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HELEN ROGERS
HARPIST

• UNIVERSAL-EDITION •

№ 2091^a

ORCHESTERSTUDIEN

FÜR

HARFE

AUS

RICHARD STRAUSS'
SYMPHONISCHEN WERKEN

ÉTUDES D'ORCHESTRE
POUR HARPE

ORCHESTRAL STUDIES
FOR HARP

Beck
I

ALFRED HOLY

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546
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567
1910
Vol. 1

VL 1201.0



ORCHESTERSTUDIEN

FÜR
HARFE
AUS
RICHARD STRAUSS'
SYMPHONISCHEN WERKEN

I. II.
AUSGEWÄHLT UND
BEZEICHNET VON
ALFRED HOLY

AUFFÜHRUNGSRECHT VORBEHALTEN
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Vorwort.

Die großartige Steigerung und Erweiterung der Orchestertechnik in unserer Zeit durch Richard Strauss hat in der Verlagshandlung den Gedanken zur Reife gebracht, alle jene Stellen aus den Werken des Meisters, die das Ausmaß durchschnittlicher Schwierigkeit überragen, in den „Orchester-Studien“ zusammengefaßt dem ausführenden Musiker als Vademecum an die Hand zu geben.

Die „Orchester-Studien“ umfassen alle symphonischen Werke Richard Strauss'; diese sind:

1. Op. 12, Symphonie F moll,
2. „ 16, Aus Italien,
3. „ 20, Don Juan,
4. „ 23, Macbeth,
5. „ 24, Tod und Verklärung,
6. „ 28, Till Eulenspiegel,
7. „ 30, Also sprach Zarathustra,
8. „ 35, Don Quixote,
9. „ 40, Ein Heldenleben — und
10. „ 53, Symphonia domestica.

Die Auswahl wurde von ersten Künstlern, Orchestermitgliedern der Wiener k. k. Hofoper (Wiener Philharmonikern), zum größten Teil auch Professoren und Lehrern der k. k. Akademie für Musik und darstellende Kunst in Wien, getroffen und zwar für:

Violine	Prof. Karl Prill,
Viola	Prof. Hugo v. Steiner,
Violoncell	Wilh. Jeral,
Kontrabaß	Prof. Ed. Madenski,
Harfe	Prof. Alfred Holy,
Flöte	Ary van Leeuwen,
Oboe	} Prof. Rich. Baumgärtel,
Englisch Horn	
Klarinette	} Prof. Fr. Bartholomey,
Baßklarinette	
Fagott	} Prof. Joh. Böhm,
Kontrafagott	
Horn	Prof. Emil Wipperich,
Trompete	} Prof. Fr. Rossbach und
Baßtrompete	
Posaune	} Prof. Otto Berthold.
Tenor- u. Baßtuba	

Avant-propos.

Le grand développement de la technique moderne de l'orchestre et l'essor que lui a donné Richard Strauss firent naître l'idée de publier les „Etudes d'Orchestre“ pour donner à l'artiste exécutant un vademecum contenant tous les passages des oeuvres du maître qui sont au-dessus des difficultés moyennes.

Les „Etudes d'Orchestre“ contiennent toutes les symphonies de Richard Strauss, savoir :

1. Op. 12, *Symphonie en Fa mineur,*
2. „ 16, *Aus Italien,*
3. „ 20, *Don Juan,*
4. „ 23, *Macbeth,*
5. „ 24, *Tod und Verklärung (Mort et Transfiguration),*
6. „ 28, *Till Eulenspiegel,*
7. „ 30, *Also sprach Zarathustra,*
8. „ 35, *Don Quixote,*
9. „ 40, *Ein Heldenleben, et*
10. „ 53, *Symphonia domestica.*

Le recueil a été fait par les meilleurs artistes et les membres d'orchestre de l'opéra (k. k. Hofoper) à Vienne (les philharmonistes de Vienne) et surtout par les professeurs et les maîtres de la „K. k. Akademie für Musik und darstellende Kunst“ (l'académie pour la musique et l'art de représentation), savoir :

Pour le violon par le prof. Karl Prill,
„ *l'alto par le prof. Hugo v. Steiner,*
„ *le violoncelle par Wilh. Jeral,*
„ *la contrabasse par le*
prof. Ed. Madenski,
„ *la harpe par le prof. Alfred Holy,*
„ *la flûte par Ary van Leeuwen,*
„ *le hautbois par le*
(cor anglais) prof. Rich. Baumgärtel,
„ *la clarinette par le*
(clarinette-basse) prof. Franz Bartholomey,
„ *le basson par le*
(contre-basson) prof. Joh. Böhm,
„ *le cor par le prof. E. Wipperich,*
„ *la trompette par le*
(trompette basse) prof. Franz Rossbach,
„ *le trombone par le*
(cor-ténor et tube) prof. Otto Berthold.

Preface.

The great enhancement and development of orchestral execution in our times produced by the appearance of Richard Strauss has induced the publishers to collect in their „Orchestral Studies“ all those passages from that master's works that present more than average difficulties, so as to offer them to the executant as a vademecum.

The „Orchestral Studies“ comprise all symphonic compositions by Richard Strauss, which are:

1. Op. 12, *Symphony in F minor,*
2. „ 16, *Aus Italien,*
3. „ 20, *Don Juan,*
4. „ 23, *Macbeth,*
5. „ 24, *Death and Transfiguration,*
6. „ 28, *Till Eulenspiegel,*
7. „ 30, *Thus spake Zarathustra,*
8. „ 35, *Don Quixote,*
9. „ 40, *Ein Heldenleben, and*
10. „ 53, *Symphonia domestica.*

The passages were chosen by the foremost artists in Vienna, members of the Imperial Opera (Vienna Philharmonic Society) and mostly also professors and teachers of the Royal Imperial Academy for Music and Representative Art; the names of these gentlemen are as follows:

Prof. Karl Prill for the Violin,
„ Hugo v. Steiner for the Viola,
„ Wilh. Jeral for the Violoncello,
„ Ed. Madenski for the Contrabass,
„ Alfred Holy for the Harp,
„ Ary van Leeuwen for the Flute,
„ Rich. Baumgärtel for the Oboe,
(corno inglese),
„ Franz Bartholomey for the Clarinet
(Bass Clarionet),
„ Joh. Böhm for the Bassoon,
(Contrabassoon),
„ Emil Wipperich for the Horn,
„ Franz Rossbach for the Trumpet
(Bass Trumpet),
„ Otto Berthold for the Trombone
(Tenor Horn and Bass Tuba).

Zur Erläuterung.

Die Tonarten der Studien sind — vielfach unterschiedlich von den Originalstimmen — der jeweiligen Stellung der Pedale entsprechend gewählt, die enharmonischen Verwechslungen einzelner Töne mit dem üblichen „Synonym“-Strichelchen bezeichnet. Die stellenweise auf Versetzungszeichen hinweisenden schrägen Striche dienen zur Vereinfachung der Pedalvorschriften.

Die unterhalb der Noten angeführten Fingersätze beziehen sich stets auf die linke Hand.

Eclaircissement.

Les tons de ces études sont choisis — présentant ainsi souvent une différence avec les parties originales — dans la position toujours la plus longue de la pédale; les changements enharmoniques d'un ton sont désignés par la touche usuelle «synonyme». On s'est servi par endroits de traits obliques comme signes de transposition afin de simplifier les instructions de la pédale.

Les doigtés placés sous les notes se rapportent toujours à la main gauche.

Explanation.

The keys of the studies, which are in many cases different from those of the original parts, have been chosen in conformity with the position of the pedals for the time being, the enharmonic changes of single notes are marked with the usual little „synonymous“ lines. The obliquely placed lines which here and there point to accidentals serve to simplify the pedal directions.

The fingerings marked below the music always refer to the left hand.

ORCHESTERSTUDIEN

aus Richard Strauss' symphonischen Werken
für Harfe.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

1. AUS ITALIEN.

Symphonische Phantasie.
1. Auf der Campagna.

Richard Strauss, Op. 16.

Andante, molto tranquillo.

pag. 1.

p

cresc. *dim.* **C**

cre - scen - do *f*

dim. *p* **D**

f *dim.* *mf* *accel.*

pag. 2.

(dim.) *p leicht bewegt*

Handwritten musical notation system 1. Treble clef, key signature of one sharp (F#). Bass clef. Chords: G, D, E, D7, G. Handwritten 'l.H.' above the second measure.

Handwritten musical notation system 2. Treble clef, key signature of one sharp (F#). Bass clef. Chords: G, D7, G, D. Dynamic marking: *mf*.

Handwritten musical notation system 3. Treble clef, key signature of one sharp (F#). Bass clef. Chords: G, D, Gb, G, E, G. Dynamic marking: *cresc.*. Fingerings: 1 1.

Handwritten musical notation system 4. Treble clef, key signature of one sharp (F#). Bass clef. Chords: D7, G, F, E, C, F, Bb, G#. Chords in bass: A#, C#.

Handwritten musical notation system 5. Treble clef, key signature of one sharp (F#). Bass clef. Chords: F, C, A, D, F, D. Chords in bass: C#, F#.

Handwritten musical notation system 6. Treble clef, key signature of one sharp (F#). Bass clef. Chords: D. Dynamic marking: *ff*. Performance instruction: *glissando*.

3. Am Strande von Sorrent.

Andantino.

pag. 4. *p* **C** **C#** **A** **C**

pag. 6. *pp* **E#A#G#** **E** **C** **D** **G#** **C#** **D** **K** **F#** **H**

string. *ff* *r. H.* **4** **4** **3** **4**

The image shows a piano score for the piece 'Am Strande von Sorrent'. It is divided into two parts, 'pag. 4.' and 'pag. 6.'. The tempo is 'Andantino.' and the key signature has one flat (B-flat major or D minor). The score consists of six systems of music. The first system (pag. 4.) shows the beginning with a piano (*p*) dynamic and a key signature change to C major. The second system (pag. 6.) starts with a pianissimo (*pp*) dynamic and a key signature change to E major. The third system includes a 'cresc.' marking. The fourth system features a 'K' marking. The fifth system includes a 'string.' marking and a 'ff' dynamic. The sixth system features a 'r. H.' marking and a '4' marking. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

The first system of the musical score consists of two measures. Each measure is dominated by a large, arched figure that spans across the treble and bass staves. The top part of the figure is a series of notes with fingerings 2, 1, 2. The bottom part features a four-fingered chord (4) and a descending line with fingerings 4, 1, 2. The key signature is two sharps (F# and C#).

The second system is marked with a large 'L' (Lento) and a fortissimo 'ff' dynamic. It consists of two measures of dense, block-like chords in both hands. The first measure is marked 'ff', while the second measure is marked 'p' (piano). The key signature remains two sharps.

4. Finale. Neapolitanisches Volksleben.

Allegro molto.

The third system begins with the instruction 'pag. 8.' and a mezzo-piano 'mp' dynamic. It is in 2/4 time and features a rhythmic melody in the treble hand and a bass line in the bass hand. The key signature is one flat (F).

The fourth system is marked with pianissimo 'ppp' and then piano 'p'. It continues the rhythmic melody from the previous system. Fingerings such as 8, 1, 3, 1, 2, 4, 1 are indicated for the treble hand. The key signature is one flat.

The fifth system is marked with a first ending '1' and a decrescendo 'dim.' dynamic. It concludes the piece with a final cadence. Fingerings like 3, 1, 2, 4, 1, 3, 2, 4 are shown. The key signature is one flat.

p
4
4
Eb

p
H

pag. 9.

p

p

pag. 10.

p
V

p
poco a poco accel.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music features a series of eighth-note triplets in both hands, with some notes beamed together. The first measure has a fermata over the first triplet.

Second system of musical notation, continuing the piece. It features similar eighth-note triplet patterns in both hands, with some notes beamed together. The first measure has a fermata over the first triplet.

Third system of musical notation. The right hand has a fermata over the first triplet. The music includes a *cresc.* (crescendo) marking. The system ends with a bar line and a G# symbol below the staff.

Fourth system of musical notation. The right hand has a fermata over the first triplet. The system ends with a bar line and a W symbol above the staff, and A# and C# symbols below the staff.

pag.11.

Z Presto. *p* (D#)

Fifth system of musical notation, starting on page 11. It is marked *Presto* and *p* (piano). The key signature has one sharp (F#). The music consists of eighth-note triplets in both hands. The first measure has a fermata over the first triplet.

Sixth system of musical notation, continuing the piece. It features eighth-note triplets in both hands, with some notes beamed together. The first measure has a fermata over the first triplet.

2. DON JUAN.

Richard Strauss, Op. 20.

Allegro molto con brio.

pag. 1.

3 *ffgleiten* 3 *ff* A# G#

3 *ff* A# D#

1 G# C# A

D *triquillo*

3

pag. 2.

p D 2 4 4 4 3 3 2

4 4 4 4 3

4 4 4 4 3

3 7

pp mp

pag. 2.

E glissando mf

cresc.

ff H#

dim. p D# p E#

f dim. p 1

34

poco a poco più vivente

pp *cresc.*

A# G#

f D# G# H#

F *p* H# *cresc.*

A#

ff

mf *cresc.*
A# G#

E#

ff *cresc.*

Un poco più lento.
ff

Anbetrachts der mitunter ungenauen Stimmung der Kreuztonarten empfiehlt sich nachstehende Ausführung:

D *tranquillo*

zu pag. 2. *p*

3

pp

3

mp *ppp*

3

tranquillo

p 1 5 *mf* 1

cresc.

1

E

mf *cresc.*

cresc.

cresc.

Ab
H

ff

8'4

4 3 2 1

p F# D#

p

C# E# C# G#

pag.6.

Im Ton weiter

p

study these pedals

G# D# F# D# A# C# F# # A# C# G# Eb

pp

1 p pp

Ab C# D# E# G# C#

pp

E# Bb Ab # E# G#

m 1#
Eb B#
D# Gb

pag. 8.

bisbigliando
H# D#

Tempo I.

ff

ff 1 3
Cis dur: E#

ff 2
H# A# D#

pag. 9.

f

mf 2
Ab G# Bb

cresc. -
A#

1
F#
C# D#

Aa
ff

2 ff
1 ff
F#
C#
G#
Bb

ab
1
G#
H
Bb

1 ff
8

3. TOD UND VERKLÄRUNG.

Richard Strauss, Op. 24.

Largo.

pag. 1.

The first system of page 1 consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has five flats (B-flat major/C minor). The time signature is common time (C). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with sixteenth-note runs, each marked with a '6' and a slur. The lower staff provides a rhythmic accompaniment with eighth-note patterns.

The second system continues the musical material from the first system. It features a large slur over the upper staff, which contains a complex melodic line with many sixteenth notes. The lower staff continues with its rhythmic accompaniment.

The third system continues the musical material. It includes fingering numbers: '1', '2', and '3' are written above notes in the upper staff, and '3', '2', '1' are written below notes in the lower staff. A fermata is placed over the final note of the system in the upper staff.

pag. 2.

The first system of page 2 consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music begins with a mezzo-forte (*mf*) dynamic. The upper staff features a melodic line with sixteenth-note runs, each marked with a '5' and a slur. The lower staff provides a rhythmic accompaniment with eighth-note patterns.

The second system continues the musical material from the first system of page 2. It features a large slur over the upper staff, which contains a complex melodic line with many sixteenth notes. The lower staff continues with its rhythmic accompaniment.

cresc. - - - *p*

F#
D#

8
3 2 1
mp
E#

A# H#

C

6
5 4 3 2 1
mp
E#

meno mosso, ma sempre alla breve

pag. 3.

p leicht bewegt

l.H.

pag. 4.

ff appassionato

(Im Original H dur.)

P

cresc.

$C\sharp_1$ b

ff

$A\sharp_1$ b

molto rit. a tempo

1 4

$G\sharp_1$ $D\sharp_1$

Q

f *ff*

1

G^b D^b C₁ b

cresc. *ff*

6

R

ff

cresc.

pag. 6.

sehr breit *ff* *accel.* *a tempo* *accel.* *a tempo* *a tempo*

(2. Harfe.)

many bars rest

many bars rest

ff sehr breit accel. a tempo U

(2. Harfe)

This system contains the first two staves of music. The upper staff features a melodic line with a large slur and a sequence of notes with fingerings 4, 3, 2, 1, 3, 2. The lower staff provides harmonic accompaniment with chords and a bass line. Performance markings include 'ff sehr breit', 'accel.', and 'a tempo'. A large 'U' is placed at the end of the system.

ff sehr breit

This system continues the musical piece. The upper staff has a melodic line with a slur and fingerings 4, 3, 2, 1, 3, 2, 1. The lower staff includes a treble clef and a bass line with fingerings 3, 2, 1, 3. Chord symbols C_b and G_1 are present below the bass staff.

sehr breit ff

pag. 8.

G_b D_1 A_1 E_1 H_1

This system is divided into two parts. The left part shows a treble and bass staff with chords and fingerings G_b , D_1 , and A_1 . The right part features a large melodic slur in the upper staff with fingerings 3, 2, 1, 4, 3, 2, 1 and a 'ff' dynamic marking. The bass staff has chords E_1 and H_1 .

This system consists of two staves. The upper staff contains a long, sweeping melodic line with a slur and many notes. The lower staff has a bass line with some rests and notes.

fff

This system continues the melodic line from the previous system. The upper staff has a slur and fingerings 3, 2, 1, 4, 3, 2, 1. The lower staff has a bass line with rests and notes. A 'fff' dynamic marking is present.

4. ALSO SPRACH ZARATHUSTRA.

Richard Strauss, Op. 30.
Bewegt.

pag. 1.

ff glissando

4/4

gliss. f

1

gliss.

1

A \flat
C \sharp

E \flat H \flat G \flat A \flat C \sharp G \flat E \flat B \flat F \flat G \flat C \flat A \flat C \sharp

1 *f* 1 *f*

4

ff gliss.

3

G \flat F \sharp H \sharp G \flat D \sharp

ff gliss.

3

ff gliss.

3

G \flat A \sharp F \flat E \flat D \flat C \sharp B \flat E \flat F \flat G \sharp H \flat D \flat

5

ff gliss.

1

1

ff

3

A \flat C \flat G \flat E \flat B \flat D \flat F \flat A \sharp C \sharp E \sharp F \sharp H \sharp

ff gliss. *ff gliss.* *ff*

G# D A# C# F# B E# C F# C Ab D

pag. 6.

p 28 1

1 *cresc.* 3

mf 3 *f*

32 *leicht und elastisch*

1. Harfe. pag. 7.

ff 2

E#

ff 2 *ff* 3

Eb

33

ff 3 *f* *synonym!* 1 *mf* *synonym!* *dim.* 1

G# C# D# Eb G# E# C# H#

32 *leicht und elastisch*

Dieselbe Stelle.
2. Harfe.
pag. 6.

Musical notation for measures 32-33, 2nd harp part. Measure 32 starts with a forte (*ff*) dynamic and a triplet of eighth notes. Measure 33 continues with a forte (*ff*) dynamic and a triplet of eighth notes. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various articulation marks like slurs and accents.

Musical notation for measures 33-34, 2nd harp part. Measure 33 continues with a forte (*ff*) dynamic and a triplet of eighth notes. Measure 34 continues with a forte (*ff*) dynamic and a triplet of eighth notes. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various articulation marks like slurs and accents.

Musical notation for measures 34-35, 2nd harp part. Measure 34 starts with a forte (*ff*) dynamic and a triplet of eighth notes. Measure 35 continues with a forte (*ff*) dynamic and a triplet of eighth notes. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various articulation marks like slurs and accents.

Musical notation for measures 35-36, 2nd harp part. Measure 35 starts with a forte (*ff*) dynamic and a triplet of eighth notes. Measure 36 continues with a forte (*ff*) dynamic and a triplet of eighth notes. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various articulation marks like slurs and accents.

Musical notation for measures 36-37, 1st harp part. Measure 36 starts with a forte (*f*) dynamic and a triplet of eighth notes. Measure 37 continues with a forte (*f*) dynamic and a triplet of eighth notes. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various articulation marks like slurs and accents.

Musical notation for measures 37-38, 2nd harp part. Measure 37 starts with a forte (*f*) dynamic and a triplet of eighth notes. Measure 38 continues with a forte (*f*) dynamic and a triplet of eighth notes. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various articulation marks like slurs and accents.

Musical notation for measures 38-39, 1st harp part. Measure 38 starts with a piano (*p*) dynamic and a triplet of eighth notes. Measure 39 continues with a piano (*p*) dynamic and a triplet of eighth notes. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various articulation marks like slurs and accents.

Musical notation for measures 39-40, 2nd harp part. Measure 39 starts with a piano (*p*) dynamic and a triplet of eighth notes. Measure 40 continues with a piano (*p*) dynamic and a triplet of eighth notes. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various articulation marks like slurs and accents.

Festes Zeitmaß.

1
4
3 2 1
p
1 p
3

48
12 mf
allmählich wieder
2 3

G# F# E#
C# H#

bewegter
1 2 3
4
cresc.
1 1

49

p
2
cresc.
4

E#
H#

D#

Eb

50
ff
f
2
f
1 2 3
1 3

Gb
Db

Hb

Fb
Cb

51
2
ff
3
3
3
3

Eb

F#

Anhang. 4^A ALSO SPRACH ZARATHUSTRA.

Einrichtungen für eine Harfe.

Richard Strauss, Op. 30.

pag. 1.

pp

E dur: A^b A[#]

5

ff gliss.

E[#] F^b G[#] A^b H^b D^b C^b G^b E^b B^b

ff

ff gliss.

F^b D^b A[#] C[#] G[#] E[#] F^b H^b D^b

ff gliss.

ff

A^b C[#] G^b

ff

etwas breiter werden

ff

E^b

ff gliss.

3 6 8

Schnell.

1 *pp* *p* l.H.

(Original in H.)

11 4 3 2 1 *p*

poco accel. *p* etwas lebhafter 2

2 l.H.

22 *p* *f* 3 2 1 3 2 1 1 3 3 1 1

(Original in H.)

23 *p* l.H.

26

zart bewegt

pp

4

1

2

3

Detailed description: This system contains the first four measures of exercise 26. The music is in 3/4 time and begins with a piano piano (pp) dynamic. The right hand plays a sequence of chords and single notes, while the left hand provides a steady accompaniment. Fingerings are indicated by numbers 1, 2, 3, and 4.

4

5

6

7

Detailed description: This system contains measures 5 through 8. The musical texture continues with similar chordal and melodic patterns. Fingerings 4, 5, 6, and 7 are indicated for the right hand.

8

9

10

4

Detailed description: This system contains measures 9 through 12. The piece concludes with a final chord in the right hand. Fingerings 8, 9, 10, and 4 are indicated.

27

Detailed description: This system contains the first four measures of exercise 27. The right hand features a more active melodic line with some grace notes, while the left hand continues with a simple accompaniment.

4

p

3

3

Detailed description: This system contains measures 5 through 8. A piano (p) dynamic is introduced. The right hand includes a triplet of eighth notes. Fingerings 4, 3, and 3 are indicated.

28

4

p

3

3

Detailed description: This system contains the first four measures of exercise 28. It begins with a piano (p) dynamic and features a triplet of eighth notes in the right hand. Fingerings 4, 3, and 3 are indicated.

Measures 27-28. Treble and bass staves. A *cresc.* marking is present in measure 28.

Measures 29-31. Treble and bass staves. Measure 29 contains a triplet. Dynamics include *mf* and *f*. Measure number 29 is indicated at the top right.

Measures 32-33. Treble and bass staves. Dynamics include *ff*. Fingering numbers 1, 2, 3, 4 are shown. Measure number 32 is indicated at the top left.

Measures 34-36. Treble and bass staves. Dynamics include *ff* and *f*. Chord symbols G^b/C^b and B^b/D^b are present. Measure number 33 is indicated at the top.

Measures 37-39. Treble and bass staves. Dynamics include *mf* and *dim.*. Chord symbols $D^\#/H^\#$ and $G^\#/C^\#$ are present. Measure number 34 is indicated at the top.

Measures 40-41. Treble and bass staves. Dynamics include *mf*. Chord symbols F^b and A^b/C^b are present. Measure number 40 is indicated at the top left.

Measures 41-42. Treble and bass staves. Chord symbols $D^\#$ and $A^\#/\#$ are present. Measure number 41 is indicated at the top right.

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