

# Fantastisch-romantische Suite Teil II

Für Film und Schauspiel  
**Klavier-Direktion**

Spieldauer 6 Min.

II. D. Entfesselt  
Stürme — Wellenberge

Walhalla Nr. 617

Hans Erdmann

Molto moderato

Harm. Kb.  
*p*

Br. 2. Viol. 1. Viol.  
*cresc.*

*e string.*

## ① Allegro ma non troppo

Fl. Klar.  
Viol. Br.

Ob.  
*f*

*p* *cresc.*

Fl. Blech

Vell. Kb.

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# Klavier-Direktion

②

ff *p cresc.*

ff

③ Hbl.  
Str. *p cresc.* *ff*

Vell. Kb.  
Fag. Pos. *p cresc.* *ff* *p cresc.*

④

ff *p cresc.* *ff*

⑤

*p cresc.* *ff* *p cresc.*

# Klavier-Direktion

First system of the musical score. It consists of a treble clef staff with a melodic line of eighth notes, many of which are grouped in triplets. The bass clef staff provides harmonic accompaniment with chords and eighth notes. Dynamic markings include *ff* and *p cresc.*

Second system of the musical score, starting with a circled number 6. It continues the melodic and harmonic patterns. Dynamic markings include *ff decresc.* and *p ff decresc.*

Third system of the musical score, starting with a circled number 7. The melodic line features a key signature change to two sharps. Dynamic markings include *ff*, *ff decresc.*, and *pp*.

Fourth system of the musical score, starting with a circled number 8. It continues the melodic and harmonic patterns. Dynamic markings include *ff decresc.*, *pp*, and *ff*.

Fifth system of the musical score. The melodic line concludes with a final cadence. Dynamic markings include *decresc.* and *ritardando*. The system ends with a 4/4 time signature.

# Klavier-Direktion

## 9 Moderato

## 10 Molto moderato

pp 1.Viol. Ob. Klar. pp Vell. Kb.

Pos. 3

Trpt. m. D. 1.Viol. Hr. gest. Fl. Ob. Br.

pp 3

11 Klar. Str. Br. Vell. Harm. poco a poco cresc. e string.

pp 3

1. 2. Hbl. mf rit. e

mf 3

largo Fag. Hr. gest. dim. pp Pk. Vell. Kb.

pp 3

# Fantastisch-romantische Suite Teil II

## Harmonium oder Orgel

Walhalla Nr. 617

### II. D. Entfesselt Stürme — Wellenberge

Hans Erdmann

Molto moderato

First system of musical notation. The bass clef part begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The treble clef part has whole notes. A *col. Red.* marking is present below the bass line.

Second system of musical notation, marked with a circled 1 and the tempo **Allegro ma non troppo**. It features a forte (*f*) dynamic in the treble and a piano (*p*) dynamic in the bass, with a *cresc.* marking. A *col. Red.* marking is at the end.

Third system of musical notation, marked with a circled 2. It features a fortissimo (*ff*) dynamic in the treble and a piano (*p*) dynamic in the bass, with a *cresc.* marking. A *col. Red.* marking is at the end.

Fourth system of musical notation, marked with a circled 3. It features a fortissimo (*ff*) dynamic in the treble and a piano (*p*) dynamic in the bass, with a *cresc.* marking. A *col. Red.* marking is at the end.

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# Harmonium oder Orgel

4

*p cresc.* - - - - - *ff* *p cresc.* - - - - -  
*col Red.* - - - - -

- - - - - *ff* *p cresc.* - - - - - *ff*  
*col Red.* - - - - - *col Red.* - - - - -

5

*p cresc.* - - - - - *ff* *p cresc.* - - - - -  
*col Red.* - - - - -

6

- - - - - *ff decresc.* - - - - - *p*  
*col Red.* - - - - -

7

*ff decresc.* - - - - - *ff decresc.* - - - - -

- - - - - *p* *ff decresc.* - - - - -

⑧

- p    ff    decresc.

⑨ Moderato

pp

⑩ Molto moderato

Ob.  
Klar.  
Fag.  
Hrn.

⑪

Klar.  
poco a poco

1.    2.

cresc. e string.    rit. e

largo

dim.    pp

# CELESTA

## *Kunstharmonium-Bearbeitungen*

VON FRITZ WENNEIS

- |  | M    |
|--|------|
| 1. D'ALBERT, EUGEN. Op. 29 Nr. 1. <i>Ballade</i> .....   | 1.50 |
| 2. — <i>Intermezzo</i> aus dem Musikdrama: <i>Tiefland</i> .....   | 1.50 |
| 3. — <i>Amor und Psyche</i> . Lied aus der Oper: <i>Die toten Augen</i> .....  | 1.50 |
| 4. GRAENER, PAUL. Op. 59 Nr. 2. <i>Einsame Feldwacht</i> . Tonbild .....   | 1.50 |
| 5. — <i>Larghetto</i> aus dem Divertimento Op. 67 .....  | 1.50 |
| 6. GRAWERT, THEODOR. <i>Zwei altniederländische Märsche</i> (Paul Graener)   | 1.50 |
| 7. — <i>Zwei altniederländische Zapfenstriche</i> (Paul Graener) .....   | 1.50 |
| 8. LÁSZLÓ, ÁKOS. Op. 3. <i>Berceuse</i> .....  | 1.50 |
| 9. MASCAGNI, PIETRO. <i>Lyrische Vision</i> beim Anblick der Statue der heiligen<br>Teresa von Bernini in der Kirche Santa Maria della Vittoria in Rom ..... | 1.50 |
| 10. REGER, MAX. Op. 76 Nr. 52. <i>Mariä Wiegenlied</i> .....   | 1.50 |
| 11. — <i>Andante semplice</i> aus der Serenade Op. 77 a .....  | 1.50 |
| 12. STRAUSS, RICHARD. <i>Wiegenlied</i> und <i>Abendstille</i> aus der Symphonia<br>domestica Op. 53 .....   | 1.50 |
| 13. WATERMAN, ADOLF. Op. 7 Nr. 6. <i>Bajadere</i> aus der Ballett-Suite: <i>Lotos</i>  | 1.50 |
| 14. ZILCHER, PAUL. Op. 27. <i>Schneewittchen</i> . Zwei kleine Stücke .....  | 1.50 |

## *Normalharmonium-Bearbeitungen*

VON KARL KÄMPF

- |  |           |
|--|-----------|
| 1. D'ALBERT, EUGEN. <i>Tiefland</i> . Vorspiel — Pedros Traumerzählung —<br>Nuris Morgenlied — Martas Wehklage .....   | M<br>1.80 |
| 2. BEETHOVEN, L. VAN. <i>Trauermarsch</i> aus der Sonate Op. 26 (As dur) ..  | 1.80      |
| 3. EULENBURG, PHILIPP ZU. <i>Rosenlieder</i> .....   | 3.—       |
| 4. KÄMPF, KARL. Op. 48. <i>Die heiligen drei Brunnen bei Trafoi</i> .....  | 1.—       |
| 5. KIENZL, WILHELM. <i>Der Evangelimann</i> . Vorspiel — Mondschein-Szene —<br>Magdalenas Lied: O schöne Jugendtage .....  | 1.80      |
| 6. MASCAGNI, PIETRO. <i>Cavalleria rusticana</i> . Vorspiel — Gebet — Szene<br>und Lolas Lied — Intermezzo sinfonico .....   | je 1.—    |
| 7. PADEREWSKI, I. J. Op. 14 Nr. 1. <i>Menuett</i> .....  | 1.20      |
| 8. REGER, MAX. Op. 82 Nr. 5. <i>Gavotte</i> .....  | 1.20      |
| 9. RUBINSTEIN, ANTON. <i>Die Maccabäer</i> . Judahs Gebet .....  | 1.—       |
| 10. SMETANA, FRIEDRICH. <i>Die verkaufte Braut</i> . Lied: Wer in Lieb' ent-<br>brannt — Arie: Gern ja will ich dir vertrauen — Marsch der Komödianten — Duett:<br>Ich weiß Euch einen lieben Schatz ..... | 1.80      |
| 11. STRAUSS, RICHARD. Op. 53. <i>Wiegenlied</i> und <i>Abendstille</i> aus: Symphonia<br>domestica .....   | 1.50      |
| 12. WAŃAUS, J. Op. 11 Nr. 1. <i>Prästudium</i> (As dur) .....  | 1.—       |

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# Fantastisch-romantische Suite Teil II

Für Film und Schauspiel

## Violine-Direktion

Spieldauer 6 Min.

Walhalla Nr.617

II. D. Entfesselt

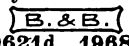
Stürme — Wellenberge

Hans Erdmann

Molto moderato

### 1 Allegro ma non troppo

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# Violine - Direktion

Musical score for measures 7-8. The top staff is marked *ff decresc.* and the bottom staff is marked *ff decresc.*. Measure 8 is circled with the number 8. The music features triplets and dynamic markings *p* and *ff*.

Musical score for measures 9-10. The top staff is marked *decresc.* and the bottom staff is marked *ritardando*. The music features triplets and dynamic markings *p* and *ff*.

Musical score for measures 9-10. Measure 9 is marked **9** *Moderato* and the bottom staff is marked *pp*. Measure 10 is marked **10** *Molto moderato* and the bottom staff is marked *pp* Hbl. Vell.

Musical score for measures 9-10. The top staff is marked *Trpt. m. D.* and the bottom staff is marked *Vell.*. The music features triplets and dynamic markings *pp*.

Musical score for measures 11-12. Measure 11 is marked **11** and the bottom staff is marked *Trpt. Br.* and *Vell.*. Measure 12 is marked *Klar. Ob.* and the bottom staff is marked *poco a poco cresc. e string.*

Musical score for measures 11-12. The top staff is marked *1.* *Fl.* and *2.* and the bottom staff is marked *rit. e dim.*

Musical score for measures 11-12. The top staff is marked *largo* and the bottom staff is marked *pp* Pk. Fag. Hrn. Vell. Kb.

# NEUE EMPFEHLENSWERTE VIOLINMUSIK

## POEMA AUTUNNALE (HERBSTDICHTUNG)

VON

## OTTORINO RESPIGHI

Fingersatz und Stricharten von A. SCHMULLER

Eine „Herbstdichtung“, deren Charakter durch das vorausgeschickte Geleitwort deutlich gegeben ist. . . . Das Winzerlied und der Rhythmus eines dionysischen Tanzes sind ausgezeichnet gelungen. „Musik“

Calmo (♩ = 72)

*p dolce*  
*Va tempo*  
*rall.*  
*Cor. ingl.*  
*p*  
*cresc.*  
*con anima ff*  
*affrett.*  
*rall.*  
*a tempo*  
*3 affrett.*  
*ff*  
*Tempo I*  
*dim.*

Für Violine und Klavier M 6.—

Aufführungs-Material für Violine und Orchester / Preis nach Vereinbarung

## G. BECCE / ZWEI VIOLINSTÜCKE

Rêve d'amour (op. 20) ..... M 1.50

Serenata siciliana ..... M 1.50

## G. BOULANGER

Op. 17. Avant de mourir. serenade ..... M 1.50

Op. 18. Liebling der Frauen. Konzertwalzer ..... M 1.50

Op. 19. Ein Brief (Une lettre) ..... M 1.50

Op. 20. Souvenir élégiaque ..... M 1.50

Op. 22. Promenade printanière. Mein Walzer ..... M 1.50

Op. 24. Norinka. serenade ..... M 1.50

## FRANZ DRDLA

Op. 196 Nr. 1. Pagoda ..... M 1.50

Op. 196 Nr. 2. Springbrunnen. The Fountain ..... M 1.80

Op. 198. Flirt ..... M 1.80

Op. 199. Danse espagnole ..... M 2.—

Op. 201 Nr. 1. Liebeslied. Love Song ..... M 1.50

Op. 201 Nr. 3. Kleines Menuett. Court Menuett ..... M 1.50

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# Fantastisch-romantische Suite Teil II

Für Film und Schauspiel

## Violine-Direktion

Spieldauer 6 Min.

Walhalla Nr.617

### II. D. Entfesselt

Stürme — Wellenberge

Hans Erdmann

Molto moderato

The musical score is written for Violin Direction and includes parts for:

- Harm. Kb.** (Harmonium/Cymbal): Starts with a piano (*p*) dynamic and features triplets.
- 2. Viol.** (2nd Violin): Features a melodic line with triplets and a crescendo (*cresc.*) marking.
- Vell.** (Violoncello): Provides a bass line with triplets.
- string.** (Strings): Includes a section with a forte (*ff*) dynamic.
- Kb.** (Kontrabaß): Features a bass line with triplets.
- Blech Hbl.** (Bläser Holzbläser): Includes a section with a piano (*p*) dynamic.

The score is divided into two main sections:

- 1 Allegro ma non troppo**: Starts with a tempo change and includes a crescendo (*cresc.*) marking.
- 2**: A second section starting with a piano (*p*) dynamic and a forte (*ff*) dynamic.

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# Violine - Direktion

Violin part: Treble clef, key signature of one sharp (F#), 3/4 time. The melody consists of eighth-note triplets with slurs. Dynamics include *ff* at the end of the system. Piano part: Bass clef, accompaniment with eighth-note triplets. Dynamics include *ff* at the end of the system.

3

Violin part: Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics include *p cresc.*, *tutti*, and *ff*. Piano part: Bass clef, accompaniment with eighth-note triplets. Dynamics include *p cresc.* and *ff*.

4

Violin part: Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics include *ff* and *p cresc.*. Piano part: Bass clef, accompaniment with eighth-note triplets. Dynamics include *ff* and *p cresc.*.

5

Violin part: Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics include *p cresc.* and *ff*. Piano part: Bass clef, accompaniment with eighth-note triplets. Dynamics include *p cresc.* and *ff*.

Violin part: Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics include *ff* and *p cresc.*. Piano part: Bass clef, accompaniment with eighth-note triplets. Dynamics include *ff* and *p cresc.*.

6

Violin part: Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics include *ff decresc.* and *p*. Piano part: Bass clef, accompaniment with eighth-note triplets. Dynamics include *ff decresc.* and *p*.

7

Violin part: Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics include *p* and *ff decresc.*. Piano part: Bass clef, accompaniment with eighth-note triplets. Dynamics include *p* and *ff decresc.*.

# Violine-Direktion

Musical score for measures 7-8. The top staff is marked *ff decresc.* and the bottom staff is marked *ff decresc.*. Both staves feature triplets of eighth notes. Measure 8 is circled with the number 8. The dynamic changes to *p* and then *ff* at the end of the measure.

Musical score for measures 9-10. The top staff is marked *decresc.* and the bottom staff is marked *ritardando*. Both staves feature triplets of eighth notes. The time signature changes to 3/4 at the end of measure 10.

9 Moderato

Musical score for measures 9-10. The top staff is marked *pp* and the bottom staff is marked *pp*. The time signature is 3/4. Measure 10 is marked *Molto moderato*. The bottom staff has the marking *Vell.*

Musical score for measures 11-12. The top staff is marked *Trpt. m. D.* and the bottom staff is marked *Vell.*. The bottom staff has the marking *pp Hbl.*

11

Musical score for measures 11-12. The top staff is marked *Trpt. Br.* and the bottom staff is marked *Vell.*. The bottom staff has the marking *pp Hbl.*. The top staff has the marking *Klar. Ob.* and the bottom staff has the marking *poco a poco cresc. e string.*

Musical score for measures 13-14. The top staff is marked *Fl.* and the bottom staff is marked *Vell.*. The bottom staff has the marking *rit. e dim.*. The time signature changes to 3/4 at the end of measure 14.

largo

Musical score for measures 15-16. The top staff is marked *pp* and the bottom staff is marked *pp*. The bottom staff has the marking *Pk.* and *Fag. Hrn. Vell. Kb.*

# NEUE EMPFEHLENSWERTE VIOLINMUSIK

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VON

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Fingersatz und Stricharten von A. SCHMULLER

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Calmo (♩ = 72)

*p dolce*  
*Vatempo*  
*rall.*  
*Cor. ingl.*  
*p*  
*cresc.*  
*con anima ff*  
*animando*  
*2 rall.*  
*Tempo I*  
*ff*  
*f*  
*dim.*

Für Violine und Klavier M 6.—

Aufführungs-Material für Violine und Orchester / Preis nach Vereinbarung

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Op. 199. Danse espagnole ..... M 2.—

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Op. 201 Nr. 3. Kleines Menuett. Court Menuett ..... M 1.50

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Gegr. 1838



# Fantastisch-romantische Suite Teil II

## 2. Violine

Walhalla Nr. 617

II. D. Entfesselt  
Stürme — Wellenberge

Hans Erdmann

Molto moderato

8 Br. *p* *cresc.*

1 Allegro ma non troppo

2

3

4

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# 2. Violine

5

*p cresc. - ff p cresc.*

*ff*

6

*ff decresc. - p ff decresc.*

7

*p ff decresc. - p*

8

*ff decresc. - p ff*

*decresc. rit. 3*

9 Moderato

*pp*

10 Molto moderato

*pp*

11

*poco a poco cresc. e string.*

1.

*rit. e dim.*

*dim. - pp*

# Fantastisch-romantische Suite Teil II

## Violoncell

Walhalla Nr.617

### II. D. Entfesselt

Stürme — Wellenberge

Hans Erdmann

Molto moderato

7

*p*

*cresc.* *e* *string.*

① **Allegro ma non troppo**

*p cresc.*

*ff*

② *p cresc.* *ff*

③ *cresc.* *ff* *p cresc.*

④ *ff* *p cresc.* *ff*

⑤ *p cresc.* *ff* *p cresc.*

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# Violoncell

*ff p cresc. ff*

⑥

*ff cresc. p ff decresc.*

⑦

*p ff decresc. p*

⑧

*ff decresc. p ff*

*decresc. rit.*

⑨ Moderato

*pp*

⑩ Molto moderato

*pp*

Solo

*pp*

Br.

*pp*

⑪

*poco a poco cresc. e string.*

1.

*pp*

2.

*pp*

*rit. e*

*largo*

*dim. pp*

# Fantastisch-romantische Suite Teil II

## Kontrabaß

Walhalla Nr. 617

### II. D. Entfesselt

Stürme — Wellenberge

Hans Erdmann

Molto moderato

*p*

*cresc. e string.*

### ① Allegro ma non troppo

*f p cresc.*

### ②

*ff p cresc.*

### ③

*ff p cresc. ff*

### ④

*p cresc. ff p cresc.*

*ff p cresc. ff*

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# Kontrabaß

⑤ *p cresc.* - - - - - *ff p cresc.* - - - - -

⑥ *ff decresc.* - - - - - *p*

⑦ *ff decresc.* - - - - - *p ff decresc.* - - - - -

*p ff decresc.* - - - - - *p*

⑧ *ff* *decresc.* - - - - - *rit.*

⑨ *Moderato* *pp*

⑩ *Molto moderato* *pp* ⑪ *pp*

*poco a poco cresc. e string.* - - - - -

*rit. e dim.* - - - - - *largo* *pp*

# Fantastisch-romantische Suite Teil II

## 1. gr. Flöte

Walhalla Nr. 617

II. D. Entfesselt  
Stürme — Wellenberge

Hans Erdmann

Molto moderato  
14 1

string. p f

① Allegro ma non troppo

p cresc.

②

ff p

③

ff p cresc.

④

ff p cresc.

⑤

ff p cresc.

⑥

ff p decresc.

⑦

p ff decresc.

⑧

p ff decresc.

⑨ Moderato

decresc p ritardando

⑩ Molto moderato

pp

⑪

p poco a poco cresc. e string. - - - rit. e dim.

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# Fantastisch-romantische Suite Teil II

## 1. Oboe

Walhalla Nr.617

II. D. Entfesselt  
Stürme — Wellenberge

Hans Erdmann

Molto moderato 14

1 string. p

ff

1 Allegro ma non troppo

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

2

3

ff p cresc. - - - - - ff

4

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

5

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

6

p cresc. - - - - - ff decresc. - - - - - p

7

ff decresc. - - - - - p ff decresc. - - - - - p

8

ff decresc. - - - - - p decresc. - - - - -

9 Moderato

ritardando

10 Molto moderato

pp

11

pp poco a poco cresc e string. - - - - -

12

mf rit. e dim.

largo

The musical score is written for Oboe in 4/4 time. It begins with a 'Molto moderato' tempo and a key signature of one sharp (F#). The first measure is marked with a '14' and a '1' above it, and includes the instruction 'string. p'. The score consists of 12 numbered measures. Measures 1-8 are marked with circled numbers 1 through 8. Measure 9 is marked with a circled 9 and the tempo 'Moderato'. Measure 10 is marked with a circled 10 and the tempo 'Molto moderato'. Measure 11 is marked with a circled 11 and includes a first ending bracket. Measure 12 is marked with a circled 12 and includes a second ending bracket. Dynamics range from 'pp' (pianissimo) to 'ff' (fortissimo). Articulations include accents and slurs. The score concludes with a 'largo' tempo change and a final measure in 4/4 time.

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# Fantastisch-romantische Suite Teil II

## 1. Klarinette in B

Walhalla Nr.617

II. D. Entfesselt  
Stürme — Wellenberge

Hans Erdmann

Molto moderato

13 2. Klar.

*p cresc. p string. - 3 - - - - ff*

① Allegro ma non troppo

*p cresc. - - - - - ff*

②

*- ff p cresc. - - - - -*

③

*- ff p cresc. - - - - -*

*- ff p cresc. - - - - - ff*

④

*p cresc. - - - - - ff p cresc. - - - - -*

⑤

*- ff p cresc. - - - - - ff*

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# 1. Klarinette in B

⑥

*p cresc. ff decresc.*

*p ff decresc. p*

⑦

*ff decresc. p ff decresc.*

⑧

*p ff decresc.*

1.Ob. ⑨ Moderato

*p ritardando*

⑩ Molto moderato Solo

*pp poco a poco*

⑪

*pp cresc. e string.*

*largo*

*mf rit. e dim.*

# Fantastisch-romantische Suite Teil II

## 1. Trompete in B

Walhalla Nr.617

II. D. Entfesselt  
Stürme — Wellenberge

Hans Erdmann

Molto moderato 14 2 1 1 Allegro ma non troppo

string. p cresc. - - - - - ff

p cresc. - - - - - ff f ff

f ff f ff f ff

f ff p ff p

ff decresc. - - - - - p ff decresc. - - - - - p

ff decresc. ritardando

9 Moderato 10 Molto moderato Solo mit Dämpfer p

11 3 1. 1 2. 5 1 largo

ppp poco a poco cresc. e string. rit. e dim.

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# Fantastisch-romantische Suite Teil II

## 3. Posaune

Walhalla Nr. 617

II. D. Entfesselt  
Stürme — Wellenberge

Hans Erdmann

Molto moderato 14

1 Allegro ma non troppo

string.

*p cresc. - - - - - ff*

2

3

*p cresc. - - - - - ff* *p* *ff* *p*

4

*ff* *p* *ff* *p* *ff*

5

6

*p* *ff* *p* *ff*

7

*p* *ff* *decesc. - - p* *ff* *decesc. -*

8

9 Moderato

*- p* *ff* *decesc. - - ritardando*

10 Molto moderato

11

1. 1 2. 5 *largo*

*pp* *poco a poco cresc. e string.* *rit. e dim.*

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# Fantastisch-romantische Suite Teil II

## Schlagzeug

Walhalla Nr. 617

### II. D. Entfesselt

Stürme — Wellenberge

Pauken in H, C u. G, Gr. Trommel, Becken

Hans Erdmann

Molto moderato

① Allegro ma non troppo

Pauken

*ff*

14 2 string. 1

*p cresc.* - - - - - *ff*

*p cresc.* - - - - - *ff*

②

③ Pauke nach C

*p cresc.* - - - - - *ff*

Beckenwirbel *ff* gr.Tr.oh. B. Beck. *ff* gr.Tr.oh. B.

*p cresc.* - - - - - *ff* *p* *ff* *p* *ff*

④

⑤

Beckenwirbel *ff* gr.Tr.o. B. Beckenwirbel *ff* gr.Tr.oh. B. Beckenwirbel *ff* gr.Tr.oh. B. Beckenwirbel *ff*

*p* *ff* *p* *ff* *p* *ff* *p*

⑥

Pk.

⑦

gr.Tr.oh. B. *ff* oh. B. *p* *ff* oh. B. *ff* oh. B. *p*

*ff*

⑧

⑨ Moderato

Pauke nach H

*ff* oh. B. *p* *ff* oh. B. *delesc.* oh. B. *ritardando* oh. B. *ppp* oh. B. *ppp*

*pp*

⑩ Molto moderato

⑪

*largo*

Pk.

1. 1 2. 5 *largo* Pk. *pp*

*poco poco cresc. e string.*

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