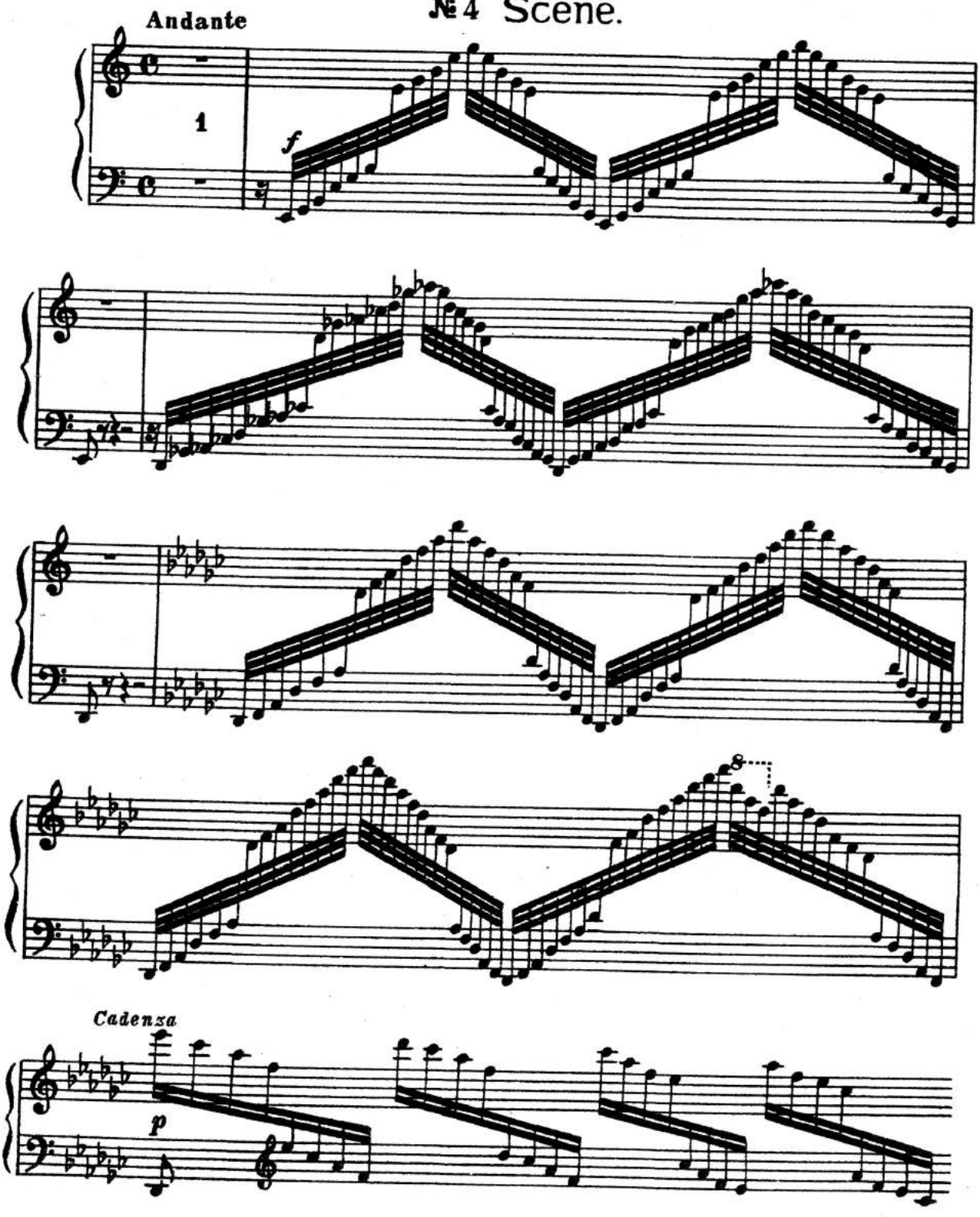
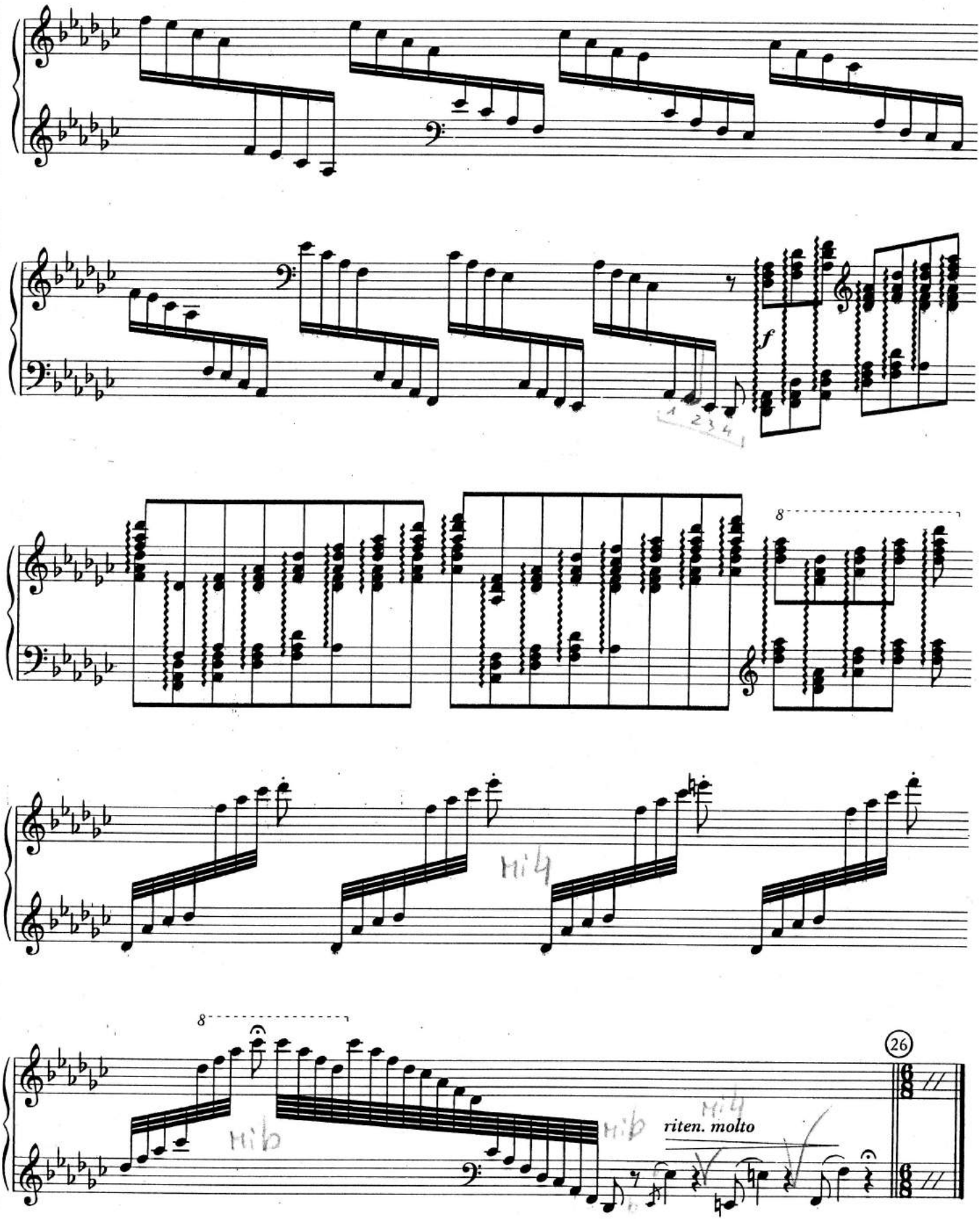
№ 2 и № 3

TACET

Arpa

№ 4 Scene.

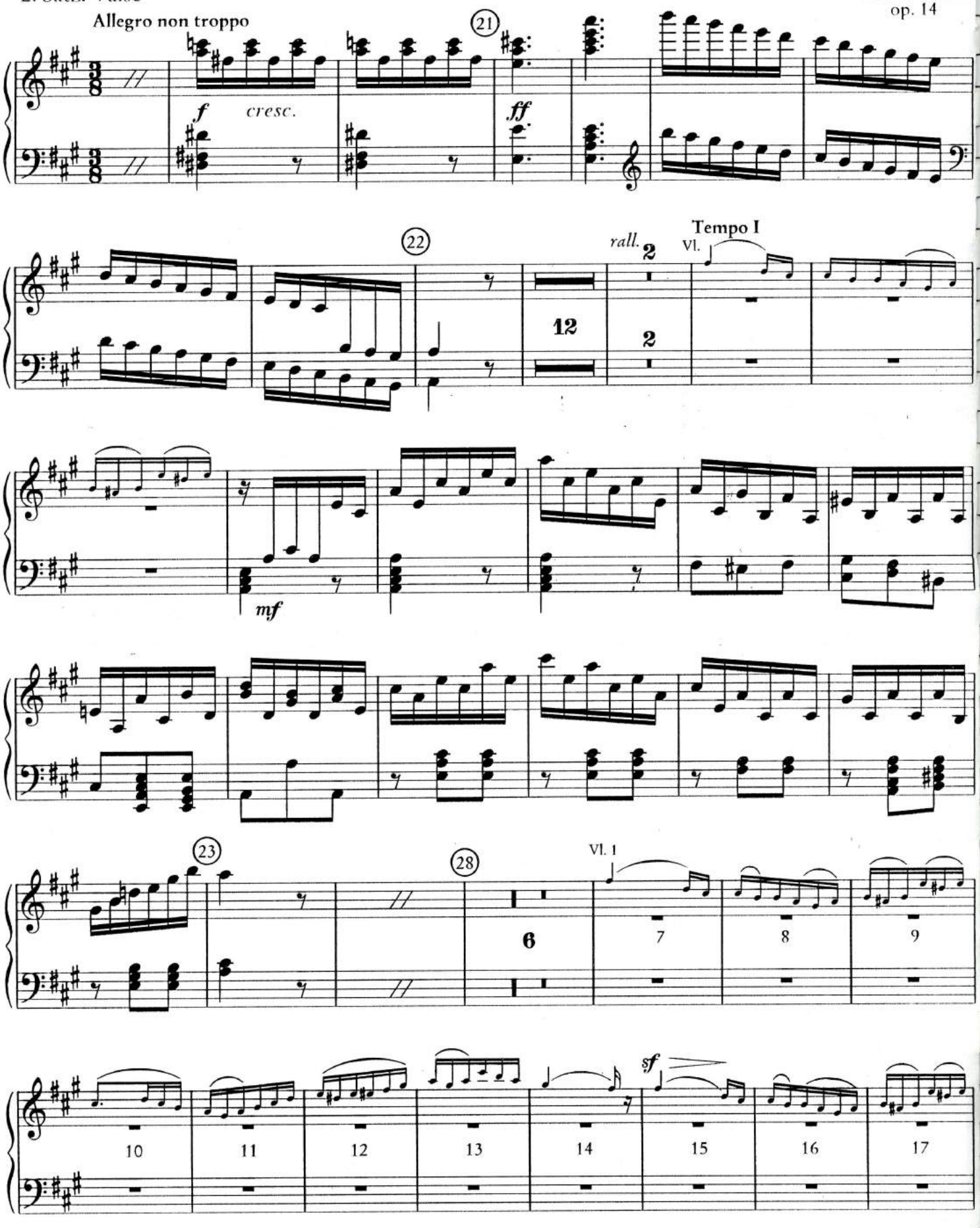


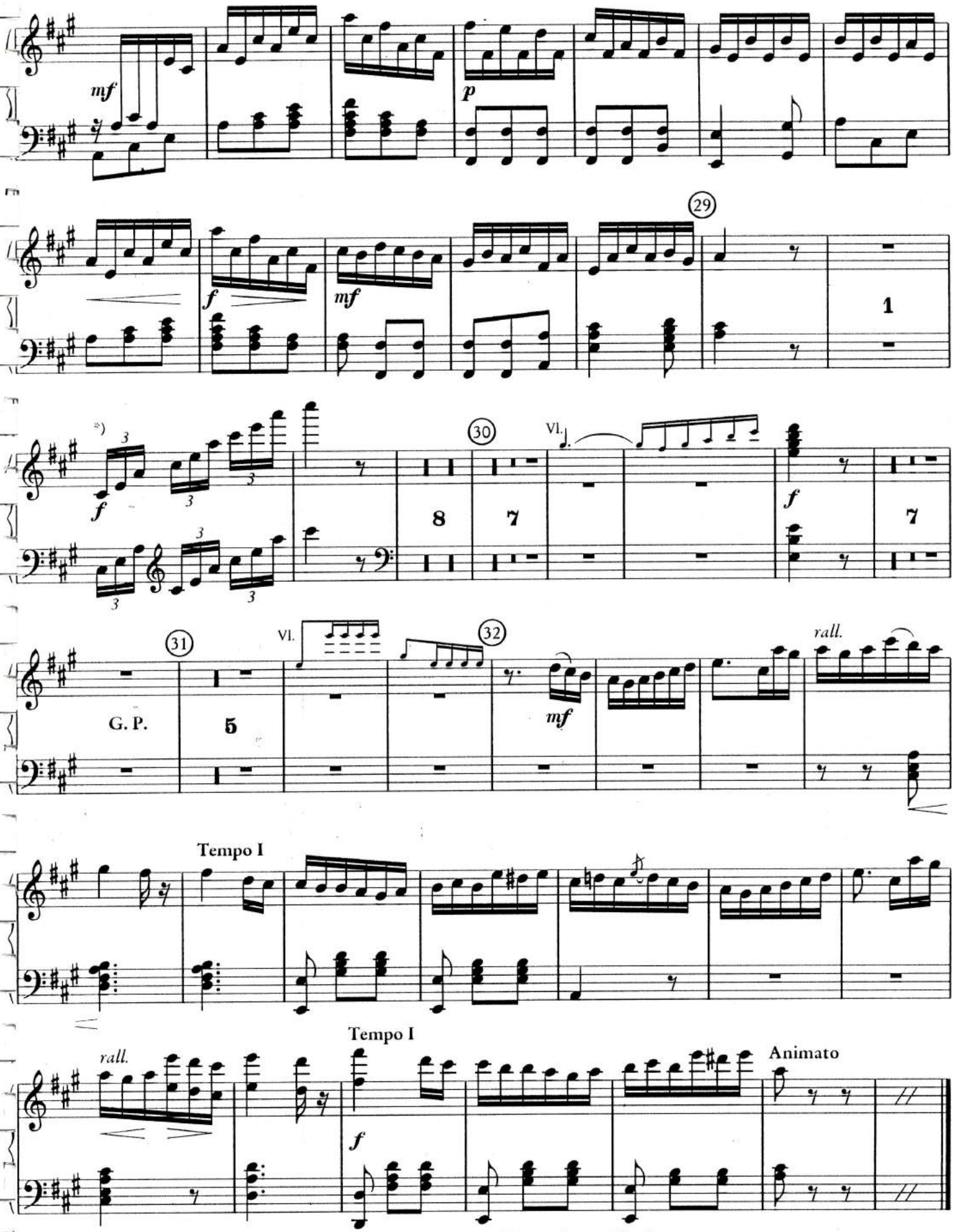

f
1 2 3 4
8
mib
8
mib
mib
mib
riten. molto
26

Symphonie Fantastique

2. Satz: Valse

Hector Berlioz
op. 14





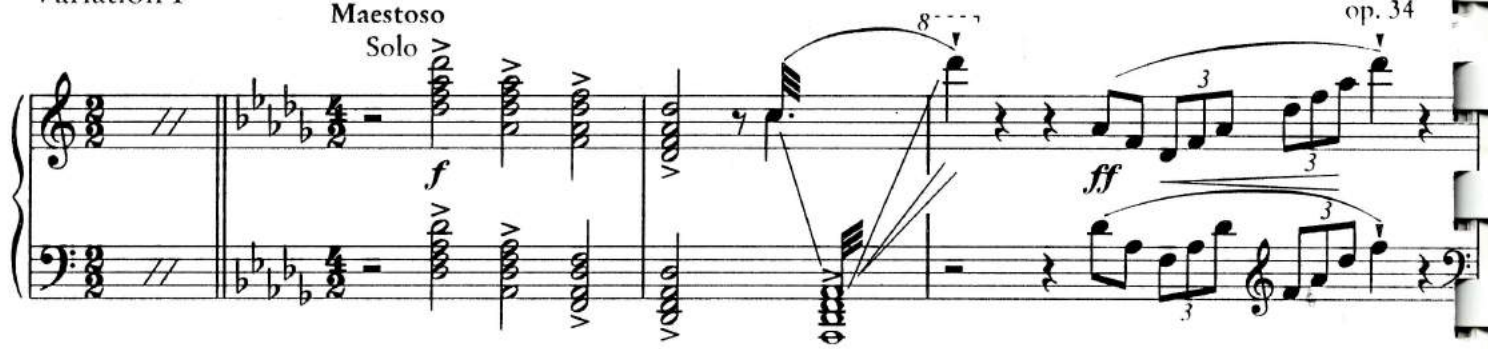
* Es empfiehlt sich, diese Passage auf zwei Harfen aufzuteilen, da sie im Original-Tempo kaum spielbar ist.
It is adviseable to share this passage between two harps as it is almost impossible to play at the original tempo.

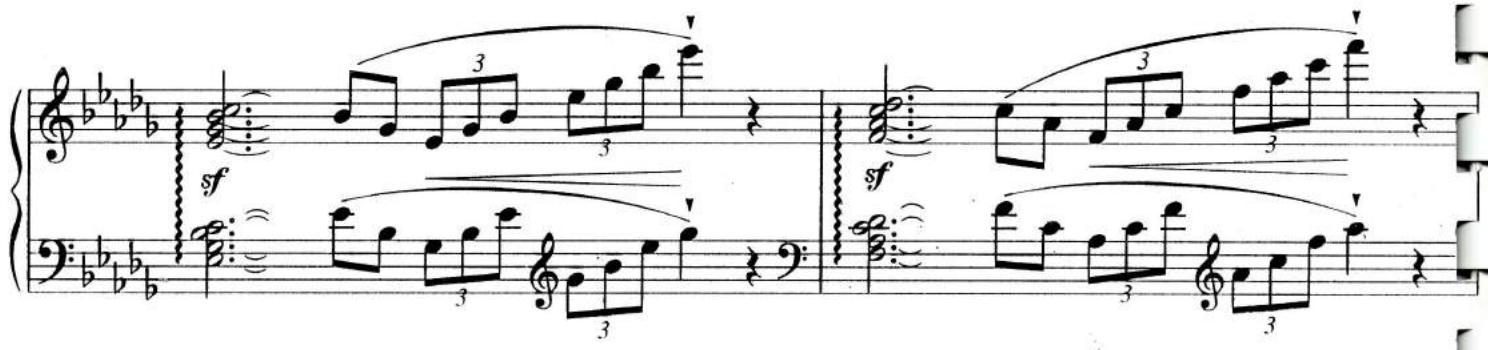
The Young Person's Guide to the Orchestra

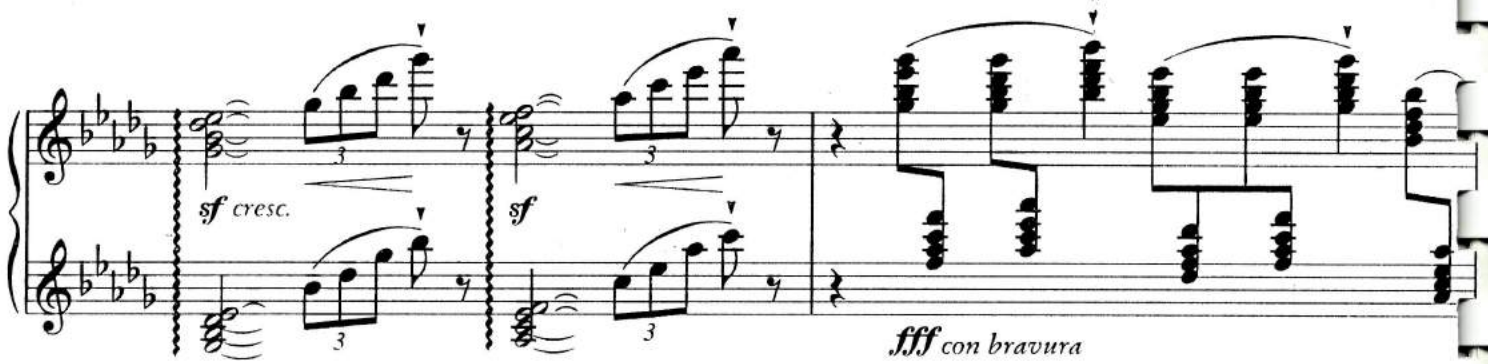
Variation I

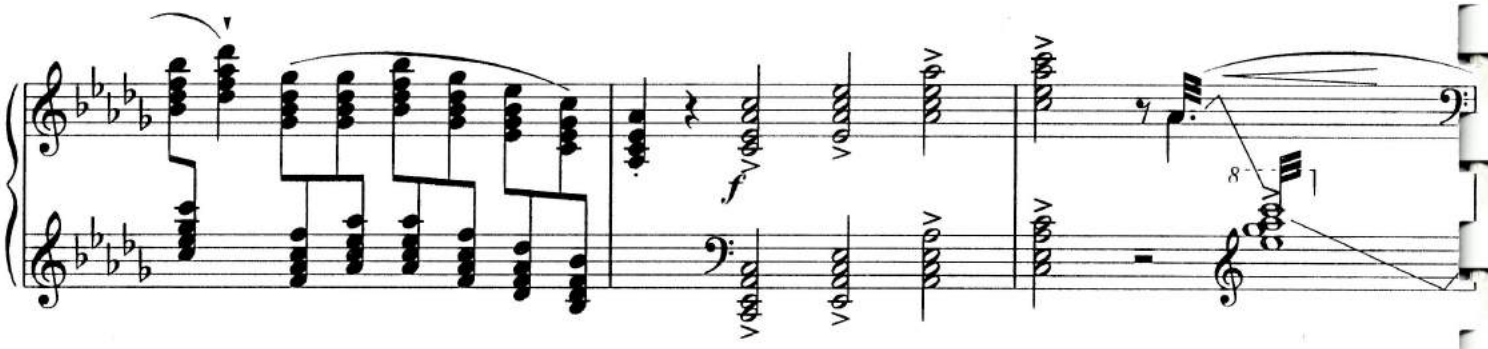
Benjamin Britten
op. 34

Maestoso
Solo





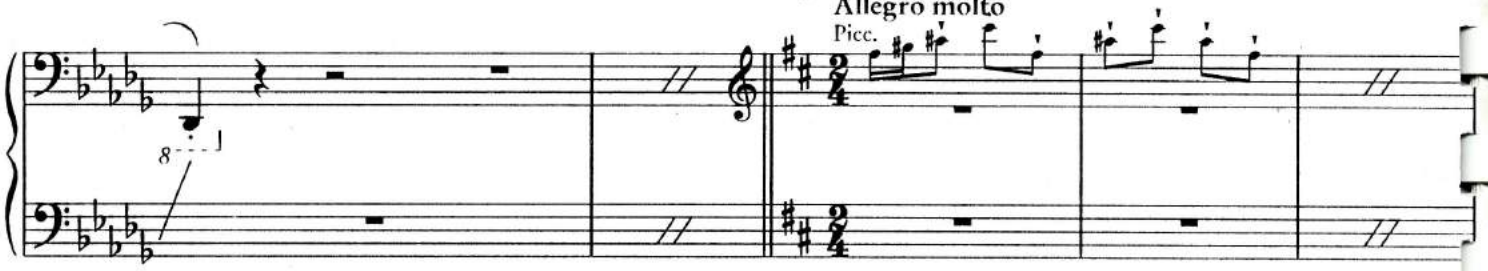




Fugue

Allegro molto

Picc.



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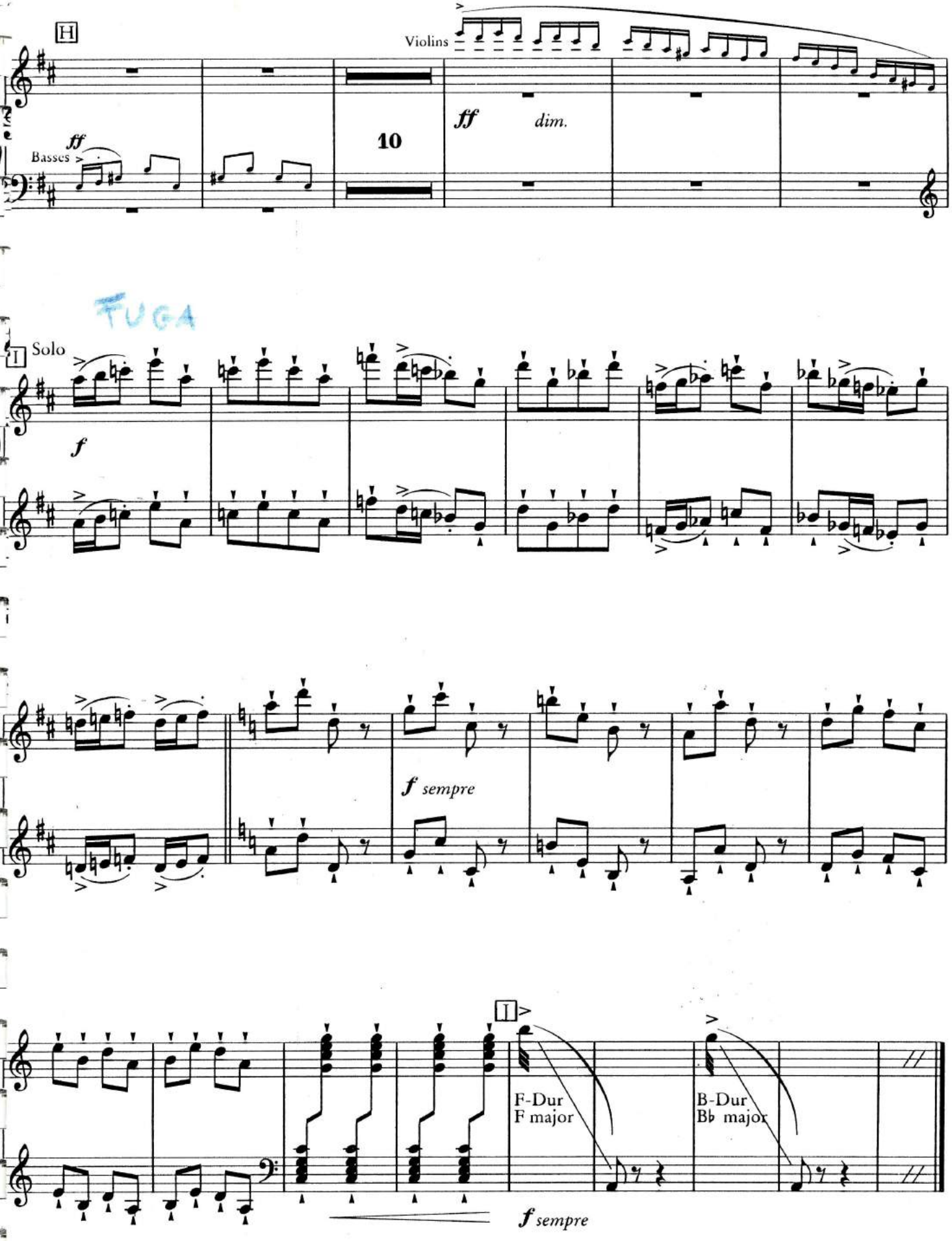
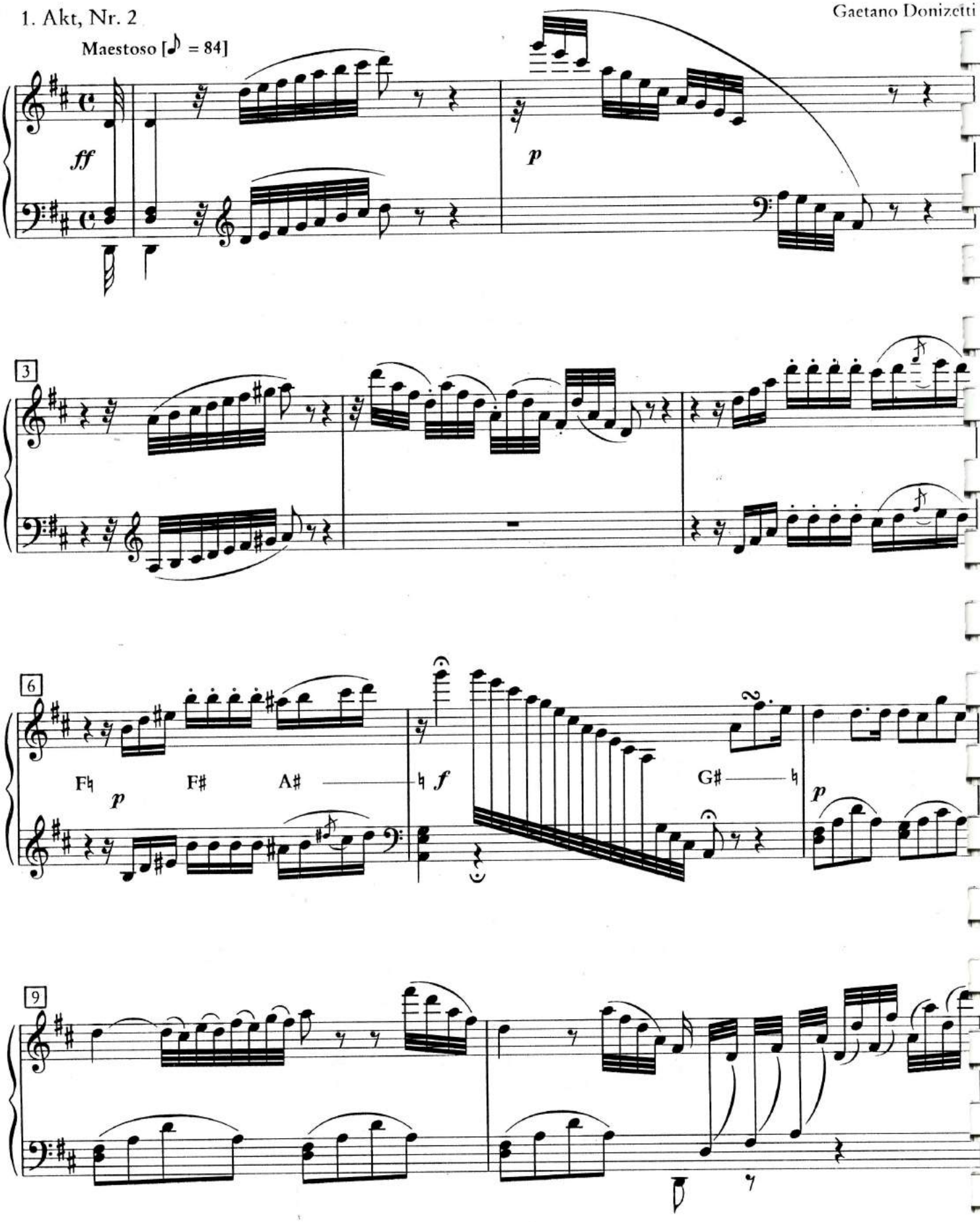

H
Violins
ff
dim.
ff
Basses
10
FUGA
I
Solo
f
f sempre
I
F-Dur
F major
B-Dur
B♭ major
f sempre

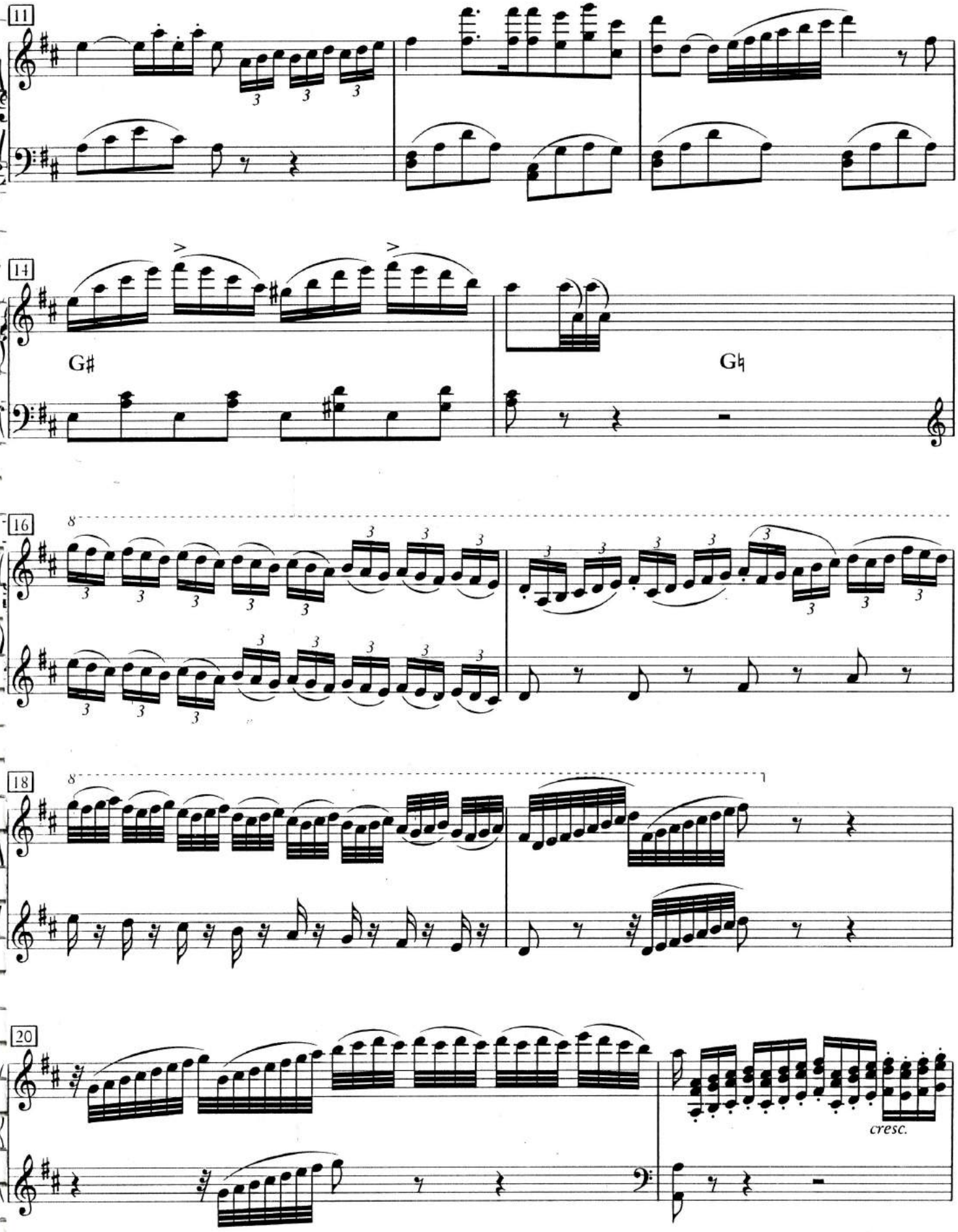
Lucia di Lammermoor

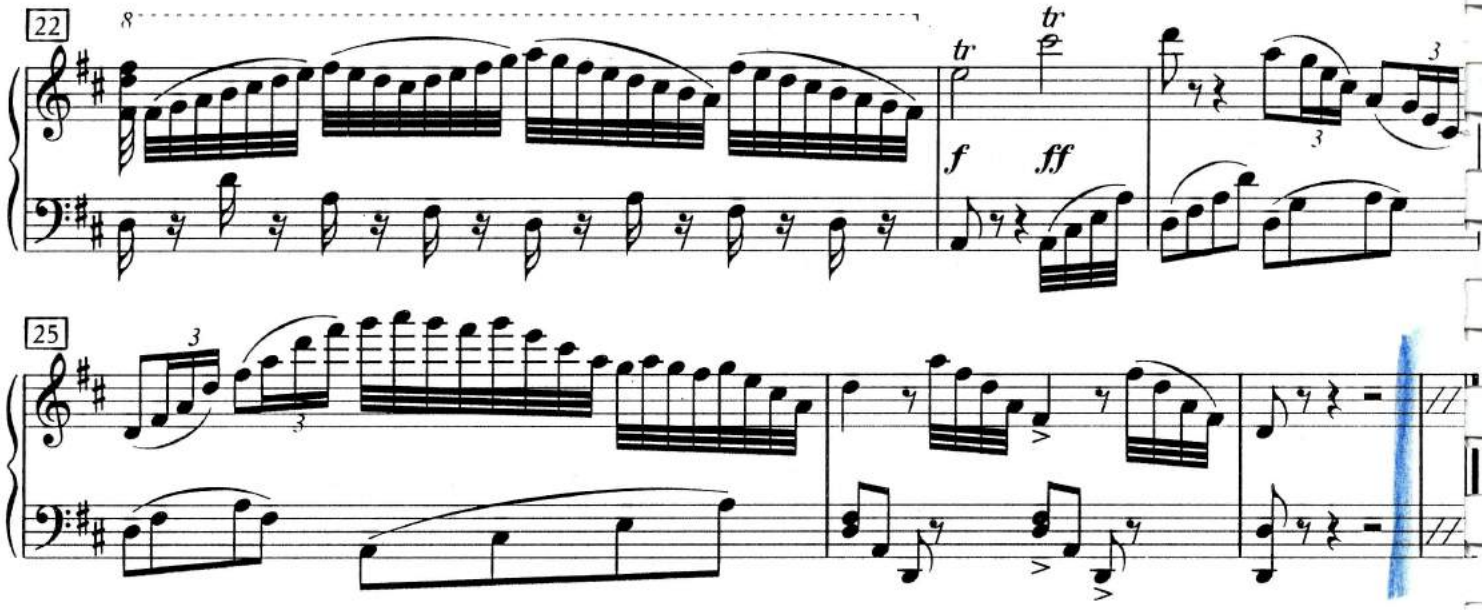
1. Akt, Nr. 2

Gaetano Donizetti

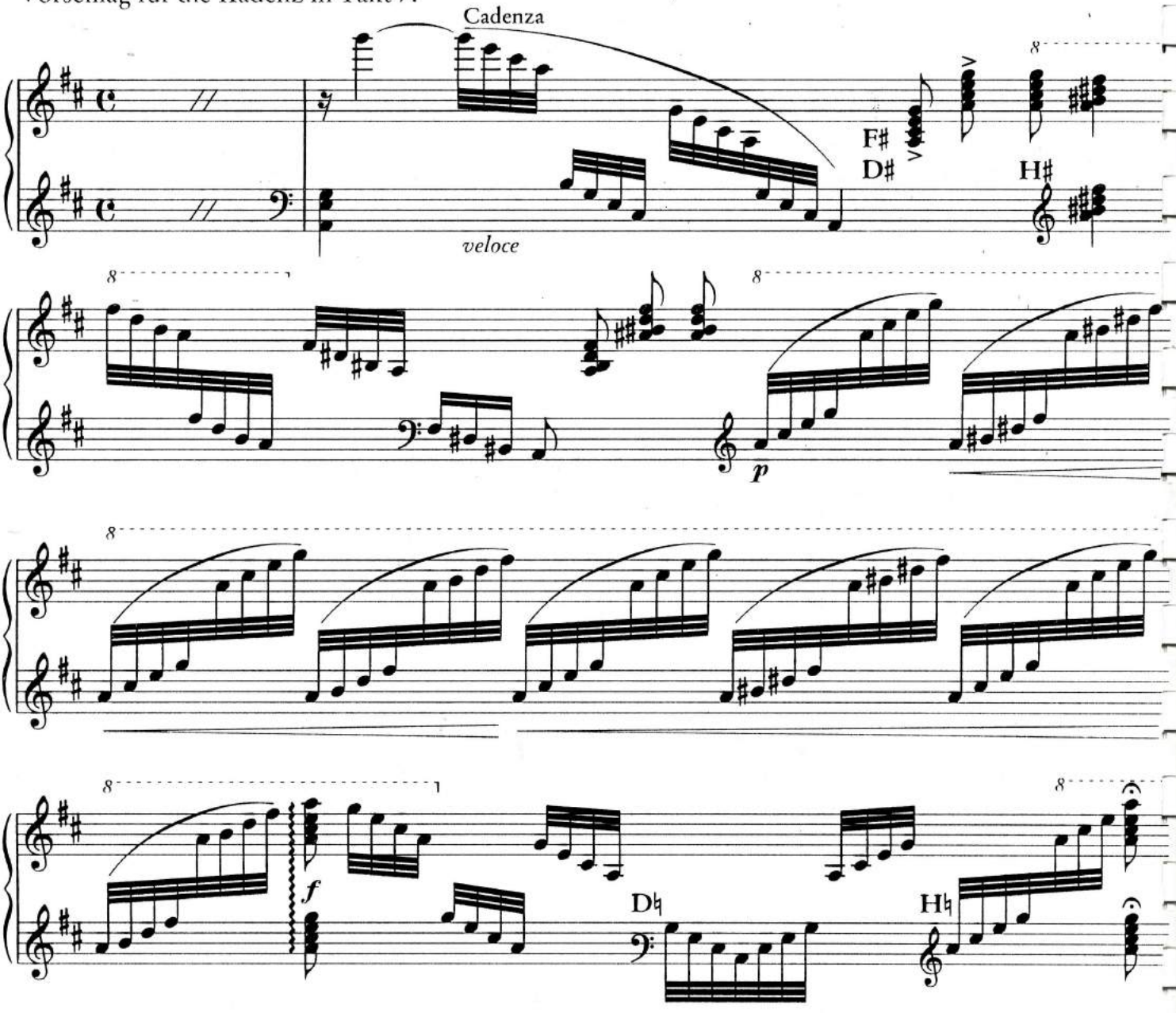
Maestoso [♪ = 84]




11
14
G♯
G♮
16
18
20
cresc.



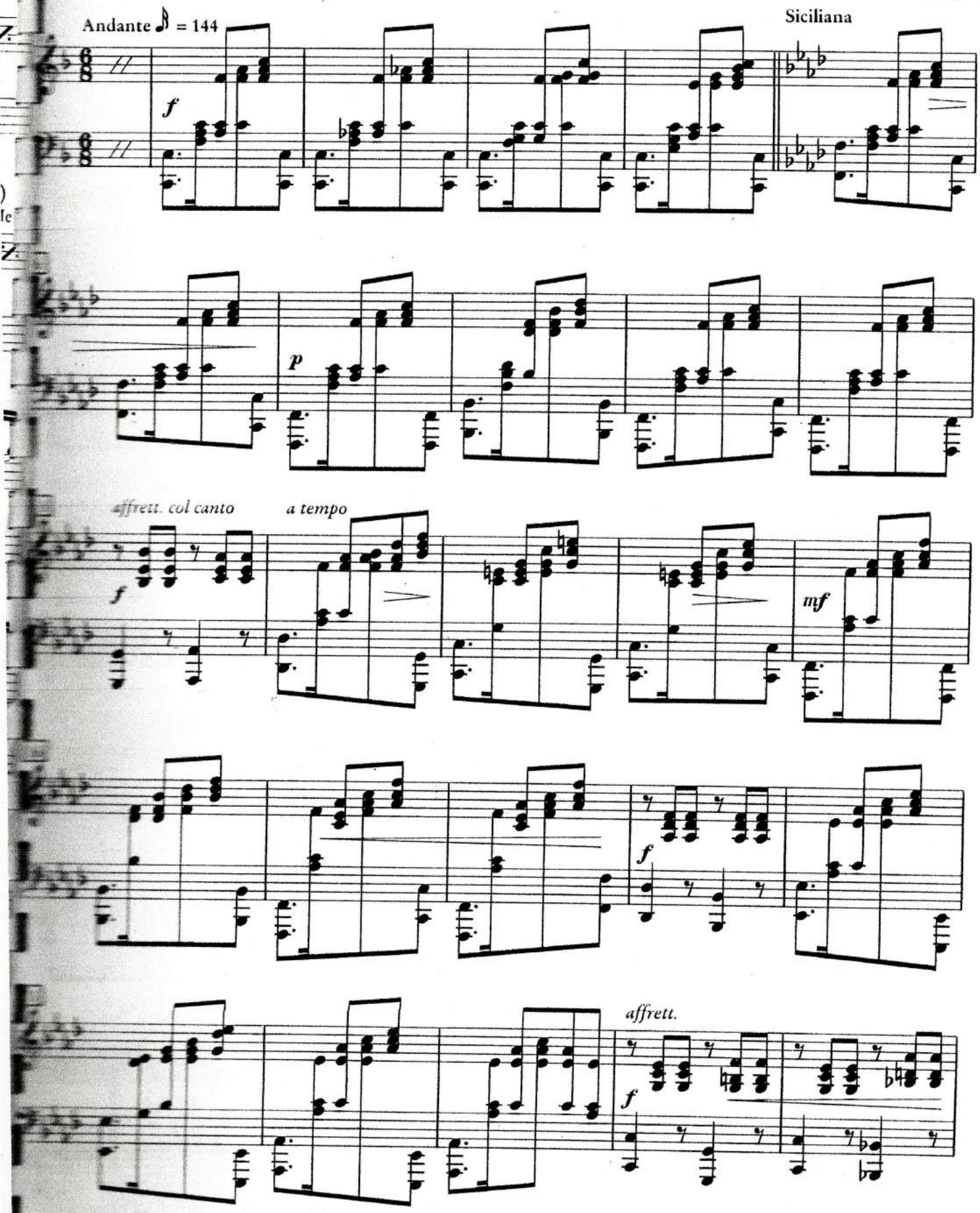
Vorschlag für die Kadenz in Takt 7:



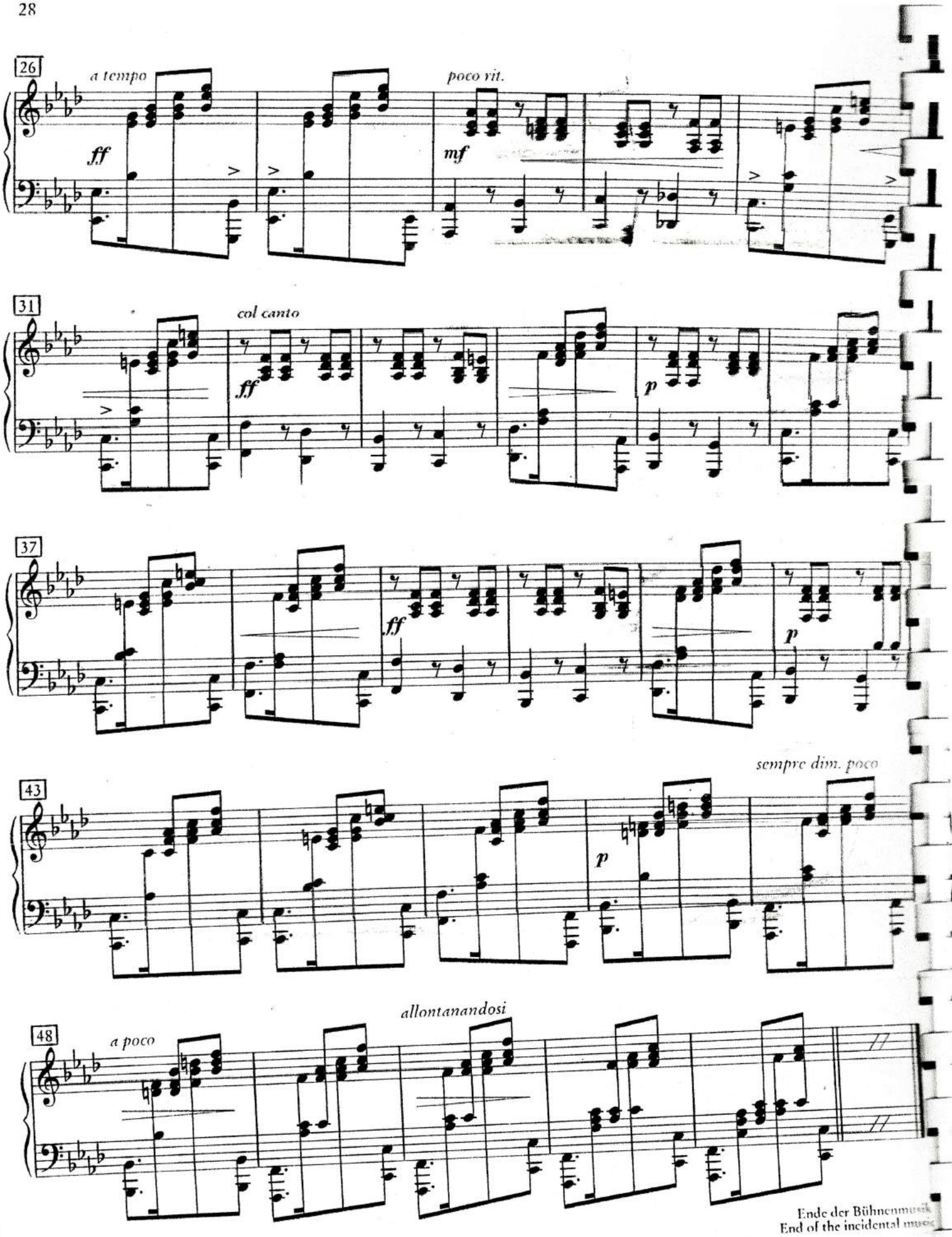
Cavalleria Rusticana

…rspiel und Siciliana
…rfe auf der Bühne

Pietro Mascagni



…, die Nachfolgestaaten der österreichisch-ungarischen Monarchie und die deutschsprachige Schweiz
…, für alle Länder
…der Verlage



Ende der Bühnenmusik
End of the incidental music

Salome

Richard Strauss
op. 54

Salomes Tanz *

calando

wieder erstes Zeitmaß (ziemlich langsam)

[♩ = 92]

p

mf (voll)

Q

allmählich etwas fließender

f

cresc.

R

ff

rit.

fff

dim.

Weiter S. 38
continue p. 38

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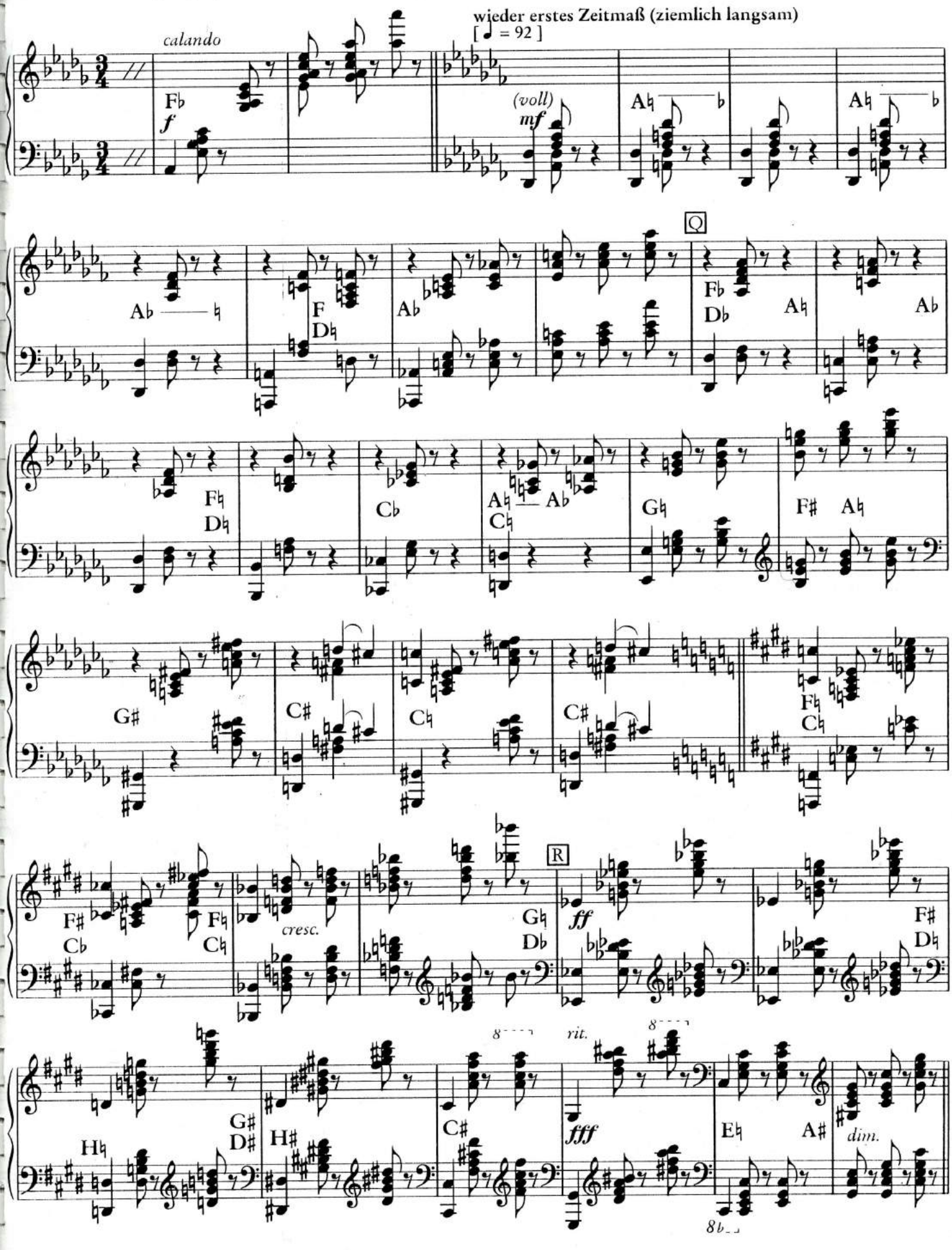
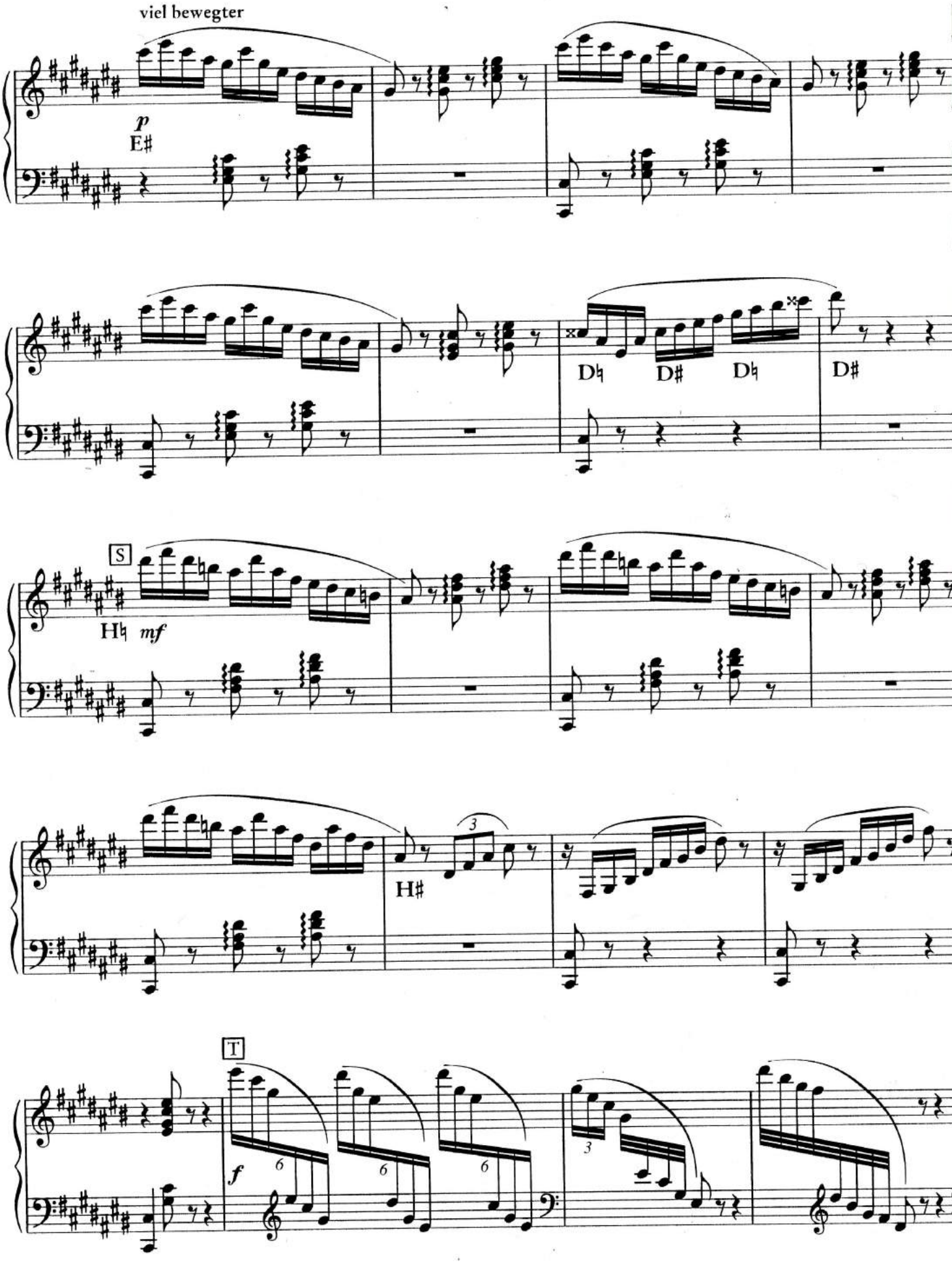
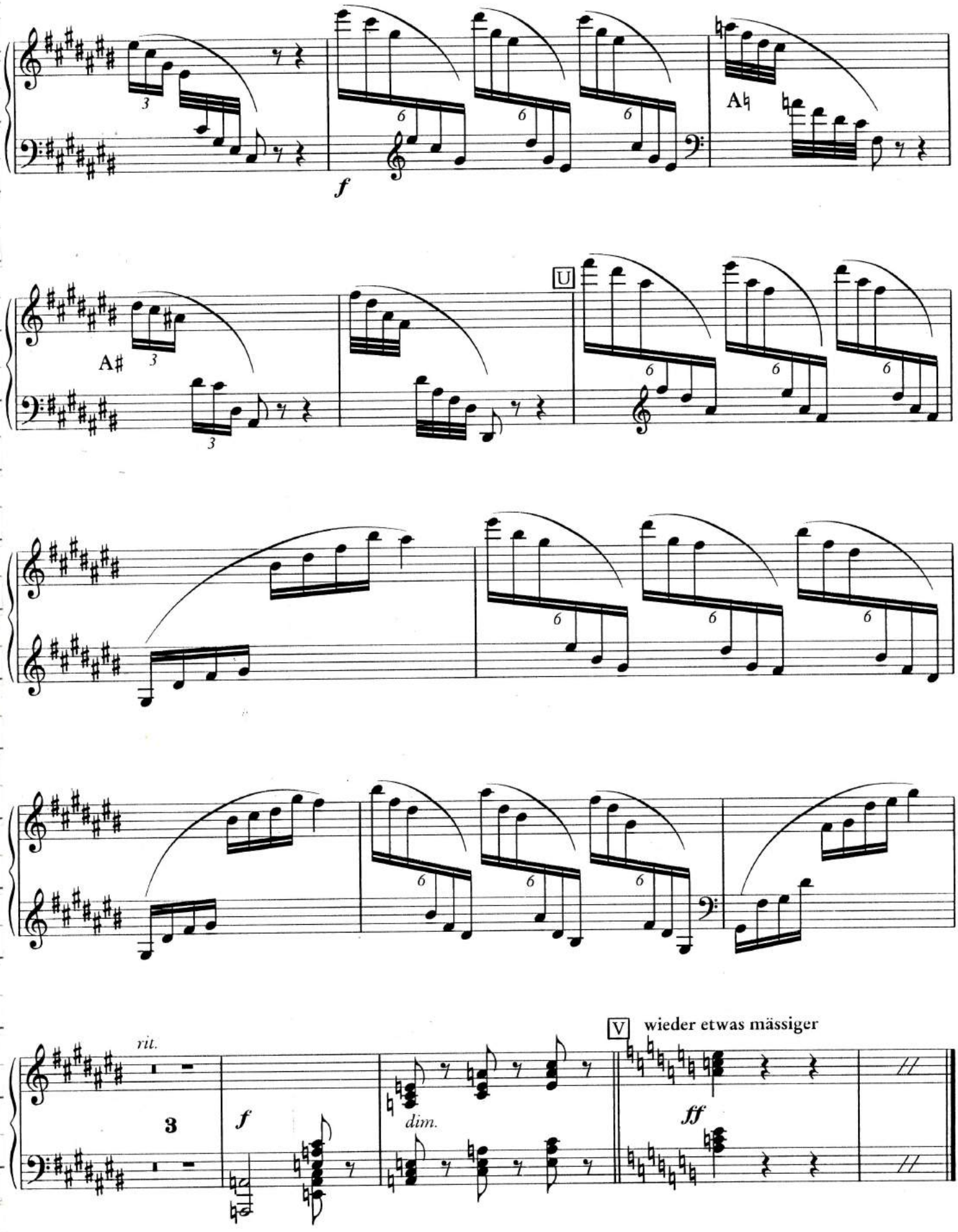
*) Transposition:
Salomes Tanz kann bis 1 Takt vor R in enharmonischer Verwechslung gespielt werden.
Salome's Dance may be played with enharmonic changes until one bar before R.




viel bewegter
p
E♯
D♮
D♯
D♮
D♯
S
H♮
mf
H♯
T
f
6
6
6
3


A♮
f
U
A♯
V
wieder etwas mässiger
rit.
3
f
dim.
ff