

An abstract painting featuring a dense, swirling composition of colors. The palette includes deep blues, vibrant greens, warm yellows, and earthy browns, all blended together in a dynamic, textured manner. The brushstrokes are visible, creating a sense of movement and depth. The overall effect is reminiscent of a turbulent sea or a complex, organic form.

SYMPHONY NO.5 - SEA OF LIFE

PETER SEABOURNE

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, Tam-tam
Glockenspiel, Cymbals*, Suspended Cymbal, Tubular Bells)
Harp
Piano

Violins 1
Violins 2
Violas
Violoncelli
Double Basses
(all with low C extension or 5 strings)

Score notated at pitch except for usual octave transpositions.

Enharmonic spellings are sometimes used in the parts where this makes more linear sense.

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

(Where multiple voiced staves are used in the score, they are shown separately in the parts.)

Accidentals are not repeated for multiple-voiced staves.

Harp harmonics are written at played pitch, sounding an octave higher.

All crossed stem string notes are tremolandi, regardless of strokes.

Staccato short notes are simply that - short - regardless of duration shown (to aid visual clarity)

As in all my scores, ♩ always = ♩ (so never $\text{♩} = \text{♩}$)

*the crash cymbals are always played "closed" and should sound more like "Marching band"/bass drum + cymbal/"Alla Turca"

Duration c.18½ mins

To my dear late wife, Marcelle.

SYMPHONY No.5

Sea of Life

Peter Seabourne

August 2021 rev. Aug 2023

With great energy - not fast $\text{♩} = 100$

Piccolo

Flutes

Oboes

Cor Anglais

Clarinets in E $\flat$

Bass Clarinet in E $\flat$

Bassoons

Contrabassoon

Horns 1, 2 in F

Horns 3, 4 in F

Trumpets in E $\flat$

Trombones

Bass Trombone

Tuba

Timpani

Piano

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

With great energy - not fast $\text{♩} = 100$

This page of a musical score is for a symphony, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Cello, Double Bass, Violins, Viola, and Cello. The score includes dynamic markings like *f*, *ff*, and *mf*, and articulation like accents and slurs.

[illegible]

15

Picc.

Fls.

Obs.

C. A.

Cls.

B. Cli.

Esns.

Cbsn.

Hn. 1,2

Hn. 3,4

Trps.

Tbns.

E. Tbn.

Tbo.

Timp.

Pnc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Clb.

A

[illegible]

[illegible]

35

Picc. *f* 3 3 3 *ff* *f* *mf* 3

Fls. *f* 3 3 3 *ff* 5 *f* *mf* 3

Cls. *f* 3 3 3 *ff* *f*

C. A. *f* 3 3 3 *ff* 5 *f* 3

Cls. *f* 3 *ff* 5 *f* 3

B. Clt. *f* 3 *ff* *f*

Esn. 1 *f* 3 *ff* 5 *f* 3

Esn. 2 *f* 3 *ff* *f* 3

Clsn. *f* *ff* *f*

Fin. 1,2 *f* 3 3 *ff* *f* 1. solo *mf*

Fin. 3,4 *f* 3 3 *ff* *f*

Tpls. *f* 3 3 *ff* *f*

Tlms. *f* *ff* *f*

B. Tbn. *f* *ff*

Tbn. *f* *ff*

Timp. *ff* *f*

Pnc. *ff* 3 3 *f* 3 3

Hrp. *ff* *f* *mf* 3

Vln. 1 *f* 3 3 3 *ff* *f* 3 *mf* 3

Vln. 2 *f* 3 3 3 *ff* *f* 3 *mf* 3

Vla. *f* 3 *ff* *f* 3 *mf* 3

Vc. *f* 3 *ff* *f* 3 *mf* 3

Cb. *f* 3 *ff* *f* 3 *mf*

C

[illegible]

97

C. A. *mf* 2.

E. Sns. *mf*

Fl. 1, 2 *mf* 1.

T. Sns. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

[illegible]

[illegible]

[illegible]





[illegible]

Cl. 1 *ff*
 Cl. 2 *ff*
 B. Clt. *ff*
 Ebn. 1 *ff*
 Ebn. 2 *ff*
 Cbsn. *ff*
 Hn. 1,2 *f*
 Hn. 3,4 *f*
 Tpl. 1 *f* *ff*
 Tpl. 2 *f* *ff*
 Tbn. *f* *ff*
 B. Tbn. *f* *ff*
 Tbo. *ff*
 Timp. *f* *ff*
 S. D. *f*
 Tri. *f*
 Cym. (d) *f*
 B. D. *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

The musical score for page 17 is written for a large orchestra. The instruments are arranged in the following order from top to bottom: Clarinets 1 and 2, Bass Clarinet, Euphoniums 1 and 2, Contrabassoon, Horns 1, 2 and 3, 4, Trumpets 1 and 2, Trombones, Baritone Trombone, Tuba, Timpani, Snare Drum, Triangle, Cymbal (d), Bass Drum, Violas, Violas, and Cellos. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *f* (forte) to *ff* (fortissimo). The articulation includes accents and slurs. The instruments are arranged in a standard orchestral layout.

147

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Clt.

Bsn. 1

Bsn. 2

Cbsn.

Hr. 1,2

Hr. 3,4

Tpls.

Tbns.

B. Tbn.

Tba.

S. D.

Tri.

Cym. (d)

B. D.

Pnc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

157

Fls.

Cbs.

C. A.

Cbs.

B. Ctl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2

Tbns.

B. Tbn.

Tbn.

Timp.

S. D.

Tri.

Cym. (d)

B. D.

Pnc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mahlerian parlamente, not heavy gliss.

(any surplus players should play upper part, top note)

155

M

Picc. *ff* 5 6 *f*

Fl. 1 *ff* 6 6 *f*

Fl. 2 *ff* 5 6 6

Obs. *ff*

C. A. *ff*

Obs. *ff*

B. Clt. *ff* 3 3 *f* 3 3

Bsns. *ff* 3 3 *f* 3 3

Cbsn. *ff* 3 3 *f* 3 3

Hrn. 1,2 *ff*

Hrn. 3,4 *ff*

Trpt. 1 *ff*

Trpt. 2 *ff*

Tlens. *ff*

E. Tbn. *ff*

Tbn. *ff*

Temp. *ff*

Tom-tam *f* damp

Tub. E. *ff* 3

Clock. *ff* 3

Pnc. *ff*

Hp. *ff* *mol.* *dim.*

Vln. 1 *mp* **M**

Vln. 2 *mp*

Vla. *mp* 3 3 3 3 *mp* 3 3 3 3 *mp*

Vcl. *mp* 5 *pizz.* *mp* 5 *mp*

Cb. *ff* *mp* *mp*

[illegible]

The first system of the musical score includes staves for Clarinet (Cbs.), Cello/Double Bass (C. A.), Flute I & II (Fln. 1,2), Flute III & IV (Fln. 3,4), Piano (Pnc.), Viola (Vlb.), Violoncello (Vc.), and Contrabass (Cb.). The piano part features complex triplets and sixteenth-note patterns. The woodwinds have melodic lines with slurs and accents. Dynamics include *mf*, *non dim.*, and *mp*. A rehearsal mark 'O' is placed above the piano staff.

[illegible]

[illegible]

*188-197: The upper strings should provide a distant "halo" - this could involve reducing numbers at the conductor's discretion.

192

Fl. 1

Fl. 2

Oboe

Cl. 1

Cl. 2

B. Cl.

Hr. 1, 2

Hr. 3, 4

Tbn.

Glock.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

(upper string bowings should not be exaggerated or over rhythmic - just a minor tremor in the legato)

208

Picc. *poco* *f*

Fls. *poco* *f*

Obs. *poco* *f* *mf*

C. A. *poco* *f*

Cls. *poco* *f* *mf*

E. Clt. *poco* *f* *mf*

Bsns. *poco* *f* *mf*

Cbsn. *f* *mf*

Fin. 1,2 *f*

Fin. 3,4 *f*

Tpls. *f*

Tbns. *poco* *f*

E. Tbn. *poco* *f*

Tbo. *f* [d phrase too long, take breath before Ab] *mf*

Timp. *tr* *mp*

Vln. 1 *poco* *f* (not accented) *mf* *mp*

Vln. 2 *poco* *f* (not accented) *mf* *mp*

Vla. *poco* *f* *mf* *mp*

Vc. *poco* *f* *mf* *mp*

Cl. *f* *mf*

27 S

Fls. *p* 3 3 *poco* 3 3 3 3 3 3

Cbs. *p* *poco*

Clbs. *p* 3 3

E. Clt. *p* 3 3

Bsns. 1. 3 *p*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

27 T

Fls. *p* 3 3 3 3 3 3

Cbs. *mp*

C. A. *mp*

Clbs. *p* 3 3 *mp*

E. Clt. *mp* (b)

Bsns. *mp*

Hr. 1,2 *p* 1.

Tpts. *p* *mp* *mp* *p* 1. *mp*

Pnc. *p* 3 3 3 3 3 3 *ped* *ped*

Vln. 1 T

Vln. 2

Vla.

Vc. *p*

225

C. A. *mp*

B. Clt. *pp*

Esns. *pp*

Fin. 1,2 *mp* *p*

Tpts.

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

Vc. *p* *mp* *p* *p*



233

U

Picc. *p*

Cl. 1 *p*

Fin. 1,2

Tbo. *pp*

Temp.

S. D. *pp*

Tri. *pp*

Cym. (d) *pp*

B. D. *pp*

Cel. *p* *mp*

près de la table

Fp. *pp*

8th

U

arco

Cl. *p* *pp*

239

Picc. *p* *poco accel.*

Cl. 2 *p*

Timp. *pp*

S. D. *pp*

Tri. *pp*

Cym. (d) *pp*

B. D. *pp*

Cel. *p* *mp* *mf*

Hp. (près de la table) *pp*

Vln. 1 *pizz.* *p* *poco accel.*

Vln. 2 *pizz.* *p*

Cl. *pp*

==

243

Picc. *mf* *mf* *4:3* *5:3*

Fl. 1 *f* *molto* *15:12* *mp*

Fl. 2 *f* *molto* *10:9* *mp*

Ob. 1 *mf* *f* *molto* *mp*

Ob. 2 *mf* *f* *molto* *mp*

Cl. 1 *p* *mf* *f* *molto* *mp*

Cl. 2 *(tr)* *mf* *f* *molto* *mp*

Cel. *mf* *f* *molto* *mp*

Restless - a little faster ♩.=144

247

Fls. *mf*

C. A. *mp*

Clbs. *p*

Bsns. *p*

Tpls. *mp* *mf*

Vln. 1 *p* (pizz.)

Vln. 2 *p* *arco*

Vla. *pizz.* *p*

Clb. *pizz.* *p*

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

To avoid clutter this familiar duality of time signature applies in all bars marked $\frac{6}{8}$ $\frac{3}{4}$. Beat groupings are indicative.

256

C. A. *mf*

B. Clb. *mf*

Bsns. *mp*

Fin. 1,2 *mp* *mf*

Fin. 3,4 *mp* *mf*

Tpls. *mp*

Tbns. *mp*

Timp. (if change too fast) *mp*

S. D. *mp*

Tri. *mp*

Cym. (d) *mp*

B. D. *mp*

Pnc. *mp* *mf* *p* *mf*

Vln. 1 *mp* *mp*

Vln. 2 *p*

Vla. *arco* *p* *mp*

Vc. *mp* *mf* *p* *mf*

Clb. *arco* *p* *mf* *p* *mf*

8^{va}

W

266

Fls. *mp* *p* *mp*

Obs. *mp*

C. A.

Cls. *p* *mp* *p* *mp* *mp*

E. Clt.

Esns. *mp* *mp* *mf*

Tpls. *mf*

Vln. 1 *mp* *pizz.* *p* *arco* *mp* *mp* *mp* *mf*

Vln. 2 *p* *pizz.* *p* *arco* *mp* *mp* *p* *mp* *mf* *pizz.*

Vi. *p* *pizz.* *p* *arco* *p* *mp* *mf*

Vc. *p* *mp* *mp* *mf*

Cb. *p* *mp*

≡

276

Fls. *mf*

Obs. *mf*

Cls. *mp* *p* *mp* *mf*

Esns. *mf*

Tpls. *mp* *mf*

Pno. *mf*

Vln. 1 *mp* *mf* *pizz.* *mf* *arco* *mf*

Vln. 2 *mp* *mf* *pizz.* *mf* *arco* *mf*

Vi. *mp* *mf* *mf*

Vc. *mp* *mf*

$\equiv$

11

Fls. ³⁰⁵ A1

Fln. 1,2 ^{1.} *p* *mp*

Hrp. *mp* (*still louder than strings*) *p*

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *arco* *pp* *p*

Vc. *p*

Cb. *p*

C. A. ³¹⁷ B1 *5:6* *mp*

E. Cli. *mp*

Tpls. ^{1.} *mp* *non dim.*

Tbns. *mp*

E. Tbn. *mp*

Tbo. *mp*

Timp. *mp*

S. D. *mp*

Tri. *mp*

Cym. (d) *mp*

B. D. *mp*

Pnc. *mp*

Vln. 1 *mp* B1

Vln. 2 *mp*

Vc. *mp*

Cb. *mp*

325

C1

Cls. *mf* *f = molto*

C. A.

Cls. *mf* *f = molto*

Tri. *mp*

Pno.

Vln. I *mp* *p*

D1

338

Picc. *mp* *mf*

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Hrp. *p*

Vln. I *pp*

Vln. II *mp*

346

Picc. *mf* *mp* *5:6*

Fl. 1 *mf* *mp* *5:6*

Fl. 2 *5:6* *mp* *5:6*

Hrp. *mf* *8va*

Vln. *mp*

353 E1

E. Clt. F1

Esns. *mp* *5:6* *mp* *5:6* *mp*

Fln. 1,2 *mp*

Fln. 3,4 *mp*

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

Hr. *mp*

E1 F1

Vln. 1 *mp*

Vln. 2 *p* *mp* *mp* *p* *mp* *p* *mp*

Vla. *arco* *p* *p* *p* *p*

Vc. *pizz.* *mp* *p* *p* *arco* *mp*

Cl. *p* *p*

363 G1

E. Clt. *mp* *5:6* *mp* *5:6* *mp* *mf*

Esns. *mp* *5:6* *mp* *5:6* *mp* *mf*

Fln. 1,2 *mp*

Fln. 3,4 *mp*

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

Tub. E. *p*

G1 (bells and violas dynamics should match)

Vln. 1 *mp* *mp*

Vln. 2 *mp*

Vla. *mp* *mp* *pizz.* *p* *mp*

Vc. *mp* *mp* *pizz.* *mp*

Cl. *p* *p*

374

[H]

Fin. 1,2 *mf*

Fin. 3,4 *mf*

Tbns. *mf*

E. Tbn. *mf*

Tbo. *mf*

Tim. *mf*

Tub. E. *mf*

Pnc. *mf* *non dim.*

[H]

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *arco* *mf* 5:6

Vc. *arco* *mf* *non dim.*

Cb. *mf* *non dim.*

382

C. A. *mf* *f*

Clk. *mf* *f*

B. Clt. *mf* *f*

Fin. 1,2 *f*

Fin. 3,4 *f*

Tbo. *f*

Pnc. *mf* *f* 8th

Vln. 1 *f*

Vln. 2 *f* (b)

Vla. *f* (b) *ff*

Vc. *f*

Cb. *f*

359 **II**

Picc. *mp*

Fls. *mp*

Obs. *ff* *mp*

C. A. *ff* *molto*

Cls. *ff* *molto*

E. Clt. *ff*

Bsns. *ff* *mf* *p* *mp*

Clns. *ff* *molto*

Fin. 1,2 *ff*

Fin. 3,4 *ff*

Tbns. *ff*

E. Tbn. *ff* *molto*

Tbo. *ff* *molto*

Tim. *ff*

Tub. E. *ff*

Pnc. *ff* *molto* *mf* *mp*

II

Vln. 1 *ff* *pizz.* *p*

Vln. 2 *ff* *mf* *molto* *p* *mp*

Vla. *ff* *molto* *mp*

Vcl. *ff* *molto* *mf* *mp*

Cl. *ff* *molto* *mf* *mp*

398

Jl

Fls.

mp

Esns.

mp *p*

Tpt. 1

Tpt. 2

Glock.

mp

Pnc.

mp

Hrp.

mp

Vln. 1

p

Vln. 2

p

Vla.

Vc.

Cb.

(separate bows)

mp *p* *p* *mp* *mp*

407

Kl

Fls.

1. *mf*

Obs.

1. *mf*

C. A.

mp *mp* *mp* *mp*

Clbs.

p *p*

Tpt. 1

mp *mf* *mf*

Tpt. 2

mp *mf* *mf*

S. D.

mf

Pnc.

p *8va*

Vln. 1

p *mf*

Vln. 2

p *mf*

Vla.

Vc.

p

Cb.

pizz.

416

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Obs. *mp* *mf* *mp* *f* *mf* *f*

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

Obs. *mp* *mf* *mp* *f* *mf* *f*

E. Clt. *mp* *mp* *mf* *f* *mf* *f*

Bsns. *p* *p* *mf* *f* *mf* *f*

Cbsn. *mp* *molto*

Fin. 1,2 *mp* *mf* *f* *ff*

Fin. 3,4 *mp* *mf* *f* *ff*

Tpts. *mp* *molto* *f* *mp* *molto*

Tlens. *mp* *molto* *f* *mp* *molto*

E. Tbn. *mp* *molto* *f* *mp* *molto*

Tbn. *mp* *molto* *f* *mp* *molto*

S. D. *molto-p* *mp* *f* *ff* *f*

B. D. *ff*

Vln. 1 $\frac{3}{8} + \frac{3}{16}$

Vln. 2 $\frac{3}{8} + \frac{3}{16}$

Vla. $\frac{3}{8} + \frac{3}{16}$

Vc. $\frac{3}{8} + \frac{3}{16}$

Cb. $\frac{3}{8} + \frac{3}{16}$

425

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bsns.

Cbsn. *ff*

Hr. 1,2 *f*

Hr. 3,4 *f*

Tlms. *ff*

B. Tbn. *ff*

Tbn. *ff*

Timp. *f*

S. D. *ff*

B. D. *ff*

Tam-km *f*

[1]

Vln. 1 *pesante* *f*

Vln. 2 *pesante* *f*

Vla.

Vc. *pesante* *f*

Cb.

432

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Hr. 1,2 *ff* 2. *ff* 3.

Hr. 3,4 *ff* 3.

Tpt. 1 *ff* 3.

Tpt. 2 *ff* 3.

Sus. Cym. *mp* *ff*

Pnc. *ff* *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb.

MI

432

Picc. *f* 6

Fl. 1 *f* 6

Fl. 2 *f* 6

Ob. 1

C. A. *mf* 3

Cl. 1 *mf* 3

Cl. 2 *mf* 3

E. Cl. *mf* 3

Bsns. *mf*

Hrn. 1,2 *mf* 1. (equal with violas)

Hrn. 3,4 *mf*

Trp. 1

Trp. 2

Pnc.

Vln. 1

Vln. 2

Vi. *mf* H

Vc. *mf* (pizz.)

Cl. *mf* arco

447

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

C. A. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bsns.

Hr. 1,2 *f* *ff*

Hr. 3,4 *f* *ff*

Trp. *f*

Sus. Cym. *mp* *ff*

B. D. *f*

Pnc. *f* *ff*

Vln. 1 *f* *ff* *pesante*

Vln. 2 *f* *ff* *pesante*

Vla. *f* *ff* *pesante*

Vc. *f* *ff* *pesante*

Cl. *f* *ff*

O1 Tempo primo - poco meno mosso $\text{♩} = 100$

454

Picc. ff

Flts. ff 3

Cbs. ff

C. A. ff

Cls. ff 3

B. Clt. ff 3

Esns. ff 3

Cbsn. ff

Hr. 1,2 ff

Hr. 3,4 ff

Tpls. ff

Tlrs. ff

B. Tln. ff

Tbn. ff

Imp. ff

B. D. ff

Tam-tam f

Pnc. ff 3

Hrp. ff

O1 Tempo primo - poco meno mosso $\text{♩} = 100$

Vln. 1 ff

Vln. 2 ff

Vla. ff 3

Vc. ff 3

Cl. ff 3

D1 ff 3

The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is written in 3/4 time and includes dynamic markings such as *ff*, *f*, *mf*, and *f*³. The instruments listed on the left include Picc., Fls., Obs., C. A., Cls., B. Clt., Bsns., Cbsn., Hn. 1,2, Hn. 3,4, Trps., Trbns., E. Trbn., Tbn., B. D., Gloc., Pno., Hp., Vln. 1, Vln. 2, Vla., Vcl., and Cb. The score is divided into measures, with some measures containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 464 in the top left corner.

[Q1]

Picc. *ff*

Fls. *ff*

Obs. *ff* *3*

Clis. *ff* *3*

E. Cl. *ff*

Esns. *ff*

Hr. 1,2 *ff*

Hr. 3,4 *ff*

Tp. *mf*

Sus. Cym. *mp*

Vln. 1 *ff* *molto* *mf* *molto* *pp*

Vln. 2 *ff* *molto* *mf* *molto*

Vla. *ff* *3*

Vc. *ff* *3*

[R1] Slow spacious, suspended $\text{♩} = 52$

Fls. *p*

Obs. *p*

C. A. *mp*

Cl. 1 *pp*

Cl. 2 *pp*

E. Cl. *pp*

Esns. *pp*

Hr. 1,2 *pp*

Hr. *pp*

[R1] Slow spacious, suspended $\text{♩} = 52$

Vln. 1 *pp* *p* *pp* *p < mp* *pp (quasi subile)* *p* *pp*

Vln. 2 *pp* *p* *pp* *p < mp* *pp (quasi subile)* *p* *pp*

Vla. *pp* *p* *pp* *p < mp* *pp (quasi subile)* *p* *pp*

Vc. *pp* *p* *pp* *p* *mp* *pp (quasi subile)* *p*

S1

T

T

507
0

Fls.

Obs.

Esns.

Cel.

Fp.

Vln. 1

Vln. 2

Vla.

Cb.

p

mp

pp

1.

2.

3.

5.

3 players each

2 players each

530

Picc. *mf* *mp* *p*

Fls. *mf* *mp* *p* *3*

Obs. *p* *mp* *mf* *p* *3* (lim. 2. only)

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

Cls. *mp* *mf* *3*

B. Clt. *mf*

Esns. *p* *mp* *mf*

Cbsn. *mf*

Hrn. 1,2 *p* *mp* *mf* *mf*

Hrn. 3,4 *p* *mf* (but still solo)

Tpt. 1 *mp* *mf* *f* *5* *mf* (but still solo)

Tpt. 2 *f* *5* *mf* *5* *mp*

Tbns. *mp* *mf*

B. Tbn. *mf*

Tbn. *mf*

Timp. *mf* *tr*

Sus. Cym. *mf*

Pnc. *p*

Hrp. *mf* *5* *3*

Vln. 1 *lull* *p* *mp* *mf* *p* *pp poco subito*

Vln. 2 *poco* *p* *mp* *mf* *p* *pp poco subito*

Vla. *poco* *p* *mp* *mf* *p* *pp poco subito*

Vcl. *poco* *p* *mp* *mf* *p*

Cb. *pp* *poco* *p* *mp* *mf* *p*

Z1

537

Fls. *p* *mp*

Cbs. *p* *mp*

Hrn. 1,2

1. *mp* *pp*

5

Tpt. 1 *p* *mp*

5

Tpt. 2 *p* *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *pp* *p* *mp* *p* *pp*

div. a 2 *pp*

div. a 3 *pp*

div. a 2 *pp*

=

A2

546

Fls. *mp* *mp* *mp*

Cbs. *mp* *mp*

C. A. *p*

Clb. *mp*

E. Clb. *pp*

Hrn. 1,2

1. *mp*

Hrns. *mp*

Hrp. *p* *mp*

A2

Vln. 1 *p* *mp*

div. a 2

Vln. 2 *p* *mp*

Vla. *pp* *p* *mp*

Vc. *pp* *p* *mp*

Clb. *pp* *p* *mp*

This page of the musical score is for a symphony, featuring a variety of instruments. The top section includes Piccolo (Picc.), Flutes (Fls.), Clarinets (Cls.), C. A. (C. A.), Clls. (Clls.), B. Cll. (B. Cll.), Bsns. (Bsns.), and Cllsn. (Cllsn.). The middle section includes Fln. 1,2 (Fln. 1,2), Fln. 3,4 (Fln. 3,4), Tpt. 1 (Tpt. 1), Tpt. 2 (Tpt. 2), Tlms. (Tlms.), E. Tbn. (E. Tbn.), Tbn. (Tbn.), and Timp. (Timp.). The bottom section includes Pno. (Pno.), Fp. (Fp.), Vln. 1 (Vln. 1), Vln. 2 (Vln. 2), Vla. (Vla.), Vc. (Vc.), and Cb. (Cb.).

The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *sf* (sforzando). It also includes a rehearsal mark **B2** and a note: (* Vln. 2: ideally a 2, but if upper stave is difficult to find quickly then a 4).

$\equiv$

574

E. Cli. *f*

Tlms. *f*

E. Tbn. *f*

Tbn. *f*

Tim. *f*

S. D. *f*

Tri. *f*

Cym. (d) *f*

B. D. *f*

Pnc. *f*

Vc. *f*

587 **D2**

Flt.

B. Cln.

Cln.

Hn. 3,4

Tpts.

E. Tbn.

Tbn.

Pno.

f *non dim.* *mf* *f* *mp* *f* *mp* *f* *mp*

f *non dim.* *f* *non dim.* *non dim.* *non dim.*

(8) [* if low C#4 is available use it instead of A]

Musical score for measures 1-4 of "The Rose Tree". The score is in 6/8 time and D2 key. The instruments are Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The score includes dynamic markings: *f* (forte) and *mf* (mezzo-forte). The Violoncello part includes a performance instruction: "(Vc.1 like $\frac{3}{8}$ ncl $\frac{6}{8}$)". The score is divided into measures 1, 2, 3, and 4. Measures 1 and 2 are marked with *f*. Measures 3 and 4 are marked with *mf*. The Violoncello part has a *f* marking in measure 1 and a *mf* marking in measure 2. The Contrabass part has a *f* marking in measure 1 and a *mp* (mezzo-piano) marking in measure 2.

[illegible]

E2 straining, heavy

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in treble clef. Viola (Vla.) and Violoncello (Vc.) parts are in bass clef. The score is in 3/4 time. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piece concludes with a repeat sign.

596

Bsns. *f*

Hr. 1,2 *f*

Hr. 3,4 *f*

Tlens. *f*

E. Tbn. *f*

Tbn. *f*

S. D. *f*

Tri. *f*

Cym. (d) *f*

B. D. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

6/16



603 **F2** light, innocent

Picc. *mp* 5:6 *mf*

Fl. 1 *mp* 5:6

Fl. 2 *mp* 5:6

Hr. *mp*

Vln. 1 *mp* **F2** light, innocent

6/16

G2

Picc. *mf*

Fls. *mf*

Cls. *mf*

C. A. *f* *mf*

Cls. *mf*

E. Clt. *f* *mf*

Esns. *mf* *f*

Clsn. *mf* *f*

Pnc. *f*

Flp. *mf*

G2

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cl. *mf* *f*

≡

H2 **I2**

Cls. *mf* *mp*

Fln. 1,2 *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mf* *pizz.* *mp* *mf*

Cl. *mf*

J2

Flts. *mf* 3

Cls. *mf* 3

C. A. *mp*

Cls. *mp* 1. 3 *mf*

E. Cli. *mf* 3

Esns. *mf*

Hr. 3,4 *mf* 3. solo

Tri. *mp*

Pnc. *mf*

J2

Vln. 2 *mf*

Vla. *mp*

Vc. *mp* arco *mf* (5)

Cb. *mp* (pizz.) arco *mf*

=

K2

Flts.

Cls.

E. Cli.

K2

(as if an upbeat in $\frac{8}{8}$)

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf* pizz.

L2 poco meno mosso ♩. = 76

641 $\text{a } 2$

Esns. f

Cbsn. f

Tpls. f

Tbns. f

B. Tbn. f

Tbo. f

S. D. f

Tri. f

Cym. (cl) f

B. D. f

L2 poco meno mosso ♩. = 76

Vln. 1 f

Vln. 2 f

Vla. f

Vc. f

Cb. f

(In the parts these multi-divisi string sections are notated on separate staves for ease of reading. In the score notation of accidentals is prioritised by horizontal line rather than vertical harmony.)

M2 mf

649

Esns. mf

Tbns. ff

B. Tbn. ff

Tbo. ff

S. D. mf ff

Vln. 1 mf

Vln. 2 mf

Vla. mf

Vc. ff mf

Cb. ff mf

[N2] increasingly heavy and strained

696

Cls. *ff*

C. A. *ff*

Cls. *ff*

B. Clt. *ff*

Esns. *f*

Cbsn. *f* *ff*

Fin. 1,2 *f* 1. 2.

Fin. 3,4 *f* 3. 4.

Tpts. *f* *ff*

Tltns. *f* *ff*

B. Tln. *f* *ff*

Tln. *f* *ff*

S. D. *f* *ff*

Tri. *f*

Cym. (d)

B. D. *f* *ff*

Pnc. *f*

8va
8va

[N2] increasingly heavy and strained

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *ff*

Vc. *f* *ff*

Cb. *f*

664

O2

Picc. *ff*

Fls. *ff*

Obs. *ff*

C. A. *ff*

Clbs. *ff* *mf* *mf*

B. Clt. *ff* *mf*

Esns. *ff* *mf* *mf*

Cbsn. *ff* *mf*

Hr. 1,2 *ff* *mf*

Hr. 3,4 *ff* *mf*

Tpls. *ff*

Tbns. *ff* *mf* *mf*

B. Tbn. *ff* *mf* *mf*

Tbn. *ff* *mf* *mf*

Tim. *mf* *f* *mf* *f*

Sus. Cym. *mf* *ff* *damp*

S. D. *ff*

B. D. *ff*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cl. *ff* *mf sub.*

(I do not mind if these are gliss.)

* Eb is correct

(Ezss hold longer than the others.)

62

Picc. *ff*

Fls.

Cls. *ff* *f < ff*

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

Cls. *ff* *f < ff*

E. Cli. *ff* *f < ff*

Esns. *f* *ff* *f < ff*

Fin. 1,2 *f* *ff* *f < ff*

Fin. 3,4 *f* *ff* *f < ff*

T. Fls.

Tlens. *f* *ff* *f* *ff*

E. Tbn. *mf* *ff* *ff* *f* *ff*

Tbn. *mf* *ff* *ff*

Tim. *mf* *f* *f* *tr* *ff* *ff*

Vln. 1 *f* *f* *ff* *f* *ff*

Vln. 2 *f* *f* *ff* *f* *ff*

Vla. *f* *f* *ff* *f* *ff*

Vc. *f* *f* *ff* *f* *ff*

Cb. *f* *f* *ff* *f* *ff*

* This passage is notated enharmonically in the parts to clarify melodic sense

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are Picc., Fls., Obs., C. A., Obs., B. Cll., Bsns., Hn. 1,2, Hn. 3,4, Trps., Tbn., B. Tbn., Timp., Tam-tam, Tub. B., Pnc., Vln. 1, Vln. 2, Vla., Vc., and Cl. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. It includes dynamic markings such as *ff* (fortissimo), *f* (forte), and *p* (piano). A rehearsal mark **D2** is present in the upper right. The score is divided into measures by vertical bar lines, with some measures containing multiple beams for sixteenth or thirty-second notes. The bottom of the page shows the Cello and Double Bass parts, which are often written together.

This page of a musical score is for a symphony, featuring a variety of instruments. The top section includes Piccolo (Picc.), Flutes (Fls.), Oboes (Obs.), Clarinets (C. A.), Bassoons (B. Obs.), and Contrabassoons (Cb. Obs.). The middle section includes Horns 1 & 2 (Hn. 1,2), Horns 3 & 4 (Hn. 3,4), Trumpets (Tpts.), Trombones (Tbns.), Bass Trombone (B. Tbn.), and Tuba (Tba.). The bottom section includes Timpani (Timp.), Percussion (Pnc.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).

The score is written in 4/4 time. The key signature is one flat (B-flat). The tempo is marked "Allegro". The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *ff* (fortissimo). The score also includes articulation marks such as accents and slurs.

The score is divided into measures by vertical bar lines. The measures are numbered 1 through 8. The score is written in a standard musical notation with a treble clef for most instruments and a bass clef for the lower instruments. The score is written in a standard musical notation with a treble clef for most instruments and a bass clef for the lower instruments.

Q2 Tempo Primo ♩=100

696

Picc. *ff*

Fls. *ff* 3

Oks. *ff* 3

C. A. *ff* 3

Cls. *ff* 3

E. Clt. *ff* 3

Bsns. *ff* 3

Clbn. *ff*

Hn. 1,2 *ff*

Hn. 3,4 *ff*

Tpls. *ff* 3

Tlens. *ff*

E. Tbn. *ff*

Tbn. *ff*

Tim. *ff*

Pnc. *ff* 3

Flp. *ff*

++|++

Q2 Tempo Primo ♩=100

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff* 3

Vcl. *ff* 3

Cb. *ff* 3

R2

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments. The instruments listed on the left include Piccolo (Pic.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Obs.), Clarinet in A (C. A.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (B. Cln.), Bassoon (Bsns.), Contrabass (Cbsn.), Flute 1 and 2 (Fin. 1, 2), Flute 3, 4 (Fin. 3, 4), Trumpet (Tpts.), Trombone (Tbns.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Pnc.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a single system with multiple staves. The notation includes various musical symbols such as notes, rests, slurs, triplets, and dynamic markings like 'ff' (fortissimo). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The instruments are grouped into sections, with some instruments having multiple staves. The score is written in a standard musical notation style, with a clear and legible layout.

Picc. *fff* *poss.*
 Fls. *fff* *poss.*
 Obs. *fff* *poss.*
 C. A. *fff* *poss.*
 Cl. 1 *fff* *poss.*
 Cl. 2 *fff* *poss.*
 B. Clf. *fff* *poss.*
 Bsn. *fff* *poss.*
 Cbsn. *fff* *poss.*
 Hn. 1,2 *fff* *poss.*
 Hn. 3,4 *fff* *poss.*
 Tpts. *fff* *poss.*
 Tlms. *fff* *poss.*
 B. Tbn. *fff* *poss.*
 Tbn. *fff* *poss.*
 Timp. *ff*
 Tam-tam *ff* (always Lv.)
 Tub. E. *ff*
 Gled. *fff* *poss.*
 Pno. *fff* *poss.*
 Hrp. *fff* *poss.*
 Vln. 1 *fff* *poss.*
 Vln. 2 *fff* *poss.*
 Vla. *fff* *poss.*
 Vcl. *fff* *poss.*
 Cb. *fff* *poss.*

711

Picc.

Fls.

Cbs.

C. A.

Cl. 1

Cl. 2

B. Cl.

Esns.

Fin. 1,2

Fin. 3,4

Trp.

Trns.

Tri.

Tam-Tam

Tub. E.

Glock.

Pnc.

Hrp.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

The musical score for page 69, measures 711-714, is a complex orchestral arrangement. It features a variety of instruments, including woodwinds, brass, percussion, and strings. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. The measures are numbered 711, 712, 713, and 714. The instruments are listed on the left side of the page. The music includes a variety of rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used throughout the score. The score is a page from a larger musical work, as indicated by the page number 69 in the top right corner.

714

Picc.

Fls.

Obs.

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsns.

Fn. 1,2

Fn. 3,4

Tpls.

Tlms.

Tri.

Tam-tam

Tub. E.

Glod.

Pnc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

l.v.

damp

damp

(8)