



## Orchestra part: 2nd horn. c1884

von Suppé, Franz et al.  
[s.l.]: [s.n.], c1884

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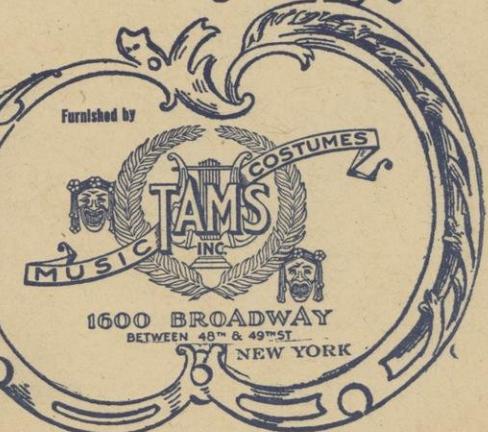


# ORCHESTRATION

OF

## A Trip to Africa

No Copying Of This Work Allowed  
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**IMPORTANT**

**DO NOT Mutilate this part.**

**Make only Necessary cuts with Black Lead Pencil,  
and very lightly.**

**ANY CUTS Made with ink, colored or indelible pencil  
mutilates this part.**

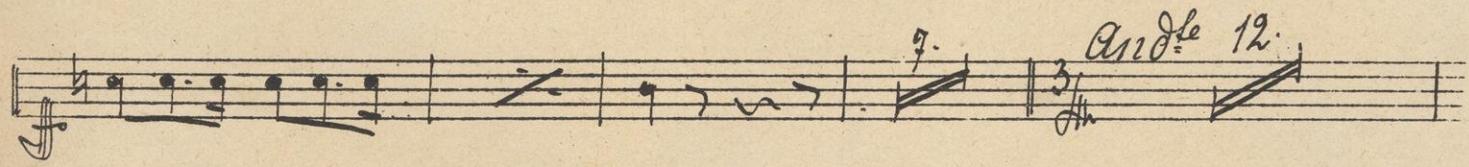
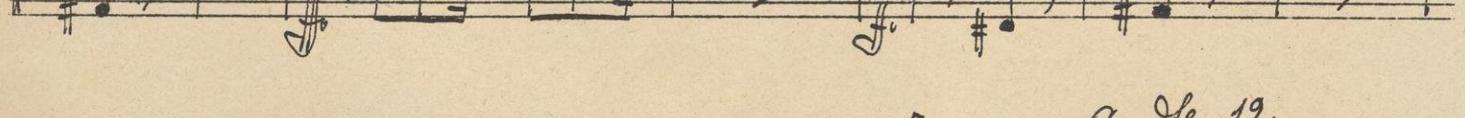
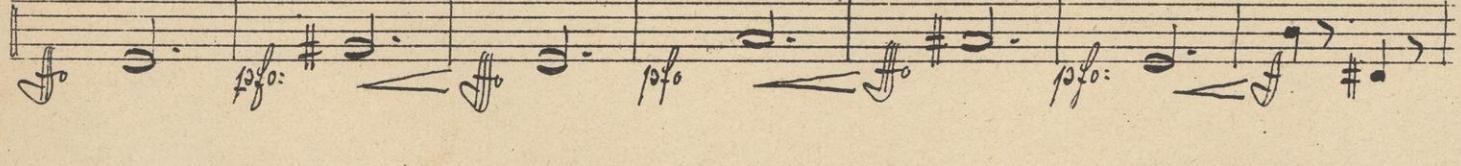
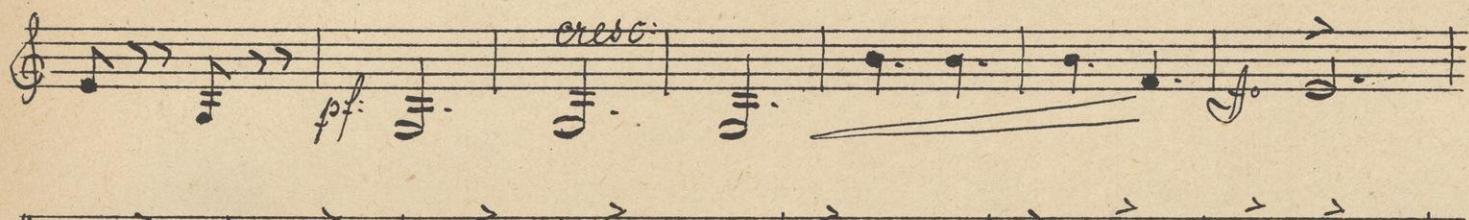
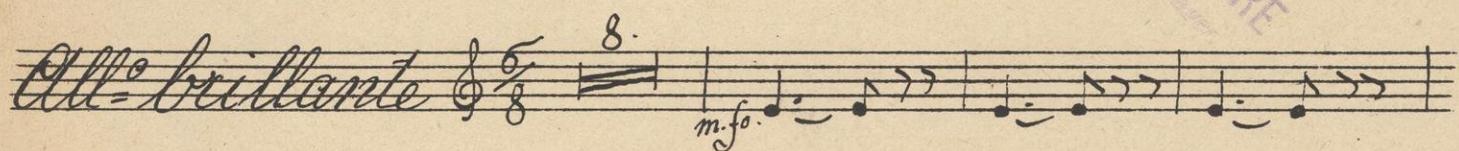
**As music of this description now cannot be purchased  
All damage will be charged for.**

**A. W. TAMS MUSIC LIBRARY, Inc.**

Afrikareise. Oper in 3 Acten von F. von Suppe.

Corno 2<sup>do</sup>

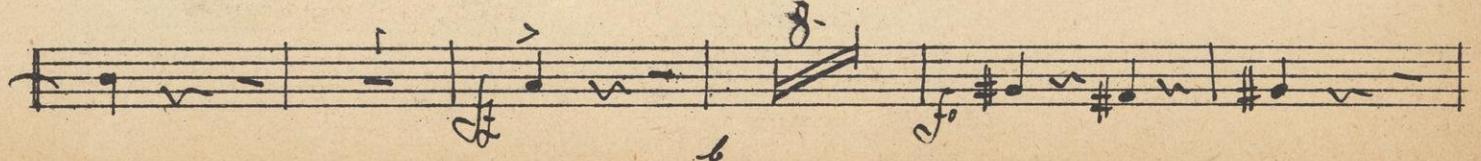
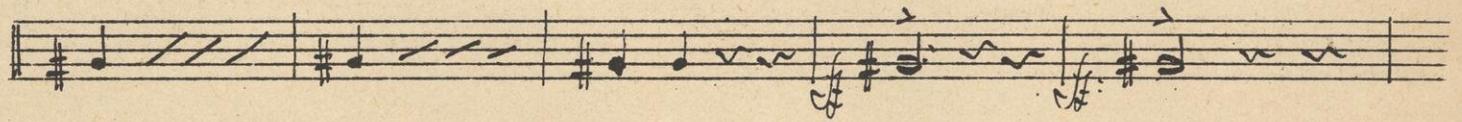
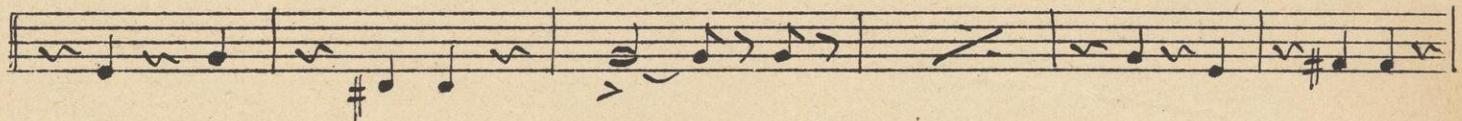
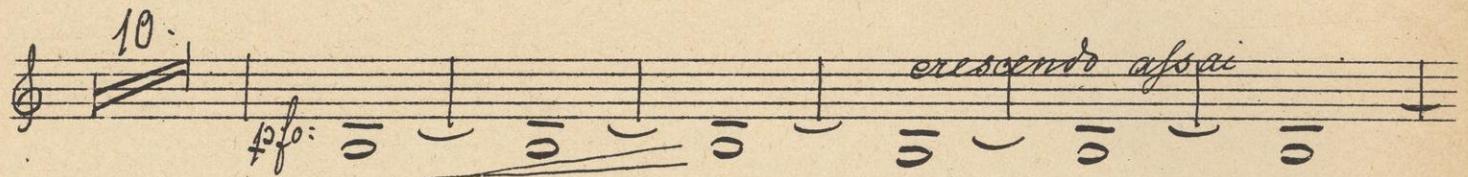
Preludio in F.

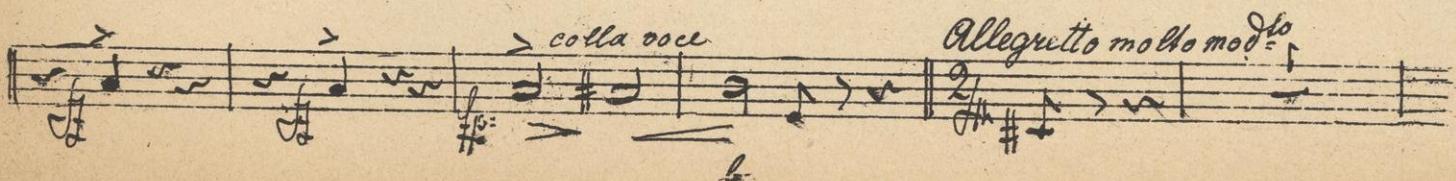
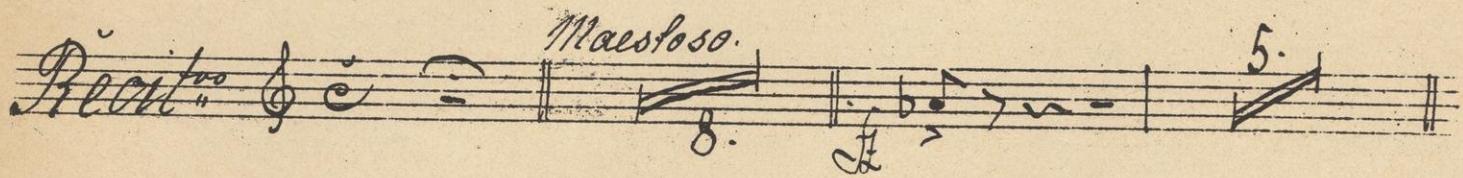
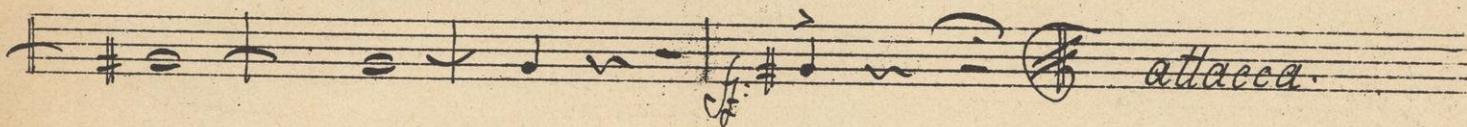
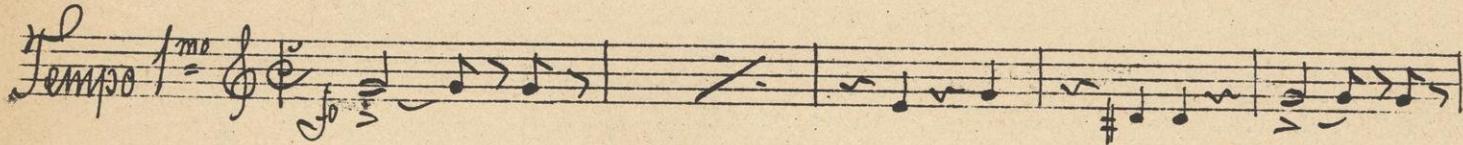


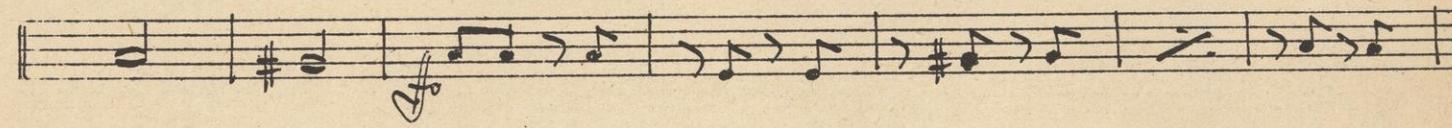
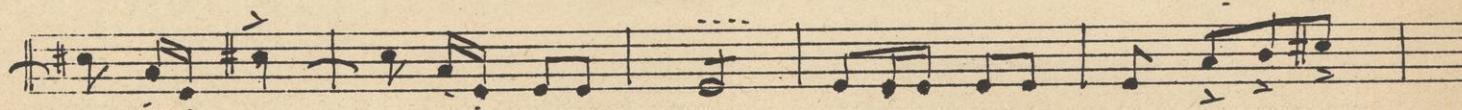
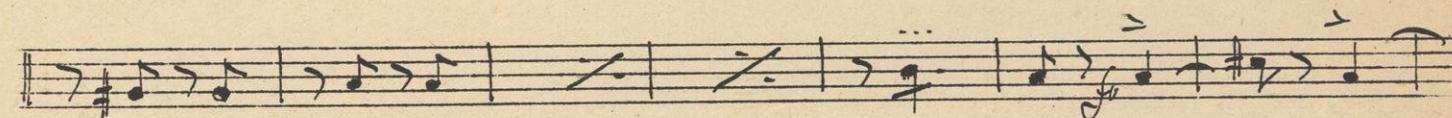


*Poco f. (a) Introduction in F.*

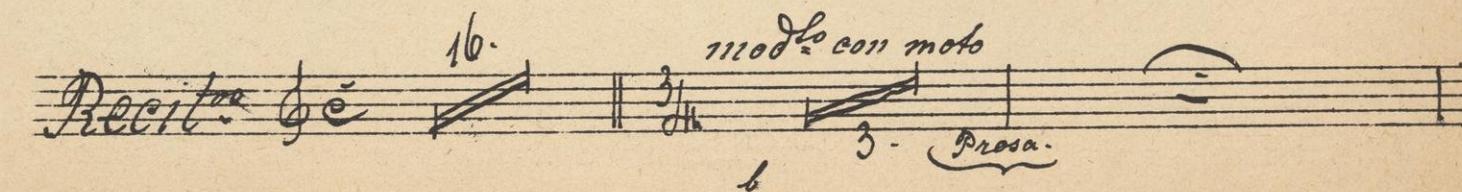
*Allegretto mod. / alla breve /*



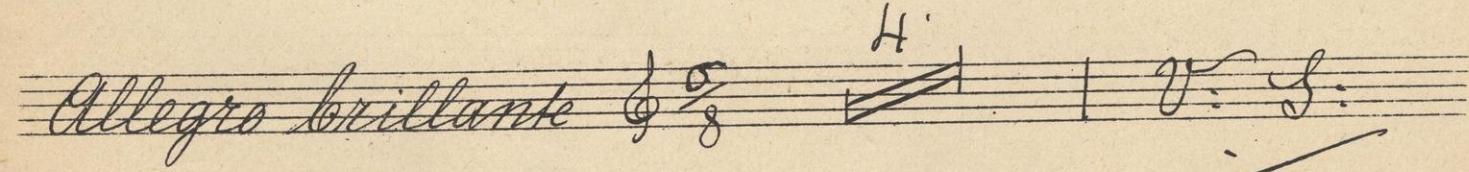
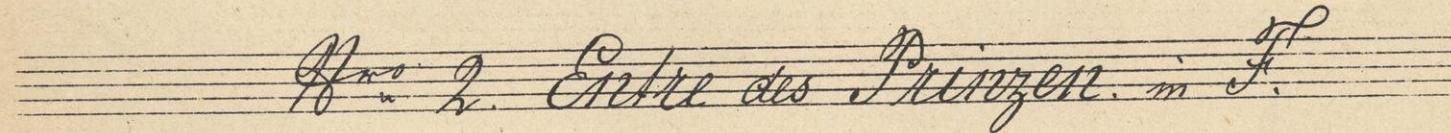
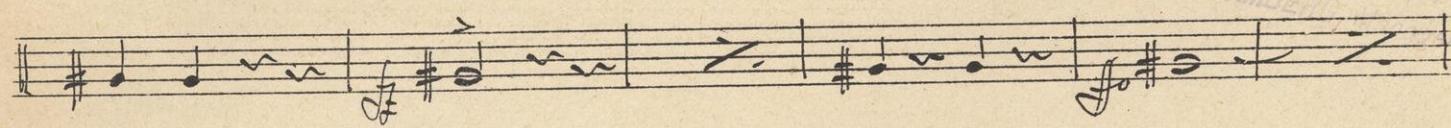
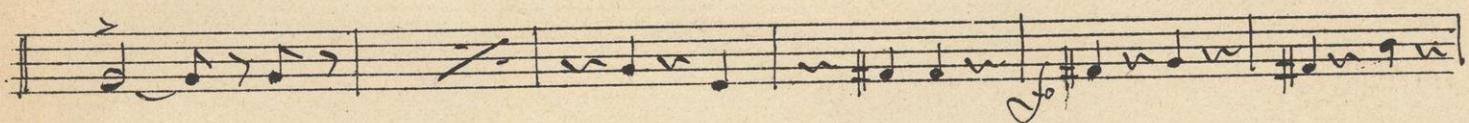
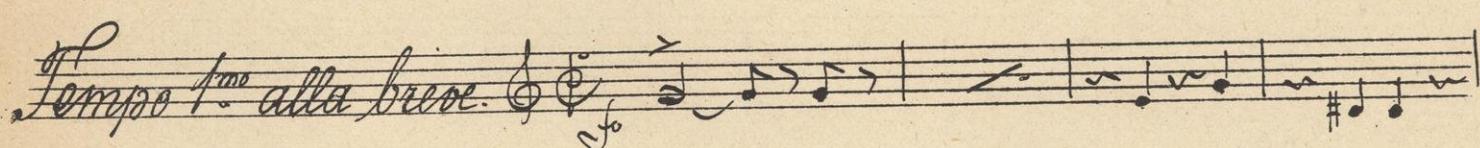
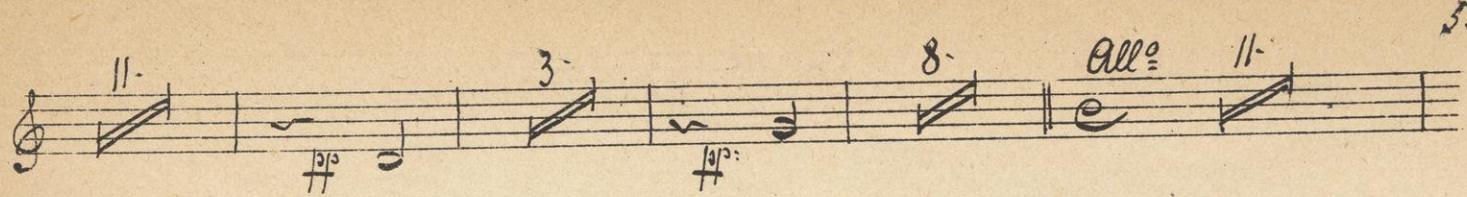




*ff* 1. (c) Erscheinet Muzzino in *F.*



*attac*

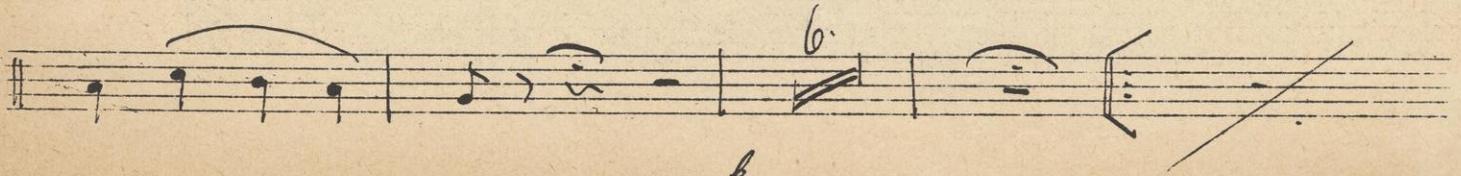
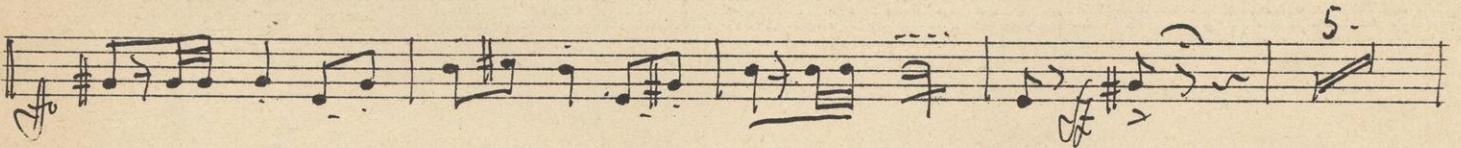
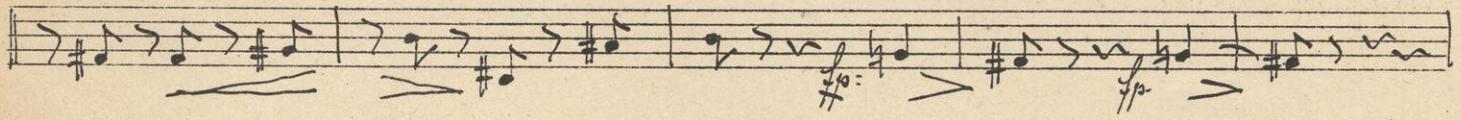
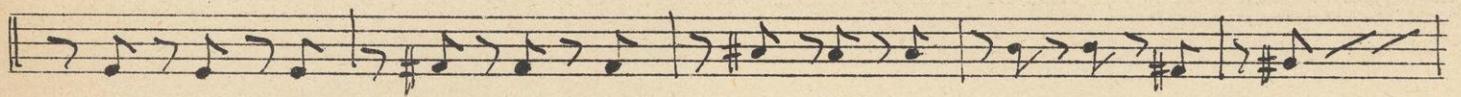
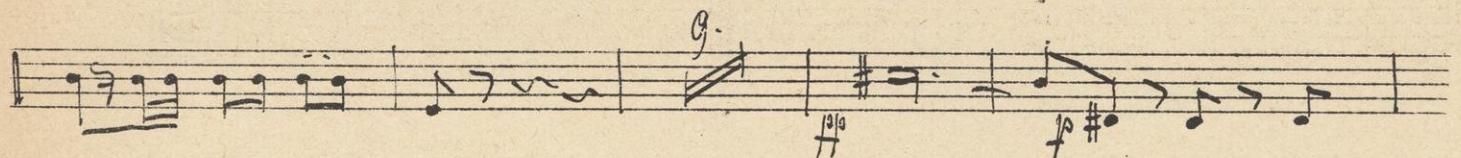
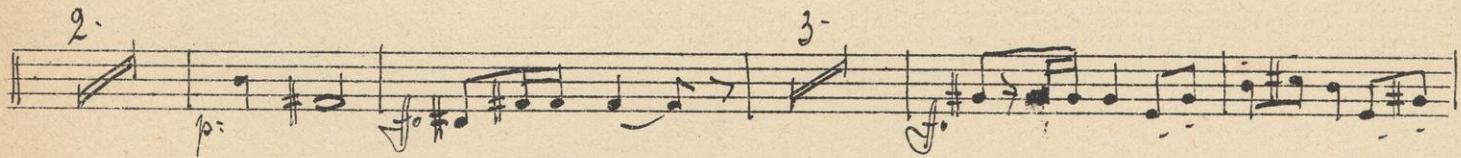
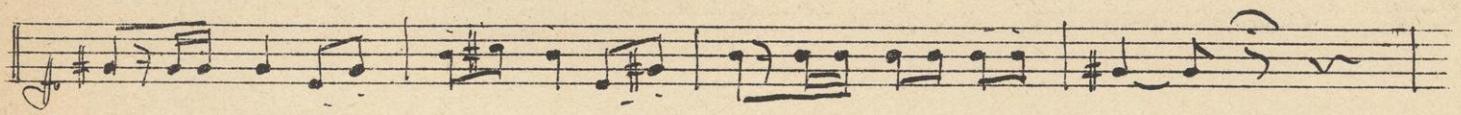
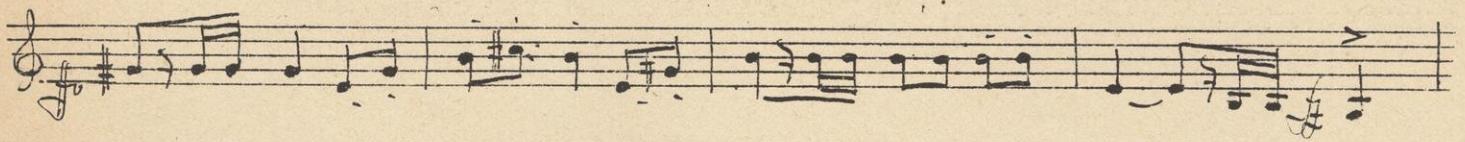


6.

This page contains a handwritten musical score for a single melodic line, likely for a woodwind instrument like flute or oboe. The score is organized into ten staves of music. The first staff begins with a dynamic of *mf*, followed by a crescendo dynamic *cresc.*. The second staff starts with a dynamic of *f*. The third staff begins with a dynamic of *p*. The fourth staff starts with a dynamic of *p*. The fifth staff begins with a dynamic of *p*. The sixth staff begins with a dynamic of *p*. The seventh staff begins with a dynamic of *p*. The eighth staff begins with a dynamic of *mf*. The ninth staff begins with a dynamic of *p*. The tenth staff begins with a dynamic of *p*. The score includes various musical markings such as slurs, grace notes, and fermatas. The music consists primarily of eighth and sixteenth note patterns. The score is written on five-line staves with a common time signature. The handwriting is in black ink on aged paper.

No. 3. Entre der Titania. in F.

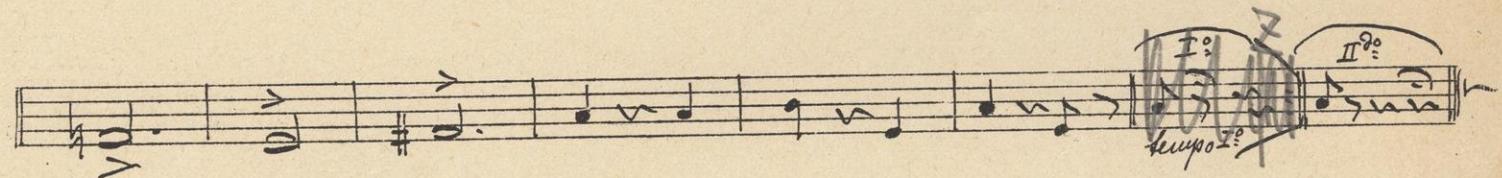
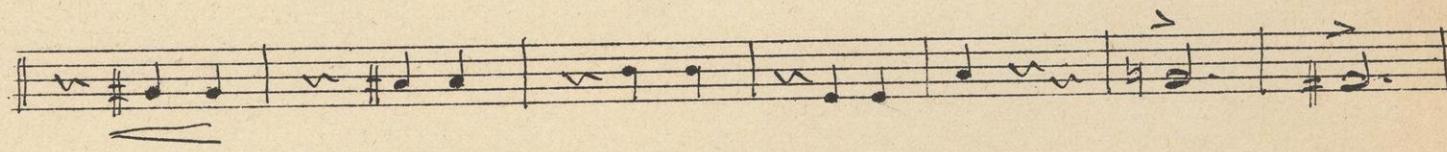
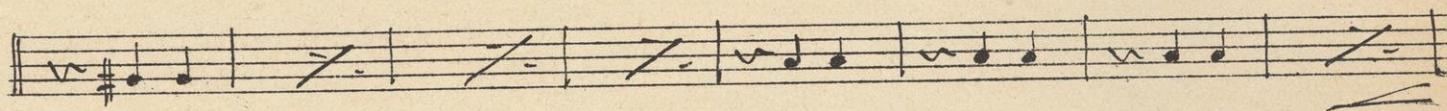
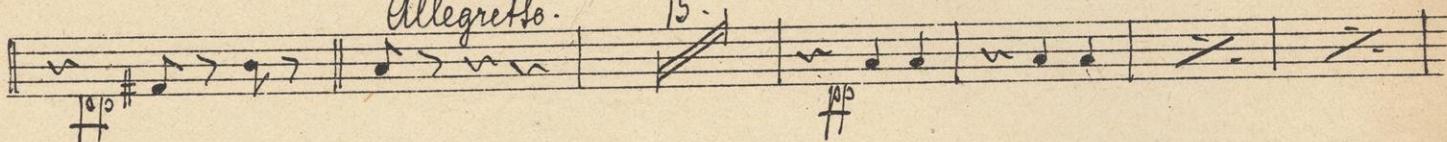
Maestoso grave  $\frac{3}{4}$  f.



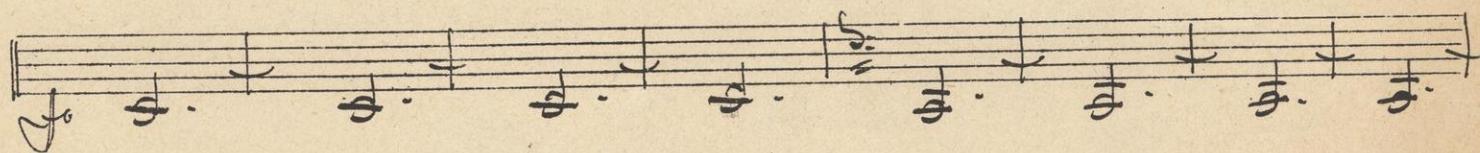
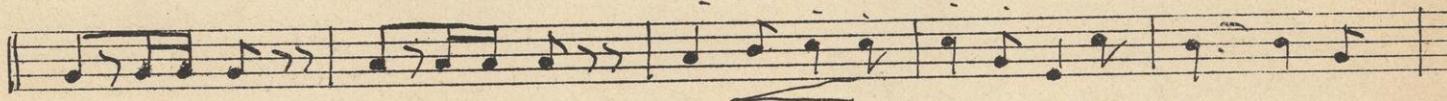
8.

*Tempo di Waltz.**Allegretto.*

15.



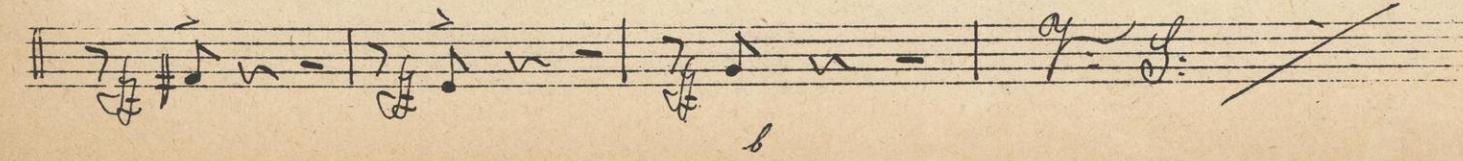
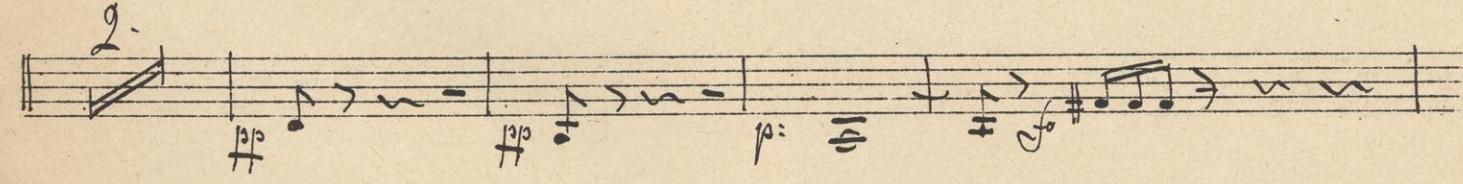
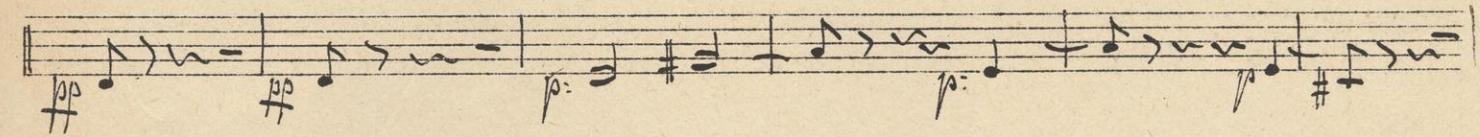
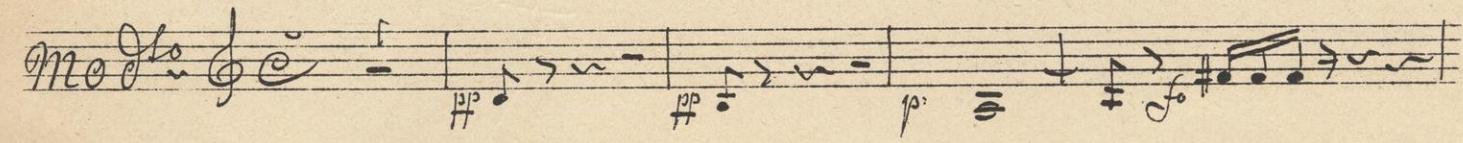
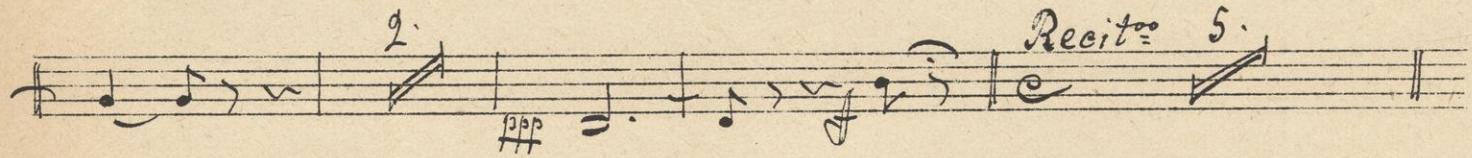
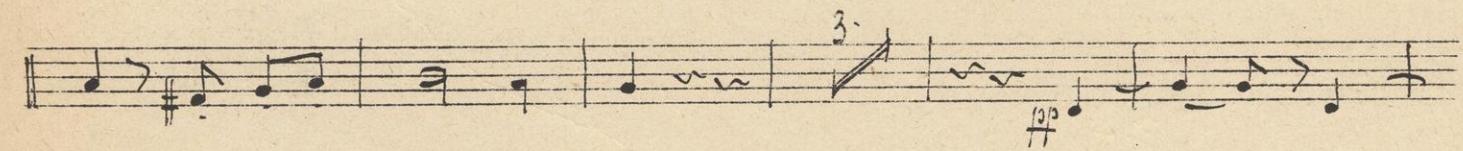
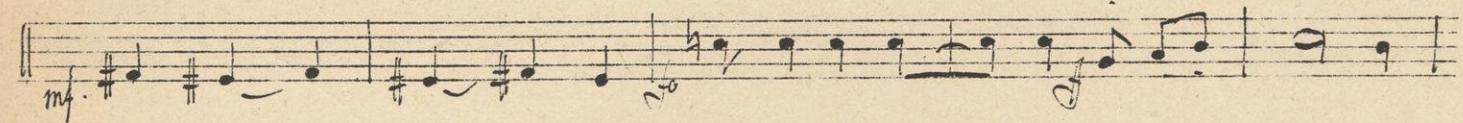
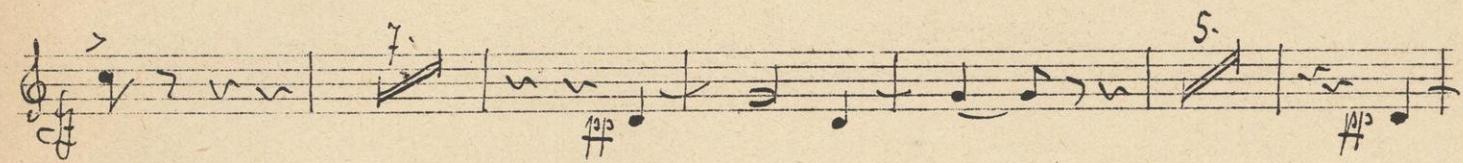
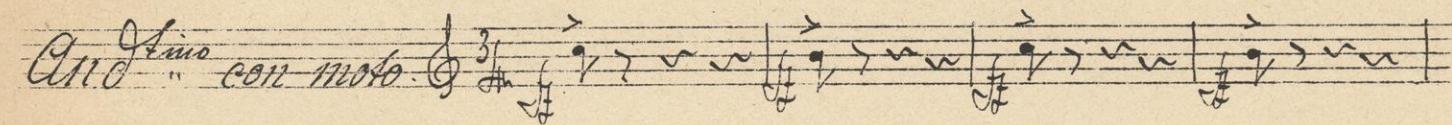
$\frac{6}{8}$   $\frac{3}{4}$  *Antarside Abgang. in F.*



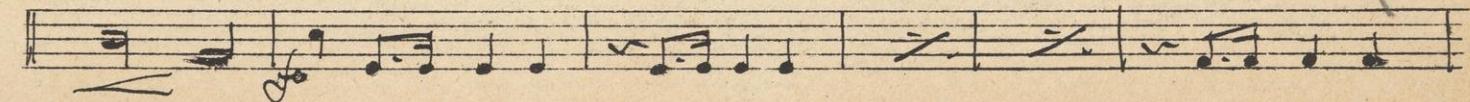
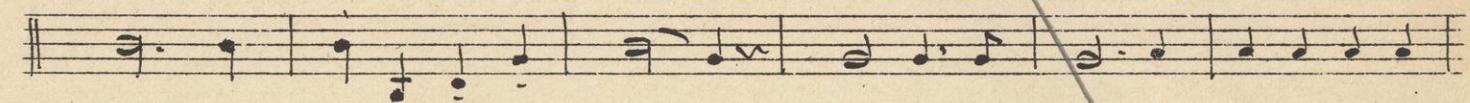
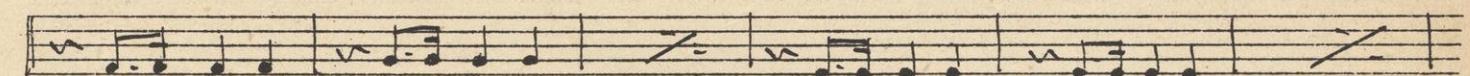
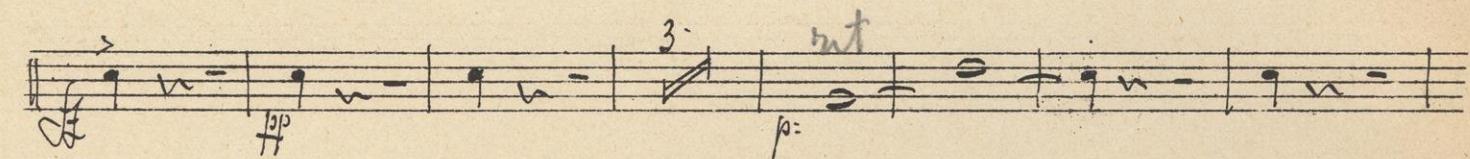
Corno II.

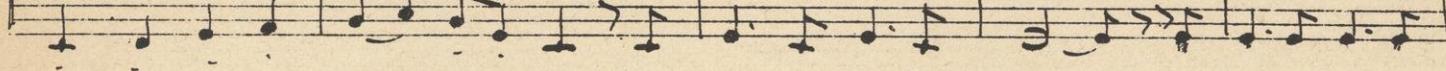
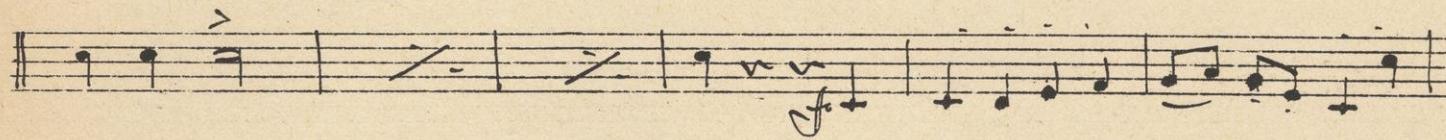
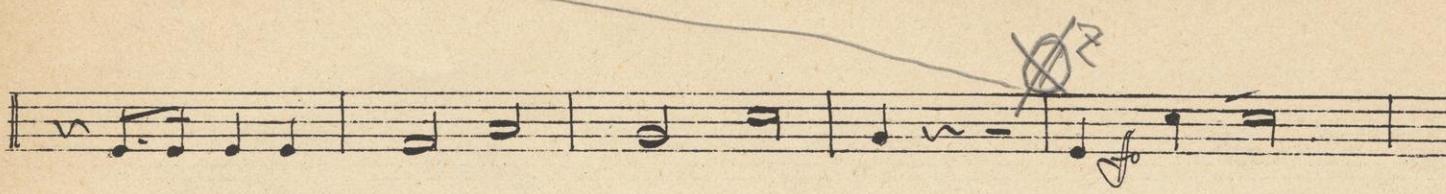
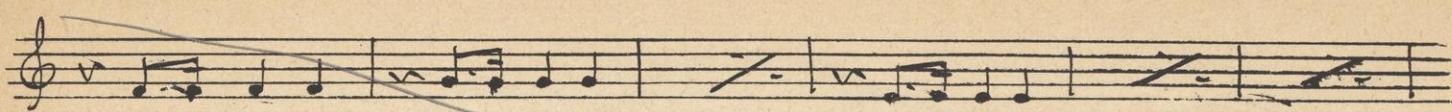
9.

Oboe H. Quartett. in F.

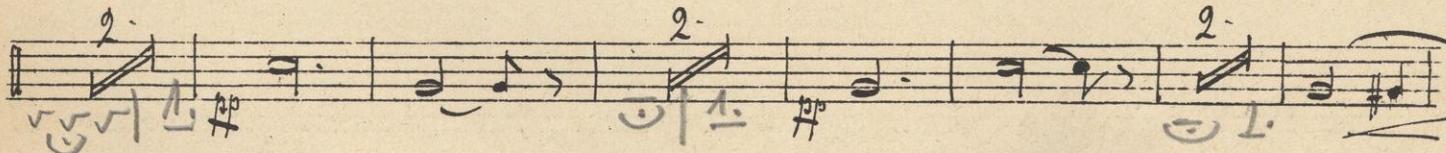
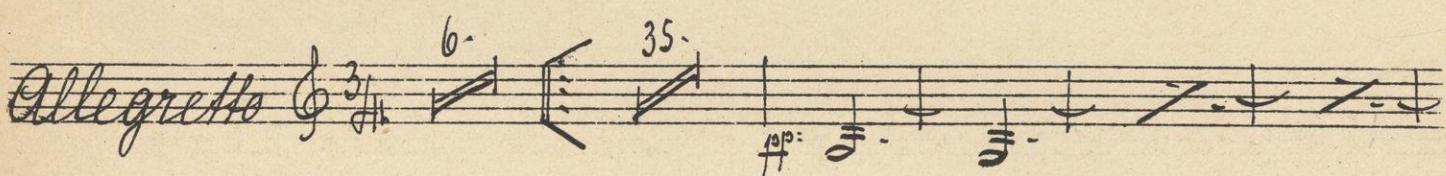


10.





*Sono 5. Tercet. in F.*



*3. verb.*



*Poco* 6. *Finale* *piano* in *F*.

*Allegretto pesante*  $\frac{2}{4}$  5.

1. *p.* *cresc-*

3.

mf.

*f.*

*f.*

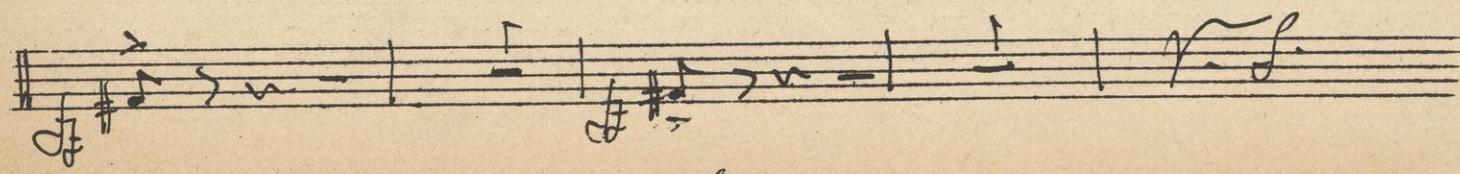
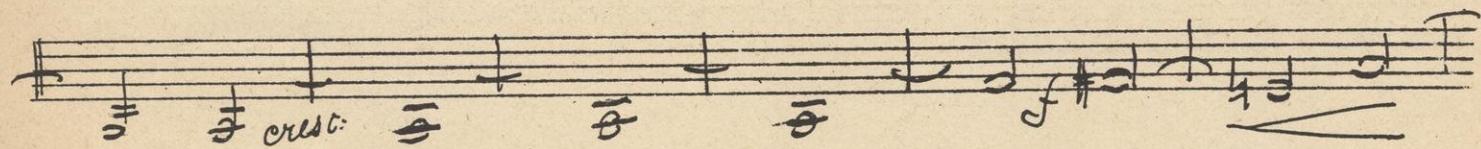
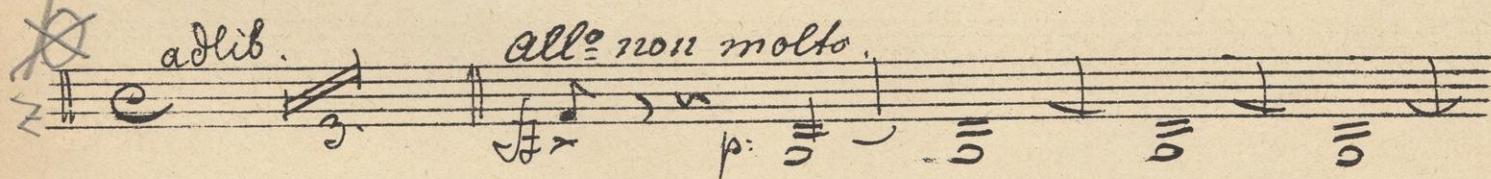
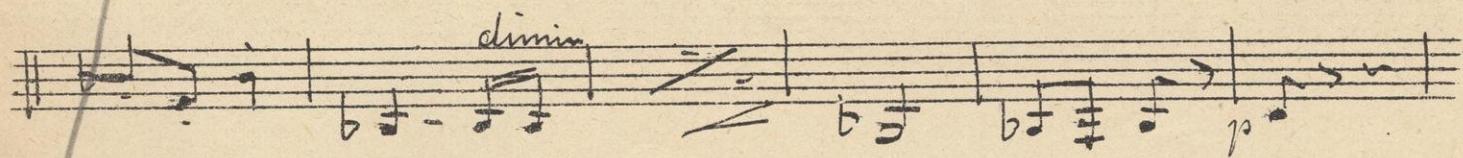
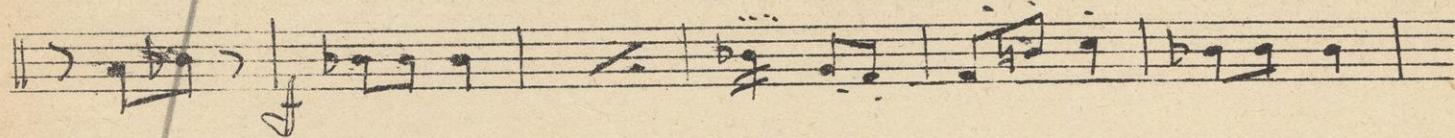
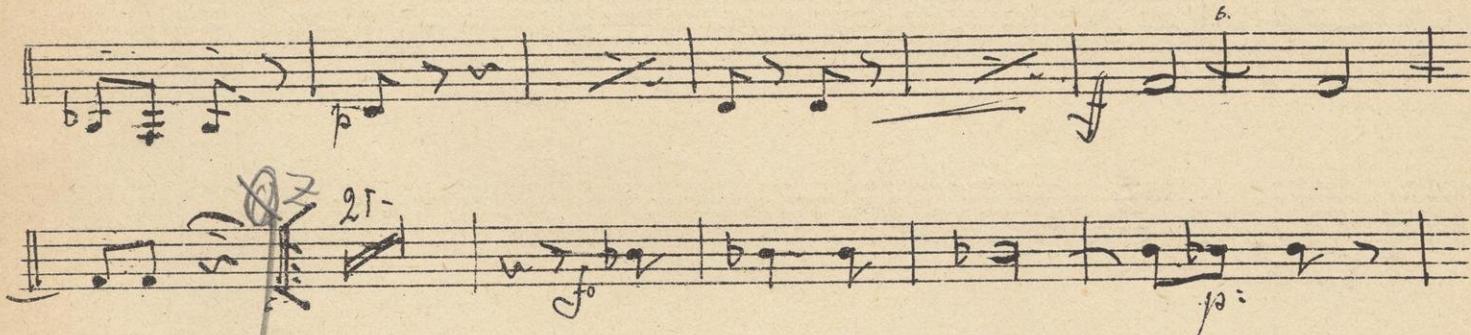
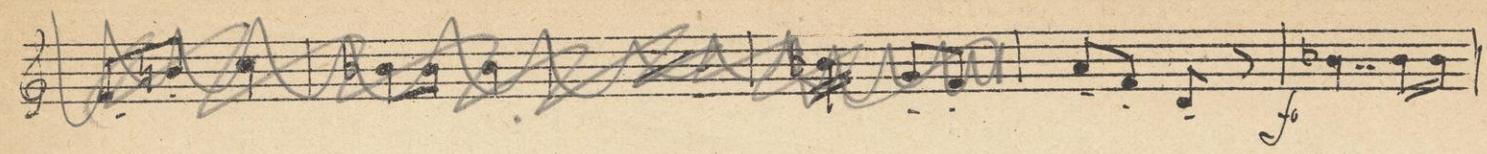
*f.*

*f.*

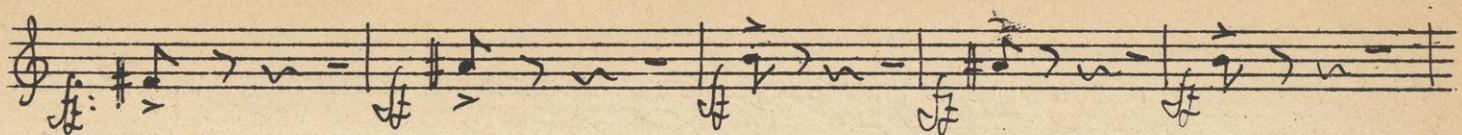
*f.*

*f.*

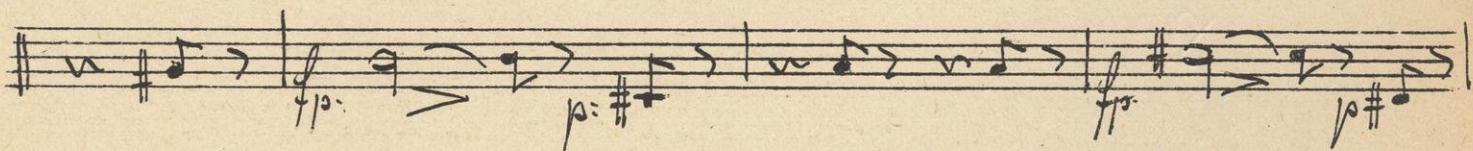
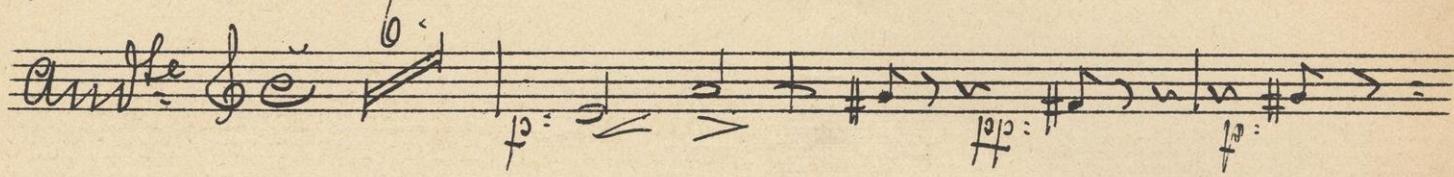
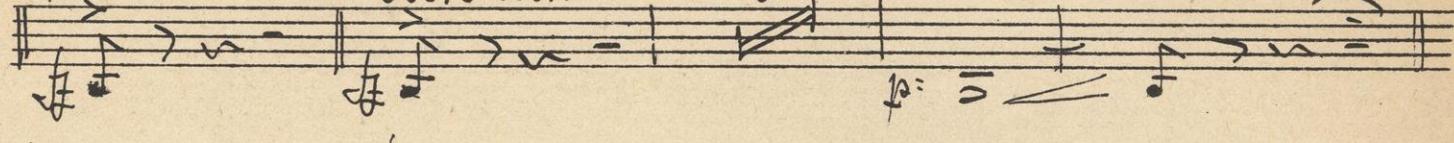
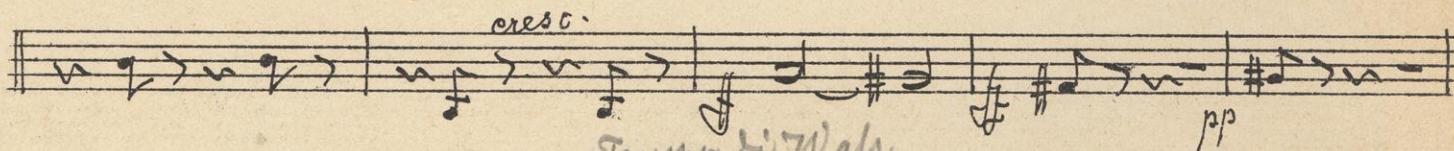
*f.*



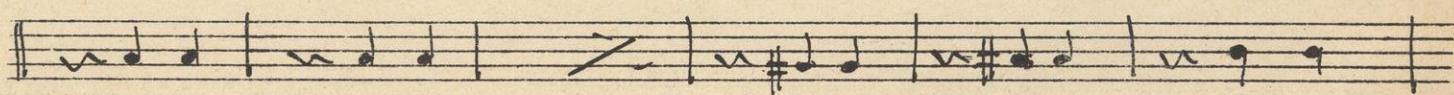
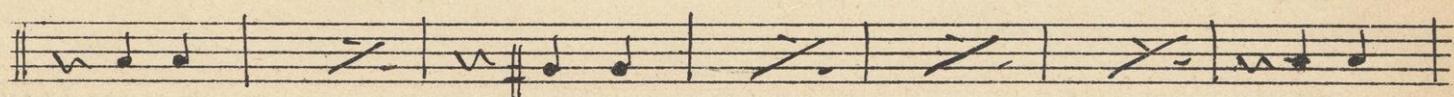
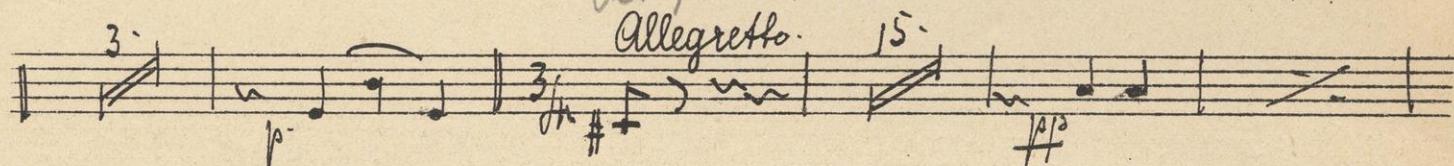
14.

*Sostenuto.*

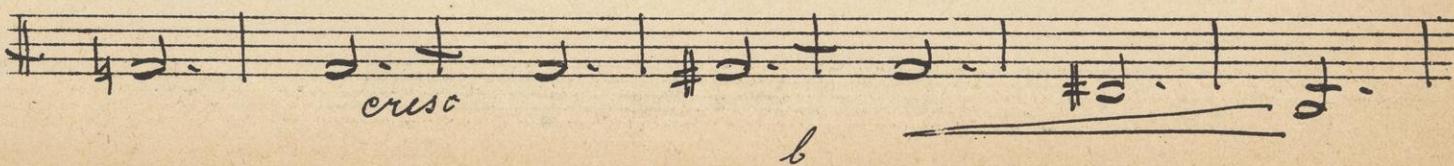
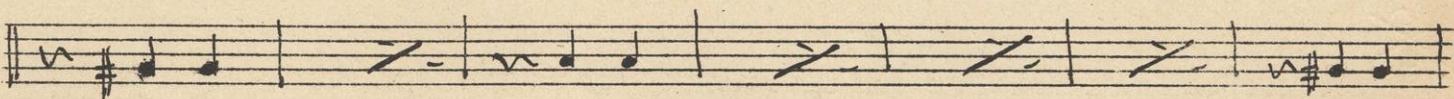
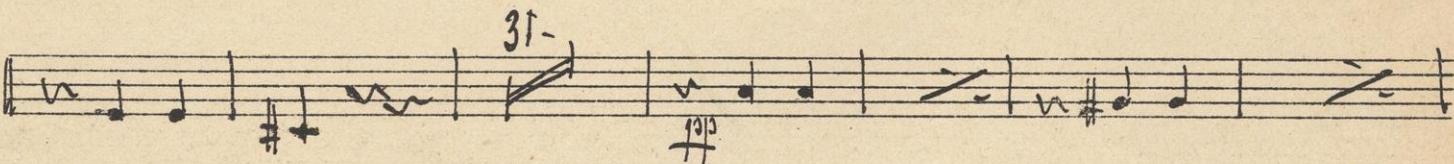
3.

*cresc.**Tempo di Wals.**Allegretto.*

15.

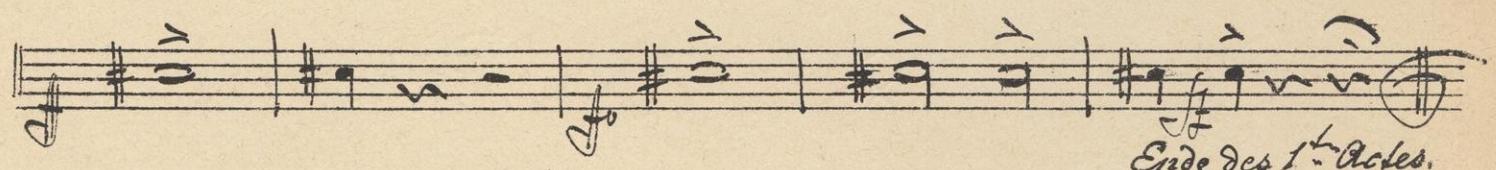
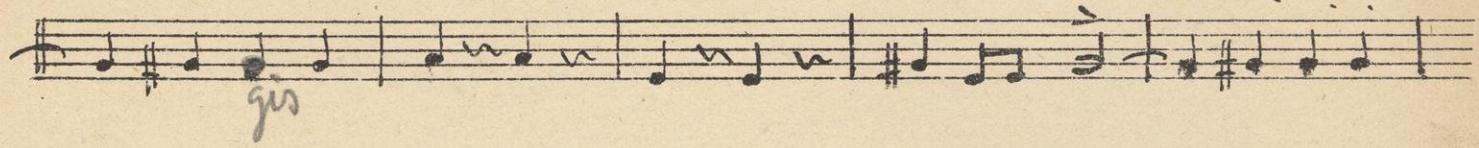
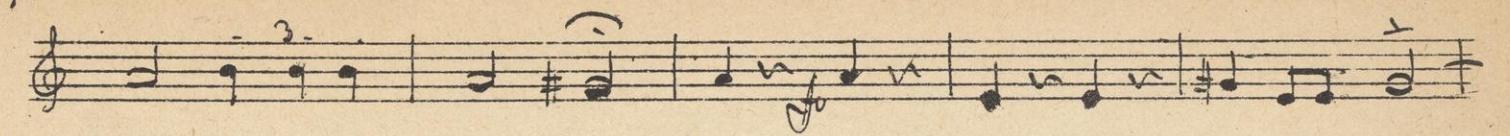


31-



A handwritten musical score for voice and piano. The score consists of ten staves of music. The first two staves begin with a treble clef, a dynamic of  $f$ , and a time signature of  $\frac{2}{4}$ . The vocal line consists of eighth-note patterns. The piano accompaniment has eighth-note chords. Measure 3 begins with a dynamic of  $p$  and a time signature of  $\frac{3}{4}$ . The vocal line continues with eighth-note patterns. The piano accompaniment changes to a sixteenth-note pattern. Measures 4-5 show a transition to a new section. The vocal line starts with a dynamic of  $p$  and a time signature of  $\frac{2}{4}$ . The piano accompaniment has eighth-note chords. Measures 6-7 continue this pattern. Measures 8-9 show another transition. The vocal line starts with a dynamic of  $p$  and a time signature of  $\frac{2}{4}$ . The piano accompaniment has eighth-note chords. Measures 10-11 conclude the piece. The vocal line starts with a dynamic of  $p$  and a time signature of  $\frac{2}{4}$ . The piano accompaniment has eighth-note chords. The score includes several tempo markings: *Andante Tempo 1°*, *Piu mosso.*, *Allegretto pesante*, and *Alla breve quasi l'ispetto Lento.* There are also dynamics such as  $f$ ,  $p$ , and  $ff$ . Measure numbers 1 through 15 are written above the staves. The score ends with the instruction *marcato assai*.

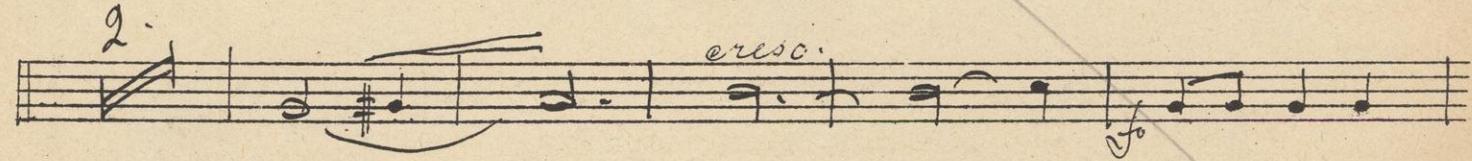
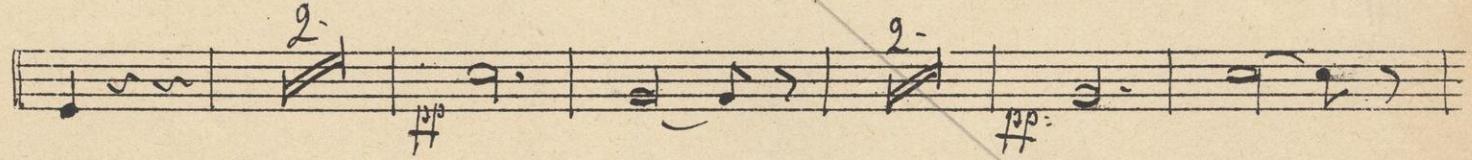
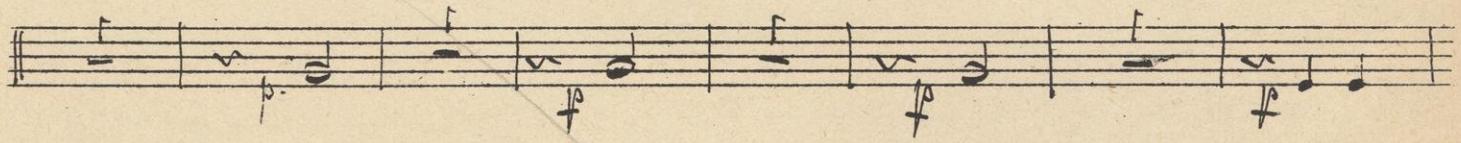
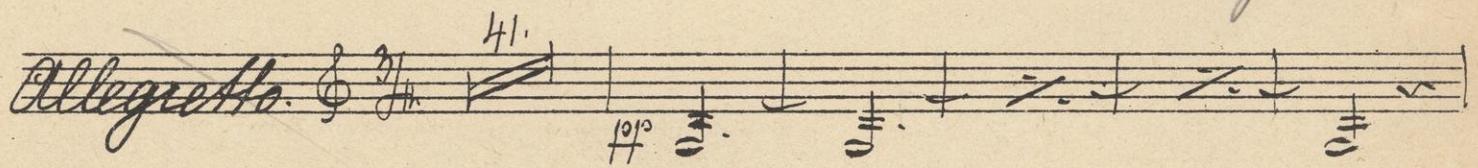
16.



Ende des 1. Aktes.

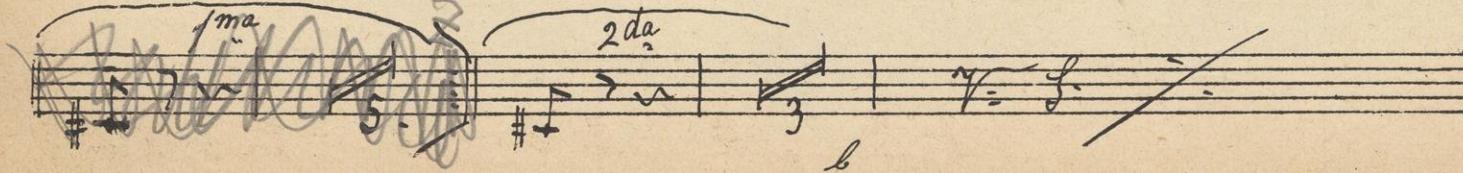
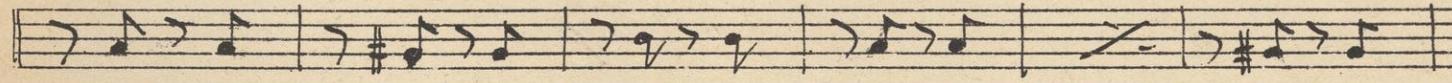
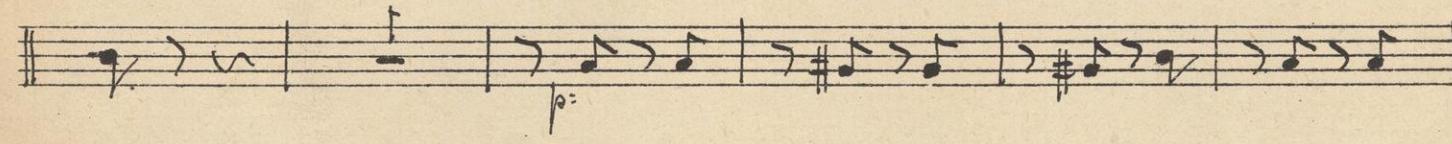
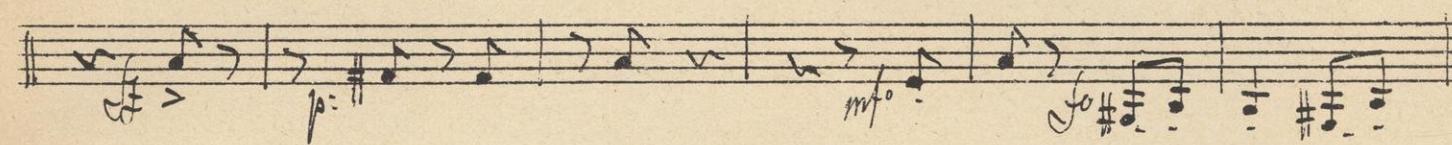
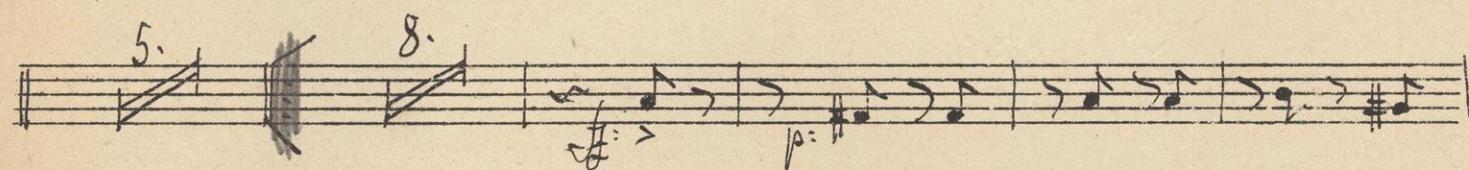
II. Akt. Szene 7. (a) Erstreakt. im F.

Weg



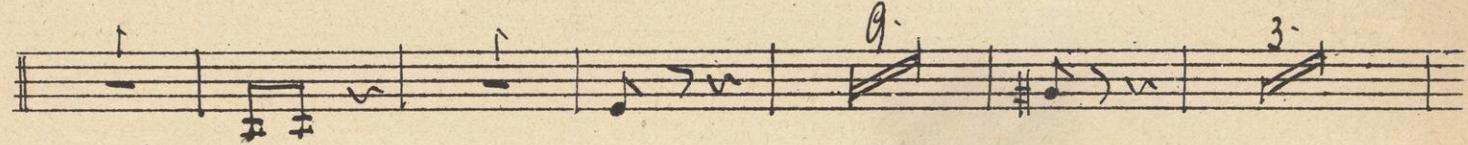
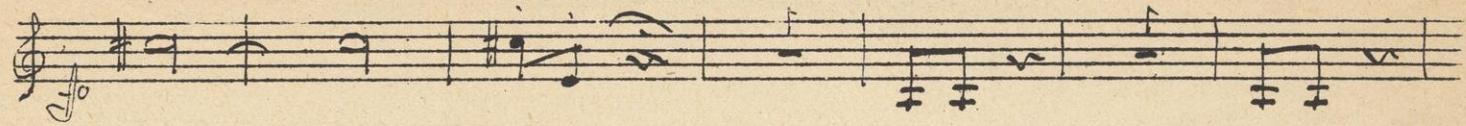


*Acte* *Franz. (b.) Chor und Couplet. in F.*



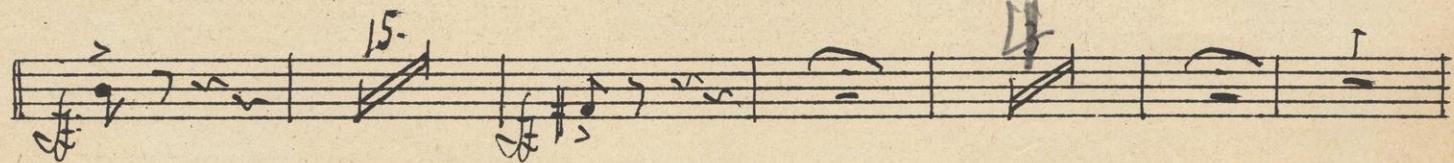
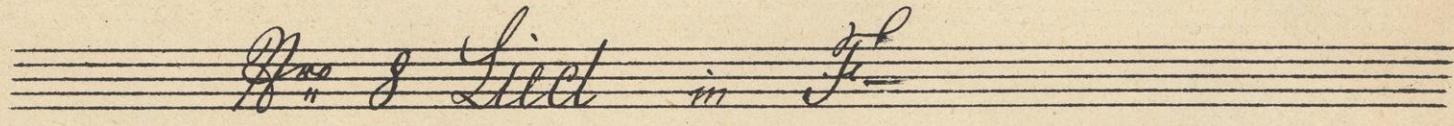
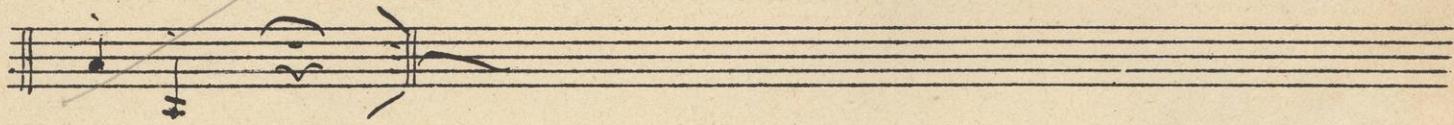
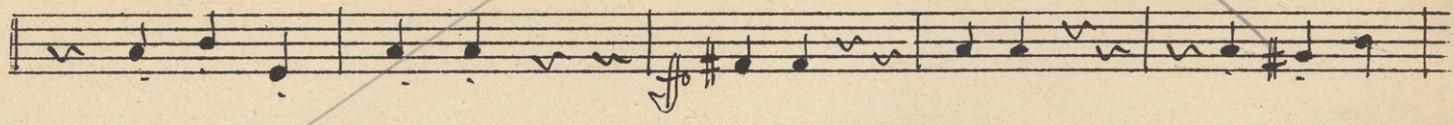
18.

3.



3.

4.

~~Intaglia~~ alla breve pesante.~~Intaglia~~

Schnupflied.

Canto 2<sup>do</sup> in F.

Allo.

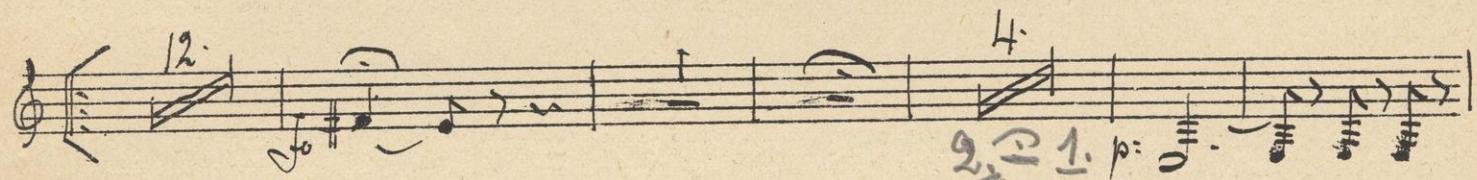
A handwritten musical score for two voices. The top staff is for the Canto 2<sup>do</sup> in F, indicated by a soprano clef and a key signature of one sharp. The bottom staff is for the piano, indicated by a bass clef and a key signature of one sharp. The time signature is common time (indicated by a 'C'). The vocal part starts with a forte dynamic (F) and a melodic line consisting of eighth and sixteenth notes. The piano part features sustained notes and eighth-note chords. There are several fermatas and grace notes. A bracket groups measures 10 through 13, with a tempo marking of "Molto animato". The score ends with a final measure and a double bar line.

Molto animato

*F. 8 1/2. Allegro im Buccanella in F.*



*F. 9. Volieren Duetino in F.*



*F. 10. Ensemble in F.*

20.

*F* No 10. Ensemble in *F*.

*Cordina con moto quasi Allegretto*  $\frac{6}{8}$   $\text{pp}$

1.  $\text{pp}$

2.  $\text{pp:}$

3.  $\text{f}$

4.  $\text{ff}$

5.  $\text{ff}$

6.  $\text{ff}$

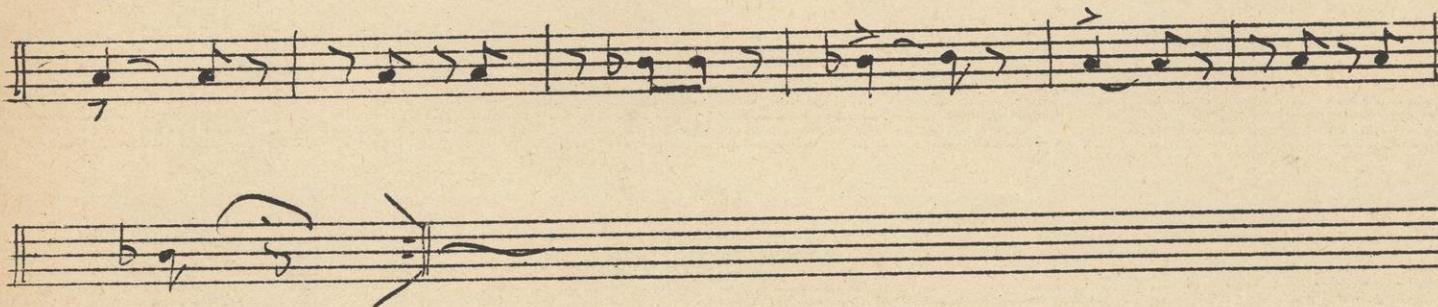
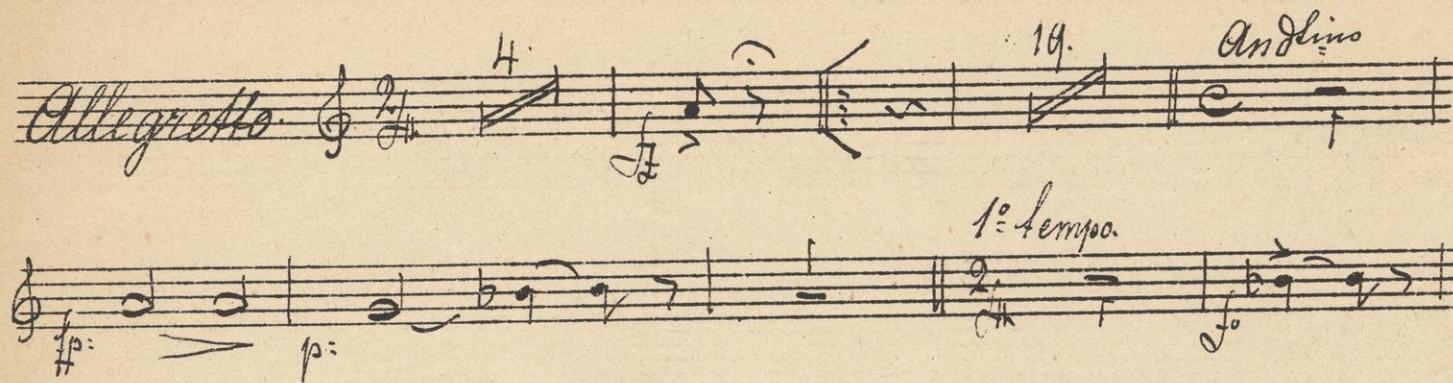
7.  $\text{ff}$

8.  $\text{ff}$

9.  $\text{ff}$

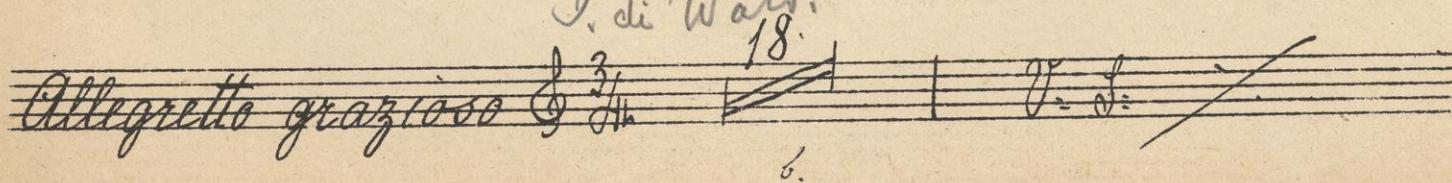
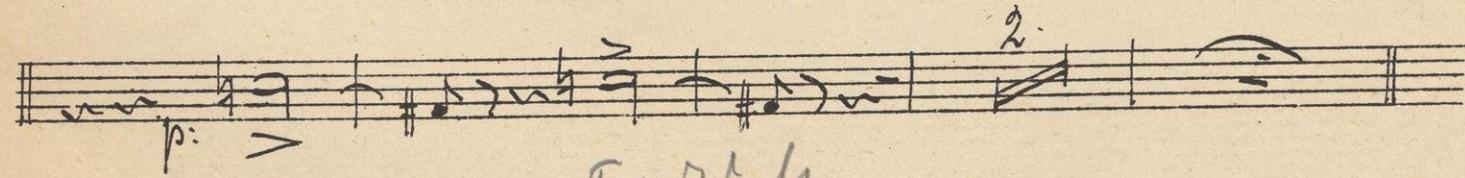
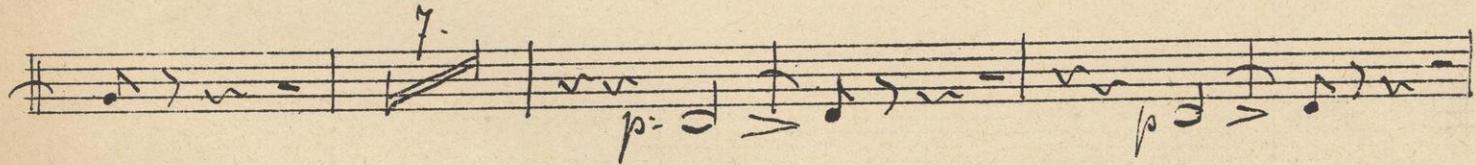
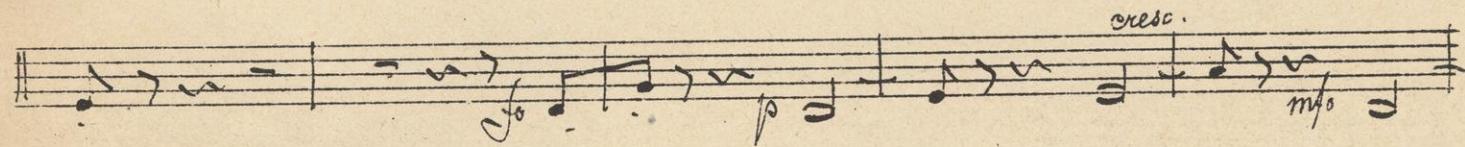
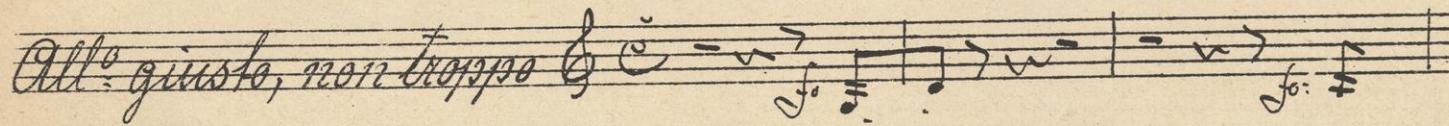
10.  $\text{ff}$

*Oboe II. Couplet.*



*Oboe II. Duett und Tertett in F.*

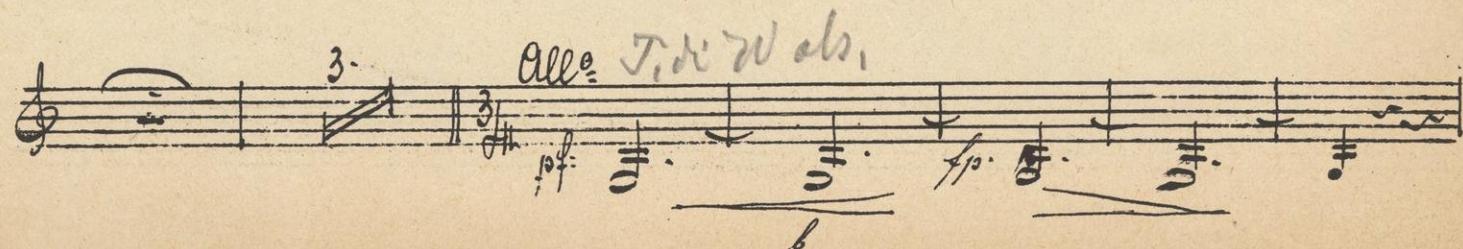
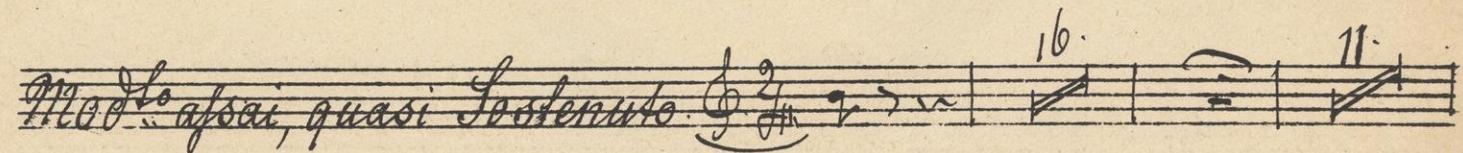
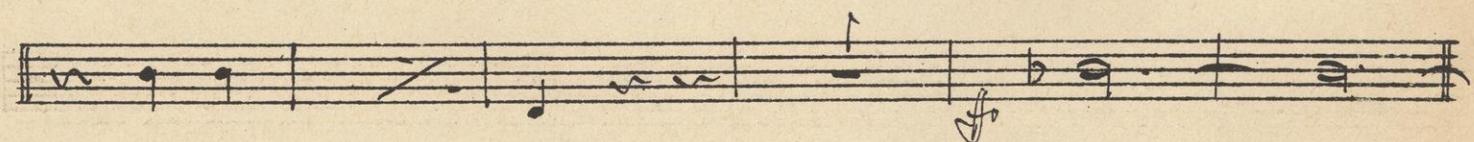
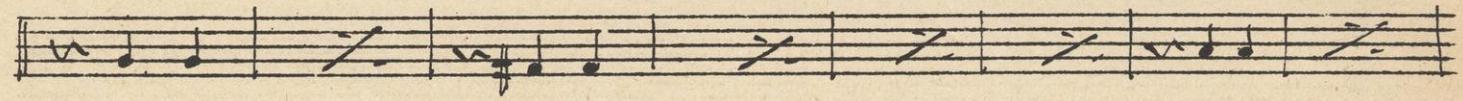
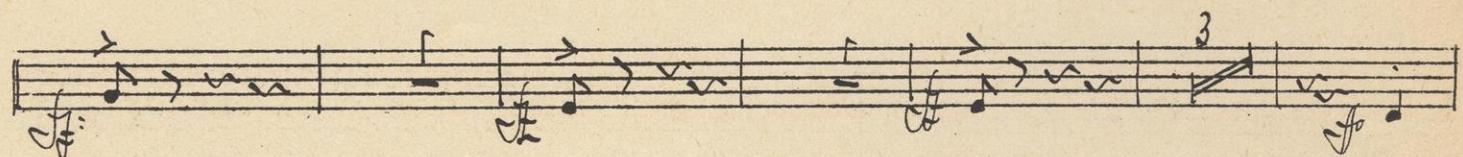
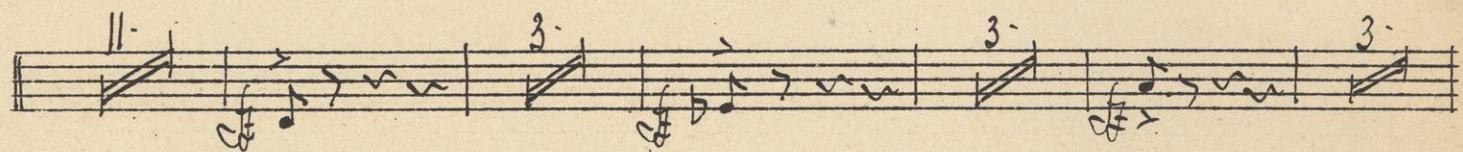
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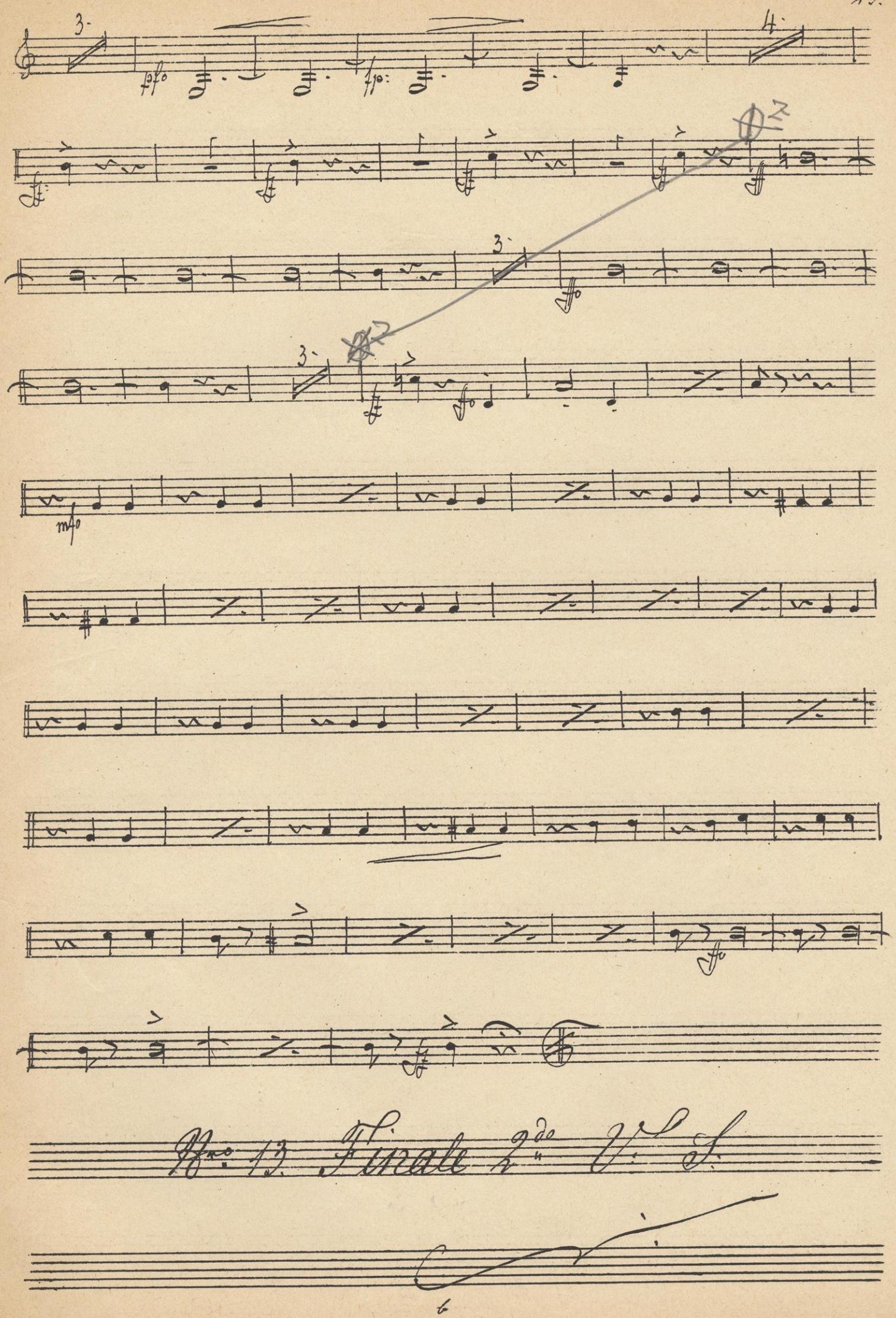


92.



15.



3. 

B. 13. Finale 2<sup>do</sup> V. L.

C.

24.

*ffno 13. Finale 2<sup>do</sup> in F.*

*Cello = piano* *pizzicato.* *mf* *2*

*mfp* *10:*

*mfp*

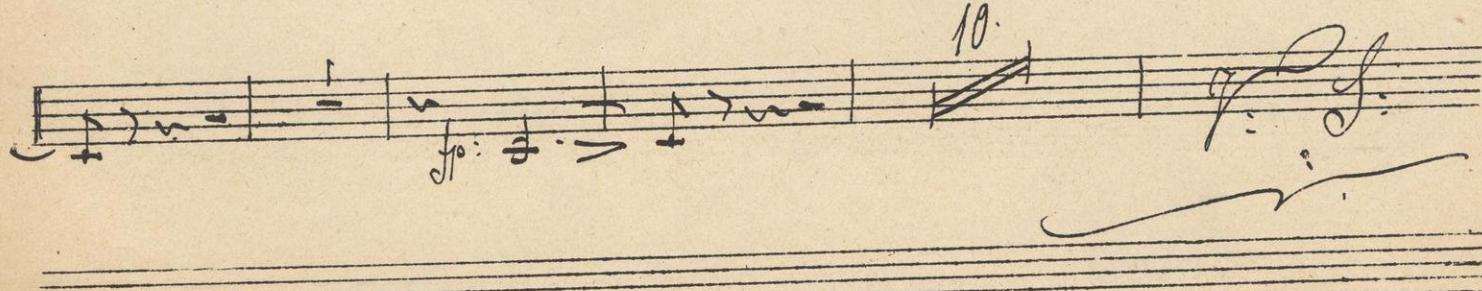
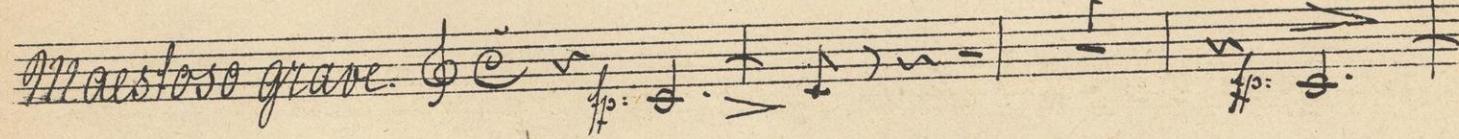
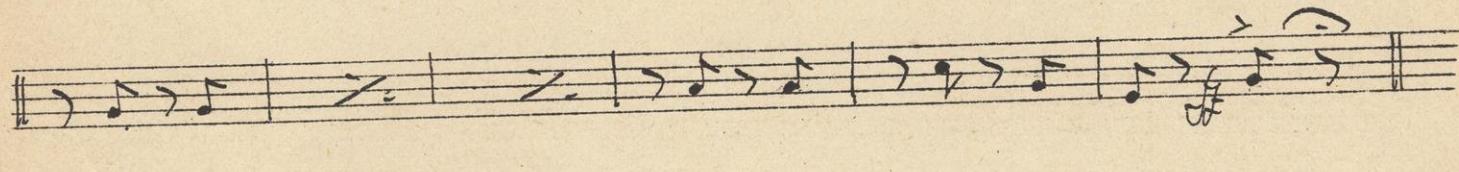
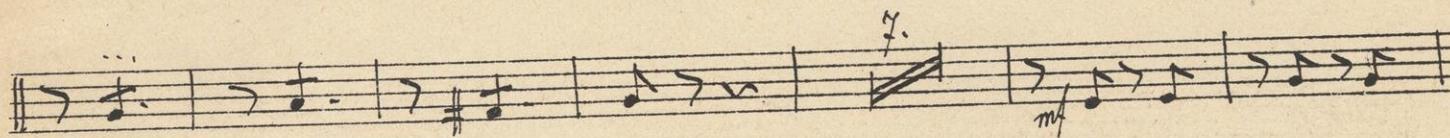
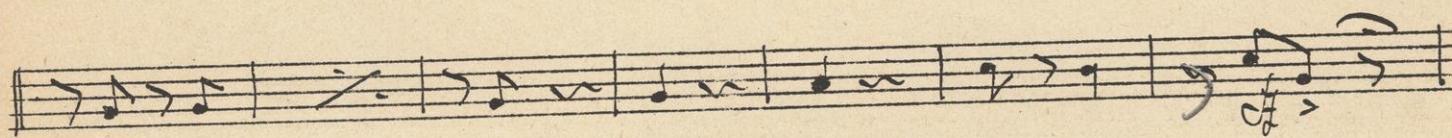
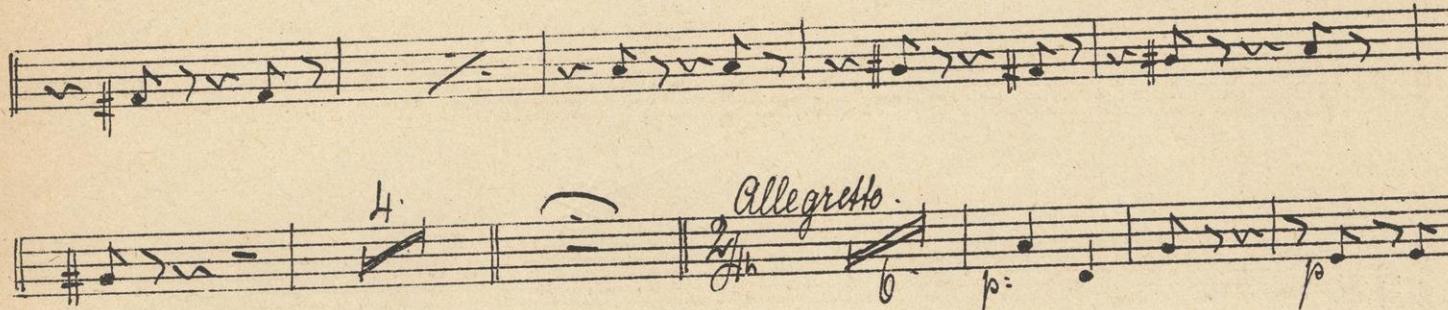
*Allegro*

*pp*

*6.*

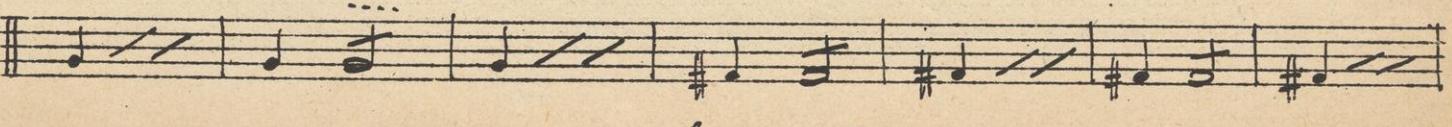
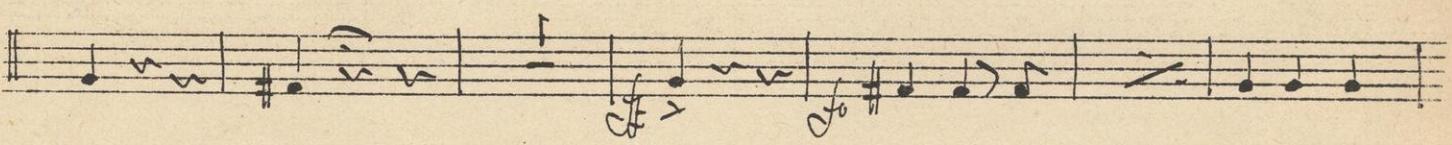
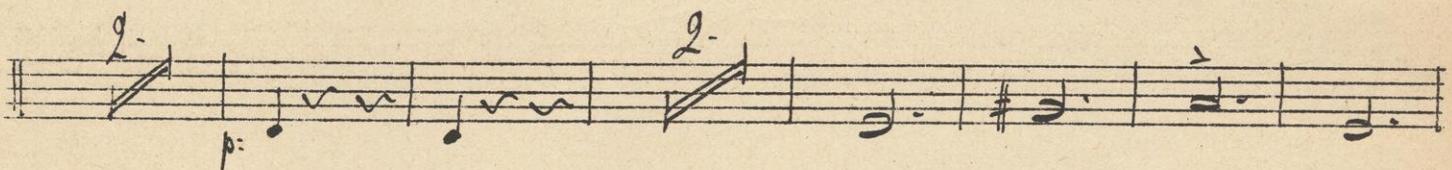
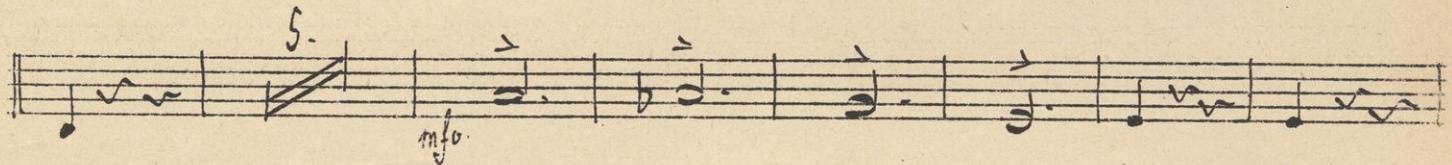
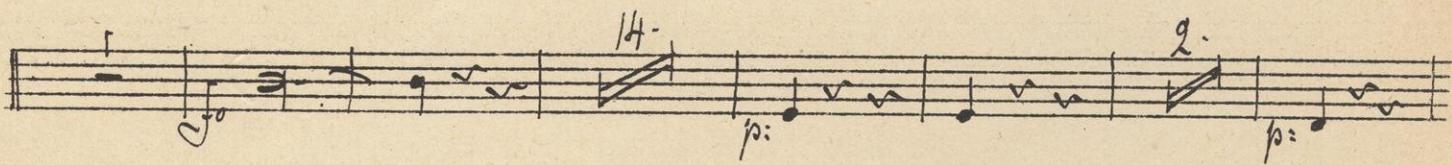
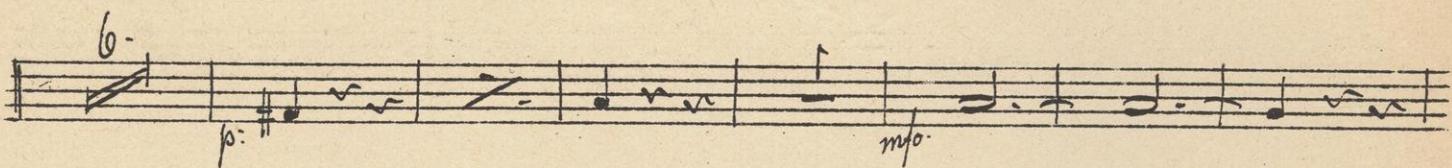
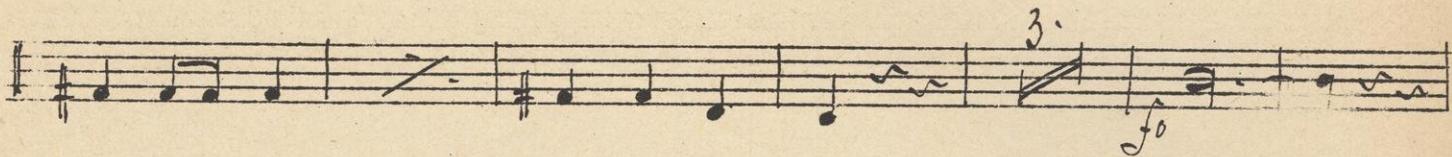
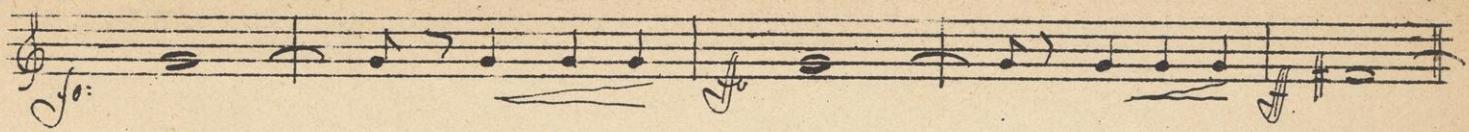
*Corno II<sup>o</sup>*

85

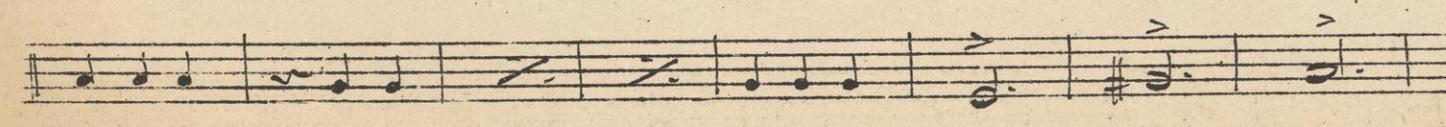
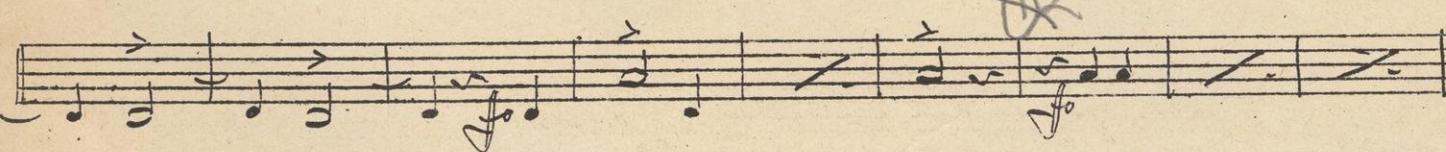
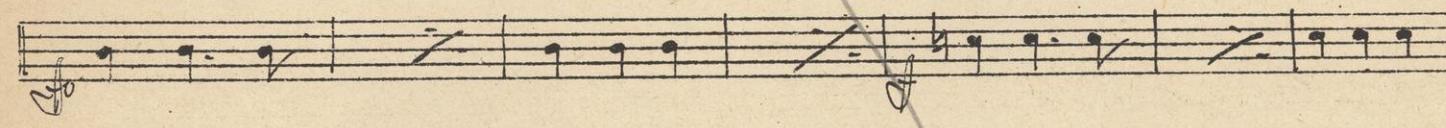
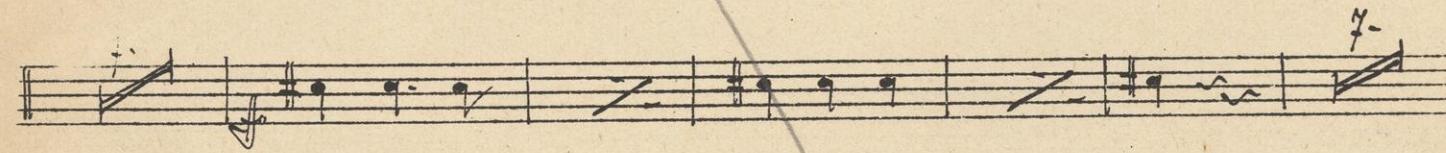
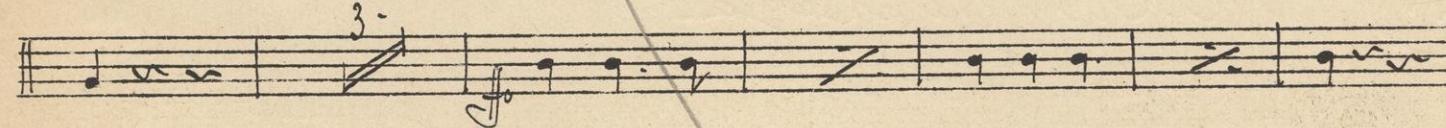
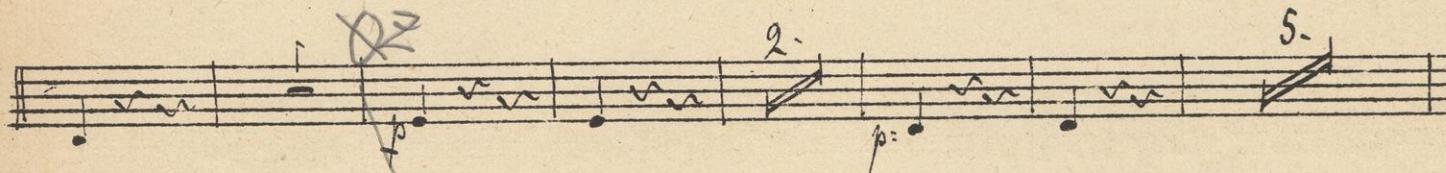


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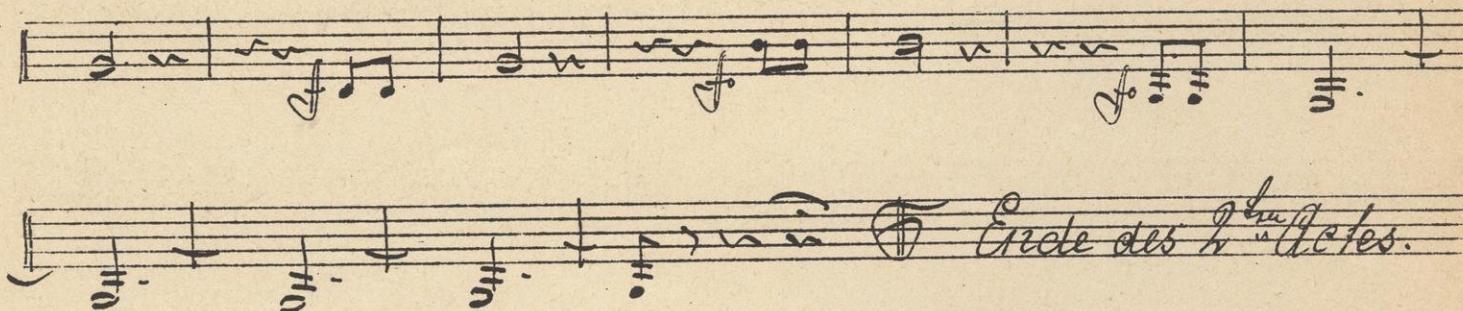
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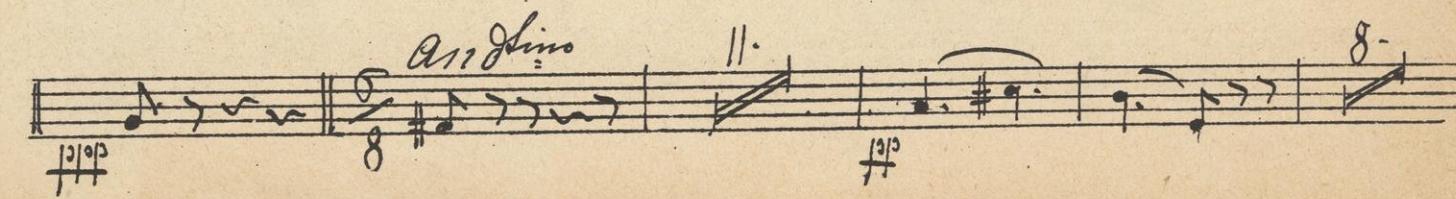
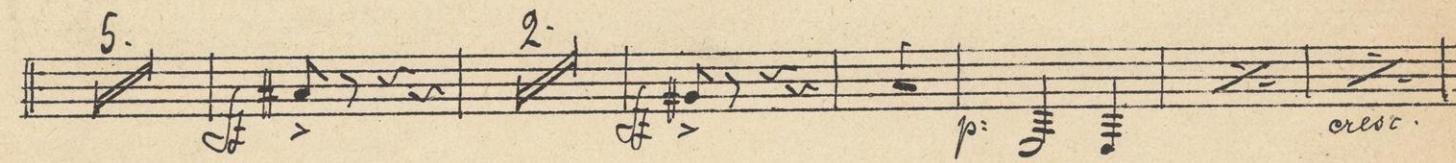
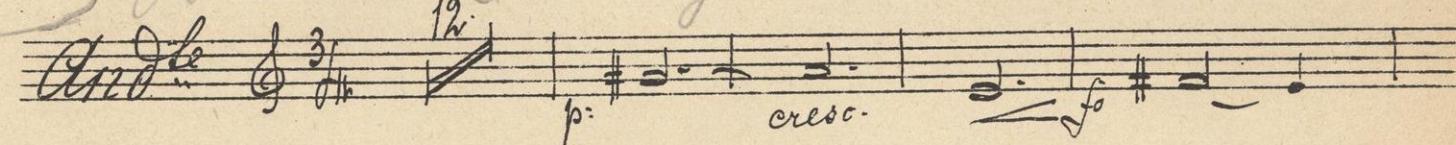
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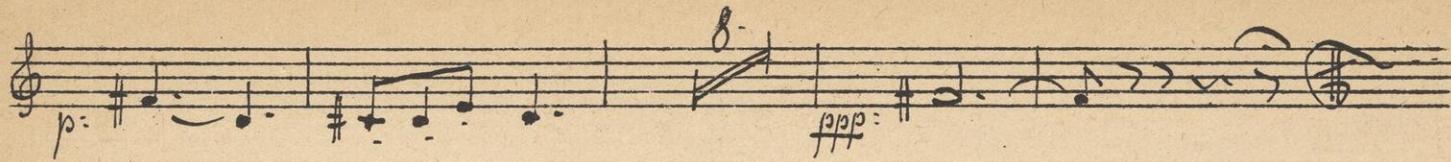


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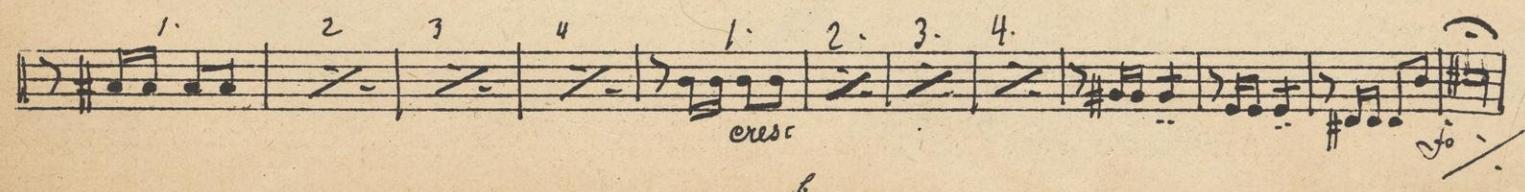
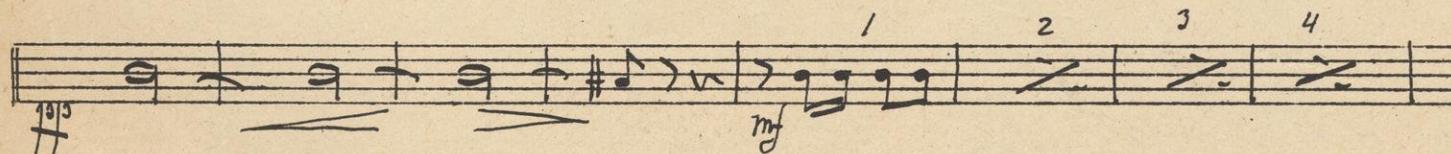
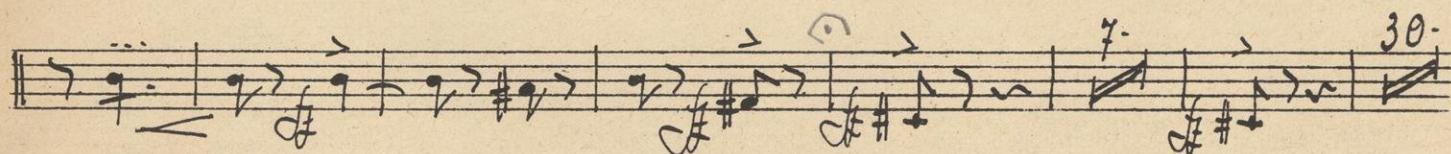
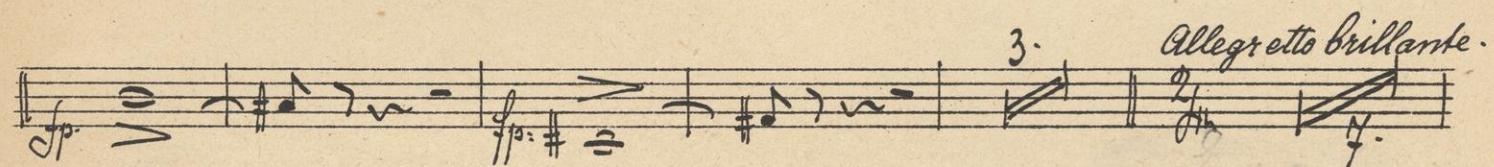
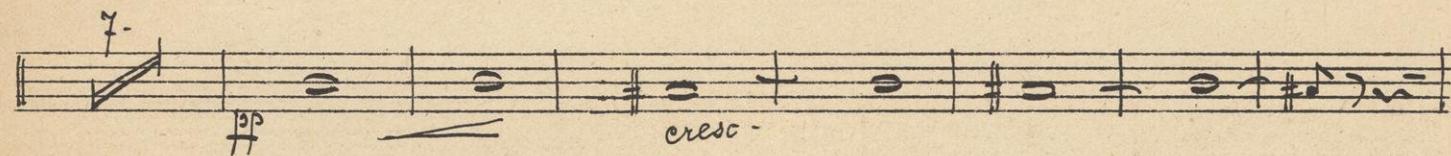
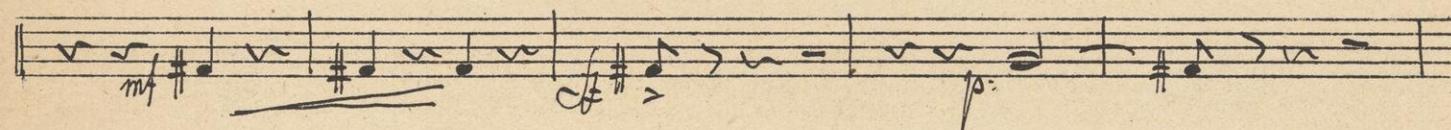
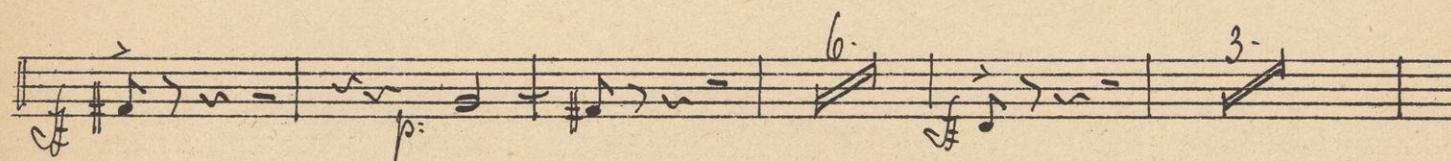
out. III. Act. ff. Entract, Chor u. Romanze. in ff.  
Ballett Einlaga





*Pno. 14. La Forte Sacer weg.*

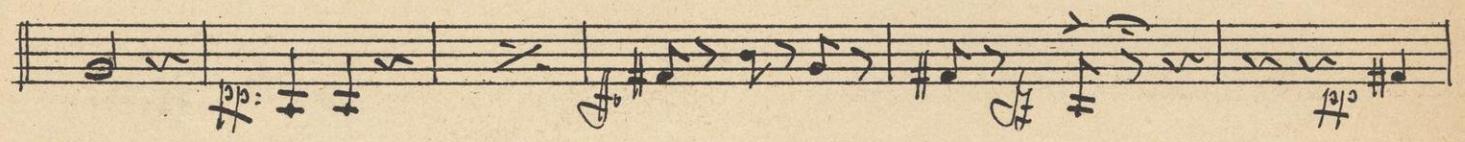
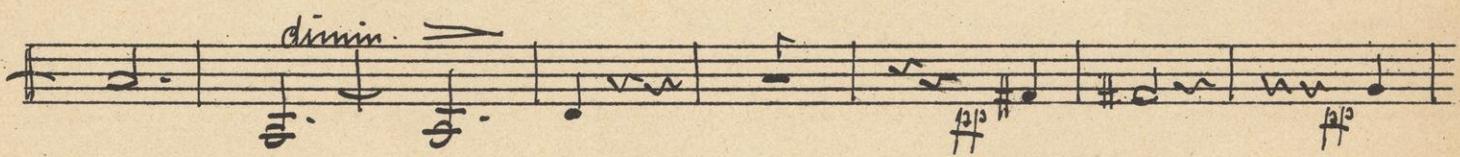
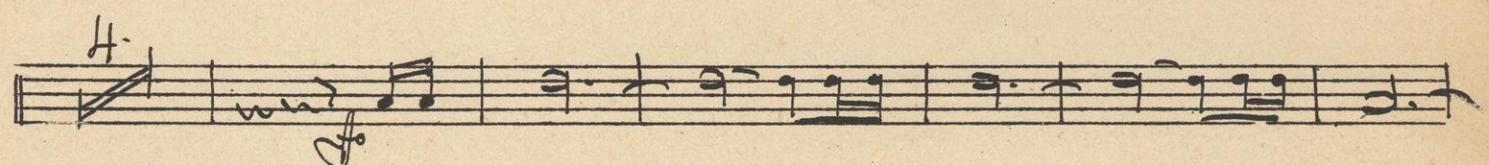
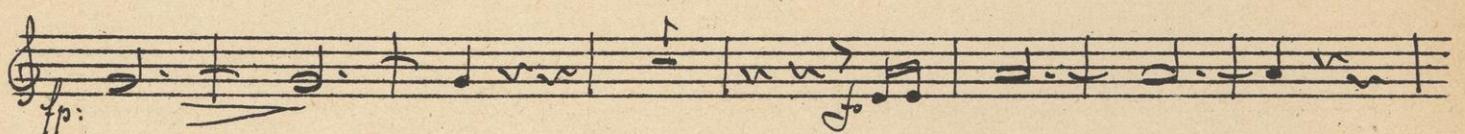
*Pno. 15. Ferret. in f.*

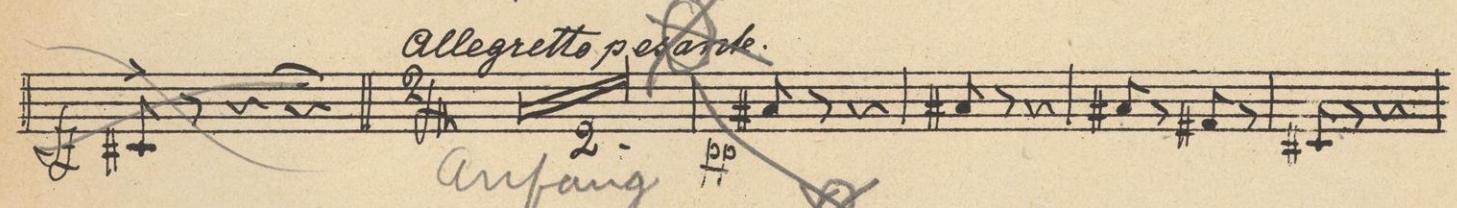
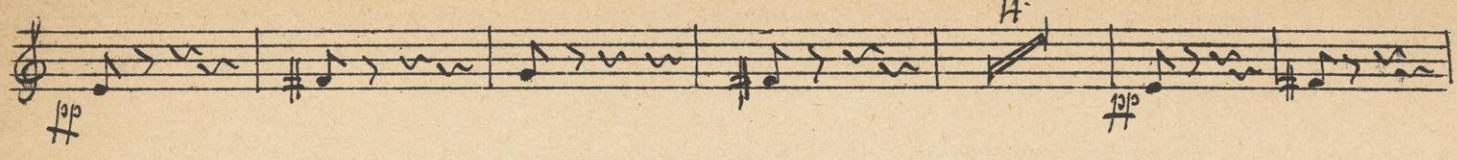


30.



*Obs. 16. Beduinen Extrit in f.*





10. h

*Allegro*

Hamburg.

Aug: Cranz.

Bruxelles.

Cl. Cranz.

Editeur.

