

MEINEM BESTEN FREUNDE, MEINEM LIEBEN VATER
IN TIEFER VEREHRUNG ZUGEEIGNET.

SALOME

TONDICHTUNG FÜR GROSSES ORCHESTER
NACH OSCAR WILDES TRAUERSPIEL.

VON

HENRY HADLEY

OP. 55.

PARTITUR M. 24,— n.
ORCHESTERSTIMMEN NACH VEREINBARUNG.



AUFFÜHRUNGSRECHT VORBEHALTEN.
EIGENTUM DER VERLEGER FÜR ALLE LÄNDER.

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Oskar Wilde's Tragödie „**Salome**“ stellt zu Beginn eine Mondnacht-Szene von orientalischer Pracht dar. Außerhalb des Palastes halten die Soldaten Wacht, drinnen ist ein Fest im Gange. Salome verläßt das Festmahl des Herodes und flüchtet in die erfrischende Kühle der schönen Nacht. Jochanaan wird von Herodes in einem verfallenen Brunnen gefangen gehalten. Salome ist von Jochanaans Stimme, welche Christus anruft, tief ergriffen, und beschließt, ihn zu sehen. Sie überredet den Hauptmann Narraboth, der sie liebt, ihr Jochanaan vorzuführen.

Salome, die herrische und hochmütige, die bis dahin über alle Liebeswerbungen triumphierte, wird nun selbst das Opfer einer verzehrenden Leidenschaft für Jochanaan. Er aber stößt sie, trotz all ihrer Verführungskünste, zurück, und verdammt sie als die Tochter eines gottlosen Weibes, während die Soldaten ihn in sein Gefängnis zurückführen.

Man hört die Musik und das Zechgelage der Festgenossen des Herodes. Letzterer, Salome bei dem Feste vernissend, verläßt den Palast um sie aufzusuchen. Da sie seiner Annäherung gegenüber kalt und verschlossen bleibt, bittet er sie, mit ihm Früchte und Wein zu genießen; doch wird dies Anerbieten verweigert. Schließlich fordert er sie auf zu tanzen und verspricht ihr, wenn sie einwillige, zu gewähren was ihr Herz verlangt. Endlich läßt sich Salome überreden und führt Herodes den Tanz der sieben Schleier vor.

Von Salomes Reizen und ihrem berückenden Tanze berauscht, legt er ihr sein halbes Königreich zu Füßen; doch danach begehrt sie nicht, sondern erinnert ihn an sein Versprechen und verlangt den Kopf des Jochanaan auf einer silbernen Schale.

Herodes, von bösen Ahnungen erfüllt und auf's höchste bestürzt über dies sonderbare Verlangen, versucht ihren Sinn zu ändern, jedoch vergebens — sie besteht auf ihrer Forderung. Schließlich in größter Verzweiflung, ist er gezwungen, sein Versprechen zu halten.

Nachdem man Salome das Haupt des Jochanaan gereicht, streichelt und liebkost sie es und haucht Liebesworte in sein taubes Ohr. Herodes, entsetzt über das Geschehene und voller Wut und Abscheu gegen Salome, befiehlt ihren sofortigen Tod. Die Soldaten dringen mit ihren Speeren auf sie ein und töten sie.

Oscar Wildes tragedy "**Salome**" presents first a moon-light scene of oriental beauty. Without the Palace the soldiers are keeping guard; within, a feast is in progress.

Salome leaves Herod's banquet and seeks the grateful cool of the lovely night. John the Baptist (Jochanaan) has been made prisoner by Herod in an old well.

On hearing his voice proclaiming the Christ, Salome, is deeply moved and determines to see him. She prevails upon the captain Narraboth, who is in love with her, to have Jochanaan brought forth.

When Salome beholds him, Salome, the Willful and Haughty who has always triumphed in her loves finally herself falls a victim to a consuming passion for Jochanaan.

Notwithstanding her pleadings, he repulses and condemns her as the daughter of a wicked woman, while the soldiers reconduct him to his imprisonment. The music and revelry of Herod's banqueters are heard. Missing Salome at the feast, Herod leaves the Palace and seeks her. Upon finding her cold and silent to his advances he asks her to partake of fruits and wine with him. This she refuses to do. Finally he begs her to dance promising her anything her heart desires, if she will but consent.

At last Salome is persuaded and dances the dance of the seven veils for Herod.

Delighted and enchanted with Salome's charms and maddening dance, he lays half his kingdom at her feet. She will have none of it, but, reminding him of his promise, demands the head of Jochanaan in a silver plate.

Herod, superstitious, and now thoroughly alarmed at so extraordinary a request, pleads with Salome. It is of no avail. She will have only what she demanded.

At last to the utter collapse of Herod he is bound to keep his promise. Salome on being presented with the head of Jochanaan fondles and caresses it, breathing words of passion into its deaf ears. Herod in fright of what has been done and in rage and disgust with Salome, orders her instant death. The soldiers rush upon her with their spears and put her to death.



Salome.

Ton - Dichtung.

Henry Hadley, Op.55.

Lento e molto tranquillo.

Piccolo.

Flauto I.

Flauto II.

Oboi I. II.

Corno Inglese.

Clarineti I. II. in A.

Clarinetto basso in A.

Fagotti I. II.

Contrafagotto.

Corni I. II. in F.

Corni III. IV. in F.

Trombe I. II. in A.

Trombe III. IV. in A.

Tromboni I. II.

Trombone III et Tuba.

Timpani

Gran Cassa. Piatti. Tamburino. Triangolo. Tam-tam. Campanella.

Arpa I.

Arpa II.

Violini I.

Violini II.

Viola.

Violoncelli.

Bassi.

Lento e molto tranquillo.

4/10/28

①

C. ingl. *pp*

Clar. b. in A.

Fag. I. II.

C. Fag.

Timp. *pp*

Viol. I. *pp* con sordini

Viol. II. *pp* con sordini

Viole. *pp* con sordini

Celli. *pp*

Bassi. *pp*

①

Ob. I. II.

C. ingl. *p*

Clar. I. in A. *p*

Clar. II. in A. *p*

Fag. I. II. *p*

C. Fag. *p*

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

Timp. *pp*

Viol. I.

Viol. II.

Viole. *p*

Celli. *p*

Bassi. *p*

poco a poco più moto.

②

poco a poco più moto.

Picc. ③
 Fl. I.
 Fl. II.
 Ob. I. II. *cresc.*
 C. ingl.
 Clar. I. II. in A. *cresc.*
 Clar. b. in A.
 Fag. I. II.
 Cor. I. II. in F.
 Cor. III. in F. III.
 Timp. *tr*
 Viol. I.
 Viol. II.
 Vicle. *div.*
 Celli. *div.*
 Bassi.

Musical score for orchestra, page 6. The score is arranged in a standard orchestral format with staves for various instruments. The key signature is three sharps (F#, C#, G#). The score includes dynamic markings such as *cresc.* (crescendo), *f* (forte), and *div.* (divisi). A circled number 3 is present at the top right and bottom right of the page.

Picc. *mf* *cresc.*

Fl. I. *f* *mf* *cresc.*

Fl. II. *f* *mf* *cresc.*

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

C. ingl. *f* *mf* *cresc.*

Clar. I. II. in A. *f* *mf* *cresc.*

Clar. b. in A. *mf* *cresc.*

Fag. I. II. *f* *mf* *cresc.*

C. Fag. *mf* *cresc.*

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

Cor. III. in F. III. *cresc.*

Timp. *tr.* *mf* *cresc.*

Viol. I. *mf* *cresc.*

Viol. II. *mf* *div.* *cresc.*

Viole. *mf* *cresc.*

Celli. *mf* *cresc.*

Bassi. *mf* *cresc.*

Tempo I e molto maestoso.

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in A.

Clar. b. in A.

Fag. I. II.

C. Fag.

Cor. I. II. in F.

Cor. III. IV. in F.

Timp.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viola.

Celli.

Bassi.

Tempo I e molto maestoso.

Fl. I. *poco a poco decresc.*

Fl. II. *poco a poco decresc.*

C. ingl. *p espress.*

Clar. I. II. in A *poco a poco decresc.* *p*

Clar. b. in A *poco a poco decresc.* *p*

Fag. I. II. *poco a poco decresc.* *p*

C. Fag. *poco a poco decresc.* *p*

Cor. I. II. *poco a poco decresc.*

Cor. III. IV. *poco a poco decresc.*

Timp. *poco a poco decresc.* *p*

Arpa I. *poco a poco decresc.*

Viol. I. *poco a poco decresc.* *p*

Viol. II. *poco a poco decresc.* *p*

Viola. *poco a poco decresc.* *p*

Celli. *div.* *poco a poco decresc.* *p*

Bassi. *poco a poco decresc.*

C. ingl. *perdendosi*

Timp. *perdendosi*

Viol. I. *p* *perdendosi*

Viol. II. *p* *perdendosi*

Viole. *p* *perdendosi*

Celli. *p* *perdendosi*

Bassi. *perdendosi*

Allegro animato.

C. ingl. *p*

Trombe I. II. in Bb. *f*

Trombe III. IV. in Bb. *f* muta E-E^b muta B-B^b

Timp.

Viol. I. *p*

Viol. II. *p*

Viole. *p*

Celli. *p*

Bassi. *p*

Allegro animato.

This page of a musical score, numbered 12, features a variety of instruments. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II in Bb, and Bassoons I and II. The brass section consists of Horns I and II, Horns III and IV, Trombones I and II in Bb, and Trombones III and IV in Bb. The percussion section includes Timpani. The keyboard section has two Arpa (harp) parts. The string section includes Violins I and II, Viola, Cello, and Bass. The score is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f* (forte) and *tr* (trill). The woodwinds and strings play sustained notes, while the brass and percussion provide rhythmic support.

5

Picc. *cresc.*

Fl. I. *cresc.*

Fl. II. *cresc.*

Ob. I. II. *cresc.*

C. ingl. *ff*

Clar. I. II. in B \flat

Fag. I. II. *cresc.* *ff*

C. Fag. *ff*

Cor. I. II. *ff*

Cor. III. IV. *ff*

Trombe I. II. *ff*

Trombe III. IV. *ff*

Tr. bni I. II. *cresc.*

Tr. bne III. Tuba. *ff*

Timp.

Arpa I. *ff* E \flat B \flat D \flat

Arpa II. *ff* E \flat B \flat D \flat

Viol. I. *cresc.* *ff*

Viol. II. *cresc.* *ff*

Viola. *cresc.* *ff*

Celli. *cresc.* *ff*

Bassi. *cresc.* *ff*

5 *ff*

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in B \flat

Clar. b. in B \flat

Fag. I. II.

C. Fag.

Cor. I. II.

Cor. III. IV.

Tr. bni I. II.

Tr. bne III. Tuba.

Timp.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

ff

sempre cresc.

6

3

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II.
in B \flat

Clar. b.
in B \flat

Fag. I. II.

C. Fag.

Cor. I. II.

Cor. III. IV.

Trombe I. II.

Trombe III. IV.

Tr- bni I. II.

Tr- bne III.
Tuba.

Timp.

Viol. I.

Viol. II.

Viola.

Celli.

Bassi.

6

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in Bb

Fag. I. II.

C. Fag.

Cor. I. II.

Cor. III. IV.

Tr. bni I. II.

Tr. bne III. Tuba.

Viol. I.

Viol. II.

Viola.

Celli.

Bassi.

6

Picc.
 Fl. I.
 Fl. II.
 Ob. I. II.
 C. ingl.
 Clar. I. II. in B \flat
 Fag. I. II.
 Cor. I. II. *gestopft*
 Cor. III. IV. *gestopft*
 Trombe I. II. in B \flat *con sordini*
 Tr. bni I. II.
 Tr. bne III. Tuba.
 Timp. *trumm*
 Viol. I.
 Viol. II. *div.*
 Viole. *div.*
 Celli.
 Bassi.

Picc. *f* *tr* *ff*

Fl. I. *f* *tr* *ff*

Fl. II. *f* *tr* *ff*

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

C. ingl. *f* *I.* *ff*

Clar. I. II. in Bb. *f* *I.* *ff*

Clar. b. in Bb. *f* *ff* *3*

Fag. I. II. *f* *ff* *a 2* *3*

C. Fag. *ff* *3*

Cor. I. II. in F. *a 2* *ff*

Cor. III. IV. in F. *ff*

Timp. *tr*

Arpa I. *ff* *8*

Arpa II. *ff*

Viol. I. *f* *tr* *ff*

Viol. II. *f* *ff*

Viole. *f* *ff*

Celli. *f* *ff* *3*

Bassi. *f* *ff* *3*

Poco largamente.
Grosse Fl.

Picc.

Fl. I.

Fl. II.

Ob. I. II.

Clar. I. II.
in B \flat .

Clar. b.
in B \flat .

Fag. I. II.

C. Fag.

Cor. I. II.
in F.

Cor. III. IV.
in F.

Trombe I. II.
in B \flat .

Trombe III. IV.
in B \flat .

Tr. bni I. II.

Tr. bne III
& Tuba.

Timp.

Viol. I.

Viol. II.

Viola.

Celli.

Bassi.

molto marc.

ff

ff molto marc.

tr

ff

Poco largamente.

poco a poco ritardando

8 quasi Lento

Timp. *trm* *ff*

Solo I Viol. *p*

Tutti. *ppp* *8* *div.*

Viol. I. *ppp* *8* *div.*

Viol. II. *ppp* *8* *div.*

Viole. *ppp*

Celli div. *ppp*

poco a poco ritardando

8 quasi Lento

Fl. III. *pp*

Fl. I. *p*

Fl. II. *pp*

Clar. I. II. in A. *pp*

Clar. b. in A. *p*

Viol. I. *pp* *8*

Viol. II. *pp* *8*

Viole. *ppp*

Celli div. *pp* *Tutti.* *espress.*

Muta Picc.

Fl. III. *pp*

Fl. I. *pp*

Fl. II. *pp*

Ob. I. II. *Solo I*

Clar. I. II. in A. *Solo I*

Clar. b. in B. *molto espress.*

Viol. I.

Viol. II.

Viola.

Celli. *Solo Cello.* *dim.*

9 Con ardore.

Ob. I. II.

C. ingl. *mf cresc.*

Clar. I. II. in A. *mf cresc.*

Clar. b. *p cresc.*

Fag. I. II.

C. Fag. *p cresc.*

Cor. I. II. in F. *p cresc.*

Cor. III. IV. in F. *p cresc.*

Tr. bni I. II.

Tr. bne III & Tuba. *mf*

Timp. *p cresc.*

Arpa I. *f*

Viol. I.

Viol. II.

Viola. *p cresc.*

Solo Cello. *p cresc.*

Celli. *p cresc.*

Bassi. *pizz.*

Tutti V.

Picc. *cresc.* *ff* *mf*

Fl. I. *ff*

Fl. II. *ff*

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

C. ingl. *ff* *mf*

Clar. I. II. in A *cresc.* *mf*

Clar. b. in A *mf*

Fag. I. II. *cresc.* *ff* *mf*

C. Fag. *cresc.* *ff*

Cor. I. II. in F *ff*

Cor. III. IV. in F *cresc.* *ff*

Trombe I. II. in A *mf*

Trombe III. IV. in A. *mf*

Tr-bni. I. II. *mf*

Tr-bne. III. & Tuba *mf*

Timp. *mf*

Arpa I.

Viol. I. *cresc.* *ff* *mf*

Viol. II. *cresc.* *ff* *mf*

Viola. *cresc.* *ff* *mf*

Celli *cresc.* *ff* *mf*

Bassi *ff* *mf*

Gran Flauto. (10)

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in A

Clar. b. in A

Fag. I. II.

Cor. I. II. in F

Cor. III. IV. in F

Trombe I. II. in A

Trombe III. IV. in A

Tr-bni. I. II.

Tr-bne. III. & Tuba

Timp.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

p

con espress.

pizz.

(10) *p*

Fl. I. *poco più moto*

Ob. I. *p*

Tr-bone III & Tuba III. *pronunziato hervortreten marc.*

Timp. *mf*

Viol. I. *poco più moto*

Viol. II.

Viola.

Celli *poco più moto*

Allegro veemente.

Fl. I. *f*

Ob. I. *f*

Clar. I. in B \flat *f*

C. Fag.

Cor. I. II. in F Solo I. *mf* *dim.*

Viol. I. *f* *ffp³* *dim.* *p*

Viol. II. *f* *ffp³* *dim.* *p*

Viola. *f* *ffp³* *dim.* *p*

Celli *f* *ffp³* *dim.* *p*

Allegro veemente.

13

Clar. b. in B \flat

Fag. I. II.

C. Fag.

Cor. I. II. in F

Cor. III. IV. in F

Tr. bni. I. II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

mf cresc.

mf marc.

sempre f cresc.

cresc.

13

Ancora più moto.

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in B \flat

Clar. b. in B \flat

Fag. I. II.

Cor. I. II. in F

Cor. III. IV. in F

Timp.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

div.

Ancora più moto.

Picc. *ff*
 Fl. I. *ff*
 Fl. II. *ff*
 Ob. I. II. *ff*
 C. ingl. *ff*
 Clar. I. II. in B \flat *ff*
 Clar. b. in B \flat
 Fag. I. II. *ff*
 C. Fag. *ff*
 Cor. I. II. in F. *ff* gestopft
 Cor. III. IV. in F. *ff* gestopft
 Trombe I. II. in B \flat *ff*
 Trombe III. IV. in B \flat *ff*
 Tr. bni. I. II. *ff*
 Tr. bne. III. & Tuba. *ff*
 Timp. *ff*
 Piatti. *ff*
 Arpa I. *ff*
 Viol. I. *ff*
 Viol. II. *ff*
 Violen. *ff*
 Celli. *ff*
 Bassi. *ff*

Si prendono le bacchette di tamburo
 Trommelschlägel

Gran Flauto
rit.

Meno mosso ma un poco tranquillo.

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II.
in B \flat

Clar. b.
in B \flat

Fag. I. II.

C. Fag.

Cor. I. II.
in F.

Cor. III. IV.
in F.

Trombe I. II.
in B \flat

Trombe III. IV.
in B \flat

Tr. bni. I. II.

Tr. bne. III.
& Tuba.

Timp.

Piatti.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

p

p espress.

p poco cresc.

rit.

pp

Muta B - B \flat

offen

p poco cresc.

p poco cresc.

p poco cresc.

p poco cresc.

rit.

Meno mosso ma un poco tranquillo.

15

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in B \flat

Clar. b. in B \flat

Fag. I. II.

Cor. I. II. in F.

Cor. III. IV. in F.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

p

mf

f

sempre cresc.

Solo I

IV

div.

15

Molto maestoso.

Picc. *molto cresc.* *ff*

Fl. I. *molto cresc.* *ff*

Fl. II. *molto cresc.* *ff*

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

C. ingl. *molto cresc.* *ff* *mf* *p*

Clar. I. II. in B \flat *molto cresc.* *ff* *mf* *p marc.*

Clar. b. in B \flat *molto cresc.* *ff* *mf* *p*

Fag. I. II. *molto cresc.* *ff* *mf* *p*

C. Fag.

Cor. I. II. in F. *molto cresc.* *ff* *mf* *p*

Cor. III. IV. in F. *molto cresc.* *ff* *mf* *p*

Trombe I. II. in B \flat *ff*

Tr.-bni. I. II. *f*

Tr.-bne. III. & Tuba. *f*

Timp. *f*

Viol. I. *molto cresc.* *ff*

Viol. II. *molto cresc.* *ff*

Viole. *molto cresc.* *ff*

Celli. *molto cresc.* *ff* *mf* *p marc.*

Bassi. *molto cresc.* *ff* *mf pizz.* *p*

Molto maestoso.

16 Un poco più mosso. ♩ = ♩

Fl. I. *mf*

Fl. II. *mf*

Ob. I. II. *mf*

C. ingl. *mf*

Clar. I. II. in B \flat *mf animando*

Clar. b. in B \flat *mf*

Fag. I. II. *mf*

Cor. I. II. in F.

Cor. III. IV. in F.

Viol. I. *mf*

Viol. II. *mf*

Viole. *mf animando*

Celli. *mf arco*

Bassi. *mf*

16 Un poco più mosso.

Fl. I. *mf*

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in B \flat

Clar. b. in B \flat

Fag. I. II.

Cor. I. II. in F.

Cor. III. IV. in F.

Viol. I. *mf*

Viol. II.

Viole.

Celli.

Picc. *f*

Fl. I. *mf*

Fl. II. *mf*

Ob. I. II. *mf* I.

C. ingl. *mf*

Clar. I. II. in Bb *mf* II.

Clar. b. in Bb *ff* *mf*

Fag. I. II. *ff* a II.

C. Fag. *ff*

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

Cor. III. IV. in F *ff* III. *mf*

Timp. *tr* Muta, Db. D4

Viol. I. *mf*

Viol. II. *mf*

Viola. *mf*

Celli. *mf*

Bassi. *mf*

Picc. *mf* *8*

Fl.I. *sempre cresc.*

Fl.II.

Ob. I.II. *I.* *sempre cresc.* *a 2.*

C. ingl. *sempre cresc.*

Clar. I.II. in B \flat *sempre cresc.*

Clar. b. in B \flat *sempre cresc.*

Fag. I.II. *sempre cresc.*

C.Fag. *sempre cresc.*

Cor. I.II. in F. *I.*

Cor. III.IV. in F. *III.* *sempre cresc.* *a 2.*

Trombe I.II. in B \flat

Trombe III.IV. in B \flat

Tr-bni I.II.

Timp.

Triang.

Viol. I. *sempre cresc.*

Viol. II. *sempre cresc.*

Viole. *sempre cresc.*

Celli. *sempre cresc.*

Bassi. *sempre cresc.*

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in B \flat

Clar. b. in B \flat

Fag. I. II.

C. Fag.

Cor. I. II. in F.

Cor. III. IV. in F.

Trombe I. II. in B \flat

Trombe III. IV. in B \flat

Tr. bni I. II.

Tr. bne III. Tuba.

Timp.

Triang. Piatti.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

Muta, F \sharp -F \sharp Muta, B \flat -A.

Andante.

Picc.

Fl. I.

Fl. II.

Ob. II.

C. ingl.

Clar. I. II.
in B \flat

Clar. b.
in B \flat

Fag. II.

Cor. I. II.
in F.

Cor. III. IV.
in F.

Trombe I. II.
in B \flat

Trombe III. IV.
in B \flat

Tr-bni I. II.

Tr-bne III.
Tuba.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

p con fantasia

gliss.

gliss.

Andante.

Clar. I. II. in B \flat

Clar. b. in B \flat

Fag. I. II.

Timp.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

18

18

Allegretto grazioso.

Ob. I. II.

C. ingl.

Clar. I. II. in B \flat

Clar. b. in B \flat

Fag. I. II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

Allegretto grazioso.

Fl. I. *mf* *p* *tr*

Fl. II. *mf* *p* *tr*

Ob. I. II.

C. ingl.

Clar. I. II. in B \flat

Clar. b. in B \flat *p*

Fag. I. II. *mf* *p*

Cor. III. in F. *p*

Viol. I. *pizz.* *p* *arco*

Viol. II. *pizz.* *p* *arco*

Viola. *pizz.* *p* *arco*

Celli. *pizz.* *p* *arco*

Bassi.

19

Clar. b. in B \flat *p*

Cor. II. in F. II. *p*

Viol. I. *die Hälfte* *p* *cresc.* *2 Solo Violins* *3* *3* *Solo* *cresc.*

Viol. II. *die Hälfte* *p* *cresc.* *cresc.*

Viola. *2 Soli* *p* *cresc.* *die Hälfte*

Celli. *pizz.* *p* *cresc.* *pizz.* *arco* *cresc.*

Bassi. *die Hälfte* *p* *cresc.* *p* *cresc.*

19 *pizz.*

Ob.I.II.
C. ingl.
Clar.I.II.
in Bb
Clar. b.
in Bb
Fag.I.II.
Viol.I.
Viol.II.
Viola.
Celli.
Bassi.

Quasi lento. Flauto III.
Picc.
Fl.I.
Fl.II.
Ob.I.II.
C. ingl.
Clar.I.II.
in Bb
Clar. b.
in Bb
Fag.I.II.
Arpa I.

Quasi lento.

a tempo

Fl. III.
Fl. I.
Fl. II.
Clar. I. II. in Bb
Clar. b. in Bb
Fag. I. II.
Viol. I.
Viol. II.
Viola.
Celli.
Bassi.

a tempo

Quasi lento.

Fl. III.
Fl. I.
Fl. II.
C. ingl.
Clar. b. in Bb
Fag. III.
Cor. I. II. in F.
Viol. I.
Viol. II.
Viola.
Celli.
Bassi.

Quasi lento.

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in Bb.

Clar. b. in Bb.

Fag. I. II.

C. Fag.

Cor. I. II. in F.

Cor. III. IV. in F.

Timp.

Piatti.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

Picc. *Gran Flauto.*

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in B \flat .

Clar. b. in B \flat .

Fag. I. II.

C. Fag.

Cor. I. II. in F.

Cor. III. IV. in F.

Trombe I. II. in B \flat .

Trombe III. IV. in B \flat .

Tr. bni I. II.

Tr. bne III. e Tuba.

Timp.

Triang. Piatti.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

Salome's Tanz.

Allegretto ben ritmato.

Fag. I. II. *p*

Tamb. *pp*

Gr. C. *pp*

Viole. *p*

Celli. *p pizz.*

Bassi. *p pizz.* *arco*

Allegretto ben ritmato

Clar. I. II. in Bb. *p*

Clar. b. in Bb. *p*

Fag. I. II. *p*

Gr. C. *p*

Viole. *p*

Celli. *p*

Bassi. *p*

22

Fl. I. *fp*

Fl. II. *fp*

Clar. I. II. in Bb. *fp*

Clar. b. in Bb. *fp*

Fag. I. II. *fp*

Cor. I. II. in F. *fp*

Tamb. *tr*

Viol. I. *pizz. f*

Viol. II. *pizz. f*

Viole. *fp*

Celli. *pizz. f*

Bassi. *pizz. f* *arco*

Fl. III. Fl. I. Fl. II. Ob. I. II. Clar. I. II. in Bb. Clar. b. in Bb. Fag. I. II. Cor. I. II. in F. Tamb. Viol. I. Viol. II. Viole. Celli. Bassi.

fp p tr

Fl. III. Fl. I. Fl. II. Clar. I. II. in Bb. Clar. b. in Bb. Fag. I. II. Celli. Piccolo.

tr p pizz. 23 23

Picc.
Fl. I.
Fl. II.
Ob. I.
Clar. I. II. in B.
Clar. b. in B.
Fag. I. II.
Viol. I.
Viol. II.
Viola.

Picc.
Fl. I.
Fl. II.
Ob. I. II.
Clar. I. II. in B.
Clar. b. in B.
Fag. I. II.
Cor. I. II. in F.
Arpa I.
Viol. I.
Viol. II.
Viola.
Celli.
Bassi.

24

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in Bb.

Clar. b. in Bb.

Fag. I. II.

C. Fag.

Cor. I. II. in F.

Tamb.

Arpa I.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

24

Musical score for measures 25-28. The score includes parts for Fl. I., Fl. II., Ob. I. II., Clar. I. II. in Bb., Fag. I. II., Tamb., Viole., Celli., and Bassi. Measure 25 features a trill in Fl. I. and Fl. II. Measure 26 has trills in Clar. I. II. and Fag. I. II. Measure 27 shows a trill in Fl. I. and a trill in Clar. I. II. Measure 28 includes a trill in Fl. I. and a trill in Clar. I. II. Dynamics include *p* and *pizz.*

Musical score for measures 29-32. The score includes parts for Fl. I., Fl. II., Ob. I. II., Fag. I. II., Tamb., Viole., Celli., and Bassi. Measure 29 features a trill in Fl. I. and a trill in Fl. II. Measure 30 has a trill in Fl. I. and a trill in Fl. II. Measure 31 includes a trill in Fl. I. and a trill in Fl. II. Measure 32 features a trill in Fl. I. and a trill in Fl. II. Dynamics include *p* and *pizz.*

Fl. I. *p*

Fl. II.

Ob. I. II. *p*

C. Ingl.

Clar. I. II. in Bb. *animato*

Fag. I. II. *p* *animato*

Tamb. *tr* *animato*

Viol. I. *p* *animato*

Viol. II. *p* *animato*

Viole. *p* *divisi*

Celli. *p* *animato*

Fl. I. *cresc.* *f* *tr*

Fl. II. *cresc.* *f* *tr*

Ob. I. II. *mf* *cresc.* *f* *tr*

Clar. I. II. in Bb. *mf* *cresc.* *f* *tr*

Fag. I. II. *mf* *cresc.* *f* *tr*

C. Fag. *mf* *cresc.* *f* *tr*

Cor. I. II. in F. *mf* *cresc.* *f* *tr*

Cor. III. IV. in F. *mf* *cresc.* *f* *tr*

Viol. I. *mf* *cresc.* *f* *tr*

Viol. II. *mf* *cresc.* *f* *tr*

Viole. *mf* *cresc.* *f* *tr*

Celli. *mf* *cresc.* *f* *tr*

Bassi. *mf* *cresc.* *f* *tr*

arco

(27)

Fl. I. *sempre cresc.* *p*

Fl. II. *p*

Ob. I. II. *sempre cresc.* *p cresc.*

C. ingl. *p*

Clar. I. II. in Bb. *sempre cresc.* *cresc.* *p cresc.*

Clar. b. in Bb. *p*

Fag. I. II. *cresc.* *p cresc.*

C. Fag. *p*

Cor. I. II. in F. *cresc.* *p cresc.*

Cor. III. IV. in F. *sempre cresc.* *p*

Tr.-bni I. II. *a 2* *p cresc.*

Tr.-bne III e Tuba. *p cresc.*

Viol. I. *sempre cresc.* *p cresc.*

Viol. II. *sempre cresc.* *p cresc.*

Viole. *p cresc.*

Celli. *sempre cresc.* *p cresc.*

Bassi. *f* *p cresc.*

(27)

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in Bb.

Clar. b. in Bb.

Fag. I. II.

C. Fag.

Cor. I. II. in F.

Cor. III. IV. in F.

Trombe I. II. in Bb.

Tr.-bni I. II.

Tr.-bne III e Tuba.

Timp.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

Picc. *ff*

Fl. I. *ff*

Fl. II. *ff*

Ob. I. II. *ff*

C. ingl. *ff*

Clar. I. II in Bb. *ff*

Clar. b. in Bb. *ff*

Fag. I. II. *ff*

C. Fag. *ff*

Cor. I. II in F. *ff*

Cor. III. IV in F. *ff*

Trombe I. II in Bb. *ff*

Trombe III. IV in Bb. *ff*

Tr.-bni. I. II. *ff*

Tr.-bne. III & Tuba. *ff*

Timp. *ff*

Tamb. *ff* Tambourin. *ff*

Arpa I. *ff*

Arpa II. *ff*

Viol. I. *ff*

Viol. II. *ff*

Viole. *ff*

Celli. *ff*

Bassi. *ff*

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II
in Bb

Clar. b.
in Bb

Fag. I. II.

C. Fag.

Cor. I. II
in F.

Cor. III. IV
in F.

Trombe I. II
in Bb

Trombe III. IV
in Bb

Tr.-bni. I. II.

Tr.-bne. III
& Tuba.

Tamb.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

Tambourin.

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II
in B \flat

Clar. b.
in B \flat

Fag. I. II.

C. Fag.

Cor. I. II
in F.

Cor. III. IV
in F.

Trombe I. II
in B \flat

Trombe III. IV
in B \flat

Tr. bni. I. II.

Tr. bne III
& Tuba.

Tamb.
Campanella.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

Campanella.

f

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II in B \flat

Clar. b. in B \flat

Fag. I. II.

C. Fag.

Cor. I. II in F.

Cor. III. IV in F.

Tr.-bni. I. II.

Tr.-bne III & Tuba.

Campanella.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

loco

a 2

a 2

29 stretto con delirio.

Picc. *ff*

Fl. I. *ff*

Fl. II. *ff*

Ob. I. II. *ff*

C. ingl. *ff*

Clar. I. II in B \flat *ff*

Clar. b. in B \flat *ff*

Fag. I. II. *ff*

C. Fag. *ff*

Cor. I. II in F. *ff* natürlich.

Cor. III. IV in F. *ff* natürlich.

Trombe I. II in B \flat *ff*

Trombe III. IV in B \flat *ff*

Tr. bni I. II. *ff*

Tr. bne III & Tuba. *ff*

Timp. *ff*

Arpa I. *ff*

Arpa II. *ff*

Viol. I. *ff*

Viol. II. *ff*

Viole. *ff*

Celli. *ff*

Bassi. *ff*

29 stretto con delirio.

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II in Bb

Clar. b. in Bb

Fag. I. II.

Cor. I. II in F.

Cor. III. IV in F.

Trombe I. II in Bb

Trombe III. IV in Bb

Tr.-bne. I. II.

Tr.-bne. III & Tuba.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

f pizz.

f pizz.

f pizz.

f pizz.

decresc.

decresc.

Flauto III.

Fl. III. *pp*

Fl. I. *pp*

Fl. II. *pp*

C. ingl. *pp*

Clar. I. II in B \flat *p*

Fag. I. II *p*

Cor. I in F. *gedämpft. p*

Arpa I. *p*

Viol. I. *p* *dimin.*

Viol. II.

Viole.

Celli. *pizz.* *arco*

Bassi. *pizz.* *p*

Moderato con fermezza.

Fl. III.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II in B \flat

Clar. b. in B \flat

Fag. I. II.

Arpa I.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi. *pizz.* *pp*

Fl. III.
Fl. I.
Fl. II.
Ob. I. II.
C. ingl.
Clar. I. II. in B♭
Clar. b. in B♭
Fag. I. II.
C. Fag.
Cor. I. II in F.
Cor. III. IV in F.
Tuba.
Viol. I.
Viol. II.
Viola.
Celli.
Bassi.

This page of a musical score contains 15 staves for various instruments. The woodwind section includes three flutes (Fl. I, II, III), two oboes (Ob. I, II), an English horn (C. ingl.), two clarinets in B-flat (Clar. I, II), a bass clarinet in B-flat (Clar. b.), and two bassoons (Fag. I, II). The brass section consists of two horns in F (Cor. I, II), four horns in F (Cor. III, IV), and a tuba. The string section includes two violins (Viol. I, II), a viola (Viola), cellos (Celli), and basses (Bassi). The score is written in a key signature of one flat and a common time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string parts. Dynamic markings such as *p* and *pp* are present throughout. The notation includes various articulations, slurs, and breath marks for the woodwinds.

Muta Piccolo animato

Fl. III.
Fl. I.
Fl. II.
Ob. I. II.
C. ingl.
Clar. I. II in B^b
Clar. b. in B^b
Fag. I. II.
C. Fag.
Cor. I. II in F.
Cor. III. IV in F.
Trombe I. II in B^b
Trombe III in B^b
Tr.-bni. I. II.
Tr.-bne. III. Tuba.
Viol. I.
Viol. II.
Viole.
Celli.
Bassi.

Picc.
Fl. I.
Fl. II.
Ob. I. II.
C. ingl.
Clar. I. II in B \flat
Clar. b. in B \flat
Fag. I. II.
C. Fag.
Cor. I. II in F.
Cor. III. IV in F.
Trombe I. II. in B \flat
Trombe III. IV in B \flat
Tuba.
Viol. I.
Viol. II.
Viola.
Celli.
Bassi.

III.

Tuba.

Detailed description: This is a page of a musical score, page 77, for an orchestra and woodwinds. The score is written for various instruments, including Piccolo, Flutes I and II, Oboes I and II, Clarinet in G (C. ingl.), Clarinets in B-flat (I and II), Bassoon (Fag.), Contrabassoon (C. Fag.), Cor Anglais (Cor. I. II), Horns in F (III and IV), Trombones in B-flat (I, II, III, and IV), and Tuba. The woodwinds and strings (Violins I and II, Viola, Cellos, and Basses) are also present. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'V' (forte) and 'f' (fortissimo). The key signature is B-flat major, and the time signature is 3/4. The page number '77' is located in the top right corner.

Più Allegro.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped by family. The score consists of 18 staves, each with its own clef and key signature. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score is marked with dynamics such as *p.*, *ff*, and *v*. There are also performance instructions like *Tuba.* and *Più Allegro.* at the beginning and end of the page. The music features various rhythmic patterns, including triplets and sixteenth notes, and includes some complex passages for the Trombones and Percussion.

Più Allegro.

33

Furioso.

Picc. *ff* *fff*
 Fl. I. *ff* *fff*
 Fl. II. *ff* *fff*
 Ob. I. II. *ff* *fff*
 C. ingl. *ff* *fff*
 Clar. I. II in B \flat *ff* *fff* *á 2*
 Clar. b. in B \flat *ff* *fff*
 Fag. I. II. *ff* *fff*
 C. Fag. *ff*
 Cor. I. II in F *ff* *gestopft* *offen* *fff*
 Cor. III. IV in F *fff*
 Trombe I. II in B \flat *ffp*
 Trombe III. IV in B \flat *ffp*
 Tr. bni. I. II. *á 2*
 Tr. bne. III Tuba. *Tr. III.* *ff*

Furioso.

33

Ob. I.II. *mf cresc.*

C. ingl. *mf cresc.*

Clar. I.II. in A.

C. Fag. *p*

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

Cor. III. IV. in F. *p cresc.* *cresc.*

Tr.-bni I. II. *pp*

Tr.-bni III & Tuba *pp*

Timp. *tr*

Arpa I. *p* *D#*

Arpa II. *D#*

Viol. I. *mf cresc.*

Viol. II. *mf cresc.*

Viole *V* *p cresc.*

Celli *mf* *V* *p cresc.*

Bassi *pizz.*

34

Fl. I.

Ob. I. II.

C. ingl.

Clar. I. II. in A.

Clar. b. in A.

Fag. I. II.

Cor. I. II. in F.

Cor. III. IV. in F.

Arpa I.

Viol. I.

Viol. II.

Viole

Celli

Bassi

cresc.

p

div.

p cresc.

34

Fl. I.

Ob. I. II.

Clar. I. II. in A.

Clar. b. in A.

Fag. I. II.

Cor. I. II. in F.

Cor. III. IV. in F.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole

Celli

p

cresc.

con calore

p

mf

Ob. I. II.
Clar. I. II. in A.
Clar. b. in A.
Fag. I. II.
Cor. I. II. in F.
Cor. III. IV. in F.
Timp.

Musical score for woodwinds and percussion. Includes measures 34 and 35. Dynamics: *mf*, *p*, *pp*. Markings: *amoroso*, *I*, *III*, *IV*, *tr*.

Arpa II.

Arpa II. Musical score. Includes measure 35. Markings: *Muta in Gb*, *Fb-Bbb*.

Viol. I.
Viol. II.
Viole
Celli
Bassi

Musical score for strings. Includes measures 34 and 35. Dynamics: *mf*, *p*. Markings: *deciso*, *3*.

Fl. I.
Fl. II.
Ob. I. II.
C. ingl.
Clar. I. II. in A.
Clar. b.
Fag. I. II.
Cor. I. II. in F.
Cor. III. IV. in F.
Viol. I.
Viol. II.
Viole
Celli
Bassi

Musical score for woodwinds and strings. Includes measures 35 and 36. Dynamics: *p*, *pp*. Markings: *poco lento*, *rit.*, *con tristezza*, *Solo*, *poco marc.*, *3*, *rallen.*, *div.*, *perdendosi*, *espress.*, *pizz.*, *rit. molto cresc.*.

Lento.

FL. I. *fp* *decresc. rit.* *p*

FL. II. *fp cresc.* *decresc. rit.* *p*

Ob. I. II. *fp* *decresc. rit.* *p*

C. ingl. *fp cresc.* *decresc. rit.* *con duolo* *pp*

Clar. I. II. in A. *fp cresc.* *decresc. rit.* *p* *pp*

Clar. b. in A. *fp cresc.* *decresc. rit.* *p* *pp*

Fag. I. II. *fp cresc.* *decresc. rit.* *p*

Cor. I. II. in F. *fp cresc.* *decresc. rit.*

Cor. III. IV. in F. *con sordini* *gedämpft* *fp cresc.* *decresc. rit.*

Timp. *p* *pp* *ppp*

Piatti *tr* *rit.*

Viol. I.

Viol. II.

Viole

Celli

Bassi *p* *pp*

p *Lento.* *pp*