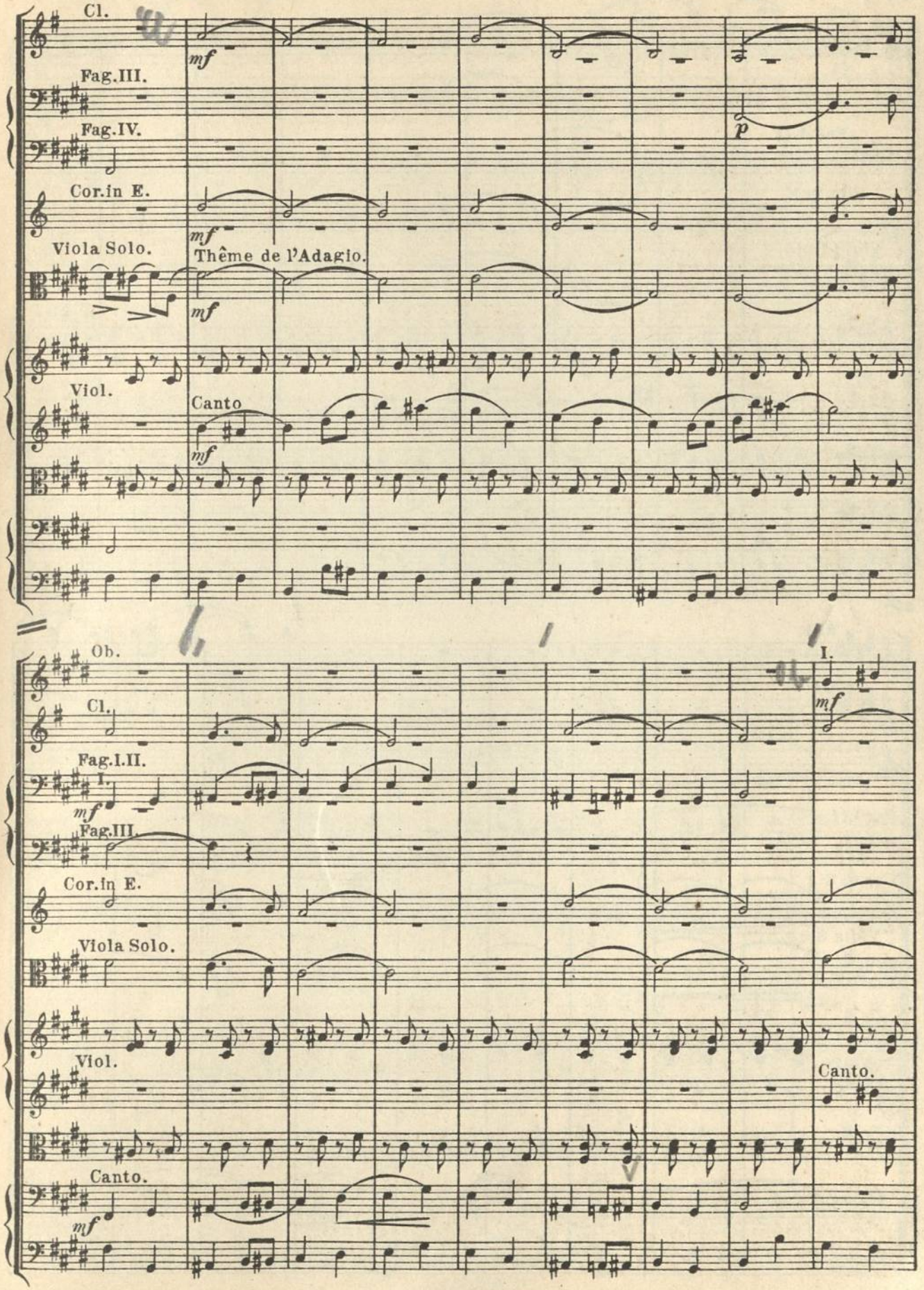


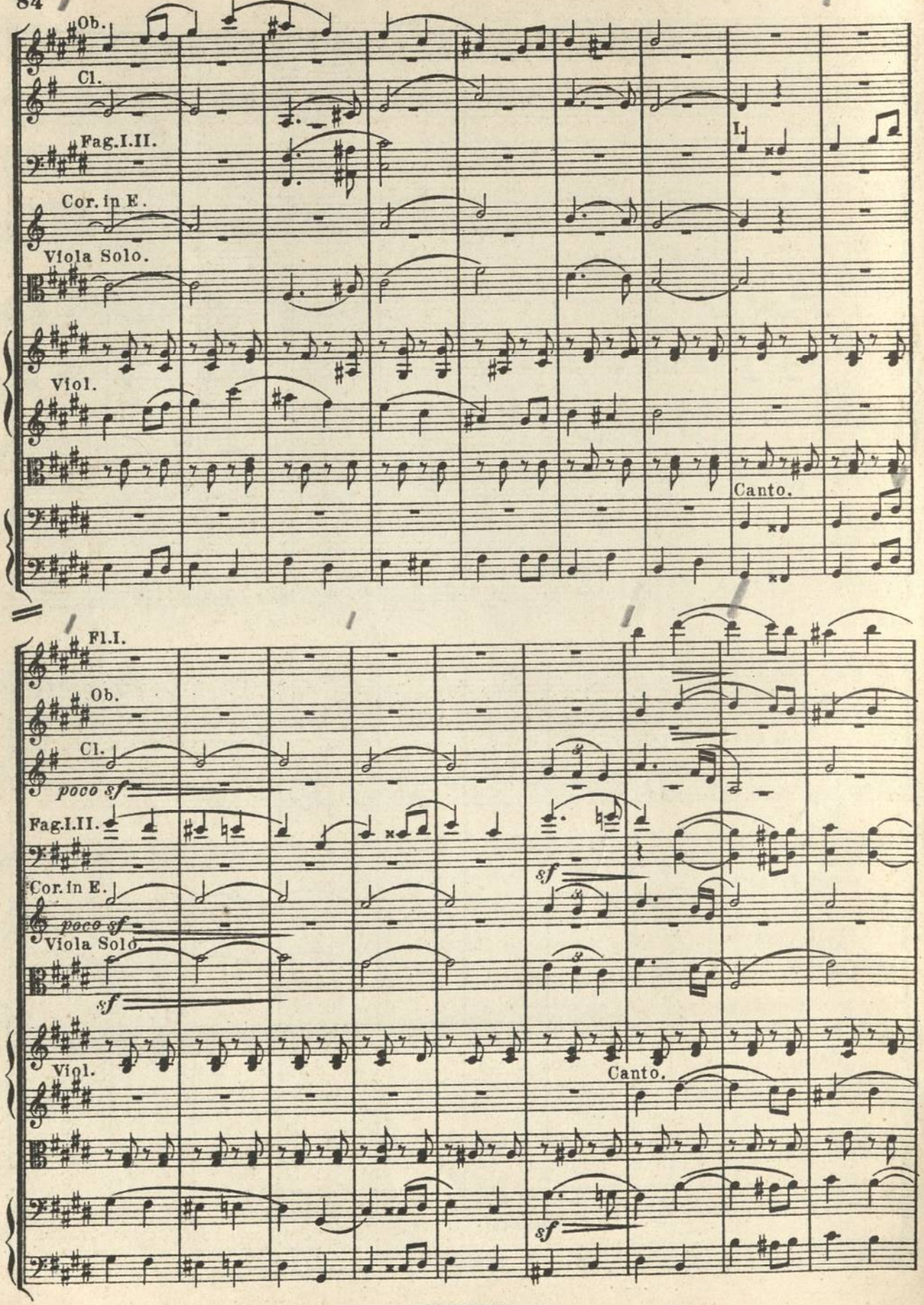

pp
pp
a 2
poco f
poco f
p
Canto
poco sf

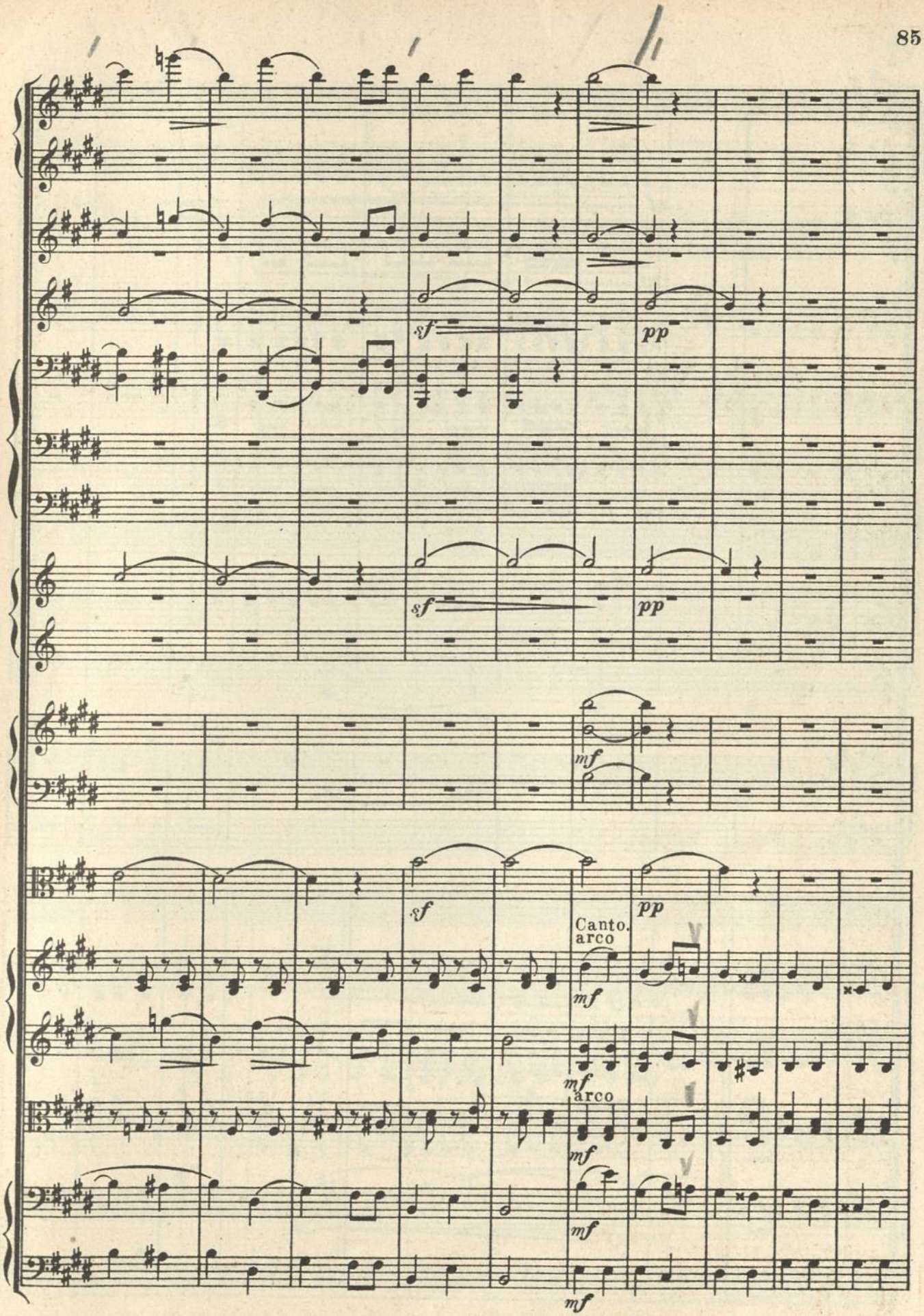

p
p
poco sf
poco sf
p
Canto
poco sf

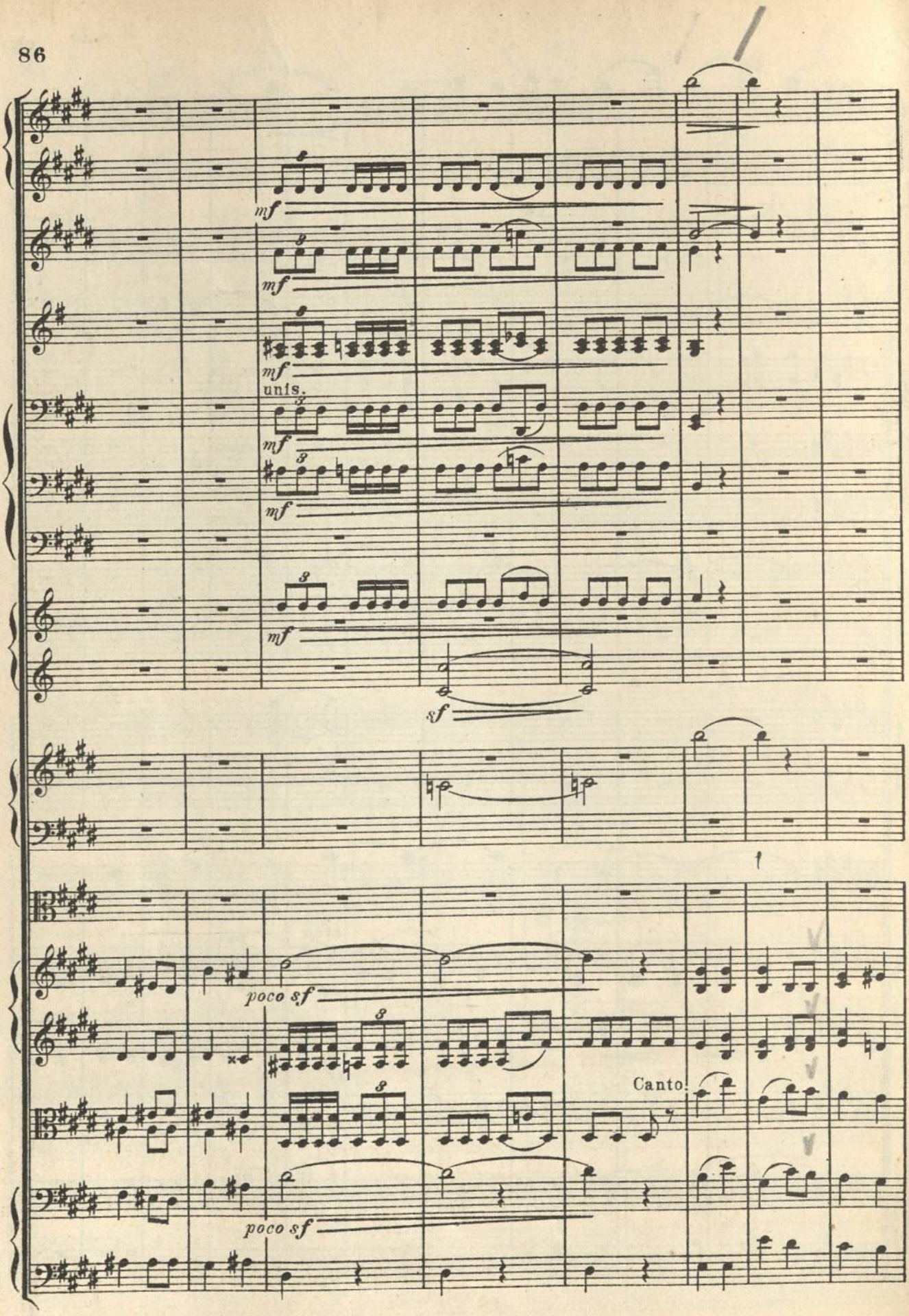

p
p
8
unis.
8
mf
mf
8
poco sf
poco sf
p
8
Canto.
mf

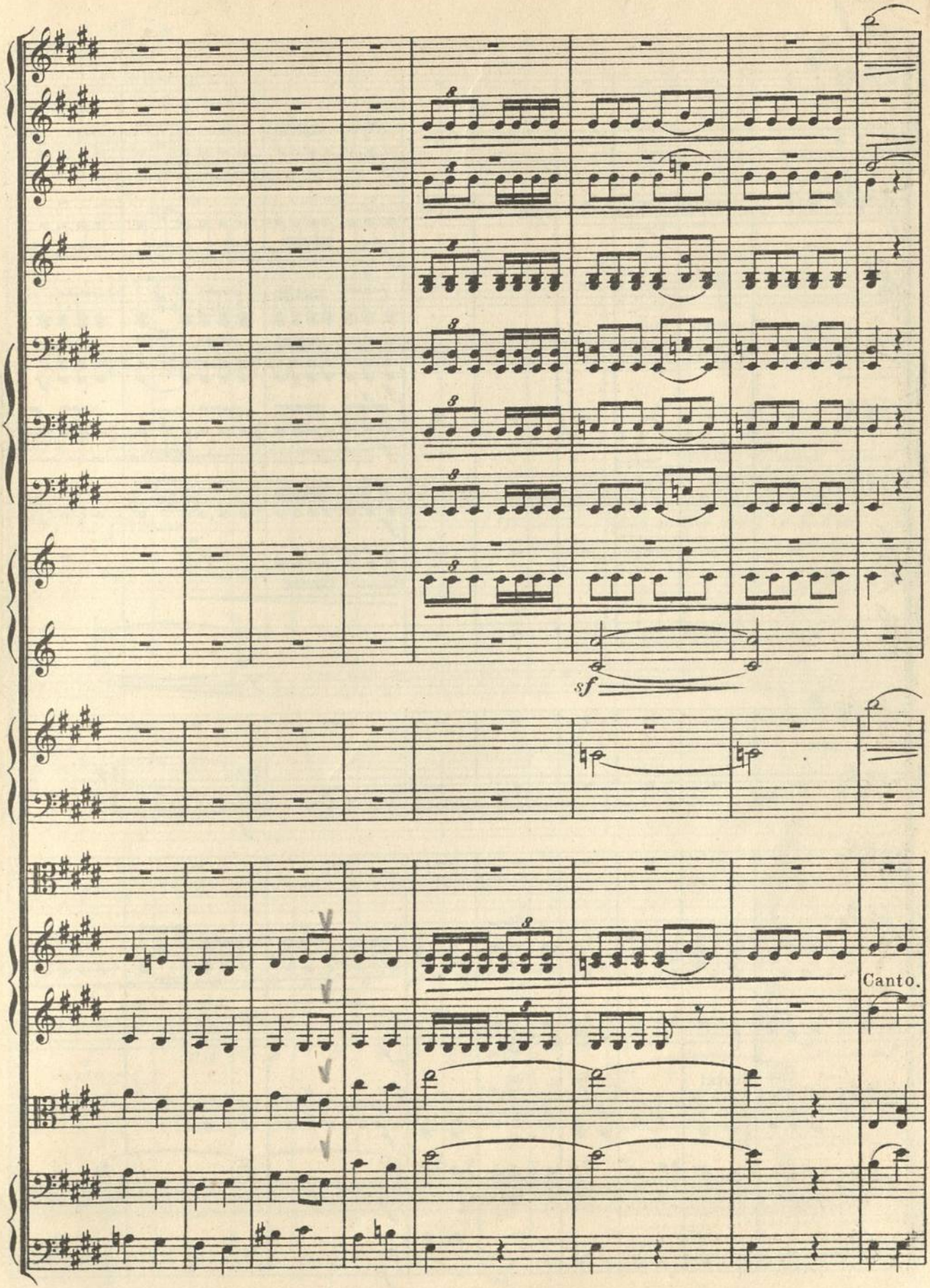

unis.
p
p
mf
poco sf
poco sf
p
Solo.
pizz.
pizz.
Canto unis.
pizz.
sempre

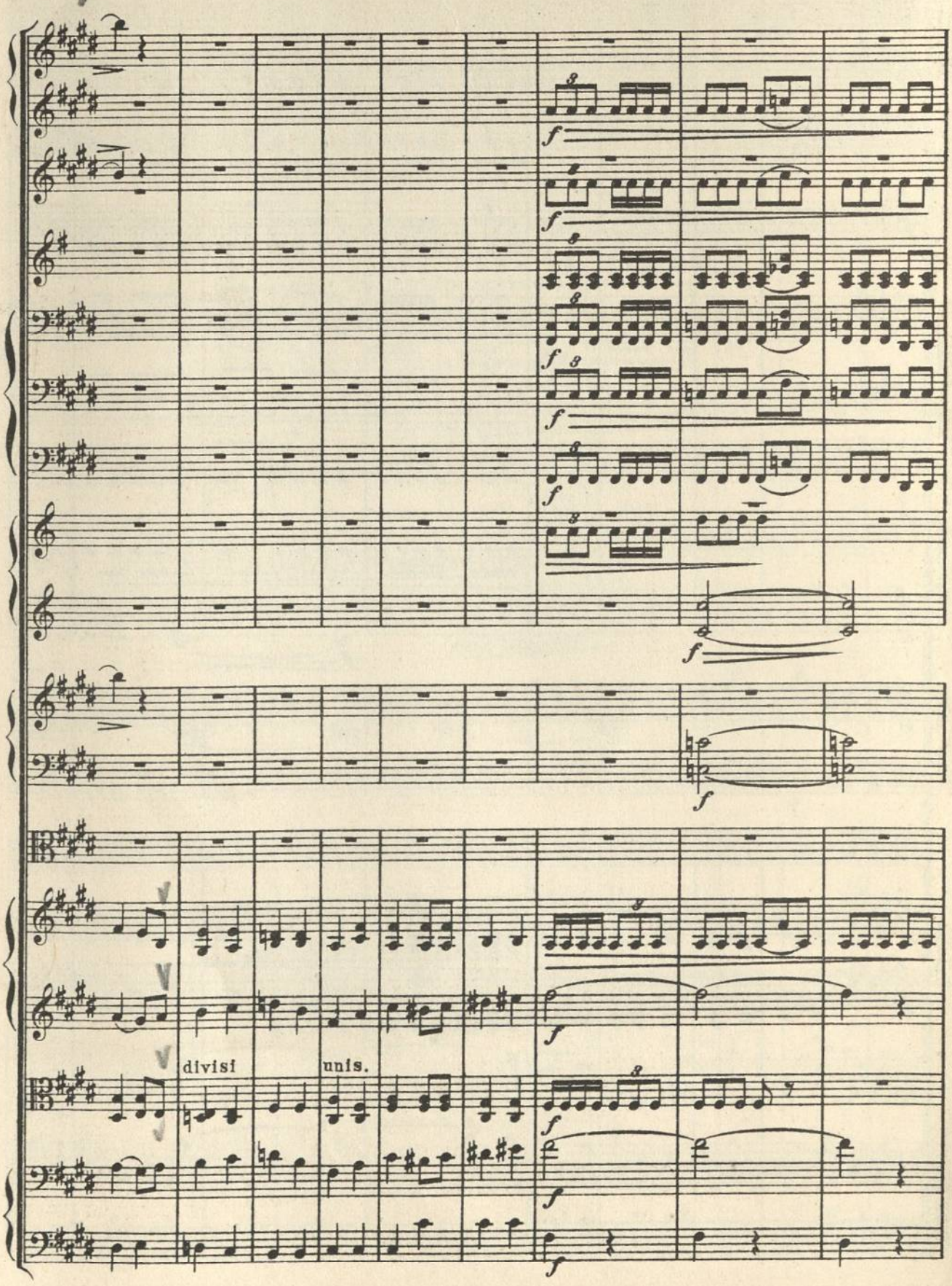

Cl.
mf
Fag.III.
Fag.IV.
p
Cor.in E.
mf
Viola Solo.
Thême de l'Adagio.
mf
Viol.
Canto
mf
Ob.
Cl.
Fag.I.II.
I.
mf
Fag.III.
Cor.in E.
Viola Solo.
Viol.
Canto.
mf
I.
mf
Canto.

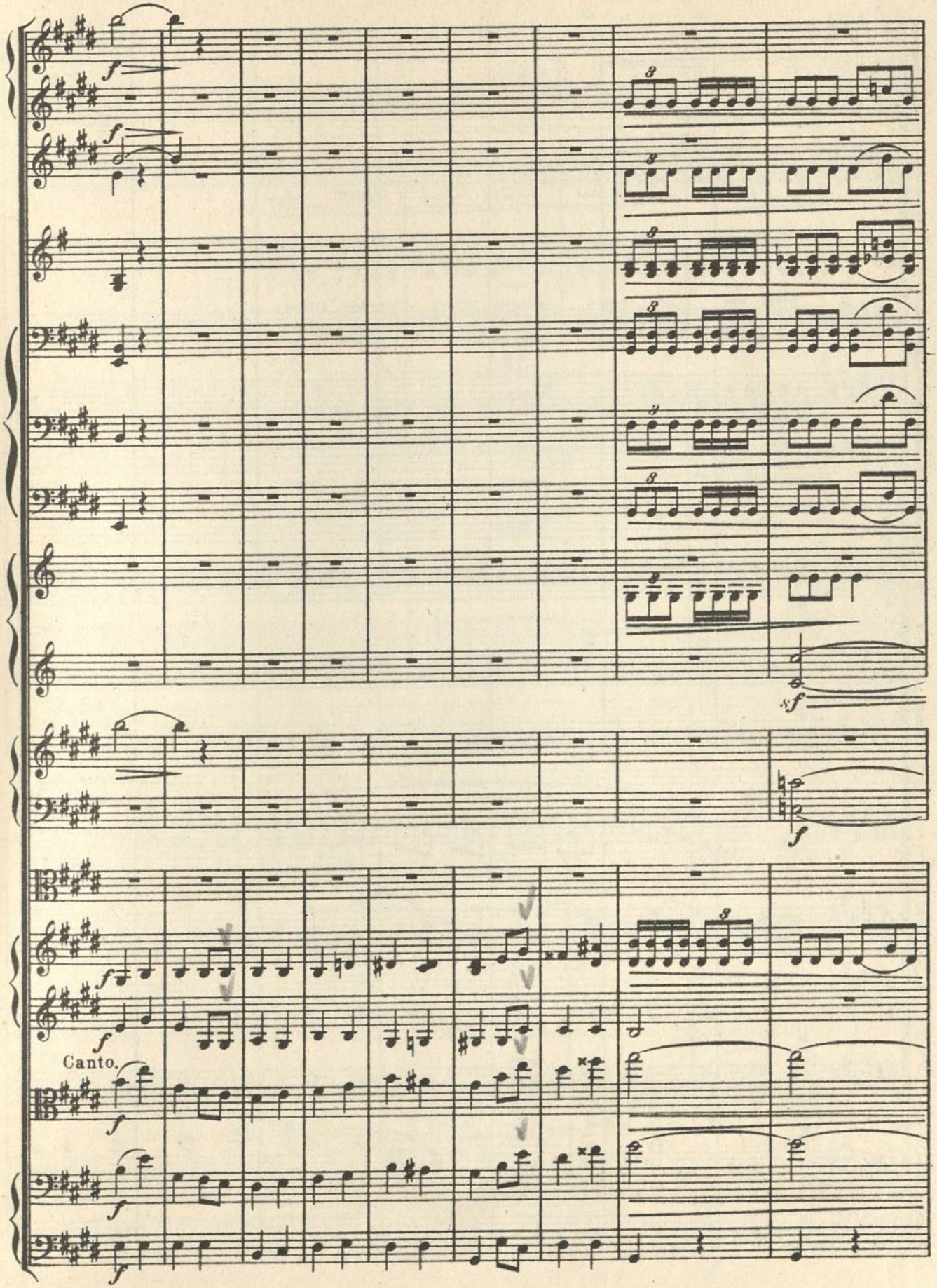

Ob.
Cl.
Fag.I.II.
Cor. in E.
Viola Solo.
Viol.
I.
Canto.
Fl.I.
Ob.
Cl.
poco sf
Fag.I.II.
sf
Cor. in E.
poco sf
Viola Solo.
sf
Viol.
Canto.
sf

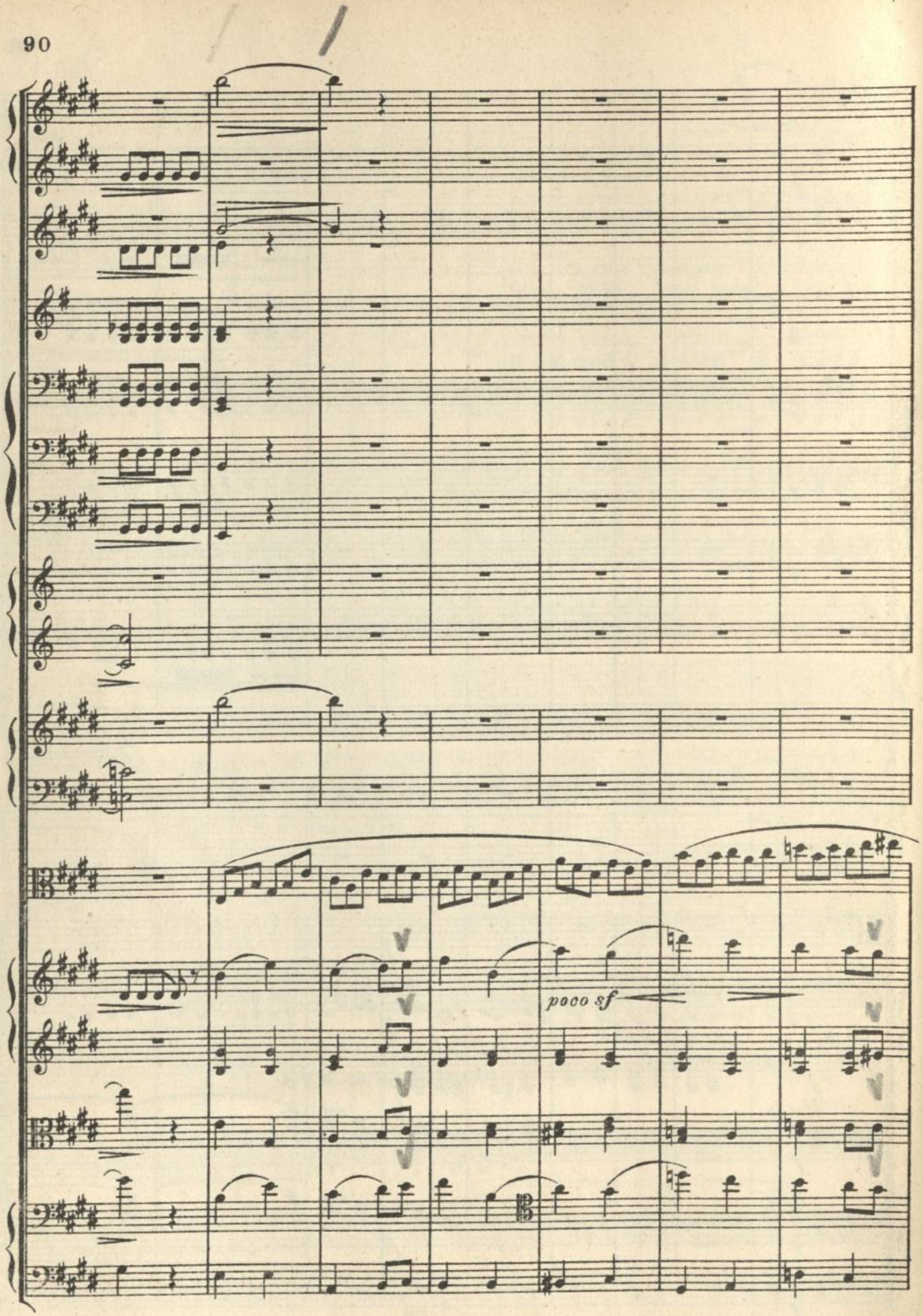

sf
pp
sf
pp
mf
sf
pp
Canto.
arco
mf
mf
arco
mf
mf
mf

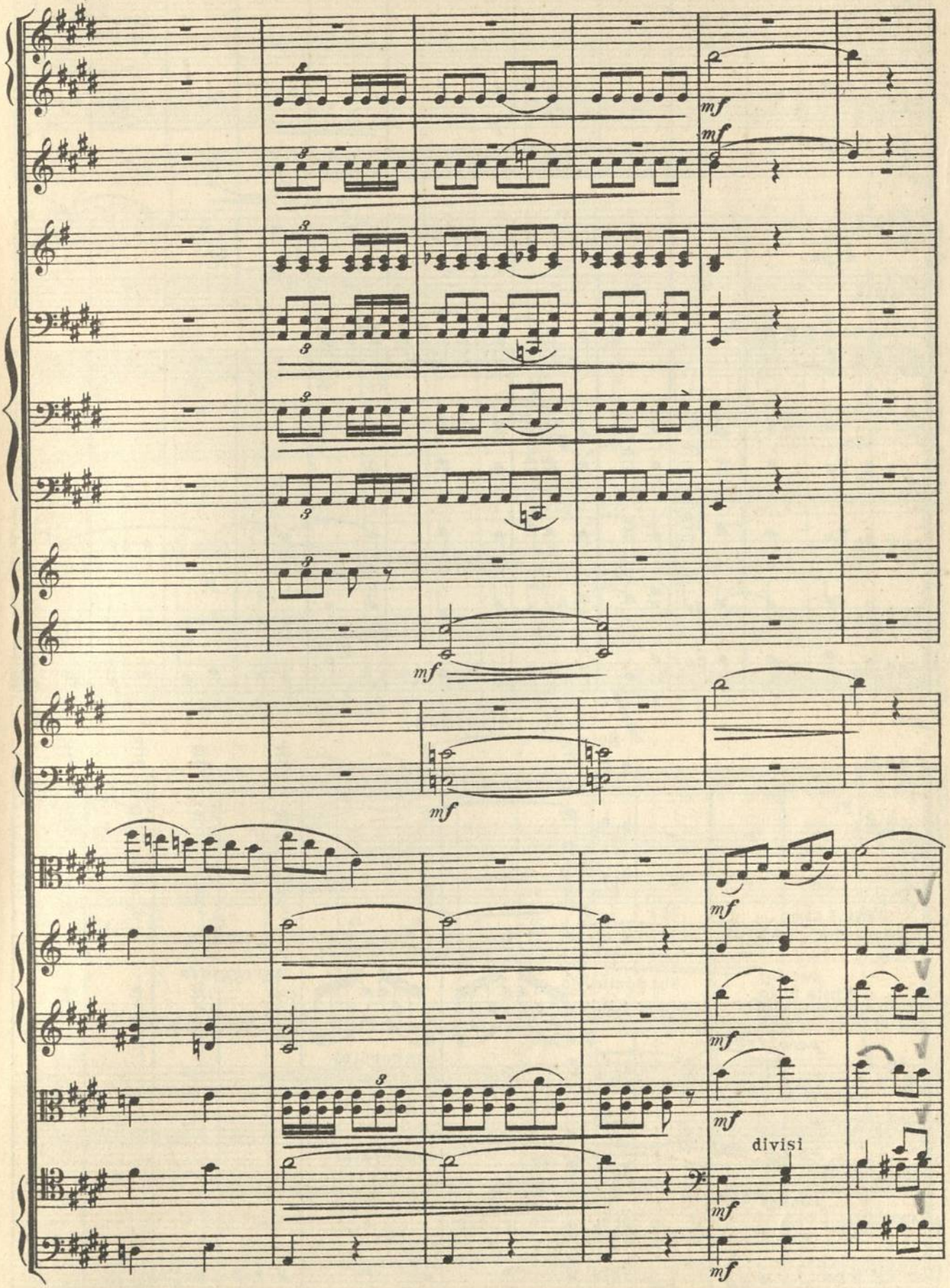

mf
mf
mf
unis.
mf
mf
mf
sf
poco sf
Canto.
poco sf

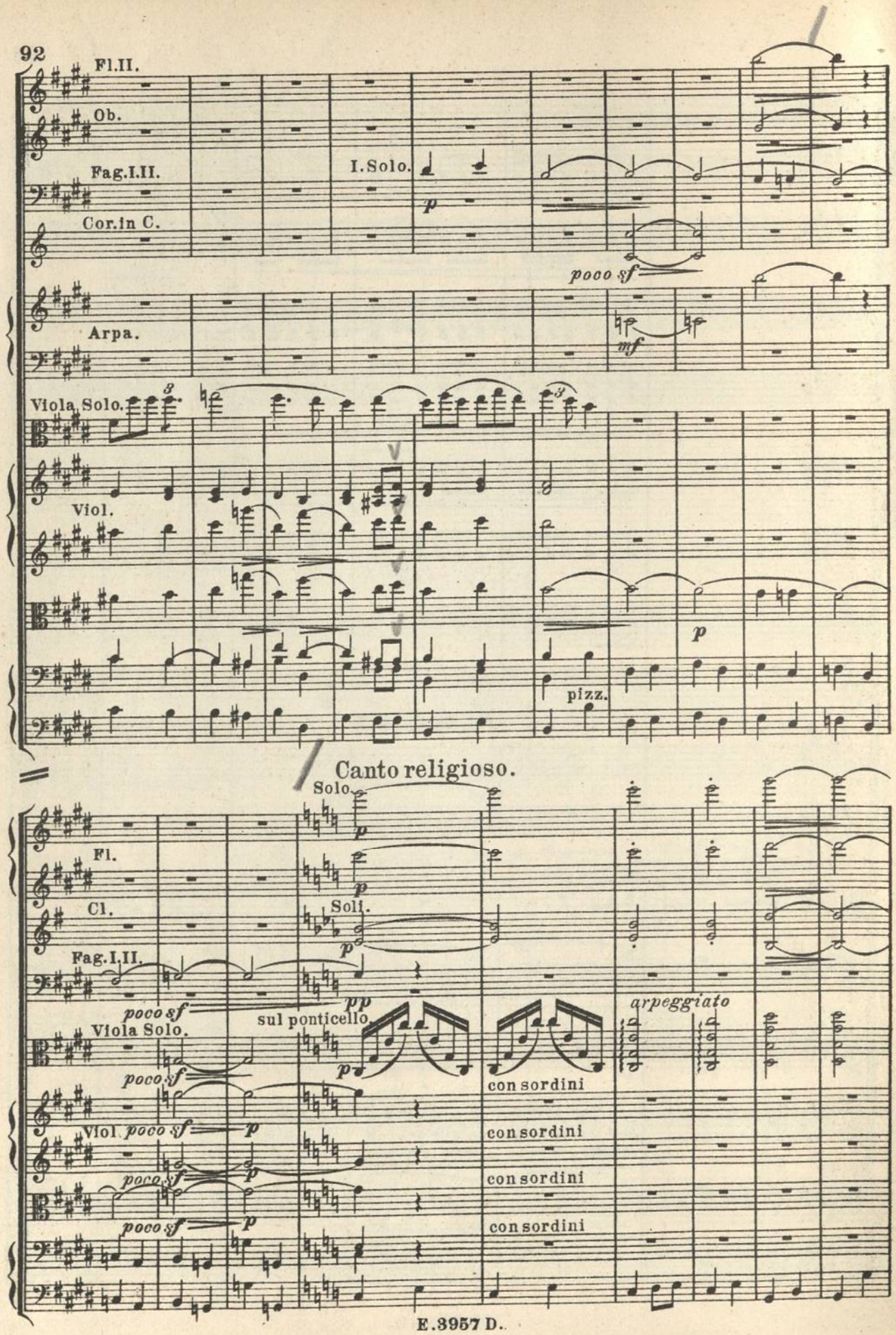

sf
Canto.

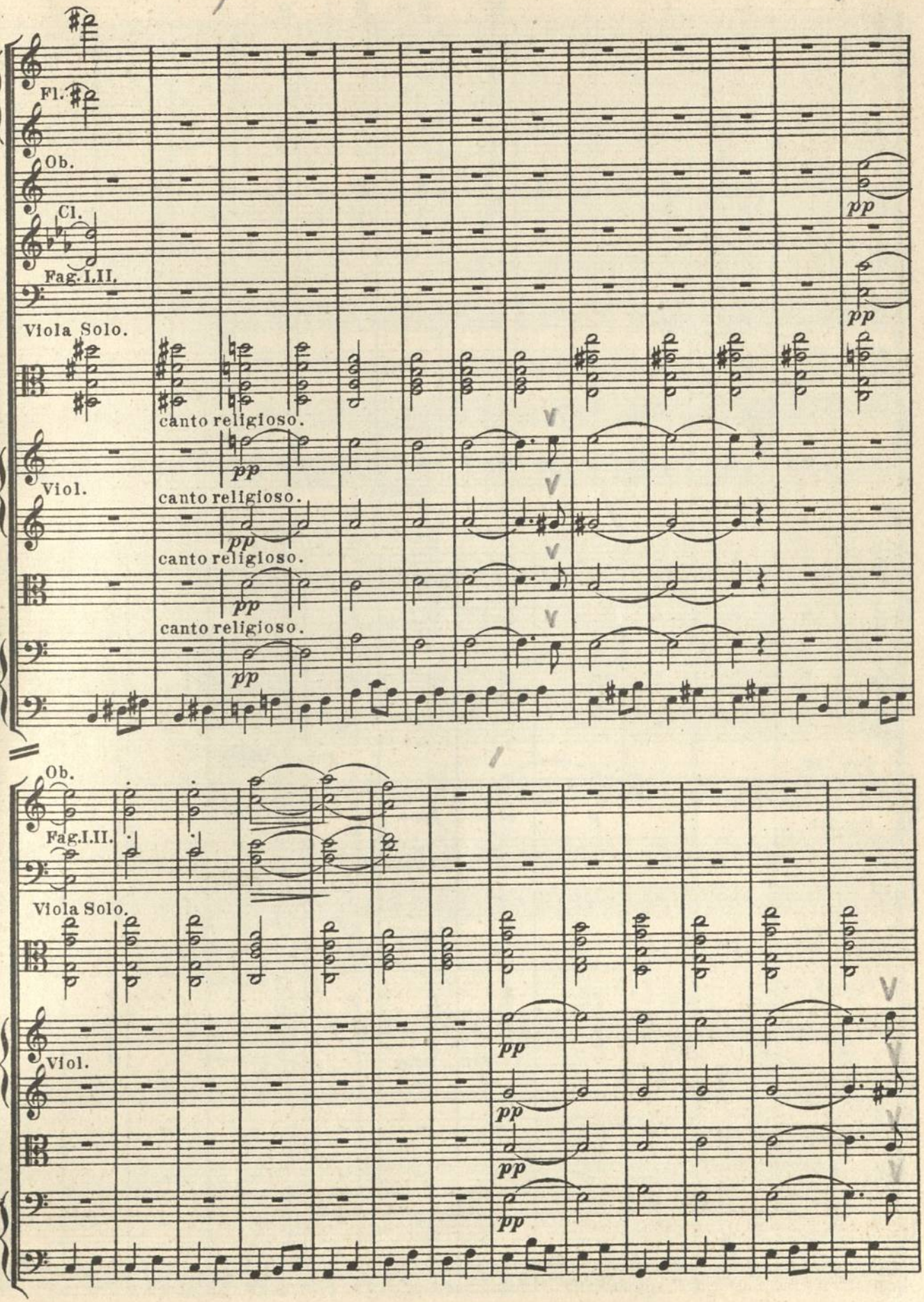

divisi
unis.

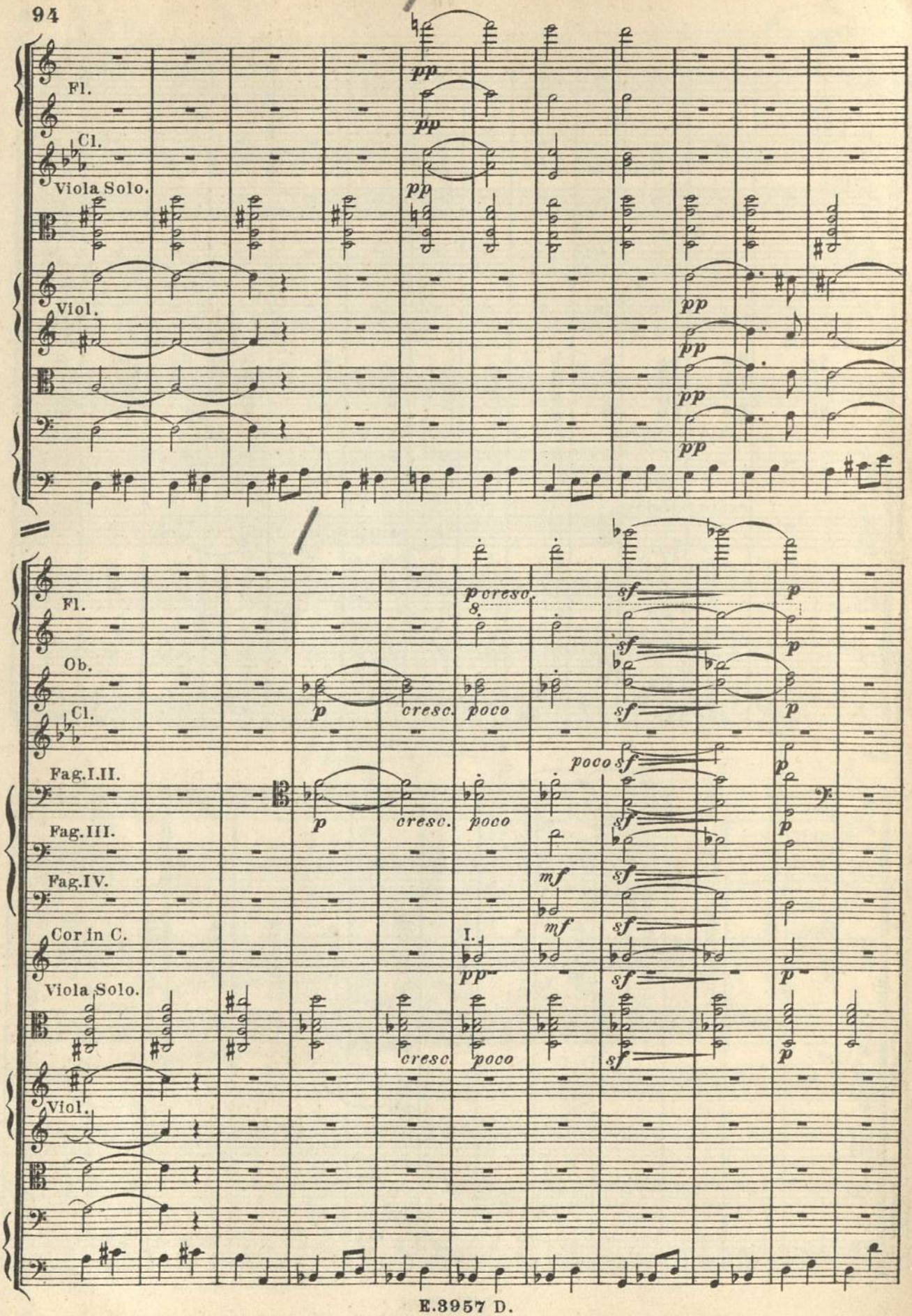

Canto.

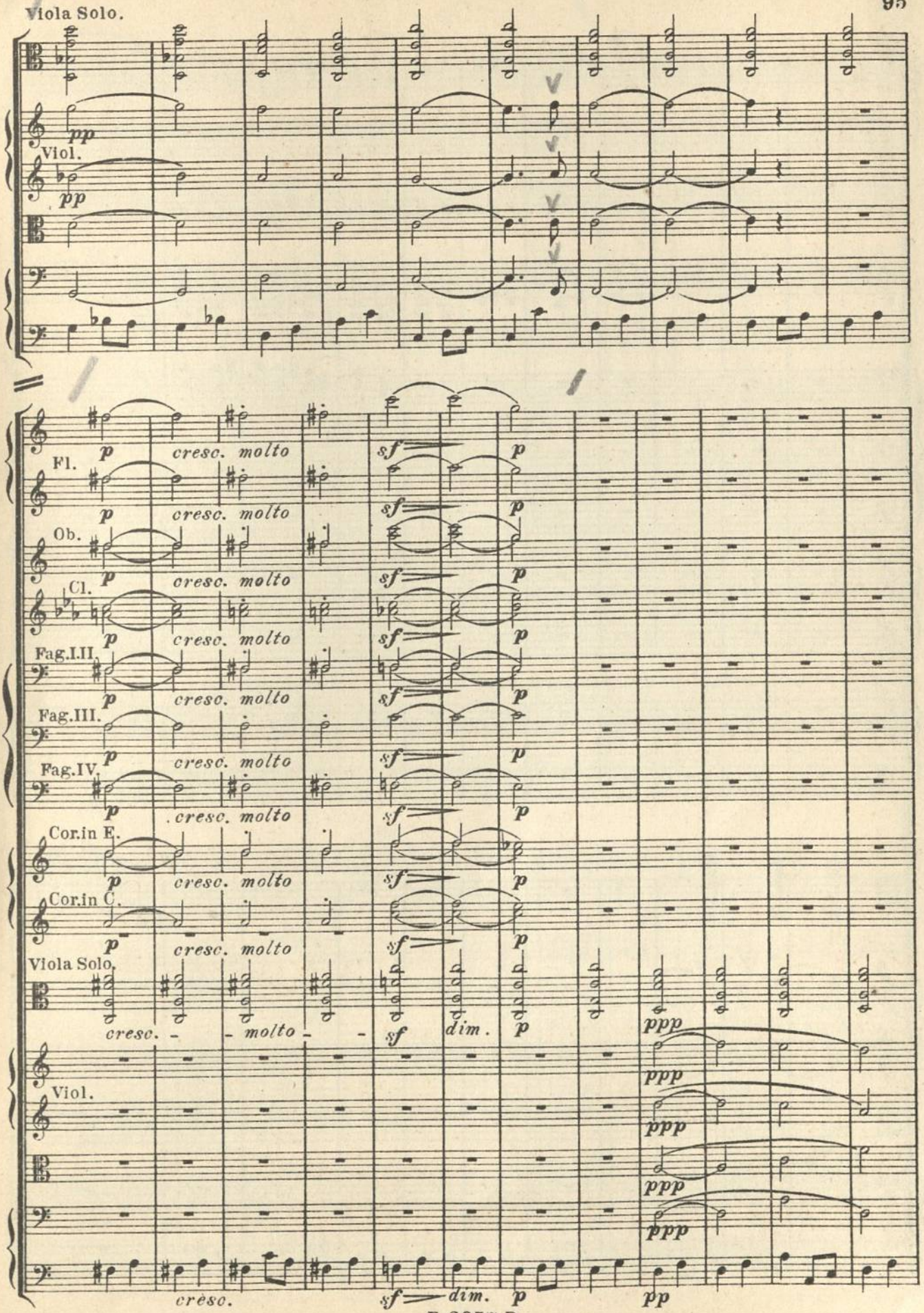

poco sf

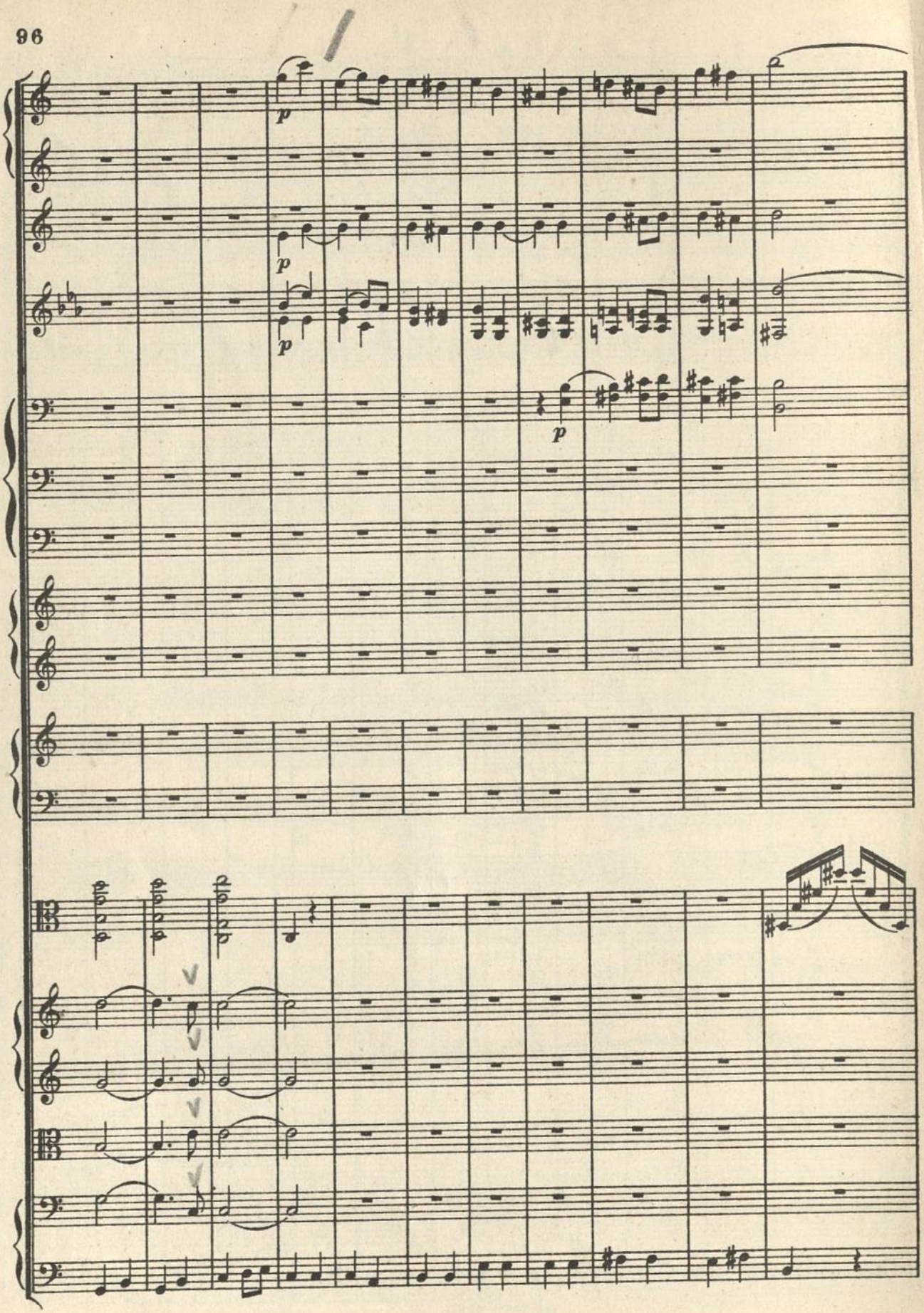

mf
divisi

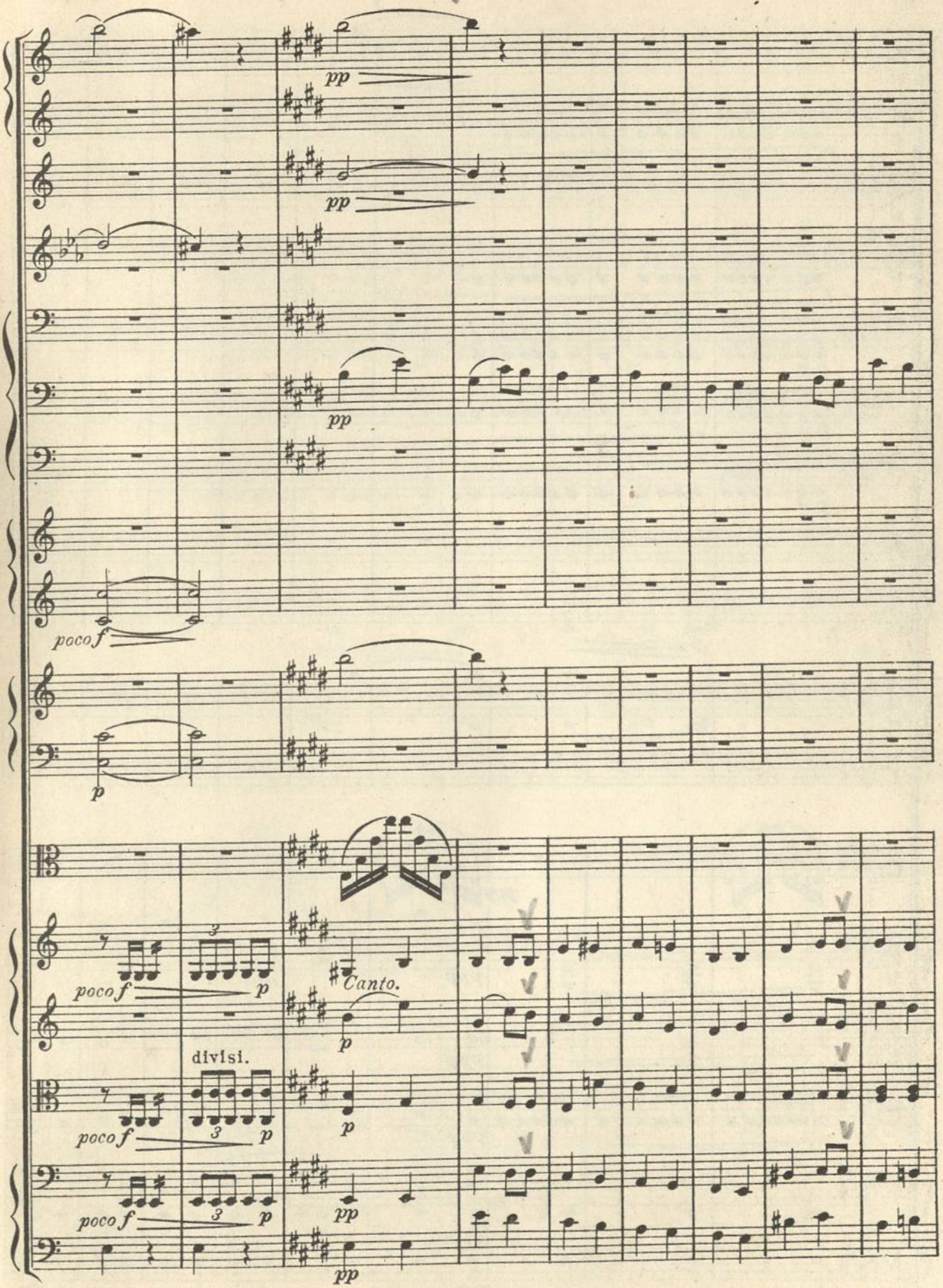

Fl.II.
Ob.
Fag.I.II.
I.Solo.
p
Cor.in C.
poco sf
Arpa.
mf
Viola Solo.
Viol.
p
pizz.
Canto religioso.
Solo
p
Fl.
p
Cl.
Soli.
p
Fag.I.II.
poco sf
pp
sul ponticello
arpeggiato
Viola Solo.
poco sf
p
con sordini
Viol.
poco sf
p
con sordini
poco sf
p
con sordini
poco sf
p

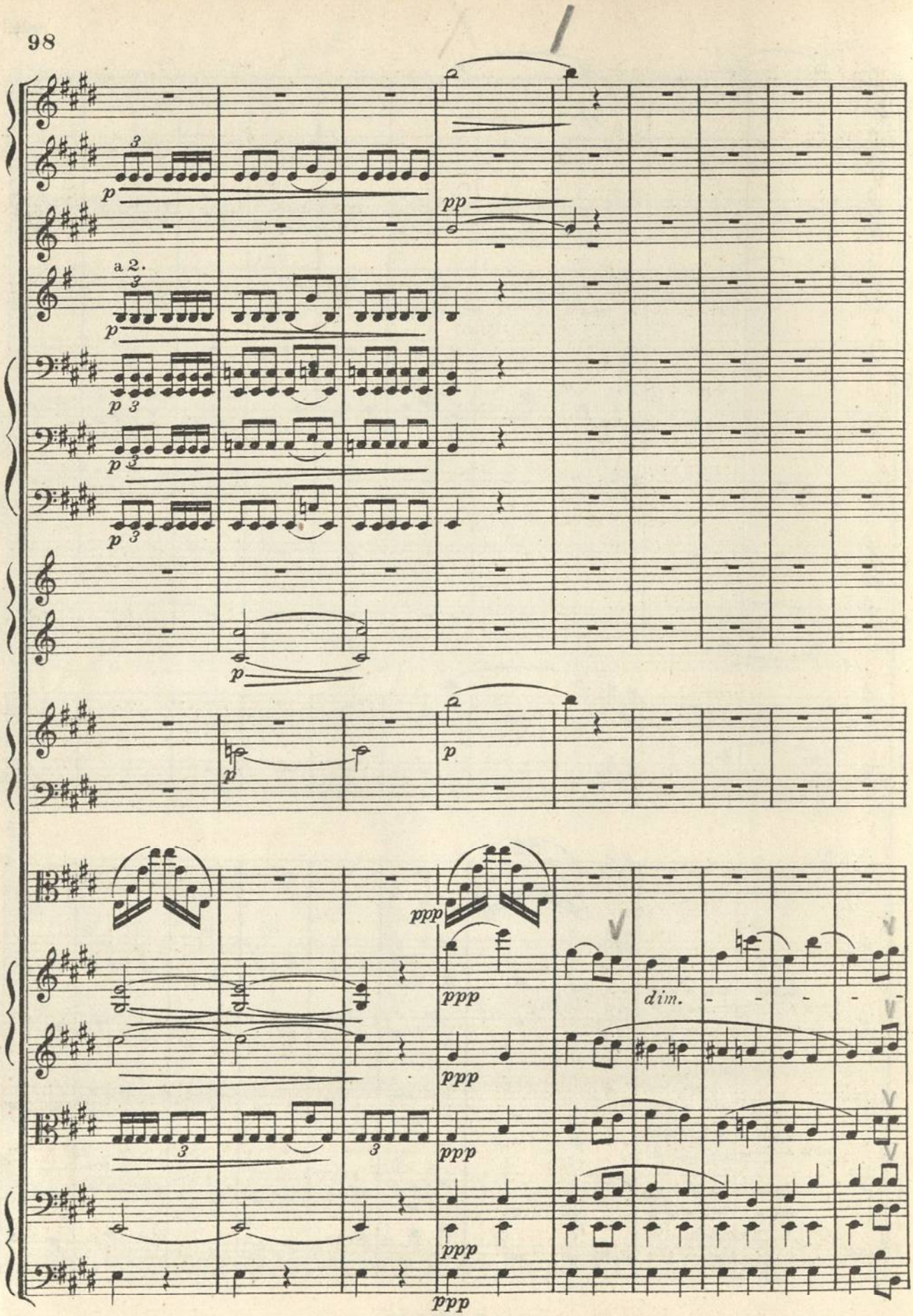

Fl.
Ob.
Cl.
Fag. I. II.
Viola Solo.
canto religioso.
pp
Viol.
canto religioso.
pp
canto religioso.
pp
canto religioso.
pp
Ob.
Fag. I. II.
Viola Solo.
Viol.
pp
pp
pp
pp

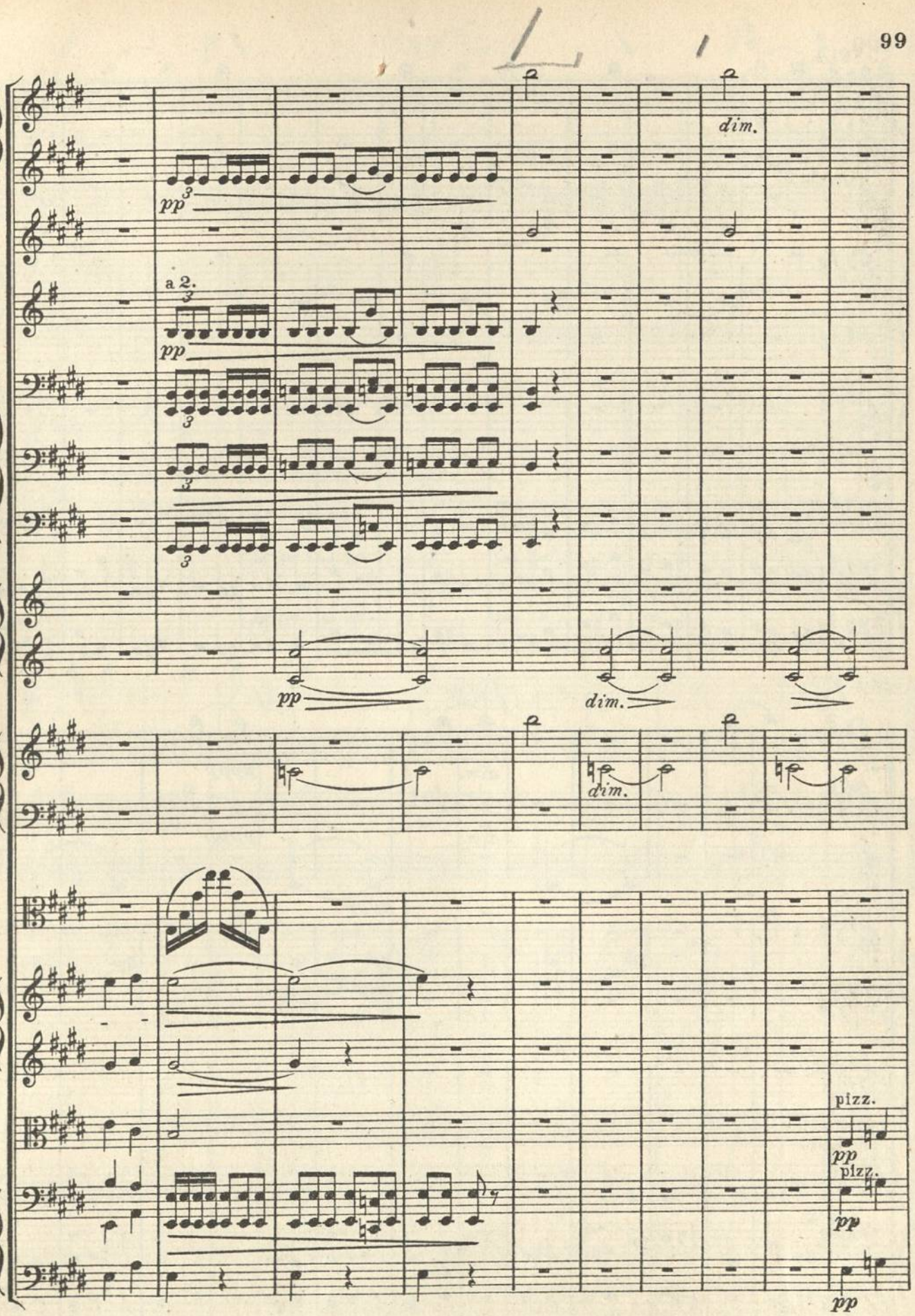

Fl.
Cl.
Viola Solo.
Viol.
pp
Fl.
Ob.
Cl.
Fag.I.II.
Fag.III.
Fag.IV.
Cor in C.
Viola Solo.
Viol.
p cresc.
poco
sf
mf
I.

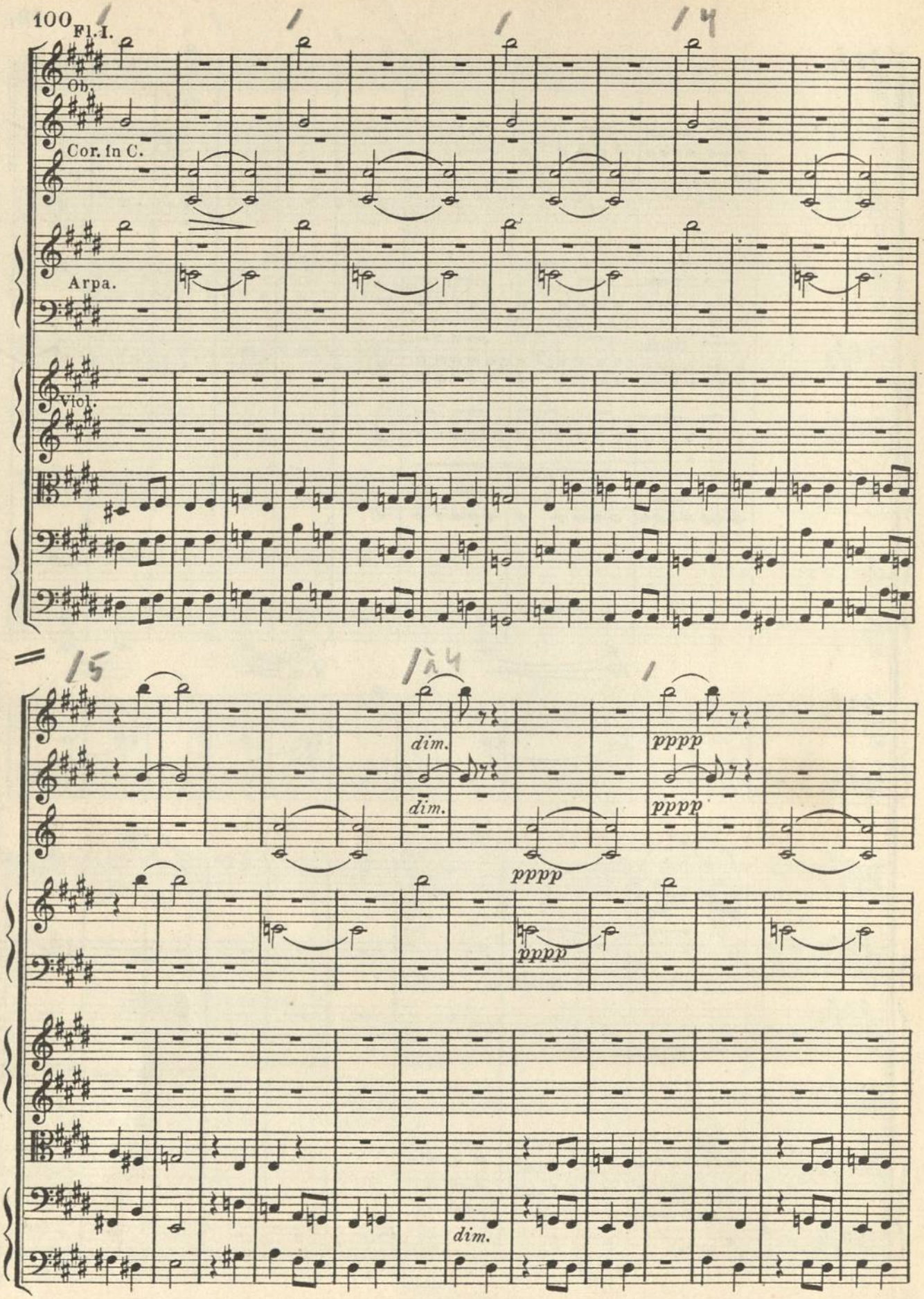

Viola Solo.
pp
Viol.
pp
Fl.
Ob.
Cl.
Fag.I.II.
Fag.III.
Fag.IV.
Cor.in E.
Cor.in C.
Viola Solo.
Viol.
p
cresc. molto
sf
dim.
ppp
pp

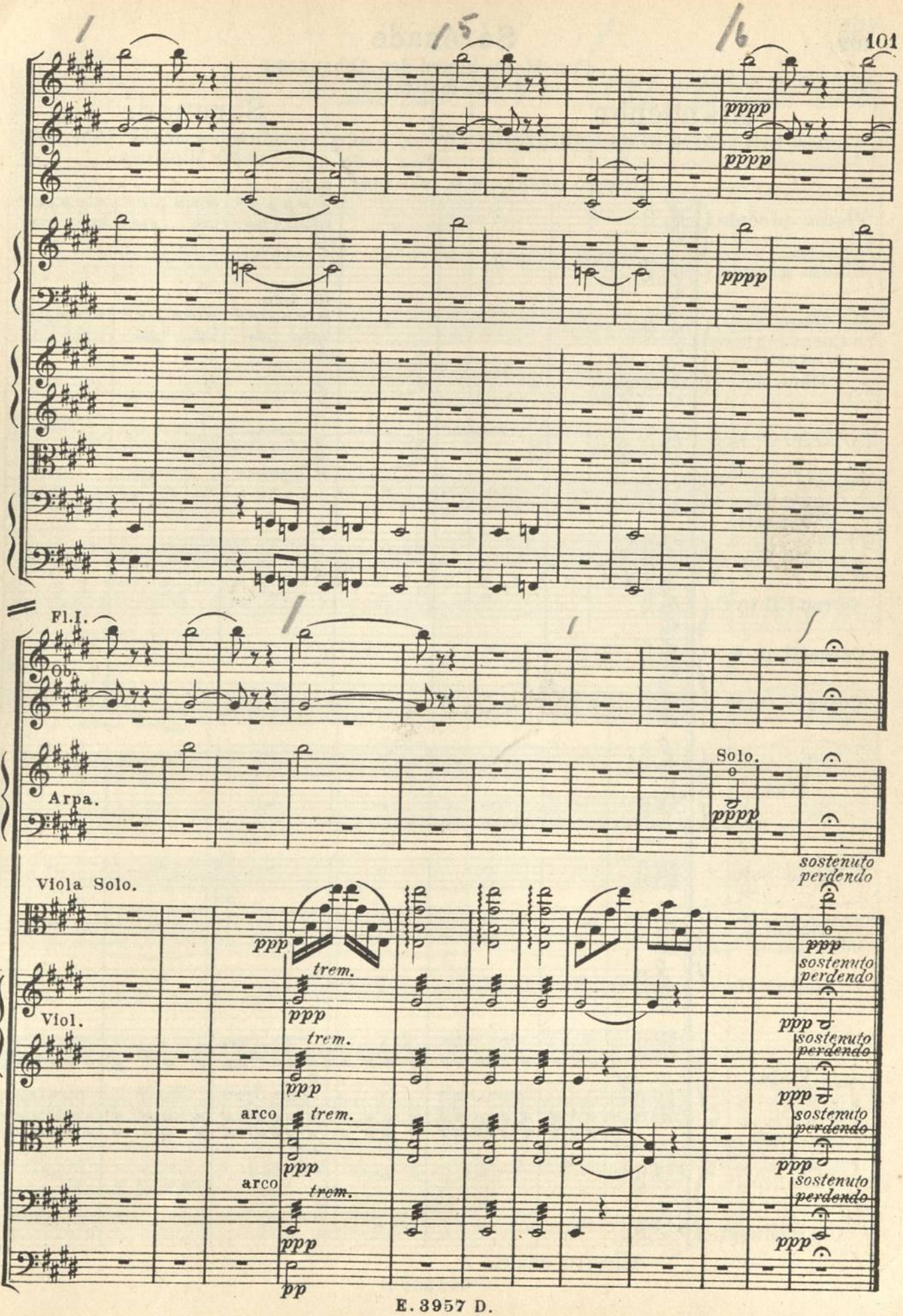

p
p
p
p


pp
pp
pp
poco f
p
poco f
p
Canto.
p
divisi.
poco f
3
p
p
poco f
3
p
pp
pp


a 2.
dim.


dim.
pp
a 2.
pp
pp
dim.
dim.
pizz.
pp
pizz.
pp
pp


100
Fl. I.
Ob.
Cor. in C.
Arpa.
Viol.
15
dim.
dim.
pppp
pppp
pppp
pppp
dim.


pppp
pppp
pppp
Fl.I.
Ob.
Arpa.
Solo.
pppp
sostenuto
perdendo
Viola Solo.
ppp
trem.
ppp
sostenuto
perdendo
Viol.
ppp
trem.
ppp
ppp
sostenuto
perdendo
arco
trem.
ppp
ppp
sostenuto
perdendo
arco
trem.
ppp
ppp
sostenuto
perdendo
pp

Sérénade

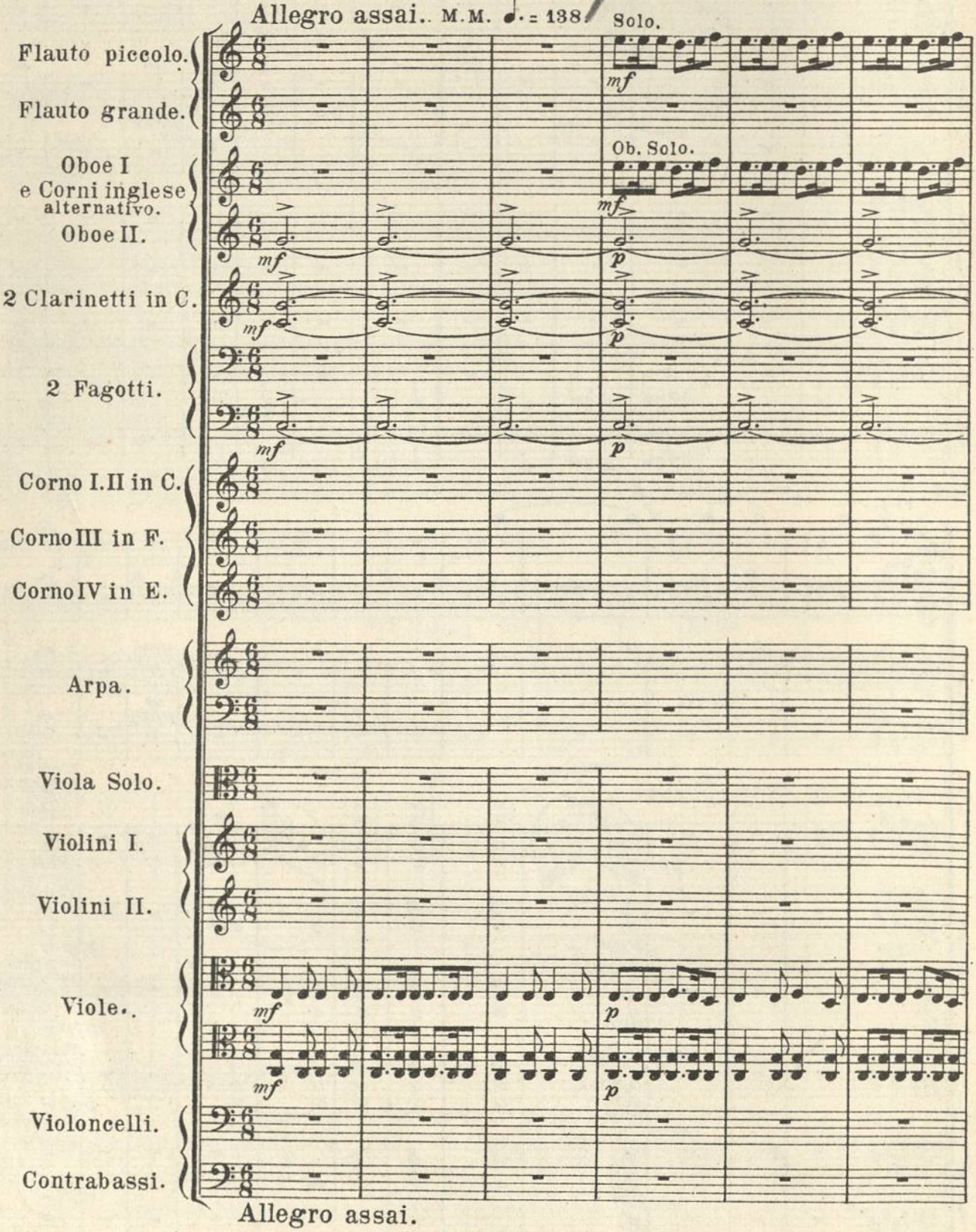
d'un Montagnard des Abbruzes
à sa maitresse.

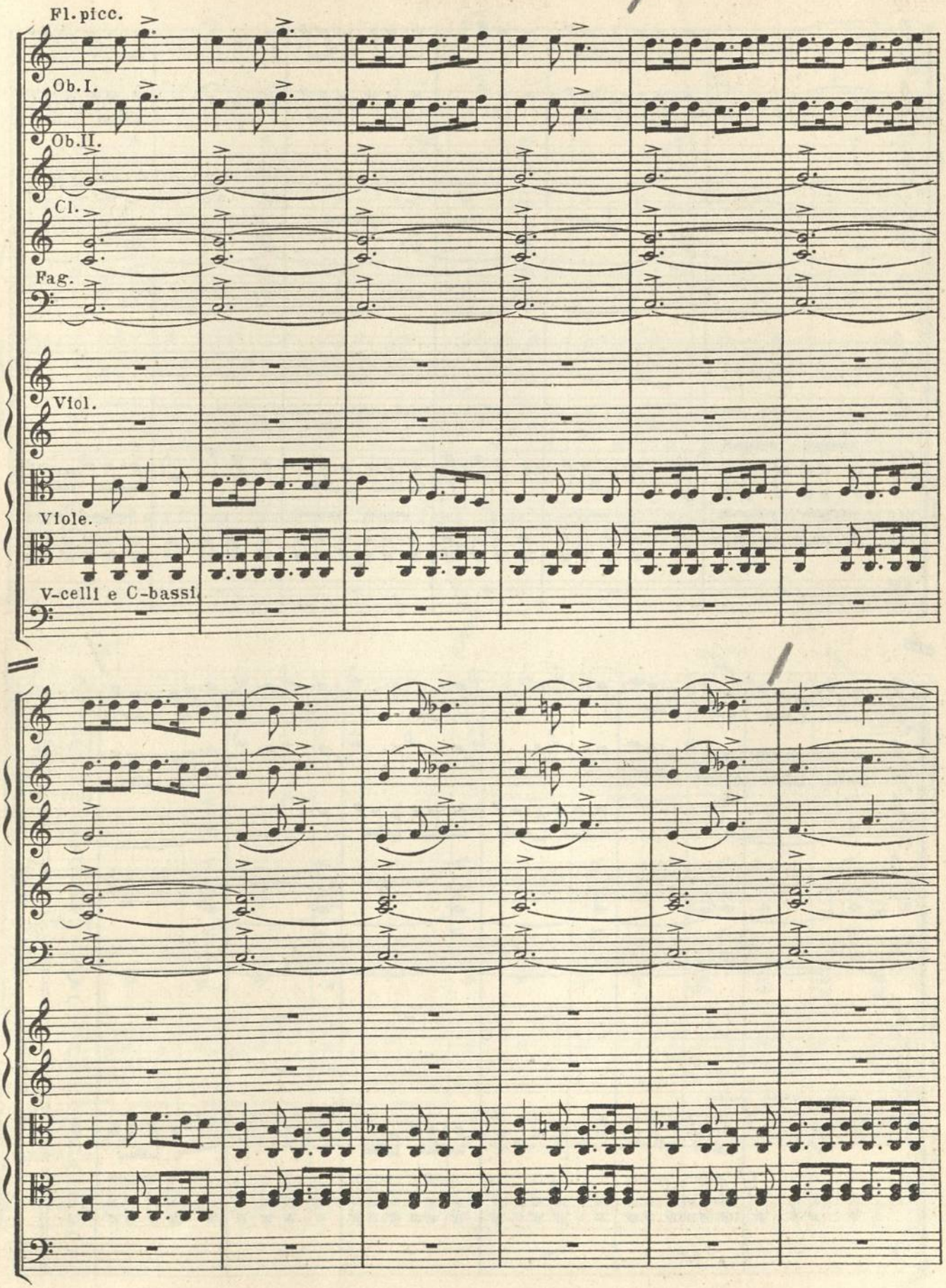
Ständchen

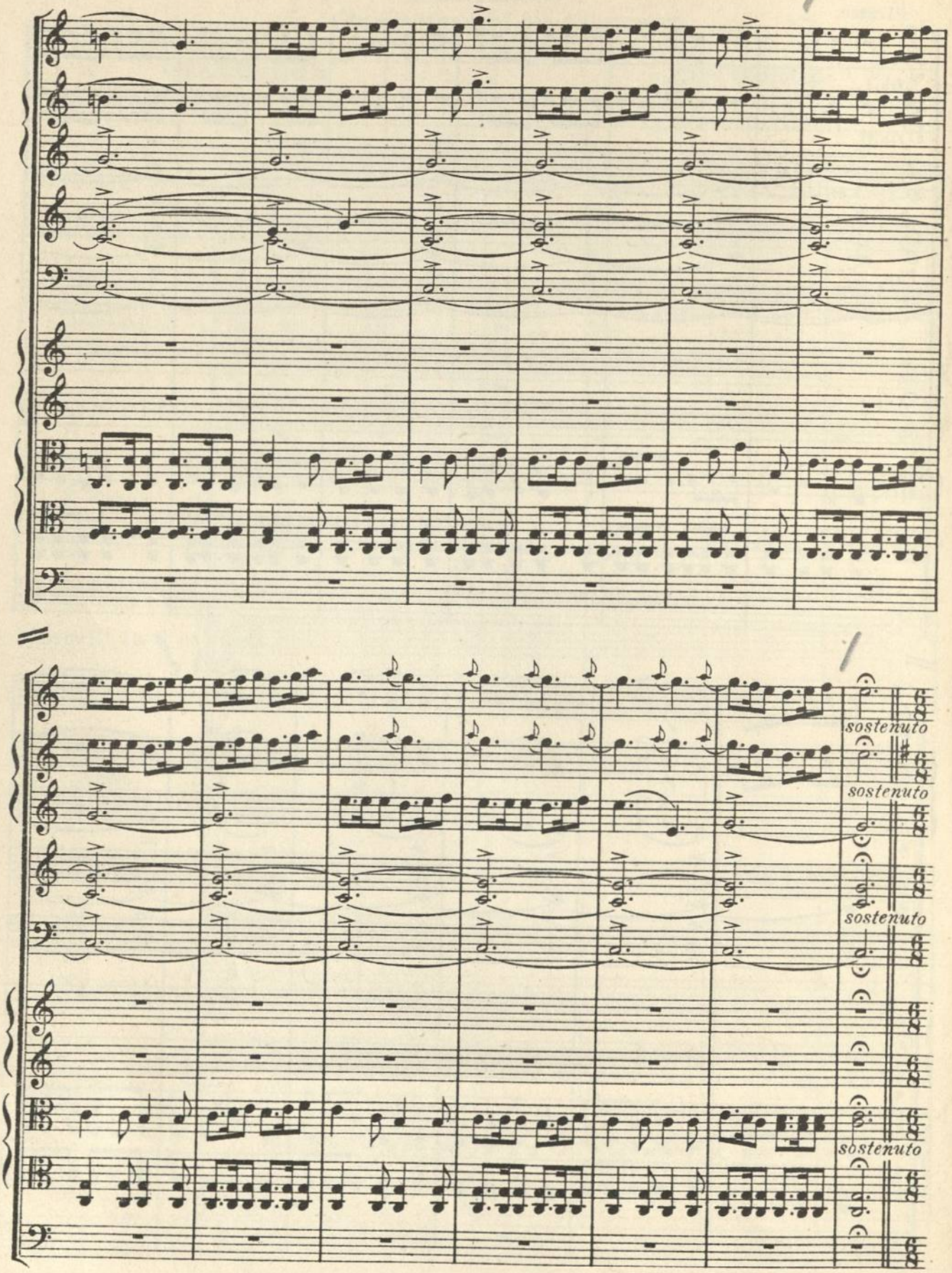
eines Liebhabers in den Abruzzen.

Serenade

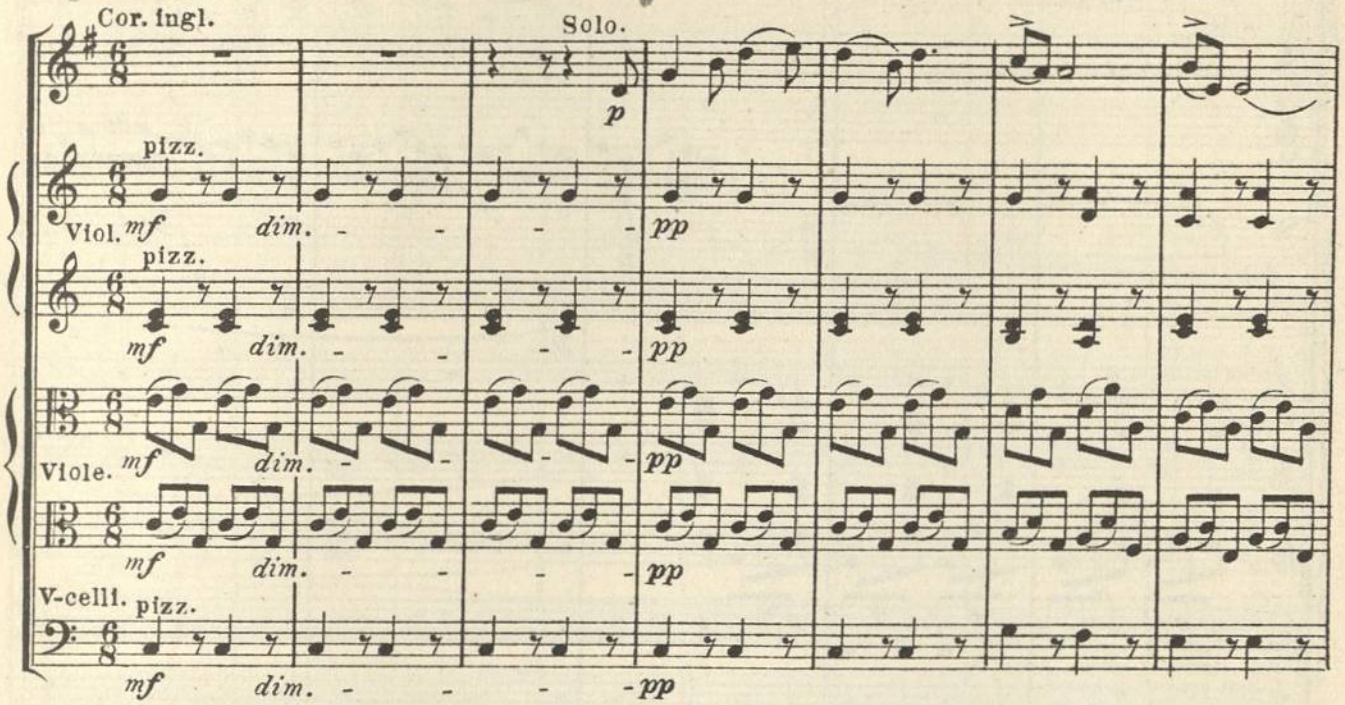
of a mountaineer of the Abbruzes
to his Mistress.

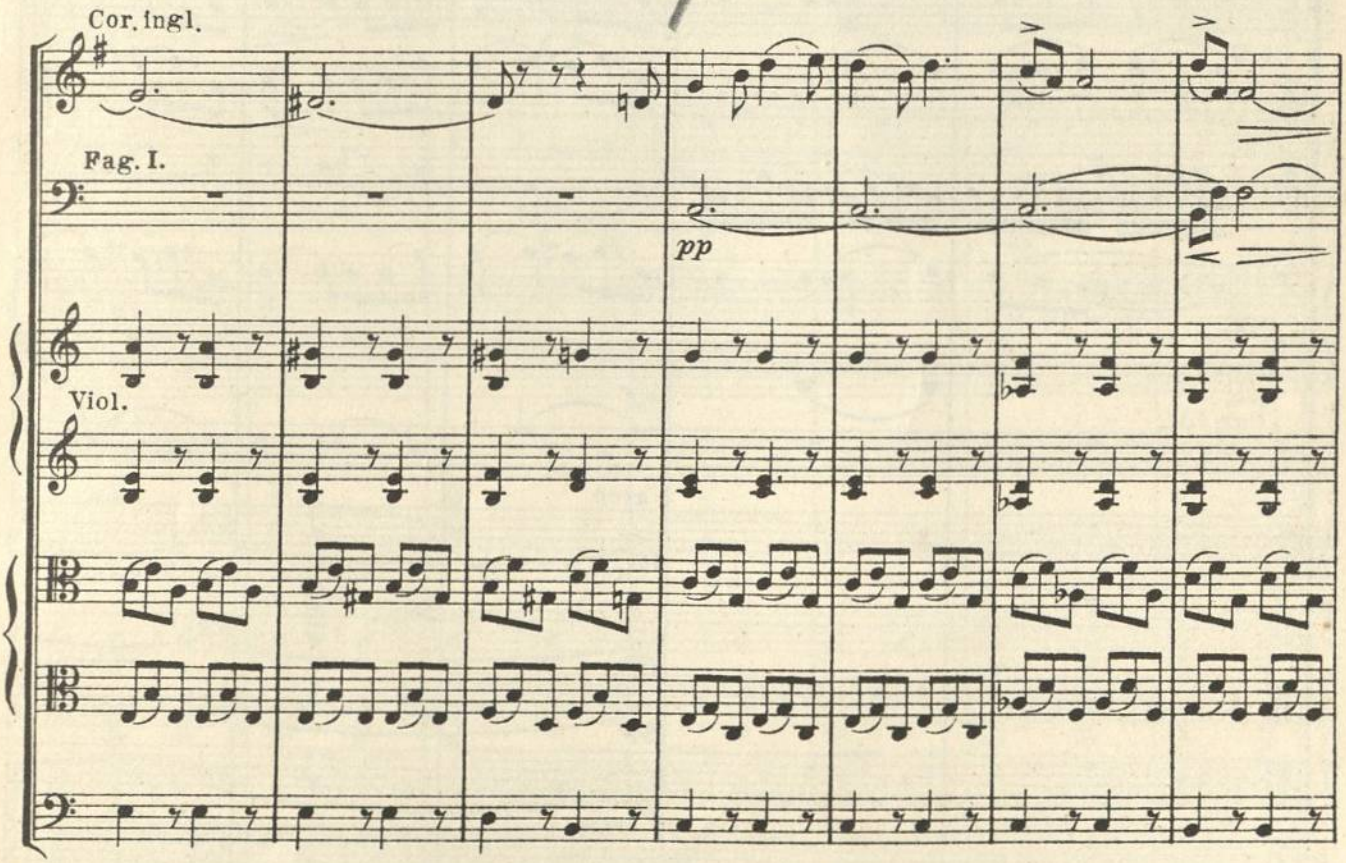


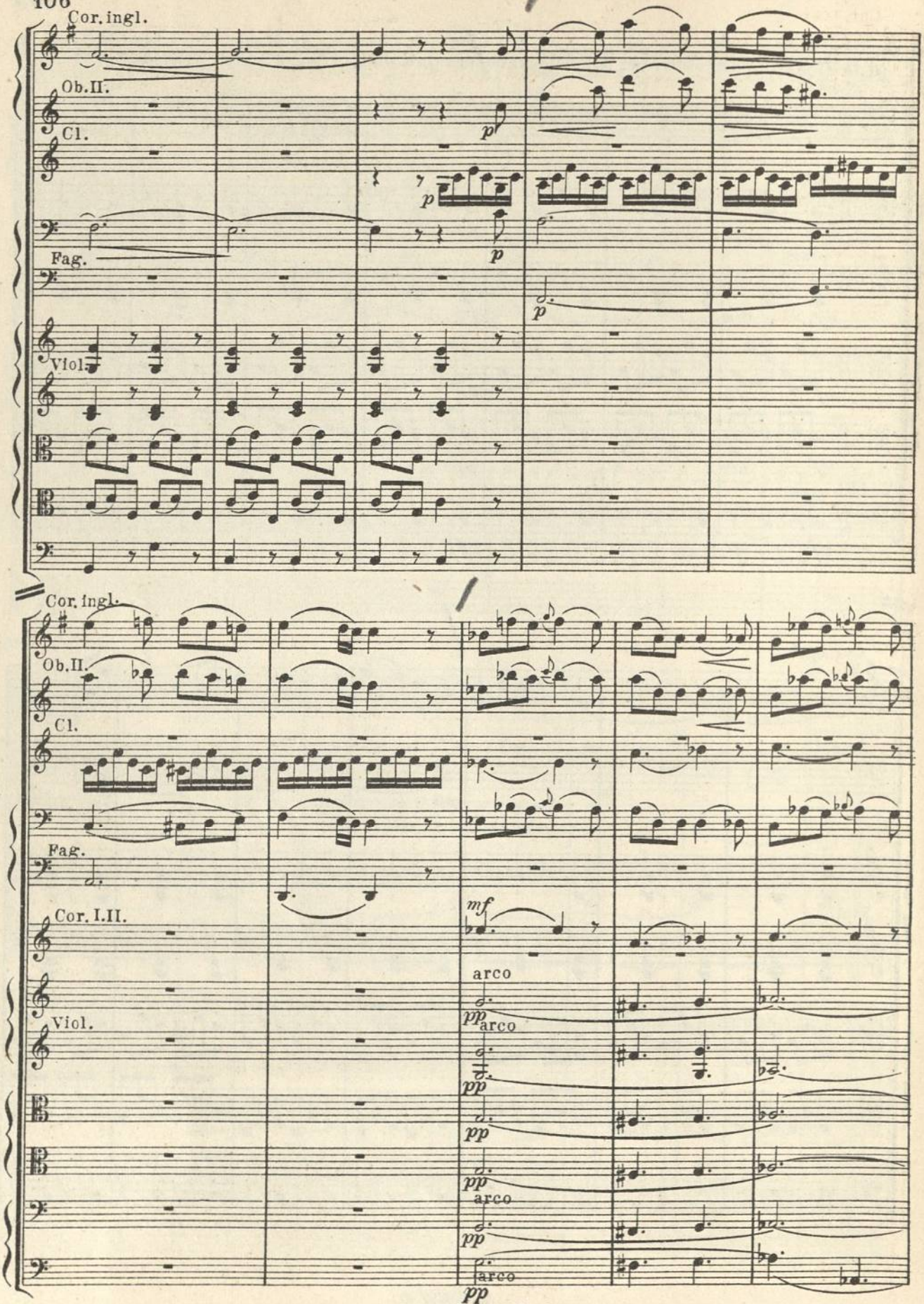

Fl. picc.
Ob. I.
Ob. II.
Cl.
Fag.
Viol.
Viole.
V-celli e C-bassi

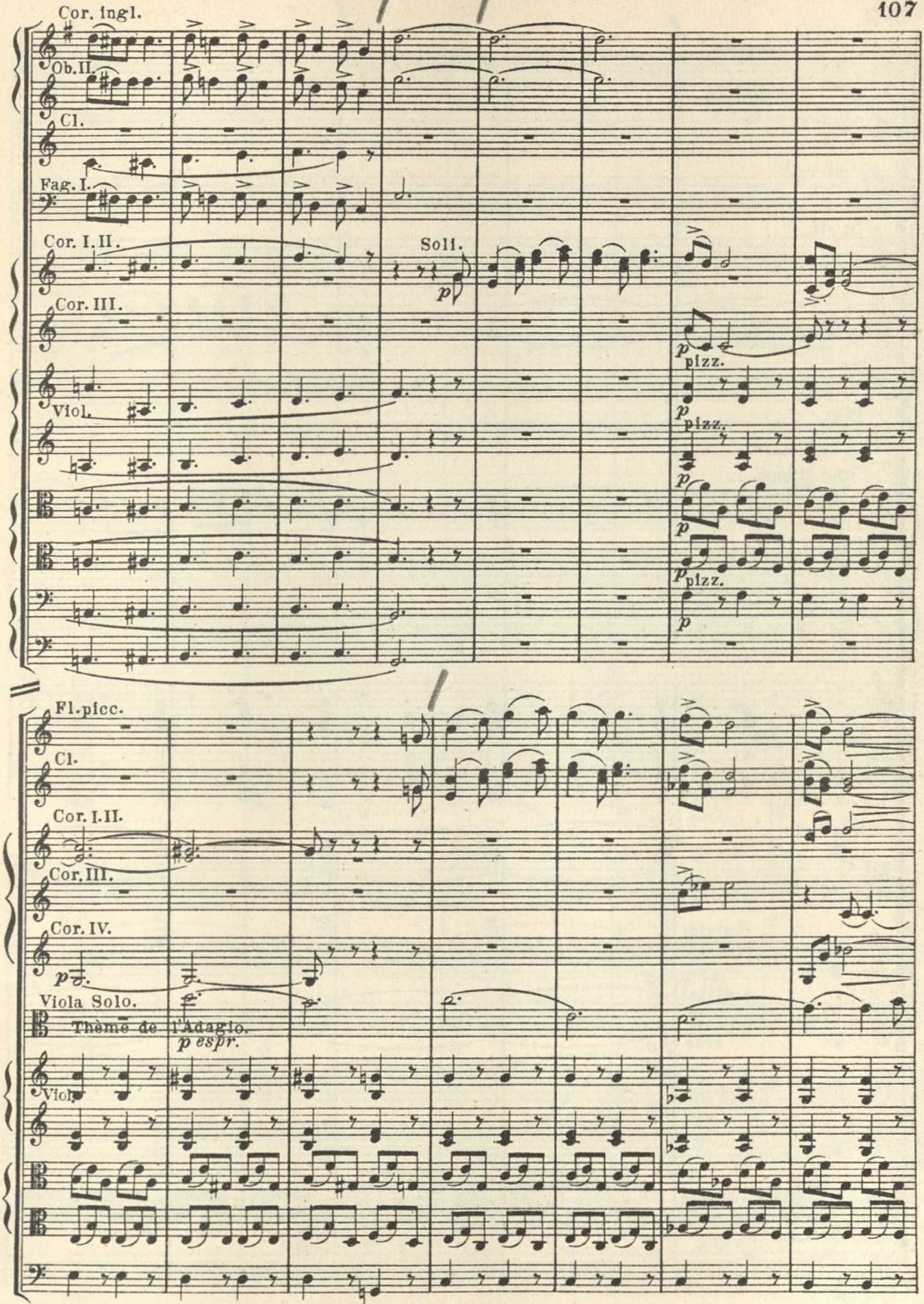

sostenuto
sostenuto
sostenuto
sostenuto

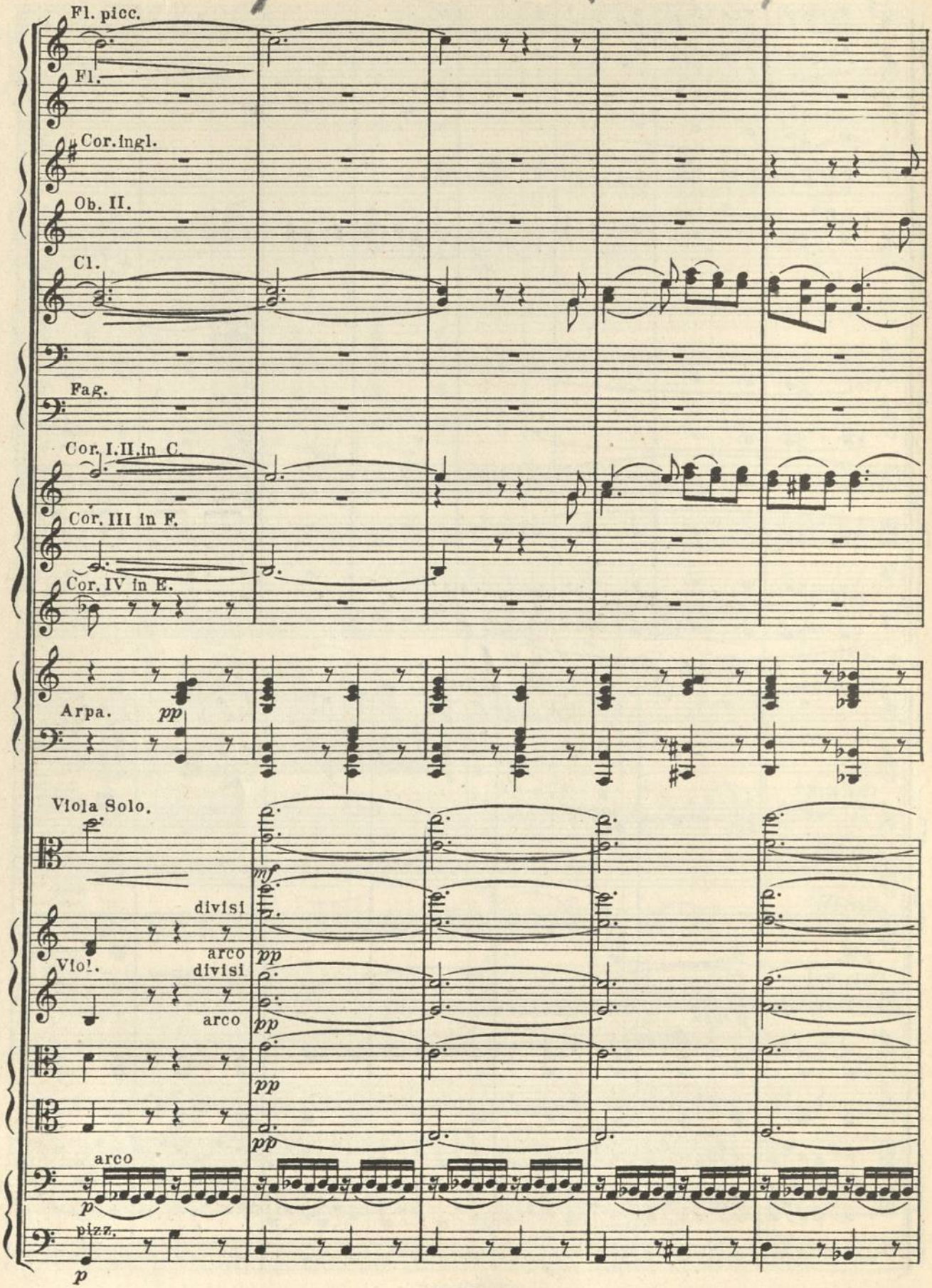
Allegretto. ♩. = 69. (♩. del Allegretto eguále a 𝅗𝅥. del Allegro assai precedente.)

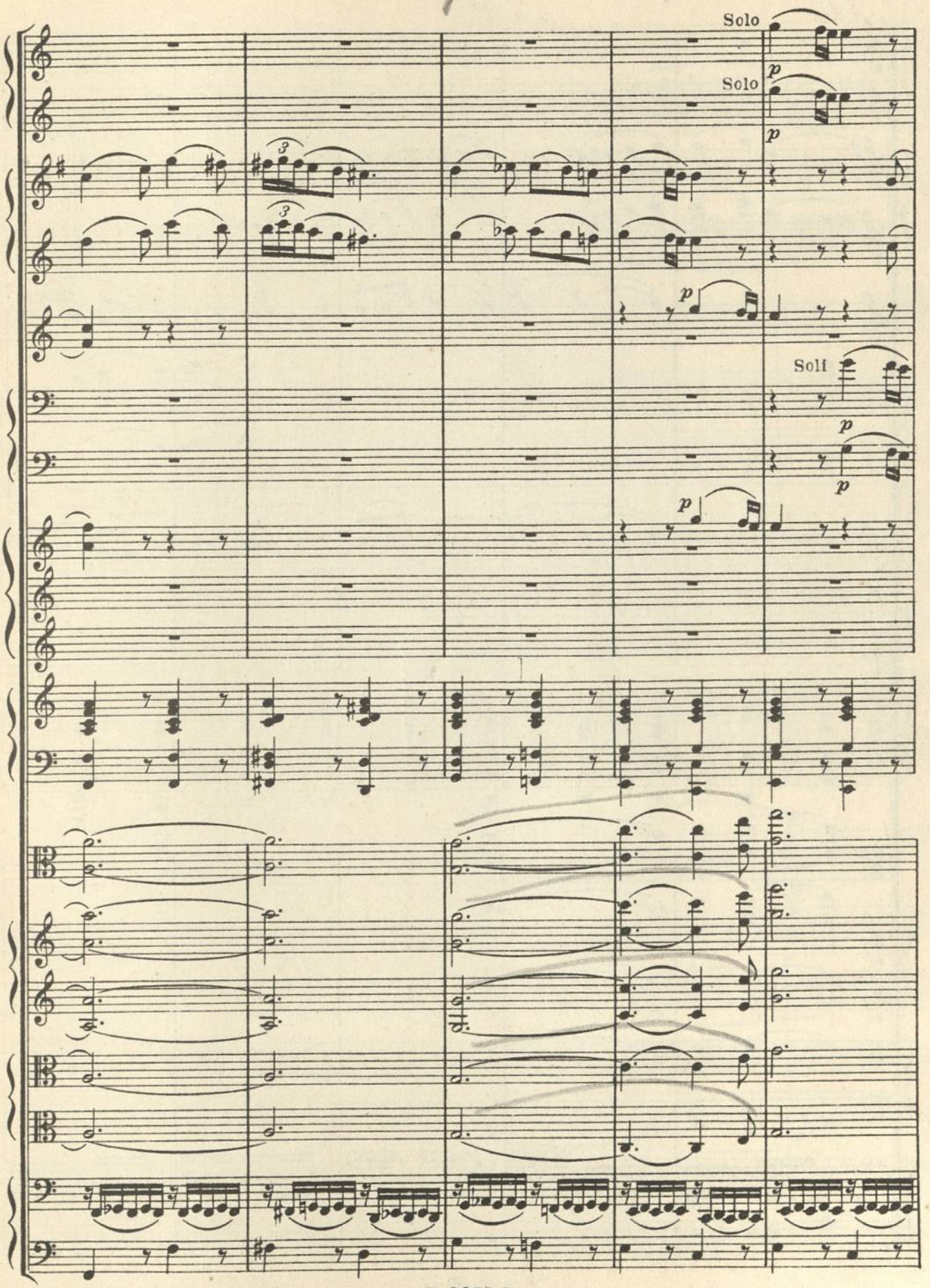


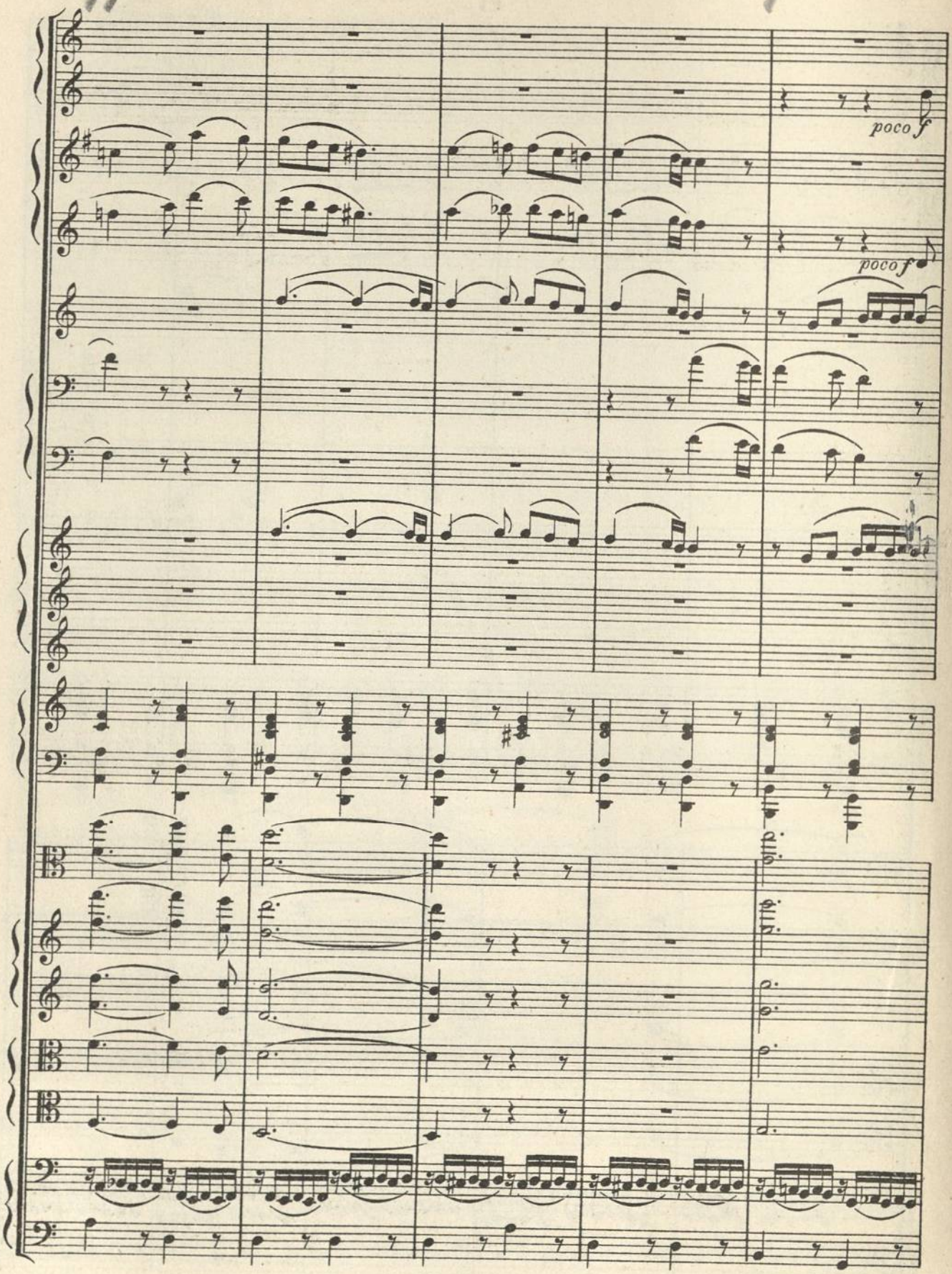


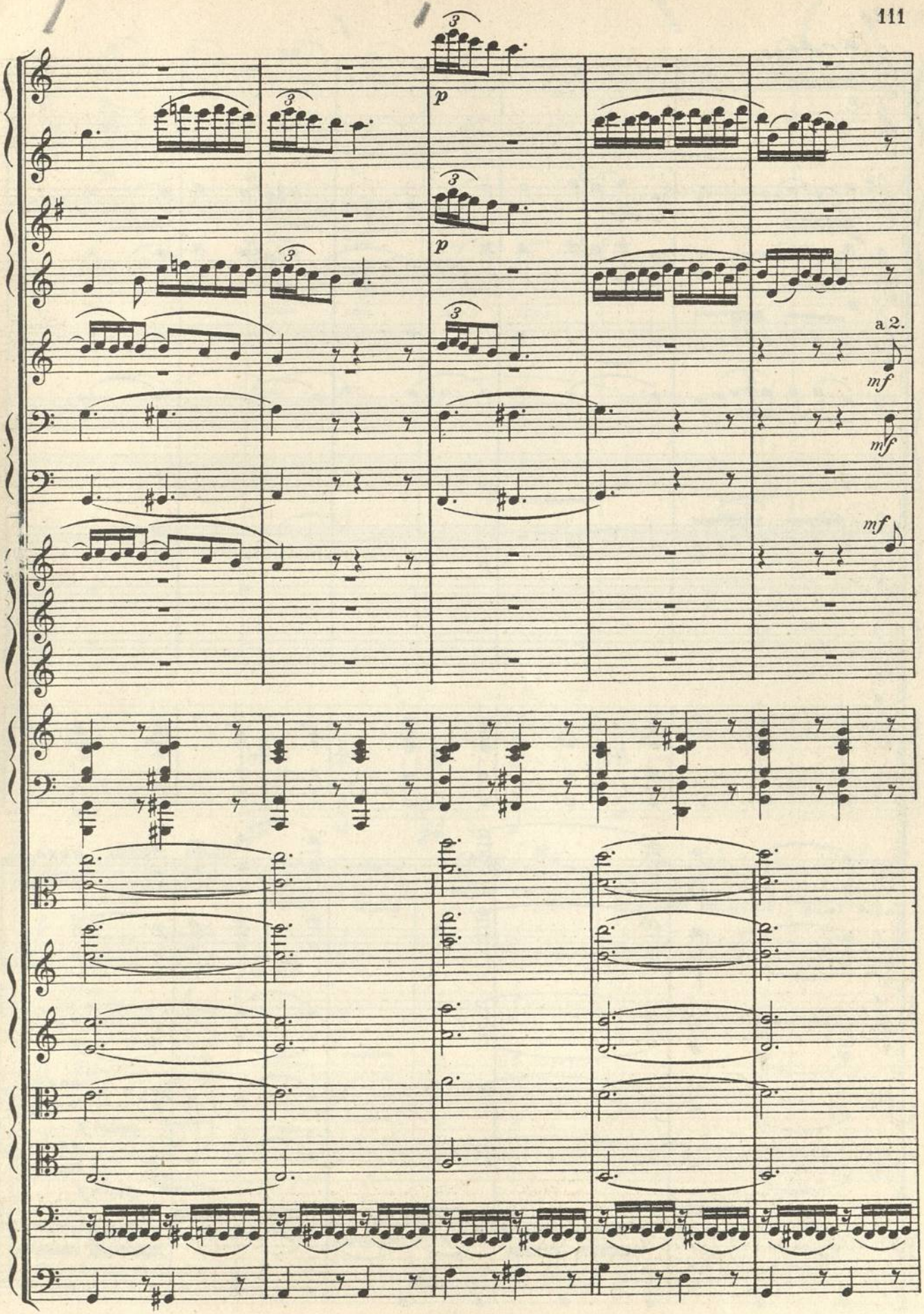

Cor. ingl.
Ob. II.
Cl.
Fag.
Viol.
Cor. ingl.
Ob. II.
Cl.
Fag.
Cor. I. II.
Viol.
p
mf
arco
pp

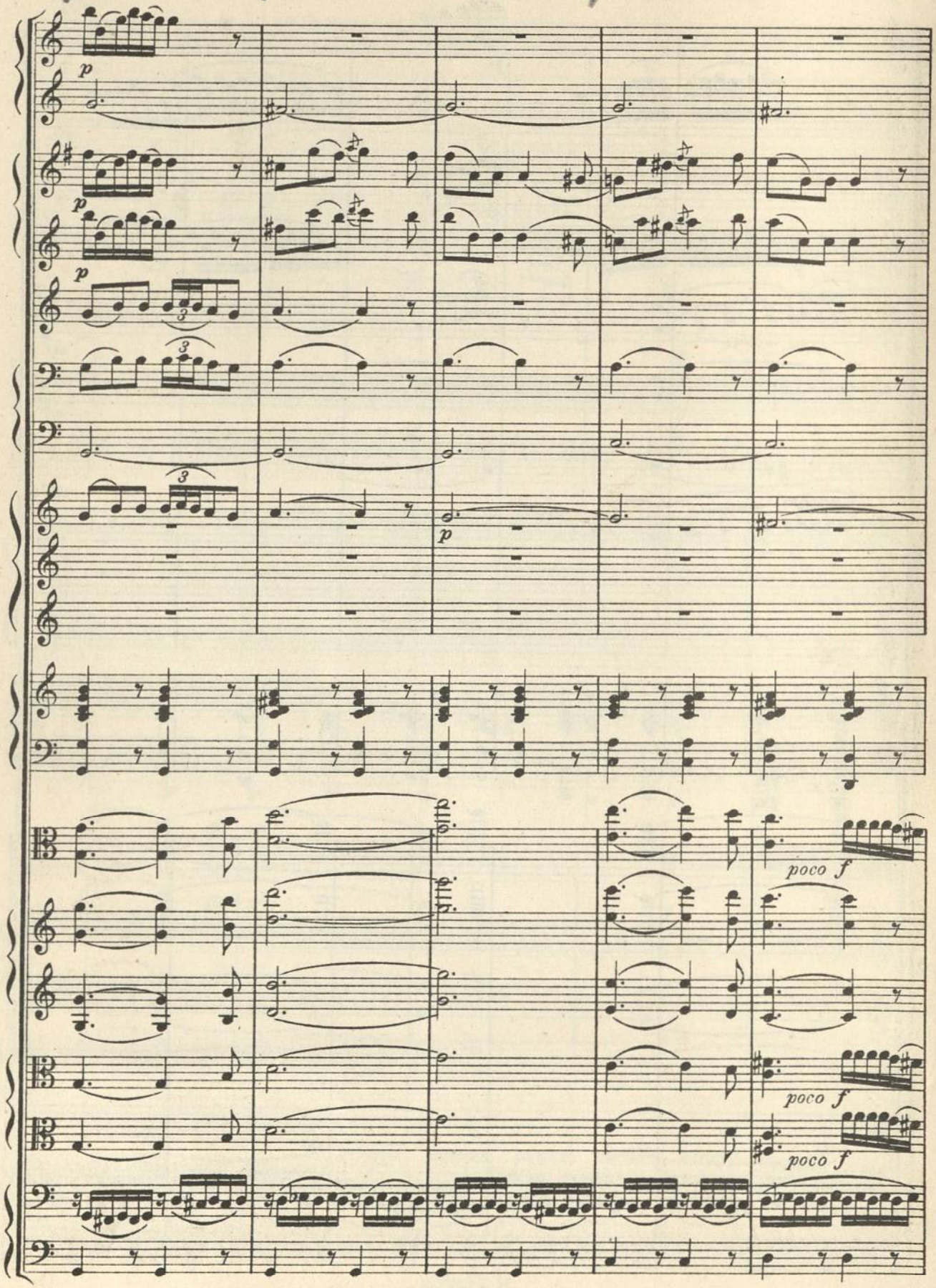

Cor. ingl.
Ob. II.
Cl.
Fag. I.
Cor. I. II.
Soli.
p
Cor. III.
p pizz.
Viol.
p pizz.
p
p pizz.
p
Fl. picc.
Cl.
Cor. I. II.
Cor. III.
Cor. IV.
p
Viola Solo.
Thème de l'Adagio.
p espr.
Viol.

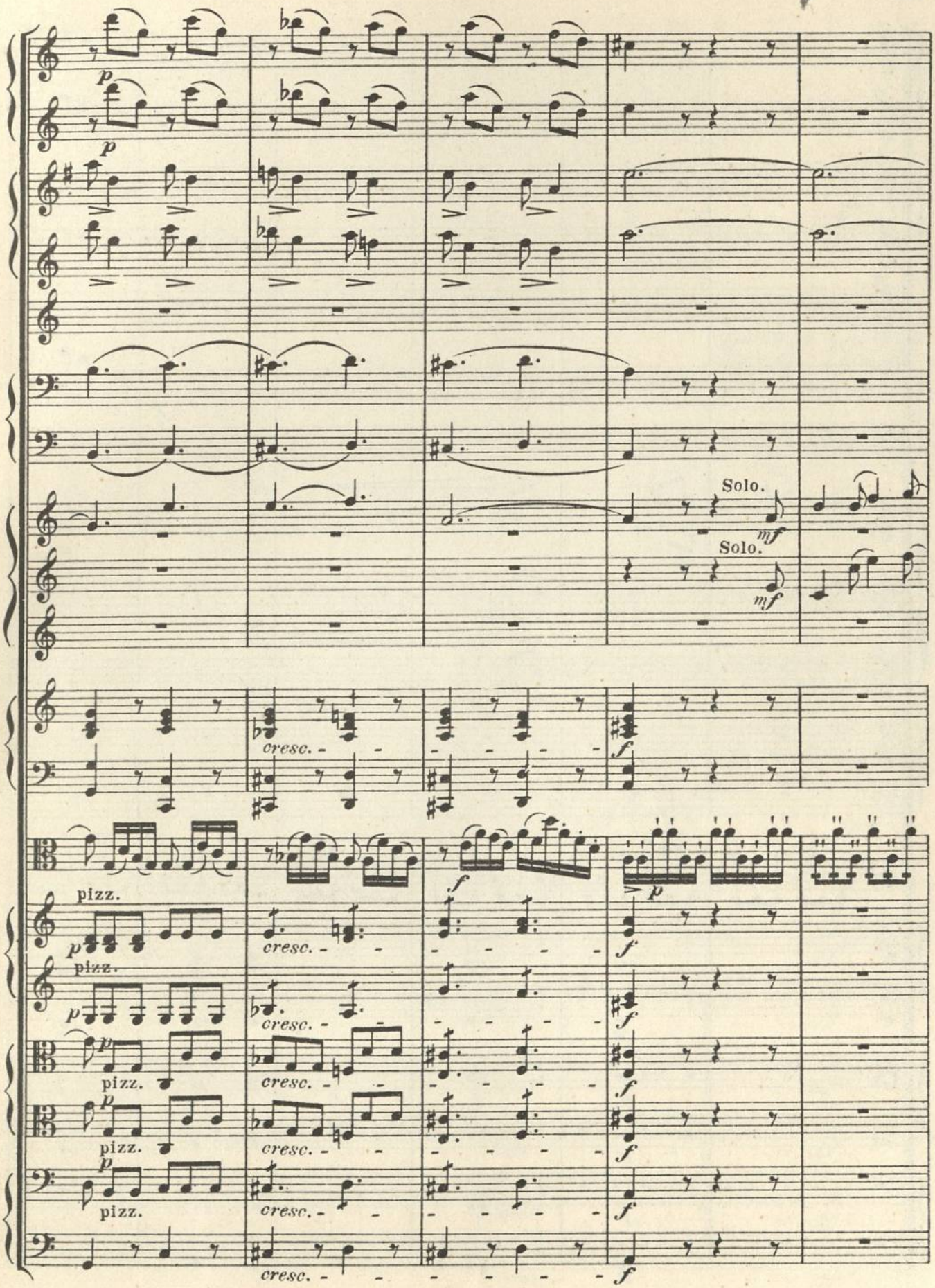

Fl. picc.
Fl.
Cor. ingl.
Ob. II.
Cl.
Fag.
Cor. I. II. in C.
Cor. III in F.
Cor. IV in E.
Arpa.
pp
Viola Solo.
mf
divisi
arco
Viol.
divisi
arco
pp
pp
pp
pp
arco
p
pizz.
p

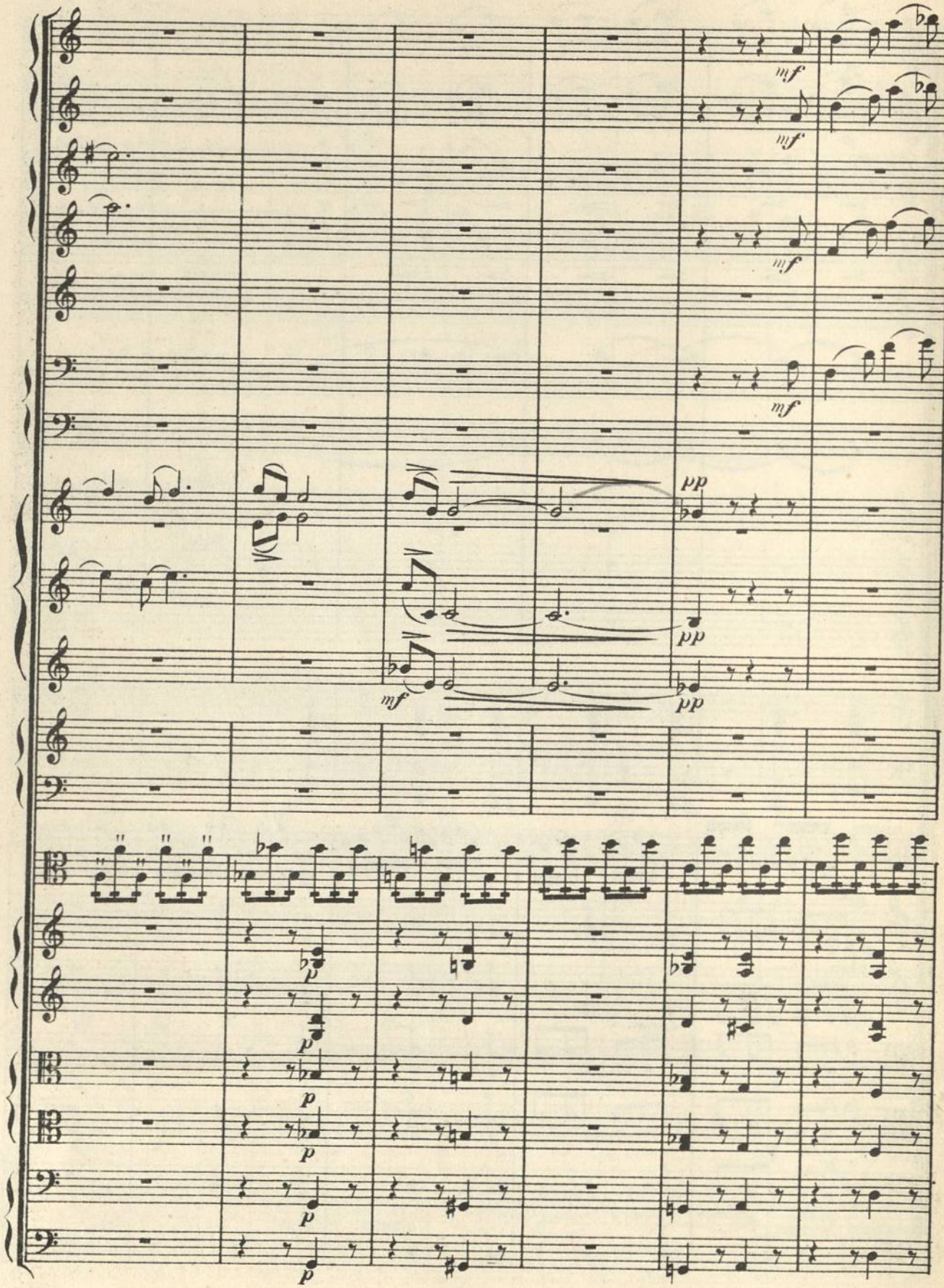

Solo
Solo
p
p
p
Soli
p
p
p

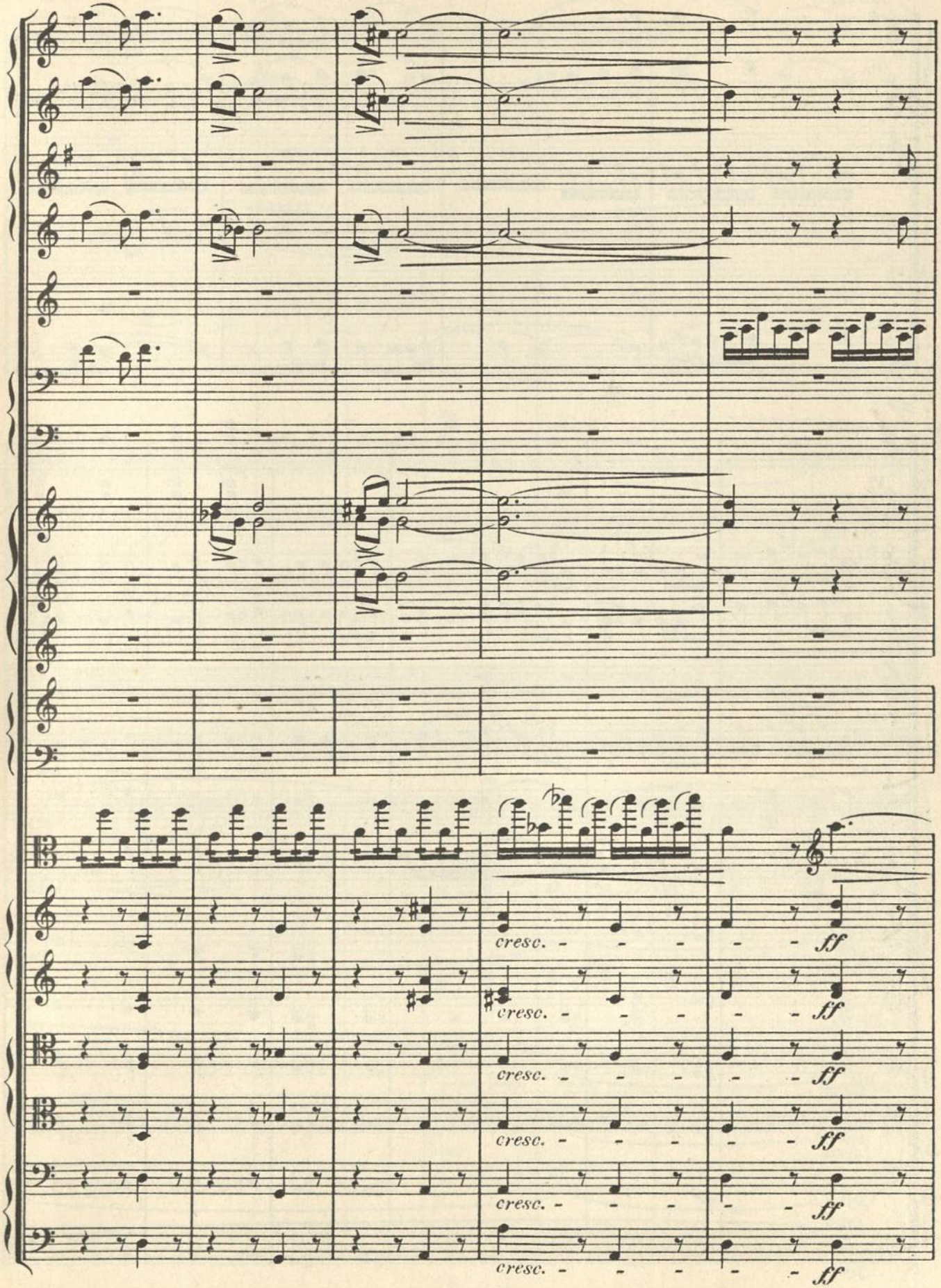

poco f
poco f

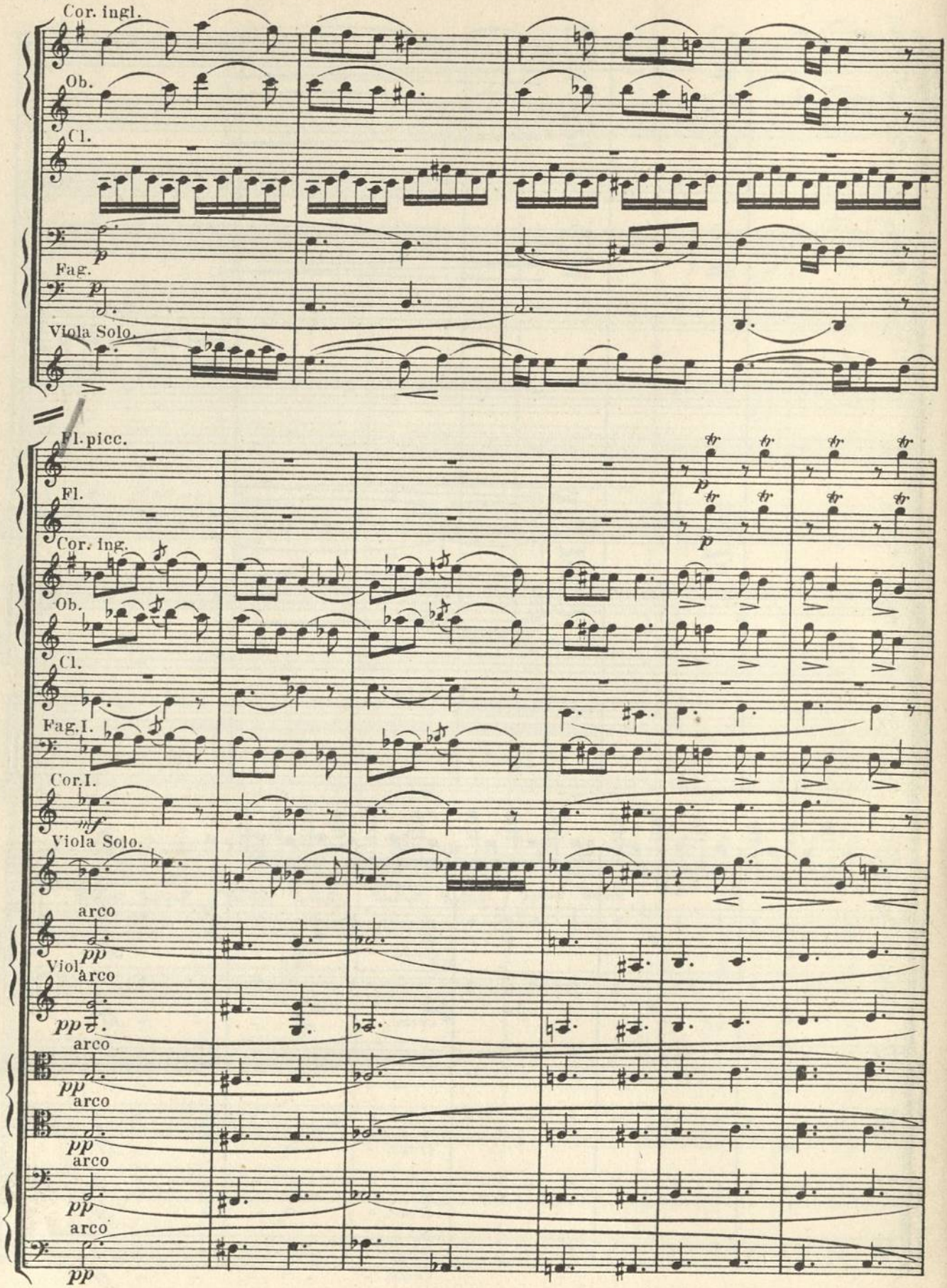

p
p
a 2.
mf
mf
mf

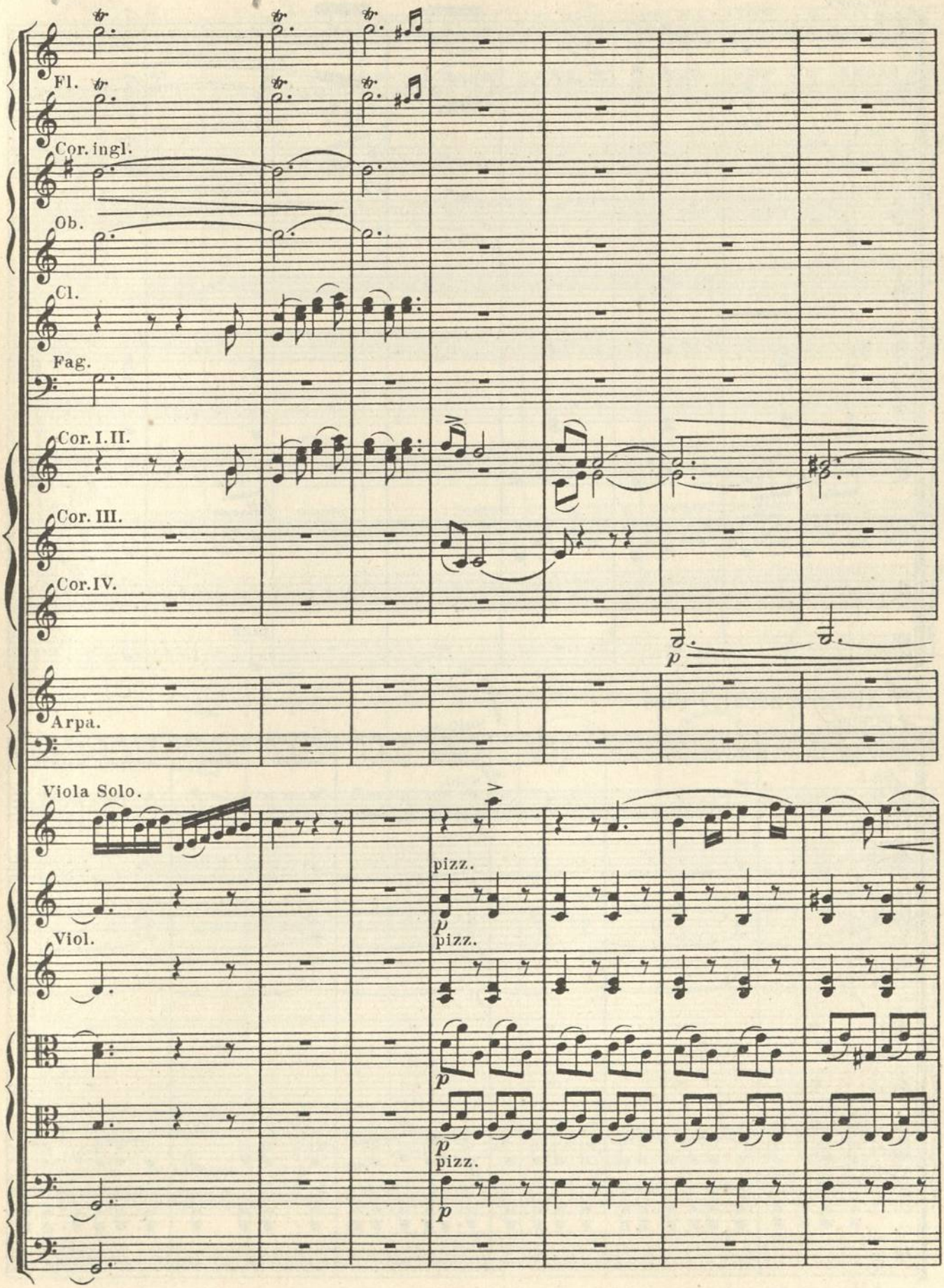

p
p
p
3
3
3
p
poco f
poco f
poco f

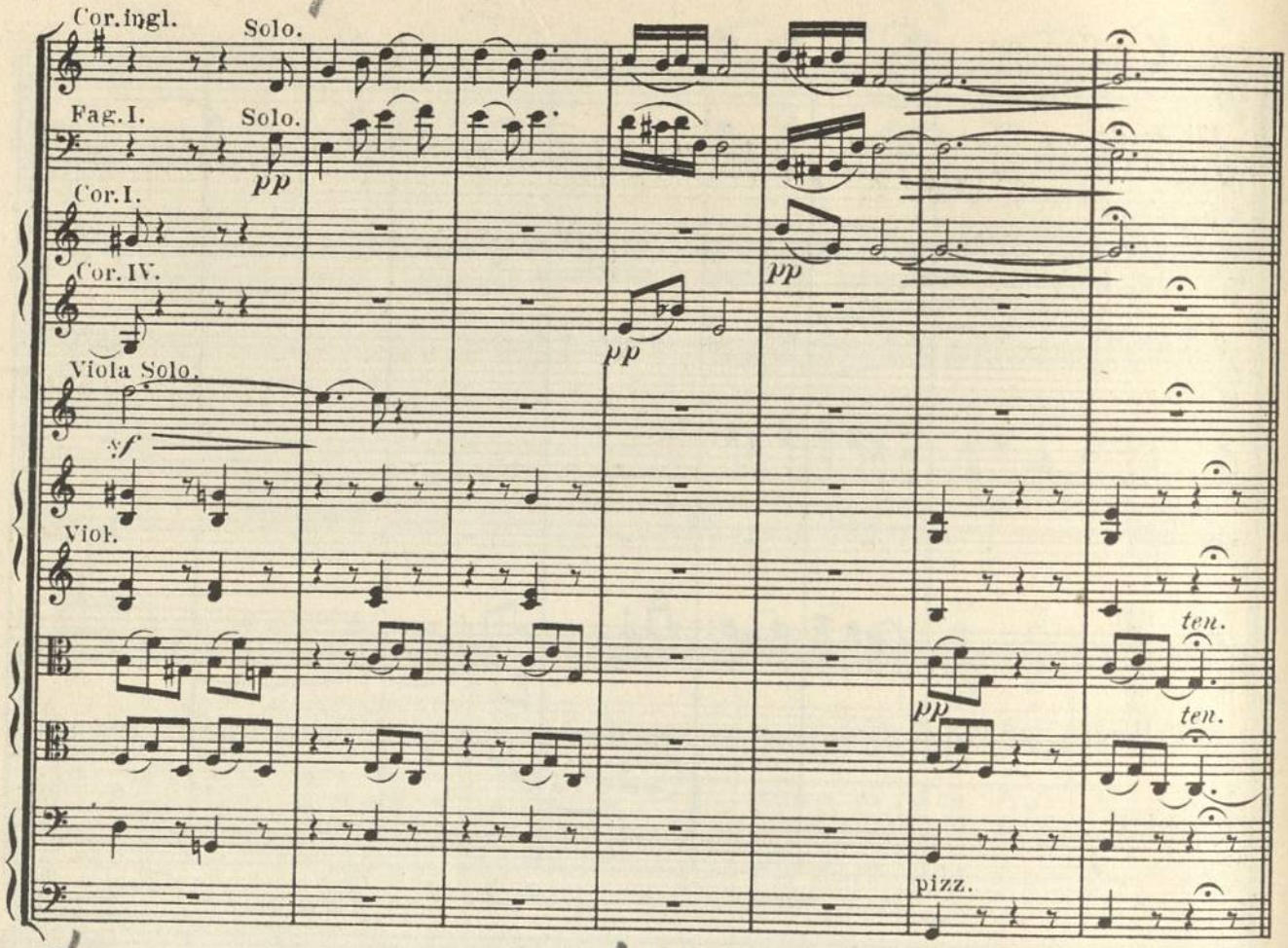

Solo.
Solo.
pizz.
pizz.
pizz.
pizz.
pizz.
cresc.


mf
mf
mf
mf
pp
pp
mf
pp
p
p
p
p
p

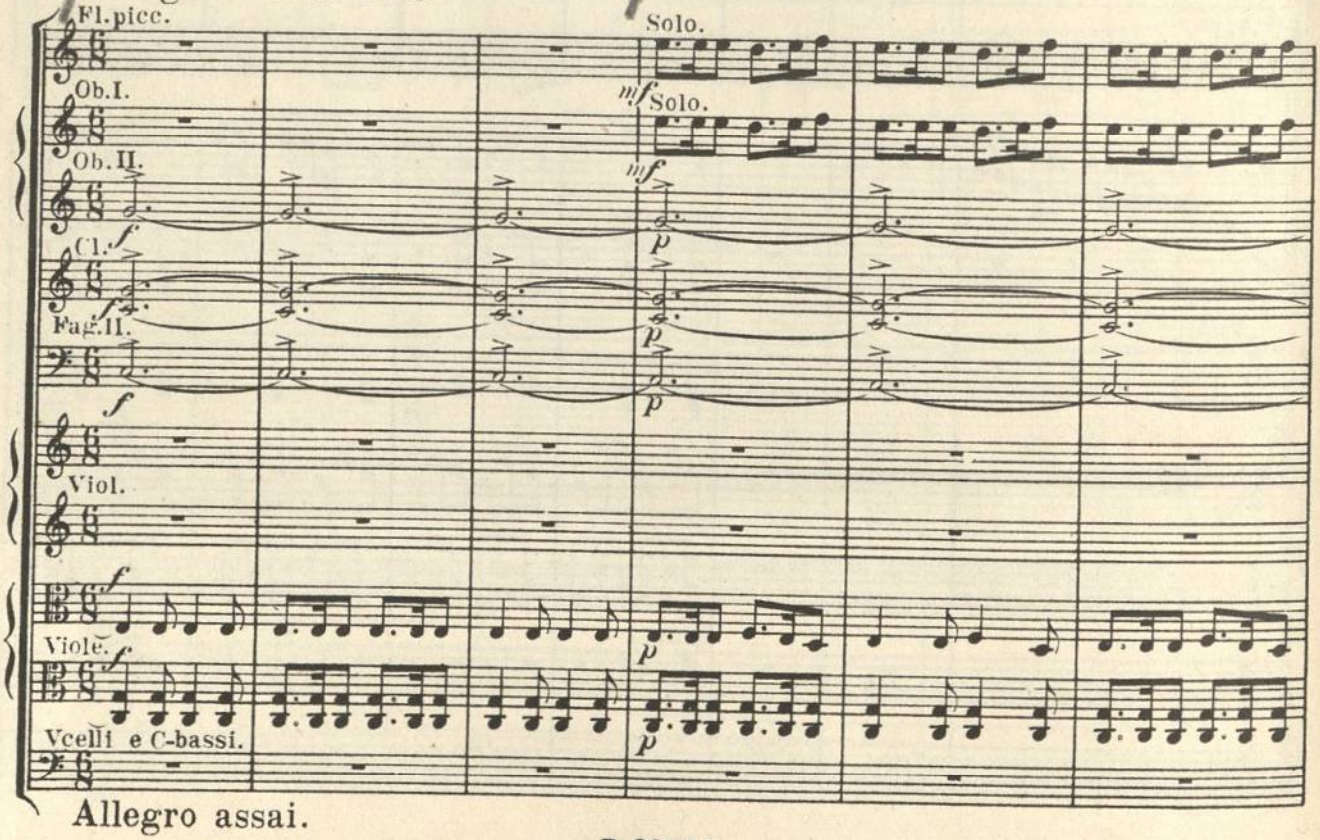

cresc. - - - - - ff
cresc. - - - - - ff
cresc. - - - - - ff
cresc. - - - - - ff
cresc. - - - - - ff


Cor. ingl.
Ob.
Cl.
Fag.
Viola Solo.
Fl. picc.
Fl.
Cor. ing.
Ob.
Cl.
Fag. I.
Cor. I.
Viola Solo.
arco
Viol
arco
arco
arco
arco
arco

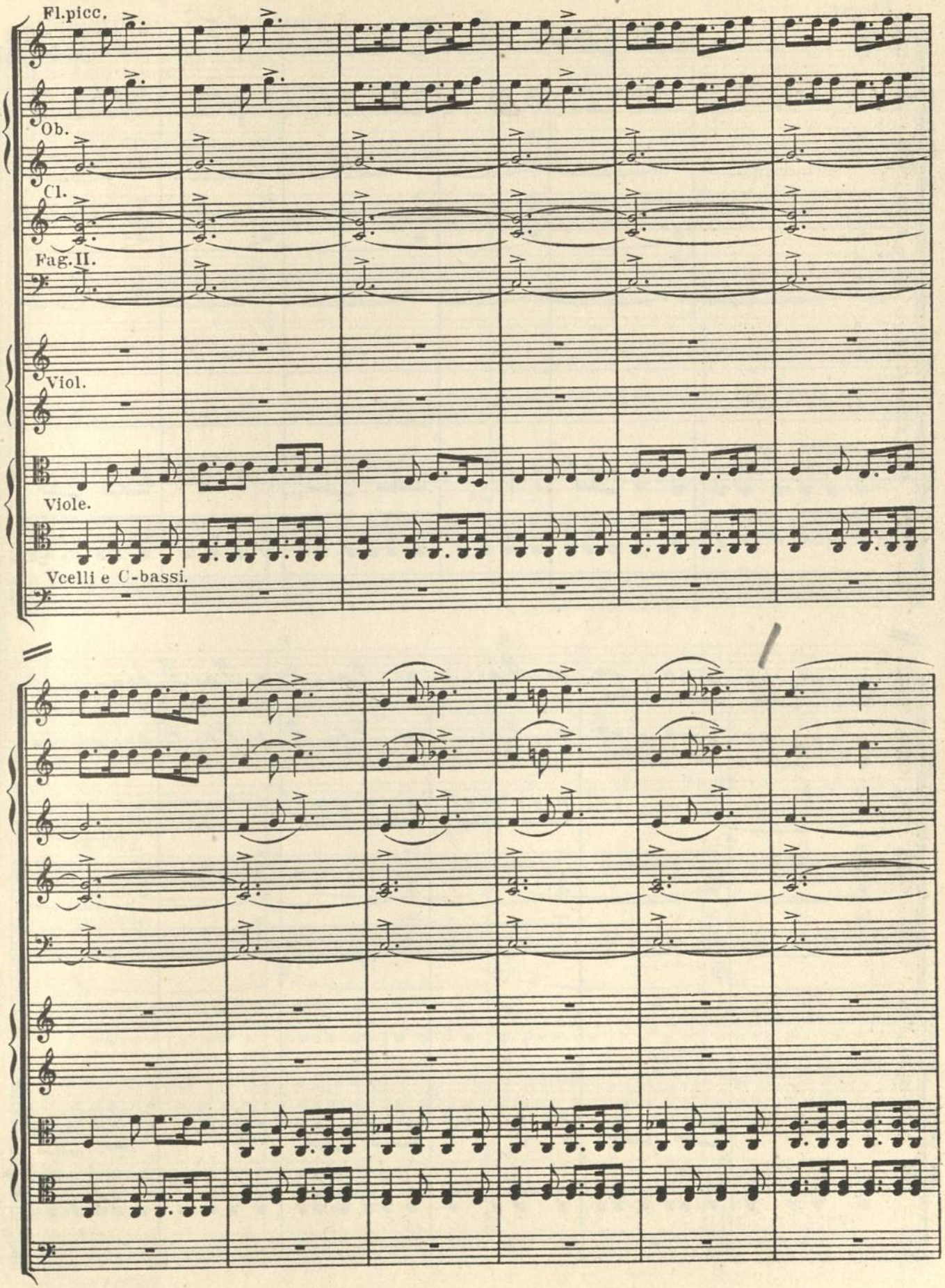

Fl.
Cor. ingl.
Ob.
Cl.
Fag.
Cor. I. II.
Cor. III.
Cor. IV.
p
Arpa.
Viola Solo.
pizz.
p
Viol.
pizz.
p
pizz.
p
pizz.
p

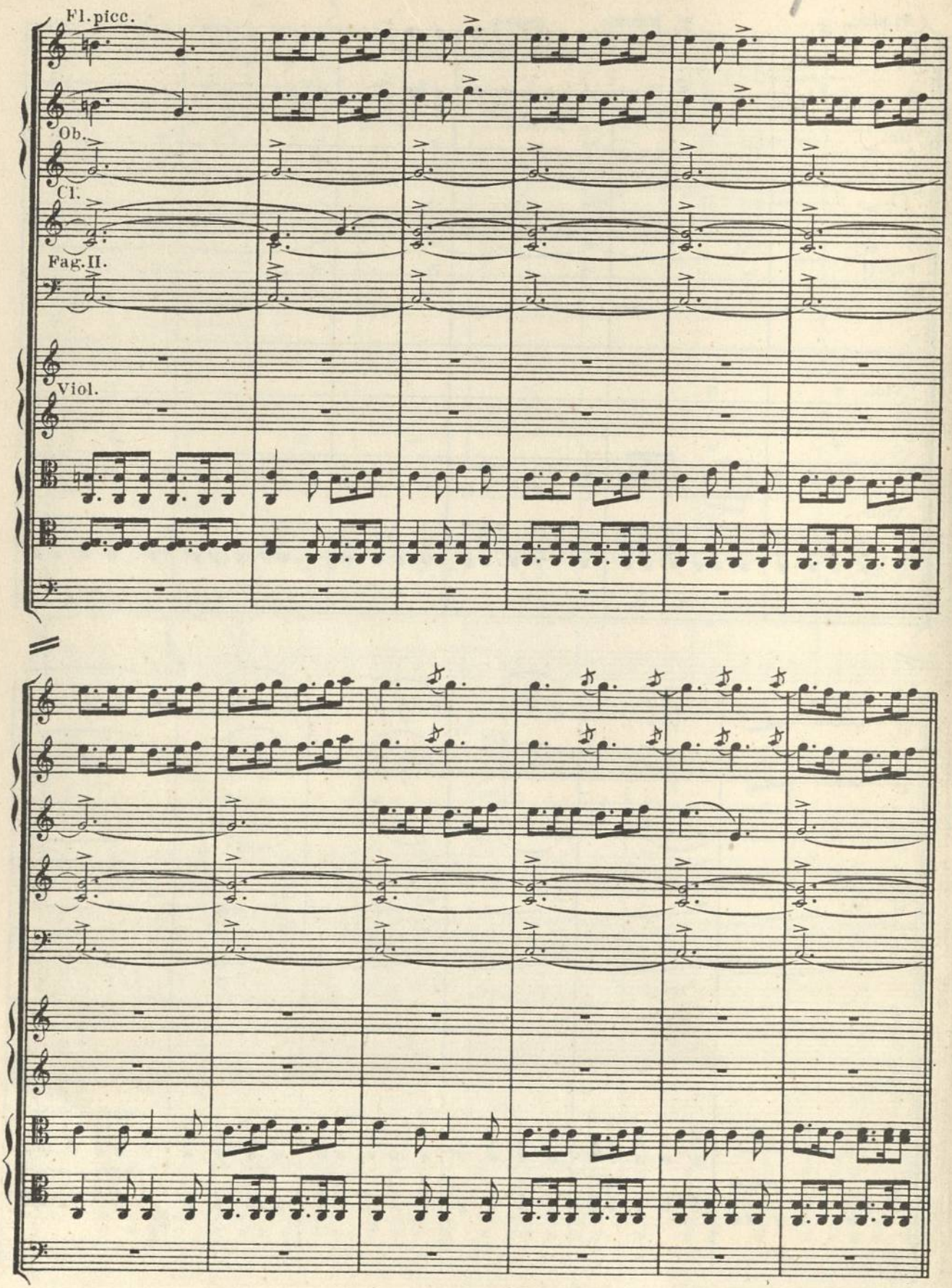


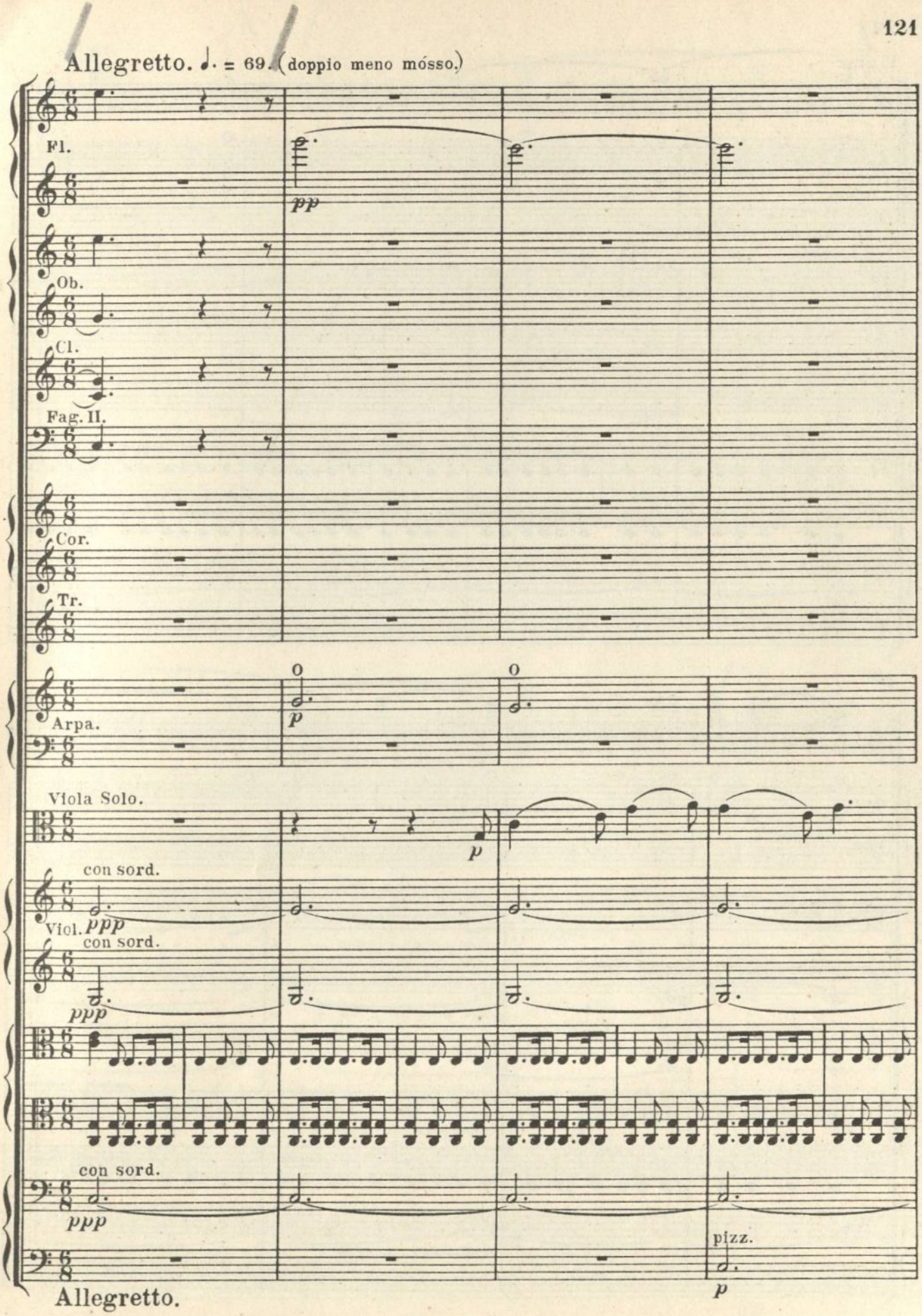
Allegro assai. ♩. = 138.

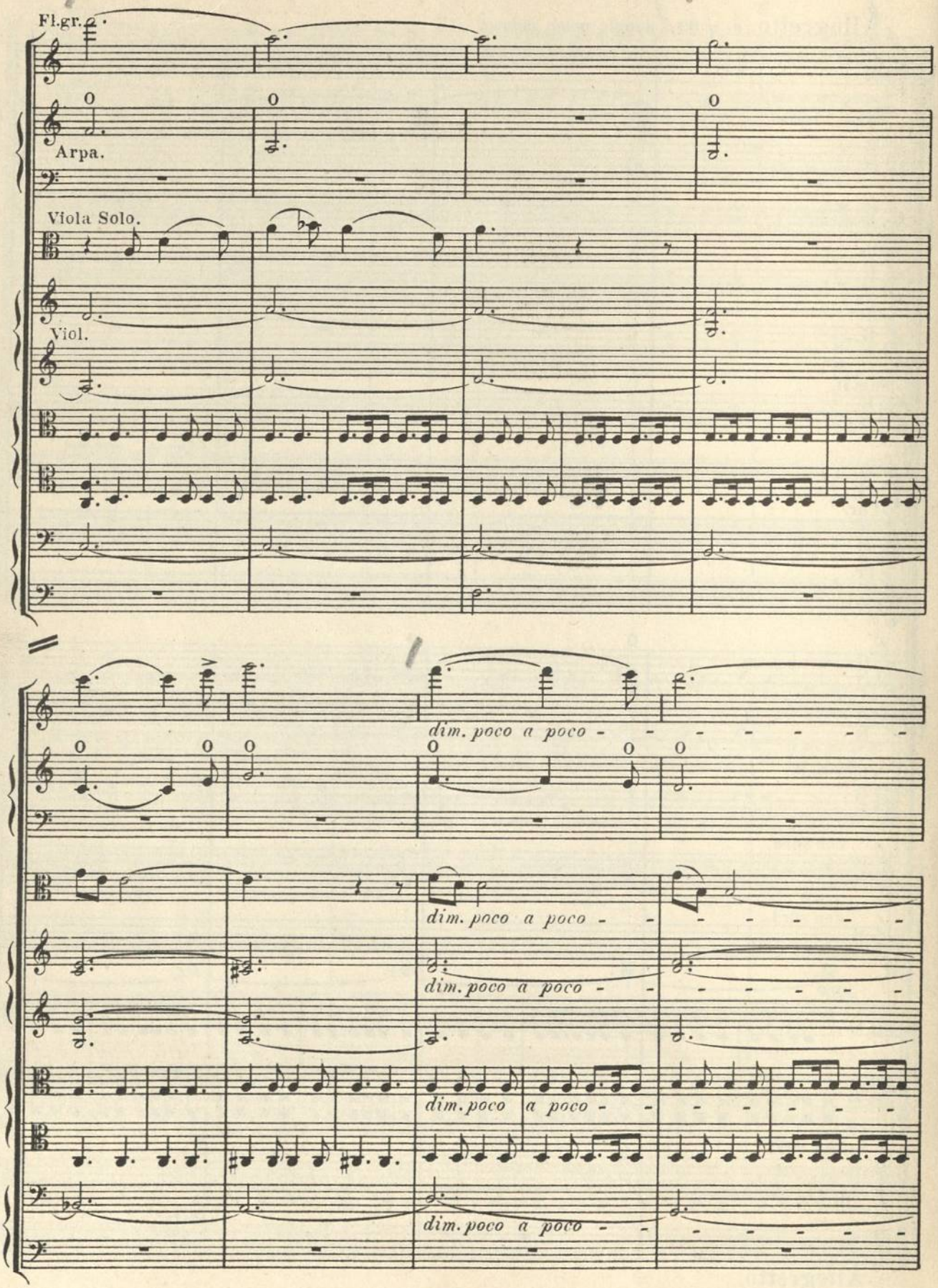


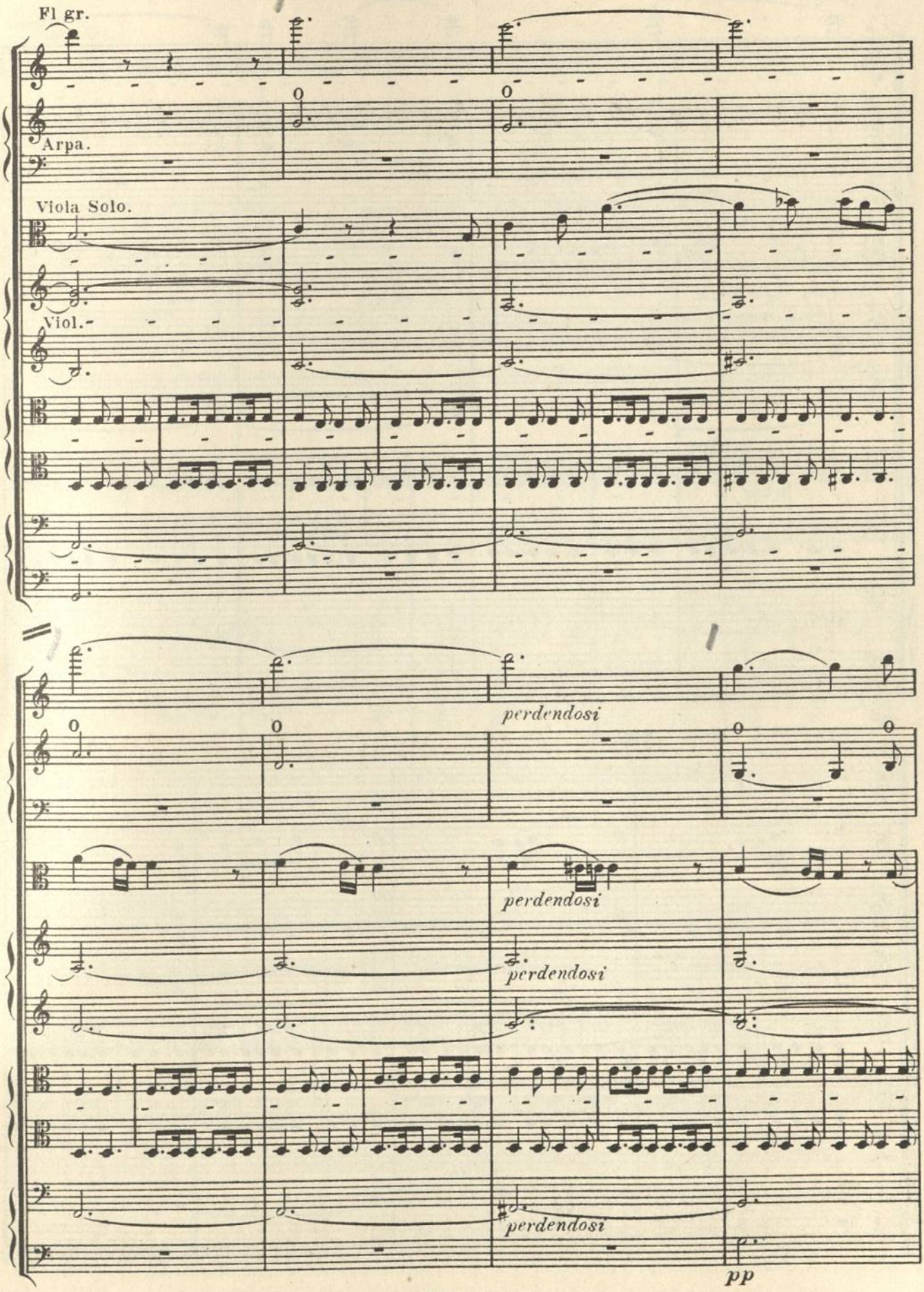
Allegro assai.

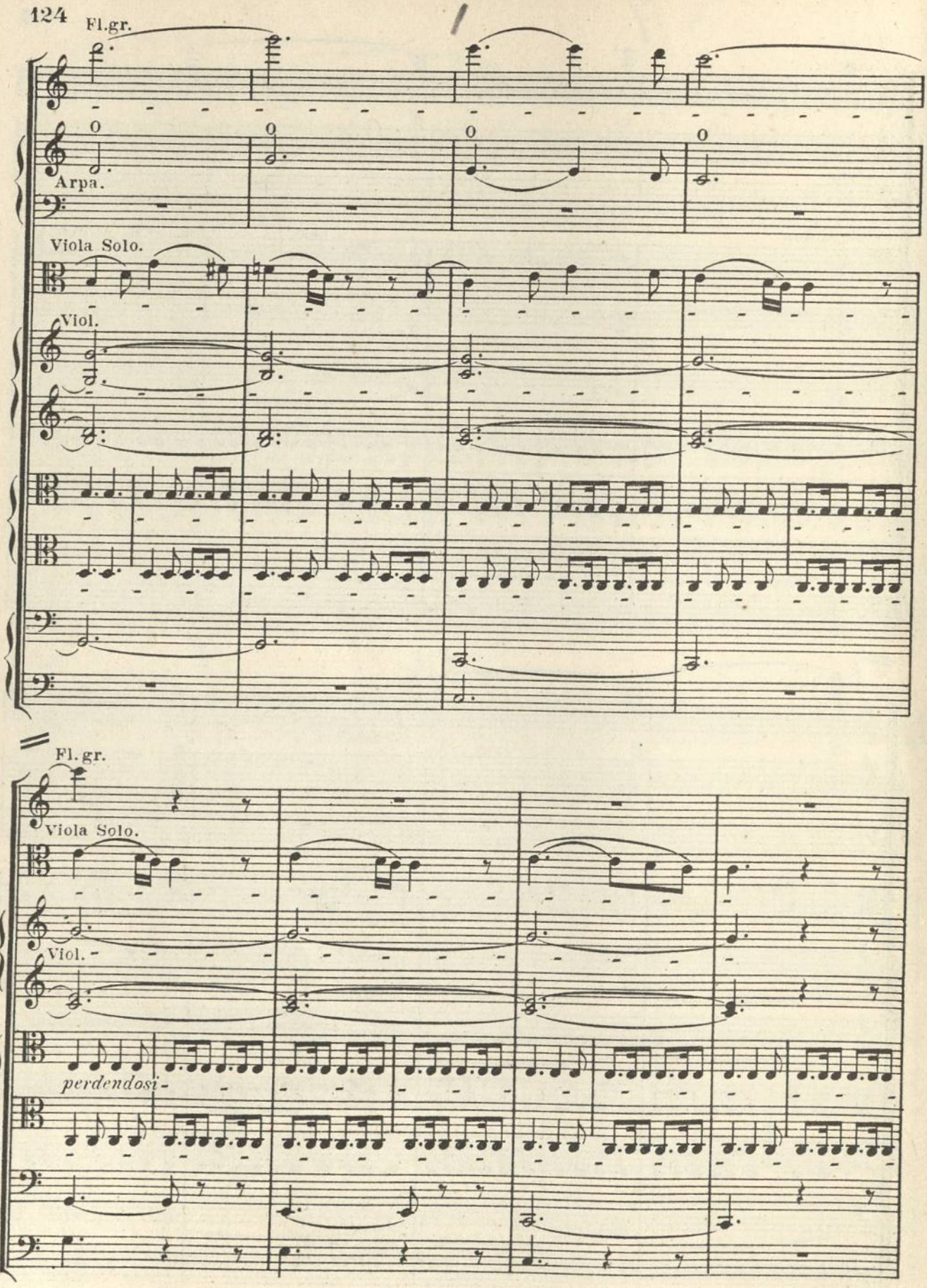

Fl.picc.
Ob.
Cl.
Fag.II.
Viol.
Viole.
Vcelli e C-bassi.

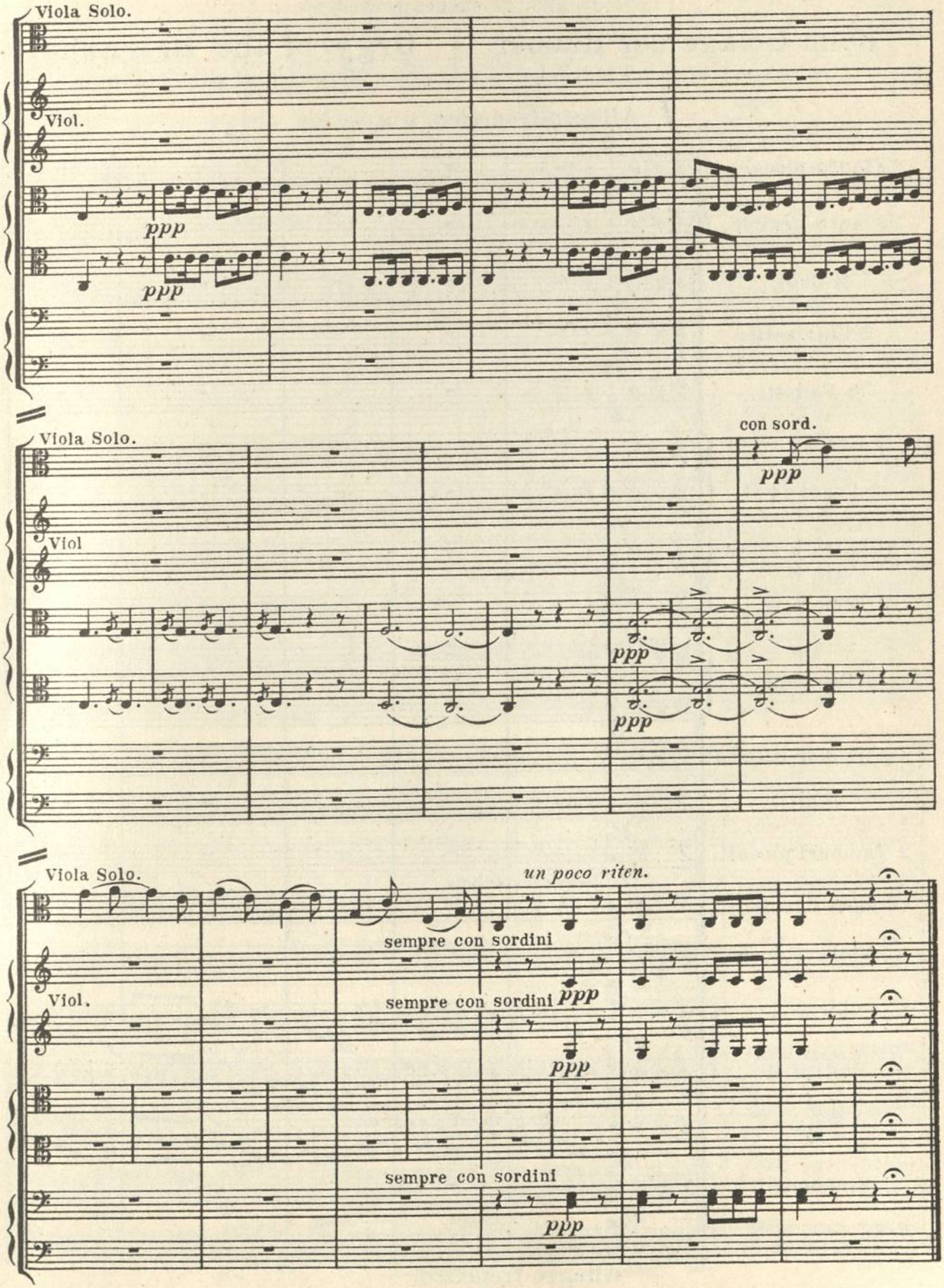

Fl.picc.
Ob.
Cl.
Fag.II.
Viol.


Allegretto. ♩. = 69. (doppio meno mósso.)
Fl.
pp
Ob.
Cl.
Fag. II.
Cor.
Tr.
Arpa.
p
Viola Solo.
p
con sord.
Viol.
ppp
con sord.
ppp
con sord.
ppp
pizz.
p
Allegretto.


Fl.gr.
Arpa.
Viola Solo.
Viol.
dim. poco a poco
dim. poco a poco
dim. poco a poco
dim. poco a poco
dim. poco a poco


Fl gr.
Arpa.
Viola Solo.
Viol.
perdendosi
perdendosi
perdendosi
perdendosi
pp


Fl.gr.
Arpa.
Viola Solo.
Viol.
Fl. gr.
Viola Solo.
Viol.
perdendosi


Viola Solo.
Viol.
ppp
ppp
Viola Solo.
Viol
con sord.
ppp
ppp
ppp
Viola Solo.
un poco riten.
sempre con sordini
Viol.
sempre con sordini
ppp
ppp
sempre con sordini
ppp

Orgie de Brigands.

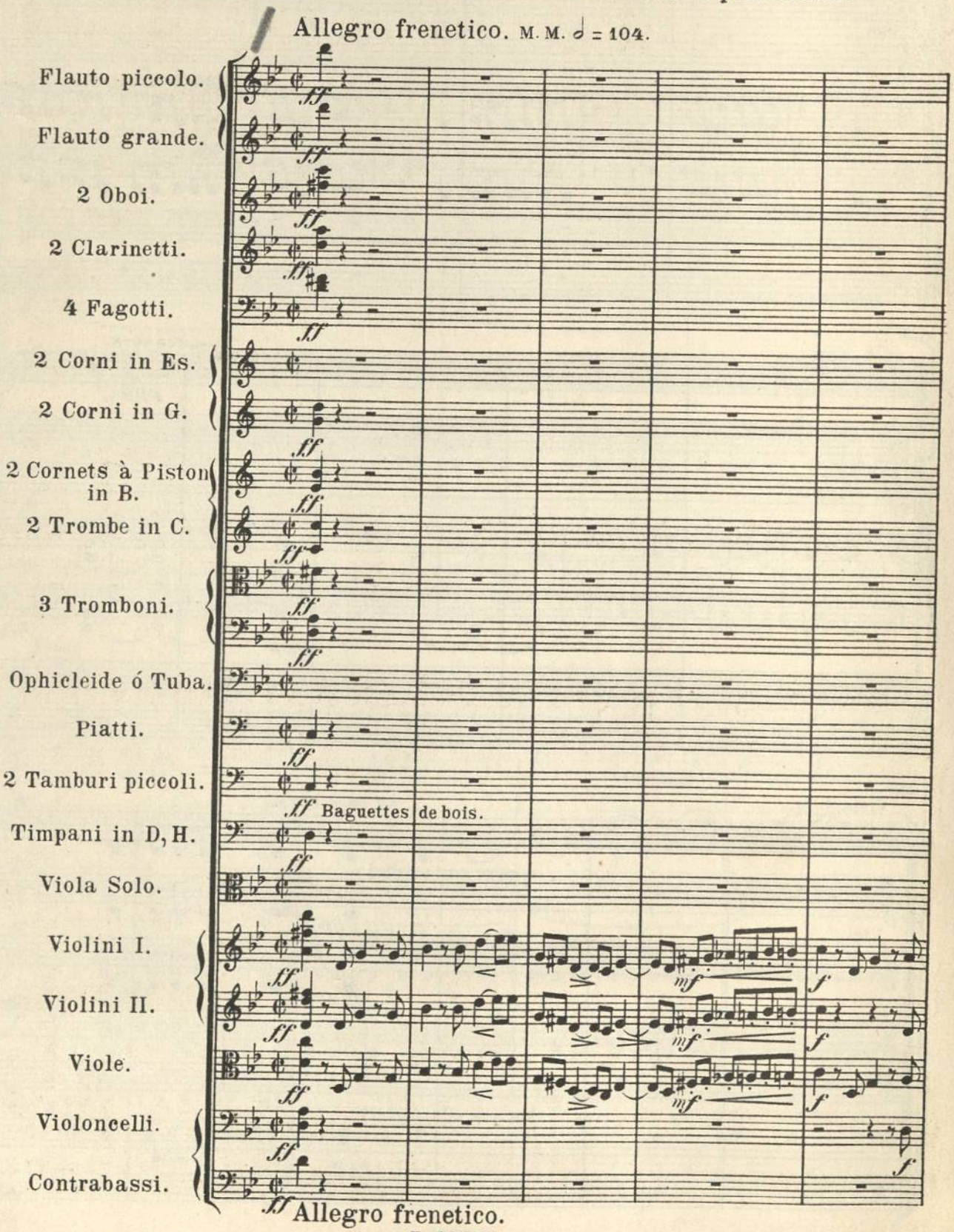
Souvenirs de scènes précédentes.

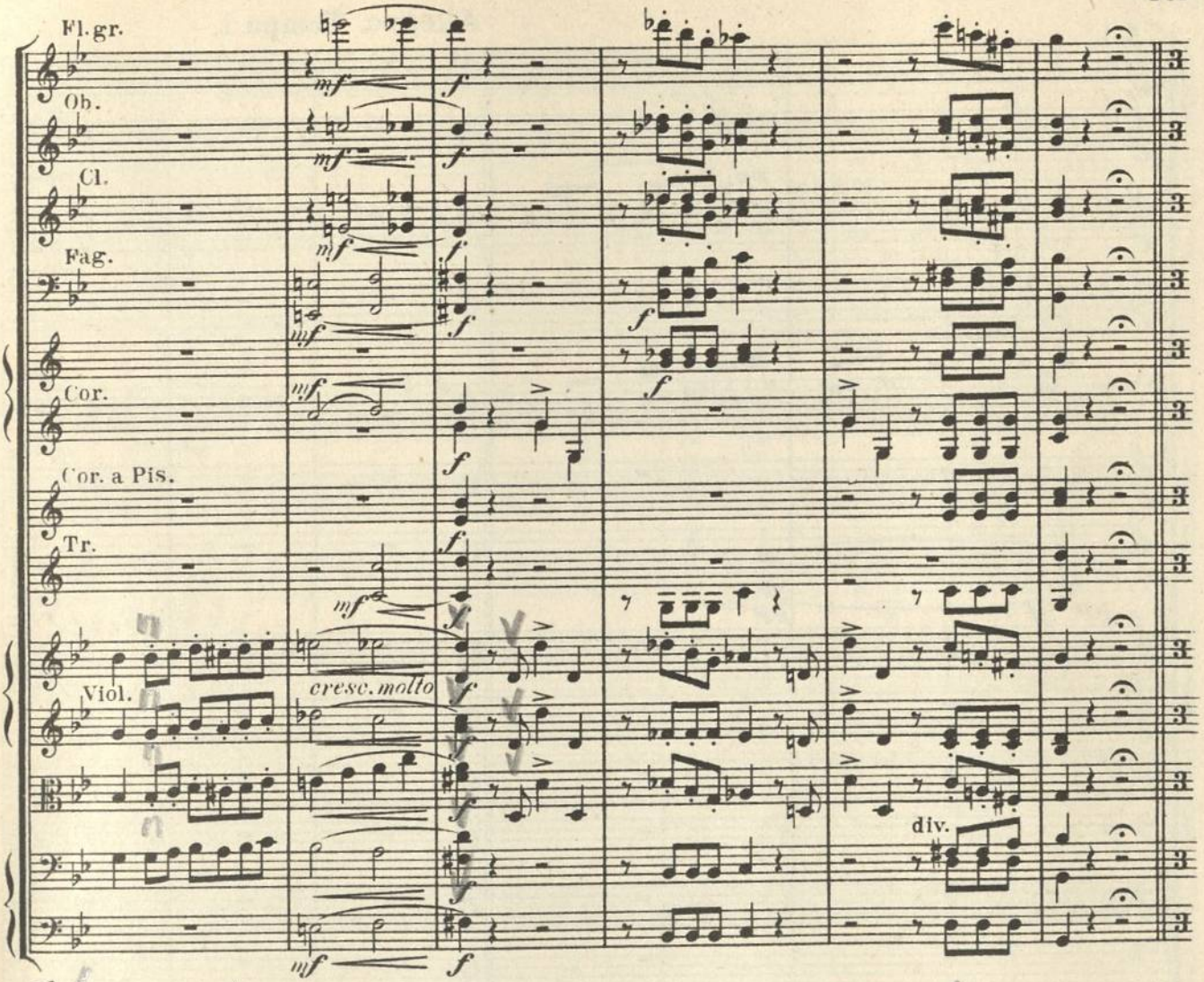
Beim Gelage der Räuber.

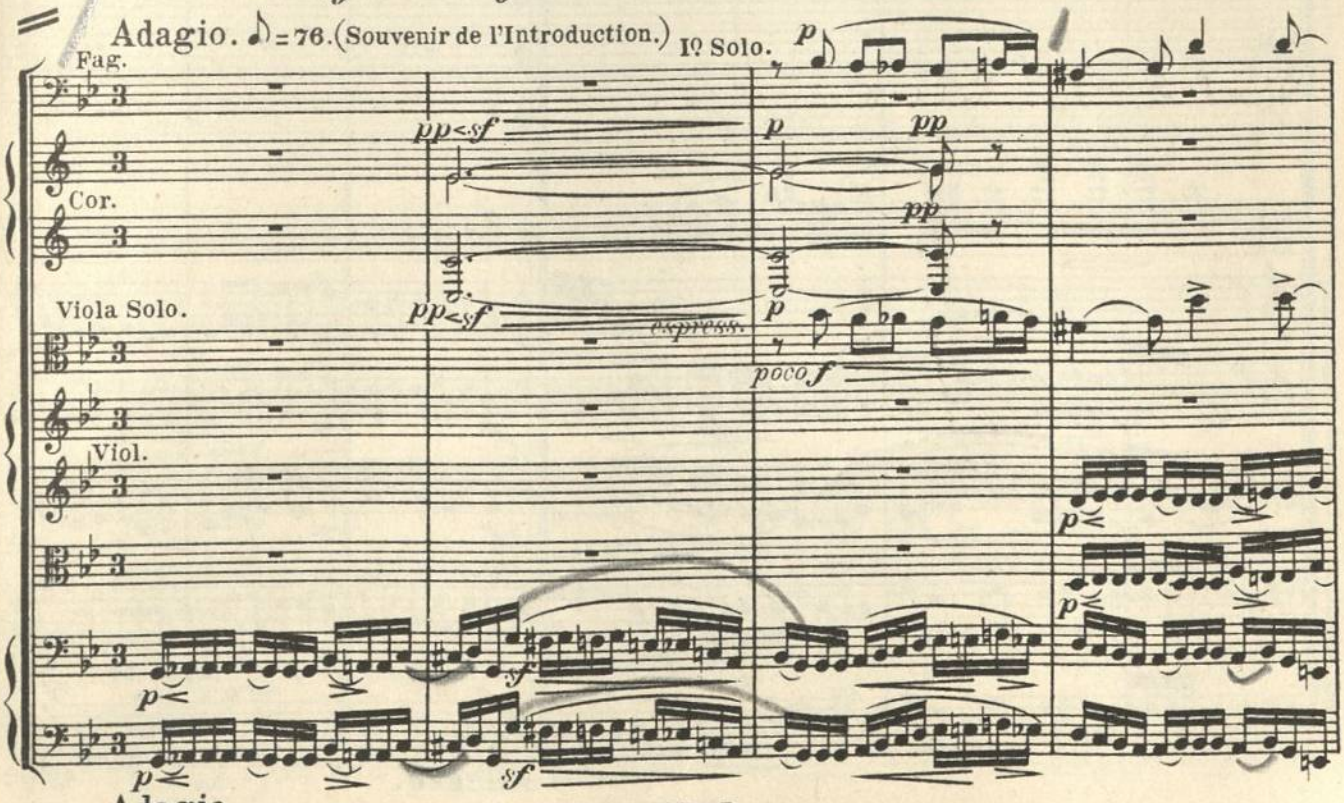
Gedenken früherer Eindrücke.

Orgy of the Brigands.

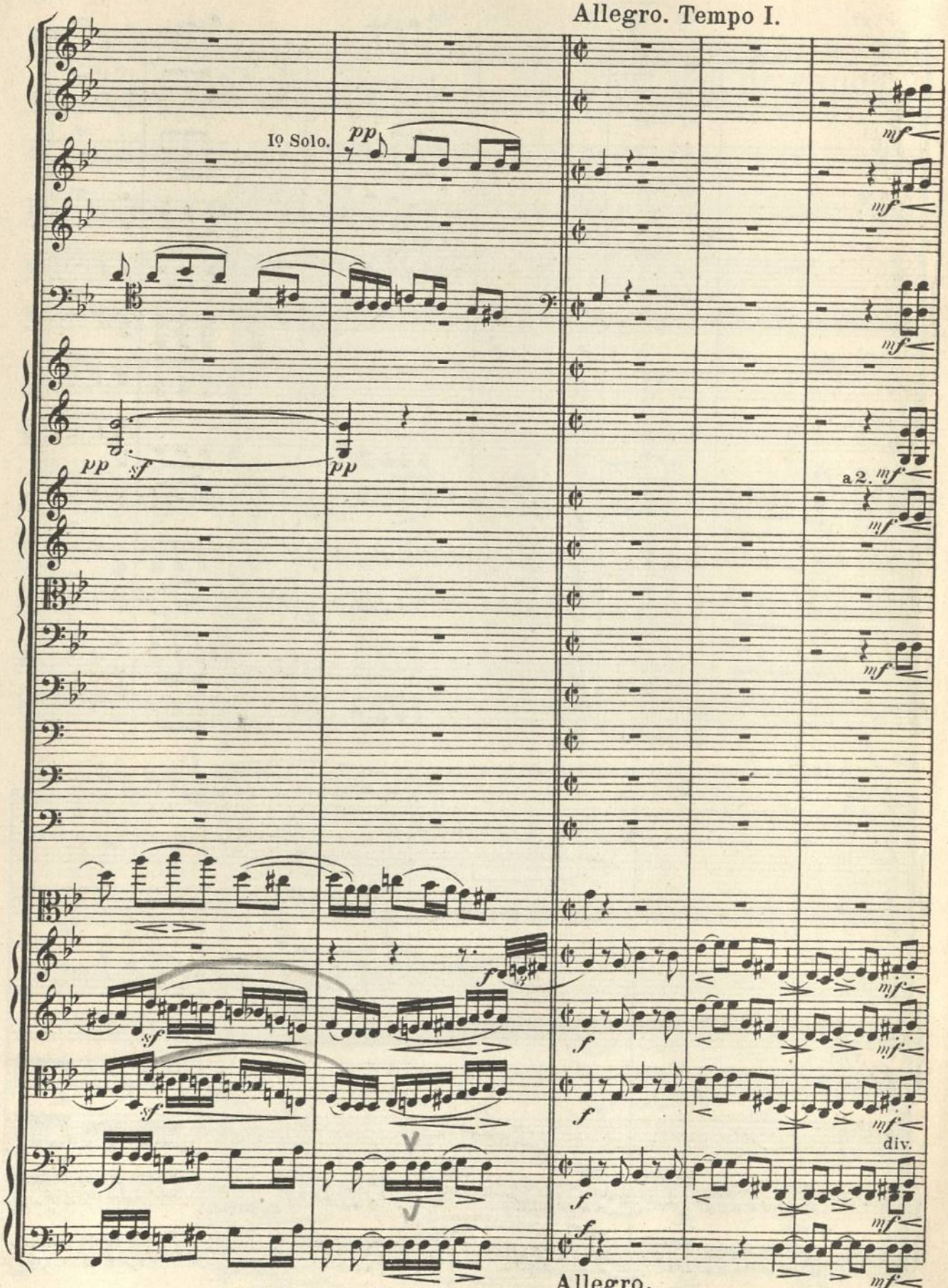
Memories of past scenes.



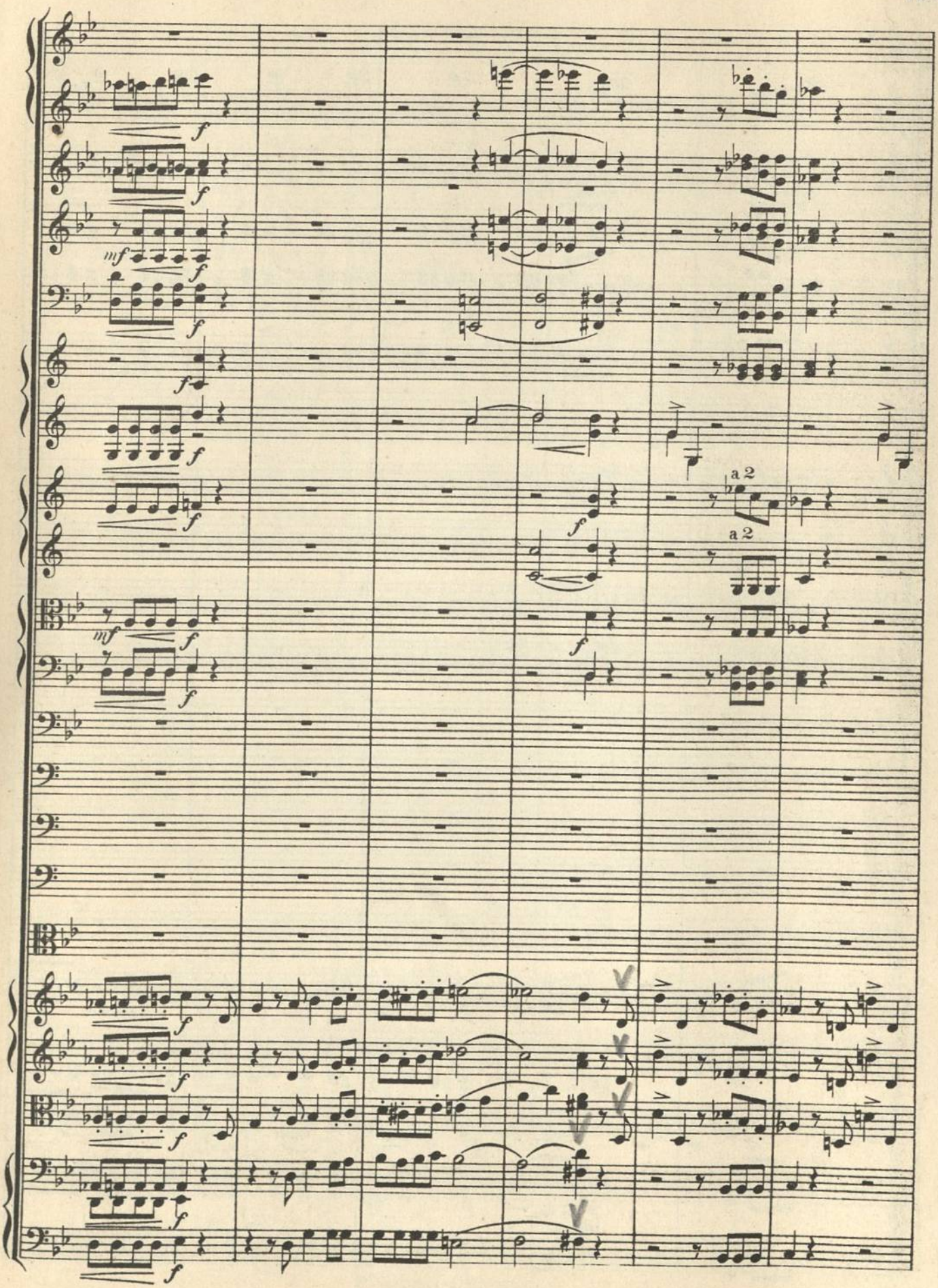

Fl. gr.
Ob.
Cl.
Fag.
Cor.
Cor. a Pis.
Tr.
Viol.
cresc. molto
div.

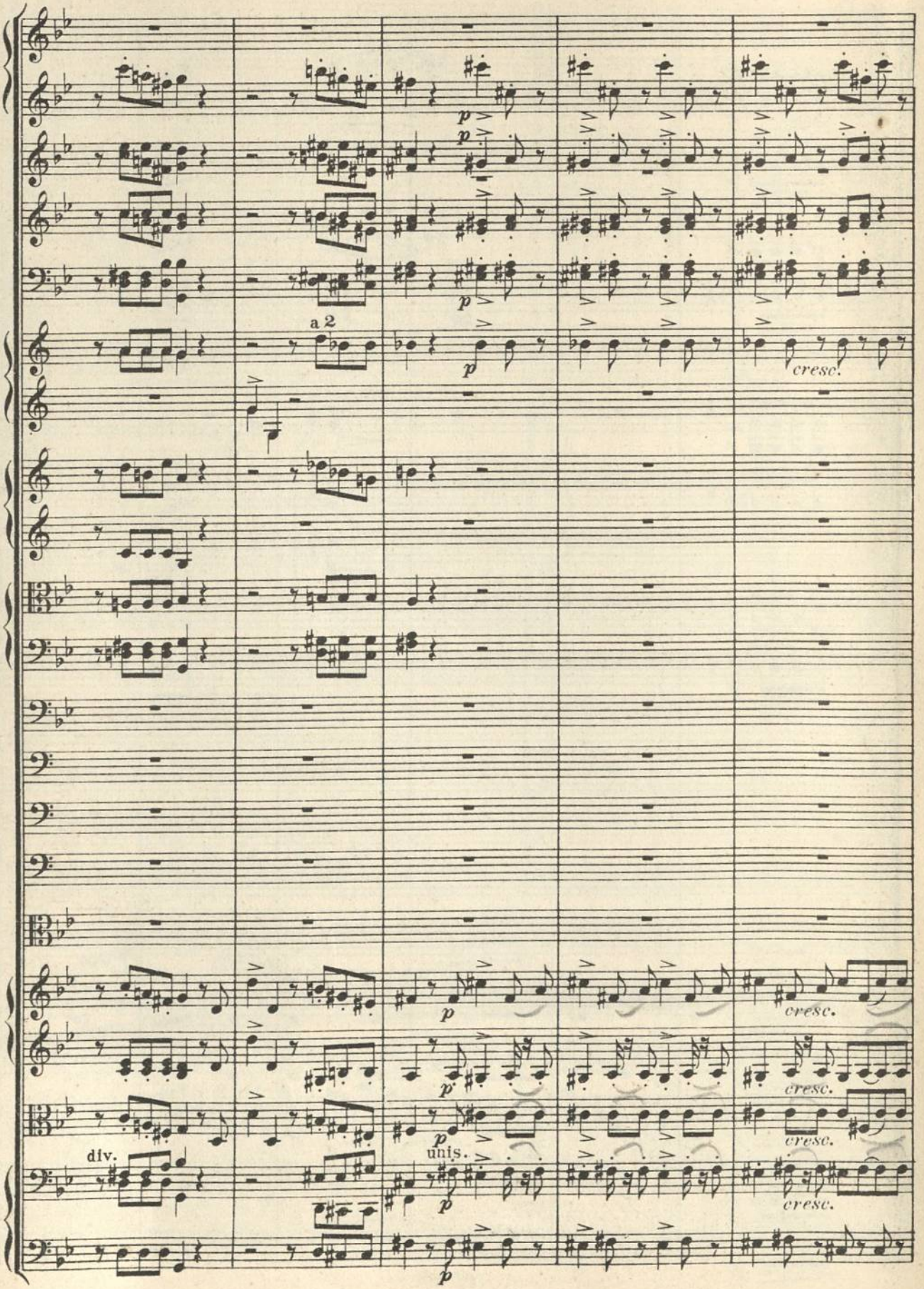

Adagio. ♪ = 76. (Souvenir de l'Introduction.)
1º Solo.
Fag.
Cor.
Viola Solo.
Viol.
expressiv.
poco f
Adagio.

Allegro. Tempo I.

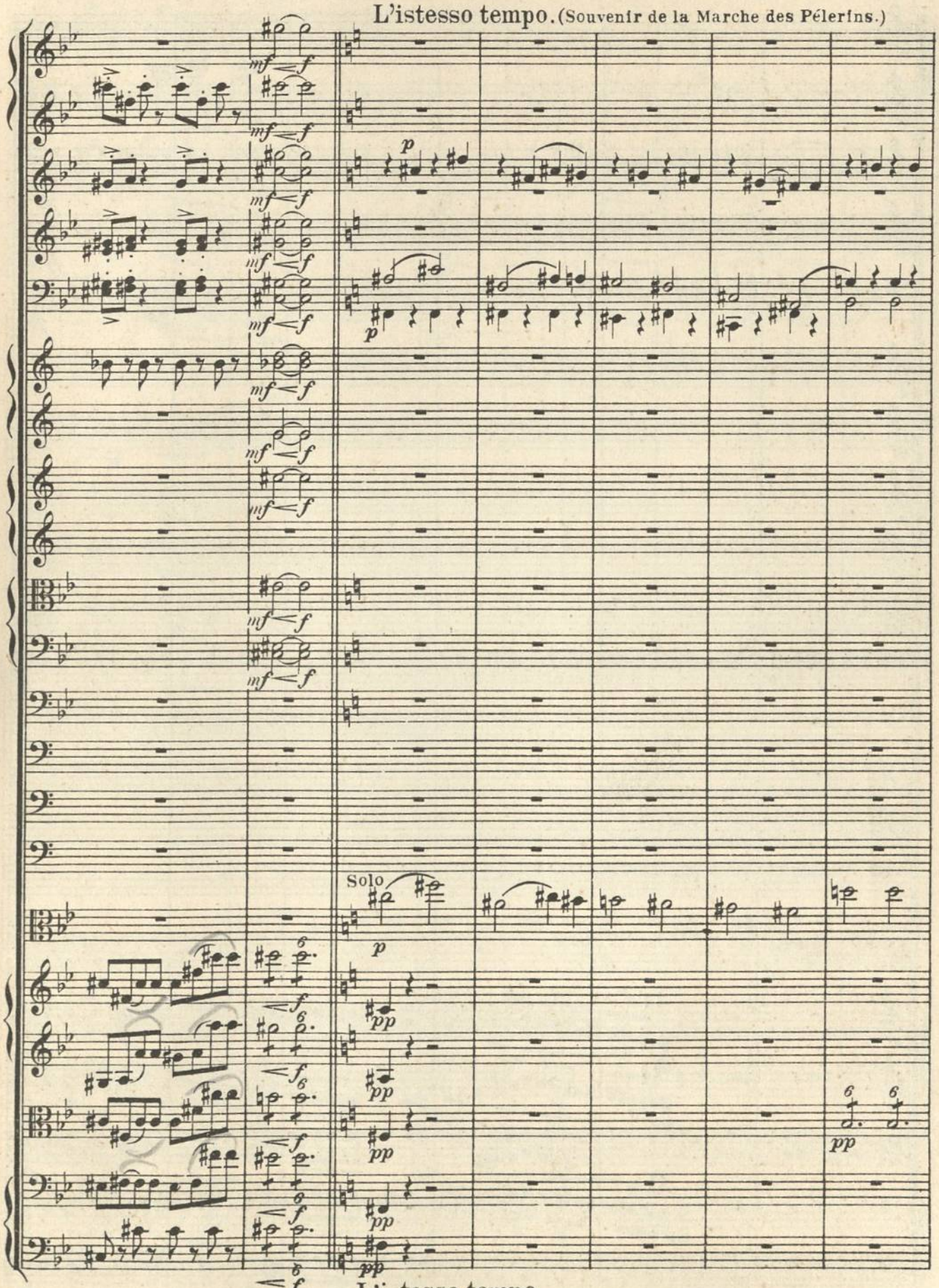


Allegro.

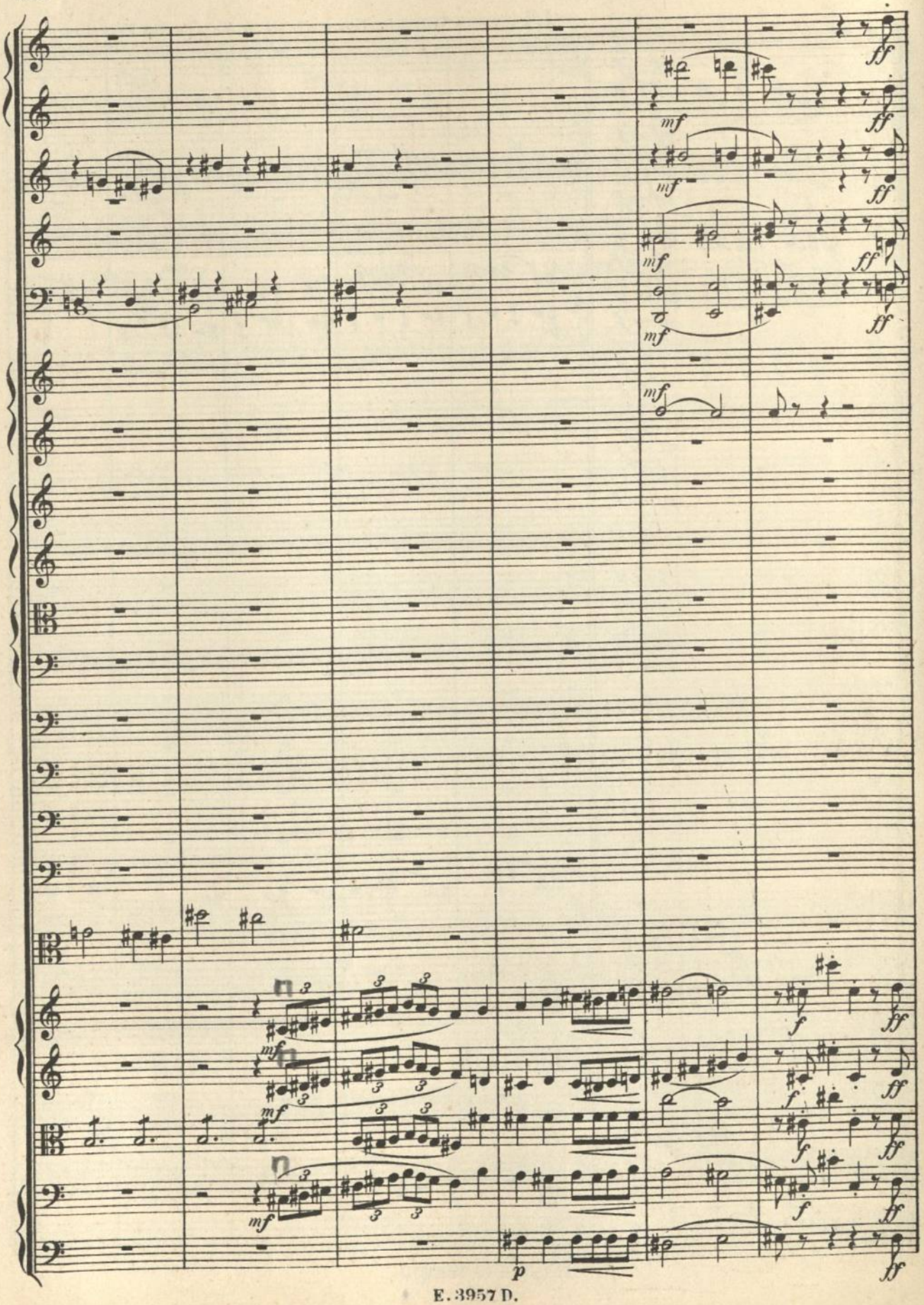

a 2
a 2


a 2
cresc.
cresc.
cresc.
cresc.
div.
unis.

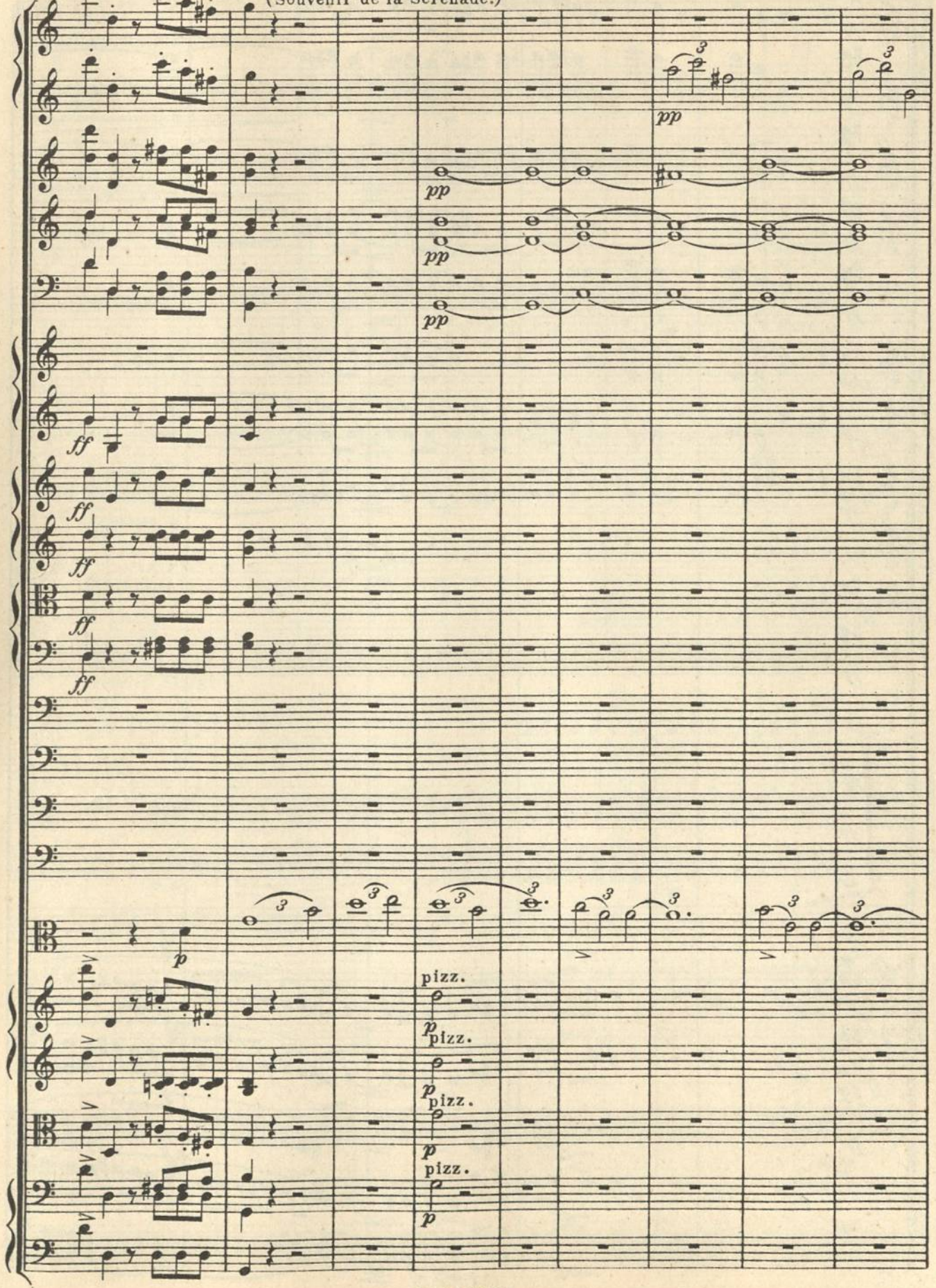
L'istesso tempo. (Souvenir de la Marche des Pélerins.)

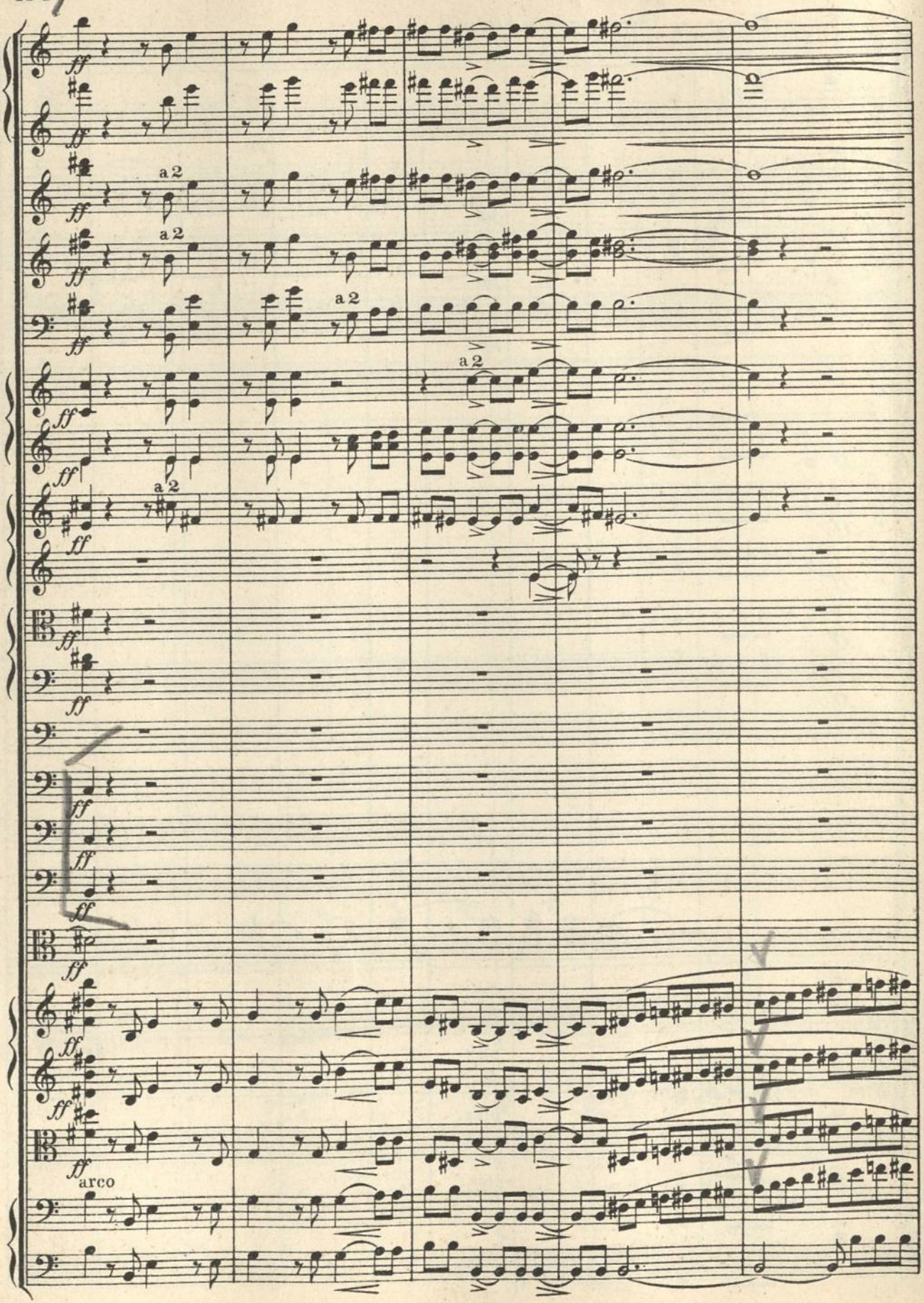


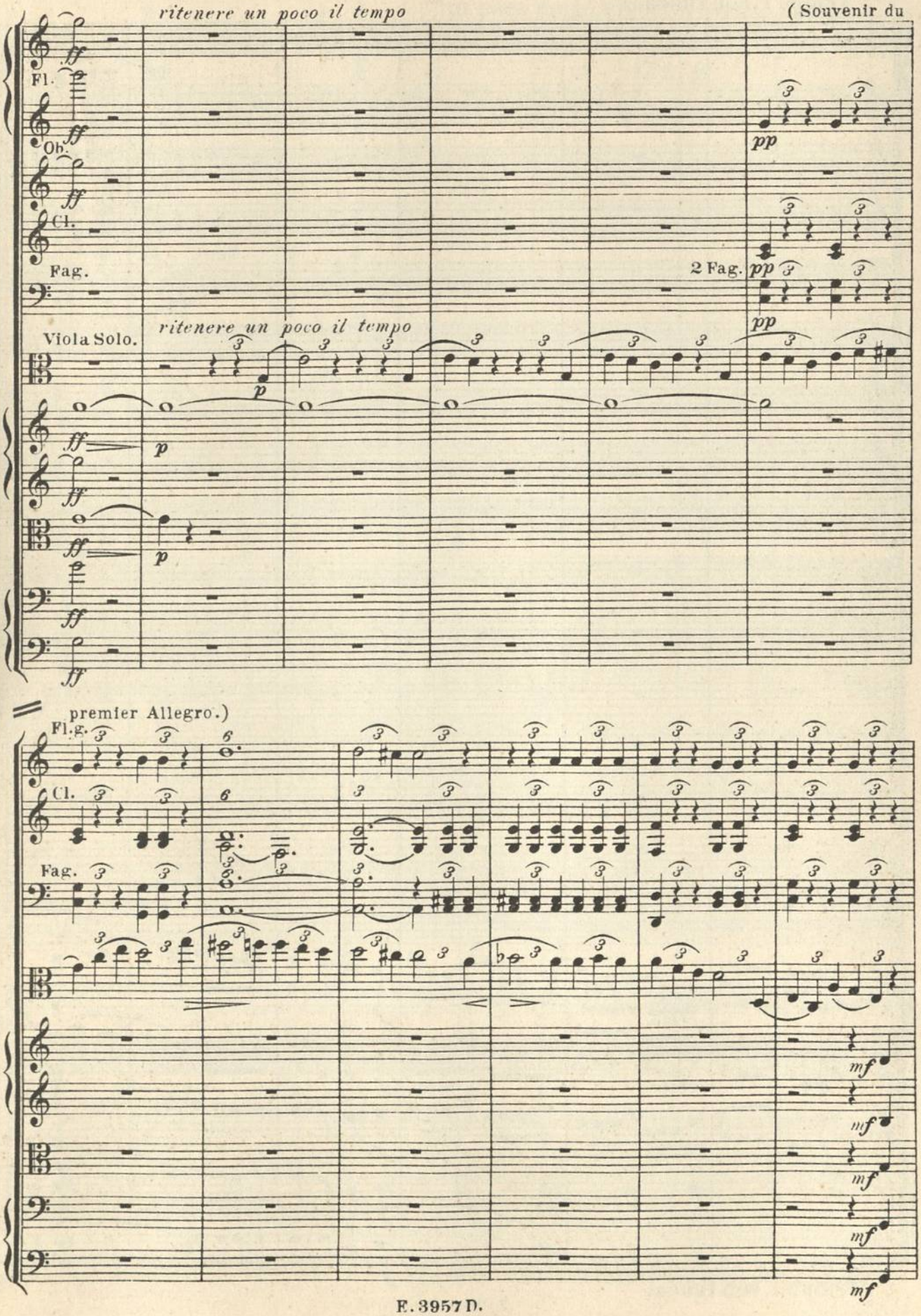
L'istesso tempo.


mf
ff
p

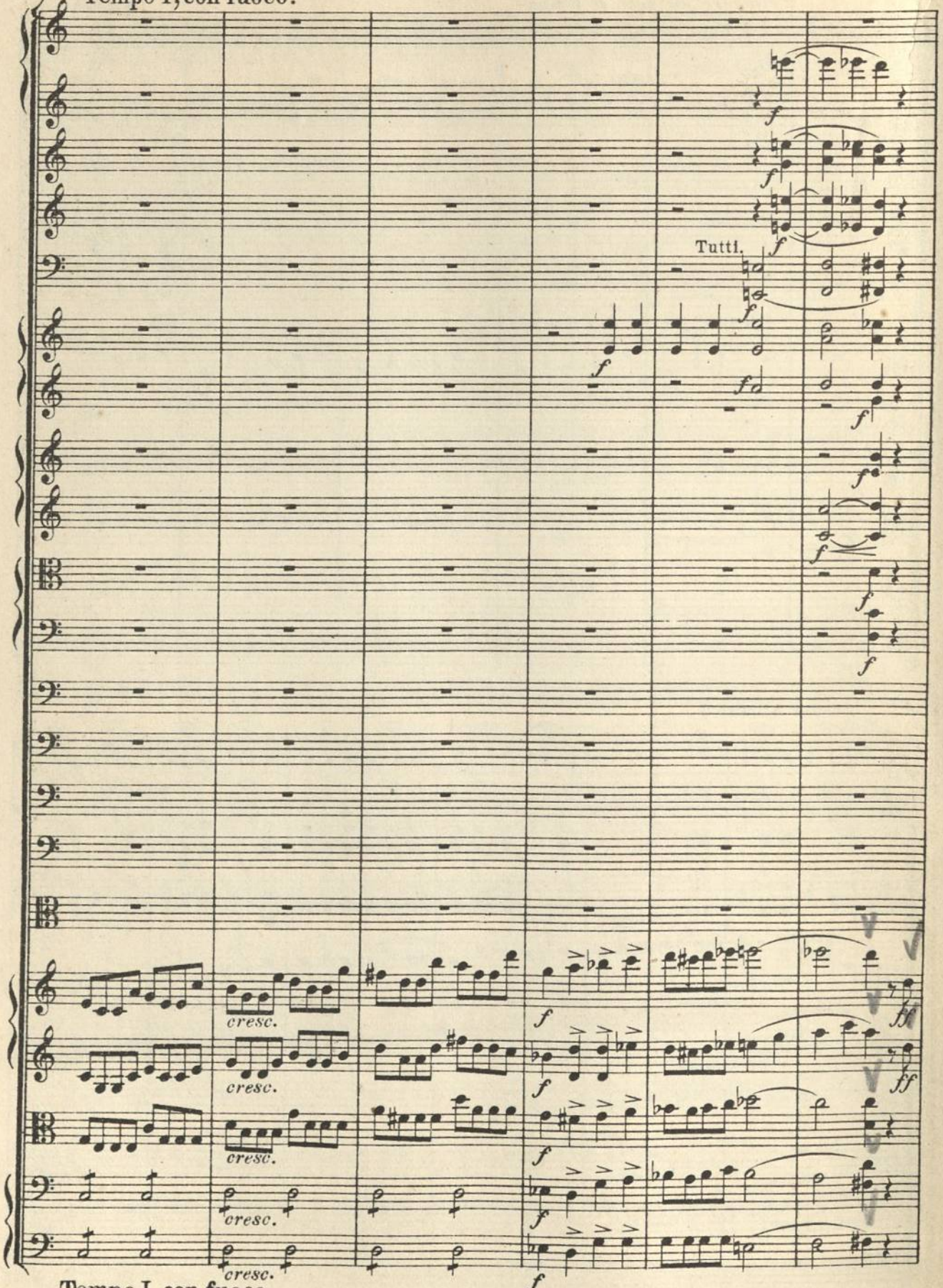
(Souvenir de la Sérénade.)



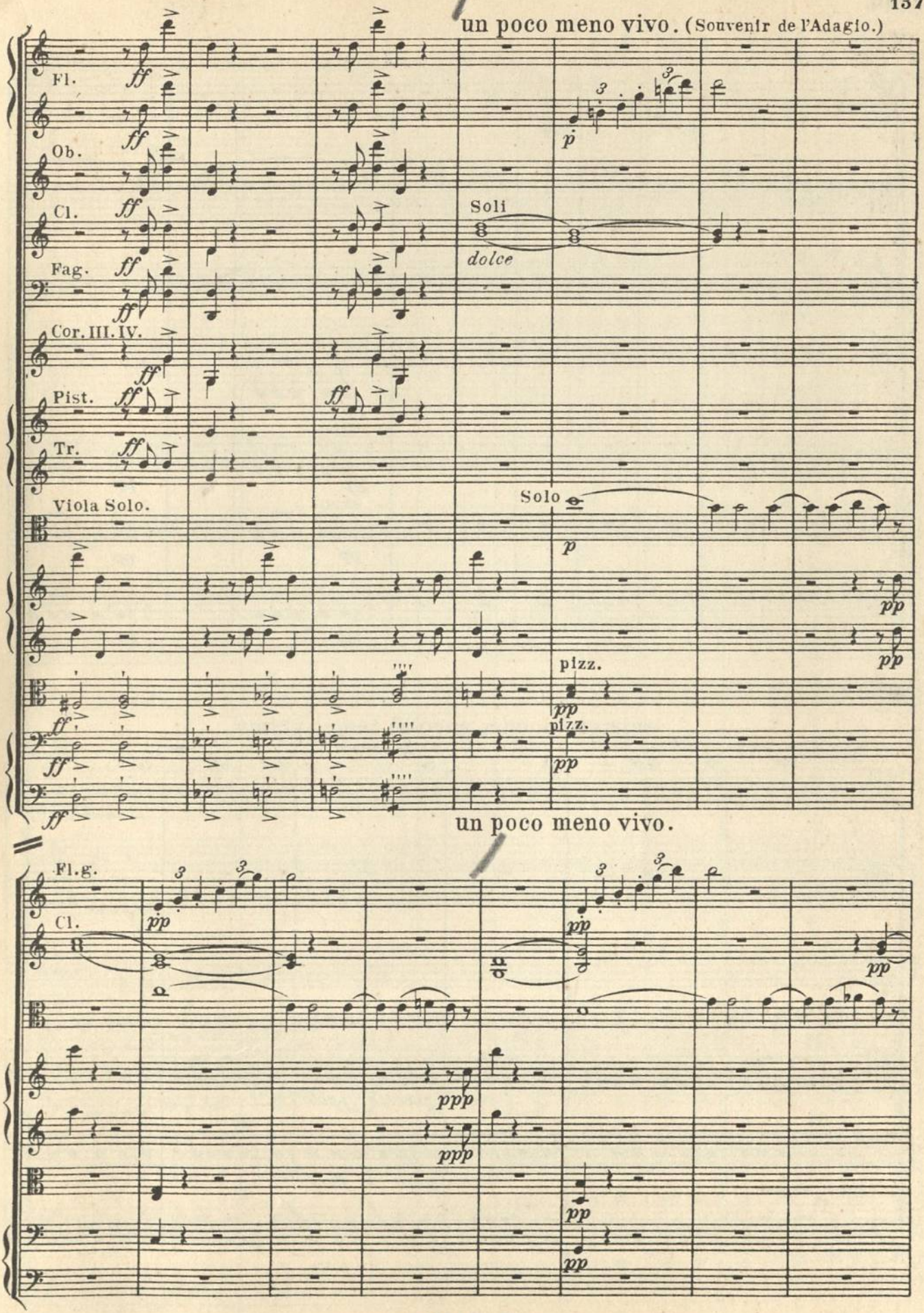

ff
a 2
arco

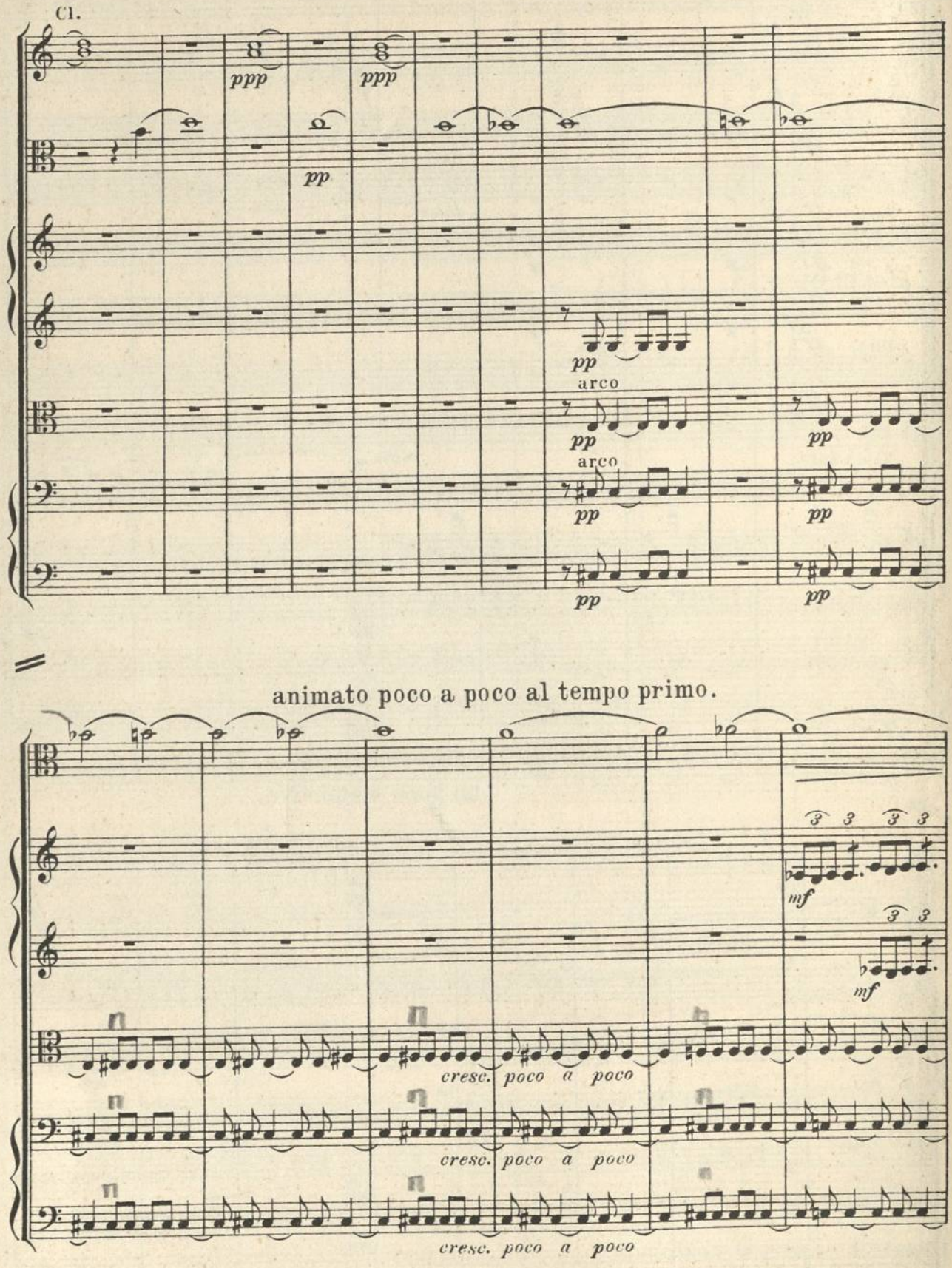

ritenere un poco il tempo
(Souvenir du
Fl.
Ob.
Cl.
Fag.
2 Fag.
Viola Solo.
ritenere un poco il tempo
premier Allegro.)
Fl.
Cl.
Fag.

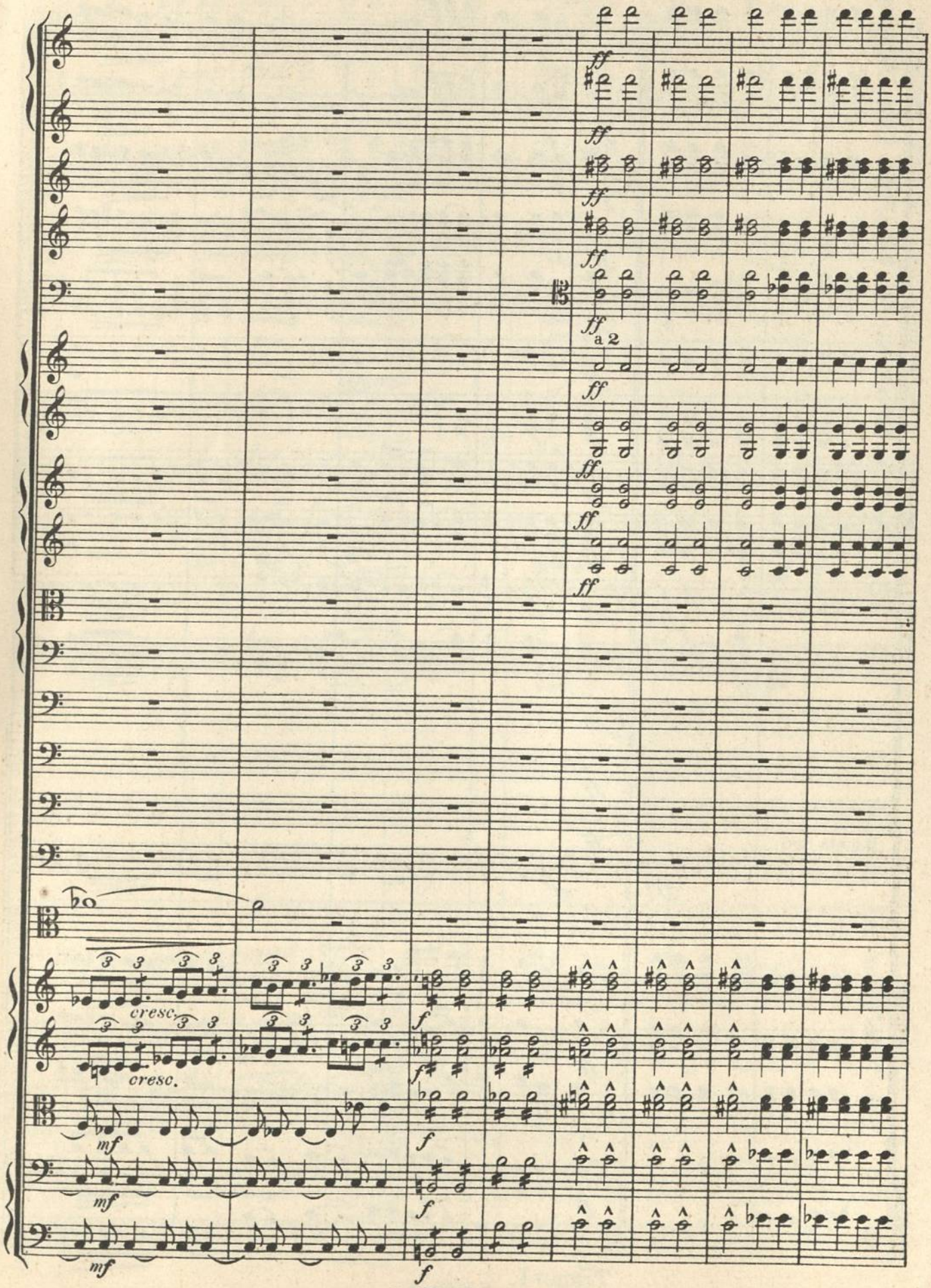
Tempo I, con fuoco.



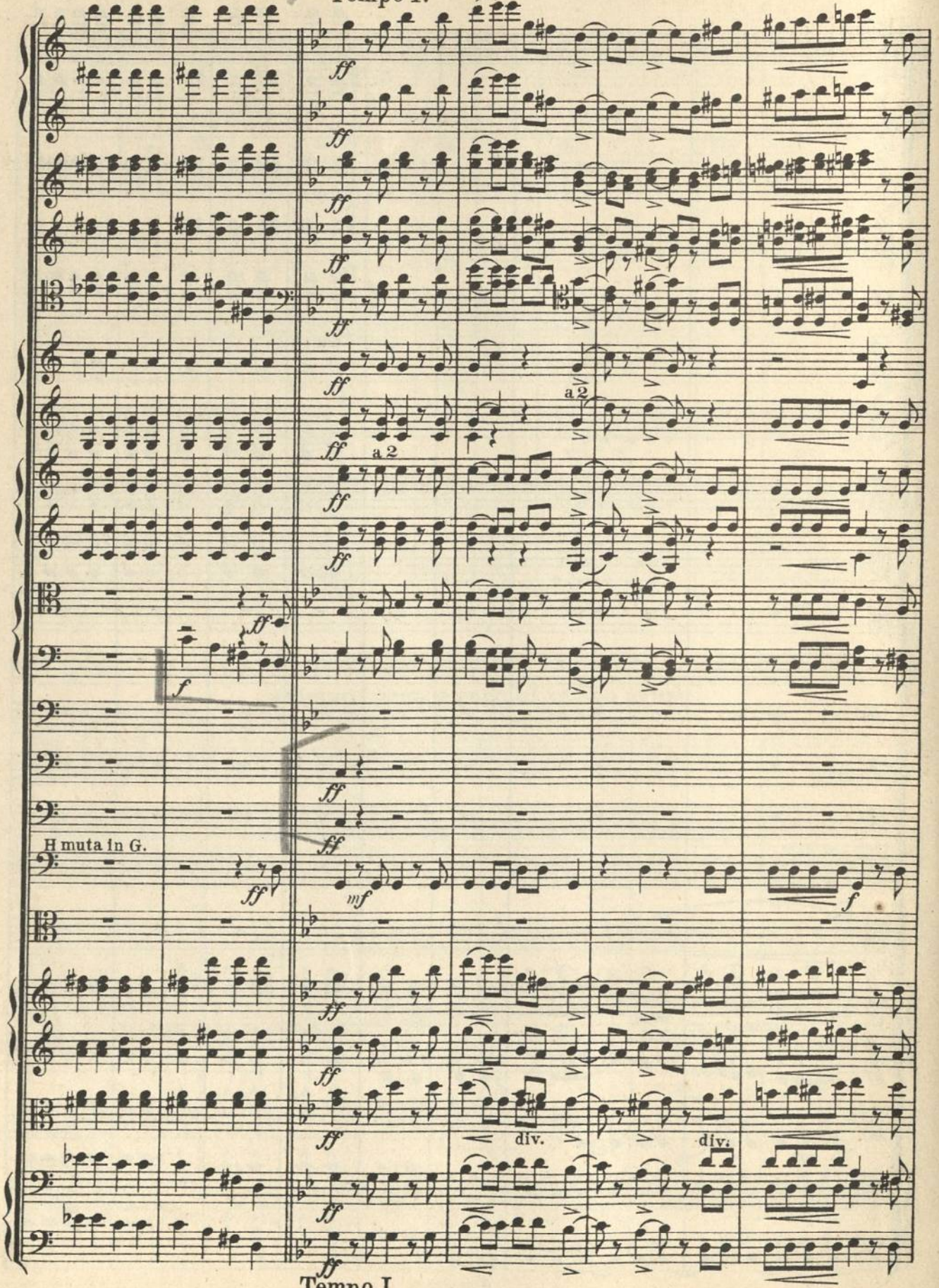
Tempo I, con fuoco.


un poco meno vivo. (Souvenir de l'Adagio.)
Fl.
Ob.
Cl.
Fag.
Cor. III. IV.
Pist.
Tr.
Viola Solo.
Soli
dolce
Solo
pizz.
pizz.
un poco meno vivo.
Fl.g.
Cl.

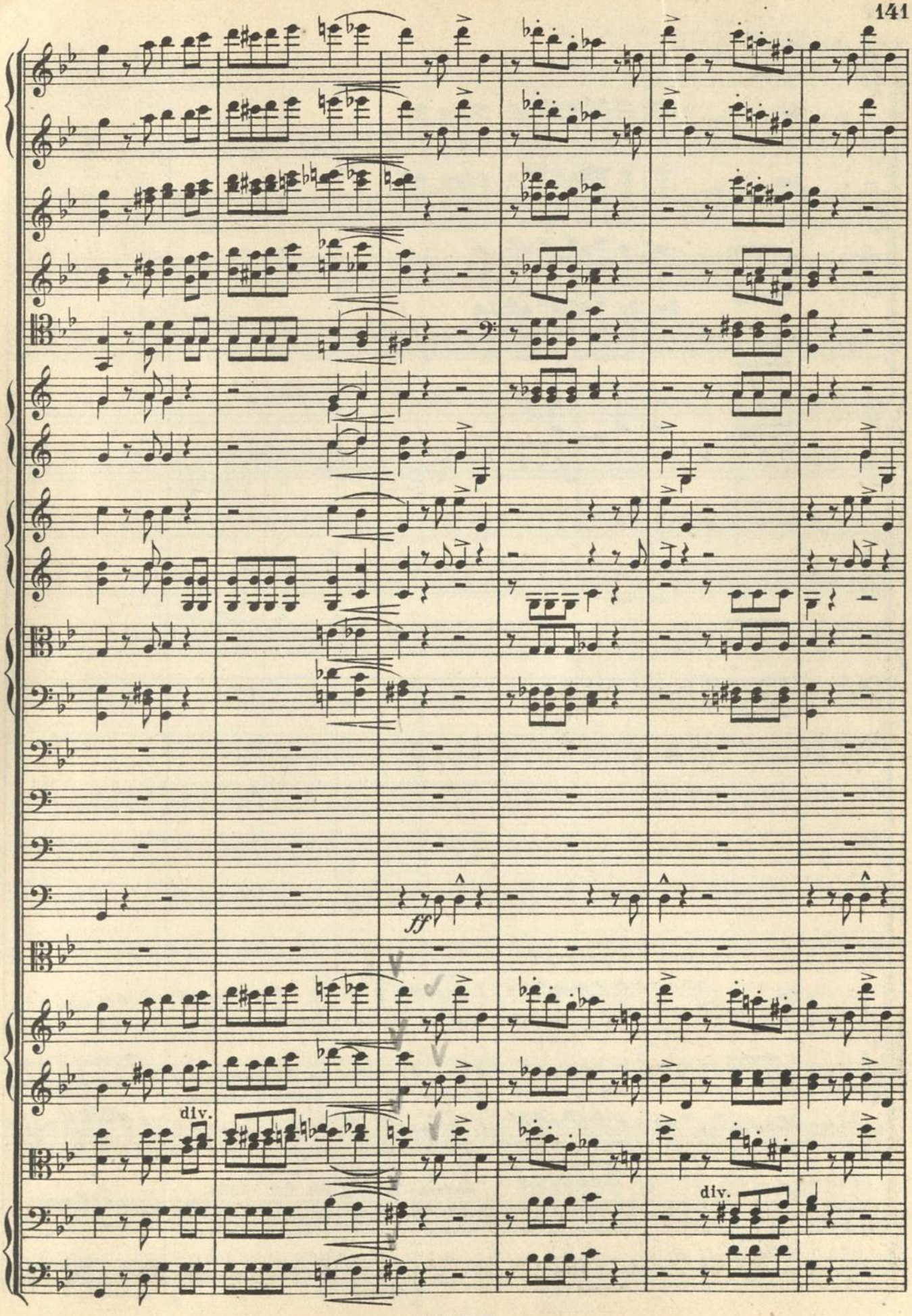

Cl.
ppp
ppp
pp
pp
arco
pp
arco
pp
pp
pp
pp
animato poco a poco al tempo primo.
mf
mf
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

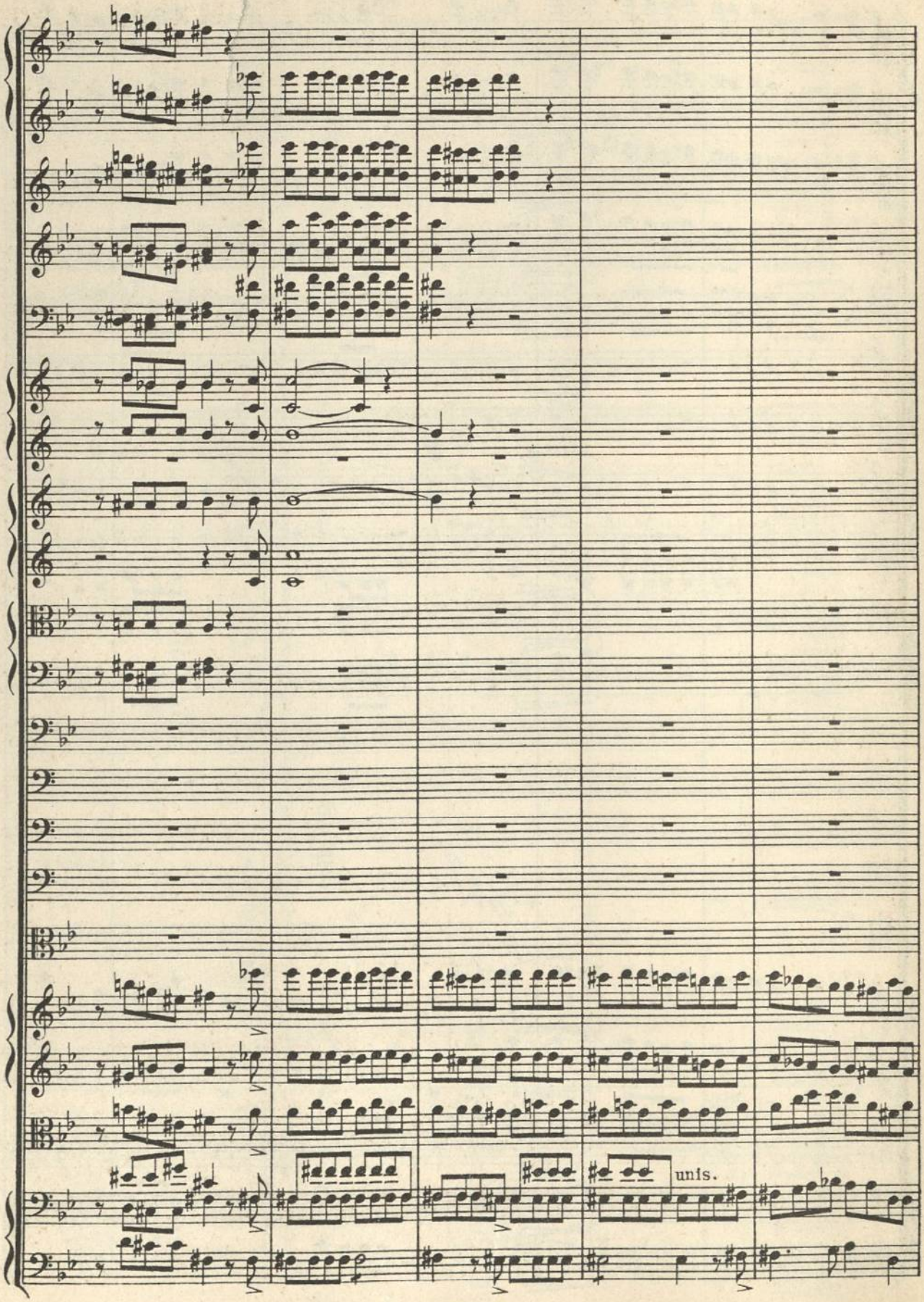

ff
a 2
cresc.
cresc.
mf
f

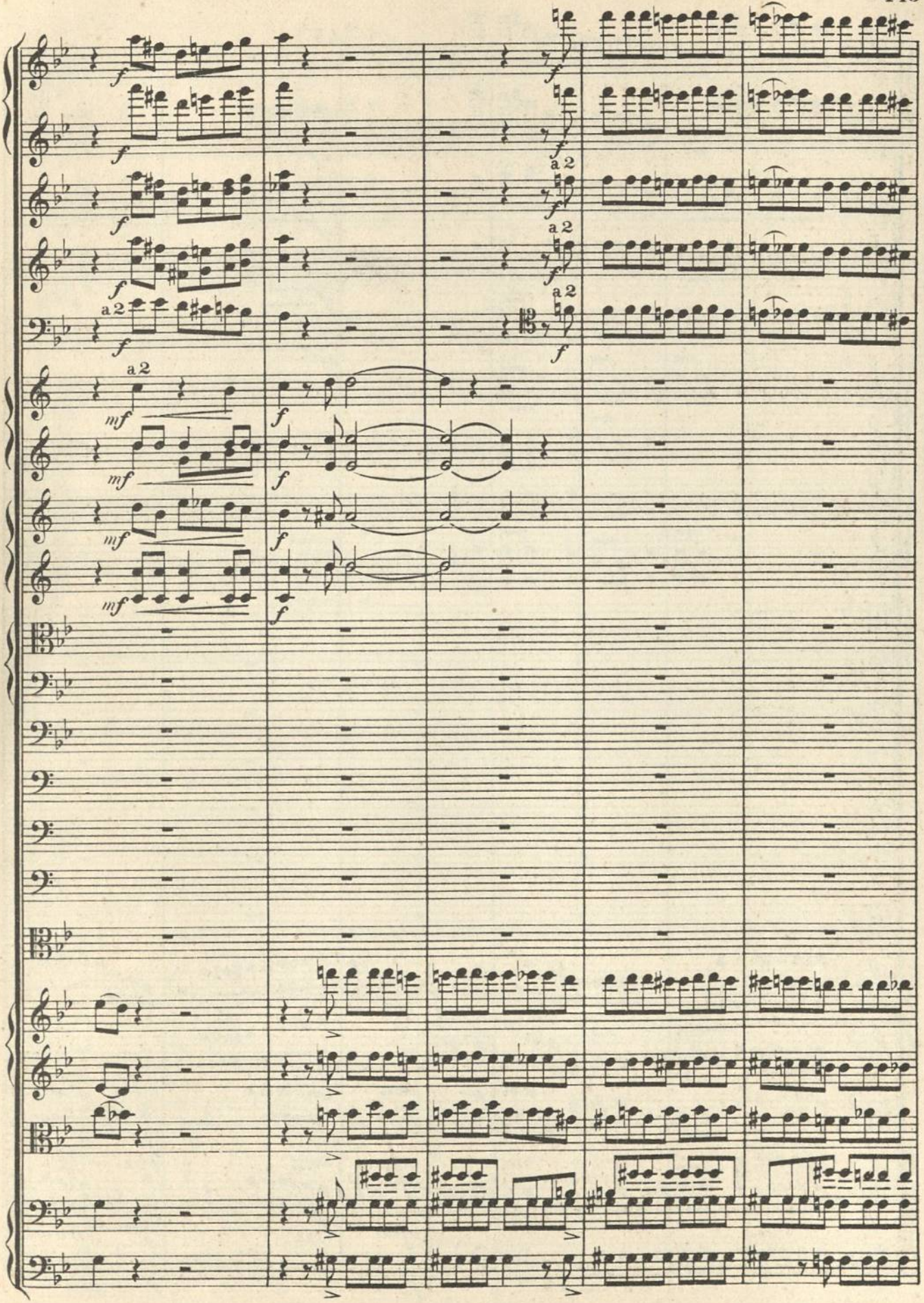
Tempo I.

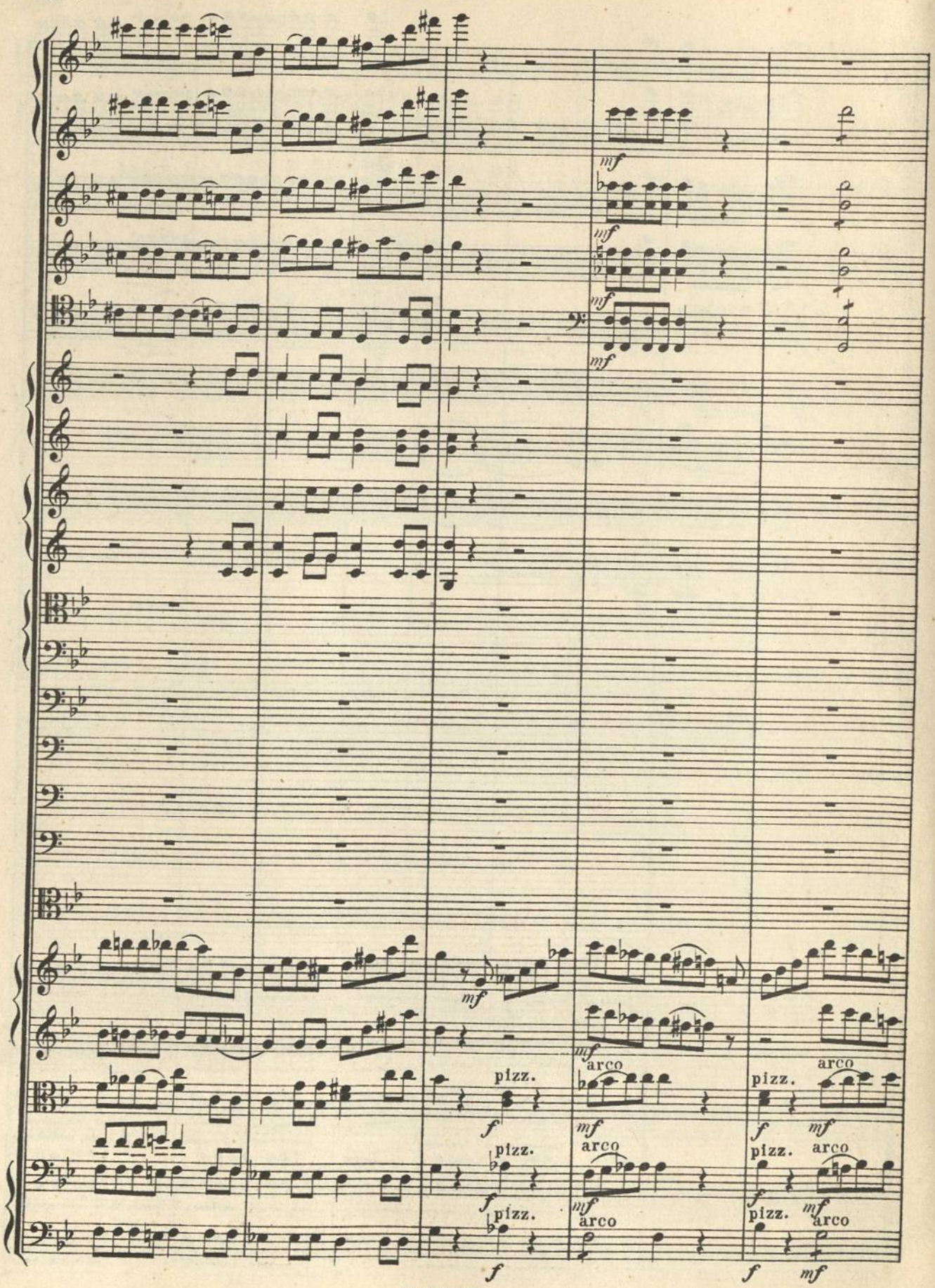


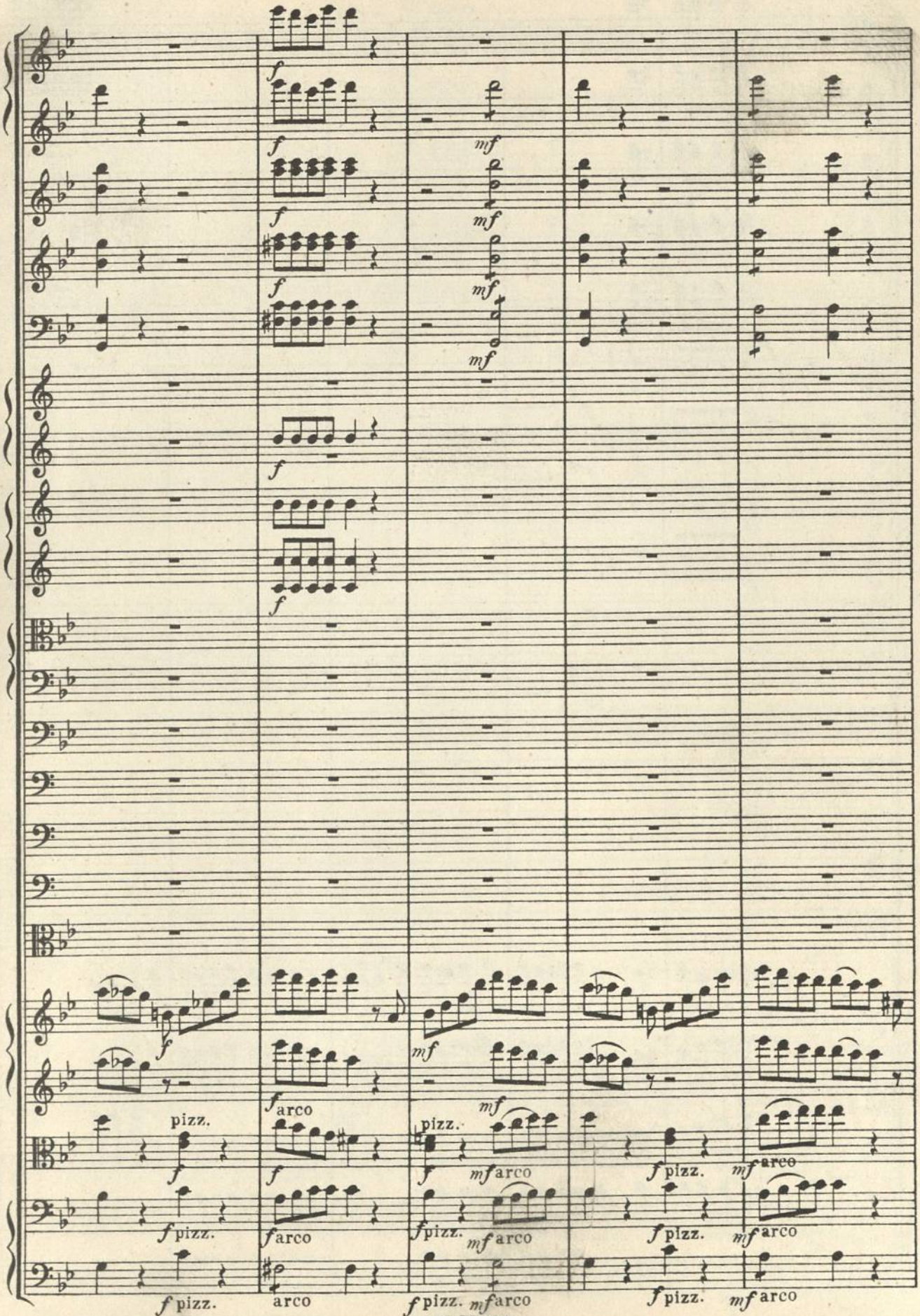
Tempo I.

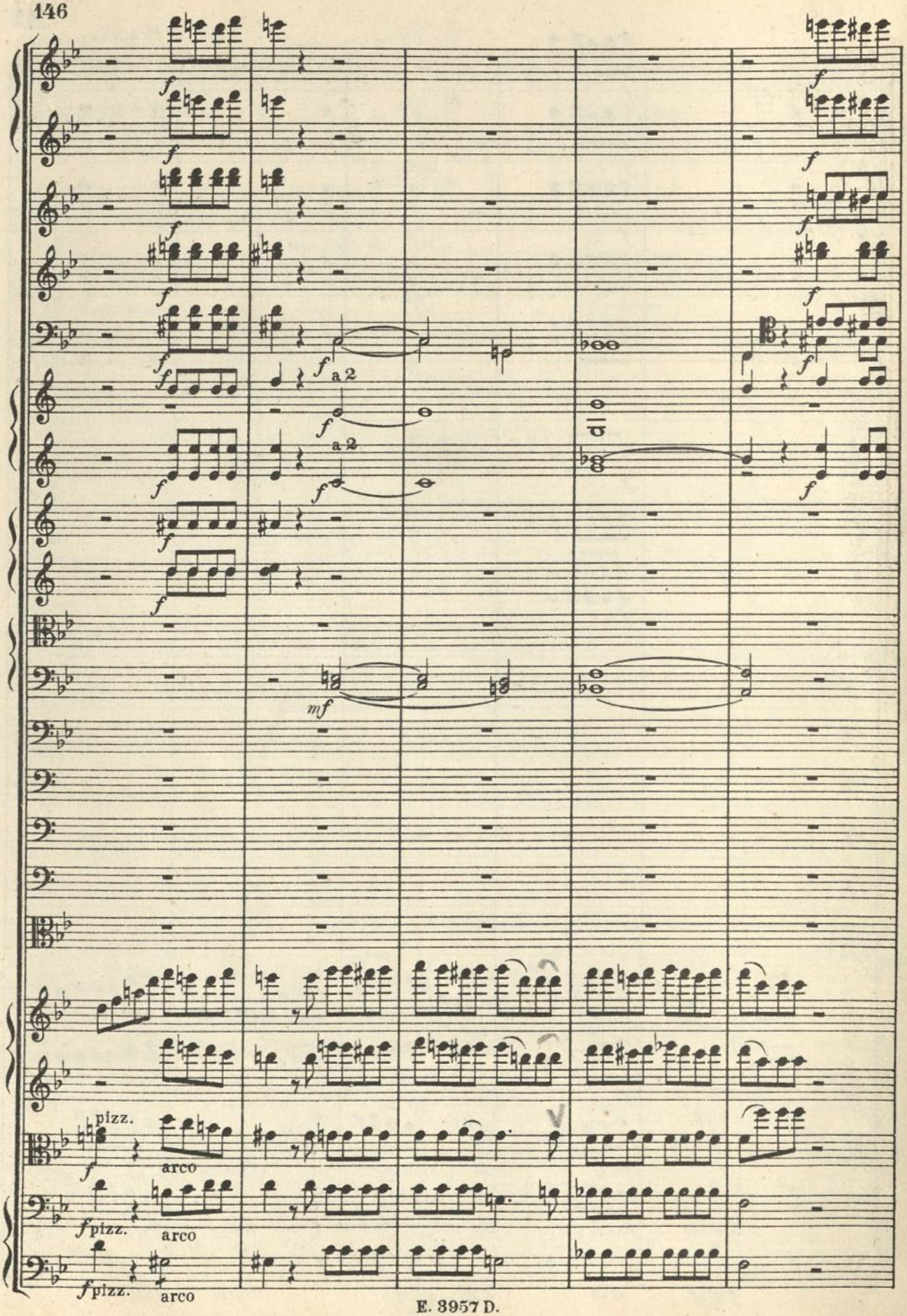

ff
div.
div.

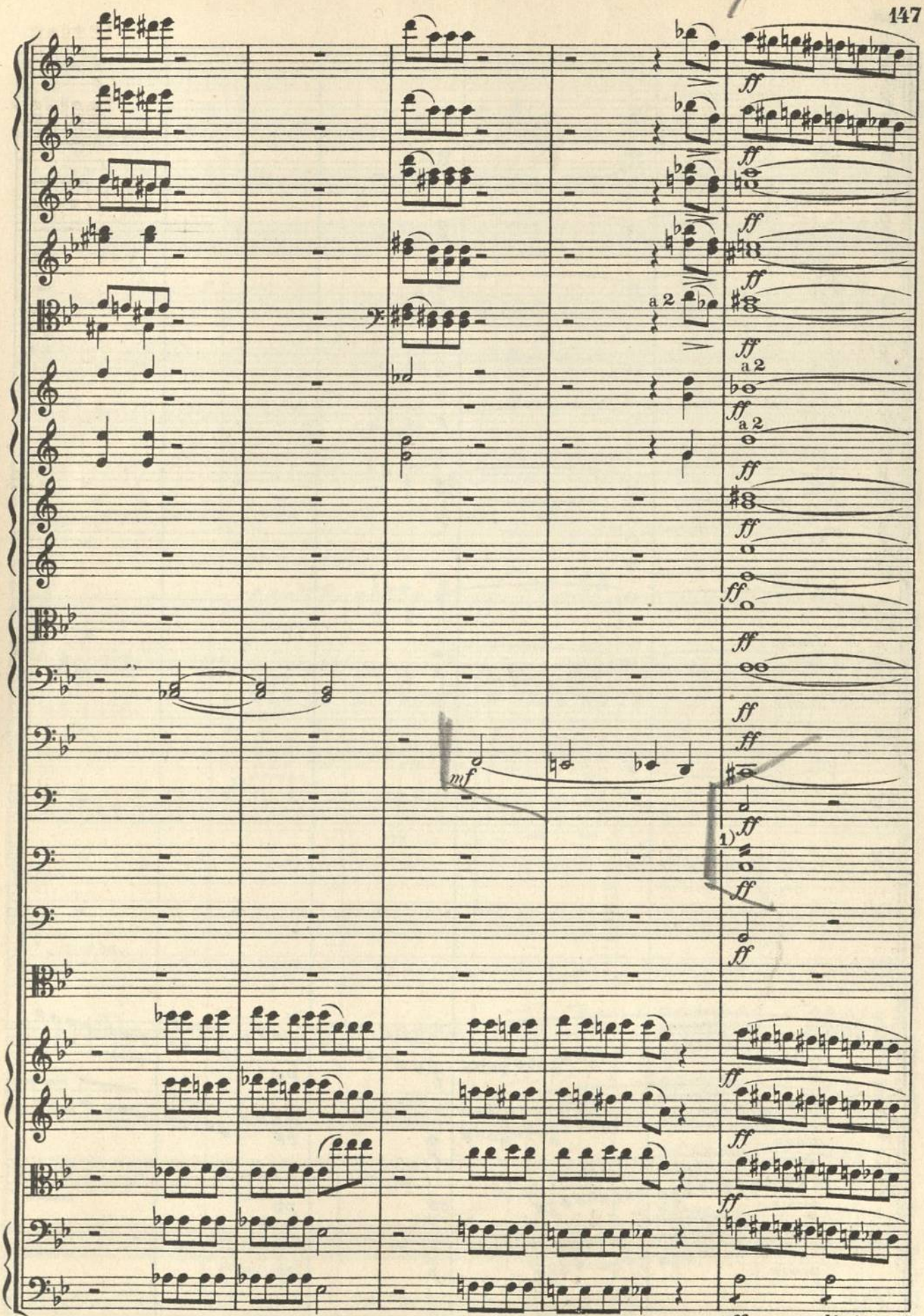

unis.


a 2
a 2
a 2
a 2
a 2

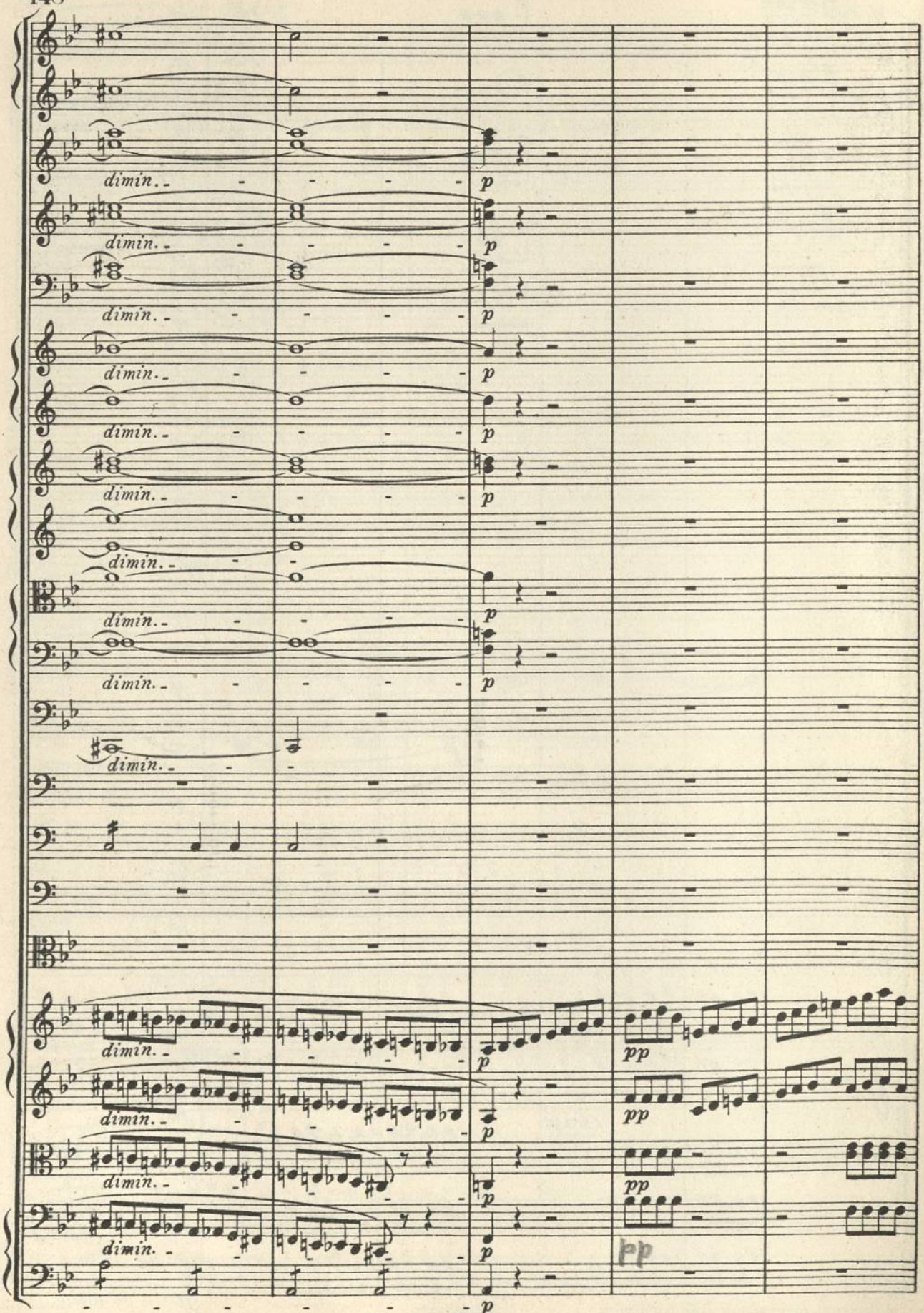

mf
mf
mf
mf
mf
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
f
f
f
f
mf

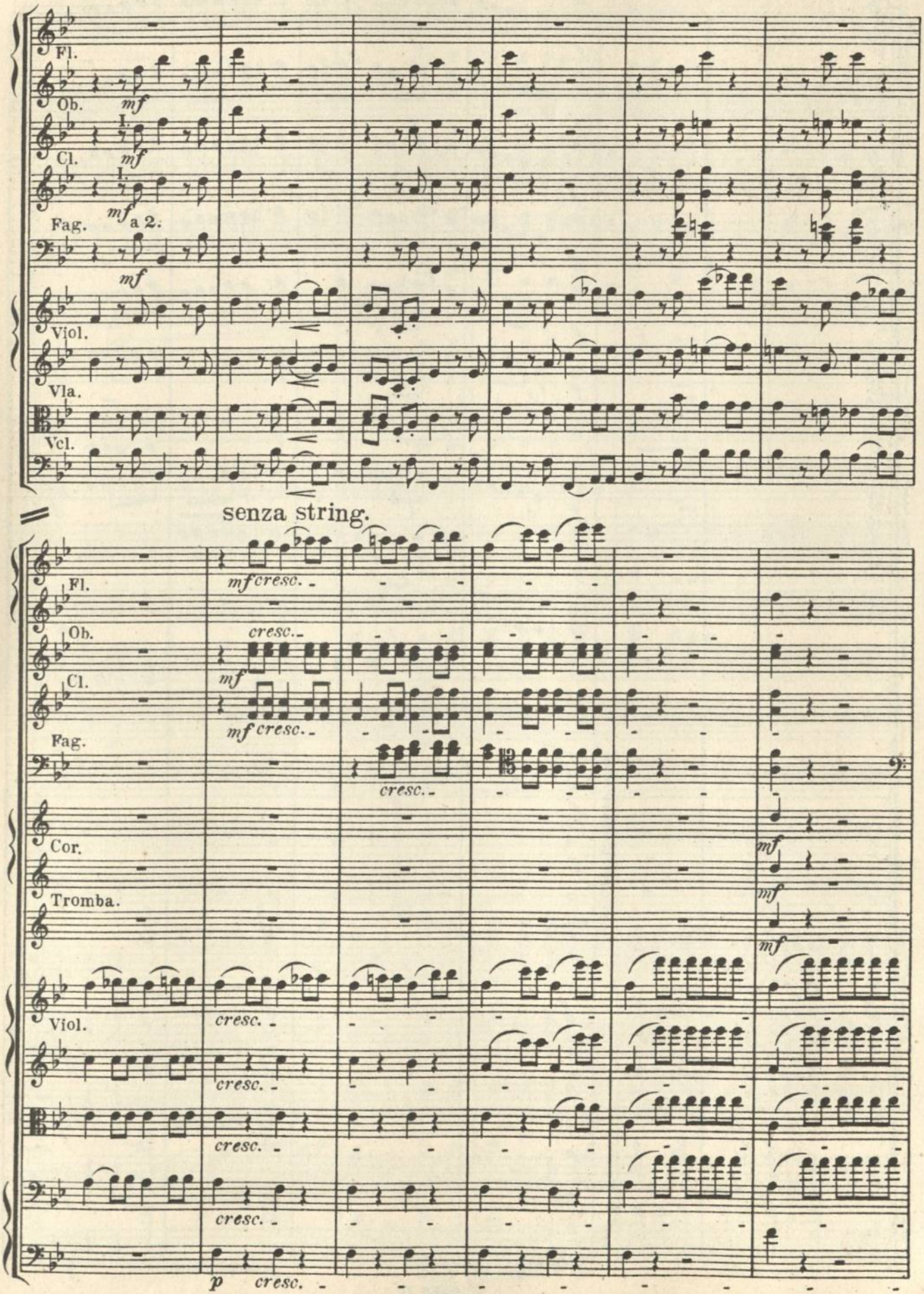

f
mf
pizz.
arco


f
a 2
mf
pizz.
arco

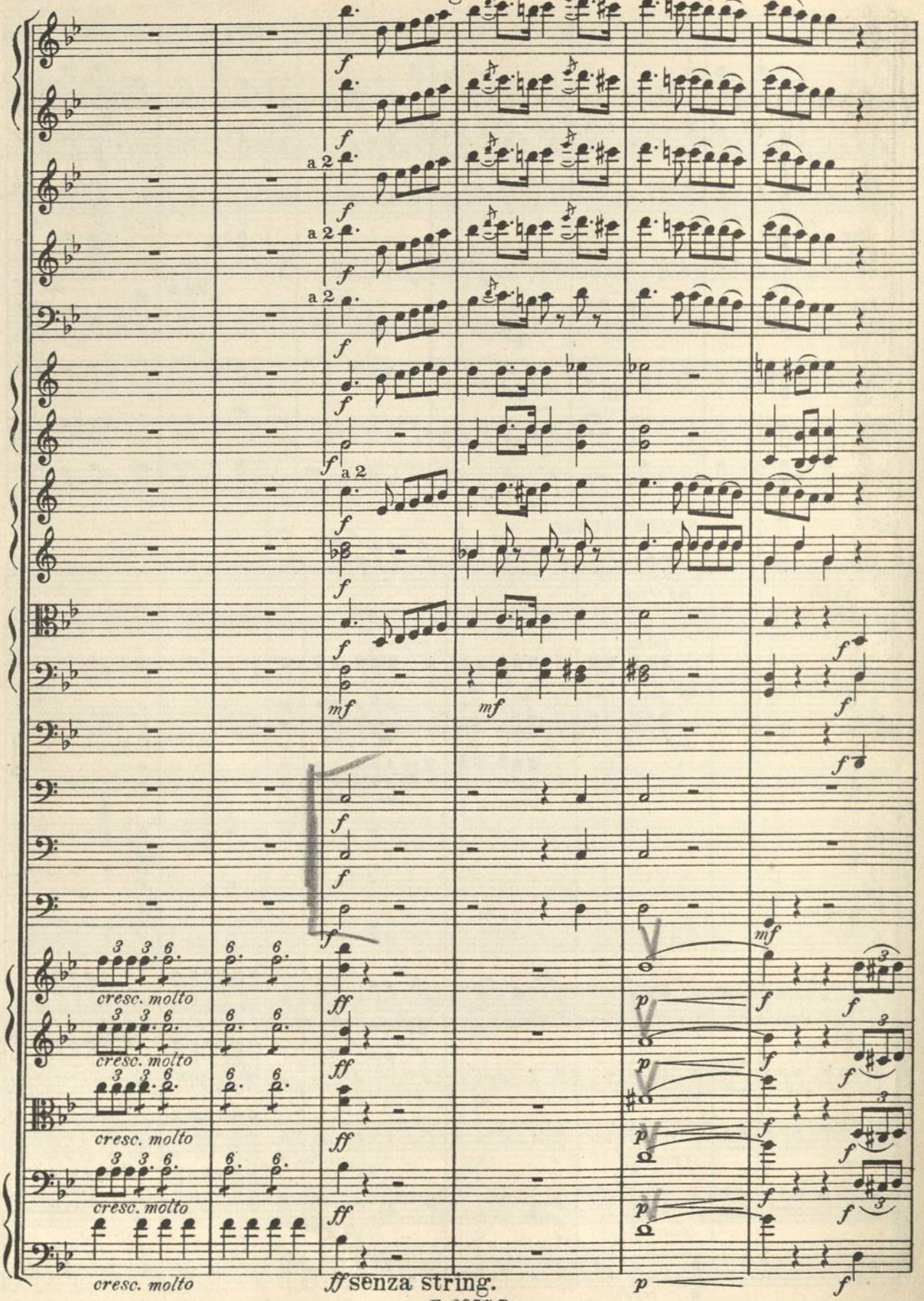


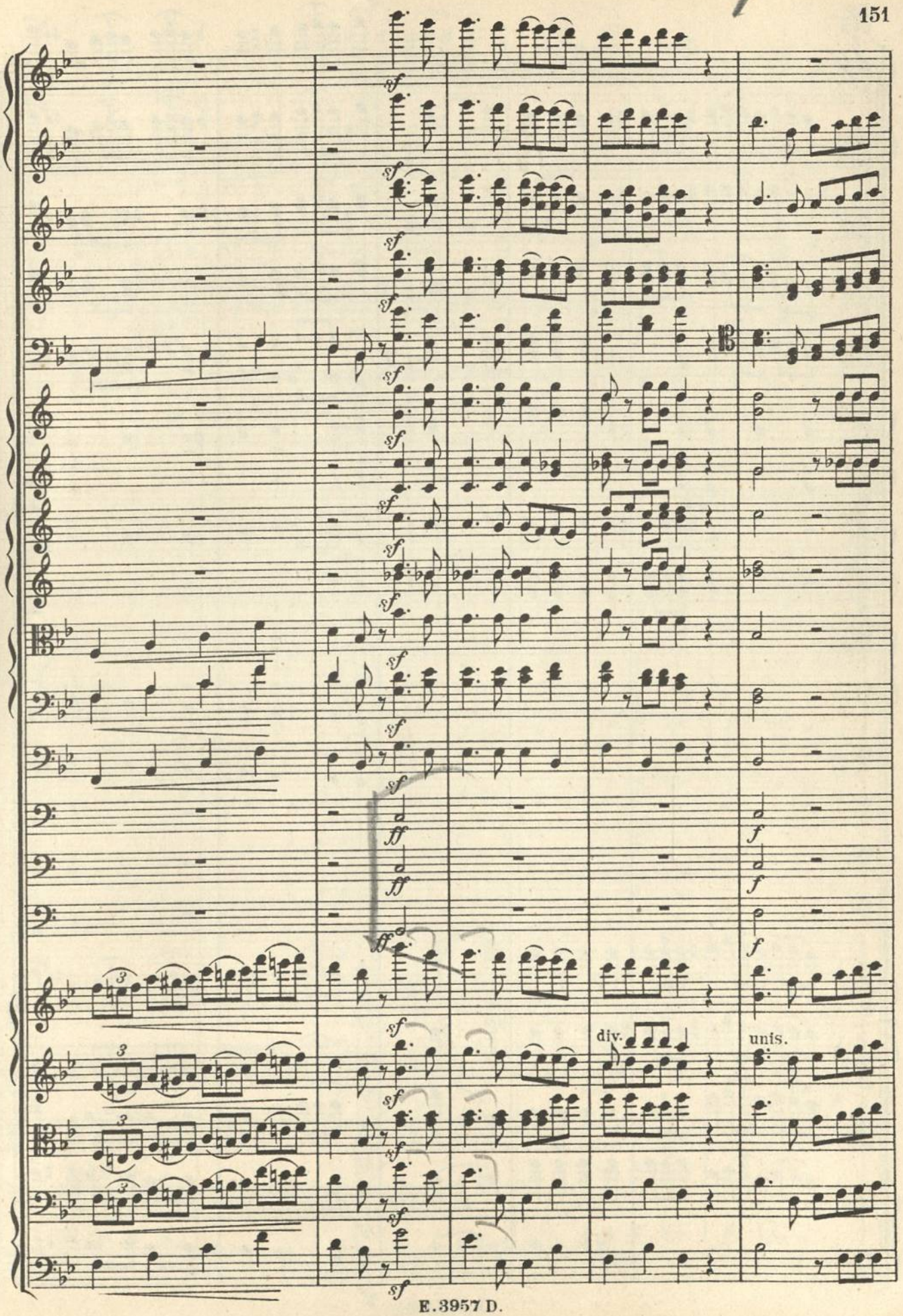
1) Ce roulement se fait avec les doigts.

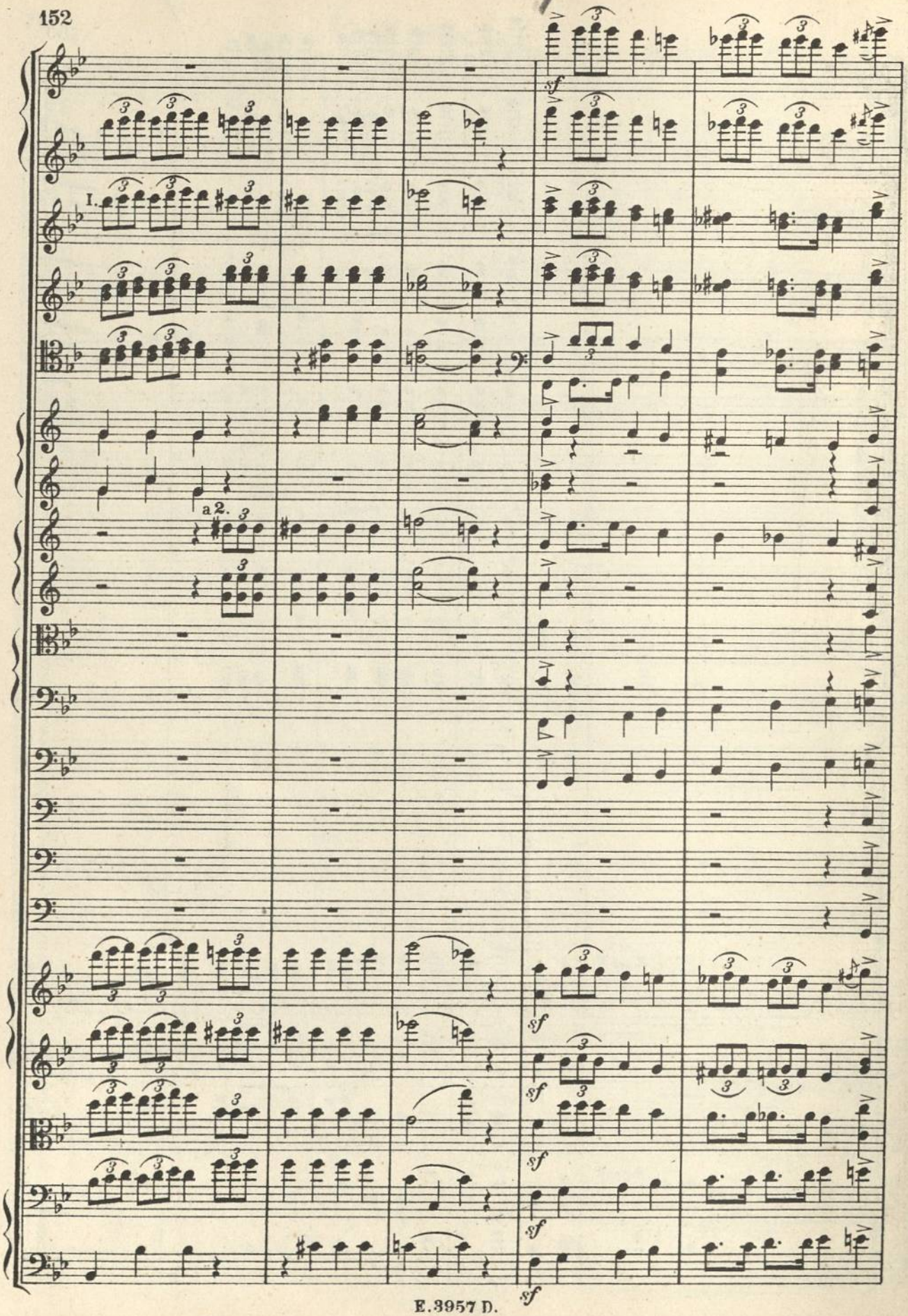

dimin.
p
pp

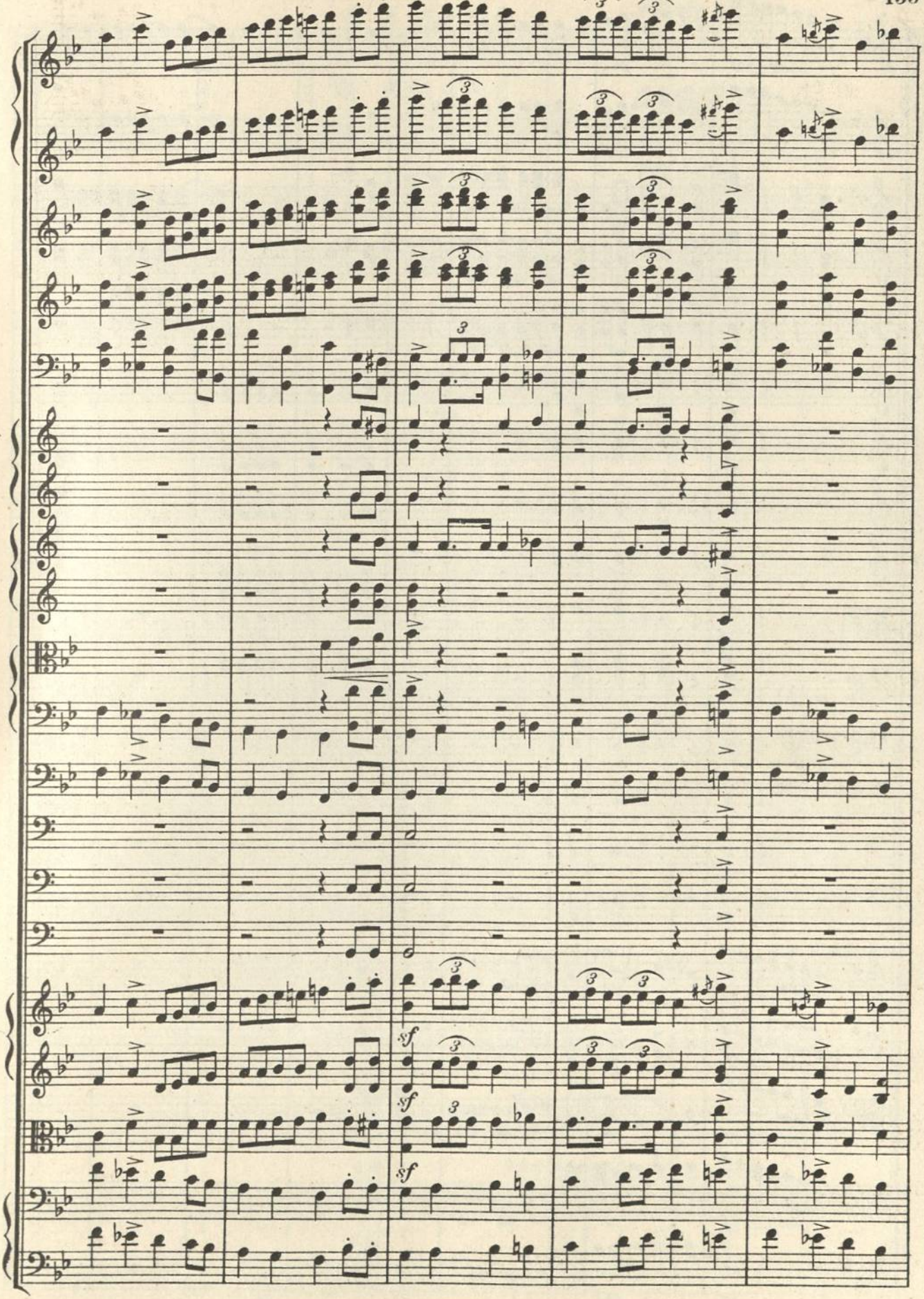

Fl.
Ob.
mf
I.
Cl.
mf
I.
Fag.
mf
a 2.
mf
Viol.
Vla.
Vcl.
senza string.
mf cresc.
cresc.
mf
mf cresc.
cresc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tromba.
Viol.
cresc.
cresc.
cresc.
cresc.
mf
mf
mf
p
cresc.

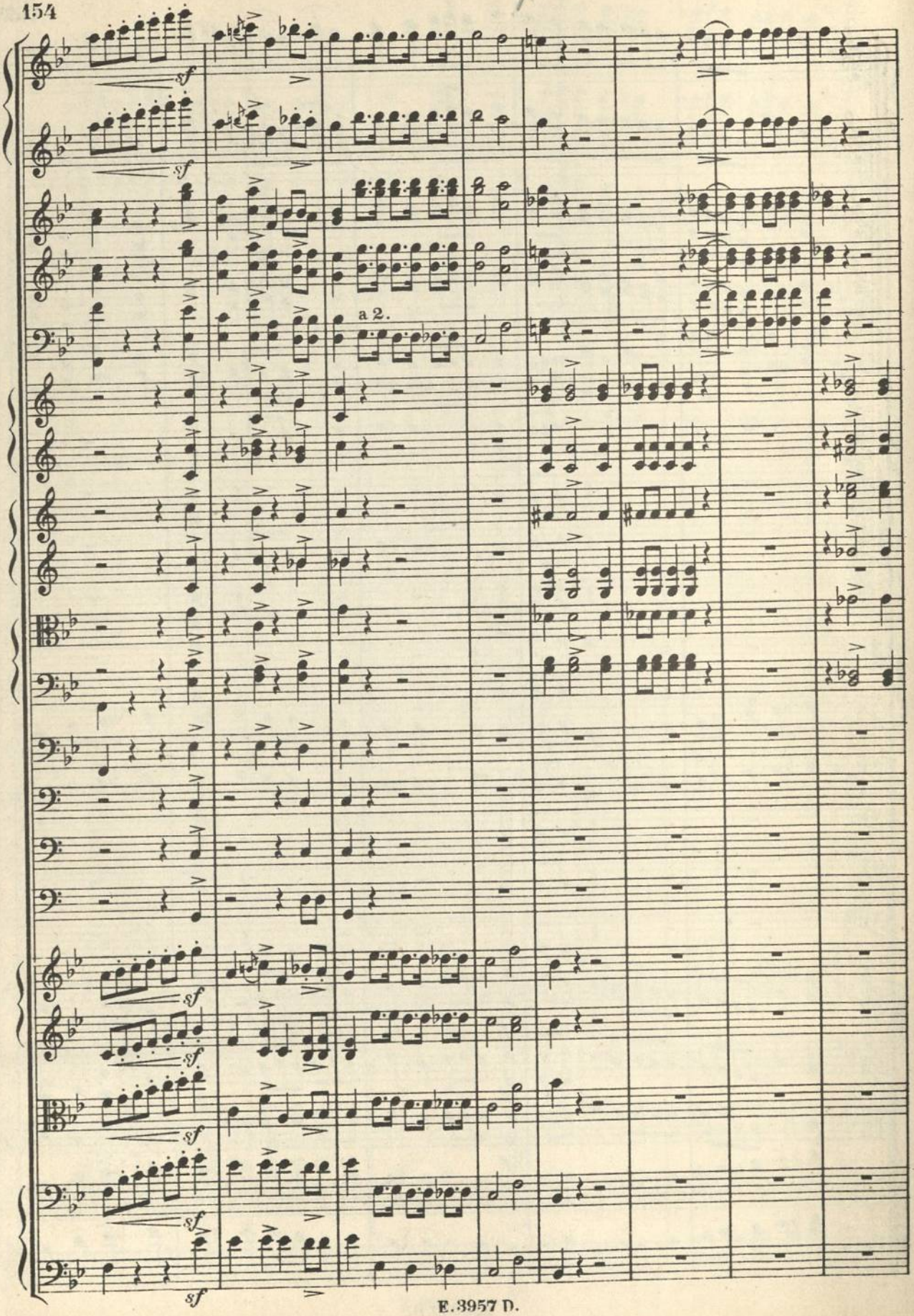
senza string.

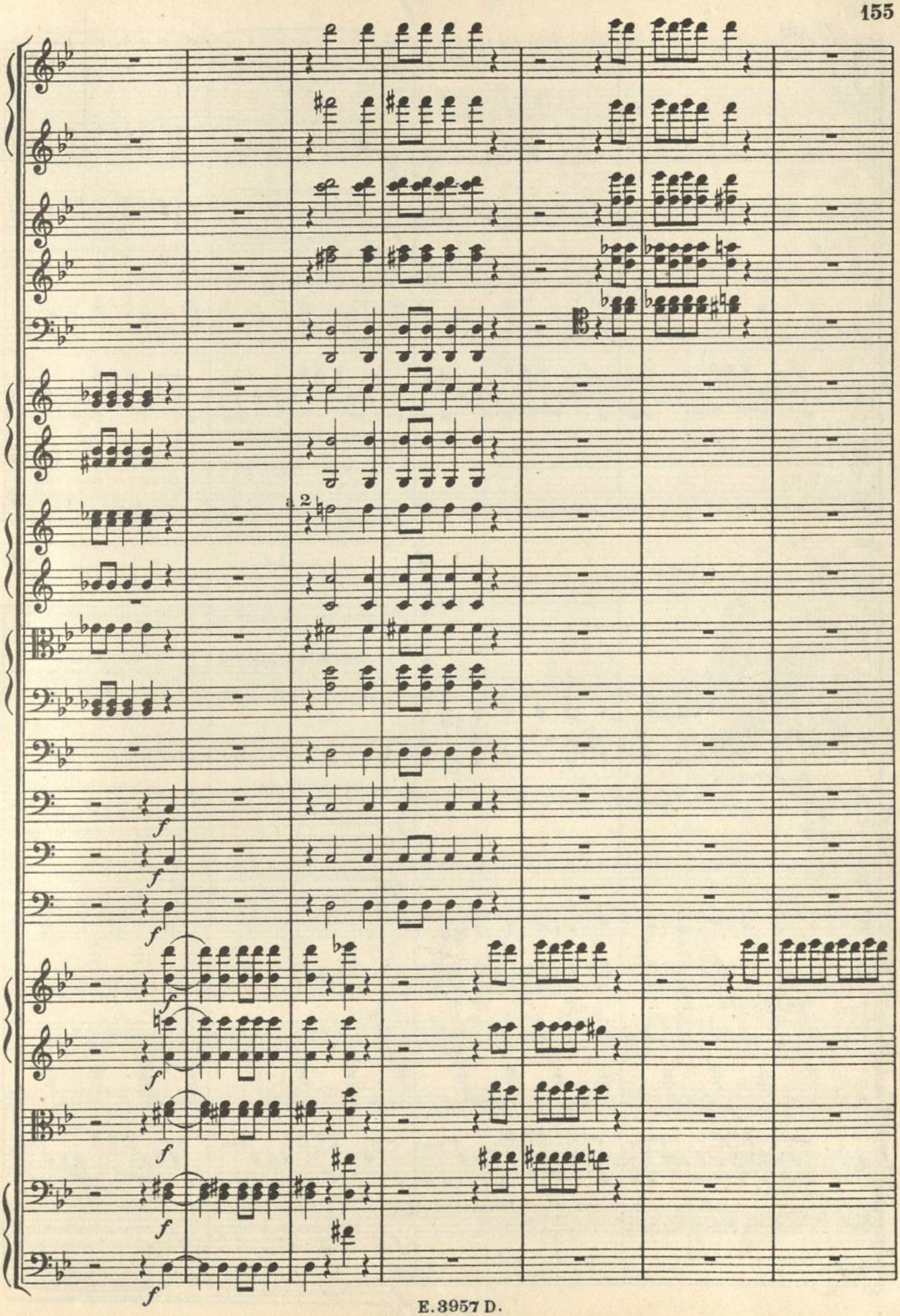


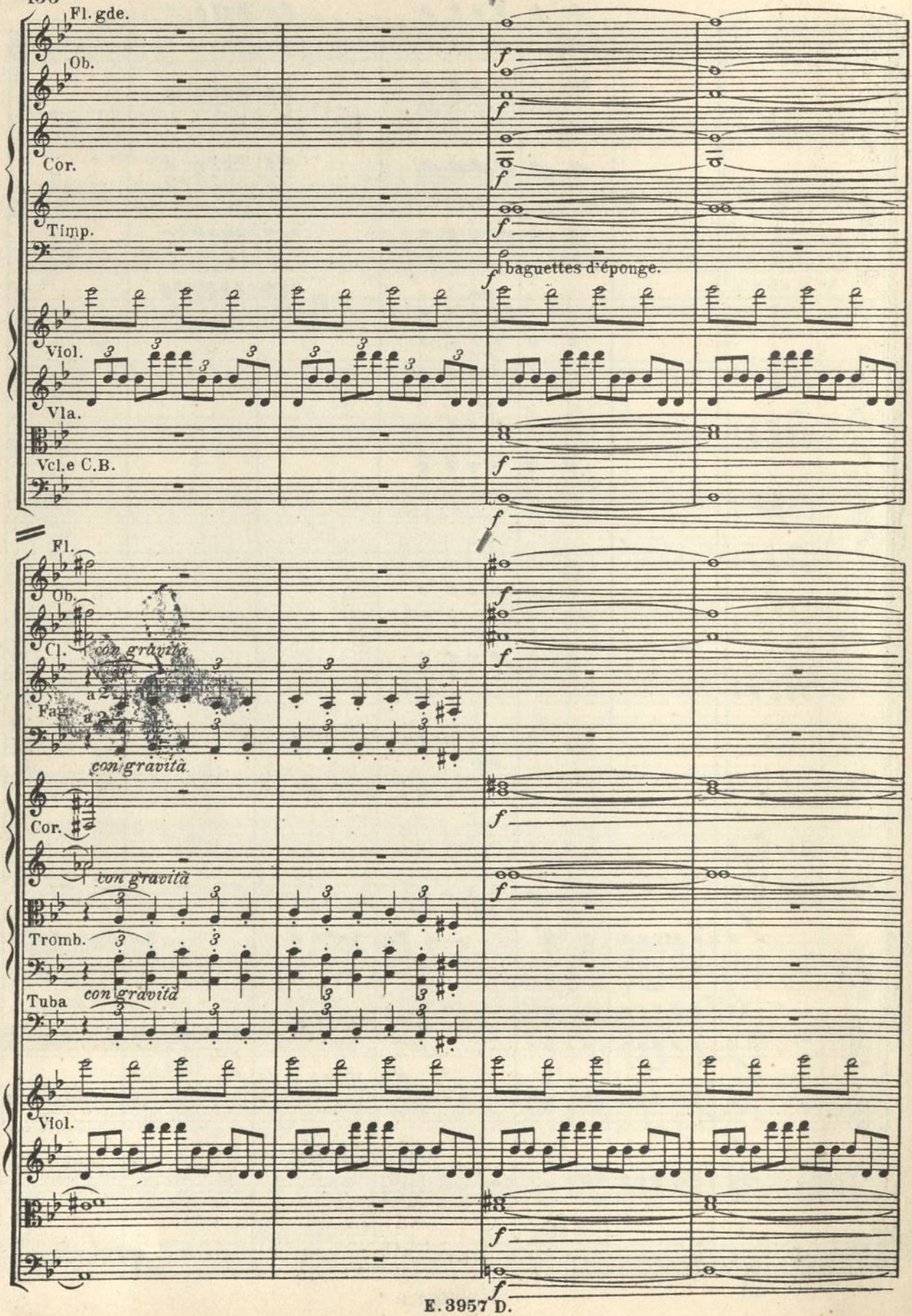

div.
unis.

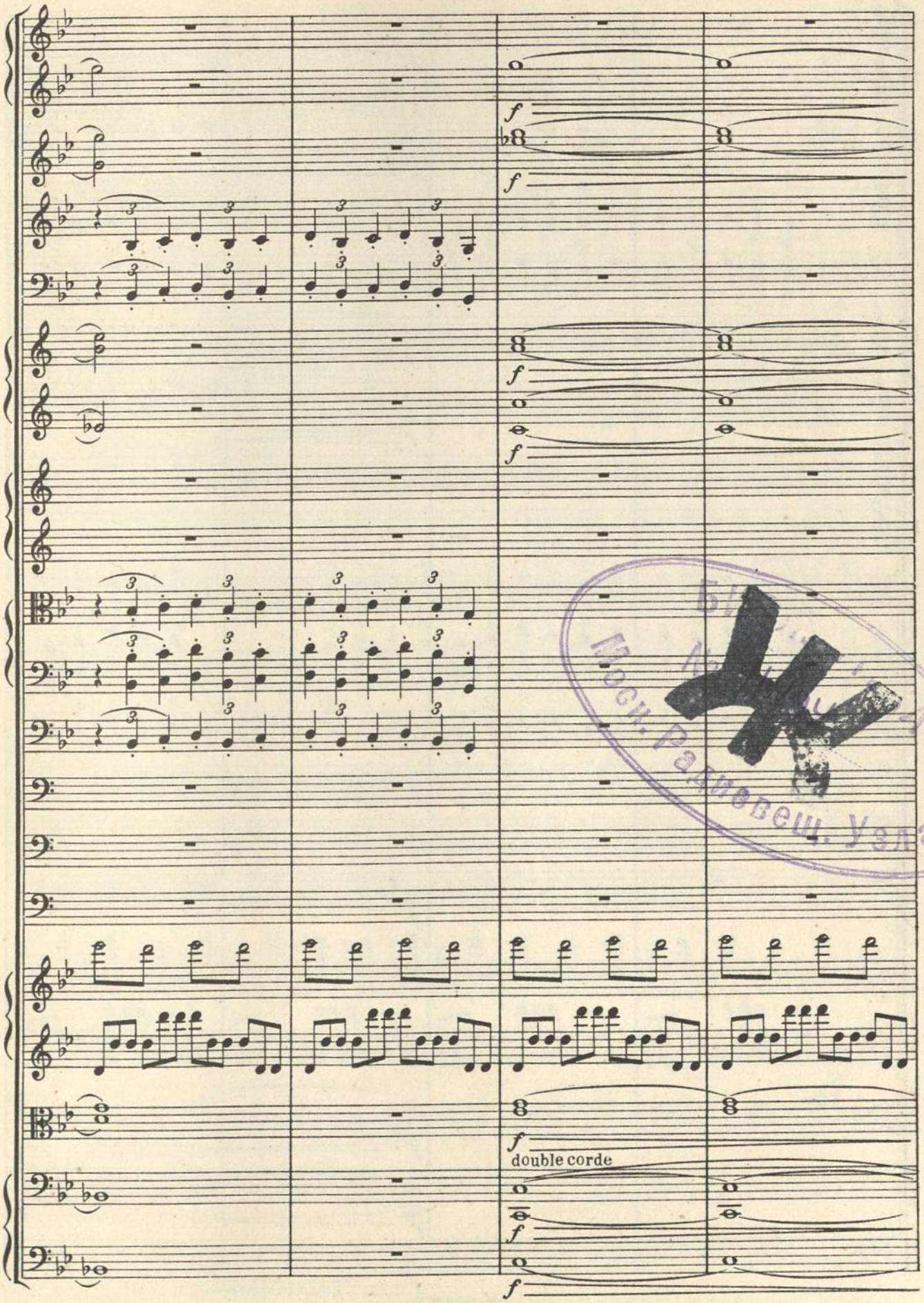

I.
a 2.
sf


sf
sf
sf

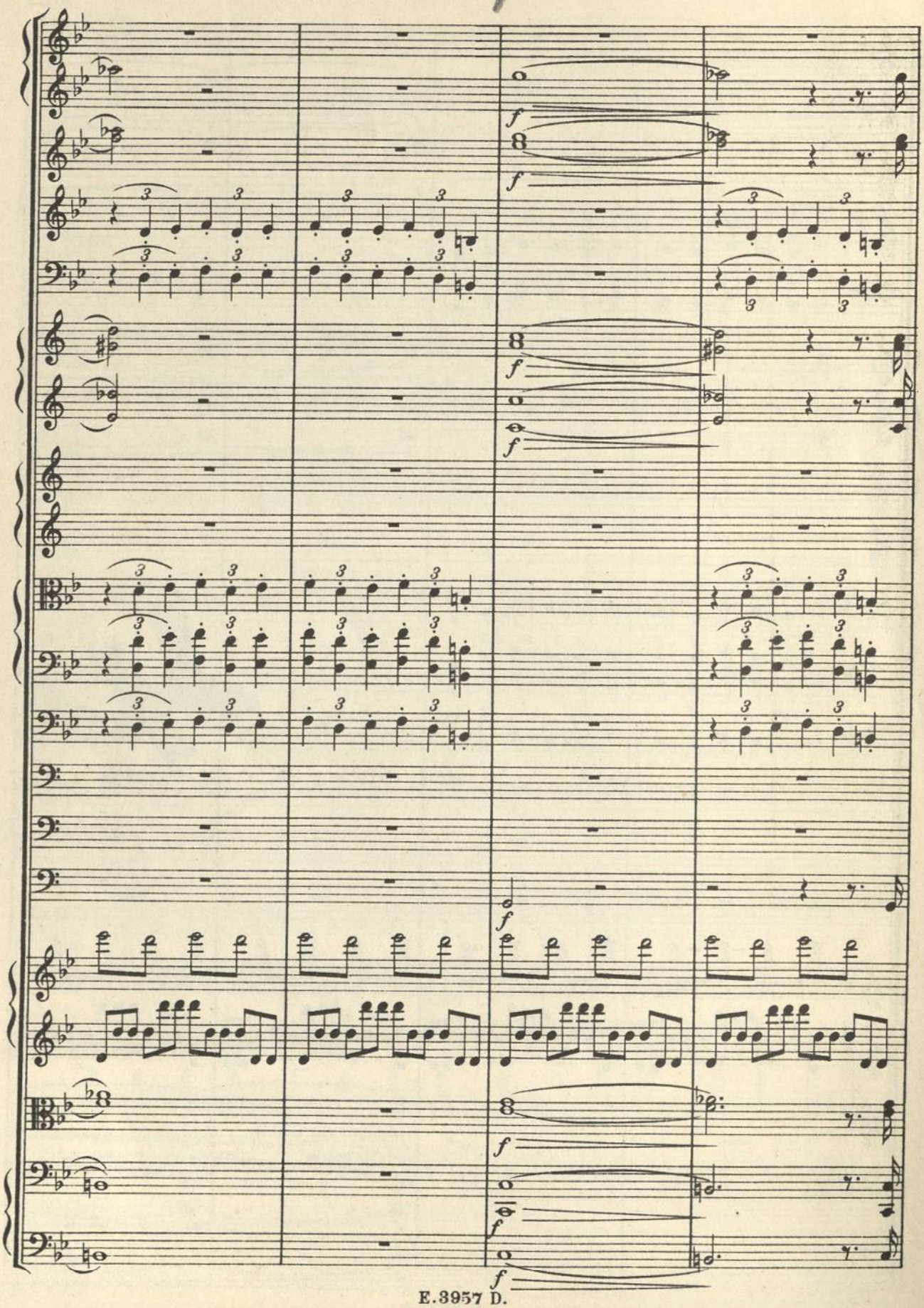

sf
sf
a 2.
sf
sf
sf
sf
sf

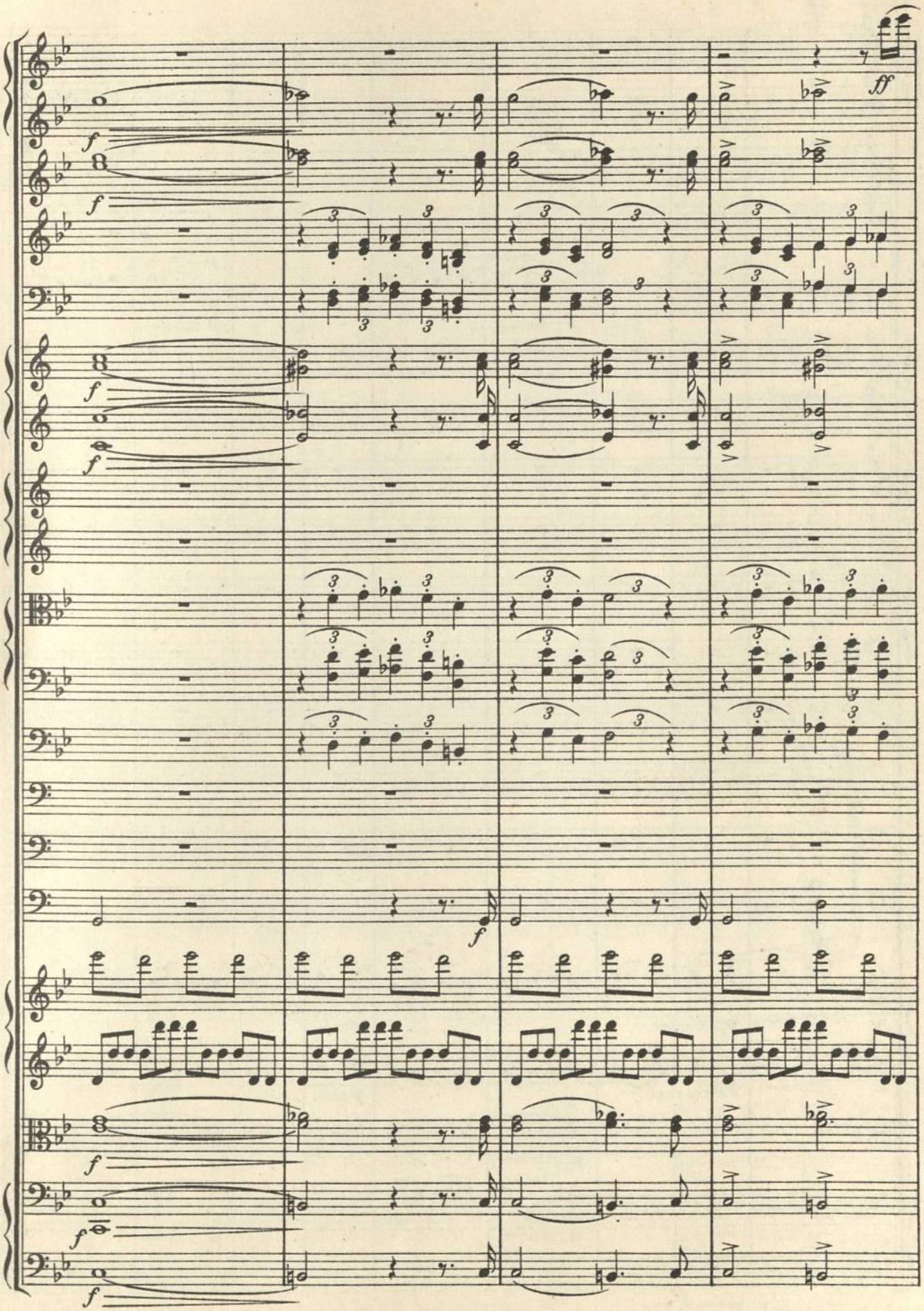

a 2
f
f
f
f
f
f
f
f

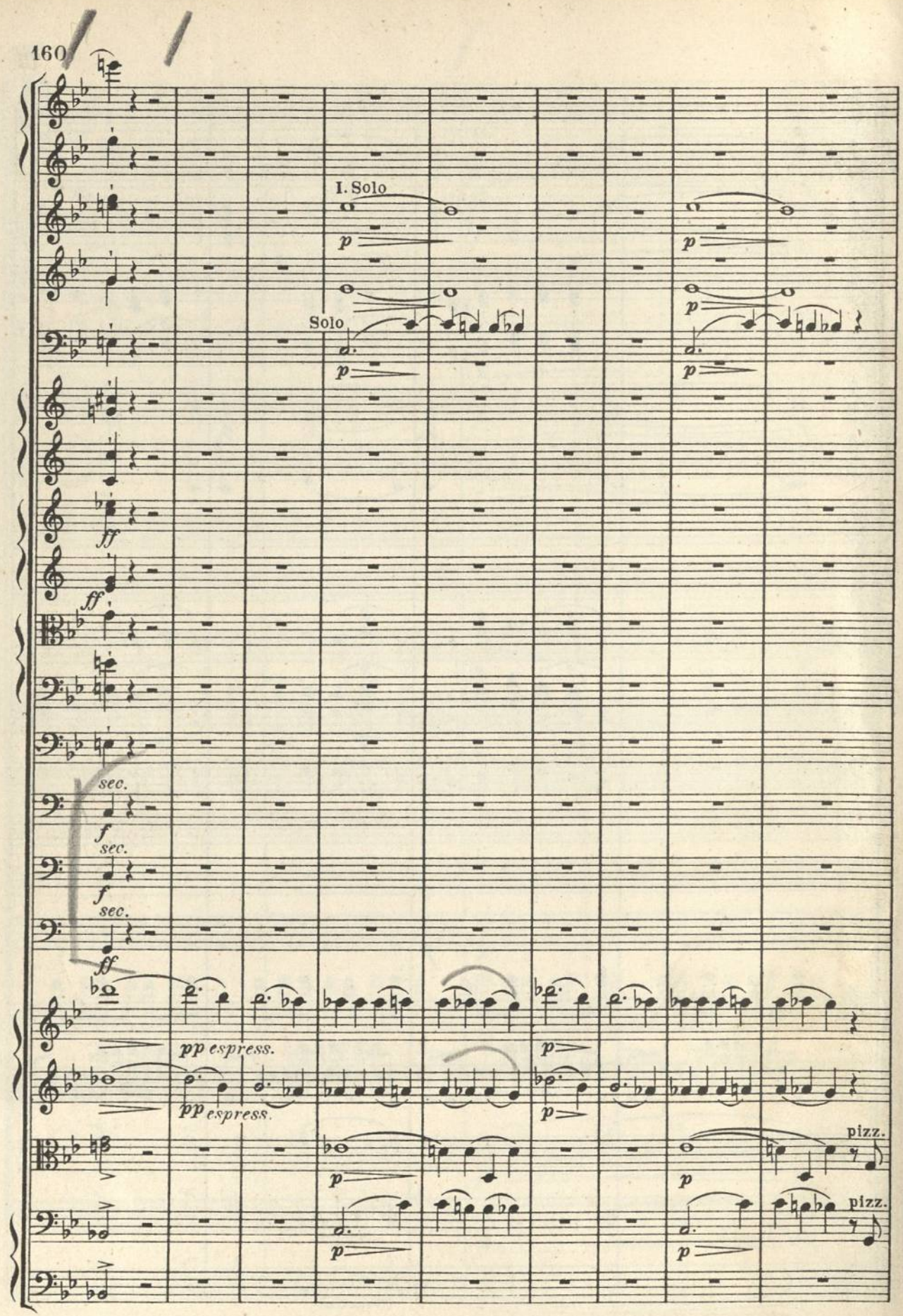

Fl. gde.
Ob.
Cor.
Timp.
f
baguettes d'éponge.
Viol.
Vla.
Vcl.e C.B.
Fl.
Ob.
Cl.
con gravità
a 2
Fag.
a 2
con gravità
Cor.
con gravità
Tromb.
Tuba
con gravità
Viol.

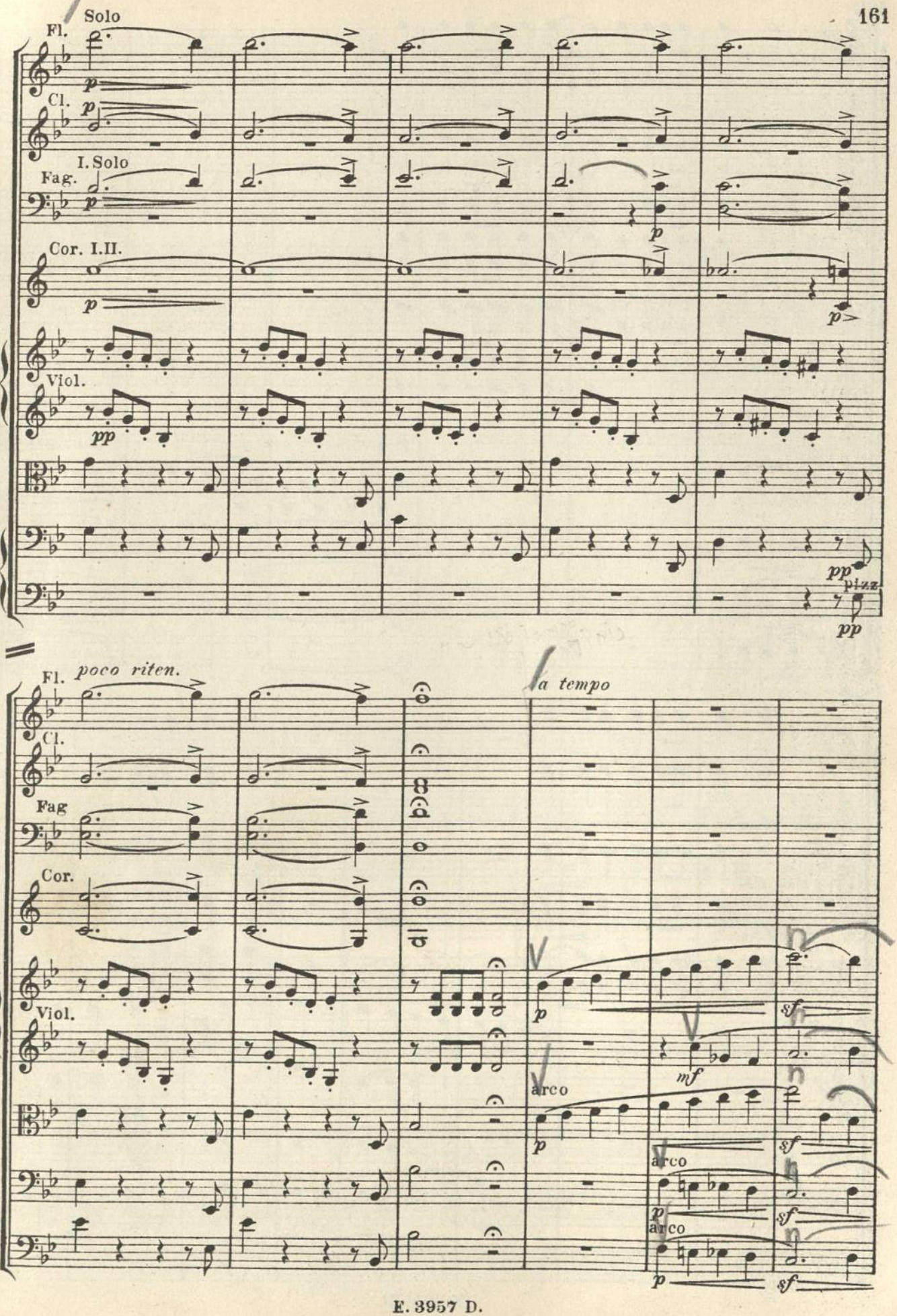


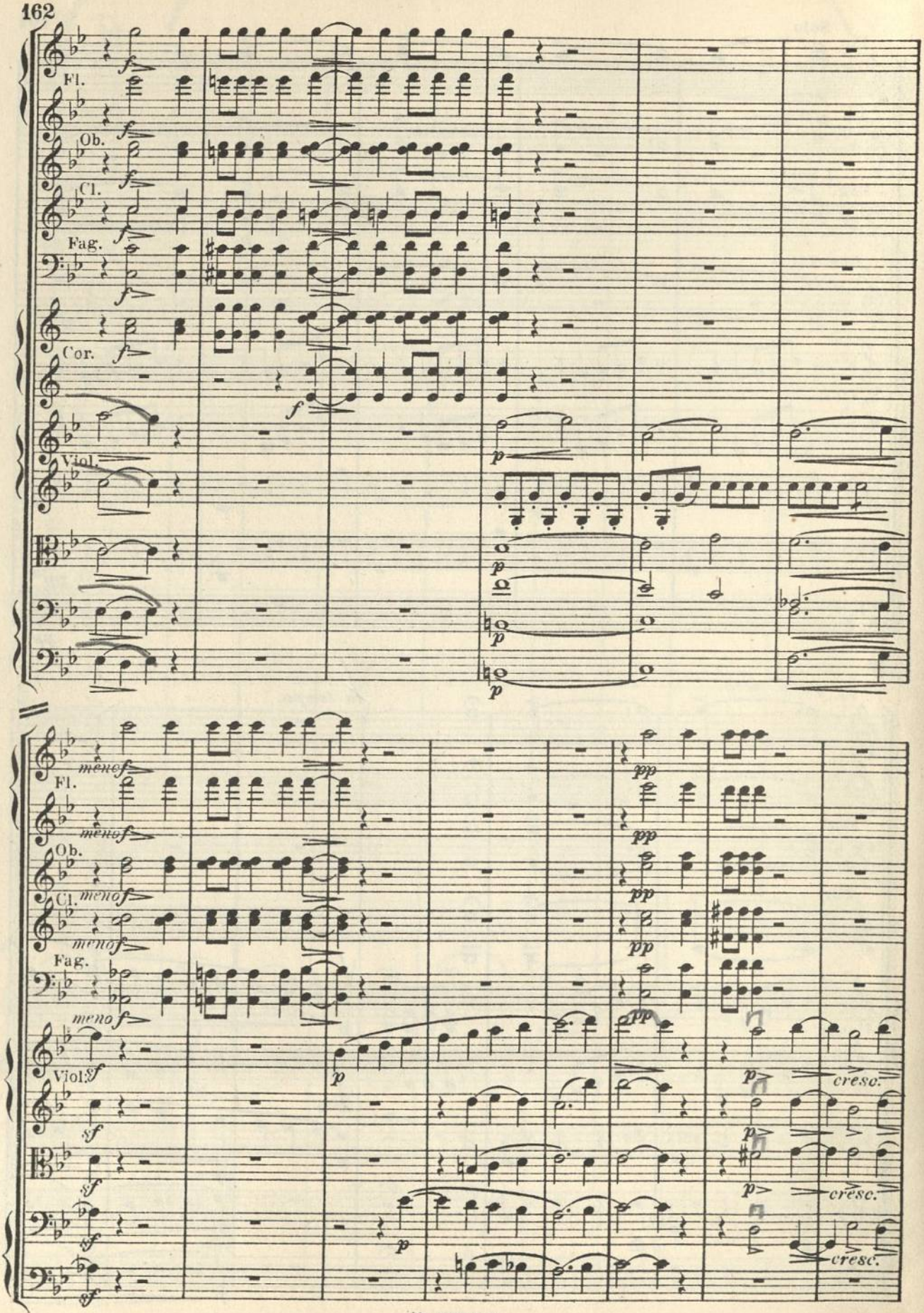
Моск. Радиовещ. Узла

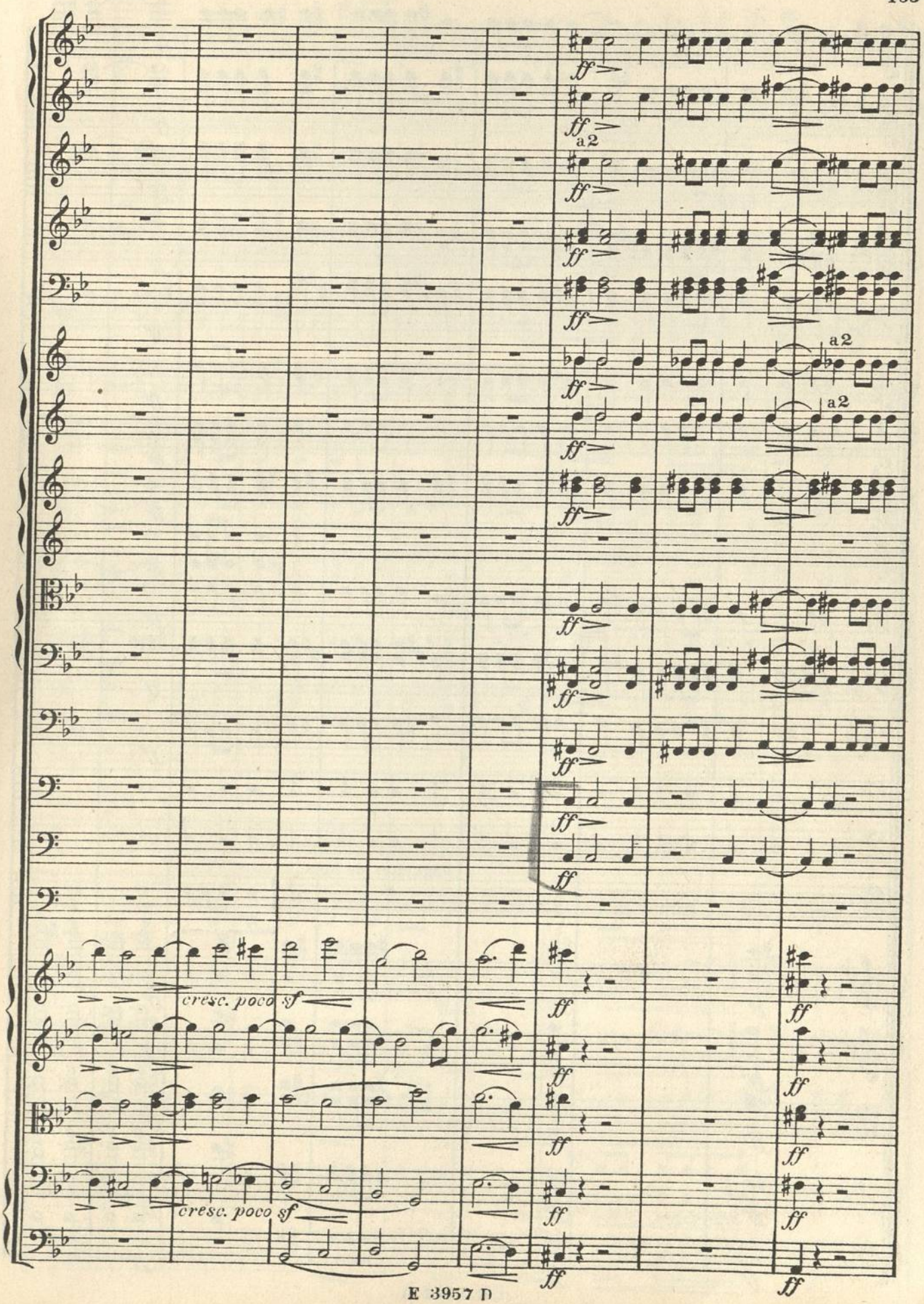


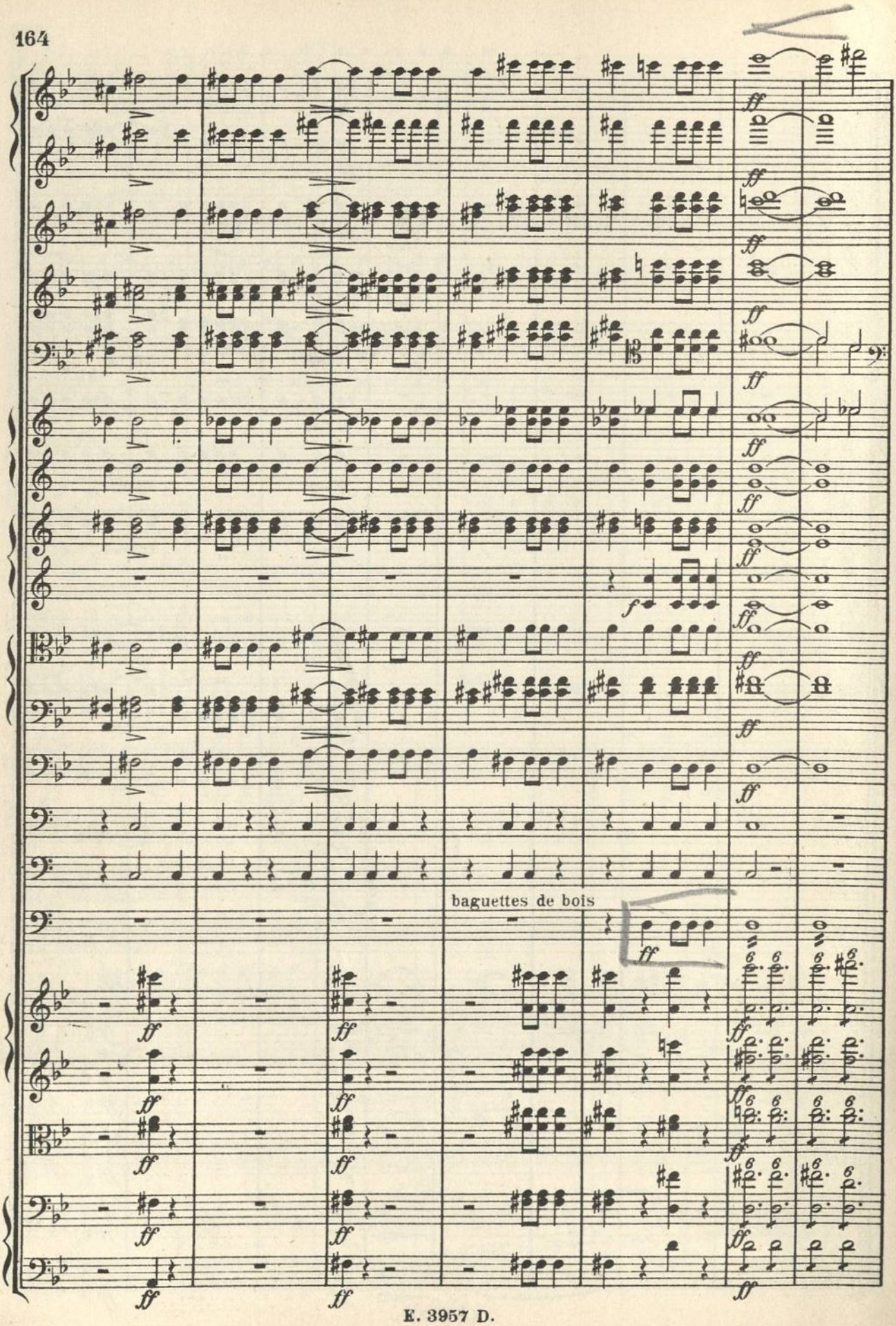

ff
f
f
f
f
f
f
f
f

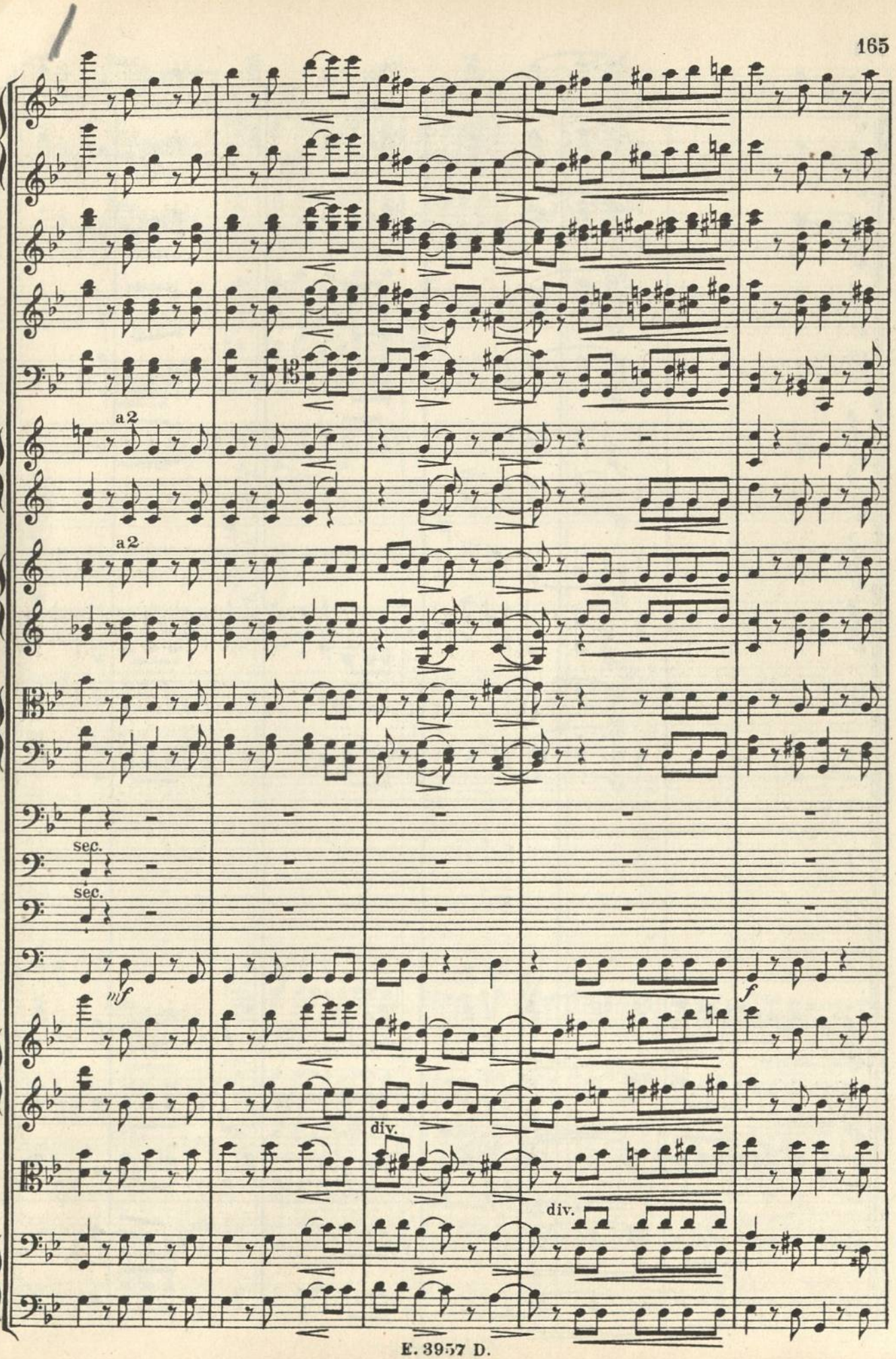

I. Solo
p
Solo
p
ff
ff
sec.
f
sec.
f
sec.
ff
pp espress.
pp espress.
p
p
pizz.
p
pizz.
p

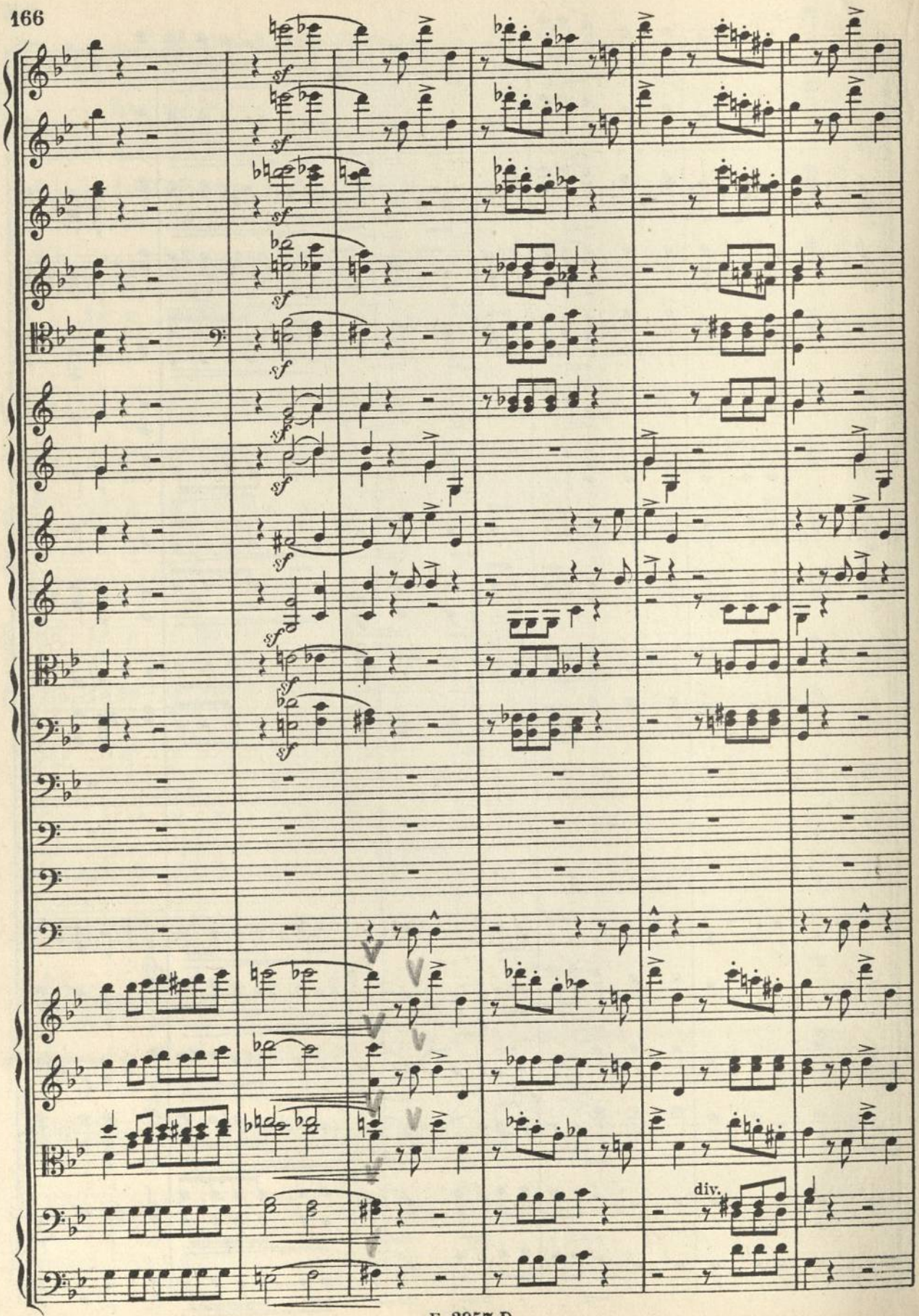

Solo
Fl.
Cl.
I. Solo
Fag.
Cor. I.II.
Viol.
poco riten.
a tempo
arco
arco
arco

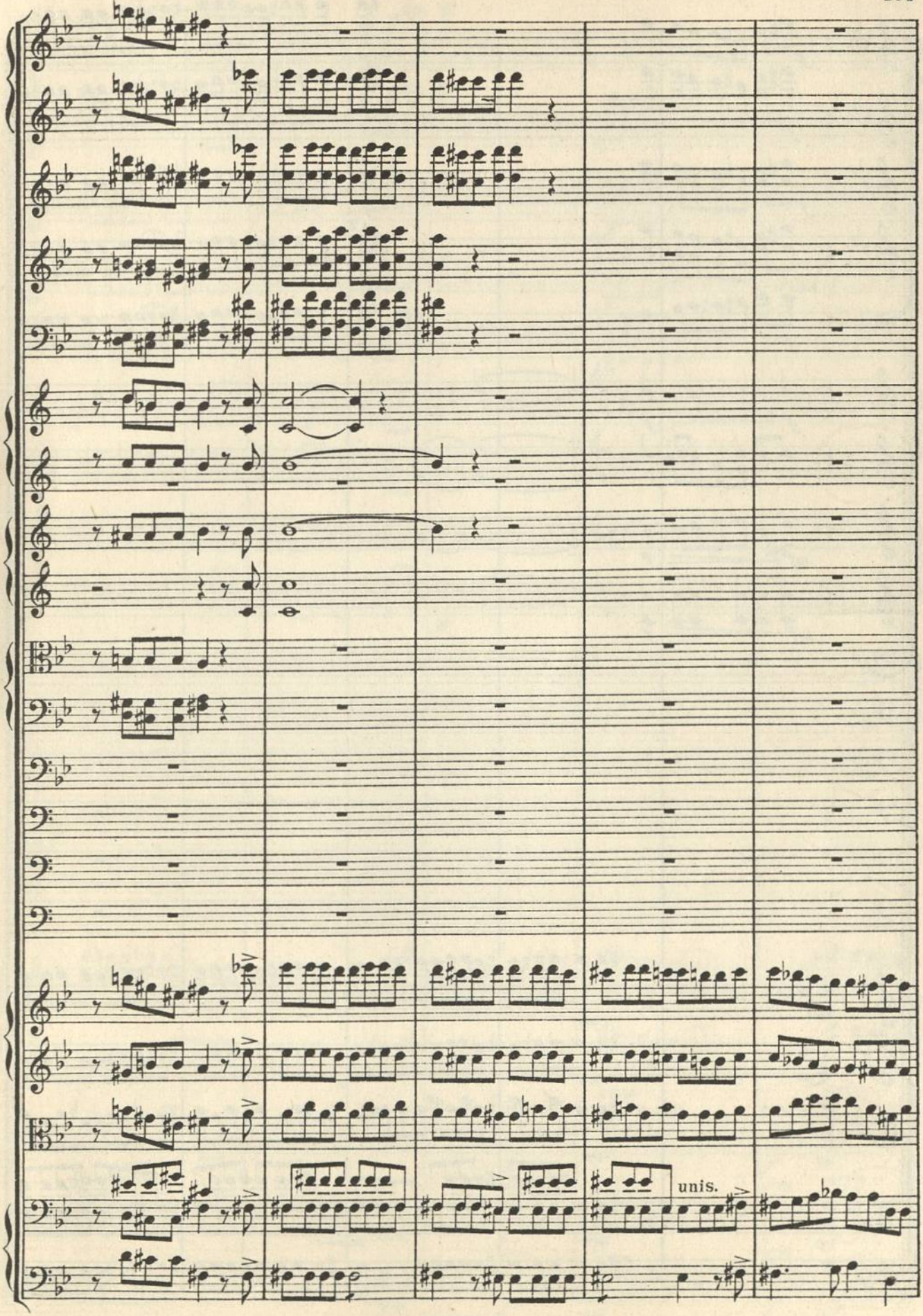

Fl.
Ob.
Cl.
Fag.
Cor.
Viol.
meno f
pp
cresc.
sf
p

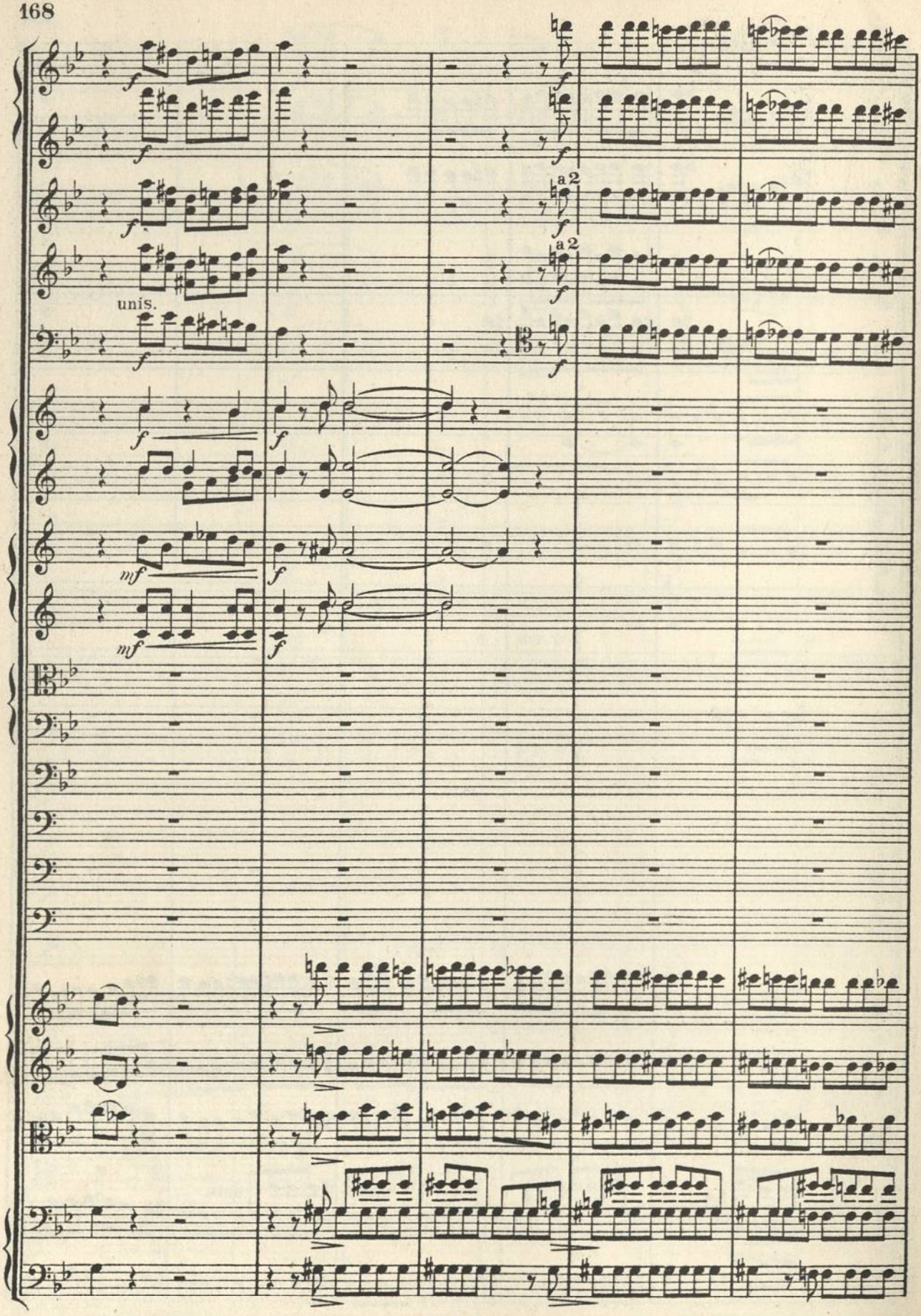

ff
a2
cresc. poco sf
cresc. poco sf

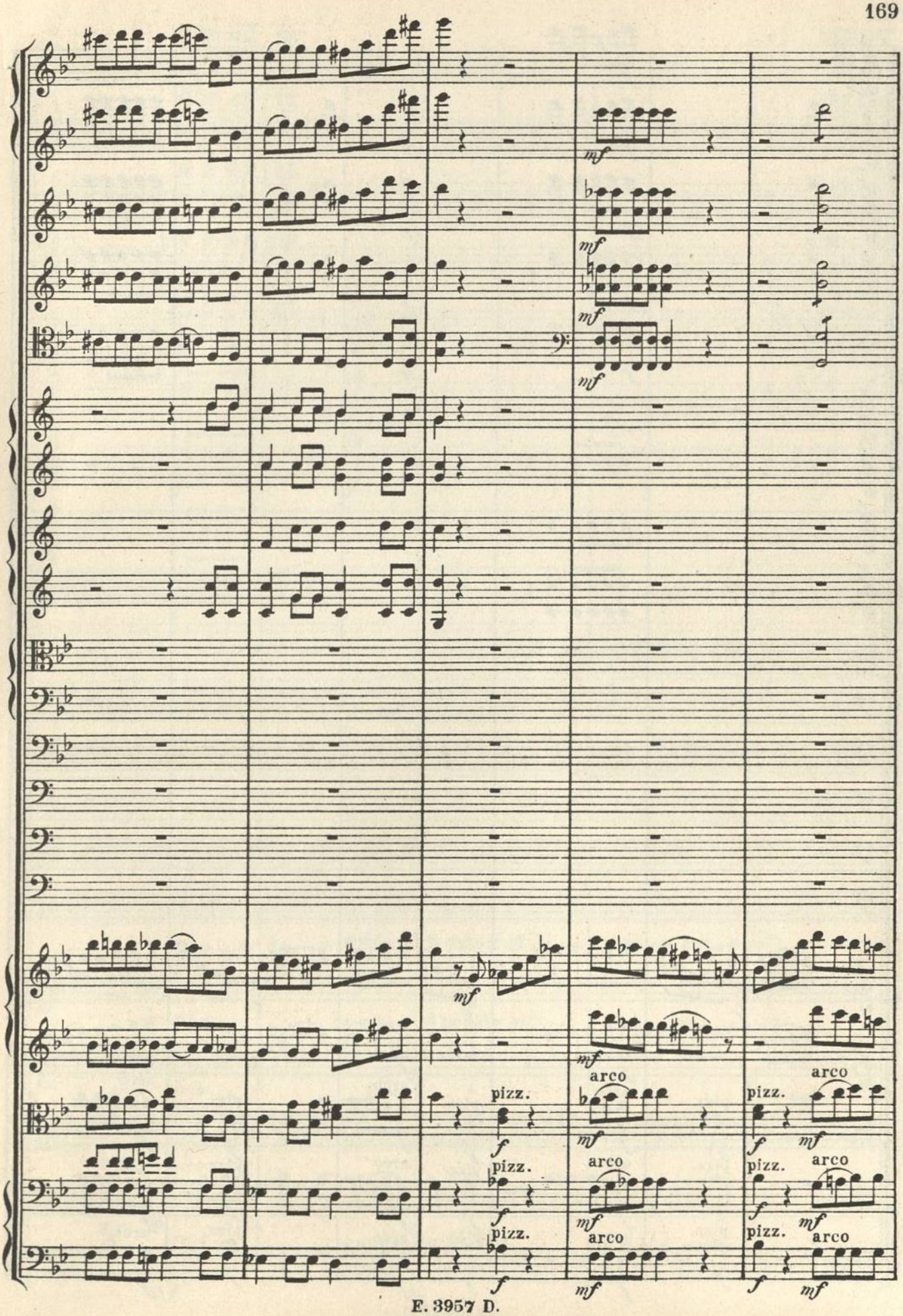

baguettes de bois

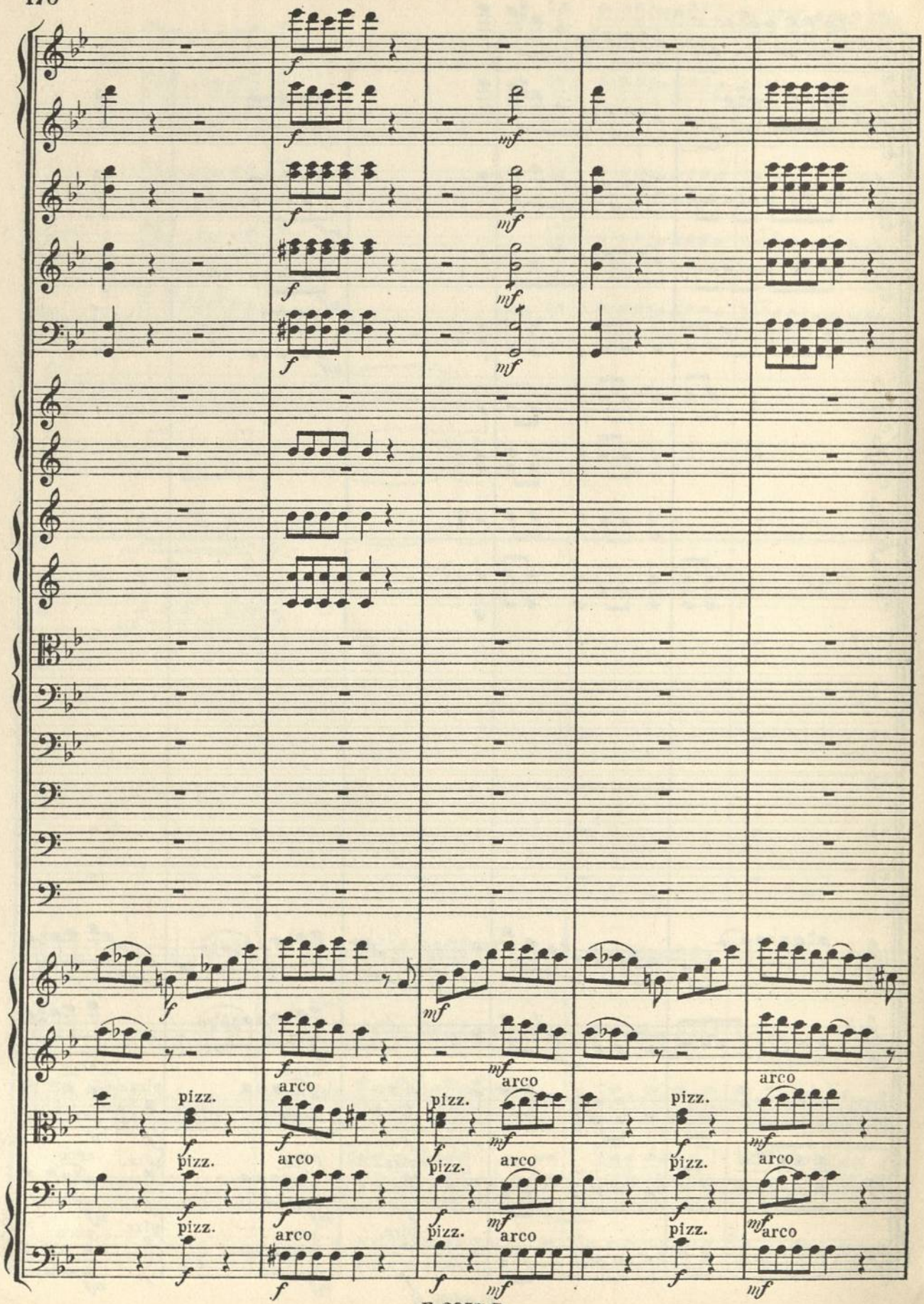

a2
a2
sec.
sec.
mf
f
div.
div.

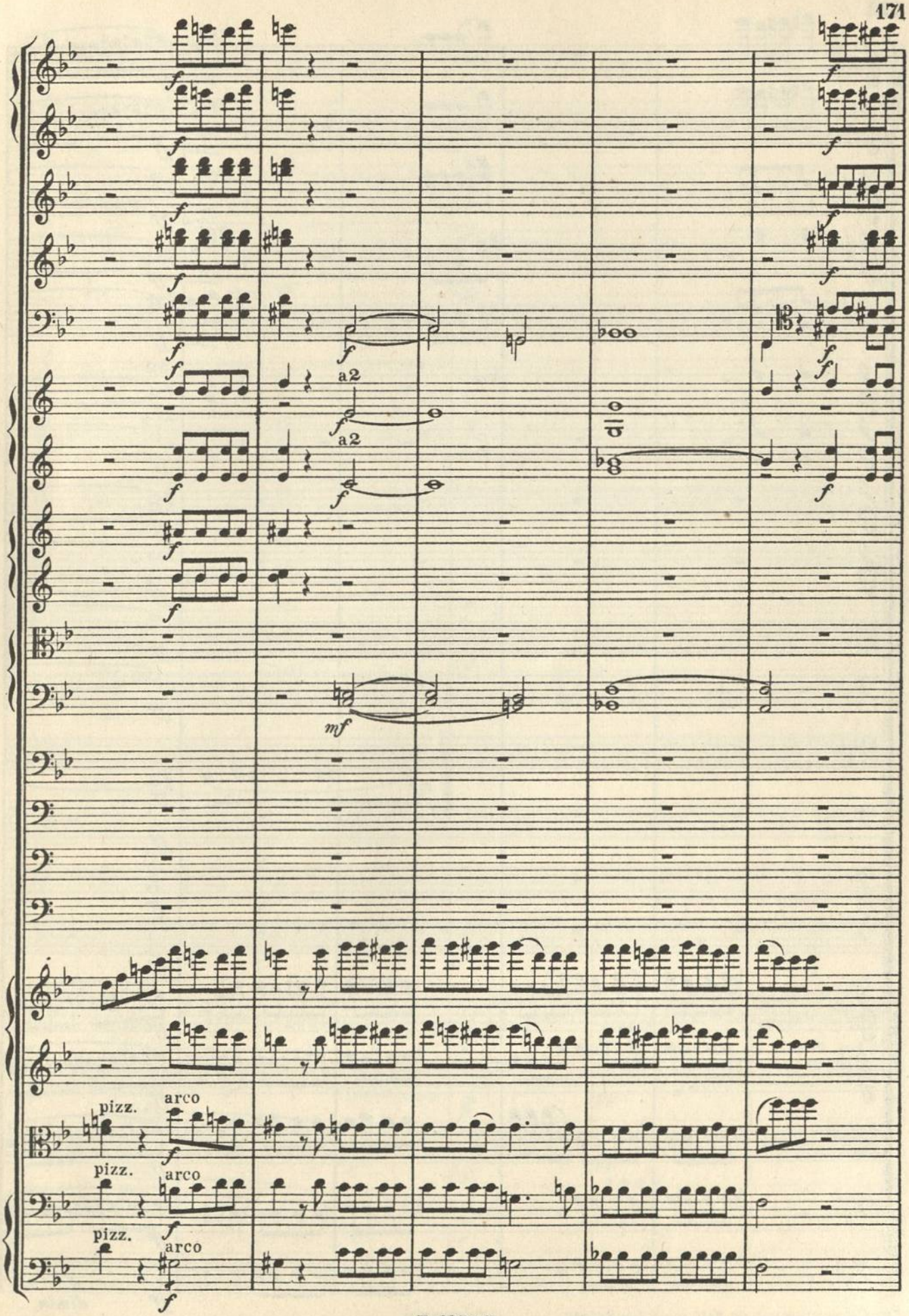

sf
div.

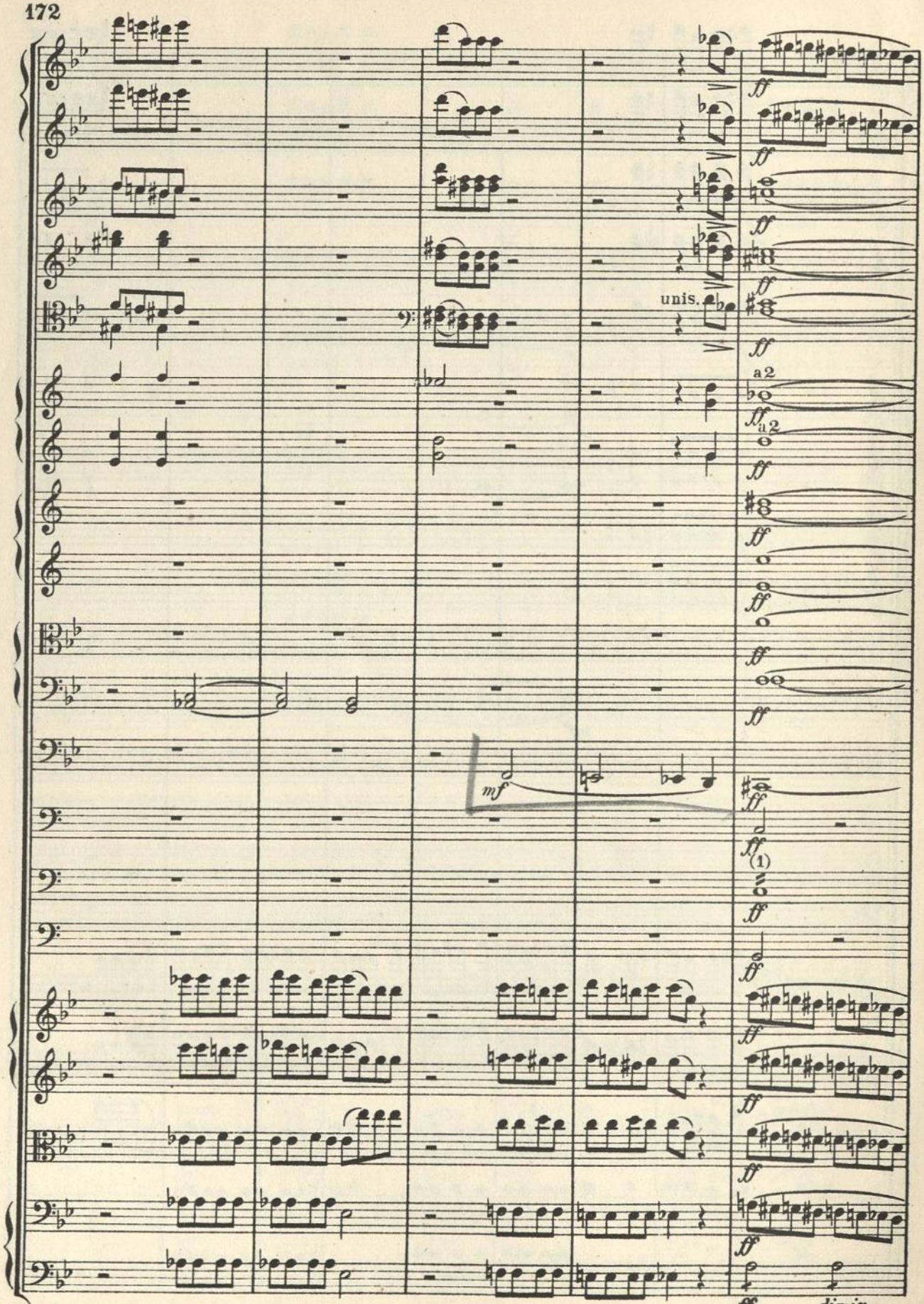

unis.


unis.
a 2
a 2

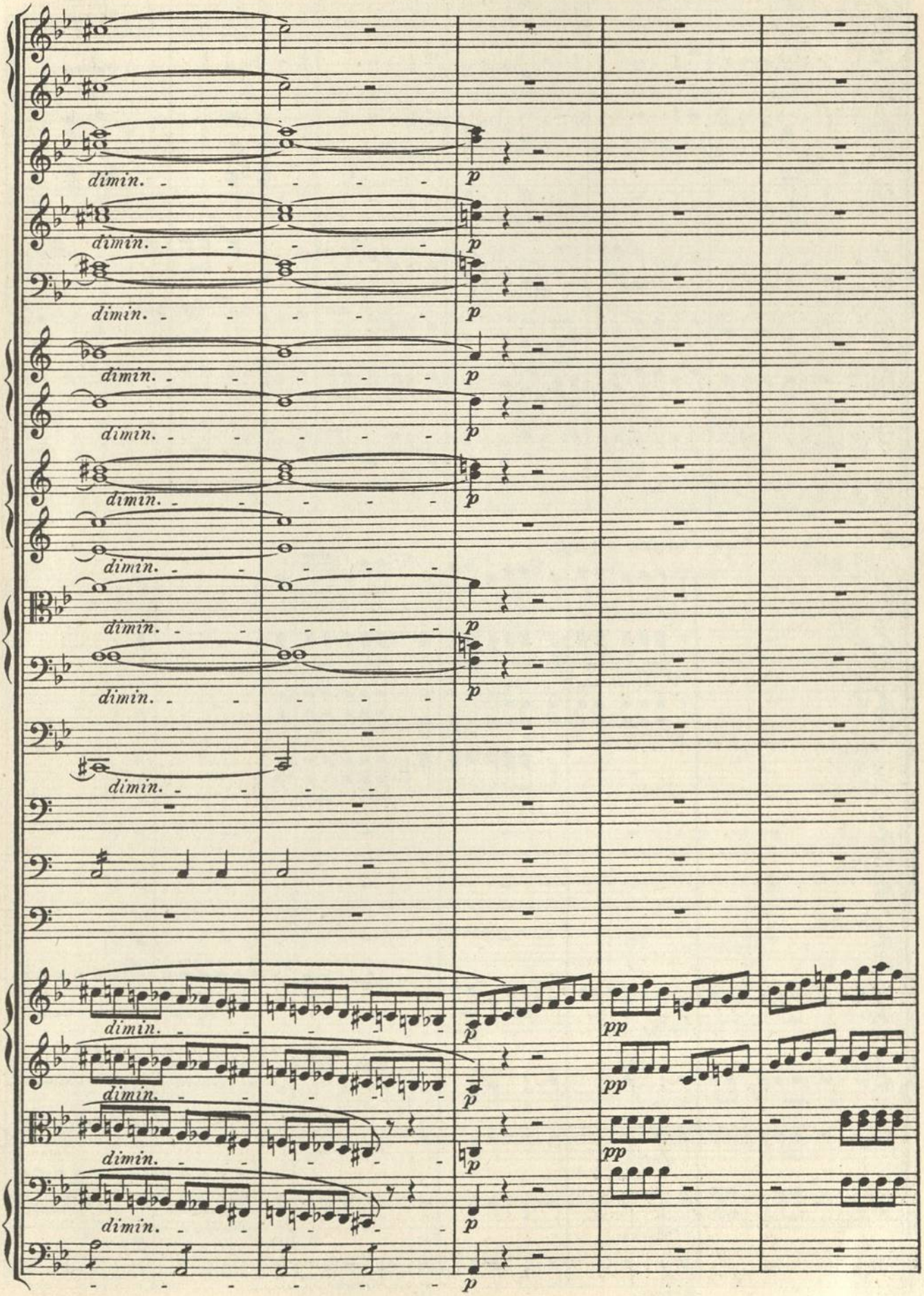

mf
mf
mf
mf
mf
mf
pizz.
f
pizz.
f
pizz.
f
arco
mf
arco
mf
arco
mf
pizz.
f
arco
mf
pizz.
f
arco
mf
pizz.
f
arco
mf

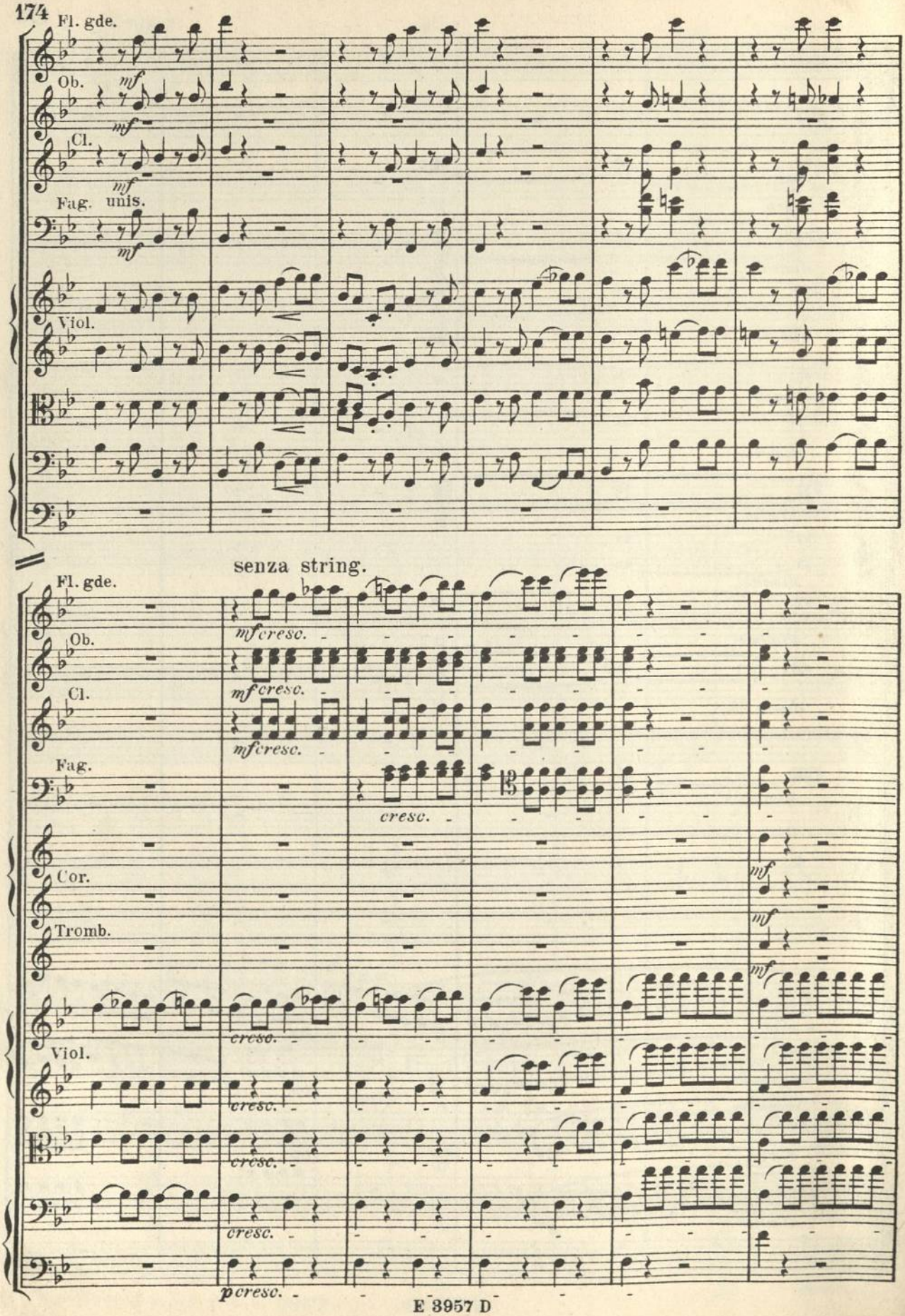

pizz.
arco

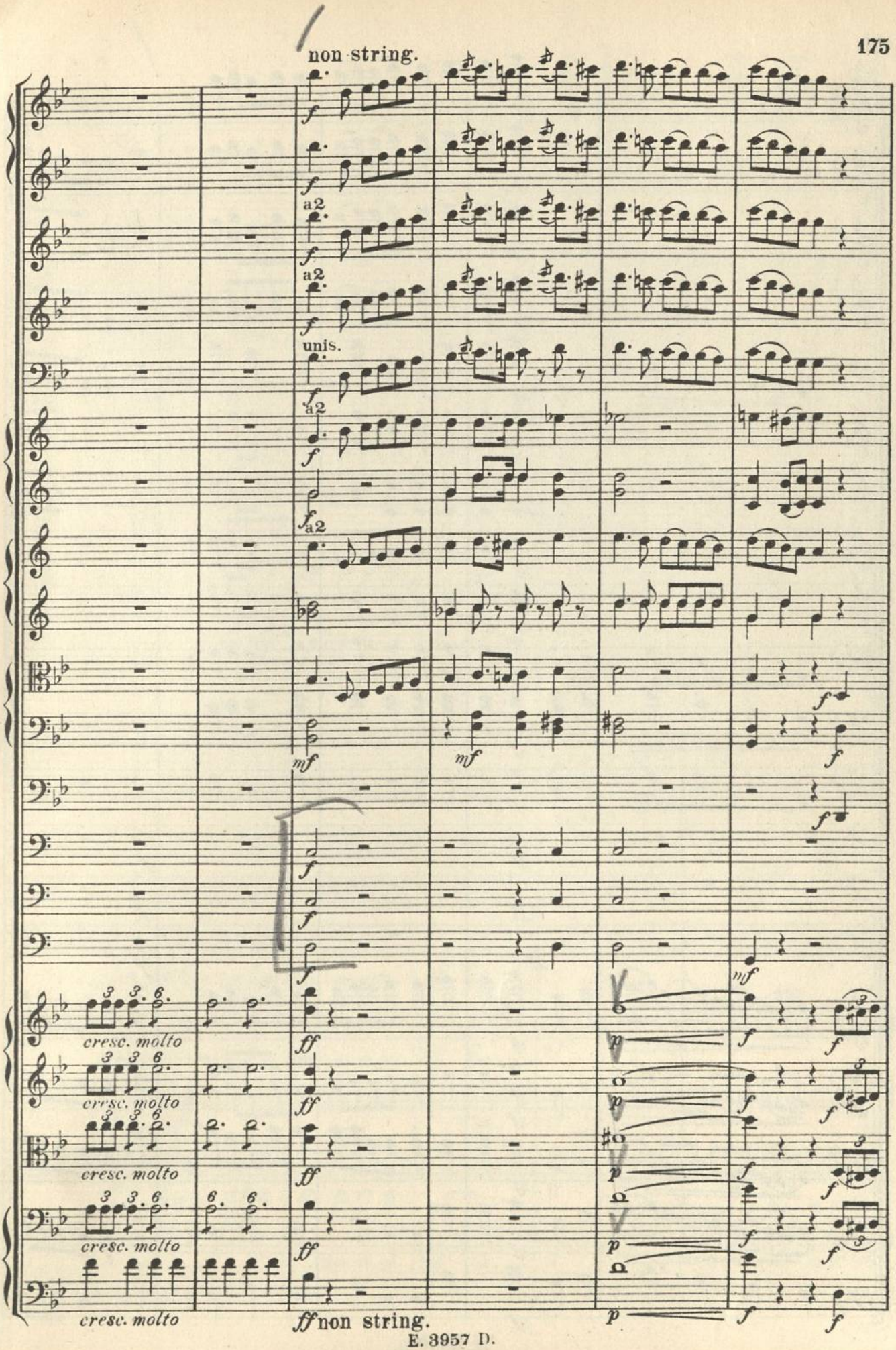

a2
a2
pizz.
arco
pizz.
arco
pizz.
arco

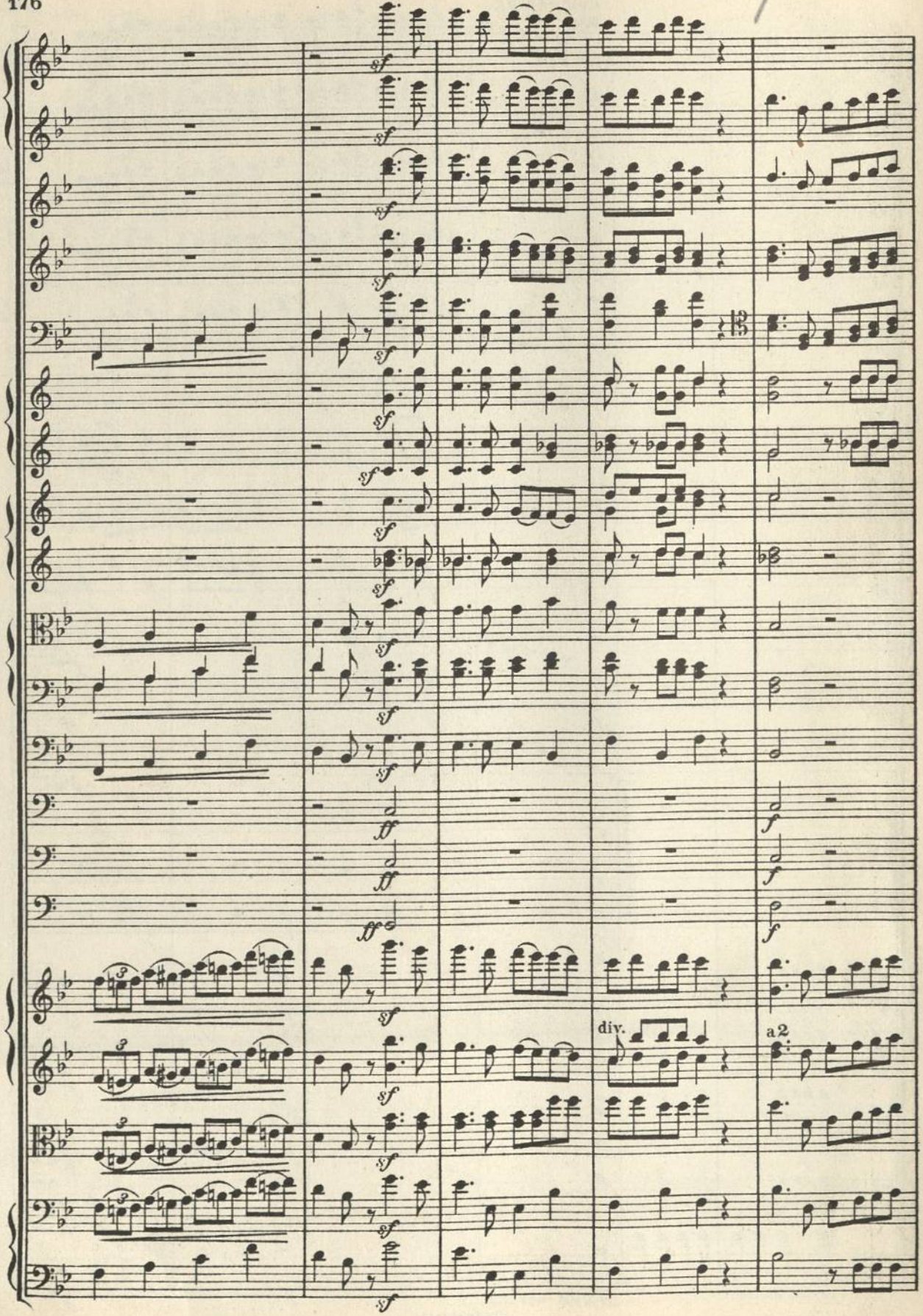


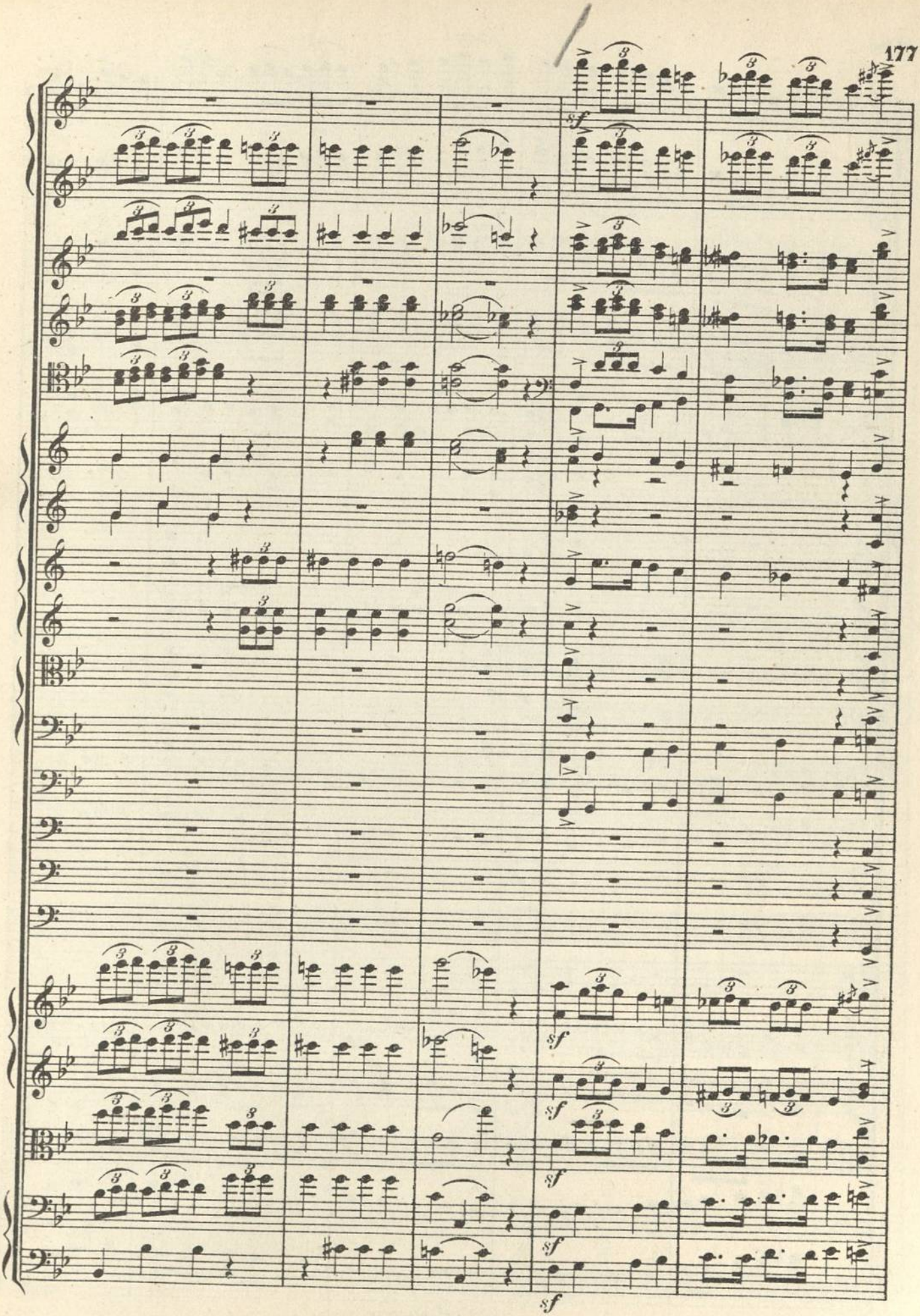
(1) Ce roulement se fait avec les doigts.

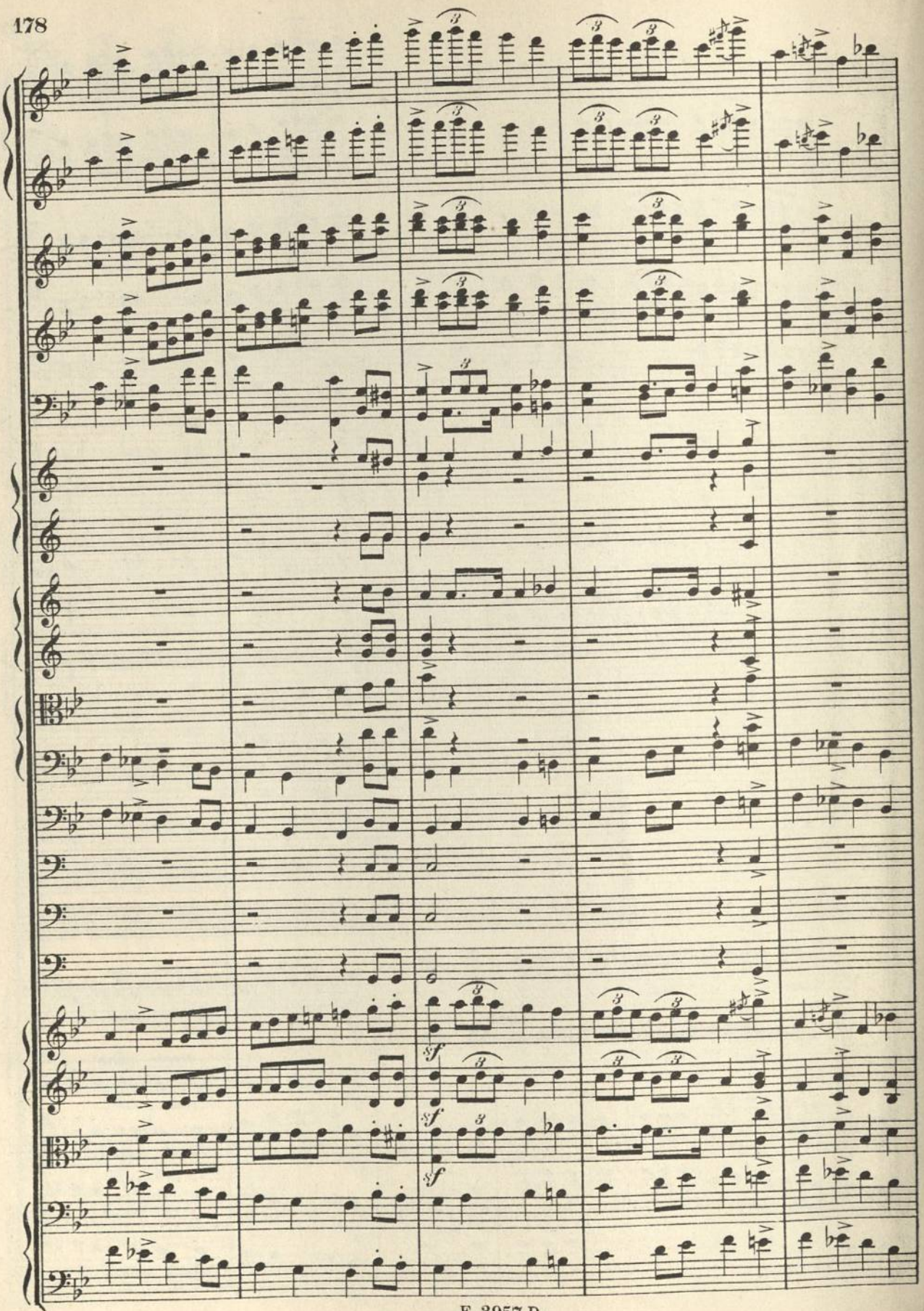

dimin.
p
pp

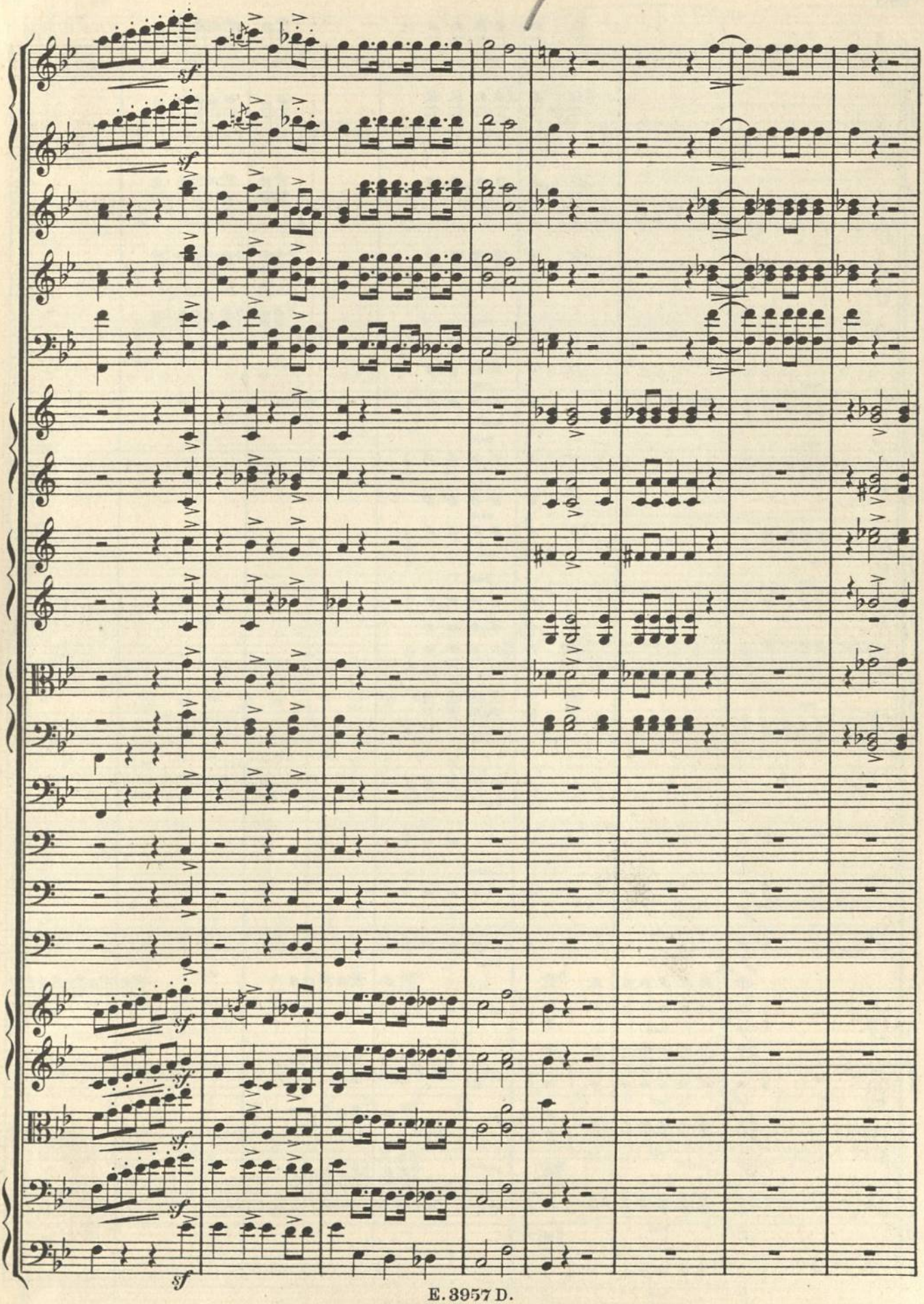

Fl. gde.
Ob.
mf
mf
Cl.
mf
Fag.
unis.
mf
Viol.
senza string.
Fl. gde.
mf cresc.
Ob.
mf cresc.
Cl.
mf cresc.
Fag.
cresc.
Cor.
mf
Tromb.
mf
Viol.
cresc.
cresc.
cresc.
cresc.
p cresc.

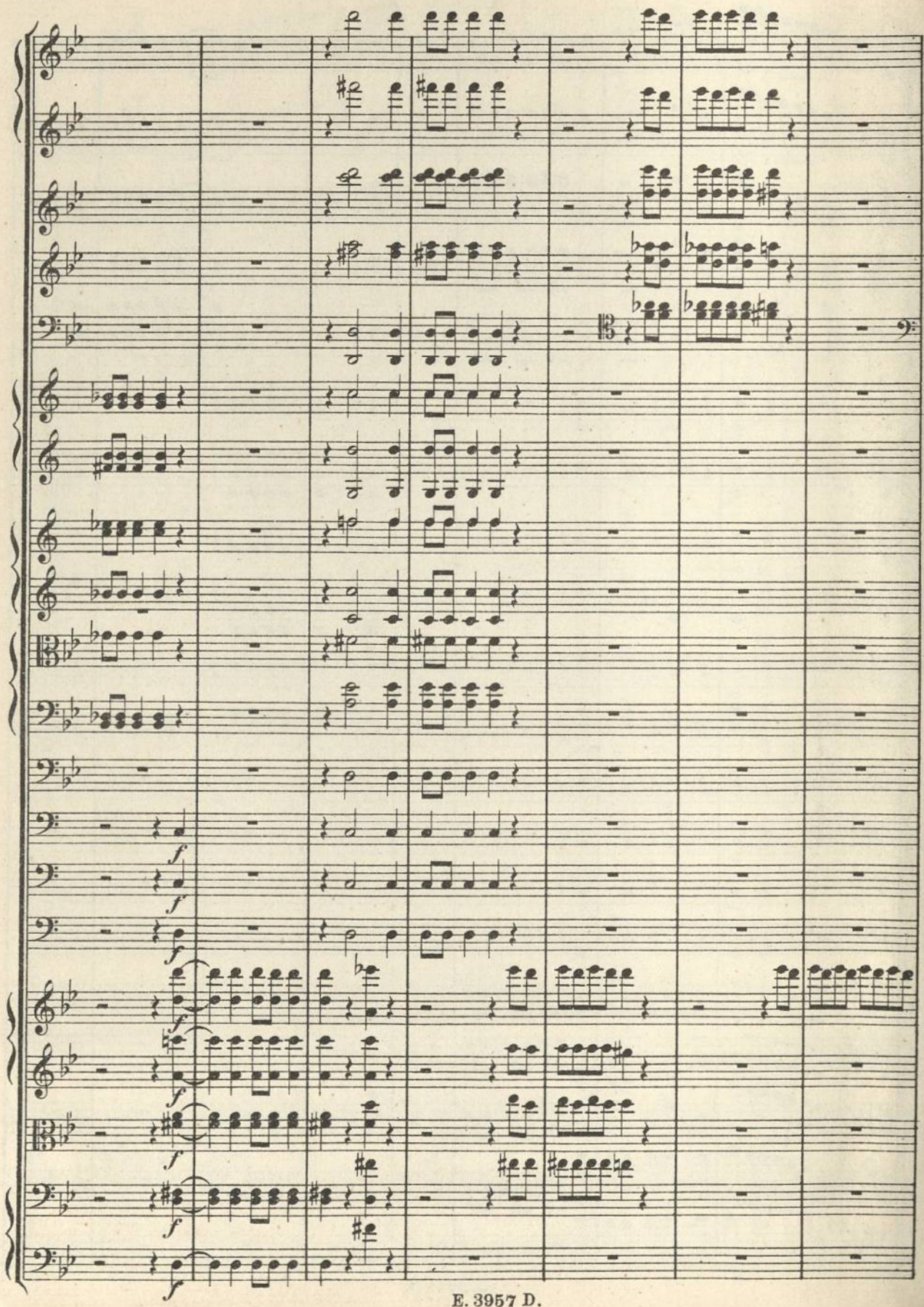

non string.
a2
a2
unis.
a2
a2
mf
mf
cresc. molto
cresc. molto
cresc. molto
cresc. molto
ff non string.

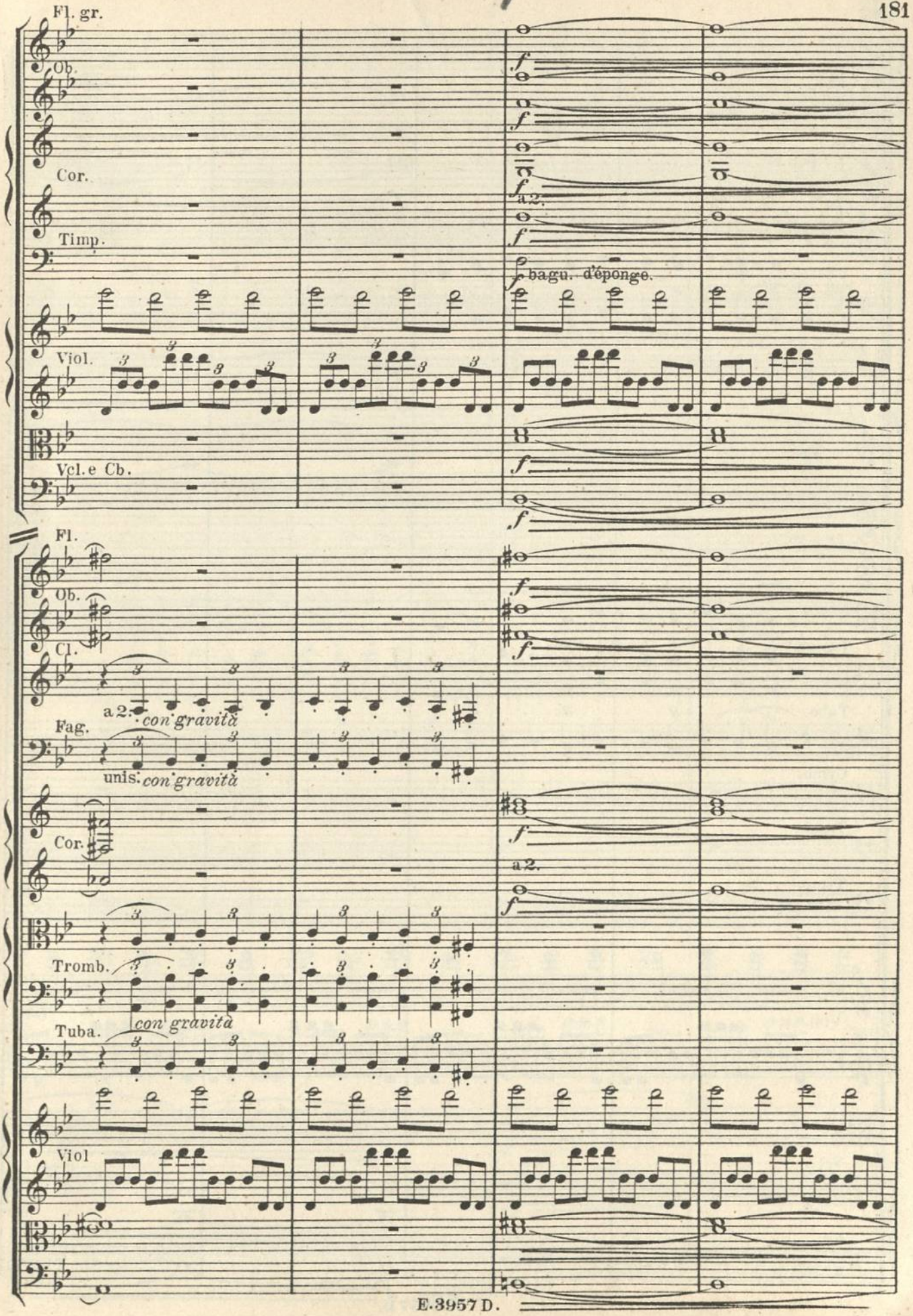

div.
a2

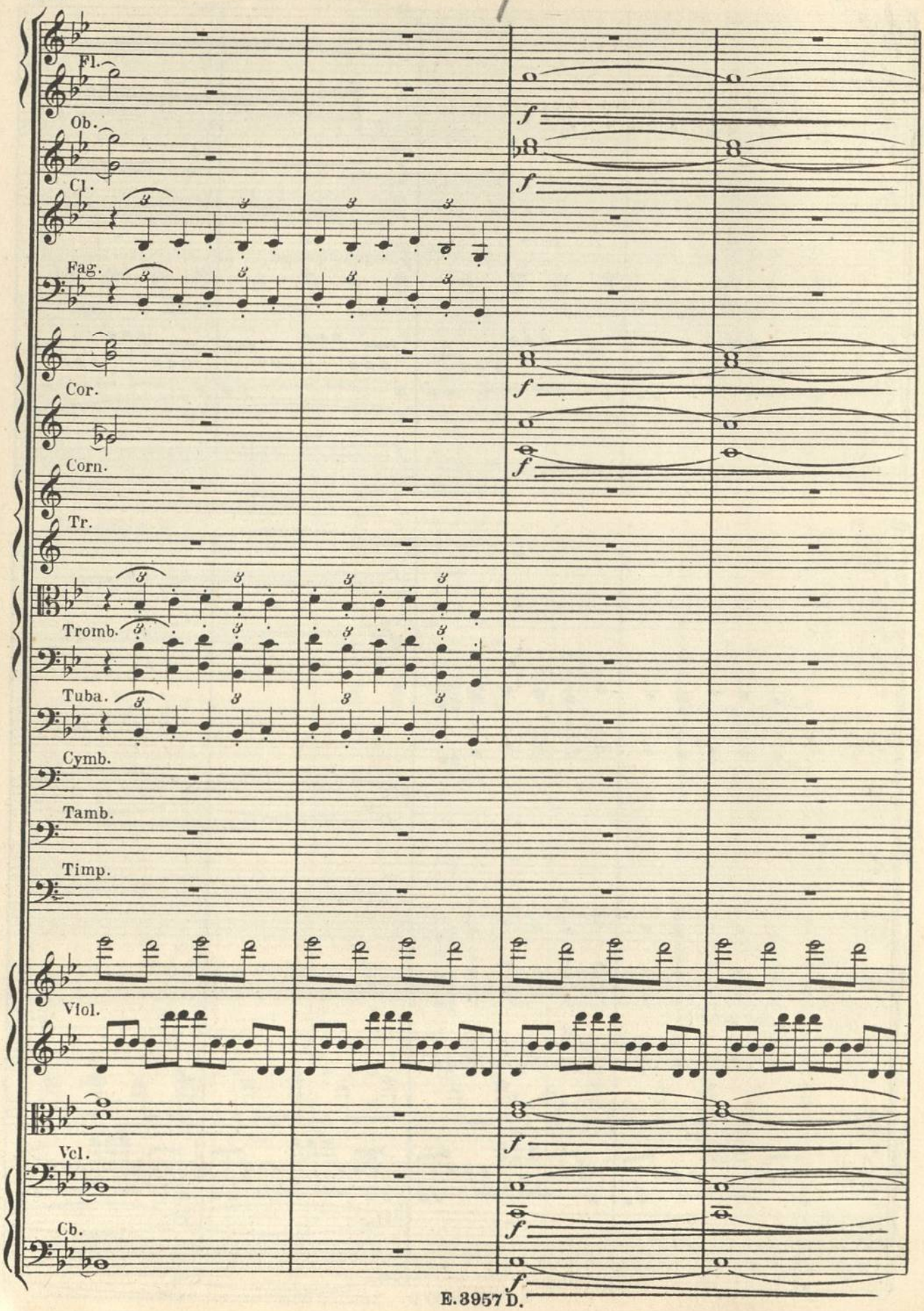

sf
sf
sf
sf
sf
sf

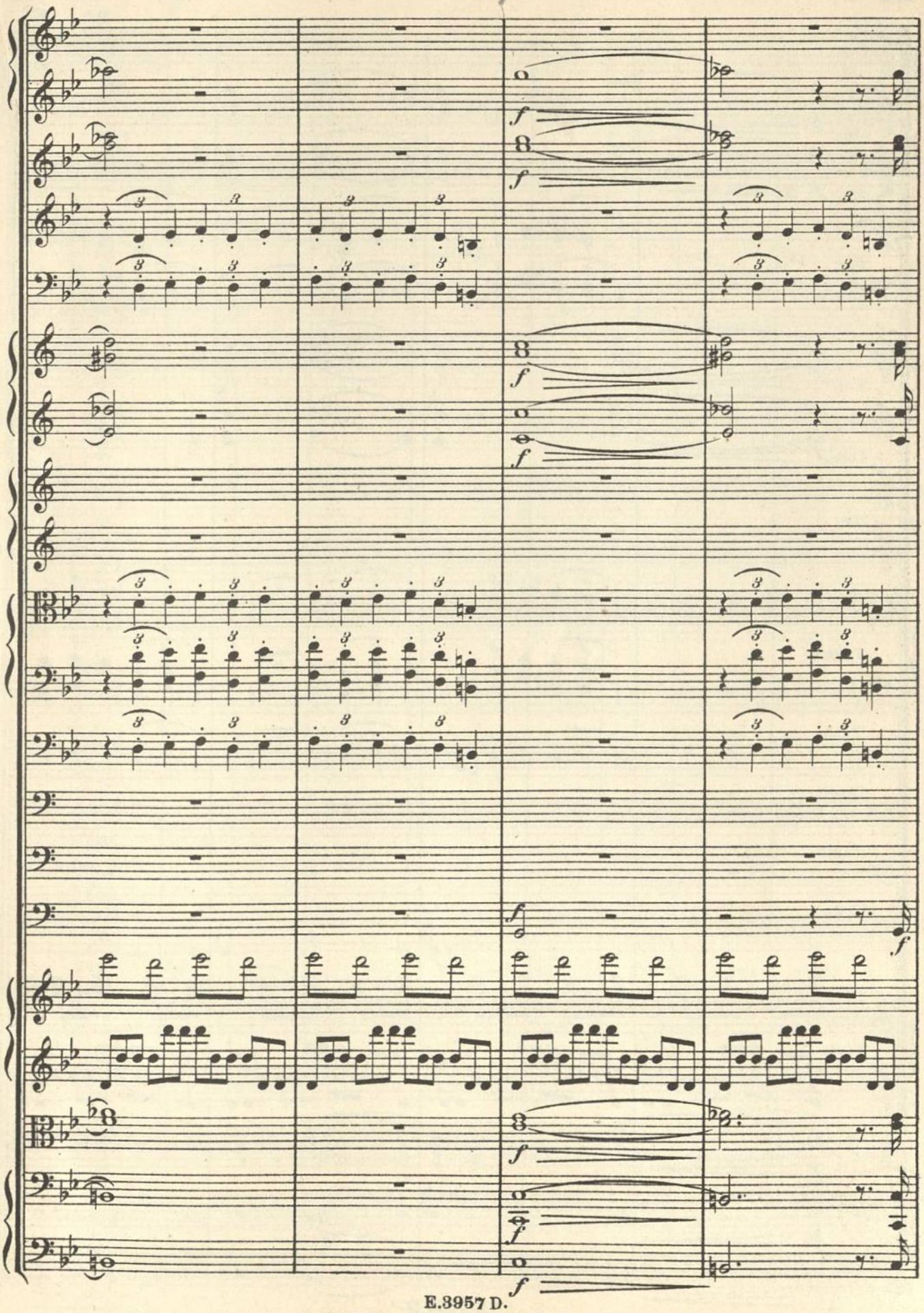

sf
sf
sf

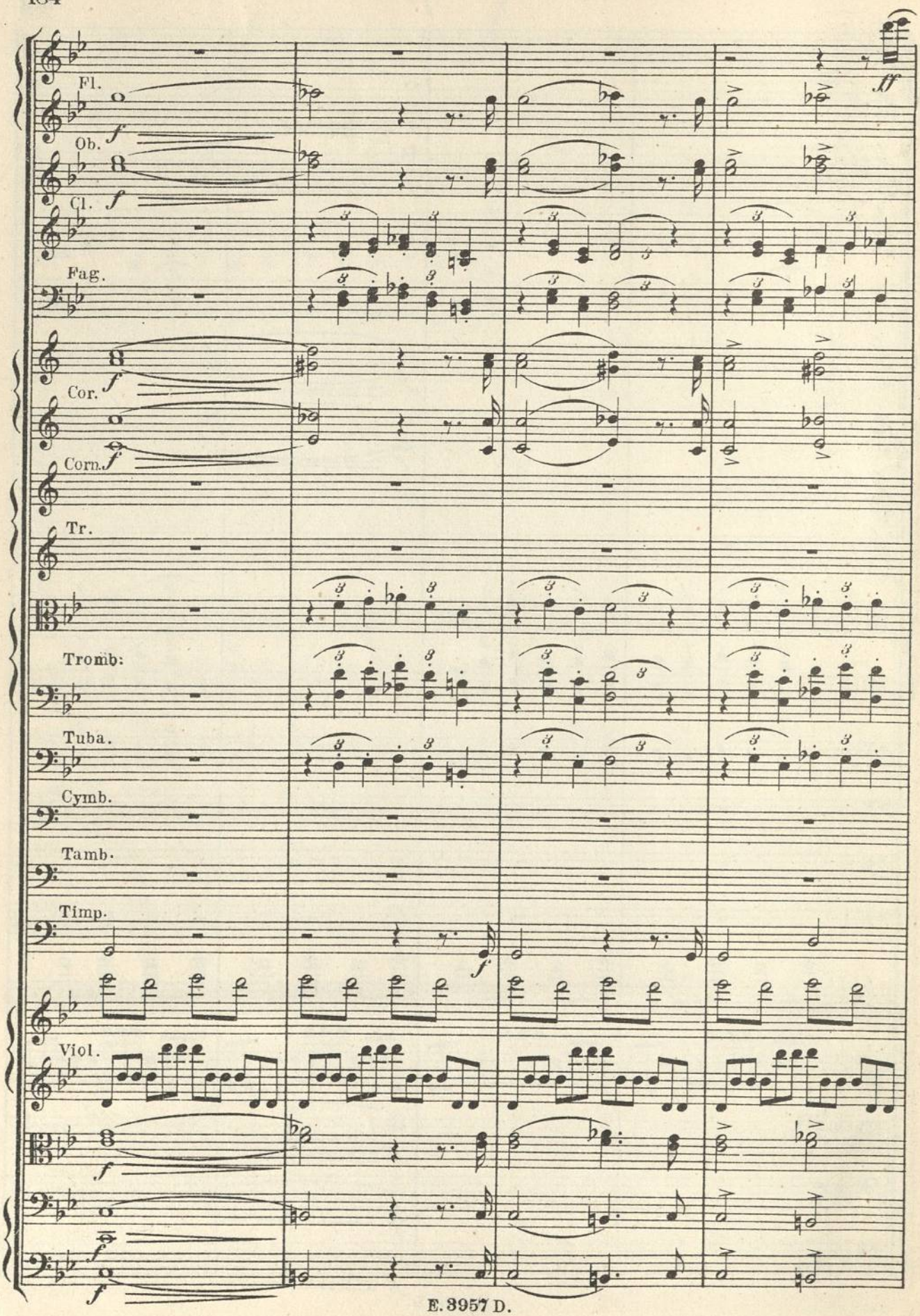

sf
sf
sf
sf
sf
sf
sf

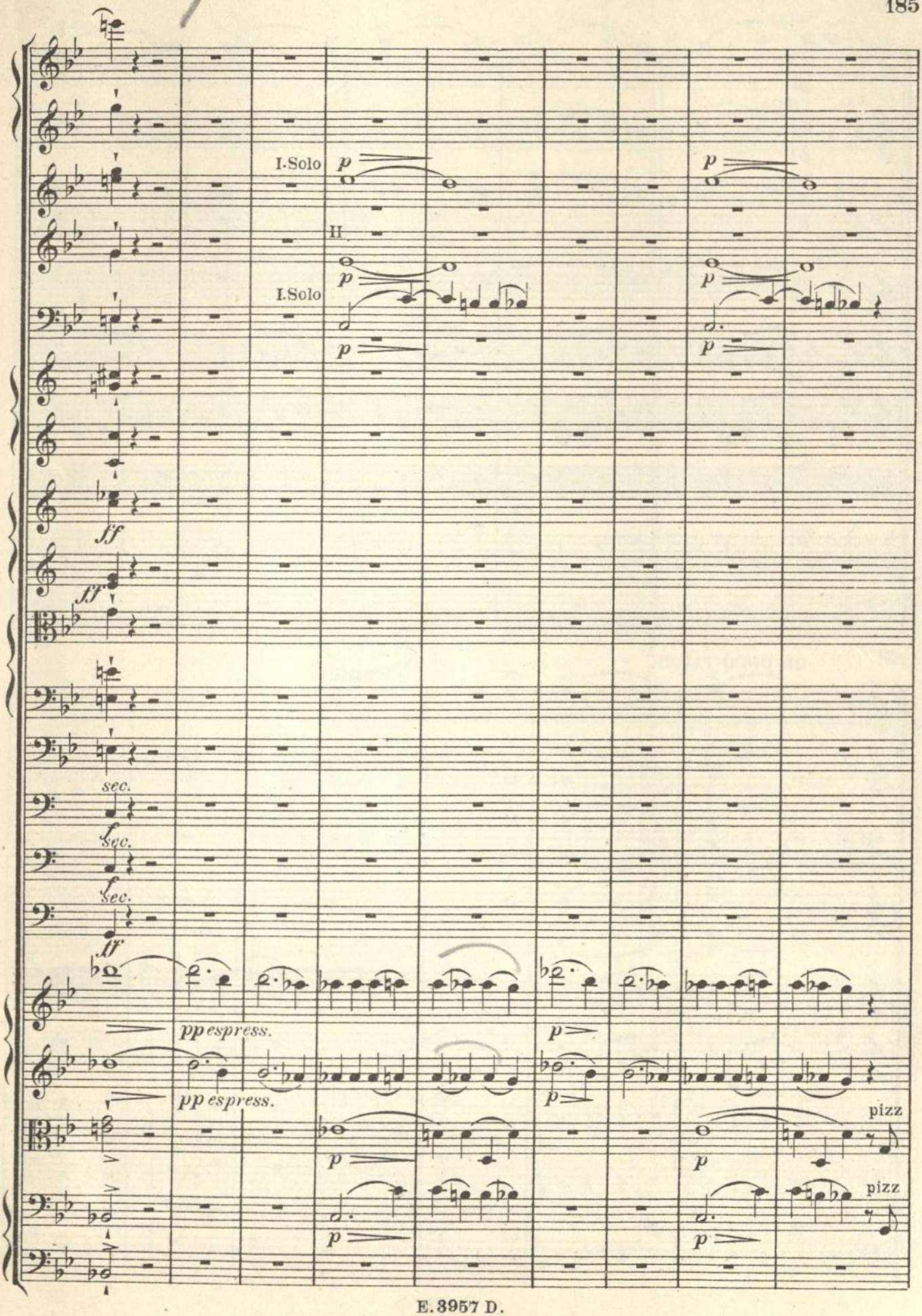

f
f
f
f
f
f
f
f

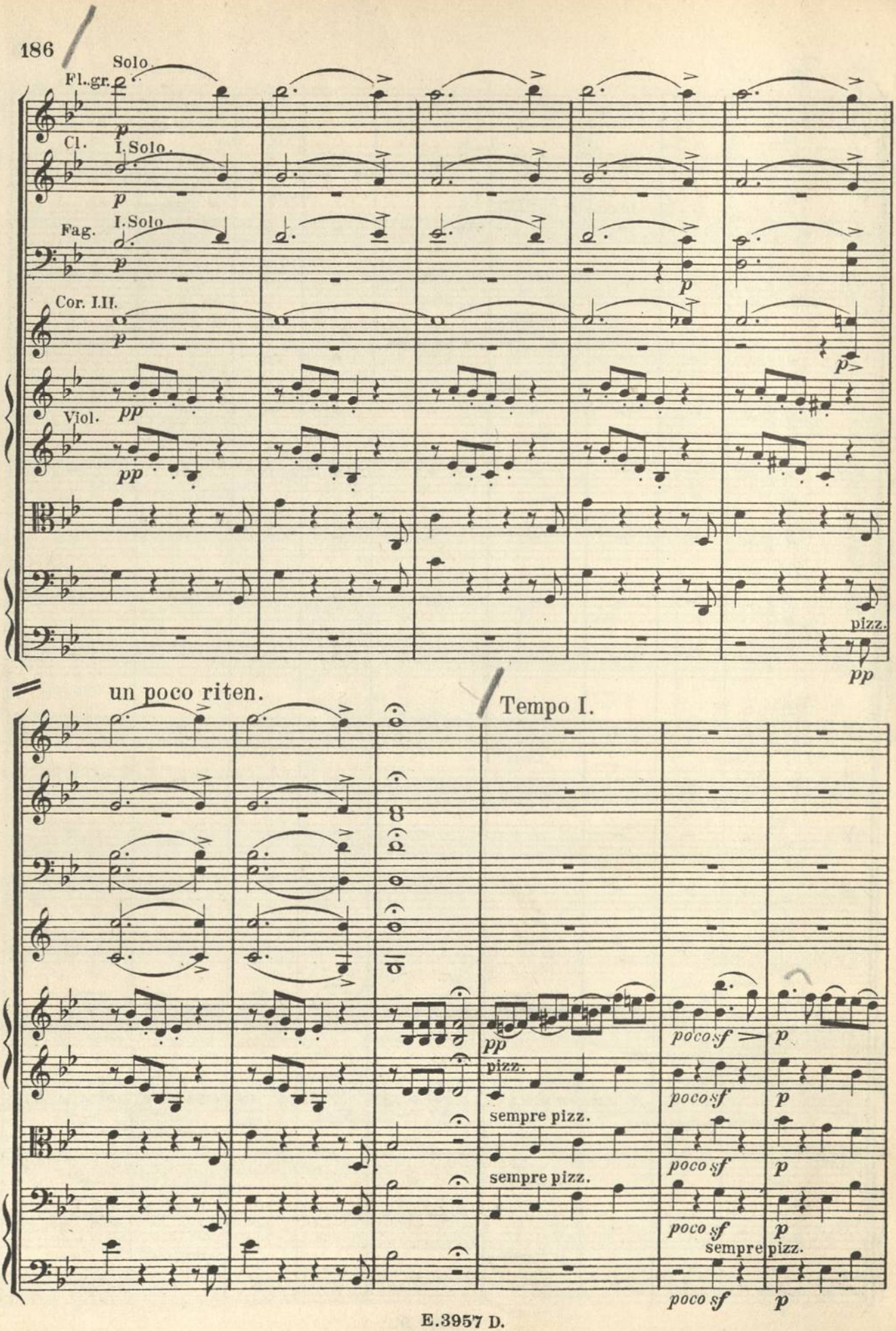

Fl. gr.
Ob.
Cor.
Timp.
Viol.
Vcl. e Cb.
f
a 2.
f bagu. d'éponge.
Fl.
Ob.
Cl.
a 2.
con gravità
Fag.
unis.
con gravità
Cor.
a 2.
Tromb.
Tuba.
con gravità
Viol

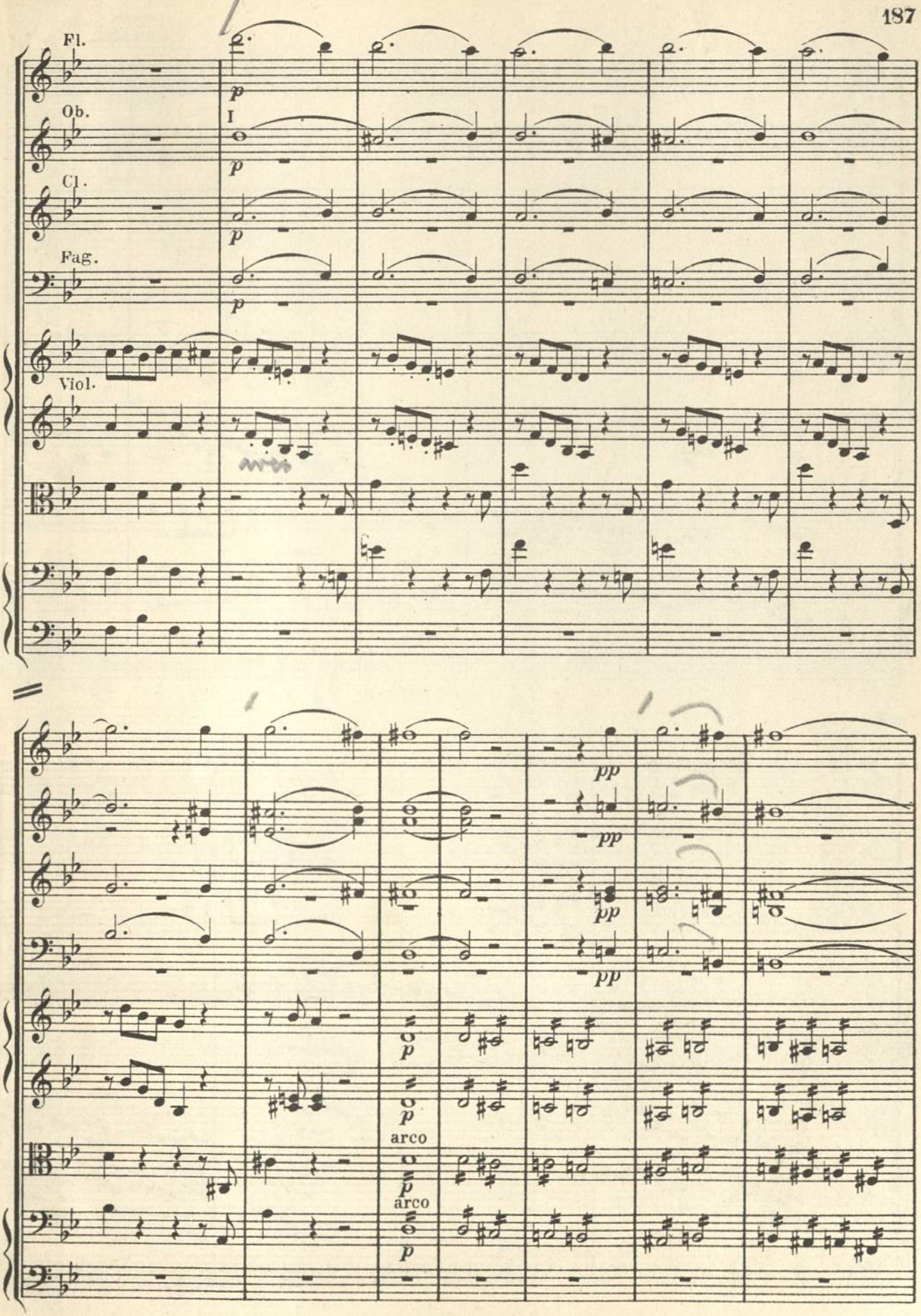

Fl.
Ob.
Cl.
Fag.
Cor.
Corn.
Tr.
Tromb.
Tuba.
Cymb.
Tamb.
Timp.
Viol.
Vcl.
Cb.
f

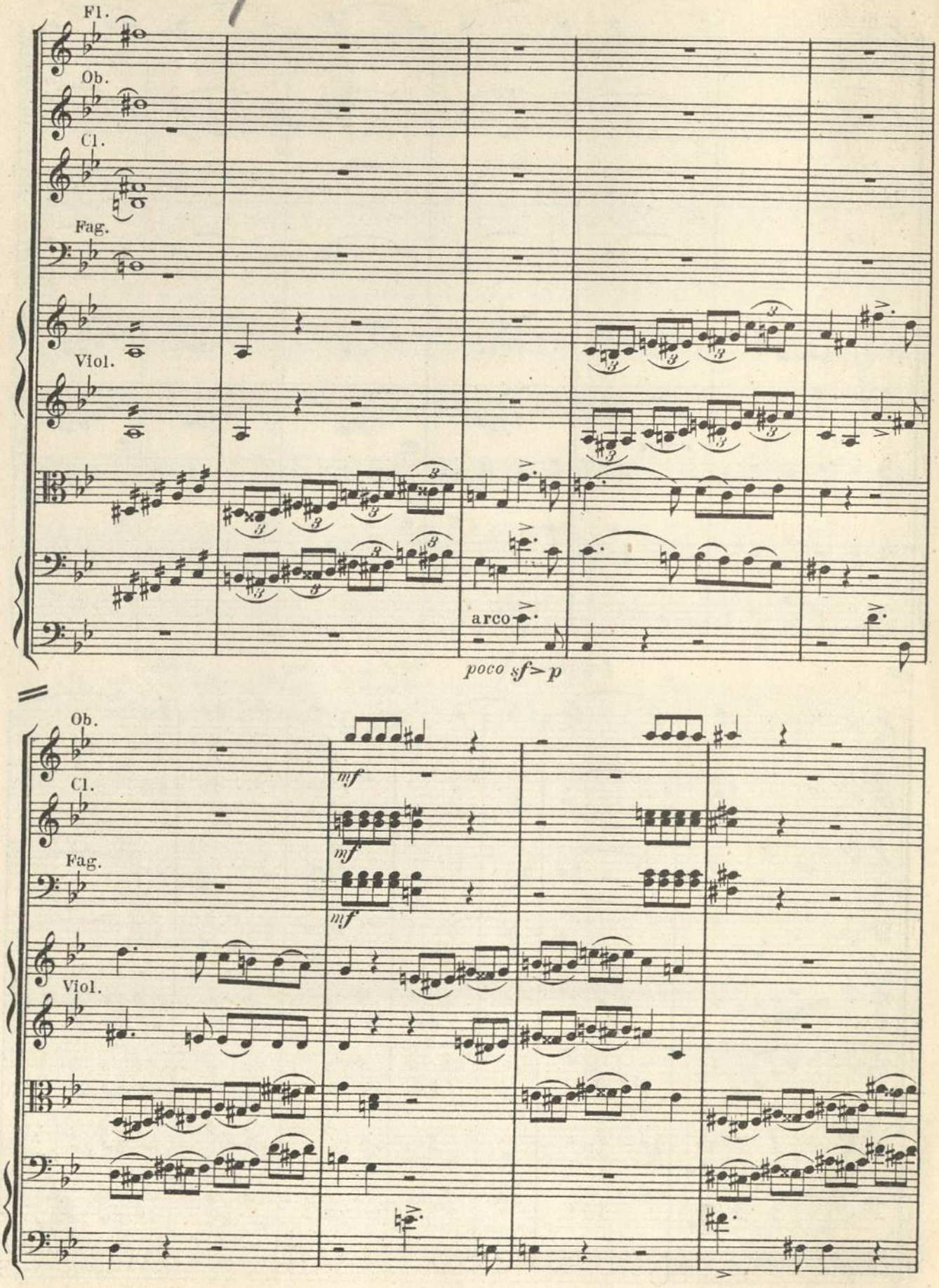


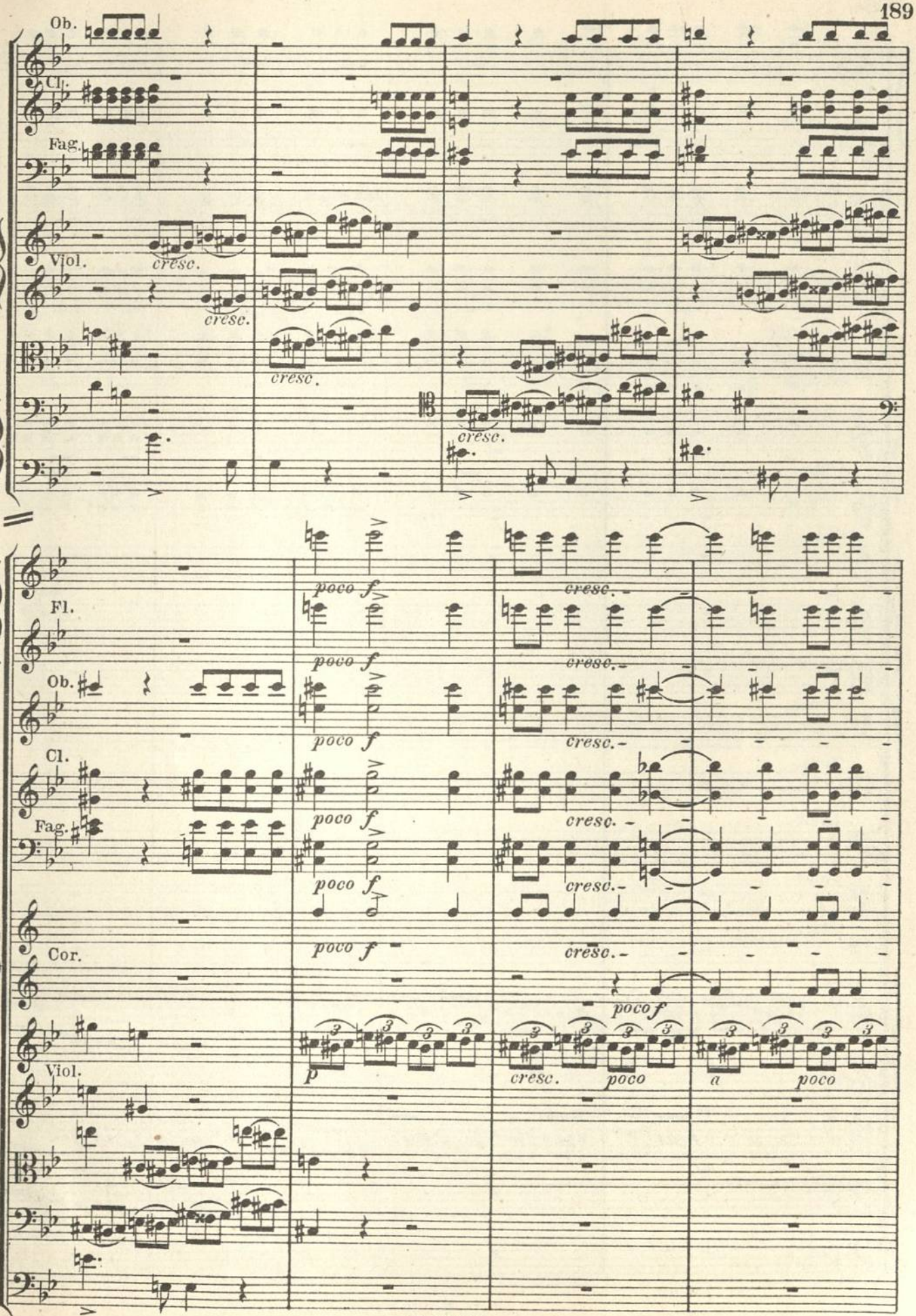

Fl.
Ob.
Cl.
Fag.
Cor.
Corn.
Tr.
Tromb:
Tuba.
Cymb.
Tamb.
Timp.
Viol.
ff

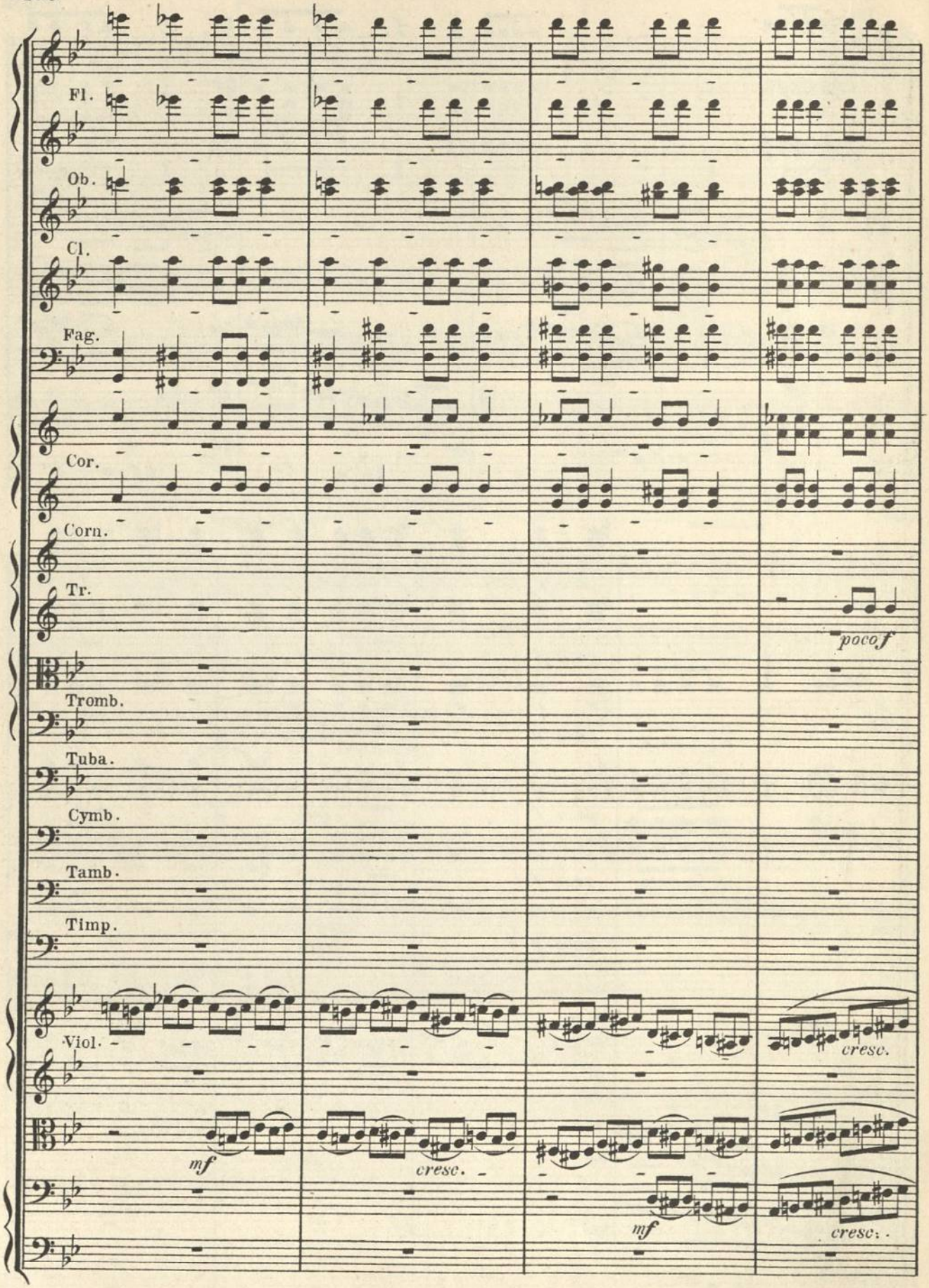

I.Solo
p
II
I.Solo
p
p
p
p
ff
ff
sec.
f sec.
f sec.
ff
pp espress.
pp espress.
p
p
p
pizz
p
pizz
p

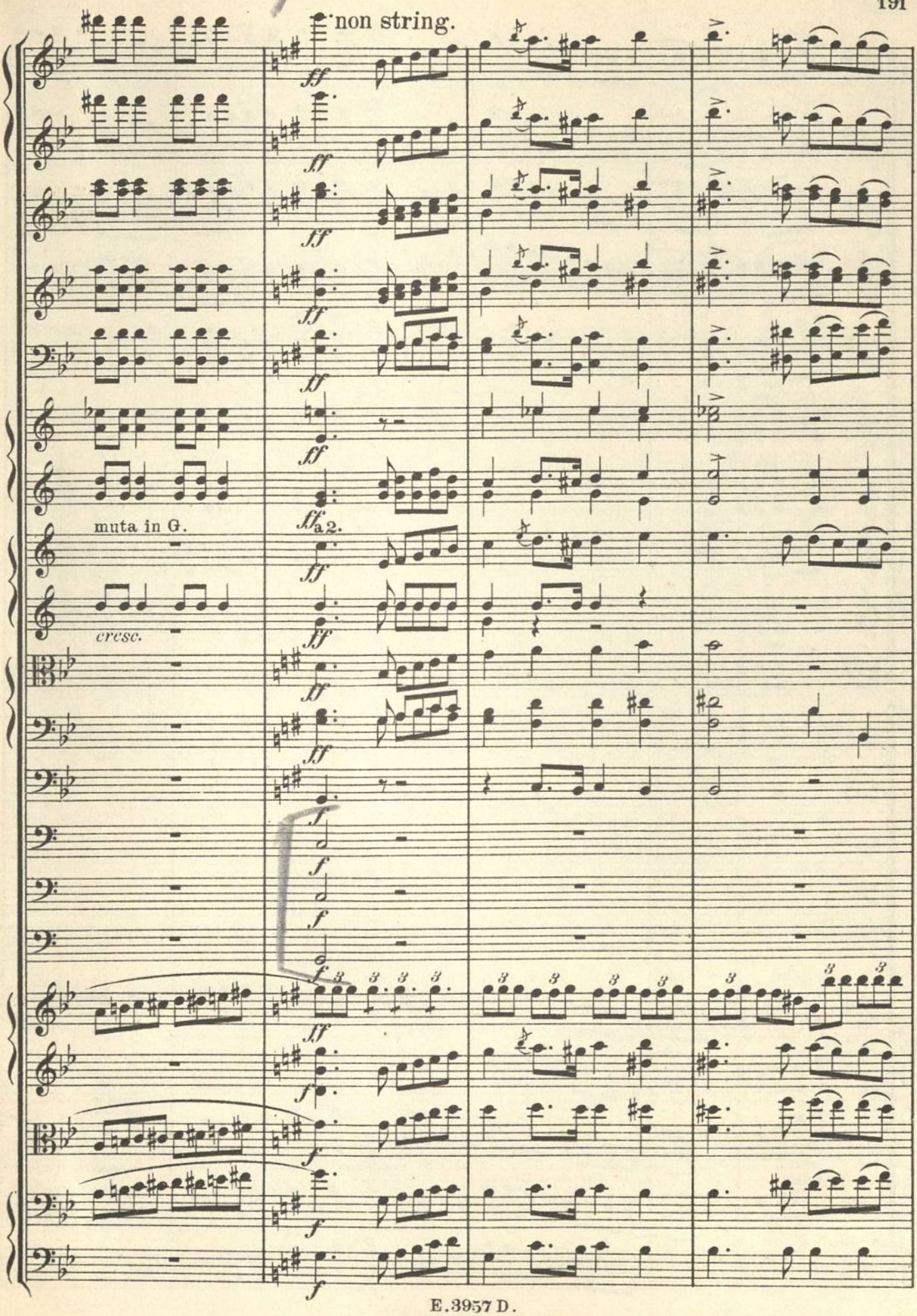

Solo
Fl.gr.
p
Cl.
I. Solo.
p
Fag.
I. Solo
p
p
Cor. I.II.
p
p
Viol.
pp
pp
pizz.
pp
un poco riten.
Tempo I.
pp
pizz.
sempre pizz.
sempre pizz.
poco sf
p
poco sf
p
poco sf
p
poco sf
sempre pizz.
p
poco sf
p

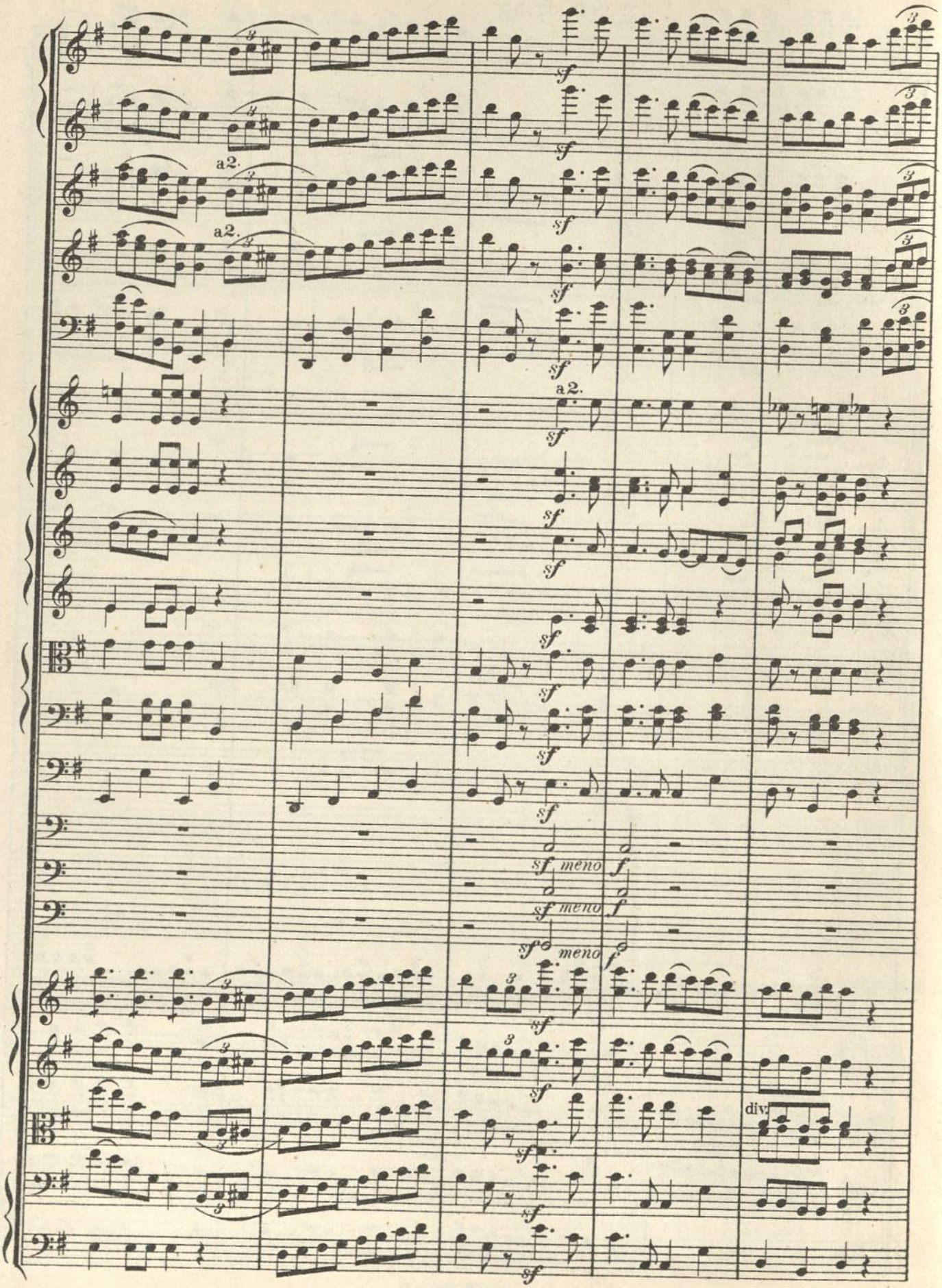

Fl.
Ob.
I
Cl.
Fag.
Viol.
p
pp
arco

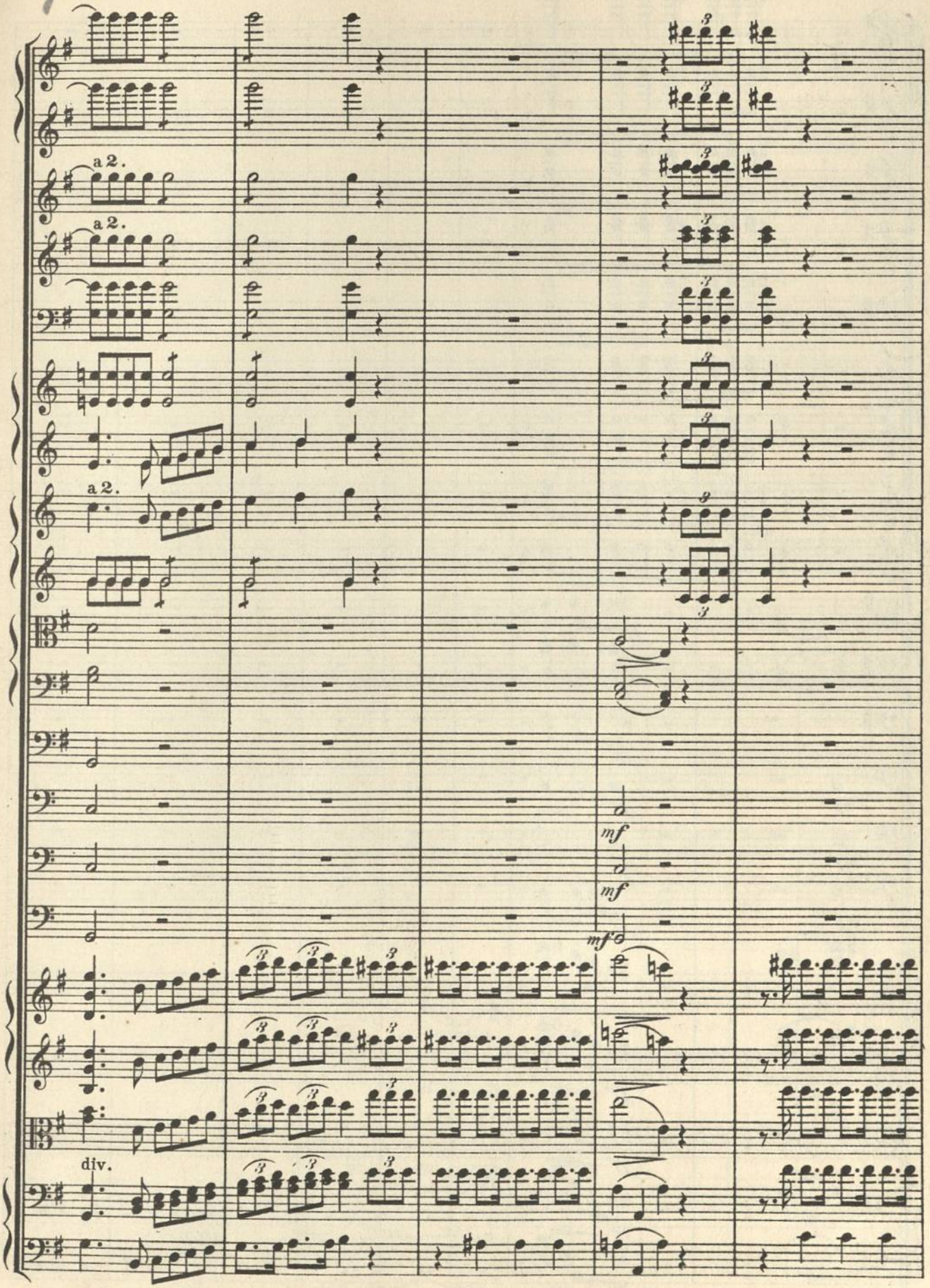

Fl.
Ob.
Cl.
Fag.
Viol.
arco
poco sf > p
Ob.
Cl.
Fag.
Viol.
mf
mf
mf

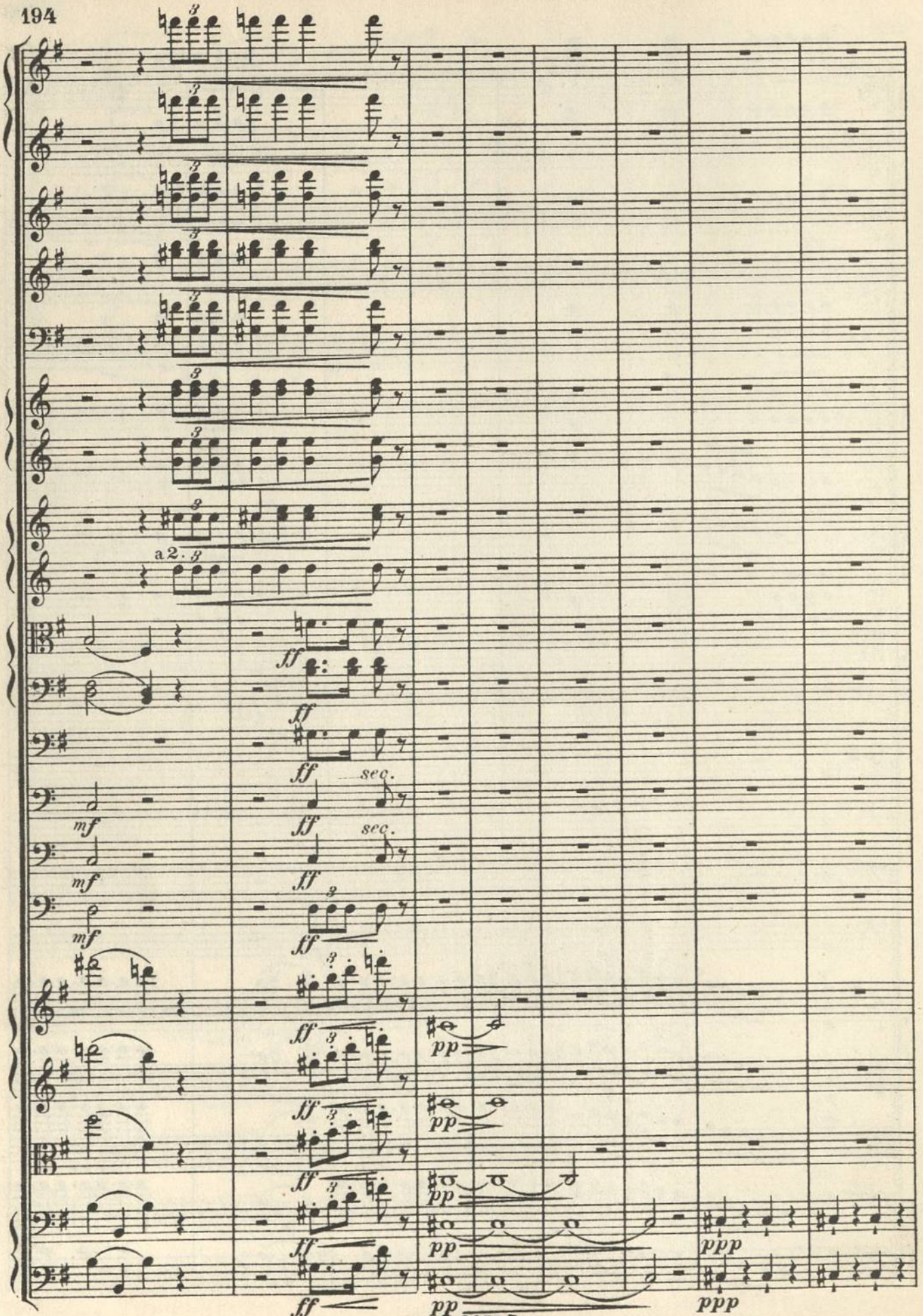

Ob.
Cl.
Fag.
Viol.
cresc.
cresc.
cresc.
cresc.
Fl.
Ob.
Cl.
Fag.
Cor.
Viol.
poco f
poco f
poco f
poco f
poco f
cresc.
cresc.
cresc.
cresc.
cresc.
poco f
p
cresc.
poco
a
poco

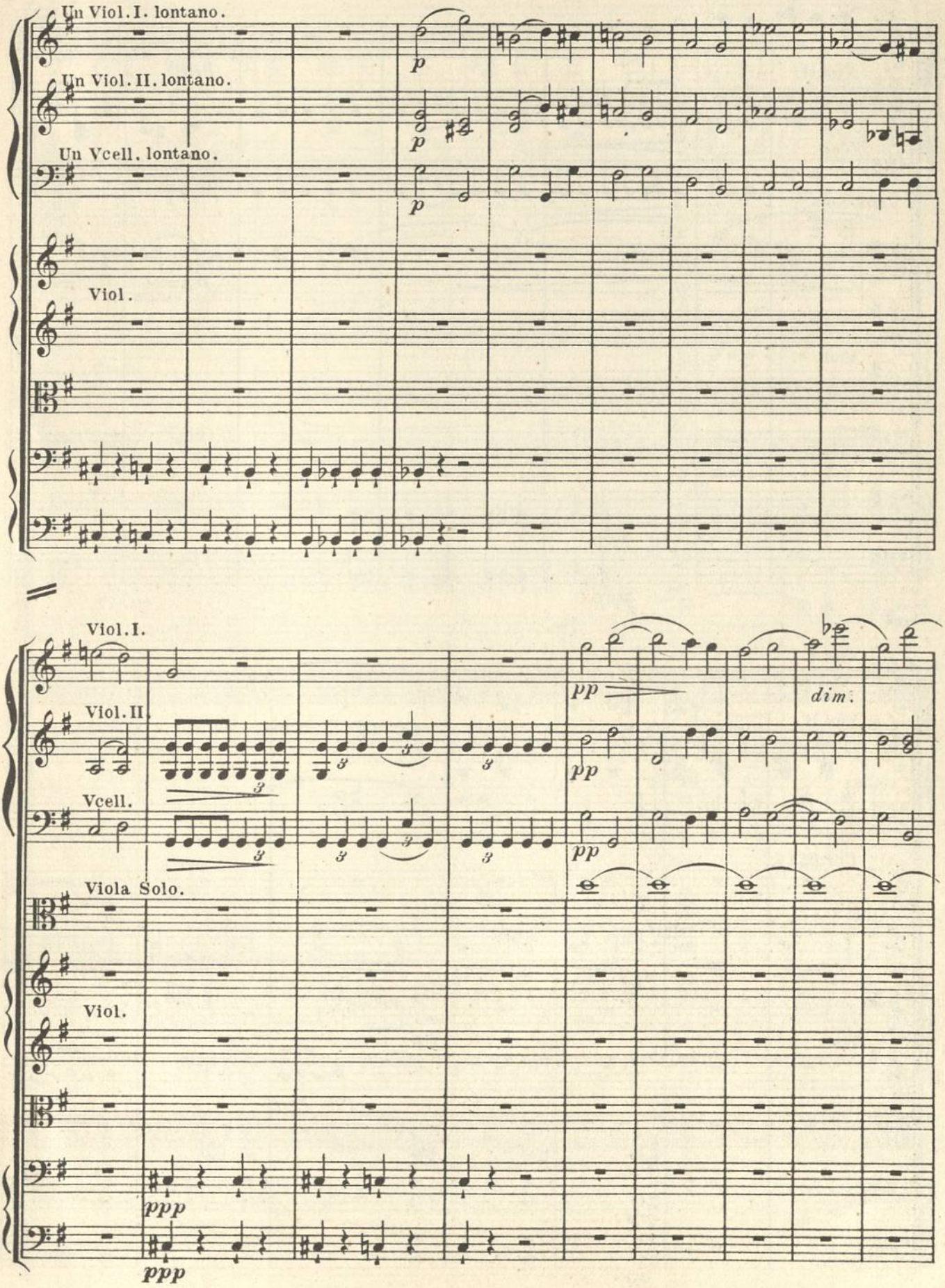

Fl.
Ob.
Cl.
Fag.
Cor.
Corn.
Tr.
poco f
Tromb.
Tuba.
Cymb.
Tamb.
Timp.
Viol.
cresc.
mf
cresc.
mf
cresc.

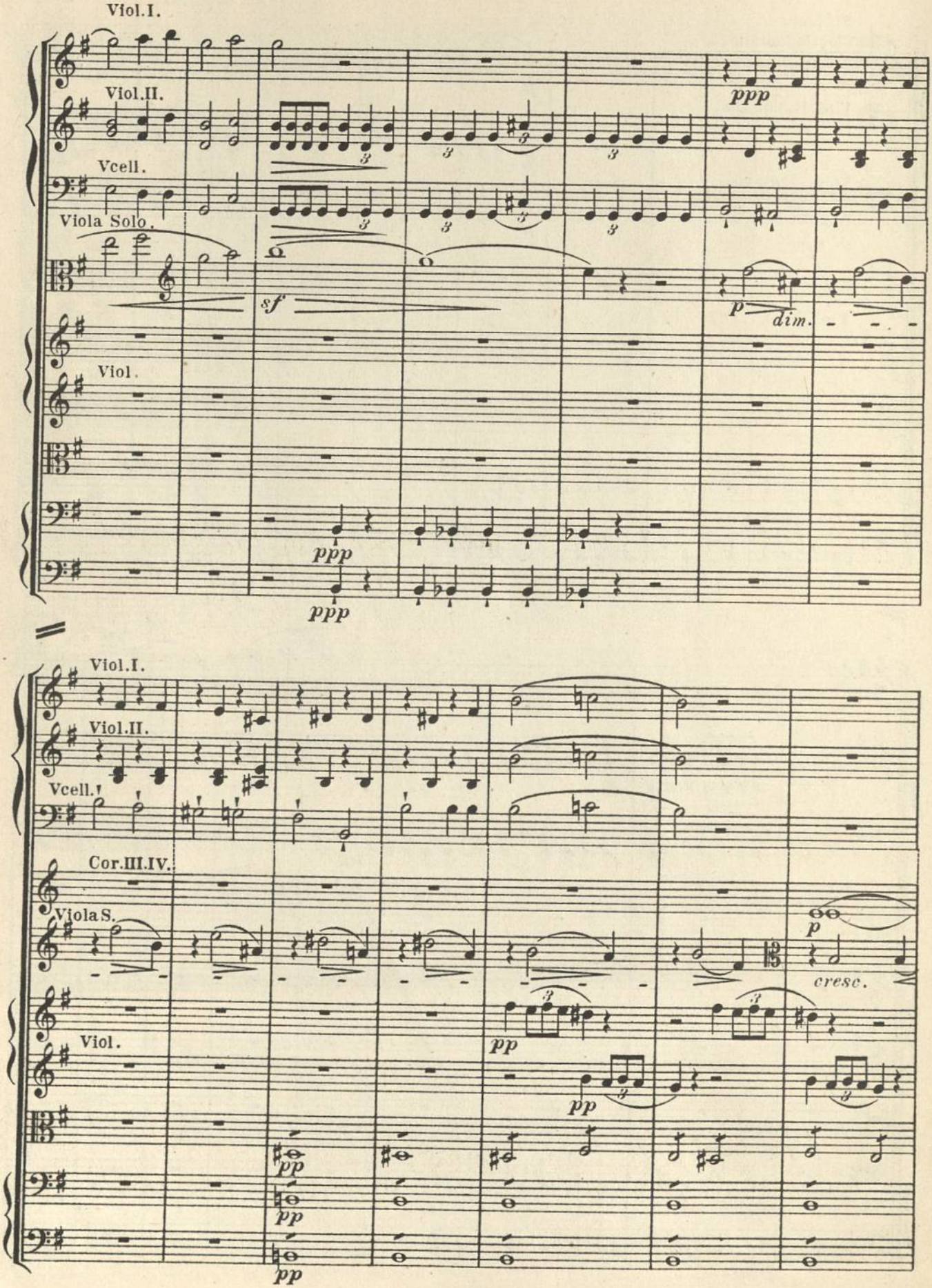

non string.
muta in G.
cresc.

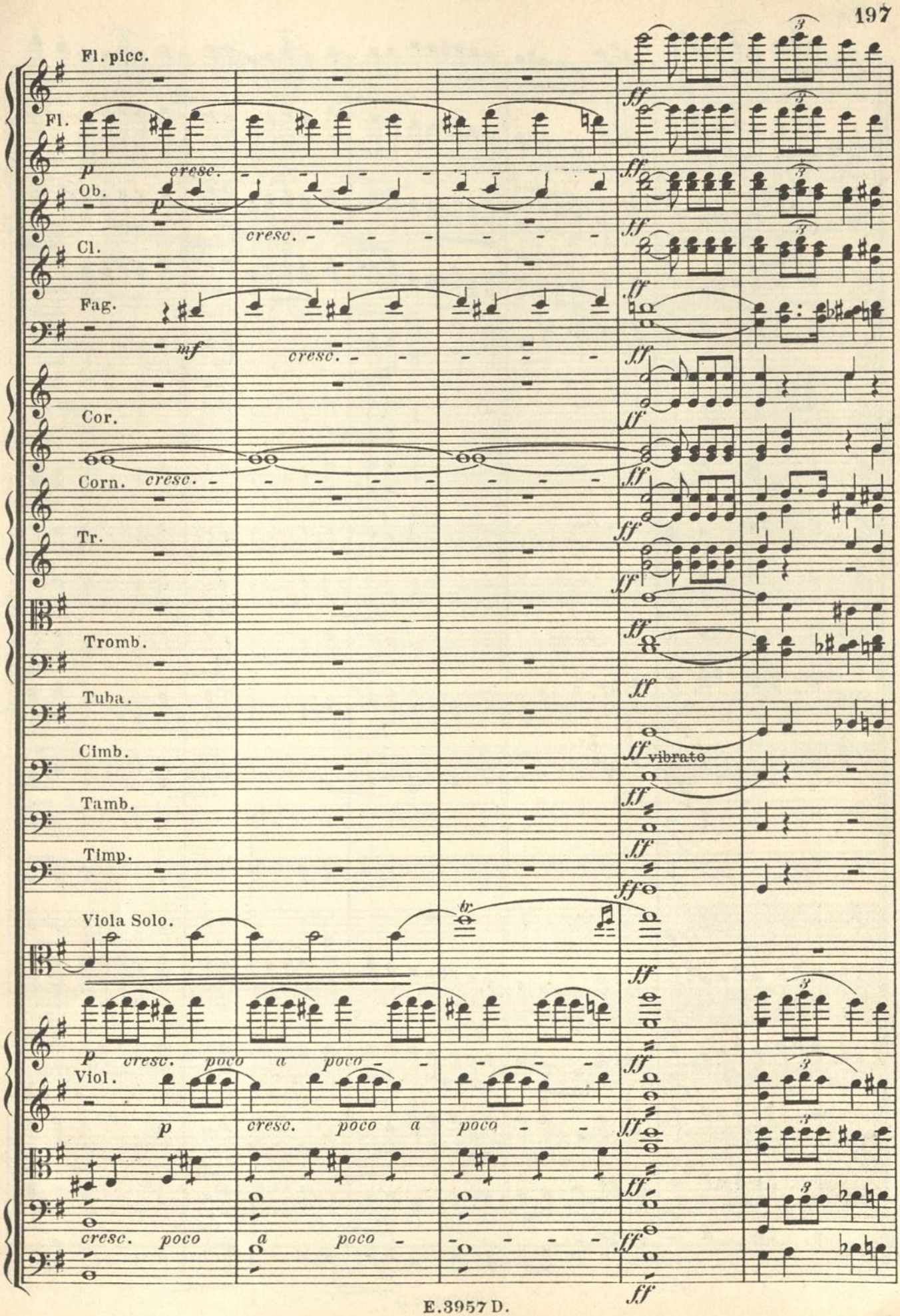

a2.
a2.
a2.
sf meno f
sf meno f
sf meno f
div.

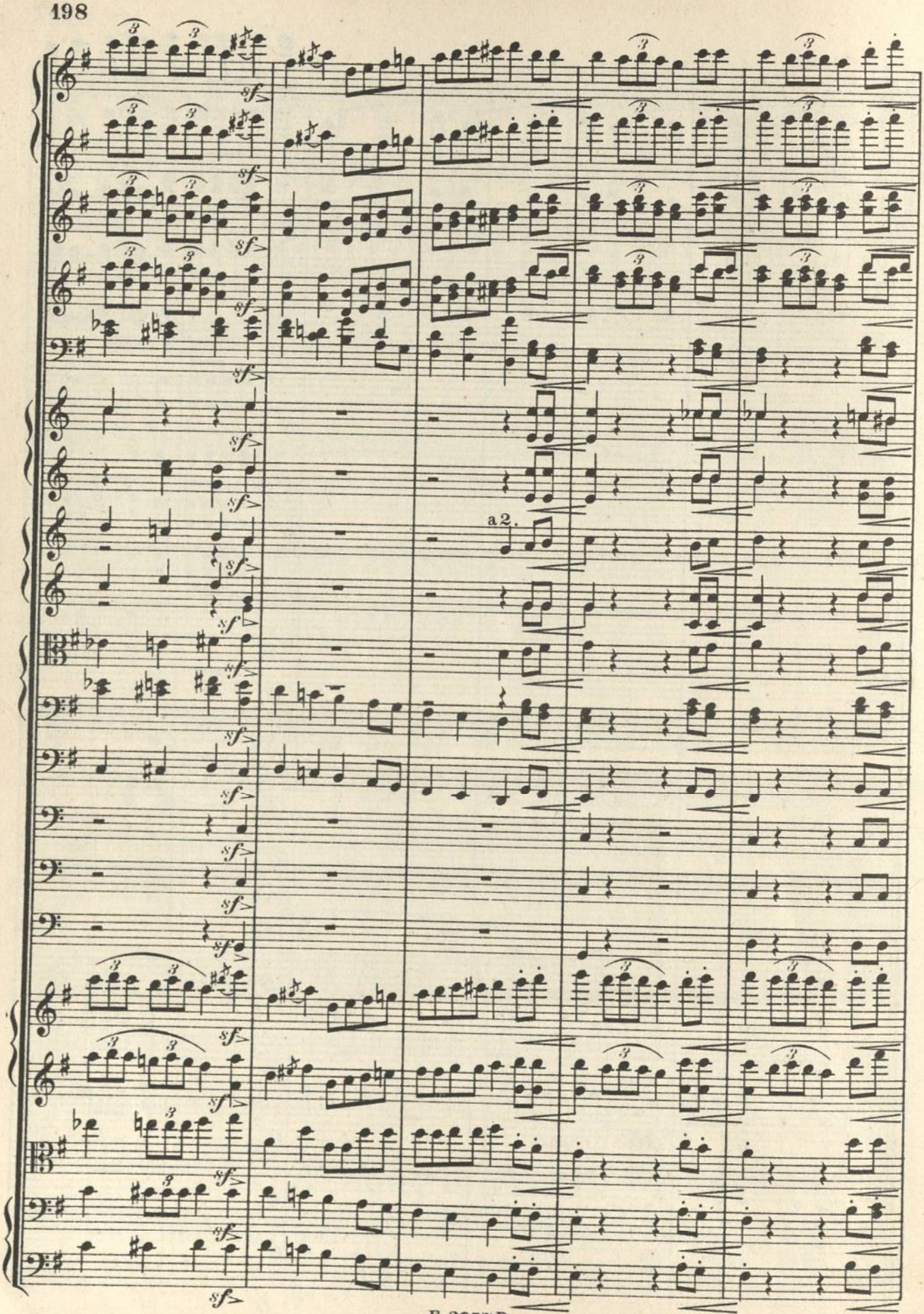

a 2.
a 2.
a 2.
mf
mf
mf
div.

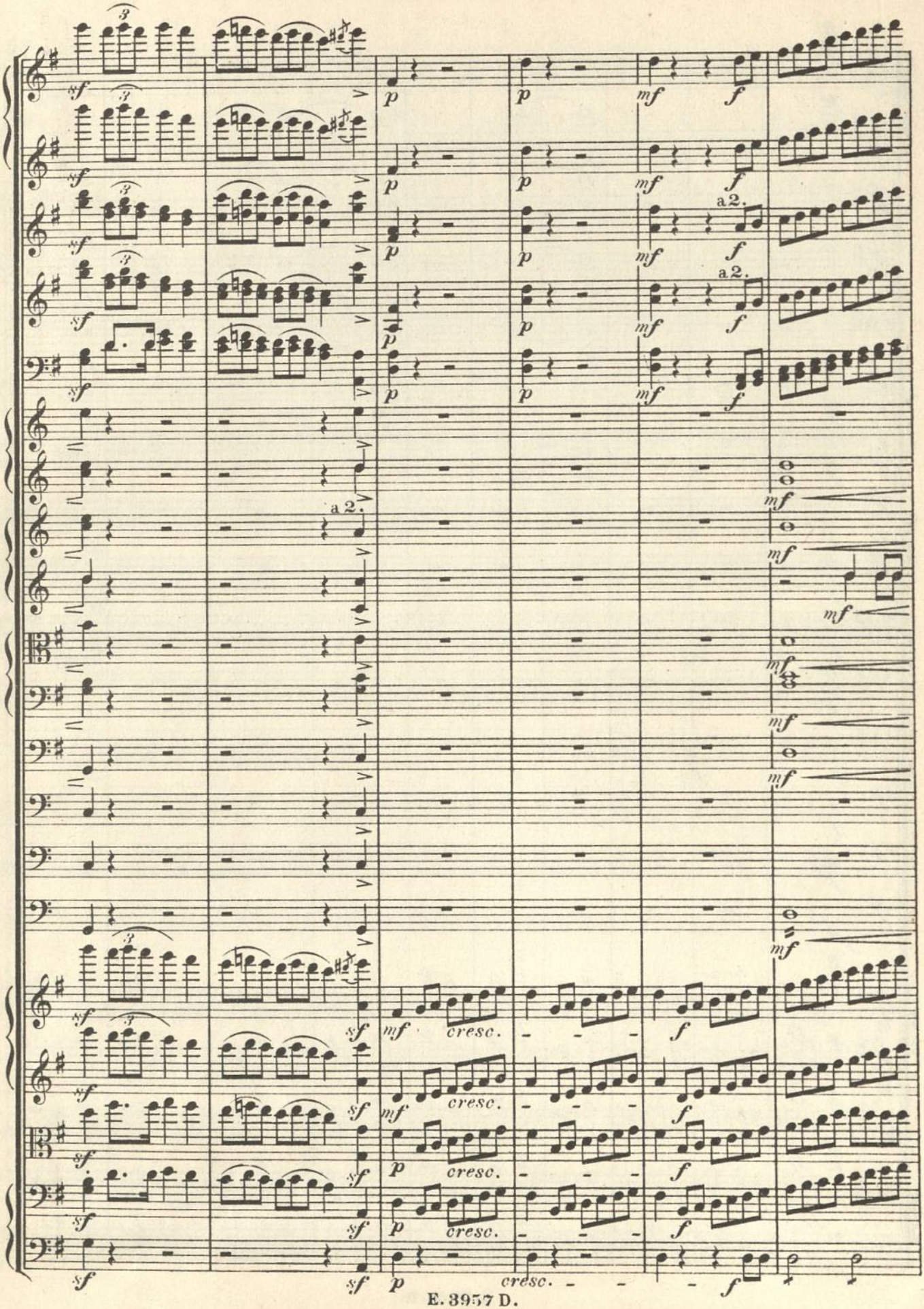

a 2.
ff
mf
sec.
pp
ppp

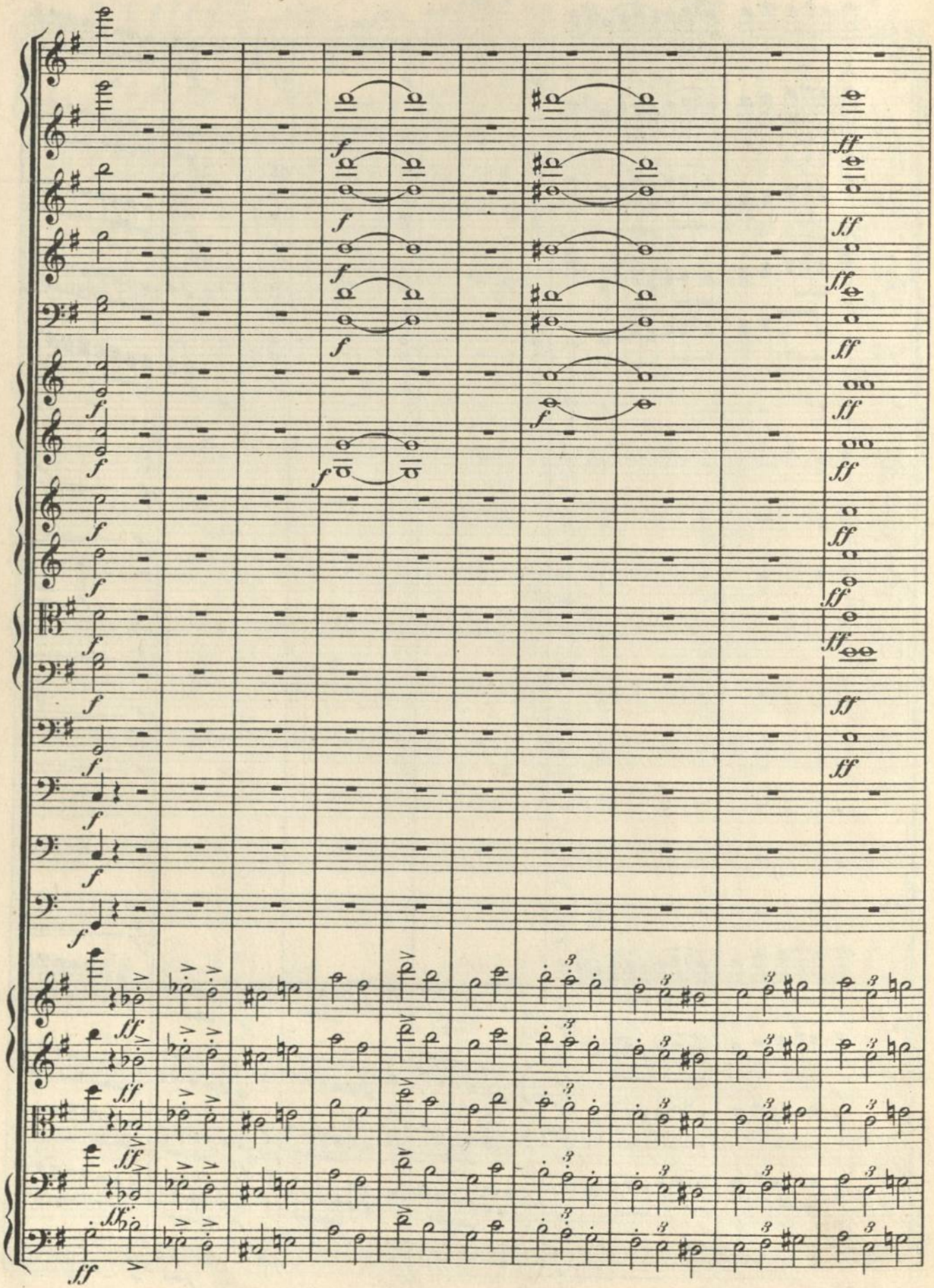

Un Viol. I. lontano.
Un Viol. II. lontano.
Un Vcell. lontano.
p
Viol.
Viol. I.
Viol. II.
Vcell.
Viola Solo.
Viol.
pp
dim.
ppp

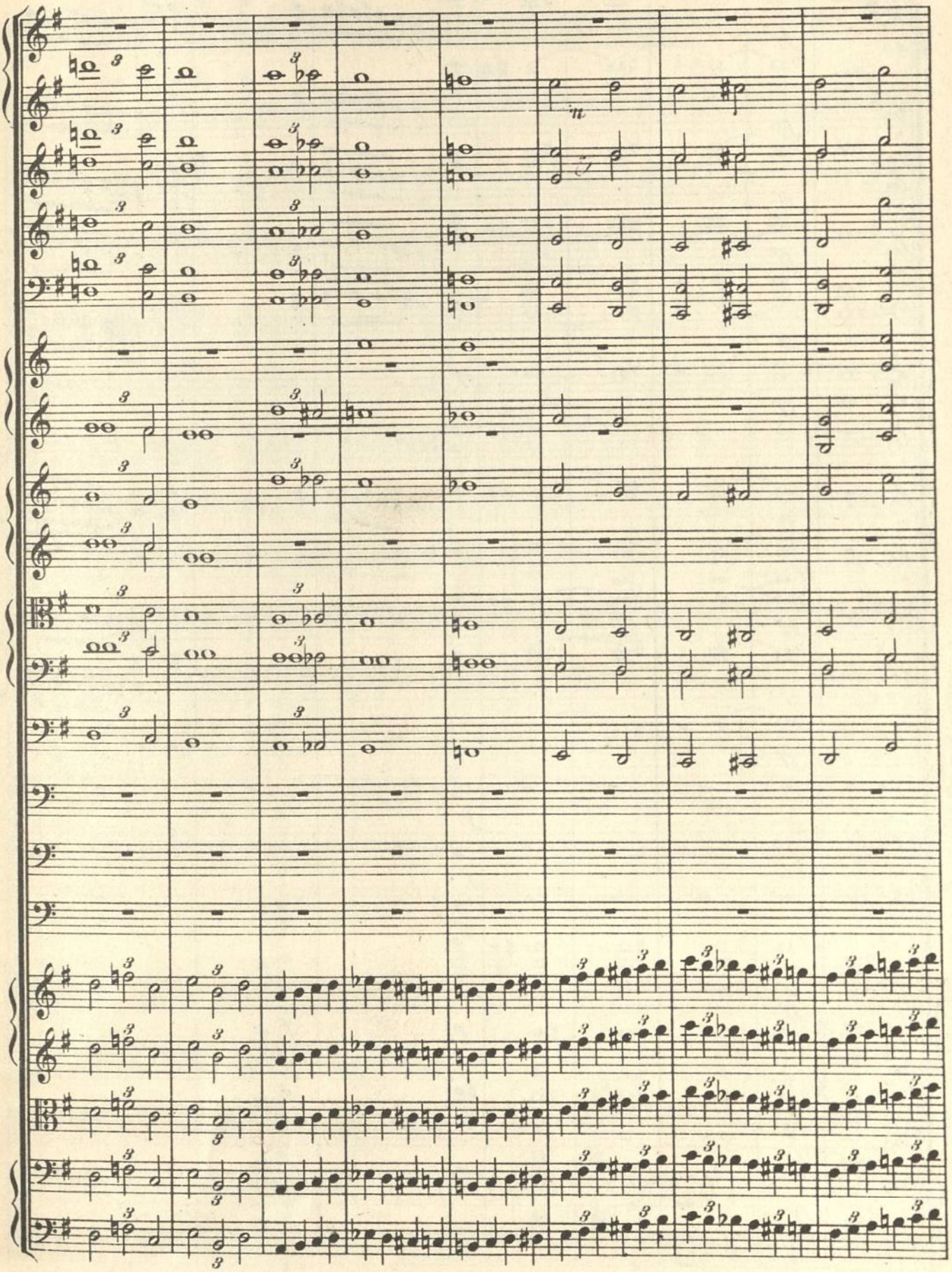

Viol.I.
Viol.II.
Vcell.
Viola Solo.
Viol.
Viol.I.
Viol.II.
Vcell.
Cor.III.IV.
Viola S.
Viol.
ppp
sf
p
dim.
cresc.
pp

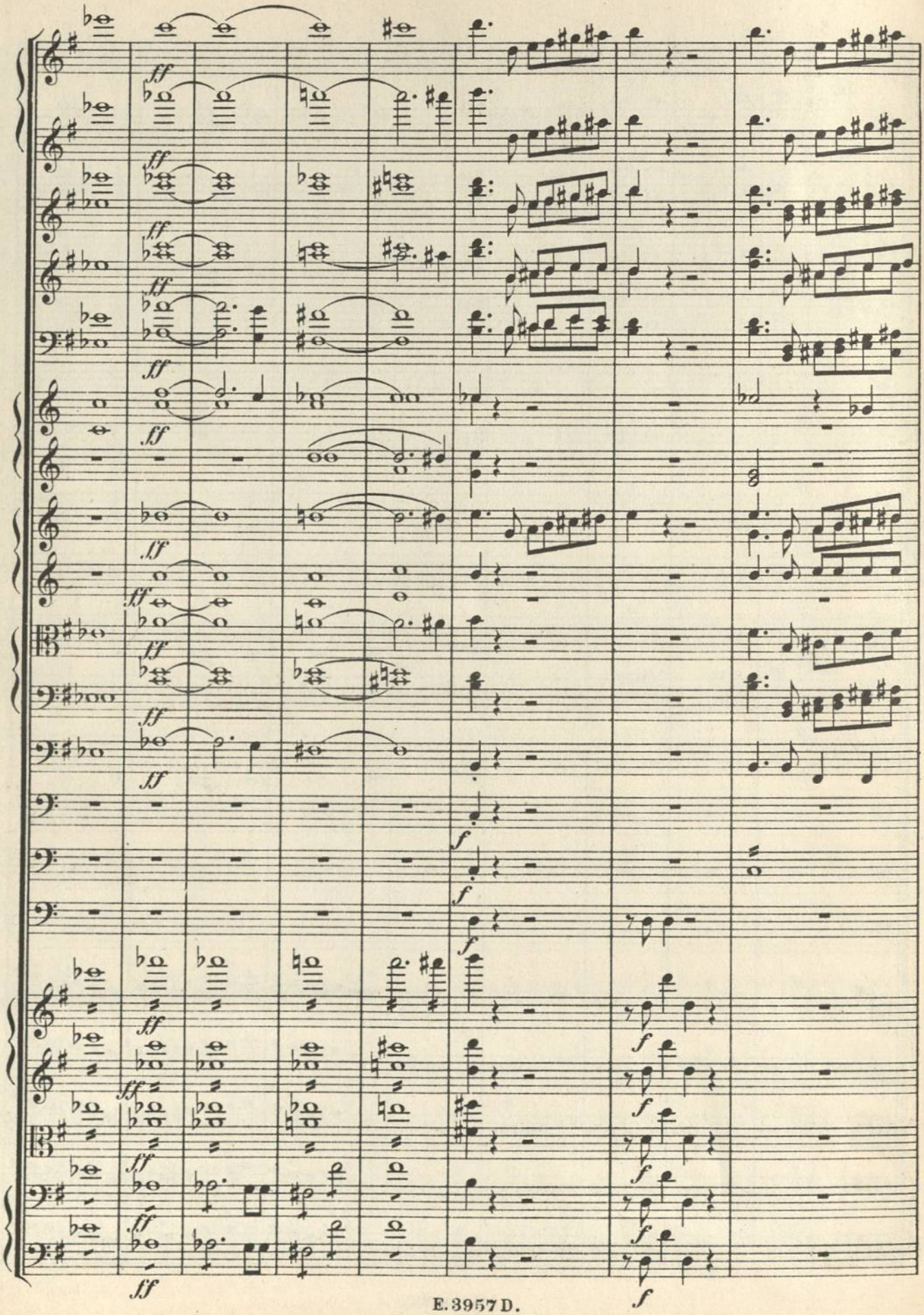

Fl. picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Corn.
Tr.
Tromb.
Tuba.
Cimb.
Tamb.
Timp.
Viola Solo.
Viol.
p
mf
cresc.
poco a poco
ff
vibrato
tr

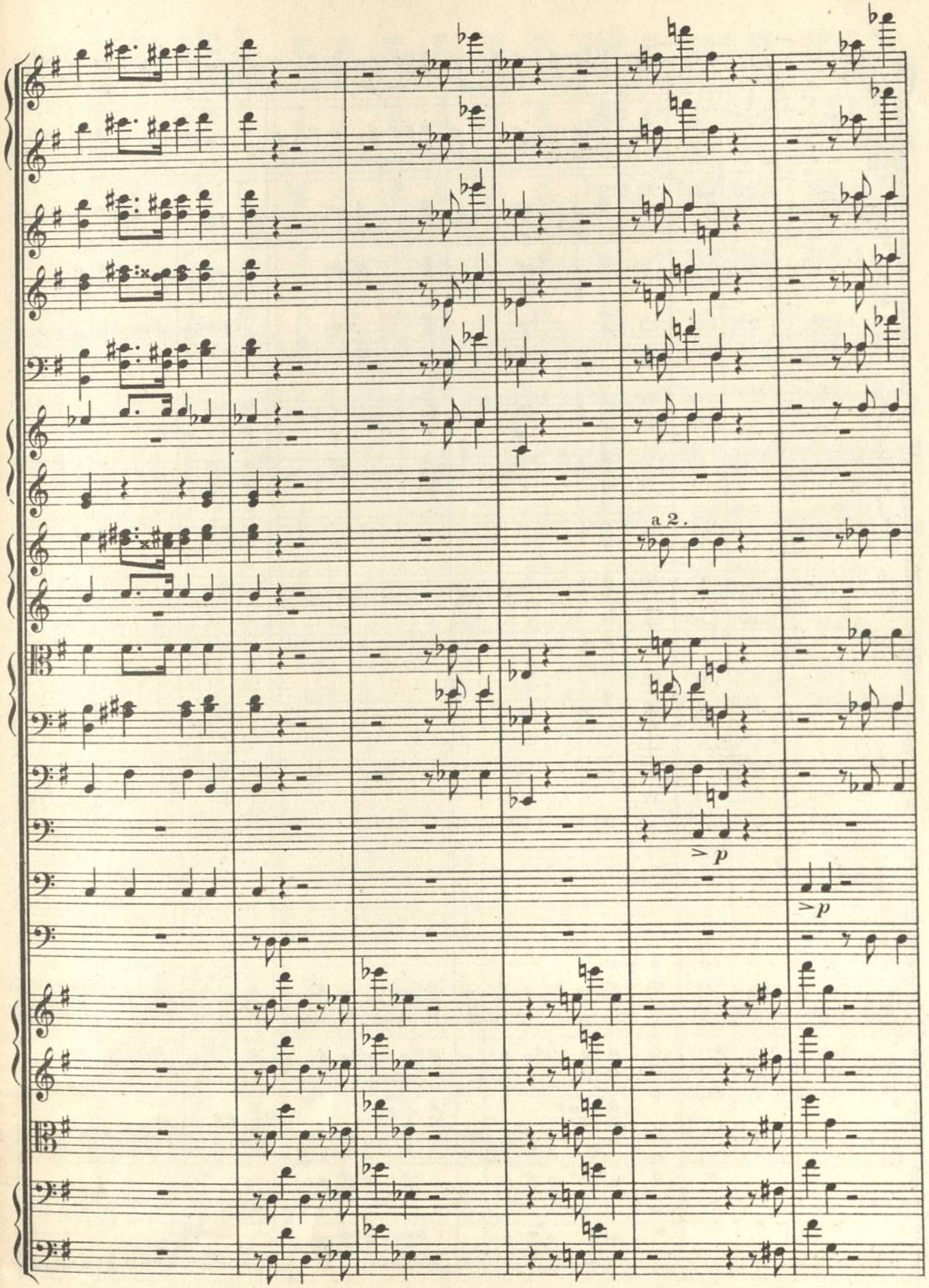

a2.


a 2.
a 2.
a 2.
cresc.
cresc.
cresc.
cresc.





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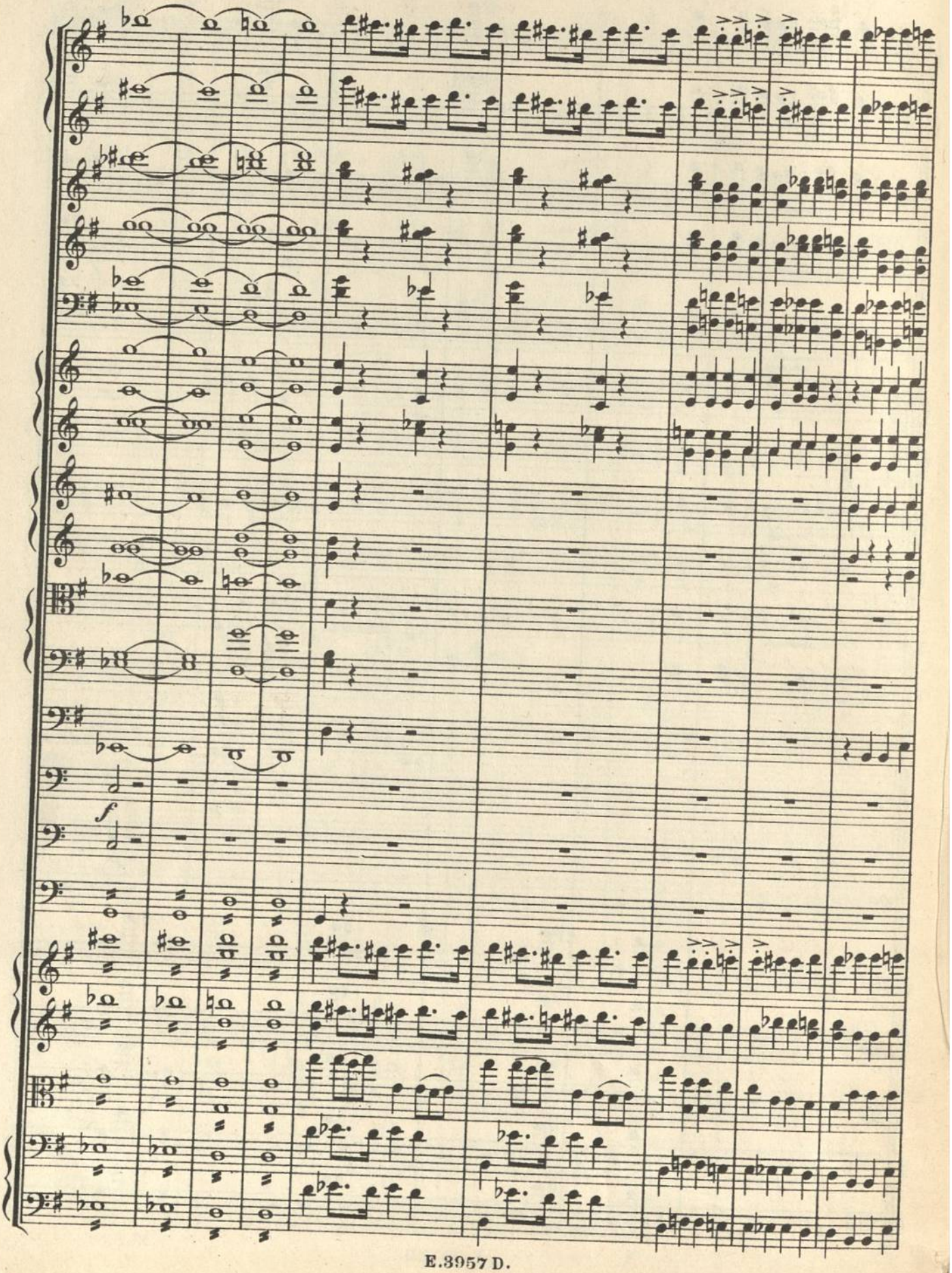
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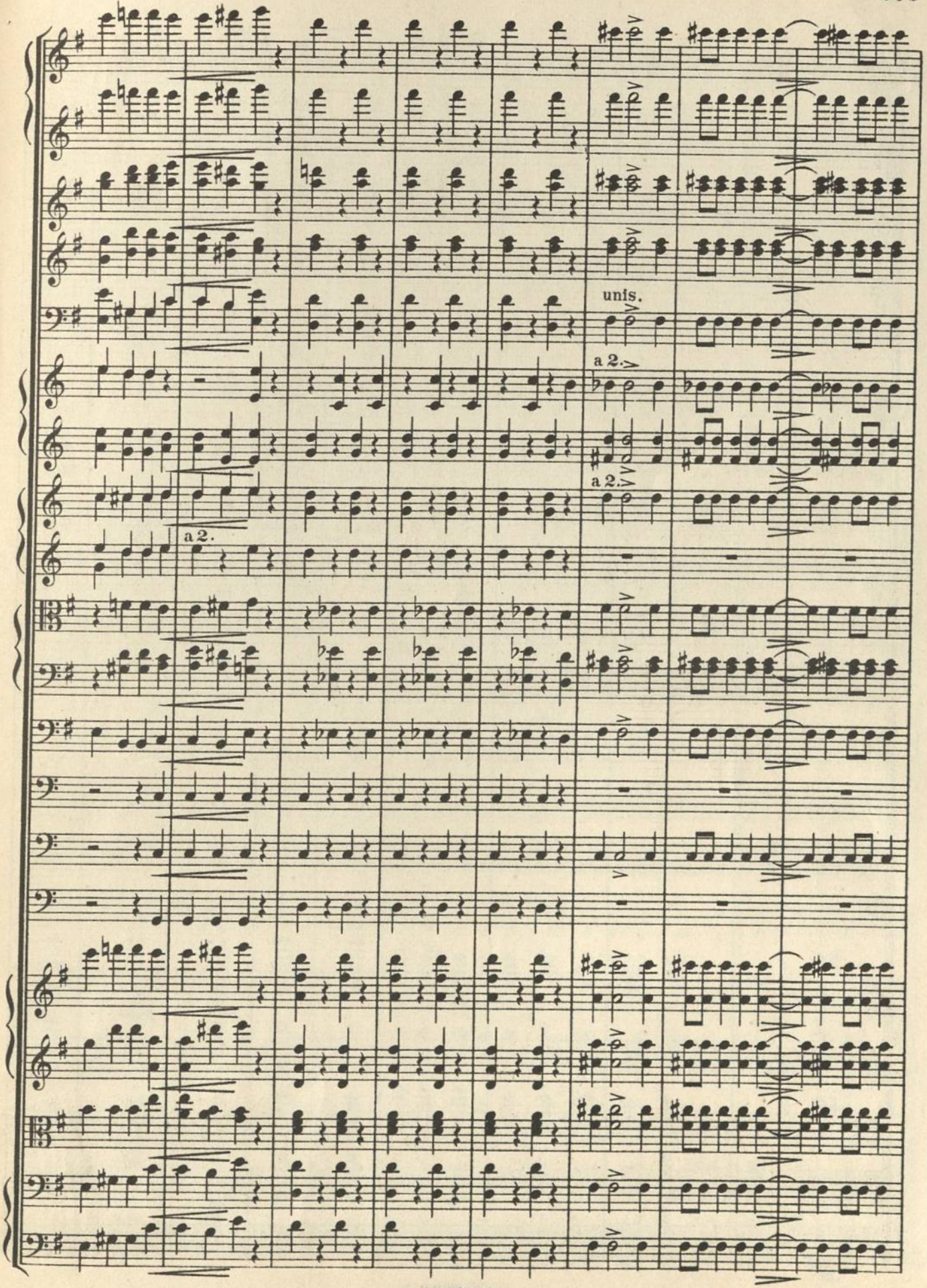
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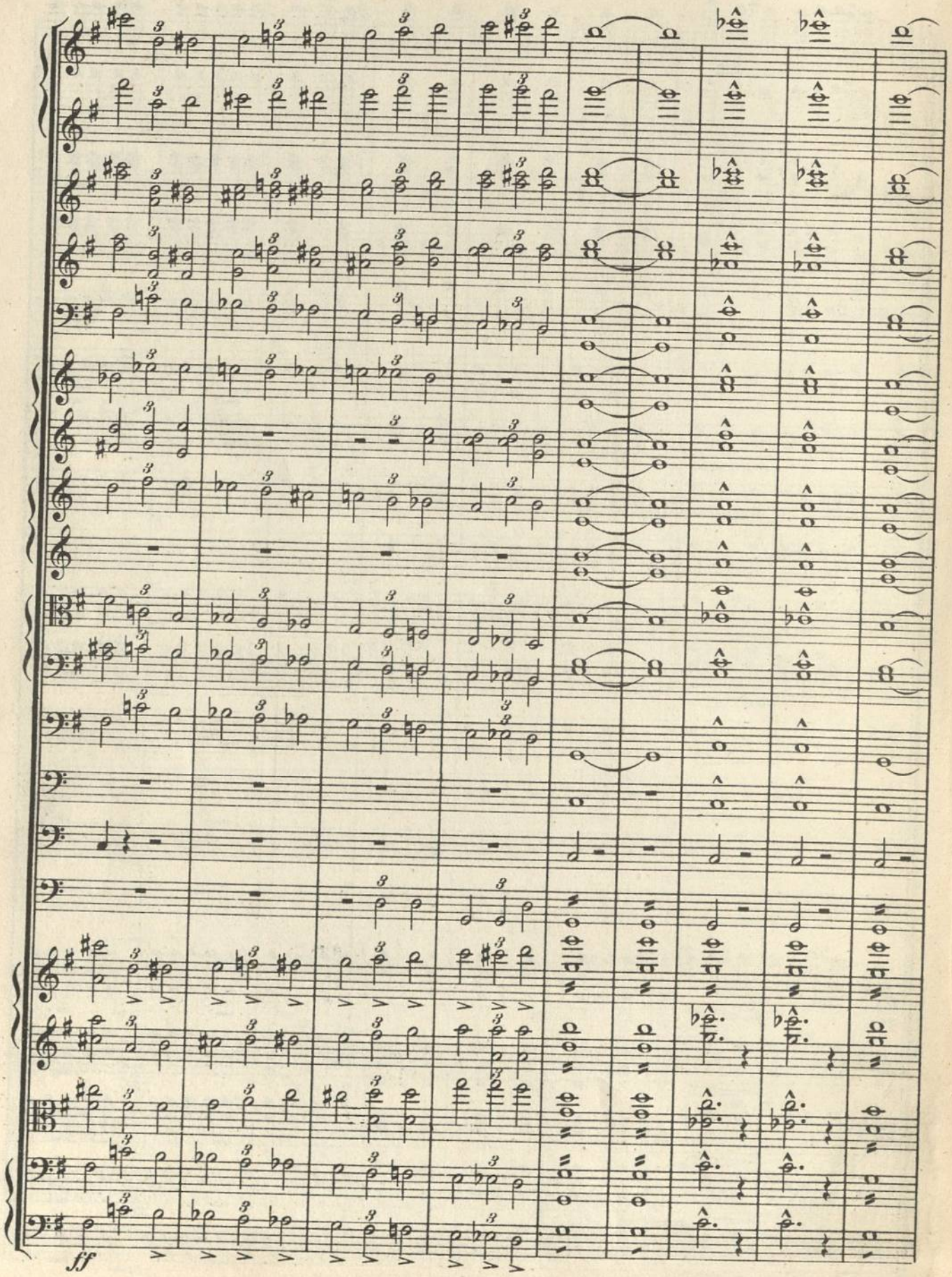
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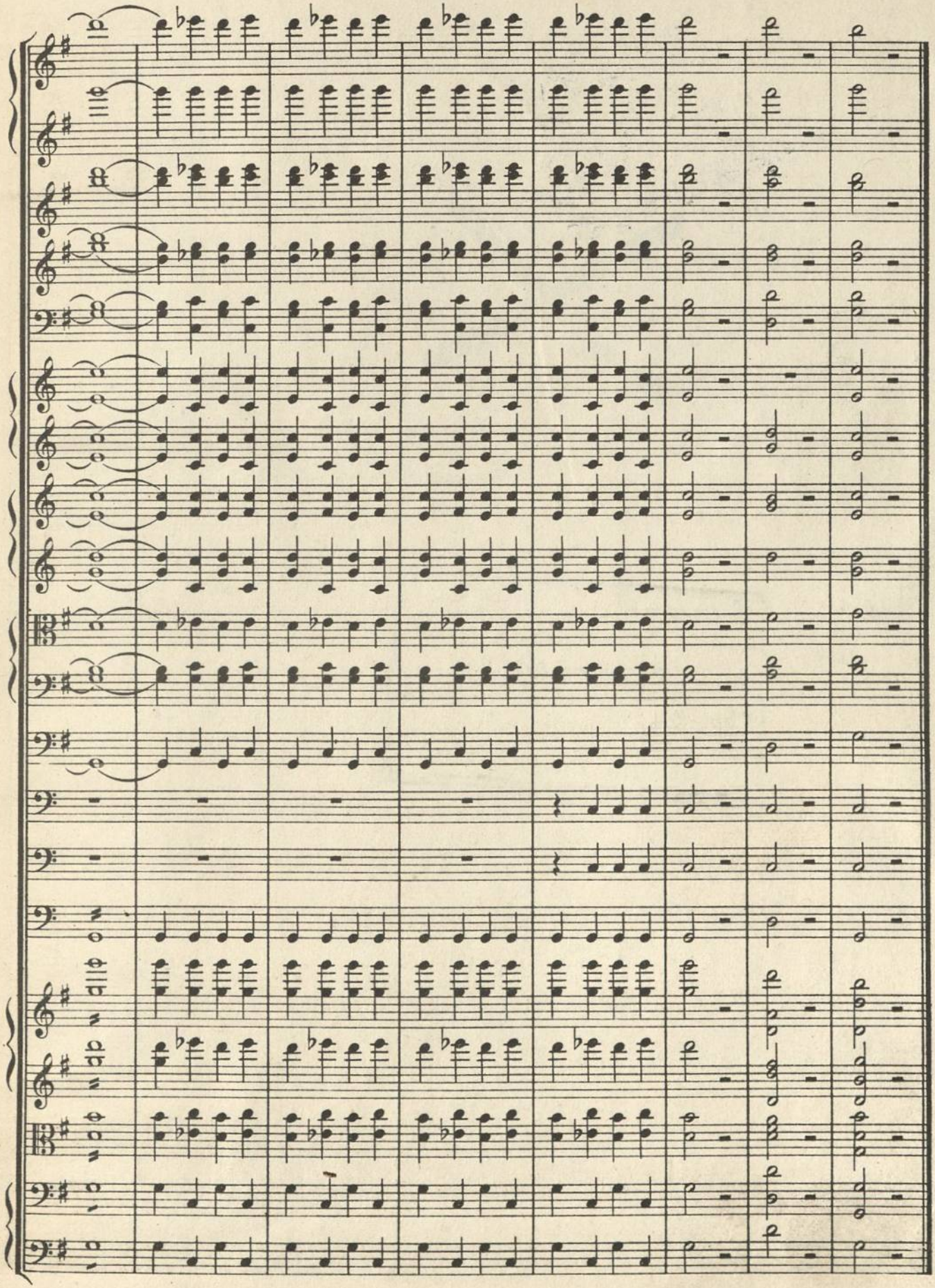

Eine neue Partitur-Ausgabe der Symphonien und Ouverturen von Hector Berlioz.

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 sehnsüchtiges 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, berauschenden 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 Kunstbethätigung 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 Südfranzosen gleichsam einen fluthenreichen 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's", 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 verständnissvoller 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 bekannten Gesammtausgaben von den Werken der klassischen Komponisten nunmehr auch eine „Gesammtausgabe 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 Gesammtausgabe 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.

Harold en Italie.

Zur Einführung.

Das in diesem Bändchen vorliegende zweite grössere Orchesterwerk des genialen Romantikers Hector Berlioz, die viersätzige Harold-Symphonie, hat eine merkwürdige Vorgeschichte, durch welche auch die für diese Tonschöpfung so charakteristische Anwendung der einen Solo-Bratsche ihre Erklärung findet. Paganini, der um jene Zeit die musikalische Welt Europa's geradezu fanatisirende Geigen-Dämon, concertirte 1833 in Paris und bat Berlioz, ihm eine Concertcomposition für Bratsche und Orchester zu schreiben, da er eine in seinem Besitz befindliche wunderbare Viola vor das Publikum zu bringen wünschte. Berlioz, der nicht ungefällig erscheinen wollte, machte sich alsbald an die ihn anfangs nicht sonderlich lockende Arbeit, die ihn aber allmählich mehr und mehr fesselte indem er die Aufgabe mehr seinem eigenen künstlerischen Mittheilungsdrange als dem Wunsche des sein Spiel als Selbstzweck im Sinne habenden Virtuosen anzupassen versuchte. Ihn lockte der Gedanke, die Solo-Bratsche gleich einer melancholisch-träumerischen Individualität den verschiedenartigsten Lebensbildern, welche das Orchester schildern sollte, gegenübertreten zu lassen, und ein ideeles Vorbild für die von ihm geplante tondichterische Gestaltung seines „Bratschen-Concertes" fand er in Lord Byron's „Child Harold", der die düstere Schwermuth und die elegische Verstimmung seiner grossen Seele in alle Welt hinausträgt. In wenigen Monaten entstanden so die vier Sätze der Harold-Symphonie, die unter allen Werken Berlioz' ihrer ganzen Anlage und Struktur nach am meisten auf die klassische Form der Symphonie zurückweist.

Paganini hatte nur einige Seiten der eben vollendeten Partitur überschaut, als er schon ausrief: „Das ist nicht, was ich wollte; da habe ich zu viele Pausen — ich muss immerfort zu spielen haben" — worauf Berlioz erwiderte: „Ja, ich wusste es wohl. Sie wollen ein Concert für die Bratsche und ein solches könnten doch wohl nur Sie selbst für sich schreiben."

Am 16. December 1834 wurde die neue Symphonie in einem von Berlioz veranstalteten Concerte im Saale des Conservatoriums zu Paris zum ersten Male aufgeführt. Paganini, der dabei anwesend war, fühlte sich von den ihm so völlig neuen Klängen so mächtig ergriffen, dass er nach Schluss des Concertes mit seinem kleinen Sohne Achilles, der ihm als Dolmetscher dienen musste, zum Podium hinaufeilte, sich durch die Musiker hindurch zu Berlioz hindrängte und diesem nicht nur in Gesten seine Bewunderung kundgab, sondern ihm schliesslich sogar vor allen noch im Saale Weilenden die Hände küsste. Zwei Tage später erhielt Berlioz, der krank im Bette lag, einen Brief, in welchem Paganini ihn den Erben und Nachfolger Beethoven's nannte und ihn bat, die einliegende Anweisung auf 20,000 Francs als die Gabe eines Bewunderers anzunehmen, der ihm mit dieser Summe eine sorgenfreiere Existenz und ein unbehinderteres Schaffen ermöglichen wolle. Berlioz, dem nie Glücksgüter beschieden gewesen waren und den zudem seine Concerte in grosse Unkosten gestürzt hatten, dankte erst schriftlich und dann persönlich in überschwänglicher Weise, und er mag sich dieser schönen Hülfsthat um so rückhaltloser gefreut haben, als ihm der nach seinem Ableben durch Liszt bekannt gegebene wahre Grund der im Hinblick auf Paganini's weltbekannten Geiz wirklich verwunderlich erscheinenden Grossmuth damals und wohl auch in späterer Zeit nicht zu Gehör gekommen sein dürfte. Nach der von Franz Liszt noch in seinen letzten Lebensjahren vor einigen Freunden in Brüssel abgegebenen Erklärung hat es

sich mit der vermeintlichen Grossmuth des italienischen Zaubergeigers in Wahrheit folgendermassen verhalten. Paganini hatte im Herbste 1834 bereits zwei Concerte in Paris gegeben und ungeheure Einnahmen erzielt, welche durch vier weitere Concerte noch vermehrt werden sollten. Nun hatte er aber den thörichten Streich begangen, eine an ihn ergangene Bitte um Mitwirkung in einem Concert zum Besten der Pariser Hospitäler rundweg abschlägig zu bescheiden, und das war ihm vom Pariser Publikum sehr übel vermerkt worden. Jules Janin, der bekannte Romanschriftsteller und Kritiker jener Tage, der mit Berlioz befreundet war und dessen etwas dürftige Situation wohl kannte, der aber andererseits auch von Paganini's Begeisterung für Berlioz und von der Verstimmung der Pariser gegen Paganini wohl unterrichtet war, soll dem grossen Geigenkünstler den Rath gegeben haben, Berlioz ein Geschenk von 20,000 Francs zu machen und mit einer solchen Noblesse die Pariser wieder günstig für sich zu stimmen. Paganini habe nur zögernd eingewilligt, sei aber dann durch das Herbeiströmen des durch seine Grossmuth gerührten Publikums zu seinen weiteren Concerten reichlich für das Opfer entschädigt worden.

Ueber „Berlioz und seine Harold-Symphonie" hat Franz Liszt im Jahre 1855 eine längere, äusserst werthvolle Abhandlung geschrieben, die nunmehr in den vierten Band seiner bei Breitkopf & Härtel erschienenen gesammelten Schriften aufgenommen worden ist, und aus dieser die Frage nach der Berechtigung der Programmmusik überhaupt und derjenigen eines Berlioz im Besonderen ebenso eindringlich als kunstbegeistert erörternden Schrift mögen einige wesentlichste Sätze hier citirt sein.

„Berlioz sinnt in diesem Werke den Contrasten nach, welche das himmlisch heitere Italien in einem von Täuschung müden und von Schmerz übersättigten Herzen in unmittelbarer Berührung erzeugen musste, wenn dieses einmal aus dem Kerker philosophischen Brütens, der grossen Schatten der Vergangenheit vergessend in die lebensvolle Gegenwart, in das bunte Treiben einer Bevölkerung träte, welche die Freude des Daseins dem Ruhm der Grüfte vorzieht. Die Symphonie ist „Harold en Italie" betitelt und die Absicht des Componisten demnach nicht zu verkennen, die Eindrücke wiedergeben zu wollen, welche die herrliche Natur dieses Landes, der ungestüme und sinnlich glühende und liebende Charakter seiner Bewohner auf eine an Schmerzen siechende Seele, wie die des Harold in der Monodie der Symphonie hervorrufen musste. Wir sehen den Wanderer im Schoosse einer zauberischen Umgebung von brennendem Schmerz, von jener nie zu stillenden Unruhe, jener Enttäuschung des Geistes, kurz von jener unseligen Stimmung erfüllt, deren Typus in der Litteratur Byron verblieben ist. — Byron fand den Tod in Griechenland und hat durch sein Ende die Ueberzeugungen eines edlen Dichterherzens bekräftigt; der „Harold" von Berlioz zieht es vor, in düsterer Höhle, umringt von italienischen Räubern, den Todeskelch zu leeren und mit seinem letzten Hauche einen letzten Fluch über die von ihm verachtete Menschheit auszustossen. Wenn die Gesammtheit der Berlioz'schen Werke eine exclusive Vorliebe für die harten, grell-lodernden Farben der Orgie (als welche der letzte Satz der Harold-Symphonie und ebenso der Schlusssatz der Symphonie fantastique gedacht sind) aufwiese, wenn Gesänge wie die „Captive" von Victor Hugo und „Der Fischer" von Goethe, wenn Profile, wie die Gretchen's und Julia's nicht von seiner Hand so innig zart gezeichnet worden wären, so könnte man vielleicht den Vorwurf der Extravaganz und des Missbrauches der musikalischen Ausdrucksmittel, welcher dem Wesen seiner Phantasie so häufig gemacht wird, einigermaassen berechtigt finden. So aber erscheint es fast überflüssig noch daran zu erinnern, dass jeder Künstler nothwendig dem Einflusse seiner Zeit untersteht und dass Berlioz' Jugend mitten in die Zeit des romantischen Fiebers fällt, welches Frankreich aus der deutschen und englischen Litteratur gesogen hatte, indem es bald aus Byron, bald aus Hoffmann, bald aus Bürger, bald aus Radcliffe die Scenen der Zerrissenheit und des Schauderns, die verzweifelten und furchtbaren Charaktere, die Neigung für Gespenster und verlassene Schlösser, die Schilderungen ausschweifender Leidenschaften, unversöhnlichen Hasses, diabolischer Liebe, reueloser Gewissensbisse, Flüche und Verwünschungen entlehnte. Erwägt man, dass damals Alle

mehr oder weniger von dieser epidemischen Krankheit ergriffen waren, so wird man sogar noch zugestehen müssen, dass Berlioz nicht zu Denen gehörte, die ausschliesslich und systematisch diese Richtung verfolgt haben.

Es unterliegt dabei keinem Zweifel, dass in jeder Composition von Berlioz als hervorstechender Zug seines Genius das Bedürfniss hervortritt, die Bilder, Gestalten und Gegenstände so auszubreiten und zu zeichnen, wie er sie in dem vergrössernden Prisma seiner Phantasie erblickt, um sie sodann mit dem Reflexe seiner eigenen Gefühlsflammen, seiner eigenen hellleuchtenden Leidenschaft zu färben — einer Leidenschaft, welche auf dem Heerde seiner Cyklopenschmiede immer — und oft in dem Wärmegrade brennt, in dem das Roth des Eisens wie vor Schrecken erblasst und in Weissgluth übergeht."

Wie Franz Liszt in vorstehenden Ausführungen das eigenartige Künstler-Temperament seines Freundes Berlioz so äusserst zutreffend zu charakterisiren vermocht hat, so sind Liszt's in der gleichen Schrift niedergelegte Ausführungen über die geschichtliche Entwicklung und die ästhetische Berechtigung der Programmmusik von so bahnbrechender Bedeutsamkeit, dass jeder Musiker, dem es um seine Stellungnahme gegenüber der Programmmusik ernst ist, Einblick in die Darlegungen Liszt's nehmen und seine eigenen Anschauungen und vielleicht auch Vorurtheile an den ebensosehr mit theilnahmevoller Liebe als mit ernst wägender Rnhe abgegebenen Urtheilen des Vorurtheilsfreiesten und Gerechtesten unter den Selbstcomponisten prüfen und erhärten oder richtigstellen sollte.

Wie eine wirksame Interpretation der Harold-Symphonie nur dem Dirigenten gelingen wird, der sich in die dichterischen Absichten des Componisten ernstlich hat hineinleben können und dem die Tonsprache dieser Partitur wirklich zur beredten Kundgabe dieser Absichten geworden ist, so dürfte es für Concertaufführungen der Symphonie „Harold en Italie" empfehlenswerth erscheinen, auch dem Publikum durch Darbietung eines die dichterische Idee und deren musikalische Gestaltung gleicherweise berücksichtigenden Programmes ein intimeres Miterleben des ihm entgegenklingenden Tongedichtes zu ermöglichen, und als ein solches Programm mögen die nachfolgenden Zeilen freundliche Aufnahme und Verbreitung finden.

Der erste Satz der Symphonie schildert „Harold in den Bergen, Scenen der Schwermuth, des Glückes und der Freude." Ein Largo dessen erste Hälfte ein müde und kraftgebrochen einherschreitendes Fugato der Streichinstrumente mit den dareinschallenden hier den Bläsern zugetheilten und in Moll gesetzten Tönen des Harold-Themas bildet, in dessen zweiter Hälfte aber die Solobratsche, und weiterhin, diese ablösend, das volle Orchester die scharfgezeichnete melodische Gestalt des in wehmuthvolle Melancholie versunkenen Helden der Symphonie vorführen, leitet zu einem Allegro über, in welchem zwei recht gegensätzliche lebensfrische Themen so ziemlich nach den Regeln der alten Form zu einem pastoralartigen Tongebilde von prägnantester Zeichnung und prächtigem Kolorit verarbeitet werden. Harold's durch die melancholisch-umschleierten Klänge der Solobratsche trefflich charakterisirte Wesenseigenart eint sich nur selten vollständig dem ihn umtönenden freudigen Klangleben, und zumeist hört man den am Weltschmerz erkrankten Wanderer, unbekümmert um alle ihn umschwärmende Daseinsfreudigkeit, seinen sehnsüchtig schmerzvollen melodischen Reflexionen nachhängen. Gegen Ende des ersten Satzes — nach zwei längeren Fermaten des Orchesters — nehmen die Streichinstrumente das Harold-Thema in einem drängenden Fugato auf, dann ziehen noch einmal die beiden Hauptthemen des Allegro's, das erstere in rauschenden Unisonogängen des Orchesters, das andere von der Solobratsche unter zustimmenden Bekräftigungen der Holzblasinstrumente gesungen, am Hörer vorüber, und mit einer leidenschaftlichen Stretta findet der erste Satz seinen effectvollen Abschluss.

Der zweite Satz, ein ungemein klangschönes Allegretto, versinnlicht mit einer rührend schlichten Marschweise das Vorbeiziehen einer Pilgerschaar, deren psalmodirendes Litaneienbeten durch die der Marschweise eingestreuten dreitaktigen Triolenphrasen der Holzbläser deutlich genug geschildert wird. Das von der Solobratsche angestimmte Harolds-Thema lässt

den daseinsmüden Weltpilger als sinnenden Beobachter des frommen Zuges gewahr werden. Als die Pilger weiter fortgezogen sind und ihr Schritt nur noch in leisen Pizzicato-Tönen der Bässe vernehmbar ist, schwellen in Harold's Seele mächtig-sehnende Empfindungen an: ein wogendes und webendes Zurückerinnern an alle unschuldsvoll-fromme Glückseligkeit früherer Tage, das der Componist in leisen Accordarpeggien der Bratsche (wie solche Paganini erstmalig den Streichinstrumenten entlockt hatte) zum Ausdruck bringt. — Wieder ziehen die Pilger vorüber; leise, wie ferne Glockentöne, klingt ein zu dem C der Bässe seltsam dissonirendes hohes h mehrmals in die Abendstimmung dieses Tonbildes hinaus, Harold seufzt noch einmal in harmonisch gefriedigten Bratschen-Arpeggien auf, und das tiefe Schweigen der Nacht umfängt ihn.

Im dritten Satze wird Harold Zeuge einer Liebesscene in den Bergen. Ein Sohn der Abruzzen bringt unter Assistenz einiger mit ihren ländlichen Instrumenten ausgerüsteten Pifferari seiner Geliebten ein Ständchen. Nach einem sehr charakteristischen drollig hüpfenden Ritornell der Pifferari hebt die zumeist dem englischen Horne zugetheilte schmachtende Romanze des verliebten Hirten an, zu der sich alsbald die Solobratsche mit Harold's träumerischer Weise hinzugesellt. Den Höhepunkt dieses Satzes bilden die Schlusstakte, in denen die getheilten Bratschen des Orchesters das Ritornell der Romanze aufnehmen, die Bläser dazu das Harold-Thema erklingen lassen, und Harold selbst, in der Solobratsche personificirt, gleichsam die Liebesweise des Hirten nachsummt.

Mit diesem dritten Satze war Berlioz jedoch des zwar keineswegs trockenen aber doch massvollen Tones herzlich satt geworden und seine phantastisch erhitzte Phantasie zwang ihn, nun wieder einmal recht den Teufel zu spielen. So führt er seinen Helden denn zuguterletzt in eine Räuberhöhle und lässt ihn dort Zeuge einer allem Edlen und Hohen hohnsprechenden Orgie werden. Unter augenscheinlicher Anlehnung an den letzten Satz der neunten Symphonie von Beethoven unterbricht Berlioz die ersten Themenansätze dieses blutrünstigen Finales durch kurze Reminiscenzen an die früheren Sätze — eine äusserliche Nachahmung, der jedoch hier die innere Berechtigung nicht abgesprochen werden kann. Beim Aufrauschen des Räuberfestes gedenkt Harold der einzelnen freundlichen Daseinsscenen, die er in Italien mit durchlebt hatte und die das nagende Leid seiner Seele nicht hatten beschwichtigen können, sinnend wendet sich seine Phantasie noch einmal nach denselben zurück, dann klagt er noch einmal in den Tönen seines Thema's das Schicksal an, das ihm kein friedvolleres und beglückenderes Empfinden verliehen habe, und betritt schliesslich mit finsterer Entschlossenheit die Räuberhöhle, in der das wüste Toben und Lärmen roher, unempfindsamer Gesellen die Seufzer und Klagen seiner allzuweichen Seele übertäuben soll. Vor Staunen und Entsetzen starr und stumm sieht Harold dem fluchgewürzten und zu den wahnwitzigsten Lästerungen anschwellenden Festgelage der Briganten zu. In alles tollste Lärmen hinein erschallt da plötzlich der Wallfahrtsgesang der vorbeiziehenden Pilger; Thränen unendlichen Leides entströmen Harold's Seele, und nun findet der Unglückliche zwar nicht den Frieden des Lebens — wohl aber den Muth sich in die ruheverheissenden Arme des Todes zu stürzen. So wenigstens — als ein freiwilliges Ende inmitten der zechenden und rasenden Banditen — dürfte das letzte zerrissene Verflattern des Harold-Thema's und das letzte entschlossene Aufsteigen der Solobratsche wohl zu deuten sein In einer geradezu phrenetischen Ausgelassenheit der Briganten findet dann das in seinen ersten drei Sätzen ebenso schöne als in seinem letzten Satze grotesk-schauerliche Werk seinen Abschluss.

Karlsruhe, im November 1899.

Arthur Smolian.

"HAROLD IN ITALY".

INTRODUCTORY NOTES.

THE second grand orchestral work of the genial romanticist, Hector Berlioz, which is presented in this little volume, namely the "Harold"-Symphony (in four movements) has a curious previous history, the which at the same time furnishes an explanation as to the so characteristic employment of the one Solo-Viola in this tone-piece. Paganini, who at that time figured in the music-world of Europe as the fanatising "Violin-demon", was giving concerts in Paris in 1833 and asked Berlioz to write for him a concert-composition for Viola and Orchestra, as he had in his possession a wonderful viola which he desired to introduce to the public. Berlioz, who did not wish to seem disobliging, turned to the work, which did not, at first, strike him as being particularly attractive, but, by degrees, it took an ever stronger hold on him, while he strove to subject the task more to the purpose of giving expression to his own artistic feelings than to the wish of the virtuoso, whose sole idea was to glorify himself. That which enticed him was the thought of placing the solo-viola in contrast with the most varied pictures of life which the orchestra can be made capable of depicting, giving to the solo-instrument the attributes of a melancholic-visionary individuality. The ideal for the character he purposed to portray in his "Viola-Concerto" he found in Lord Byron's "Child Harold", who takes everywhere with him his sombre melancholy and the elegiac distemper of his great soul. And thus, in a few months, Berlioz produced the four movements of the "Harold"-Symphony, which, among all the works of Berlioz, points most clearly to the classical form of the Symphony, in consequence of the whole arrangement and structure thereof.

Paganini had only looked through a few pages of the just-finished score when he exclaimed: "This is not what I wanted; there are too many pauses for me – I must have unbroken play!" whereupon Berlioz replied: "Yes, I knew that well enough. You want a concerto for the Viola, and such could only be written by yourself — for yourself."

The new symphony was played for the first time on the 16th of December 1834 at a concert given by Berlioz in the hall of the Paris Conservatory. Paganini, who was present thereat, felt himself so powerfully affected by sounds so thoroughly new to him, that at the close of the concert he hurried onto the platform with his little son, who had to act as his interpreter, pushed his way through the musicians to Berlioz and not only expressed his admiration to the latter by gestures, but even finished by kissing his hands in the presence of all who still remained in the hall. Two days later, Berlioz, who was confined to his bed by illness, received a letter in which Paganini called him the heir and successor of Beethoven and begged his acceptance of the accompanying draft for 20 000 francs as the gift of an admirer who desired by means of this sum to give him an existence free from cares and to enable him to pursue his labors without impediment. Berlioz, who had never been blessed with a superabundance of the good things of this life, and whose concerts had, moreover, subjected him to heavy expenses, returned thanks first in writing and afterwards, personally, in extravagant fashion. Doubtless he derived the more unqualified joy at this fine act of assistance from the fact that neither then nor later did it ever come to his knowledge that the ground for this act of wonderful generosity (which was so directly in conflict with Paganini's universally known avarice) was one which was not made public by Liszt until after the death of the recipient thereof. According to the explanation given by Liszt in the last years of his life

to a few friends in Brussels, the true facts of the case, as regards the supposed generosity of the Italian violin-wizard, were as follows:

"In the autumn of 1834 Paganini had already given two concerts with tremendous pecuniary results and these were to be increased by four further concerts. But he had been guilty of the folly of point-blank refusing a request addressed to him to cooperate at a concert for the benefit of the Paris Hospitals, and the Parisians were very ill-disposed towards him in consequence of such refusal. Jules Janin, the well-known novel-writer and critic of those days, who was on friendly terms with Berlioz, was well aware of the somewhat needy situation of the latter and at the same time well-informed as to Paganini's enthusiasm for Berlioz and as to the ill-feeling of the Parisians against Paganini, is said to have advised the great violin-artist to make Berlioz a present of 20 000 francs and by such act of generosity to regain the good-will of the Parisians. Paganini only assented thereto with hesitation, but was amply compensated for his apparent generosity — for the public were so touched thereat that they came in crowds to attend his further concerts.

Anent "Berlioz and his Harold-Symphony", Franz Liszt wrote an exceedingly valuable essay in the year 1855; this has now appeared in the fourth volume of his collected writings, published by Breitkopf & Härtel, and from such essay, which deals with the question of programme-music in general, and of such music by Berlioz in particular, in a manner which is as thorough as it is art-inspired, some of the most important sentences may be quoted here:

"In this work Berlioz meditates upon the contrasts which the somewhat merry land of Italy must produce by close contact on the mind of one wearied of deception and whose heart is overflowing with sorrow, should he suddenly leave the dungeon of philosophical brooding and, forgetting the great shadows of the past, step forth into the animation of the present, into the motley life of a people who prefer the pleasures of existence to the glory of the tomb. The Symphony is named "Harold in Italy" and, therefore, the aim of the composer is, unquestionably, to illustrate the impressions which the glorious nature of this land, the impetuous, glowingly sensuous and amorous character of its inhabitants must necessarily produce on a soul so languishing in sorrow as that of Harold — as depicted in the Monody of the symphony. We see the wanderer in the lap of enchanting surroundings filled with burning pain, burthened with that unrest which is not to be pacified, charged with that disillusioning of the soul, in short in that unhappy frame of mind, the type of which remains to us in the literature of Byron. Byron met with his death in Greece (19th April 1824. The Translator.) and, by his end, confirmed the convictions of a noble poet-heart. The "Harold" of Berlioz prefers to drain Death's chalice to the dregs in a gloomy cavern, surrounded by Italian bandits and, with his last breath to gasp out a final curse upon mankind, whom he so despised.

If the whole of Berlioz' works showed an exclusive preference for the alternately tender and yet glaring colors of orgies (as which the last movement of the "Harold"-symphony and likewise the final movement of the "Fantastic Symphony" are written), if songs such as "the Captive" of Victor Hugo and "the Fisherman" of Goethe, if sketches such as those of "Gretchen" and "Juliet" had not been drawn with such soulfulness and tenderness by his hand, one might perhaps find a justification for the reproach of extravagance and of abuse of the means of musical expression — a reproach often aimed at the nature of his flights of fancy. But, as it is, it seems almost superfluous to recall the fact that every artist must, of necessity, be subject to the influence of his age and that Berlioz' youth was spent in the middle of the period when the fever of romance was raging, the fever caught by France through perusal of the then current English and German literature, by borrowing, sometimes from Byron, sometimes from Hoffmann, at others from Bürger or again from Radcliffe the scenes of distraction and horror, the desperate and terrible

characters, the partiality for ghosts and deserted castles, the portrayal of licentious passions, of irreconcileable hatred, ofdiabolical love, of unrepented qualms of conscience, of curses and imprecations. If one considers that at that time everybody was more or less infected by this epidemic sickness, then one must even go so far as to admit that Berlioz did not belong to the ranks of those who followed this direction exclusively and systematically.

Moreover, there is no doubt whatever that in every individual composition of Berlioz the prominent trait of his genius is shown, namely the desire to draw and display the pictures, figures and objects as he saw them in the magnifying prisms of his fancy and, thereupon, to color them with the reflex of the fires of his own mind and of his own brightly shining passion—of a passion which, being ever on the forge of his cyclopean smithy, often took on a heat so great that the glowing red of the iron, as it were, paled with terror and took on a white heat.

And just as Franz Liszt succeeded in the foregoing quotation in so characteristically portraying the peculiar artistic temperament of his friend Berlioz, of even as much importance as pioneers are the arguments adduced by Liszt in the same article with regard to the historical development and the æsthetic justification of programme-music, so that every musician who is in earnest with respect to the position he should take up anent programme-music should investigate the contentions of Liszt and subject his own opinions and possible prejudices to the judgment of the most impartial and the most just of all composers, in short, to the judgment of one who was as much endowed with sympathetic kindness as with the calm of earnest deliberation and, after careful consideration thereof, confirm or correct his own individual views.

Even as an effective interpretation of the "Harold"-Symphony will only prove a success at the hands of the conductor who has known how to thoroughly familiarize himself with the poetical intentions of the composer thereof, i. e. at the hands of one to whom the language spoken by this score has become the eloquent exponent of such intentions, even so is it advisable, in concert-performances of the Symphony of "Harold in Italy", that the listening public should be helped to a more intimate acquaintance with the tone-picture so presented to it, by furnishing a programme setting forth the poetical idea and the musical form imparted thereto. And it is as a descriptive programme of the kind referred to that the following lines are submitted, in the hope that they will meet with kindly acceptance and circulation.

The First Movement of the Symphony depicts: "Harold in the Mountains, and scenes of Melancholy, Happiness and Joy." A *Largo*, the first half of which consists of a *Fugato* for the stringed instruments, representing one tired and broken in strength, is broken in upon by the minor-tones (here entrusted to the wind-instruments) of the Harold-theme, while in the second part thereof the Solo-viola takes the lead, to be later on relieved by the full orchestra, in the portrayal of the sharply-outlined melodious figure of the hero of the symphony, who is sunk in despondent melancholy. This *Fugato* leads up to an *Allegro*, wherein two thoroughly opposite, vivatious themes are worked up into a pastoral-like tone-picture, held somewhat in accordance with the rules of the old form and of most impressive delineation and superb coloring. Harold's idiosyncracies, which are depicted by the melancholy and veiled tones of the Solo-Viola in the most characteristic and striking manner, but rarely blend completely with the joyous sounds of life around him, and one mostly hears the world-sick wanderer, heedless of all the jubilation with which he is surrounded, still ever brooding over his yearning, painful, melodious reflections. Towards the end of the first movement — after two long *Fermate* in the orchestra — the two principal themes of the *Allegro*, the first, in rushing unison passages by the orchestra, the other, sung by the Solo-Viola, supported by the wood-wind-instruments, are once more passed in review before the hearers and, with a passionate *Stretta*, the first movement is brought to a very effective close.

The Second Movement, an *Allegretto* exceedingly rich in beauty of sound, symbolises in a touchingly simple *tempo di Marcia* a procession of pilgrims, whose psalmodising litanies are clearly enough depicted by the three-bar triplet-phrases interspersed through the march-movement by the wood-wind-players. The Harold-theme, taken up by the solo-viola, shows us the pilgrim so weary of life and of the world as a meditative observer of the pious procession. When the pilgrims have passed by and their footsteps are only just audible to us in the soft *pizzicato* tones of the basses, mighty longings arise in Harold's soul; old memories are awakened and remind him of all the innocent and pious happiness of earlier days — and hereto the composer gives expression in soft arpeggiated chords on the viola (such as Paganini was the first to entice out of stringed instruments). Once more the pilgrims pass by; softly, like distant bell-tones, sounds a high *b*, in singular dissonance with the *c* in the basses, which *b*, several times repeated, represents the vesper-bell of this evening-tone-picture. Once more Harold breathes forth his sighs in harmonious, pacified *viola-arpeggios* and the deep silence of night closes in on him.

In the Third Movement Harold witnesses a love-scene in the mountains. A son of the Abruzzi-mountains, with the assistance of a few *Pifferari* and their rural instruments, serenades his love. After a very characteristic and comically capering *Ritornello* by the *Pifferari*, the love-sick romance of the enamoured shepherd (which is mostly entrusted to the English horn) begins, and it is joined forthwith by Harold's dreamy melody given forth by the Solo-viola. The climax of this movement is found in the final bars, wherein the divided violas of the orchestra take up the *Ritornello* of the Romance, the wind-instruments joining in with the Harold-theme, while Harold himself, personified by the solo-viola, at the same time hums the love-lay of the shepherd.

But with this third movement Berlioz had had quite enough of the by no means dry but, nevertheless, measured form of tone-painting and his overheated flights of fancy compelled him once more to turn towards the satanic. And so, as a wind-up, he leads his hero into a bandit's cave, where he causes him to witness orgies celebrated in utter scorn and defiance of all that is good. Apparently borrowing the idea from the last movement of Beethoven's Ninth Symphony, Berlioz interrupts the first themes of this sanguinary Finale by interpolating short reminiscences of the former movements — an *external* imitation only, and one to the *internal* justification of which recognition cannot be withheld. When the bandits' feast first begins, Harold bethinks him of the individual pleasant scenes of life he has participated in while in Italy but which had not been able to pacify the gnawing sorrows of his soul; his fancy once more turns musingly towards them and then, once more, he reproaches fate in the language of his theme for having granted to him no more peaceful and happier thoughts and at last, he enters the robbers' cave in the hope that the boisterous bluster and noise of the rough, unsentimental rogues will drown the sights and lamentations of his far too tender soul. Rendered numb and speechless with astonishment and horror, Harold watches the blasphemous orgies of the brigands as they culminate to the point of sheer frenzy. Suddenly, when all is at its maddest, there is heard the hymn of the passing pilgrims; tears of unspeakable woe pour forth from Harold's soul and, at last, the unhappy one finds, not that which he sought, peace for his soul, but, at all events, the courage to rush into the peace-promising arms of Death. So, at least — as a voluntary end sought and found in the midst of the drinking and maddened brigands — may we regard the last broken flutterings of the Harold-theme and the last determined Solo-viola. In an indescribably frenetic wantonness on the part of the brigands this work, which is as beautiful in its three first movements as it is grotesquely-horrible in the last one, is brought to a close.

Translated from the German of ARTHUR SMOLIAN by HARRY BRETT.