

SYMPHONY no.3



PETER SEABOURNE

I. Moderato	1
II. Scherzando	21
III. Marcia Funebre: Grave	52
IV. Moderato, serio ed espansivo	64

Duration c. 33 minutes

SCORING:

Piccolo
2 Flutes
2 Oboes
Cor Anglais
2 Clarinets in B $\flat$
Bass Clarinet
(with low B $\flat$ extension)
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in B $\flat$
2 Trombones
Bass Trombone
Tuba

Timpani
Percussion
(Triangle, Snare Drum, Bass Drum, Celeste,
Glockenspiel, Marimba, Tubular Bells, Tam-Tam)
Harp

Violins I
Violins II
Violas
Violoncelli
Double Basses
(with low C extension)

NOTES:

Score notated at pitch except for usual octave transpositions.

Harp harmonics are notated at played pitch, sounding 8va..

Multiple notes in string parts are always divisi unless otherwise marked.

Tuplets are always exactly even values, so e.g. 5 is never 3+2, duplet plus triplet etc..

Some enharmonic respellings are used in the parts to clarify melodic line, and are employed widely in the harp part.

To aid rhythmic clarity, all staccato notes are simply "short", regardless of their notated value.

Strokes through note stems always indicate (unmeasured) tremolandi regardless of the number.

Peter Seabourne

Moderato $\text{♩} = 100$

Moderato ♩ = 100

Piccolo

2 Flutes

2 Oboes

Cor Anglais

2 Clarinets in E♭

Bass Clarinet in E♭

2 Bassoons

Contrabassoon

Horns I II in F

Horns III IV in F

2 Trumpets in E♭

2 Trombones

Bass Trombone

Tuba

Timpani

Glockenspiel

Harp

Moderato ♩ = 100

Violin I

Violin II

Viola

Vicelocello

Contrabass



The first system of the musical score includes staves for Flute I (FLT.), Clarinet (CLT.), Bassoon (BSN.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The Flute I part begins with a melodic line marked with a first ending bracket (1s) and a key signature change to one flat. The Clarinet and Bassoon parts have rests. The Violin I and II parts play a rhythmic accompaniment with eighth notes, marked with dynamics like *mp* and *mf*. The Viola part has a similar rhythmic accompaniment. The Violoncello and Contrabass parts have a simple bass line. The system concludes with a key signature change to two flats and a first ending bracket (1s).

FLT. C

CLT.

ESN. *mf*

HRN. I, II. *mf* *mp*

HRN. III, IV. *mf* *mp*

TPT.

TMP.

VLN. I. *mf* 5 (non trem.) *mp* C

VLN. II. *mf* 5 *mp* arco

VLA. *mf*

VC. *mp* 5 3 *mp* pizz.

CB. *mp* 5 3 *mp* pizz.

PIC. *mf* *f* *mf*

FLT. *mf* *f* 1.

OB. I. *f*

OB. II. *f*

C. A. *mf*

CLT.

ESN. 1. *mp* 5 *mf* *mf*

HRN. I, II. *mf* *f* *mf*

HRN. III, IV. *mf* *f*

TPT. *mp*

TMP. *tr*

VLN. I. *mf* *f* *mf*

VLN. II. *mf* *f*

VC. *mp*

CB. *mp*



FRN. I, II. *mp* *mf* *f*

FRN. III, IV. *mp* *mf* *f*

TEN. *mf* *mf*

B. TEN. *mf* *mf*

VLN. I *E*

VLN. II

VLA.

VC. *mp* *mf*

CB. *mp* *mf*





5/4

C. A.

CLT.

E. Cl.

ESN.

TPT.

TEN.

TBA.

TMB.

HRP.

VLN. I

VLN. II

VLA.

VC.

mf

mp

f

non troppo

pizz.

mf

f

89

PIC.

OB.

C. A.

CLT.

III.

III. IV.

TPT.

TRP.

VIN. I

VIN. II

VIA.



120

FLT. *mp* 5

C. A. *mp* 5

CLT. *mp* *mf* 1.

B. CL. *mp* 5

ESN. *mp* 5 (II.) *mf* 1.

C. ESN. *mp* *mf*

HRN. I, II. *mf*

TEN. *mf* 1. *mp*

B. TBN. *f* *mf*

TBA. *f* *mf* *mp* 1.

VLN. I *mf* *poco dim.* *poco a poco*

VLN. II *mf* *poco dim.* *poco a poco*

CB. *mp*

L **M**

132

FLT. *mp* *mp*

CLT. I *mp* 5

CLT. II *mp*

B. CL. *mf*

ESN. *mf* 5

C. ESN. *mf*

HRN. I, II. *mp*

HRP. *mp*

VLN. I *mp* 3 3 3 5 5

VLN. II *mp* 3 3 3 5 5

N

141

FLT. *mp* *mf*

OB. *mp* *mf*

CLT. I *mp* *mf* *mp*

CLT. II *mp* *mf* *mf*

HRP. *mf*

VLN. I *mf* *mp* *mf* *mf*

VLN. II *mp* *mf* *mf*

148

FLT. *mf* 1.

OB. *mf*

C. A. *mf* *f*

CLT. I *mf* 3 *mf* 3 *f* 3

CLT. II *mf* *mf*

HRP. *mf*

VLN. I *mf* *f* *f*

VLN. II *mp* *mf* *mf* *f* *f* *mf* *f*

VLA. *pizz.* *mf*

VC. *pizz.* *mf*

CB. *pizz.* *mf*

[illegible]

12

P

PIC. *f*

FLT. *f*

OB. *f*

C. A. *f*

CLT. *f* (*non div.*)

B. Cl. *f*

BSN. *f* (a 2)

C. BSN. *f*

HN. I. II. *mf* *f*

HN. III. IV. *mf* *f*

TPT. *mf* *f*

TEN. *mf* *f*

B. TEN. *f*

TEA. *f*

TIMP. *f*

GLCK. *f*

HFP. *f*

P

VLN. I. *f* *pizz.* *arco* *f*

VLN. II. *f* *pizz.* *arco* *f*

VLA. *f* *pizz.* *arco* *f*

VC. *f* *pizz.* *non div. - non arpegg.*

CB. *f* (*pizz.*) (*div.*)

PIC. *ff* *f* *ff* *f*
 FLT. *ff* *f* *ff* *f*
 OBE. *ff* *f* *ff* *f*
 C. A. *ff* *f* *ff* *f*
 CLT. *ff* *f* *ff* *f*
 B. CL. *ff* *f* *ff* *f*
 BSN. *ff* *f* *ff* *f*
 C. BSN. *ff* *f* *ff* *f*
 HRN. I, II. *mf* *ff* *f* *ff*
 HRN. III, IV. *mf* *ff* *f* *ff*
 TPT. *ff* *f* *ff* *f*
 TEN. *ff* *f* *ff* *f*
 E. TEN. *mf* *ff* *f* *ff*
 TBA. *ff* *f* *ff* *f*
 TIMP. *ff* *f* *ff* *f*
 S. CM. *mf* *f* *mf* *f*
 HRP. *ff* *f* *ff* *f*
 VLN. I. *ff* *f* *ff* *f*
 VLN. II. *ff* *f* *ff* *f*
 VIA. *ff* *f* *ff* *f*
 VC. *arco* *ff* *f* *ff*
 CB. *arco* *ff* *f* *ff*

* Some notes are written enharmonically in the parts.

178

PIC. *ff* *f*

FL. I *ff* *f*

FL. II *f*

OB. *f*

C. A. *f*

CLT. *f*

B. CL. *f*

BSN. *f*

C. BSN. *f*

HFN. I, II. *f*

HFN. III, IV. *f*

TPT. *ff* (*quasi solo*)

TBN. *f*

B. TEN. *f*

TEA. *f*

TIMP. *ff* (and Eb if not possible)

S. CM. *f*

T-4m. *f*

B. D. *f*

HFP.

VIN. I *f*

VIN. II *f*

VLA. *f*

VC. *f*

CB. *f*

CB. *f* *mf*
 CLT. *f* *mf*
 BSN. *f* *mf*
 C. BSN. *mf*
 HRN. I. II. *f* *mf*
 HRN. III. IV. *f* *mf*
 TPT. *f* *mf*
 TEN. *f* *mf*
 E. TEN. *f* *mf*
 TBA. *f* *mp*
 VN. I. *f* *mf*
 VN. II. *f* *mf*
 CB. *mf* *mp*



BSN. *mp* *p*
 TPT. *p*
 E. D. *p* *pp* *p* *pp*
 Mar. *mp* *p*
 HRP. *mp* *p* *mp* *p*
 VC. *mp* *H*
 CB. *p* *mp* *mp* *p*

198

B. Cl. *mp* *p*

BSN. *mp*

C. BSN. *p*

B. D. *p* *pp* *p* *pp*

Mar. *mp* *p* *mp*

H.R.P. *mp* *p* *mp*

VC. *mf* *pizz.* *arco* *mp*

CB. *mp* *mp* *mp* *mp*

203

I

B. Cl. *mp*

BSN. *p* *l.* *mp*

C. BSN. *mp*

H.F.N. I. II. *l.* *mp*

B. D. *p* *mp* *p* *p*

Mar. *p*

H.R.P. *mp* *p*

I

VLA. *pp*

VC. *mf* *mf* *mp* *mp*

CB. *mp* *mp* *mp*

209

B. Cl. *p* *mp*

ESN. I *mf*

ESN. II *mp* *p* *mp*

C. ESN. *mp* *p* *mp*

HRN. I, II (I.) *p* *mp* *mp*

B. D. *pp* *p* *p*

Mar. *p* *mp* *mp*

HRP. *mp* *p* *mp*

VLN. II *pp* *p* *pp*

VLA. *p* *p* *pp*

VC. *mf*

CB. *mp* *mf* *mp*

215

C. A. *mf* *f*

B. Cl. *f*

ESN. *mp*

C. ESN. *f*

TEN. *a 2* *mp* *f*

B. TEN. *mp* *f*

TBA. *mp* *f*

TRMP. *tr* *mp* *mf* *f*

B. D. *f*

TUB. E. *f*

VLN. I *mf* *f*

VLN. II *mf* *f*

VLA. *mp* *f*

VC. *mp* *f*

CB. *mp* *f*

222

PIC. *ff*

FLT. *f* *a 2*

OB. *f* *a 2*

C. A. *f*

CLT. *f* *a 2*

B. Cl. *f*

BSN. *f* *a 2* *ff*

C. BSN. *f* *ff*

HrN. I, II. *f* *ff*

HrN. III, IV. *f* *ff*

TPT. *f* *a 2*

TBN. *f* *ff*

B. TEN. *f* *ff*

TEA. *f* *ff*

TIMP. *mf* *f* *tr* *mf* *ff*

B. D. *mf* *f* *tr* *mf* *ff*

TUB. E. *f* *lv.*

MAR. *f* *ff*

HrP. *f* *ff*

VLN. I *f*

VLN. II *f*

VLA. *f*

VC. *f* *ff*

CB. *f* *ff*

b.237ff I have used incorrect rest patterns in lower wind/b
fit against melodic parts. In the instrumental parts there are

238

PIC. *ff*

FLT. *ff*

CB. *ff*

C. A. *ff*

CLT. *ff*

B. Cl. *ff*

BSN. *ff*

C. BSN. *ff*

Hr. I. II. *ff*

Hr. III. IV. *ff*

TPT. *ff*

TBN. *ff*

B. TEN. *ff*

TBA. *ff*

TIMP.

TR. *ff*

GLCK. *ff*

MAR. *ff*

HrP. *ff*

VLN. I *ff*

VLN. II *ff*

VLA. *ff*

VC. *ff* arco *ff*

CB. *ff* arco *ff*

244

FIC. *ff* **X**

FLT. *ff*

OB. *ff*

C. A. *ff*

CLT. *ff*

B. CL. *ff*

ESN. *ff*

C. ESN. *ff*

HRN. I, II. *ff*

HRN. III, IV. *ff*

TPT. *mp*

TBN. *ff*

E. TBN. *ff*

TBA. *ff*

TIMP.

TR. *ff*

GLCK. *ff*

Mar. *ff*

HRP. *ff*

VLN. I **X**

VLN. II

VLA. *ff*

VC. *ff*

CB. *ff*

251

V

PIC. *mf*

FLT. *mf*

OB. *mf*

CLT. *mf*

BSN. *mp* II. *p* II. *p*

C. BSN. *mp* *p* *p*

TRP. *p* *p* *pp*

TIMP. *p* *p*

TRL. *p* *p* *p*

B. D. *p* *p* *p*

H.R.P. *p* *p*

VIN. I. *pizz.* *mf* *arco* *p*

VIN. II. *pizz.* *mf* *arco* *p*

VLA. *pizz.* *mf* *arco* *p*

VC. *p* *mp* *p*

CB. *p* *mp* *p* *p*

260

Z

C. A. *pp*

BSN. *p*

VIN. I. *pp*

VIN. II. *pp*

CB. *pp*

270

FLT. *ppp*

BSN. *p* *mp* *pp* *pp*

H.R.P. *p* *pp* *ppp* *ppp*

VIN. II. *pp* *p* *pp* *ppp* *ppp*



Scherzando ♩. = 152

FIC. *f*

FLT. *f*

OB. *f*

C. A. *f*

CLT. *f*

BSN. *f*

C. BSN. *f*

HRN. I. II. *f*

HRN. III. IV. *f*

TBN. *f*

B. TBN. *f*

TBA. *f* poco pesante

Scherzando ♩. = 152

VIN. I. *pizz.* *f* *mp* *arco* *f*

VIN. II. *pizz.* *f* *mp* *arco* *f*

VLA. *pizz.* *f* *mp* *arco* *f*

VC. *pizz.* *f* *mp* *arco* *f*

CE. *pizz.* *f* *mp* *arco* *f*

13

FIC. *f* *mp* *Al*

FLT. *f* *mp*

OB. *f* *mp*

C. A. *f* *mp*

CLT. *f* *mp*

TBN. *mp*

B. TBN. *mp*

VIN. I. *f* *mp* *Al*

VIN. II. *f* *mp*

VLA. *f* *mp*

VC. *f* *mp*

CE. *mf* *mp*

[B1]

23

PIC. *mf* *f*

FLT. *mf* *f*

OB. *mf* *f*

C. A. *mf* *f*

CLT. *mf* *f*

TEN. *f*

B. TEN. *f*

VLN. I *f*

VLN. II *f*

==

[C1]

33

PIC. *mf*

FLT. *mf*

OB. *mf* *mf*

C. A. *f* *mf*

CLT. *mf* *mf*

HFN. I. II. *mf* *f*

HFN. III. IV. *mf* *f*

TPT. *f* *mf*

TBN. *mf*

B. TEN. *mf*

VLN. I *mp* *f* *p*

VLN. II *f* *mp* *f* *p*

VLA. *f* *mp* *mf* *f* *p*

VC. *f* *mf* *mp* *mf* *f* *p*

CB. *f* *mf* *mp* *mf* *f* *p*

43 D1

ESN. *mf*

FRN. I, II. *mp* *mf* *mf*

FRN. III, IV. *mp* *mf* *mf*

TPT. I *mf*

TPT. II *mf*

S. CM. *mp* *f*

VLN. I *mp* *mf mp* *molto*

VLN. II *mp* *mf mp* *molto*

VLA. *mp* *mf mp* *molto*

VC. *mp* *mf mp* *molto*

CB. *mp* *mp* *molto*

32 E1

FIC. *f* *mf*

FLT. *f* *mf*

OB. *f* *mf* *mf*

C. A. *f* *mf* *mf*

CLT. *f* *mf* *mf*

ESN. *f*

TPT. *f* *f* *mf* *mf*

TIMP. *f* *mf*

HRP. *f*

VLN. I *f*

VLN. II *f*

VLA. *f*

VC. *f* *f* *mf* *mf*

CB. *f* *f* *mf* *mf*

[F]

BSN. *f*

C. BSN. *f*

HFN. I. II. *mp* *mf* *mf* *f* *f*

HFN. III. IV. *mp* *mf* *mf* *f* *f*

TPT. *mp*

TBN. *mp* *mf* *f*

B. TEN. *mp* *mf* *f*

TBA. *f*

B. D. *f*

[F]

VLN. I. *mp* *mf* *mf* *f* *f* *pizz.*

VLN. II. *mp* *mf* *mf* *f* *f* *pizz.*

VLA. *mp* *mf* *mf* *f* *f* *pizz.*

VC. *mp* *mf* *mf* *f* *f* *pizz.*

CB. *mp* *mf* *mf* *f* *f* *pizz.*

==

71

B. Cl. *f*

BSN. *f*

C. BSN. *f*

HFN. I. II. *ff* *f*

HFN. III. IV. *ff* *f*

B. D. *f*

VLN. I. *f*

VLN. II. *f*

VLA. *f*

VC. *f*

CB. *f*

f = mello =

CLT. *sq* **G1**

B. CL. *mp*

C. BSN. *mp* *f*

HRN. I, II. *mp* *f* *2*

HRN. III, IV. *mp* *f* *2*

B. TBN. *f* *p*

B. D. *sfz*

HRP. *mp* *f*

VIA. **G1** *arco* *f* *f* *molto*

VC. *mp* *mf* *f* *p*

CB. *mp* *f* *p*

B. CL. *ss* **H1** *f*

BSN. *f*

C. BSN. *f*

TBN. *a 2* *f non troppo* *ff* *f* *<ff* *f poco meno*

B. TBN. *sfz* *f non troppo* *ff* *f* *<ff* *f poco meno*

TBA. *sfz* *f* *f* *2*

TIMP. *f* *mf*

B. D. *sfz* *ff* *ff*

VIA. **H1** *p* *f*

VC. *f non troppo* *ff* *f* *<ff* *f poco meno* *mf*

CB. *ff* *poco* *f non troppo* *ff* *f* *<ff* *f poco meno* *mf*

$\equiv$ $\equiv$

126 [L]

CLT. *f* *mp* *f*

ESN. *f* *mp* *f*

HRN. I, II. *a 2* *f*

HRN. III, IV. *a 2* *f*

TIMP. *f* *f* *f*

B. D. *f* *damp* *sim.* *f*

TUB. B. *f* *f* *f*

HRP. *f* *f*

VLN. I. *pizz.* *arco* *f* *mp sfz* *pizz.* *arco* *f*

VLN. II. *(pizz.)* *f* *arco* *mp sfz* *pizz.* *f* *arco* *f*

VLA. *pizz.* *f* *arco* *mp sfz* *pizz.* *f* *arco* *f*

VC. *pizz.* *f* *mp sfz* *(pizz.) f* *f*

CE. *pizz.* *f* *mp sfz* *(pizz.) f* *f*

136 [M]

CLT. *mf* *mp* *mf*

ESN. *mf* *mp* *mf*

HRN. I, II. *f* *mf*

HRN. III, IV. *f* *mf*

TPT. *f* *mf*

TBA. *mp* *f* *f*

TIMP. *f*

B. D. *f*

TUB. B. *f*

HRP. *f*

VLN. I. *pizz.* *arco* *mp* *mf* *f* *mf*

VLN. II. *pizz.* *arco* *mp* *mf* *f* *mf*

VLA. *pizz.* *arco* *mp* *mf* *f* *mf*

VC. *(pizz.) f* *mp* *mf* *f* *mf*

CE. *(pizz.) f* *mp* *mf* *f* *mf*

148

[N1]

PIC. *f* *mp*

FLT. *f* *mp*

OB. *f* *mp*

C. A. *f* *mp*

CLT. *f* *mp*

IPT. *f*

TEN. *f* *ff*

B. TEN. *f* *ff*

B. D. *ff*

VLN. I. *pizz.* *f* *arco* *f* *ff*

VLN. II. *pizz.* *f* *arco* *f* *ff*

VLA. *pizz.* *f* *arco* *f* *ff*

VC. *pizz.* *f* *arco* *f*

CB. *pizz.* *f* *arco* *f*

159

[O1]

PIC. *f*

FLT. *f*

CB. *f*

CLT. *f*

HN. I. II. *ff*

HN. III. IV. *ff*

TPT. *f*

TEN. *f*

B. TEN. *f*

B. D. *ff*

VLN. I. *mf*

VLN. II. *mf*

VLA. *mf*

VC. *ff* *f* *mf*

CB. *ff* *f* *mf*

This image shows a page from a musical score, likely for a symphony. The score is written in a complex, multi-staff format, featuring various instruments and their parts. The instruments listed on the left include:

- PIC. (Piccolo)
- FLT. (Flute)
- OB. (Oboe)
- C. A. (Clarinet in A)
- CLT. (Clarinet in Bb)
- B. CL. (Bass Clarinet)
- BSN. (Bassoon)
- C. BSN. (Contrabassoon)
- HRN. I, II. (Horn in F)
- HRN. III, IV. (Horn in F)
- TPT. (Trumpet in Bb)
- TBN. (Tenor Trombone)
- B. TBN. (Baritone Trombone)
- TBA. (Tuba)
- TIMP. (Timpani)
- TEL. (Tubular Bell)
- GLCK. (Glockenspiel)
- HRP. (Harp)
- VLN. I. (Violin I)
- VLN. II. (Violin II)
- VLA. (Viola)
- VC. (Violoncello)
- CB. (Contrabass)

The score is written in a complex, multi-staff format, featuring various musical notations, including notes, rests, and dynamic markings like 'ff' and 'fff'. The page is numbered '31' in the top right corner. The score is written in a complex, multi-staff format, featuring various musical notations, including notes, rests, and dynamic markings like 'ff' and 'fff'. The page is numbered '31' in the top right corner.

PIC. *5:6* *fff* *7:6* *5:6* *fff* *7:6* *ff*
 FLT. *5:6* (a 2) *fff* *7:6* *5:6* *fff* *7:6* *ff*
 OB. (a 2) *fff* *7:6* *5:6*
 C. A. *fff*
 CLT. *fff*
 B. Cl. *fff*
 BSN. *fff*
 C. BSN. *fff*
 Hrn. I, II. *fff*
 Hrn. III, IV. *fff*
 TPT. *fff*
 TBN. *fff*
 B. TEN. *fff*
 TEA. *fff*
 TIMP. *fff*
 TR. *fff*
 GLCK. *fff*
 HRP. *fff*
 VLN. I *fff* *5:6* (non dim.) *ff*
 VLN. II *fff* *5:6* (non dim.) *ff*
 VIA. *fff*
 VC. *fff*
 CB. *fff*

215

HN. I, II. *mf* *mp* *mf*

TR. *p*

HRP. *p* *mp*

VLN. I *mf* *mp* *mf*

VLN. II *mf* *mp* *mp* *mp* *mf*

VLA. *mp* *p* *p* *mp* *p* *mp* *mp* *mf*

VC. *mp* *p* *mp* *p* *p* *mp* *mf*

CEL. *p* *mp* *p* *mp* *mf*

Ri

227

HN. I, II. *mf* *mp* *mf*

TR. *p*

GLCK. *mf* *mf*

CEL. *mf* *mf*

HRP. *mf* *mp* *mf*

VLN. I *mf* *mp* *mf* *mp* *mf*

VLN. II *mf* *mf* *mf* *mp* *mf* *mp*

VLA. *mp* *mf* *mp* *p* *mp* *mf* *mp*

VC. *mp* *mf* *p* *mp* *mf*

CEL. *mp* *mf* *p* *mp* *mf*

239

HRN. I, II. *mp* *p*

TRP. *p*

GLCK. *mf*

CEL. *mf*

HRP. *mp* *p*

VLN. I *mf* *mp* *mp* *p*

VLN. II *mp* *mf* *mp* *p*

VLA. *p* *mp* *mf* *mp* *p*

VC. *p* *mp* *mf* *mp* *p*

CB. *p* *mp* *mf* *mp* *p*

p *mp* *mf* *mp* *p*

240

CLT. *mf* *mp* *mf* *mf*

B. CL. *mf* *mp* *mf* *mf*

ESN. *mp* *mf* *mp* *mf*

VLA. *mp* *mf* *mf* *f* *mp*

senza sordini

243

FIG. *mf* (*a little oblique!*)

C. A. *mp* (*ma solo*) *mf*

CLT. *f*

B. CL. *f* *mp*

ESN. *f*

C. ESN. *f*

TBA. *mf*

Mar. *mp* *mf*

VLN. I *mp* *mf* *mp*

VLN. II *mp* *mf* *mp*

VLA. *mp* *mf* *mp*

VC. *mp* *mf* *mp*

CB. *mp* *mf* *mp*

senza sordini

pizz.

senza sordini

senza sordini

senza sordini

273

U1

PI.C. *f* *mf come prima* *ff*

FLI. *f* *f*

OB. *f* *f*

C. A. *f* *f* *f*

CLT. *f* *f*

B. Cl. *mf* *f*

BSN. *mf*

C. BSN. *f* *f*

HN. I. II. *f* *f* *f* *mp* *f* *mp*

HN. III. IV. *f* *f* *f* *mp* *f* *mp*

TP. *mf* *f* *f*

TBN. *f* *f* *mf* *f* *f*

B. TEN. *f* *f* *mf* *f* *f*

TEA. *mf* *f* *f*

TIMP.

Mar. *mf* *mf* *f*

HRP. *mf*

VIN. I. *mf* *f*

VIN. II. *mf* *f*

VLA. *mf* *mf* *f*

VC. *arco* *f* *pizz.* *mf* *arco* *f* *pizz.* *arco* *f*

CB. *arco* *f* *pizz.* *f* *mf* *f*

282 [V1]

OB. *mf*

C. A. *ff*

E. Cl. *ff*

TP1. *f*

TEN. *f* (non dim.)

E. TEN.

TBA. *f* (non dim.)

TMP.

Mar.

HRP. *f* (non arpegg.)

VIN. I *mf* (arco)

VIN. II *mf* (arco)

VLA. *mf* pizz.

VC. *mf* pizz.

CB. *mf*

mp *mf* *mp*

296 [W1]

FLT. *mf*

OB. *mf*

CLT. *mf*

BSN. *mf*

HRP. *mf*

VIN. I *mf*

VIN. II *mf*

VLA. *mf*

mp *mp* *mp*

310 XI

HRP. *mp*

VLN. I XI

VLN. II

VLA. *mp* *mf* *mp* *mf* *mp* *mp* *f*

VC. *mp* *mp* *mp* *mp* *mp* *mp* *mp*

CB. *mp* *mp* *mp* *mp* *mp* *mp* *mp*

322 VI ZI

PIC. *f*

FLT. *f*

OB. *f* 1. *mf*

C. A. *f*

CLT. *f* *ff* *f* *mf*

B. Cl. *f*

BSN. *f*

C. BSN. *f* *ff*

HRN. I, II. *f*

HRN. IV. *f*

TP. *f*

TBN. *f*

B. TEN. *f* *ff*

TEA. *f* *ff*

TIMP. *f* *ff*

S. D. *f*

B. D. *f*

328 VI ZI

HRP. *f*

VLN. I *f*

VLN. II *f*

VLA. *f* *ff* *f* *mf*

VC. *f* *ff* *f* *4:3*

CB. *f* *ff*

[illegible]

[illegible]

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: PIC., FLT., OB., C. A., CLT., B. CL., ESN., C. ESN., HRN. I, II., HRN. III, IV., TPT., TBN., B. TBN., TBA., TIMP., S. D., TRD., B. D., HRP., VLN. I, VLN. II, VIA., VC., and CB. The score is written in 3/4 time and includes dynamic markings such as *ff*, *f*, and *mf*. A rehearsal mark **D2** is present at the top and bottom of the page. The music is arranged in a standard orchestral format, with woodwinds and strings in the upper staves and percussion and lower strings in the lower staves. The score includes various musical notations, including notes, rests, and articulation marks.

371

E2

PIC. *ff*

FLT. *ff*

OB. *f* *ff*

C. A. *ff*

CLT. *ff*

B. Cl. *ff*

BSN. *f* *ff*

C. BSN. *f*

HEN. I. *f* *ff*

HEN. II. *f* *ff*

HEN. III. *f* *ff*

HEN. IV. *f* *ff*

TPT. I *ff*

TPT. II *ff*

TBN. *ff*

B. TEN. *ff*

TBA. *ff*

TIMP. *ff*

S. D. *f* *ff*

TRL. *ff*

B. D. *ff*

HRP. *ff*

E2

VLN. I *f* *ff*

VLN. II *f* *ff*

VLA. *f* *ff*

VC. *f* *ff*

CB. *f* *ff*

f *ff* *f* *f*

f (ma quasi solo)

[illegible]

Musical score for page 45, featuring various instruments and voices. The score includes staves for Flute (PIC.), Flute (FLT.), Oboe (OB.), Clarinet in A (C. A.), Clarinet in E-flat (CLT.), Bass Clarinet (B. CL.), Bassoon (BSN.), Contrabassoon (C. BSN.), Horns I & II (HFN. I, II.), Horns III & IV (HFN. III, IV.), Trumpet (TPT.), Trombone (TEN.), Baritone (B. TEN.), Tuba (TBA.), Timpani (TIMP.), Snare Drum (S. D.), Toms (TBL.), Bass Drum (B. D.), Glockenspiel (GLCK.), Harp (HRP.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The score is in 9/16 time and features a key signature of two flats. It includes various musical notations such as notes, rests, dynamics (ff, fff), and articulation marks. A rehearsal mark 'G2' is present at the top and bottom of the page.

12

430

J2 1.

HEN. I. II. *mp*

S. D. *p*

TEL. *p*

GLCK. *mf*

CEL. *mf*

HRP. *mp* *mf* *p*

VLN. I. *mf* *p* *pp*

VLN. II. *mf* *mf* *p* *pp*

VLA. *mp* *mf* *mf* *mp* *mp* *p*

VC. *arco* *mp* *mf* *mp* *mp*

CB. *half* *con sord.* *full* *p*

441

HEN. I. II. *mp* *mp* *p* *mp*

TEL. *p*

GLCK. *mf*

CEL. *mf*

HRP. *mf*

VLN. I. *p* *mp* *mf* *mp* *p* *pp*

VLN. II. *mp* *mf* *mp* *p* *pp*

VLA. *mp* *mp* *mf* *mp* *p*

VC. *mp* *mp* *mf* *mp* *p*

CB. *mp* *mp* *mf* *mp* *p*

K2

HER. I, II. *mp* *mf* *mp* *meno* *mp*

TEL. *p*

GLCK. *mf*

CEL. *mf*

HRP. *p* *mf*

VIN. I *pp* *p* *mf* *mp* *mp* *mp*

VIN. II *pp* *mp* *mf* *mp* *mp* *mp*

VLA. *p* *mp* *mp* *mp* *mp*

VC. *p* *mp* *mp* *mp*

CB. *p*

467

HER. I, II. *mp* *p* *pp*

TEL. *p*

GLCK. *mf*

CEL. *mf*

HRP. *p* *mf* *mp* *p* *pp*

VIN. I *mf* *mp* *p* *pp*

VIN. II *mp* *mf* *mp* *p* *pp*

VLA. *mp* *mp* *mp* *mp* *p*

VC. *p* *mp* *mp* *p* *pp*

CB. *mp* *p* *pizz.* *arco*

senza sord.

If there is not enough time here to remove mutes, half should remove in 464, then the other half in 467, the remaining half alternately playing these bars

50

L2 Subito

PIC. *ff* *5-6* *non dim.*

FLI. *ff* *5-6* *non dim.*

CB. *ff* *non dim.*

C. A. *ff* *non dim.*

CLT. *ff* *2* *non dim.*

B. CL. *ff* *non dim.*

BSN. *ff* *non dim.*

C. BSN. *ff* *non dim.*

HEN. I. II. *ff* *2* *non dim.*

HEN. III. IV. *ff* *2* *non dim.*

TPT. *ff* *non dim.*

TBN. *ff* *non dim.*

B. TBN. *ff* *non dim.*

TEA. *ff* *non dim.*

TIMP. *tr* *ff*

S. D. *ff*

TR. *ff*

B. D. *ff*

GLCK. *ff* *7-6* *5-6* *(come prima)*

HARP. *ff* *gliss.* *(come prima)*

L2 Subito

VIN. I *ff* *div a 2* *non dim.*

VIN. II *ff* *non dim.*

VLA. *ff* *non dim.*

VC. *ff* *non dim.*

CB. *ff* *non dim.*

This page of a musical score contains measures M2 and N2. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and keyboard. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems, M2 and N2, each with a repeat sign at the beginning. The first system (M2) spans measures 1 to 10, and the second system (N2) spans measures 11 to 20. The score includes various musical notations such as notes, rests, dynamics (ff, non dim.), and articulation marks. The woodwind section includes Piccolo (PIC.), Flute (FLT.), Oboe (OB.), Cor Anglais (C. A.), Clarinet (CLT.), Bass Clarinet (B. CL.), Bassoon (BSN.), and Contrabassoon (C. BSN.). The brass section includes Horns I and II (H.RN. I. II.), Horns III and IV (H.RN. III. IV.), Trumpet (TPT.), Trombone (TEN.), Euphonium (E. TEN.), and Tuba (TBA.). The percussion section includes Timpani (T.M.P.), Snare Drum (S. D.), Tom-Tom (T.T.), and Bass Drum (B. D.). The keyboard section includes Glockenspiel (GLCK.) and Harp (HARP.). The string section includes Violin I (VLN. I.), Violin II (VLN. II.), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The score is written in a standard musical notation style with a clear layout and professional formatting.

Woodwinds:
PIC. *ff* *non dim.*
FLT. *ff* *non dim.*
OB. *ff* *non dim.*
C. A. *ff* *non dim.*
CLT. *ff* *non dim.*
B. CL. *ff* *non dim.*
BSN. *ff* *non dim.*
C. BSN. *ff* *non dim.*

Brass:
H.RN. I. II. *ff*
H.RN. III. IV. *ff*
TPT. *ff* *non dim.*
TEN. *ff* *non dim.*
E. TEN. *ff*
TBA. *ff*

Percussion:
T.M.P. *ff* (non br.)
S. D. *ff*
T.T. *ff*
B. D. *ff*

Keyboard:
GLCK. *ff* *non dim.*

Strings:
HARP. *ff*
VLN. I. *ff* *non dim.*
VLN. II. *ff* *non dim.*
VLA. *ff* *non dim.*
VC. *ff* *non dim.*
CB. *ff* *non dim.*

O2

483

PIC. *p*

FLT. *p*

OB. *p*

C. A. *p*

CLT. *p*

TEA. *f*

VLN. I *mf* *p* *pp*

VLN. II *mf* *mp* *p* *pp*

O2

=

P2

498

PIC. *p* *pp*

FLT. *p* *pp*

OB. *p* *pp*

C. A. *p* *pp*

CLT. *p* *pp*

BSN. *p* *5:6*

VLN. I *pp* *p*

VLN. II *pp* *p*

VLA. *pizz.* *p* *pp* *arco* *pp*

VC. *pizz.* *p* *pp* *arco* *pp*

CB. *pizz.* *p* *pp*

P2

907

B. Cl. *pp*

ESN. *pp*

C. ESN. *pp*

HRN. I. II. *pp*

VLN. I

VLN. II

VLA. *pizz.* *p*

VC. *pizz.* *p* *secco* *pp*

CB. *arco* *pp* *pizz.* *p* *secco* *pp*

C. A.
 CLT. I
 CLT. II
 B. Cl.
 ESN. I
 ESN. II
 C. ESN.
 HRN. I, II
 HRN. III, IV
 TPT.
 TEN.
 B. TEN.
 TBA.
 TMD.
 B. D.
 HRP.
 VLN. I
 VLN. II
 VIA.
 VC.
 CB.

[illegible]

$\equiv$ $\equiv$ [illegible]

76 W2 X2 59

FLT. *f* *f* (*non slacc.*)

OB. *f* *f* (*non slacc.*)

C. A. *f*

CLT. *f*

B. CL. *f* *mf*

BSN. *f* *mf*

C. BSN. *f* *mf*

HRN. I, II. *f* *mf*

HRN. III, IV. *f* *mf*

TPT. *f* *ff* *mf*

TBN. *f*

E. TBN. *f*

TBA. *f* *mf*

TIMP. *mf* *f* *mf* *f*

E. D. *mf* *f* *mf* *f*

TUB. E. *f* *l.v.* *(=)* *damp*

HRP. *f*

VLN. I W2 *f* *mf* X2

VLN. II *f* *mf*

VLA. *f* *mf* *mf*

VC. *f* *mf* *univ.*

CE. *f* *f* *mf* *univ.*

FLT. *mf* *(non dim.)*

OB. *mf* *(non dim.)*

B. Cl. *mf*

BSN. *mf*

C. BSN. *mf*

HFN. I. II.

TEA. *mf*

B. D. *mf*

VLA. *mf*

VC. *div.* *mf*

CB. *div.* *mf*

==

Y2

FLT. *mf* *a 2* *5*

OB. *mf* *a 2* *5*

C. A. *mp*

CLT. *mf* *5*

BSN. *mp* *5* *p*

CHL. *mp* *3*

H.F.D. *mp*

VC. *mp* *pizz.*

CB. *mp* *pizz.*

Z2

166

B. Cl. *pp* *p*

ESN. *pp*

C. ESN. *pp* *p*

TBA. *p* *mp*

TUB. E. *pp* *pp*

HRP. *pp* *p*

VC. *pp* *(non leem.)* *(come prima)*

CB. *pp* *(non leem.)* *(come prima)*

8^{va} *8^{va}*

A3

166

B. Cl. *p* *mp*

ESN. *mp* *ppcc*

C. ESN. *p* *mp* *ppcc* *mf*

HRN. I, II. *p* *mp* *mf*

HRN. III, IV. *p* *mp* *mf*

TBA. *mf* *mf*

TUB. E. *p*

HRP. *mp*

VLN. I *mf*

VLN. II *mf*

VLA. *mp* *mf*

VC. *mp* *mf*

CB. *mp* *mf*

I. [emerging from behind the tuba]

III. [emerging from behind the tuba]

This page of the musical score contains the following parts and markings:

- Parts:** C. A., CLT., E. Cl., ESN. I, ESN. II, C. BSN., HRN. I, II., HRN. III, IV., TPT., TEN., B. TEN., TBA., TMD., B. D., TUB. E., HRP., VLN. I, VLN. II, VIA., VC., and CB.
- Dynamic Markings:** *mf* (mezzo-forte) and *f* (forte).
- Articulation:** Accents and slurs are used throughout the score.
- Rehearsal Mark:** B3 is located at the top right of the page.
- Performance Instructions:** A bracketed instruction "(one drum)" is present in the TMD. part.
- Other Markings:** "l.v." (loco) is marked in the TUB. E. part.

131

C3

PIC. *ff* *f*

FLT. *ff* *f*

OB. *ff* *f*

C. A. *ff* *f*

CLT. *ff* *f*

B. CL. *ff* *f*

BSN. *ff* *f*

C. BSN. *ff*

HRN. I *ff* *f*

HRN. II *ff* *f*

HRN. III *ff* *f*

HRN. IV *ff* *f*

TP. *ff*

TEN. *ff*

B. TBN. *ff*

TBA. *ff*

TIMP. *f*

T-*lam.* *f* l.v. (→) (→) (→)

TUB. B. *ff* *ff* 3 3

GLCK. *ff* 5

CEL. *ff* 5

HRP. *ff* 3 3 3 3

C3

VN. I *ff* *f*

VN. II *ff* *f*

VLA. *ff* *f*

VC. *ff*

CB. *ff*

[illegible]



66

F3

PIC. *mp*

CLT. I *mf* (*poco subile*) *p*

CLT. II *mf* (*poco subile*) *p*

B. CL. *p*

BSN. *mf* (*poco subile*) *p*

FRN. II *mf* *pp*

FRN. III. IV. *mf* *pp*

TPT. *mf* (*poco subile*)

TBN. *mf* (*poco subile*)

B. TEN. *mf* (*poco subile*)

TBA. *mf* (*poco subile*)

B. D. *pp*

CEL. *mf* (*poco subile*)

HRP. *mf* (*poco subile*)

F3

VLN. I *mp*

VLN. II *mp*

VC. *mf* (*poco subile*) *pizz.* *arco* *pp*

CB. *mf* (*poco subile*) *pizz.* *arco* *pp*

170

BSN. *pp*

TBN. *p* *pp*

B. D. *pp*

HRP. *pp* *8va*

VC. *pp* *pizz.*

CB. *pp* *pizz.*

IV

Moderato, serio ed espansivo $\text{♩} = 112$

PIC. f
 FL. I f
 FL. II f
 OB. mp f mp mf
 C. A. mp f mp mf
 CLT. mp f mp mf
 B. CL. f
 BSN. f mf f
 C. BSN. f mf f
 HRN. I, II. f mf f f
 HRN. III, IV. f f f
 TPT. mp f mp mf f (non dim.)
 TBN. f
 TIMP. mf mf mf mf
 GLCK. f f
 HRP. f
 VLN. I f mf f f
 VLN. II f mf f mf
 VIA. f mf f mf
 VC. f mf f f
 CB. f mf f f

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with notes, rests, and dynamic markings (f, mf, sf, non dim.) indicating the volume and phrasing of the music. A section of the score is marked with a box containing the number 3, and another section is marked with a box containing the number 3. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The instruments listed on the left side of the page are: Fl. I, Fl. II, Cl. I, Cl. II, B. Cl., ESN., C. ESN., HRN. I, II, HRN. III, IV, TPT., TBN., B. TBN., TBA., Timp., GLCK., HRP., VLN. I, VLN. II, VIA., VC., and CB.

PIC. *mf* $\overset{5}{\text{trill}}$ $\overset{3}{\text{trill}}$
 FL. I *mf*
 FL. II *mf*
 OB. *mf* $\overset{2}{\text{trill}}$ *mp* *mf* *l.*
 C. A. *mf* *mp* *mf*
 CLT. *mf* *mp* *l.* *mf*
 B. CL. *mf* *mp*
 BSN. *mf* *mp* *mf*
 C. BSN. *mf*
 HRN. I, II. *mf* *mp* *l.* *mf*
 HRN. III, IV. *mp*
 TPT. *mp*
 TEN. *l.* *mf*
 B. TBN. *mp*
 TBA. *mp*
 TIMP.
 GLCK. *f* $\overset{3}{\text{trill}}$
 HRP. *f* $\overset{3}{\text{trill}}$
 VLN. I *mp* *mp* *mf*
 VLN. II *mp* *mp* *mf*
 VLA. *mp* *mp* *mf*
 VC. *mf* *mp* *mf*
 CB. *mp* *mp* *mf* *arco*

[illegible]

71

PIC. *f* *a 2*
 FLT. *f* *a 2*
 OBE. *mf* *f* *mf* *f*
 C. A. *mf* *mf* *f* *mf* *f*
 CLT. *mf* *f* *mf* *f* *mf* *f*
 B. CL. *f* *mf* *f* *mf* *f* *mp*
 ESN. *f* *mf* *f* *mf* *f* *f*
 C. BSN. *f* *mf* *f* *mf* *f* *f*
 HRN. I, II. *f* *mf* *f* *mf* *f* *f*
 HRN. III, IV. *f* *mf* *f* *mf* *f* *f*
 TPT. *f* *mf* *f* *mf* *f* *f*
 TEN. *f* *mf* *f* *mf* *f* *f*
 B. TBN. *f* *mf* *f* *mf* *f* *f*
 TBA. *f* *mf* *f* *mf* *f* *f*
 VLN. I. *f* *mf* *f* *mf* *f* *f*
 VLN. II. *f* *mf* *f* *mf* *f* *f*
 VLA. *f* *mf* *f* *mf* *f* *f*
 VC. *f* *mf* *f* *mf* *f* *f*
 CB. *f* *mf* *f* *mf* *f* *f*

47
 FLT. *f* *mf* *f* *mf* *f* *f*
 OBE. *f* *mf* *f* *mf* *f* *f*
 C. A. *f* *mf* *f* *mf* *f* *f*
 CLT. *f* *mf* *f* *mf* *f* *f*
 BSN. *f* *mf* *f* *mf* *f* *f*
 HRN. I, II. *f* *mf* *f* *mf* *f* *f*
 TPT. *f* *mf* *f* *mf* *f* *f*
 TIMP. *p* *mf* *p* *mf* *p* *mf*
 VLN. I. *f* *mf* *f* *mf* *f* *f*
 VLN. II. *f* *mf* *f* *mf* *f* *f*
 VLA. *f* *mf* *f* *mf* *f* *f*
 VC. *f* *mf* *f* *mf* *f* *f*
 CB. *f* *mf* *f* *mf* *f* *f*

47
 FLT. *f* *mf* *f* *mf* *f* *f*
 OBE. *f* *mf* *f* *mf* *f* *f*
 C. A. *f* *mf* *f* *mf* *f* *f*
 CLT. *f* *mf* *f* *mf* *f* *f*
 BSN. *f* *mf* *f* *mf* *f* *f*
 HRN. I, II. *f* *mf* *f* *mf* *f* *f*
 TPT. *f* *mf* *f* *mf* *f* *f*
 TIMP. *p* *mf* *p* *mf* *p* *mf*
 VLN. I. *f* *mf* *f* *mf* *f* *f*
 VLN. II. *f* *mf* *f* *mf* *f* *f*
 VLA. *f* *mf* *f* *mf* *f* *f*
 VC. *f* *mf* *f* *mf* *f* *f*
 CB. *f* *mf* *f* *mf* *f* *f*

54

PIC. *mf*

FLT. *mf*

OB. *mf*

C. A. *f*

CLT. *mf*

BSN. *mf*

C. BSN. *mf*

HEN. I, II. *f*

TPT. *mf*

TIMP. *p*

VLN. I *mf*

VLN. II *mf*

VLA. *mf*

VC. *mf*

CB. *mf*

60

C. A. *mf*

B. Cl. *mf*

HEN. I, II. *f*

HEN. III, IV. *f*

TPT. *mf*

VLN. I *mf*

VLN. II *mf*

VLA. *mf*

VC. *mf*

CB. *mf*

73

J3

PIC.

FL. I

FL. II

OB.

C. A.

CL. I.

B. CL.

BSS.

C. BSS.

HEN. I, II.

HEN. III, IV.

TP.

TEN.

B. TEN.

TBA.

TIMP.

GLCK.

HARP.

f

mf

sf

con sord.

I. III.

(mf)

[illegible]

M3

94

B. Cl. *p* *p* *mp* *p*

C. BSN. *p* *p*

HRN. I, II. *mp* *p*

HRN. III, IV. *p*

Mrs. *mp* *p* *p*

HRP. *mp* *p*

Vln. I *pp* *p* *p*

Vln. II *pp* *p* *p*

VC. *mp* *mf* *mp*

CB. *mp* *p*

M3

101

B. Cl. *p* *p*

C. BSN. *p* *p* *p*

HRN. I, II. (I.) *p*

Mrs. *p* *mp* *p*

HRP. *mp* *p*

Vla. *p* *mp* *mf* *mp*

VC. *mp* *mf* *mp*

CB. *p* *mp* *p*

110

N3

Flt. *mp*

Cl. *mp*

C. BSN. *pp*

HRP. *pp* *p* *mp*

N3

VC. *pp*

CB. *p* *pp*

$\equiv$ [illegible]



T3

PIC. *pic.*
 FL. I
 FL. II
 CB.
 C. A.
 CLT.
 B. Cl.
 ESN. I
 ESN. II
 C. BSN.
 HEN. I, II.
 HEN. III, IV.
 TBN.
 B. TBN.
 TBA.
 GLCK.
 CHL.
 HRP.

Musical score for measures 78-83. The score includes parts for Piccolo, Flutes I and II, Clarinet Bass, Cor Anglais, Clarinet, Bass Clarinet, English Horns I-IV, Trombone, Baritone Trombone, Tuba, Glockenspiel, Chimes, and Harp. Dynamics range from *mp* to *f*. The key signature changes from one flat to two flats at measure 80.

T3

VIN. I
 VIN. II
 VIA.
 VC.
 CB.

Musical score for measures 78-83. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from *f* to *mf*. The key signature changes from one flat to two flats at measure 80.

176

U3

FIC. *f* *f* *f* *f*

FL. I *f* *f* *f* *f*

FL. II *f* *f* *f* *f*

OB. *f* (*non dim.*)

C. A. *f* (*non dim.*)

CLT. *f* (*non dim.*)

B. Cl. *f* (*non dim.*)

BSN. *a 2.* *f* (*non dim.*)

C. BSN. *f* (*non dim.*)

HRN. I, II. *f* *mf* *f* (*non dim.*)

HRN. III, IV. *f* *mf* *f* (*non dim.*)

TP.T. (*senza sord.*) *f* (*non dim.*)

TEN. *f* (*non dim.*) (*non dim.*)

B. TEN. *f* (*non dim.*) (*non dim.*) *f*

TBA. *f* *f* *f*

TIMP. *mol.* *f* *f*

GLCK. *f* *f* *f*

HRP. *f* *f* *f*

U3

VLN. I *f* (*non dim.*)

VLN. II *f* (*non dim.*)

VLA. *f* (*non dim.*) *f*

VC. *f* (*non dim.*) *f*

CB. *f* (*non dim.*) *f*

Score for a large orchestra and choir, featuring multiple staves and instruments. The score is divided into two systems, each marked with a "V3" rehearsal mark.

System 1 (Measures 1-10):

- PIC.** Piccolo: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- FL. I** Flute I: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- FL. II** Flute II: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- OB.** Oboe: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- C. A.** Clarinet A: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- CL. I.** Clarinet I: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- B. Cl.** Bass Clarinet: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- BSN.** Bassoon: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- C. BSN.** Contrabassoon: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- HFN. I, II.** Horns I and II: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- HFN. III, IV.** Horns III and IV: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- TPT.** Trumpet: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- TBN.** Trombone: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- B. TBN.** Baritone Trombone: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- TEA.** Tuba: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- TIMP.** Timpani: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- GLCK.** Glockenspiel: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- HFP.** Harp: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.

System 2 (Measures 11-20):

- VLN. I** Violin I: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- VLN. II** Violin II: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- VLA.** Viola: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- VC.** Violoncello: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.
- CB.** Contrabass: Starts with a rest, then plays a series of eighth notes and sixteenth notes, marked *ff*.

The score includes various musical notations such as rests, notes, and dynamic markings (*ff*, *f*, *molto*). The "V3" rehearsal mark is used to indicate specific sections of the score.

[illegible]

Y3

CLT. *p* *pp* *p*

B. CL. *mp* *3* *3* *3*

CEL. *p* *p* *3*

H.R.P. *mp* *mp*

VLN. I *mp* *p* *pp*

VLN. II *mp* *p* *pp*

VLA. *con delicatezza* *p* *poco perl.* *mp* *p*

VC. *con delicatezza* *p* *poco perl.* *mp* *p*

CB. *mp* *mp* *p*

Z3

C. A. *mp* *mp* *p*

BSN. *mp* *mp* *p*

TIMP. *p* *poco*

VLN. I *pp* *p cresc. poco a poco*

VLN. II *pp* *p cresc. poco a poco*

VLA. *pp*

VC. *pp*

CB. *pp*

Z3

C. A. *mp*

B. CL. *mp* *mp* *mf*

BSN. *mp* *mp* *mf*

C. BSN. *mp* *mp* *mf*

H.R.P. *mf*

TIMP. *p* *mf*

VLN. I *mf*

VLN. II *mf*

224 A4 B4

FIC.

FL. I

FL. II

OB. I

C. A.

CLT.

B. CL.

BSN.

C. BSN.

FRN. I. II.

FRN. III. IV.

TPT.

TEN.

B. TEN.

TBA.

TIMP.

A4 B4

VLN. I

VLN. II

VLA.

VC.

CE.

299

FIC. *ff* *f* *ff*

FL. I *ff* *f* *ff*

FL. II *ff* *f* *ff*

OB. I *ff* *ff* *f* *ff*

C. A. *ff* *f* *ff*

CLT. *ff* *f* *ff*

B. CL. *ff* *f* *ff*

BSN. *ff* *f* *ff*

C. BSN. *ff* *f* *ff*

HRN. I, II *f* *ff*

HRN. III, IV *f* *ff*

TPT. *f* *ff* II. *mp*

TBN. *f*

E. TBN. *f*

TBA. *f*

TMP. *f*

TRT. *ff* *ff* *ff*

B. D. *fff* *fff* *fff*

GLCK. *f* *f* *f*

HRP. *f*

VLN. I *ff* *f* *ff*

VLN. II *ff* *f* *ff*

VLA. *ff* *f* *ff*

VC. *ff* *f* *ff*

CB. *ff* *f* *ff*

This is a page from a musical score, likely for a symphony. The page contains staves for various instruments and vocal parts. The instruments listed on the left include Piccolo (PIC.), Flute I (FL. I), Flute II (FL. II), Oboe I (OB. I), Oboe II (OB. II), Clarinet A (C. A.), Clarinet I (CLT. I), Clarinet II (CLT. II), Bassoon I (B. CL.), Bassoon II (B. SN.), Contrabassoon (C. BSN.), Horn I & II (H. I, II), Horn III & IV (H. III, IV), Trumpet I (TPT. I), Trumpet II (TPT. II), Tenor (TEN.), Bass Tenor (B. TEN.), Bass (B. A.), Timpani (TIMP.), Snare Drum (S. CM.), Tom (T. TAM.), Triangle (TEL.), Glockenspiel (GLCK.), Harp (HRP.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.).

The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include *mp* (mezzo-piano), *ff* (fortissimo), and *molto*. There are also rehearsal marks, with "D4" appearing twice. The Harp part has a note: "(Harp diagram only to show glissard. - enharmonics used as per)". The page is numbered "246" in the top left corner.

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The instruments listed on the left are: PIC. (Piccolo), FL. I (Flute I), FL. II (Flute II), OB. I (Oboe I), OB. II (Oboe II), C. A. (Clarinet A), CLT. I (Clarinet I), CLT. II (Clarinet II), B. CL. (Bassoon), BSN. (Bassoon), C. BSN. (Contrabassoon), HRN. I, II. (Horn I, II), HRN. III, IV. (Horn III, IV), IPT. (Trumpet), TEN. (Trumpet), E. TEN. (Euphonium), TBA. (Tuba), TIMP. (Timpani), B. D. (Bass Drum), GLCK. (Glockenspiel), HRP. (Harp), VLN. I (Violin I), VLN. II (Violin II), VIA. (Viola), VC. (Violoncello), and CB. (Contrabass). The score includes musical notation, dynamics (ff), and a rehearsal mark 232. The page number 87 is visible in the top right corner.

257

PIC.

FL. I

FL. II

CL. I

CL. II

C. A.

CLT. I

CLT. II

B. CL.

ESN.

C. ESN.

FRN. I. II.

FRN. III. IV.

TRP. I.

TBN.

B. TBN.

TBA.

TRM.

S. CM.

B. D.

GLCK.

HFP.

VLN. I

VLN. II

VLA.

VC.

CB.

PIC.

FL. I

FL. II

OB. I

OB. II

C. A.

CLT. I

CLT. II

B. CL.

BSN.

C. BSN.

HFN. I, II.

HFN. III, IV.

TPT.

TBN.

B. TBN.

TEA.

TIMP.

T-TAM.

B. D.

TUB. E.

GLCK.

CEL.

HFP.

VLN. I

VLN. II

VLA.

VC.

CB.

This image shows a page from a musical score, likely for a symphony. The score is written in a standard musical notation with staves and notes. The instruments listed on the left side of the page are:

- PIC.
- FL. I
- FL. II
- OB. I
- OB. II
- C. A.
- CL. I
- CL. II
- B. CL.
- BSN.
- C. BSN.
- HRN. I, II
- HRN. III, IV
- TPT.
- TBN.
- B. TBN.
- TBA.
- TMP.
- T. TAM.
- TBL.
- B. D.
- GLCK.
- CEL.
- HRP.
- VIN. I
- VIN. II
- VIA.
- VC.
- CB.

The score is written in a standard musical notation with staves and notes. The page number 273 is visible in the top left corner. The score is written in a standard musical notation with staves and notes. The page number 273 is visible in the top left corner.