

*W. Mass Fiedler*

INSCRIBED TO THE QUEENS HALL ORCHESTRA AND ITS CONDUCTOR, HENRY J. WOOD ESQ<sup>r</sup>

# JOSEPH HOLBROOKE

## LES HOMMAGES SYMPHONY N<sup>o</sup> 1

FOR  
GRAND ORCHESTRA  
(OP. 40.)

I FESTIVA. (MARCIA HEROIQUE) HOMMAGE À WAGNER  
II SERENATA..... HOMMAGE À GRIEG  
III ELEGIAE POEME..... HOMMAGE À DVOŘÁK  
IV INTRODUCTION AND RUSSIAN DANCE  
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### *The Orchestra*

*3 Flutes, 1 Piccolo (change Bass Flute), 2 Oboes, Oboe d'amore, Cor anglais,  
 2 A Clarinets, 1 E<sup>b</sup> & 1 B<sup>b</sup> Clarinet, Bass Clarinet, Alto Clarinet (or Corno di Bassetto)  
 3 Bassoons, 1 Contra-Fagott, Soprano B<sup>b</sup> - Alto E<sup>b</sup> - Tenor B<sup>b</sup> - Baritone E<sup>b</sup> -  
 Saxophones, 4 Horns (or 8) 4 Trumpets, Bass-Trumpet, 3 Trombones  
 & Contra-Tuba, Contra-Trombone, 3 Tympani, G. and Cassa, Side & Tenor  
 Drums, Cymbals, Triangle, Tambourine, Gongs (s & t)  
 Violins, Violas, Violoncellos, Contra-Basses and Harps.*



# LES HOMMAGES.

3

## I. FESTIVA (MARCIA HEROIQUE) HOMMAGE À WAGNER.

*Allegro molto.*

Josef Holbrooke Op. 40.

Piccolo.  
(Change Bass Flute)

1st  
Flutes  
2nd & 3rd

1st & 2nd  
Oboes

Cor anglais

1st & 2nd  
Clarinet in A.

Bass Clarinet in A.

1st & 2nd  
Bassoons.

Contrabass

Soprano B♭ Tenor B♭

Saxophones

Alto E♭ Baritone E♭

1st & 2nd

Horns in F.  
3rd & 4th

1st & 2nd

Trumpets in F.  
3rd

1st & 2nd

Trombones  
3rd

Contra Tuba.

3 Tympani.

Side Drum.  
Tenor Drum.

Grand Cassa.  
Becken.

Harp.

1st Violins.

2nd Violins.

Violas

Violoncellos

Contra Bases

*Allegro molto*

*p cresc. molto*

*Picc.*  
*Fl.*  
*Ob.*  
*Cor. angl.*  
*Cl. A.*  
*Bass Cl. A.*  
*Bassoon*  
*Conb.*  
*Hr. F.*  
*Trp. F.*  
*Trb.*  
*Tuba*  
*Tymp.*  
*S. Dr.*  
*1st VI.*  
*2nd VI.*  
*Violas*  
*Cellos*  
*C. B.*

*dim.* *pp* **1**

Picc.

Fl.

Ob.

Cor angl.

Cl. A.

Basscl. B.

Bassoon

Cfg.

Hr. F.

T. F.

T. b.

Tuba.

Tymp.

1st Vl.

2nd Vl.

Violas.

Vells.

C. B.

*dim.* *pp* *pizz.* **1**

6

Picc.

Fl.

Ob.

Cor angl.

Cl. B.

Bass Cl. B.

Bassoon

Conb.

Hr. F.

Tr. F.

Trb.

Tuba.

Tymp.

1st Vi.

2nd Vi.

Violas.

Vcls.

C. B.

*cresc.*

*mf cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

2

Picc. *p*

Fl. *p*

Ob. *p*

Cor angl. *p*

Cl. A. *aspr.*

Bass Cl. I. *mf* *aspr.*

Bassoon *mf* *aspr.*

Cel. *mf*

Hr. F. *aspr.* *p*

Tr. E. *p*

Tr. b. *p* *sast.*

Tuba. *p*

Tymp. *p*

S. Dr. *pp*

Viol. I. *p*

Viol. II. *p*

Viola. *p*

Vcllo. *p*

C.B. *p*

2





*Più animato.*

Picc.

Fl.

Ob.

Cor angl.

Cl. A.

Bass Cl. A.

Bassoon

Con.

Hr. F.

Tr. F.

Tr. b.

Tuba

Tymp.

S. & T. Drum.

Beck.

1st V.

2nd V.

Violas

Vcls.

C. B.

*loco*

*loco*

*Più animato.*

3

*Picc.*  
*Fl.*  
*Ob.*  
*Cor angl.*  
*Cl. A.*  
*Bass Cl. p.*  
*Bassoon*  
*Cfg.*  
*Hr. F.*  
*Tr. F.*  
*Trb.*  
*Tuba*  
*S. Dr.*  
*1st Vl.*  
*2nd Vl.*  
*Violas.*  
*Vclls.*  
*C. B.*

*f*  
*ff*  
*marc.*  
*f*



4

Picc.

Fl.

Ob.

Cor. angl.

Cl. A.

Bass Cl. A.

Bassoon

Cfg.

S. T. in Bb

Saxoph.

A. B. in Eb

Hr. F.

Tr. F.

Trb.

Tuba.

Tymp.

S. Dr.

1st Vln.

2nd Vln.

Violas.

Vclls.

C. B.

cresc.

dim.

p

f

legg.

*Picc.*

*Fl.*

*Ob.*

*Cor angl.*

*Cl. A.*

*Bass Cl. A.*

*Bassoons*

*Clg.*

*S. T. in Bb*

*Saxoph.*

*A. B. in Eb*

*Hr. F*

*Tr. F*

*Tr. b.*

*Tuba.*

*Tymp.*

*1st VI.*

*2nd VI.*

*Violas.*

*Vcls.*

*C. B.*

*p*

*f*

*22*

*8*

*7*

*2*

*3*

*4*

*5*

*6*

*7*

*8*

*9*

*10*

*11*

*12*

*13*

*14*

*15*

*16*

*17*

*18*

*19*

*20*

*21*

*22*

*23*

*24*

*25*

*26*

*27*

*28*

*29*

*30*

*31*

*32*

*33*

*34*

*35*

*36*

*37*

*38*

*39*

*40*

*41*

*42*

*43*

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*73*

*74*

*75*

*76*

*77*

*78*

*79*

*80*

*81*

*82*

*83*

*84*

*85*

*86*

*87*

*88*

*89*

*90*

*91*

*92*

*93*

*94*

*95*

*96*

*97*

*98*

*99*

*100*

*Picc.*  
*Fl.*  
*Ob.*  
*Cor. angl.*  
*Cl. A.*  
*Bass Cl. A.*  
*Bassoon*  
*Org.*  
*S. T. in Bb*  
*Saxoph.*  
*A. B. in E*  
*Hr. F*  
*Tr. F*  
*Trb.*  
*Tuba*  
*Tymp.*  
*Harp*  
*1st Vl.*  
*2nd Vl.*  
*Violas.*  
*Vcls.*  
*C. B.*

Un poco sempre accel. - - - - -

Picc.

Fl.

Ob.

Cor angl.

Cl. A.

Bass Cl. A.

Bassoon

Cel.

S. T. in Bb

Saxoph. A. B. in Eb

Hr. F.

Tr. F.

Tromb.

Tuba.

Harp.

1st V.

2nd V.

Viola.

Vcll.

C.B.

*cresc.*

*p*

*sf*

*Un poco sempre accel.*

5



6

3rd Fl.

1st Fl.

3 Fl.

2nd Fl.

1st Ob.

2nd Ob.

Cor angl.

1st Cl. A.

2nd Cl. A.

Bass Cl. A.

Bassoon

1st Bassoon

2nd Bassoon

Cfg.

Hr. F.

Tr. F.

Harp

1st V.

2nd V.

Violas

Vclls.

C. B.

*sost.*

*p*

*gliss.*

6



3<sup>rd</sup> Fl. *dim.* *ppp*

1<sup>st</sup> 3 Fl. *p dim.*

2<sup>nd</sup> Fl. *dim.* *ppp*

1<sup>st</sup> Ob. *pp*

2<sup>nd</sup> Ob.

Cor angl.

1<sup>st</sup> Cl. A.

2<sup>nd</sup> Cl. A.

Bass Cl. A.

1<sup>st</sup> Bassoons *dim.* *ppp*

2<sup>nd</sup> Bassoons

Cfg.

Hr. F. *pp* *dim.* *ppp*

Tr. F. *pp*

Harp. *dim.* *pp*

1<sup>st</sup> Vl. *molto rit.*

2<sup>nd</sup> Vl.

Violas.

Vcls.

C. B. *molto rit.*

7



*Tempo primo.**Picc.*

*Picc.*

*1st Fl.*

*2nd & 3rd Fl.*

*Ob.*

*Cor. ang.*

*Cl. A.*

*Bass Cl. A.*

*Bassoon*

*Cel.*

*S. & T. Saxoph. in Bb*

*Hr. F.*

*Tr. F.*

*Tr. b.*

*Tuba.*

*S. & T. Drum.*

*1st Vl.*

*2nd Vl.*

*Violas.*

*Vcls.*

*C. B.*

*Tempo primo.*

8

Picc.

Fl.

Ob.

Cor. angl.

Cl. B.

Bass Cl. B.

Bassoons

C.Fg.

S. T. Saxoph. in Bb

Hr. F.

Ti. F.

Tr. b.

Tuba.

S. & T. Drum.

1st Vl.

2nd Vl.

Violas

Vclls.

C. B.

dim.

dim.

dim.

8

dim. - - - -

Score for a symphonic band, page 20. The score is written for a key of D major (two sharps) and a 2/4 time signature. The instruments listed on the left are:

- Picc.
- Fl.
- Ob.
- Cor angl.
- Cl. A.
- Bass Cl. A.
- Baritone
- Ctg.
- S. T. in B<sup>+</sup>
- Saxoph. A. B. in E<sup>b</sup>
- Hr. F.
- Tr. F.
- S. & T. Drum.
- Harp
- 1st Vi.
- 2nd Vi.
- Violas
- Vclls
- C. B.

The score features a variety of musical notations, including:

- Dynamic markings: *p* (piano), *pp* (pianissimo), *f* (forte), *gliss.* (glissando), *pizz.* (pizzicato).
- Articulation: *acc.* (accents), *stacc.* (staccato), *tr.* (trills).
- Performance instructions: *gliss.* (glissando), *pizz.* (pizzicato).
- Rehearsal marks: Indicated by a double bar line and a number (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).
- Repeat signs: Indicated by a double bar line and a number (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

The score is a complex arrangement of musical notation, including staves for woodwinds, brass, percussion, and strings. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is written for a key of D major (two sharps) and a 2/4 time signature. The instruments listed on the left are: Picc., Fl., Ob., Cor angl., Cl. A., Bass Cl. A., Baritone, Ctg., S. T. in B<sup>+</sup>, Saxoph. A. B. in E<sup>b</sup>, Hr. F., Tr. F., S. & T. Drum., Harp, 1st Vi., 2nd Vi., Violas, Vclls, and C. B. The score features a variety of musical notations, including: Dynamic markings: *p* (piano), *pp* (pianissimo), *f* (forte), *gliss.* (glissando), *pizz.* (pizzicato). Articulation: *acc.* (accents), *stacc.* (staccato), *tr.* (trills). Performance instructions: *gliss.* (glissando), *pizz.* (pizzicato). Rehearsal marks: Indicated by a double bar line and a number (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). Repeat signs: Indicated by a double bar line and a number (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

Handwritten musical score for a symphony orchestra, page 21, measure 9. The score includes parts for Piccolo, Flute, Oboe, Cor Anglais, Clarinet in A, Bass Clarinet in A, Bassoon, Contrabassoon, Saxophone in Bb, Saxophone in Eb, Horn in F, Trumpet in F, Trombone, Tuba, Tympani, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is D major (two sharps). The score features various musical notations including notes, rests, dynamics (cresc., decresc., pp, p, f, sf, sfz, sfz), articulation (acc., stacc., marc.), and performance instructions (a2, a2 espr., gliss.). The Harp part includes a 'cresc.' marking. The Violin I and II parts feature complex rhythmic patterns with many triplets. The Viola part has a 'pp' marking. The Violoncello part has a 'p' marking. The Double Bass part has a 'cresc.' marking. The score is written on a system of staves, with the measure number '9' indicated at the bottom center.

22

Picc. *8*

Fl.

Ob.

Cor angl.

Cl. A. *2*

Bass Cl. A.

Bassoons *2*

Cfg.

S. T. in B $\flat$

Saxoph. A. B. in E $\flat$

Hr. F.

Ti. F.

Trb.

Tuba

Tymp.

Harp. *gliss.*

1<sup>st</sup> V. *8*

2<sup>nd</sup> V. *cresc. dim.*

Violas. *cresc. dim.*

Vlls.

C. B.



Picc.

Fl.

Ob.

Cor angl.

Cl. A.

Bass Cl. A.

Bassoon

Conb.

S. T. in B<sup>b</sup>

Saxoph. A. B. in E<sup>b</sup>

Hr. F.

Tr. F.

Tr. b.

Tuba.

S. & T. Drum.

1<sup>st</sup> Vi.

2<sup>nd</sup> Vi.

Viola.

Vclls.

C. B.

marc.

10

Picc. *8* *1/loco*

Fl.

Ob.

Cor angl.

Cl. A.

Bass Cl. A.

Bassoon

Cfg.

S. T. in B<sup>b</sup>

Saxoph.

A. B. in E<sup>b</sup>

Hr. F.

Tr. F.

Tr. B.

Tuba.

Tymp.

S. & T. Drum.

Gtr. C. Beck.

Harp

1st Vi.

2nd Vi.

Violas.

Vclls.

C. B.

10



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, and strings. The instruments listed on the left are: Picc., Fl., Ob., Cor angl., Cl. A., Bass Cl. A., Bassoons, Cfg., S. T. in B♭, Saxoph. A, B, E♭, Hr. F., Tr. F., Tr. b., Tuba., Tymp., S. & T. Drum., 1st Vl., 2nd Vl., Violas., Vcls., and C. B. The score is written in a single system with multiple staves. The key signature is one sharp (F#), and the time signature is 4/4. The music features various dynamic markings, including *marc.* (marcato), *cresc.* (crescendo), *mp* (mezzo-piano), *sf* (sforzando), and *molto marc.* (molto marcato). The notation includes a variety of note values, rests, and articulation marks. The page is numbered 10 in the bottom right corner.

Picc.  
Fl.  
Ob.  
Cor.  
angl.  
Cl. R.  
Bass Cl.  
R.  
Bassoons  
Crg.  
S. T.  
in B<sup>b</sup>  
Saxoph.  
A. B.  
in E<sup>b</sup>  
Hr. F.  
Tr. F.  
Tr. b.  
Tuba  
Tymp.  
S. & T.  
Drum.  
Gr. C.  
Beck.  
Harp  
1st VI.  
2nd VI.  
Violas.  
Vcls.  
C. B.

*Picc.*  
*Fl.*  
*Ob.*  
*Cor. angl.*  
*Cl. A.*  
*Bass Cl. A.*  
*Bassoon*  
*Org.*  
*S. T. in Bb*  
*Saxoph. A. B. in Eb*  
*Hr. E.*  
*Tr. F.*  
*Tr. b.*  
*Tuba.*  
*Tymp.*  
*S. & T. Drum.*  
*Gr. C. Beck*  
*Harp.*  
*1st V.*  
*2nd V.*  
*Violas.*  
*Viols.*  
*C. B.*

## II. SERENATA. HOMMAGE À GRIEG.

*Andante carezzivole.*

12

- 1 Flute.  
 1 Oboe.  
 1 Clarinet in A.  
 1 Bassoon.  
 Alto in E<sup>b</sup>.  
 Saxophone  
 Baritone in E<sup>b</sup>  
 1 Horn in F.  
 Harp.  
 4 1<sup>st</sup> Violins.  
 4 2<sup>nd</sup> Violins.  
 4 Violas.  
 4 Violoncelles.  
 2 Contra Bases.

The first system of the musical score features woodwinds, brass, harp, and strings. The woodwinds (Flute, Oboe, Clarinet in A, Bassoon, Alto in E<sup>b</sup>, Saxophone, Baritone in E<sup>b</sup>, and Horn in F) and the harp are marked with a whole note and a fermata. The strings (4 1<sup>st</sup> Violins, 4 2<sup>nd</sup> Violins, 4 Violas, 4 Violoncelles, and 2 Contra Bases) are marked with a half note and a fermata. The 1<sup>st</sup> Violins have a 'Solo (sord.)' marking with a piano (p) dynamic. The 2<sup>nd</sup> Violins have a 'sord.' marking with a pianissimo (pp) dynamic. The Violas have a 'div. sord.' marking with a pianissimo (pp) dynamic. The Violoncelles have a 'div. sord.' marking with a pianissimo (pp) dynamic. A note in the Violoncelles part is marked with a star (\*). A text annotation '(Solo Cello tune to low B)' is written in the right margin. The tempo is 'Andante carezzivole.' and the measure number is 12.

*Andante carezzivole.*

12

The second system of the musical score continues the woodwinds, brass, harp, and strings. The woodwinds (Saxophone, Alto, 1<sup>st</sup> VI., 2<sup>nd</sup> VI., Violas, VcNs., and C.B.) are marked with a half note and a fermata. The strings (1<sup>st</sup> VI., 2<sup>nd</sup> VI., Violas, VcNs., and C.B.) are marked with a half note and a fermata. The 1<sup>st</sup> VI. has a 'Solo' marking with a piano (p) dynamic. The 2<sup>nd</sup> VI. has a 'Solo' marking with a pianissimo (pp) dynamic. The Violas have a 'Solo' marking with a pianissimo (pp) dynamic. The VcNs. have a 'Solo' marking with a pianissimo (pp) dynamic. The C.B. has a 'Solo' marking with a pianissimo (pp) dynamic. The tempo is 'Andante carezzivole.' and the measure number is 12.

Handwritten musical score for measures 13 and 14. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. A.), Bassoon, Alto Saxophone (Alto Saxoph.), Baritone Saxophone (Barit.), Horn in F (Hr. F.), Harp, 1st Violin (1st V.), 2nd Violin (2nd V.), Violas, Cellos (Cells.), and Double Bass (C. B.). Measure 13 is marked with a box containing '13'. Measure 14 is marked with a box containing '14'. The score features various musical notations including notes, rests, and dynamic markings such as 'pp', 'p', 'poco cresc.', 'dix. legg.', 'p legg.', 'p sost.', and 'pp'.

[illegible]

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 are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. A.), Bassoon, Alto Saxophone (Alto Saxoph.), Baritone (Barit.), Horn in F (Hr. F.), Harp, 1st Violin (1<sup>st</sup> Vi.), 2nd Violin (2<sup>nd</sup> Vi.), Violas, Cellos (Cels.), and Contrabass (C.B.). The score includes dynamic markings such as *dim.*, *Poco più mosso.*, *espr.*, *p*, *pp*, *sost.*, and *ppp*. There are also tempo markings like *div.* and *ppp*. The page is numbered 15 and 16 in the top right corner. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and slurs.



This is a page from a musical score, likely for a symphony orchestra. The page is numbered '31' in the top right corner. A rehearsal mark '17' is enclosed in a box at the top center. The score is written for the following instruments, listed from top to bottom: Fl. (Flute), Ob. (Oboe), Cl. A. (Clarinet in A), Bassoon, Rito. (Violino, Violin), Saxoph. (Saxophone), Barit. (Baritone), Hr. F. (Horn in F), Harp. (Harp), 1st VI. (First Violin), 2nd VI. (Second Violin), Violas. (Viola), Vcllo. (Violoncello, Cello), and C. B. (Contrabasso, Double Bass). The music is written in G major (one sharp) and 4/4 time. Dynamic markings include 'p' (piano) and 'pp' (pianissimo), with some instances of 'dim. pp' (diminuendo pianissimo). The score features various musical notations such as notes, rests, slurs, and articulation marks.

Handwritten musical score for measures 17 and 18 of "The Marriage of Figaro" by Mozart. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. A.), Bassoon, Horn in F (Hr. F.), Harp, Violin I (1st Vl.), Violin II (2nd Vl.), Viola, Violoncello (Vcll.), and Contrabass (C.B.). The key signature is one sharp (F#) and the time signature is 4/4. The score is marked "rit." (ritardando) and "a tempo primo" (return to the original tempo). The dynamics range from ppp (pianissimo) to mp (mezzo-piano). The score is handwritten and shows signs of being a working draft, with some corrections and markings.

Handwritten musical score for the first system of "The Swan Song" by John Williams. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. A.), Bassoon, Alto Saxophone (Alto. Saxoph.), Baritone (Barit.), Horn (Hr.), 1st Violin (1st VI.), 2nd Violin (2nd VI.), Viola, Violoncello (Vcls.), and Contrabass (C. B.). The music is in 4/4 time with a key signature of one sharp (F#). Dynamics include pp, p, mf, and piz. The score is handwritten on aged paper.

19

Fl.

Ob.

Cl. A.

Bassoon.

Alto.

Saxoph.

Barit.

Hr. F.

1st VI.

2nd VI.

Viola.

Vclls.

C.B.

19

20

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. A. (Clarinet in A)
- Bassoon
- Alto Saxoph.
- Barit. (Baritone Saxophone)
- Hr. F. (Horn in F)
- 1st VI. (Violin I)
- 2nd VI. (Violin II)
- Violas.
- Vcls. (Cello)
- C. B. (Double Bass)

The score includes various musical notations, such as notes, rests, and dynamic markings like *pp* (pianissimo) and *p* (piano). The page is numbered 100 at the top center and 101 at the bottom center.

20

**21** *Lento.*

21 *Lento.*

Fl. *p*

Ob. *ppp*

Cl. A. *p*

Bassoon *p*

Alto Saxoph. *pp*

Barit. *pp*

Hr. F. *p*

1st Vi. *pp*

2nd Vi. *pp*

Violas. *p*

Vcls. *p*

C. B.

**21** *Lento.*

## III. ELEGIAE POEME. HOMMAGE À DVORAK.

*Larghetto, sostenuto molto.*

22

*Harp.*

*1st Violins.*

*2nd Violins.*

*Violas.*

*Violoncelles.*

*Contra Basses.*

*pp* *Larghetto sostenuto molto.*

22

*Harp.*

*1st VI.*

*2nd VI.*

*Violas.*

*Vclls.*

*C.B.*

*cresc.*

*pp*

23

Harp

1st V.

2nd V.

Violas

Vclls.

C. B.

*espr.*

*p*

*pp*

*pizz.*

23

1st V.

2nd V.

Violas

Vclls.

C. B.

*espr.*

*p*

*poco marc.*

*arco*

274

*Appassionato.*

1st V.

2nd V.

Violas

Cells

C. B.

275

Harp

1st V.

2nd V.

Violas

Cells

C. B.



*rall.* *a tempo* 25

*Harp.*

*espr. molto* *stringendo*

*1<sup>st</sup> Vl.*

*2<sup>nd</sup> Vl.*

*Violas.*

*Vcls.*

*C.B.*

*pizz.*

*a tempo*

*rall.* *stringendo* *cresc.* 25

*Appassionato.*

Harp

1st V.

2nd V.

Violas

Viols.

Cell.

C.B.

*pizz.*

*arco*

*ff*

*Appassionato.*

*Animato.*

26

Harp

1st VI.

2nd VI.

Violas.

Viols.

C.B.

*p*

*pp*

*pizz.*

*arco*

*Animato.*

26

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for several instruments, including the Harp, Violins (1st and 2nd), Violas, and Cellos/Double Basses. The notation is in standard musical notation, featuring notes, rests, and various dynamic markings such as *cresc.* (crescendo) and *dim.* (diminuendo). The score is organized into systems, with each instrument's part represented by a staff. The key signature is one sharp (F#), and the time signature is 4/4. The page is numbered 10 in the bottom right corner.

27

Harp.

*p*

*più p*

*più p*

*più p*

*più p*

*acceler.* - - -

*cresc.* - - -

*cresc.* - - -

*cresc.* - - -

*cresc.* - - -

1st Vl.

2nd Vl.

Violas.

Vclls.

C. B.

27

*acceler.* - - -

28

1st Vl.

*pp*

*pp*

*pp*

*pp*

*p*

2nd Vl.

*p*

*p*

*p*

*p*

*p*

Violas.

*pp*

*p*

*p*

*p*

*p*

Vclls.

*pp*

*p*

*p*

*p*

*p*

C. B.

28

*Tempo primo.*

Harmonica score for measures 28-31. The score includes parts for Harp, 1st Violin, 2nd Violin, Violas, and Cellos/Double Basses. The tempo is marked *Tempo primo.*

Measure 28: Harp, 1st Violin, and 2nd Violin parts begin with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) to a forte (*f*) dynamic. The Violas and Cellos/Double Basses enter with a piano (*p*) dynamic, followed by a decrescendo (*dim.*).

Measure 29: The Harp, 1st Violin, and 2nd Violin parts continue with a decrescendo (*dim.*) to a piano (*p*) dynamic. The Violas and Cellos/Double Basses continue with a decrescendo (*dim.*).

Measure 30: The Harp, 1st Violin, and 2nd Violin parts continue with a decrescendo (*dim.*) to a piano (*p*) dynamic. The Violas and Cellos/Double Basses continue with a decrescendo (*dim.*).

Measure 31: The Harp, 1st Violin, and 2nd Violin parts continue with a decrescendo (*dim.*) to a piano (*p*) dynamic. The Violas and Cellos/Double Basses continue with a decrescendo (*dim.*).

Harmonica score for measures 32-35. The score includes parts for Harp, 1st Violin, 2nd Violin, Violas, and Cellos/Double Basses. The tempo is marked *Tempo primo.*

Measure 32: The Harp, 1st Violin, and 2nd Violin parts begin with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) to a forte (*f*) dynamic. The Violas and Cellos/Double Basses enter with a piano (*p*) dynamic, followed by a decrescendo (*dim.*).

Measure 33: The Harp, 1st Violin, and 2nd Violin parts continue with a decrescendo (*dim.*) to a piano (*p*) dynamic. The Violas and Cellos/Double Basses continue with a decrescendo (*dim.*).

Measure 34: The Harp, 1st Violin, and 2nd Violin parts continue with a decrescendo (*dim.*) to a piano (*p*) dynamic. The Violas and Cellos/Double Basses continue with a decrescendo (*dim.*).

Measure 35: The Harp, 1st Violin, and 2nd Violin parts continue with a decrescendo (*dim.*) to a piano (*p*) dynamic. The Violas and Cellos/Double Basses continue with a decrescendo (*dim.*).



This image shows a page of a musical score, likely for a symphony or concert piece. The score is written for a large ensemble, including a Harp, Violins I and II, Viola, Violoncello (Cello), and Contrabass (C.B.). The music is in 2/4 time, as indicated by the time signature at the top left. The score is written in a single system, with each instrument part on its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'arco' (arco). The Harp part is on the top staff, followed by Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a clear, professional style, with a focus on the melodic and harmonic lines of the instruments.

This image shows a page of a musical score, likely for a symphony. The score is written for five parts: 1st Violin (1st Vn.), 2nd Violin (2nd Vn.), Violas, Violoncellos (Vclls.), and Contrabass (C.B.). The music is in 2/4 time, as indicated by the time signature at the top left. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines. Various musical notations are used, including eighth notes, quarter notes, half notes, and rests. Dynamic markings such as 'p' (piano) and 'sf' (sforzando) are present throughout the score. The page number '30' is visible in the top left corner and at the bottom left.

31 rit.

1st VI.

2nd VI.

Violas.

Vclls.

C. B.

31

*Animato.*

Harp.

1st VI.

2nd VI.

Violas.

Vclls.

C. B.

*Animato.*

pizz.

pizz.

Handwritten musical score for "The Swan" by Debussy. The score is written for a full orchestra, including Harp, Violins (1st and 2nd), Violas, Cellos, and Double Basses. The music is in 3/4 time and features a variety of dynamic markings such as *pp*, *f*, *ppp*, *pppizz.*, and *arco*. The notation includes complex rhythmic patterns, slurs, and articulation marks. The score is written on multiple staves, with the Harp part at the top and the Double Basses at the bottom. The overall style is characteristic of early 20th-century musical notation.

[illegible]

# IV. INTRODUCTION AND RUSSIAN DANCE. HOMMAGE À TSCHAIKOWSKY.

*Adagio sostenuto.*

Piccolo & 3 Flutes.

Bass-Flute in G.

Oboe d'amore  
2 Oboes.

Cor anglais.

1 Clarinet in E<sup>b</sup>

1 Clarinet in B<sup>b</sup>

2 Clarinets in A.

Bass-Clarinet in B<sup>b</sup>

Corno di Bassetto.  
or Alto Clarinet in F.

Soprano B<sup>b</sup>.

Saxophones:  
Alto F.

Tenor B<sup>b</sup>.

Baritone C.

3 Bassoons.

Contrabassoon.

4 Horns or 8 in F.

4 Trumpets in F.

Bass-Trumpet in F.

3 Trombones.  
Contra-Trombone.

Contra-Bass-Tuba

3 Tympani  
F. A. B.

Side & Tenor Drum.

Grand Cassa.  
Becken.

1<sup>st</sup> Violins.

2<sup>nd</sup> Violins.

Violas.

*Adagio sostenuto.*

Violoncellos.

Contra Basses.

1 *Animato.*

Trgl.

1st V.

2nd V.

Vcls.

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*Animato.*

7

*marc.* *fff* *marc.* *fff*

Hi.  
in F.

Trgl.

S. Dr.

1st V.

2nd V.

Viola

Vcls.

*f* *cresc.* *fff*

*fff*

*Allegro marcato.*

2

3 Fl.

Bass Fl.  
ind.

2 Ob.

Cor  
angl.

Cl. F<sup>b</sup>

Cl. B<sup>b</sup>

2 Cl. A.

Bass Cl.  
B<sup>b</sup>

Cor d. B.  
Alto Cl.  
in F.

3 Bassoons

Cy g.

S. B<sup>b</sup>

Saxophones  
A. F.

S. T. B<sup>b</sup>

B. C.

Hr.  
F.

Trp.  
F.

Bass Trp.  
F.

3 Trb.

Allegro marcato.

mf



This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including:

- Picc.** (Piccolo)
- 3 Fl.** (Three Flutes)
- Bass Fl.** (Bass Flute)
- Oboe**
- 2 Ob.** (Two Oboes)
- Cor anglais** (English Horn)
- Cl. E<sup>b</sup>** (Clarinet in E-flat)
- Cl. B<sup>b</sup>** (Clarinet in B-flat)
- 2 Cl. A.** (Two Clarinets in A)
- Bass-Cl. B<sup>b</sup>** (Bass Clarinet in B-flat)
- Cor d. B<sup>b</sup> or Alto-Cl. in F.** (Cor Anglais in B-flat or Alto Clarinet in F)
- Bassoon**
- S. B<sup>b</sup>** (Soprano Saxophone in B-flat)
- A. F.** (Alto Saxophone in F)
- T. B<sup>b</sup>** (Tenor Saxophone in B-flat)
- B. C.** (Baritone Saxophone)
- Hr. F.** (Horn in F)
- Trp. F.** (Trumpet in F)
- Bass-Trp. F.** (Bass Trumpet in F)
- Trb.** (Trombone)
- Trgl.** (Trombone)
- S. Dr.** (Snare Drum)

The score is written in a common time signature (C) and features various musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *acc.* (accents). The page is numbered 10 in the bottom right corner.

50

3

Picc.

3 Fl.

Bass-Fl.

Oboe d'amore

2 Ob.

Cor anglais

Cl. E<sup>b</sup>

Cl. B<sup>b</sup>

2 Cl. A.

Bass-Cl. B<sup>b</sup>

Cor. d. B.

Alto-Cl. in E

Bassoons

Cfg.

S. B<sup>b</sup>

Saxophones:

A. E.

T. B<sup>b</sup>

B. C.

Hr. F.

Trp. F.

Bass-Trp. F.

Tr. b.

Contr. Tr. b.

C. Tuba.

Tymp. in B<sup>b</sup> E<sup>b</sup>

S. Dr. Beck.

3

Berk.

4

Handwritten musical score for a large orchestra, page 51. The score is written in 4/4 time and features a variety of instruments. The key signature is one flat (B-flat). The score is divided into measures, with a large measure number '4' at the top right and bottom right.

The instruments listed on the left are:

- Picc.
- 3 Fl.
- Bass Fl. in G.
- Oboe d'amore
- 2 Ob.
- Cor angl.
- Cl. E<sup>b</sup>
- Cl. B<sup>b</sup>
- 2 Cl. A.
- Bass-Cl. B<sup>b</sup>
- Conc. B. and Cl. in F.
- Bassoons
- Cl. F.
- Saxophones (S. A., S. B., S. T., S. B.)
- Hr. F.
- Trp. F.
- Bass-Trp. F.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *rit.*). The bottom right corner contains the measure number '4'.

*Molto Allegro.*

*Picc.*  
*3 Fl.*  
*Bass-Fl.  
in G.*  
*Oboe  
d'amore*  
*2 Ob.*  
*Cor  
angl.*  
*Cl. E<sup>b</sup>*  
*Cl. B<sup>b</sup>*  
*2 Cl. A.*  
*Bass-Cl.  
B<sup>b</sup>*  
*Contr. B.  
or  
Alto-Cl.  
F.*  
*Bassoons*  
*Saxophones:  
Sopr.  
A. F.  
T. B<sup>b</sup>  
B. F.*  
*Hr.  
F.*  
*Trp.  
F.*  
*Tr. b.*  
*Contr.  
Tr. b.*  
*Sn. Dr.  
Cym.  
Beck.*

*Molto Allegro.*

5 6

Picc.

3 Fl.

Bass-Fl.  
in G.

Oboe  
d'amore

2 Ob.

Cor.  
angl.

Cl. E<sup>b</sup>

Cl. B<sup>b</sup>

2 Cl. A.

Bass-Cl.  
B<sup>b</sup>

Conc. B.  
or  
Alto-Cl.  
in F.

Bassoons

Cfg.

S. B<sup>b</sup>

A. F<sup>b</sup>

T. B<sup>b</sup>

B. F<sup>b</sup>

Hr.  
F.

Trp.  
F.

Bass-Trp.  
in F.

3 Trb.

Contr. Trb.  
Tuba.

S. & T.  
Drum.

Chr. C.  
Beck.

1st Vl.

2nd Vl.

Violas.

Vclls.

C. B.

5 6

uniz.

pizz.

pizz.

pizz.

*Moderato Allegro.*

1st VI.  
2nd VI.  
Violas.  
Vcls.  
C.B.

*cresc.*

7

Ob.  
Saxoph.  
Sop. B.  
1st VI.  
2nd VI.

*f*

*marc.*

8

Ob.  
Saxoph.  
Sop. B.  
1st VI.  
2nd VI.

Ob.  
2 Cl. A.  
Saxoph.  
Sop.  
1st VI.  
2nd VI.  
Violas.

*pp*

*f*

*p*

*pp*

*p marc.*

*f*

9



36

12

Fl.

Ob.

Cl. E<sup>b</sup>

Bassoon

T. Saxoph.  
B<sup>b</sup>

Hr. F.

F.

3 Trp.

C.

Trb.

1<sup>st</sup> Vi.

2<sup>nd</sup> Vi.

Viola.

Vclls.

C.B.

17

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl. Eb), Bassoon (Bassoon), Saxophone (Saxoph.), Trumpet (F. 3 Trp.), Trombone (Tb.), Violin (1st Vl., 2nd Vl.), Viola (Viola), Cello (Cello), and Double Bass (C.B.). The music is in 4/4 time, as indicated by the time signature. The key signature is one sharp (F#), indicating the key of D major or A minor. The score includes various dynamic markings such as *marc.* (marcato), *a3* (accelerando), *in C.* (in C major), *ff* (fortissimo), *div* (diviso), *pp* (pianissimo), and *f* (forte). A rehearsal mark [13] is present in the upper right corner. The notation includes notes, rests, and other musical symbols typical of a symphonic score.

10

2 Cl. A.

S. B $\flat$

Saxoph.

A. E $\flat$

1st Vi.

2nd Vi.

Violas.

Vclls.

C. B.

11

3 Fl.

Cl. E $\flat$

2 Cl. A.

S. B $\flat$

A. E $\flat$

T. B $\flat$

Hr. F

Tr. p.

F.

1st Vi.

2nd Vi.

Violas.

Vclls.

C. B.

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, including the following instruments:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. d'am. (Oboe d'amore)
- Ob. (Oboe)
- Cl. E♭ (Clarinet in E-flat)
- Cl. B♭ (Clarinet in B-flat)
- Cl. A. (Clarinet in A)
- Basscl. B♭ (Bass Clarinet in B-flat)
- Alto-Cl. or Corneo (Alto Clarinet or Corneo)
- Bassoons
- S. B♭ (Saxophone in B-flat)
- A. F. (Alto Saxophone in F)
- Saxoph. T. B♭ (Tenor Saxophone in B-flat)
- B. C. (Baritone Saxophone in C)
- Hr. F. (Horn in F)
- Trp. F. (Trumpet in F)
- Trb. (Trombone)
- 1st Vi. (First Violin)
- 2nd Vi. (Second Violin)
- Viola
- Vcllo. (Violoncello)
- C. B. (Cello)

The score includes various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo), *marc.* (marcato), and *in F.* (in F major). There are also tempo markings like *allegro* and *allegro moderato*. The page is numbered 23 in the top right corner.

[illegible]

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments. The staves are arranged vertically, with the following instruments listed on the left: Picc., Fl., B.Fl., Ob.d'am., Ob., Cor. angl., Cl. Eb, Cl. Bb, Cl. A., Bass Cl. Bb, Alto Cl., or Corneo., Bassoon, Cfg., S. T. Saxoph., B., Hr. F., Trp. C, Tr. b., S. D., T. D., 1st VI., 2nd VI., Viola., Vcllo., and C.B. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The word 'cresc.' (crescendo) is written above several staves, indicating a gradual increase in volume. The word 'marc.' (marcato) is written above the Bass Cl. Bb and Alto Cl. staves, indicating a more pronounced or accented rhythm. The score is a page from a larger work, as indicated by the page number '145' at the bottom right.



60

legg.  
mf 8-

Picc.  
8-  
cresc.

Fl.  
7-2  
cresc.

B. Fl.  
mf

Ob. d'am.  
mf

Ob.  
mf

Cor angl.  
mf

Cl. E $\flat$   
mf

Cl. B $\flat$   
mf legg.

Cl. A.  
mf cresc.

Bass Cl.  
mf marc.

Alto Cl.  
mf marc.

Bassoon  
mf

C. fg.  
mf

Hr. F.  
mf  
8 Hr.

Trp. C.  
mf  
8 Hr.

Trb.  
mf marc.  
cresc.

1st VI.  
mf legg.  
cresc.

2nd VI.  
mf legg.  
cresc.

Violas.  
mf legg.  
cresc.

Vclis.  
mf

C. B.  
cresc.



*Picc.*  
*Fl.*  
*B. Fl.*  
*Ob. dam.*  
*Ob.*  
*Cor angl.*  
*Cl. E $\flat$*   
*Cl. B $\flat$*   
*Cl. A.*  
*Bass Cl.*  
*Alto Cl. (or Cor angl.)*  
*Bassoon*  
*Conb.*  
*Hr. F.*  
*Trp. C.*  
*Trb.*  
*C. Trb.*  
*1 $^{st}$  VI.*  
*2 $^{nd}$  VI.*  
*Violas.*  
*Vclle.*  
*G. B.*

16

16

*pp*  
*cresc.*  
*f*  
*pp*  
*cresc.*  
*f*  
*pp*  
*cresc.*  
*f*

17

Picc.

Fl.

B. Fl.

Oboe

Ob.

Cor. angl.

Cl. E♭

Cl. B♭

Cl. A.

Bass Cl.

Alto Cl. (or Corn)

Bassoon

Cf.

Hr. F.

Trp. C.

Trb.

C. Trb.

1st VI.

2nd VI.

Viola

Vcllo.

C.B.

17

marc. poco 18

CI. E $\flat$   
CI. B $\flat$   
CI. A.  
Bass Cl.  
Alto Cl.  
(for Corne)  
Hr. F.  
Trp. C.  
7<sup>th</sup> VI.  
2<sup>nd</sup> VI.  
Viola.

*dim.*  
*dim.*  
*dim.*  
*dim.*

marc. poco 18

Ob.  
Ob. clar.  
CI. E $\flat$   
CI. B $\flat$   
Ch. A.  
Bass Cl.  
Alto Cl.  
(for Corne)  
S. Sax.  
Trb.

*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

*pp*

19

3 Fl.

B. Fl.

Ob.

Ob. d'am.

Cl. E<sup>b</sup>

Cl. B<sup>b</sup>

1<sup>st</sup>

Cl. A.

2<sup>nd</sup>

Bass Cl.

Alto Cl. (or Corne)

Bassoons

S. Saxoph.

A.

19

[illegible]

187

1st Fl.

2nd Fl.

3rd Fl.

B. Fl.

Ob.

Ob. d'am.

Cor. angl.

Cl. E<sup>b</sup>

Cl. B<sup>b</sup>

Cl. A.

Bass Cl.

Alto Cl. (or Cornet)

Bassoon

Conb.

Saxoph.

T.

B.

Hr. F.

1st Trp. G.

2nd Trp. G.

3rd Trp. G.

4th Trp. G.

B. Trp. F.

8

22

Picc.

3 Fl.

B. Fl.

Ob.

Ob. d'am.

Cor. angl.

Cl. Eb

Cl. Bb

Cl. A

Bass Cl.

Alto Cl. (or Corneo)

1. 2. Bassoons

3.

Ofg.

5. Saxoph.

A.

Hr. F.

Trp. C.

1. 2. Trb.

3.

C. Trb.

S. D.

T. D.

1st Vl.

Viola.

Kcll.

*no legg.*

*1. 2.*

*3.*

*marc.*

*dim.*

*dim.*

*poco marc.*

*mf marc.*

*div.*

22



*Picc.*

*3 Fl.*

*B. Fl.*

*Ob.*

*Ob. d'am.*

*Cor. angl.*

*Cl. E♭*

*Cl. B♭*

*Cl. A.*

*1. 2. Bassoon*

*3.*

*Cfg.*

*A.*

*Sax. T.*

*B.*

*Hr. F.*

*Trp. C.*

*B. Trp. F.*

*3 Trb.*

*C. Trb.*

*S. D.*

*T. D.*

*2nd and VI.*

*Viola.*

*Vcll.*

*C. B.*

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flutes, Clarinets, Bassoons, Saxophones) is in the upper half, and the brass and string sections are in the lower half. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo). The key signature has two sharps (F# and C#), and the time signature is 4/4. The page number 67 is located in the top right corner.

Score for a full orchestra and vocal soloist, page 68 (marked 23).

**Instrumentation:**

- Picc.
- 3 Fl.
- Ob.
- Cor. angl.
- Cl. E♭
- Cl. B.
- Cl. A.
- Bass Cl.
- Alto Cl. (for Cor.)
- Bassoons
- Cfg.
- S.
- A. Saxoph.
- T.
- B.
- Hr. F.
- Trp. C.
- B. Trp. F.
- Trb.
- C. Trb.
- C. Tuba.
- S. D.
- T. D.
- 1st 2nd VI.
- Viola.
- Vcll.
- C.B.

**Key Signatures:** Two sharps (F# and C#).

**Tempo/Character:** *ff marc.* (fortissimo, marcato).

**Performance Instructions:**

- cresc.* (crescendo) for Picc. and 3 Fl.
- ff marc.* (fortissimo, marcato) for S., A. Saxoph., T., B., Hr. F., Trp. C., B. Trp. F., Trb., C. Trb., C. Tuba., S. D., T. D., 1st 2nd VI., Viola., Vcll., and C.B.
- 1. 2.* (first and second endings) for Picc., 3 Fl., and Hr. F.
- 3.* (third ending) for 3 Fl.
- 4.* (fourth ending) for Hr. F.
- 5.* (fifth ending) for 3 Fl.
- 6.* (sixth ending) for Hr. F.
- 7.* (seventh ending) for 3 Fl.
- 8.* (eighth ending) for Hr. F.
- 9.* (ninth ending) for 3 Fl.
- 10.* (tenth ending) for Hr. F.
- 11.* (eleventh ending) for 3 Fl.
- 12.* (twelfth ending) for Hr. F.
- 13.* (thirteenth ending) for 3 Fl.
- 14.* (fourteenth ending) for Hr. F.
- 15.* (fifteenth ending) for 3 Fl.
- 16.* (sixteenth ending) for Hr. F.
- 17.* (seventeenth ending) for 3 Fl.
- 18.* (eighteenth ending) for Hr. F.
- 19.* (nineteenth ending) for 3 Fl.
- 20.* (twentieth ending) for Hr. F.
- 21.* (twenty-first ending) for 3 Fl.
- 22.* (twenty-second ending) for Hr. F.
- 23.* (twenty-third ending) for 3 Fl.
- 24.* (twenty-fourth ending) for Hr. F.
- 25.* (twenty-fifth ending) for 3 Fl.
- 26.* (twenty-sixth ending) for Hr. F.
- 27.* (twenty-seventh ending) for 3 Fl.
- 28.* (twenty-eighth ending) for Hr. F.
- 29.* (twenty-ninth ending) for 3 Fl.
- 30.* (thirtieth ending) for Hr. F.
- 31.* (thirty-first ending) for 3 Fl.
- 32.* (thirty-second ending) for Hr. F.
- 33.* (thirty-third ending) for 3 Fl.
- 34.* (thirty-fourth ending) for Hr. F.
- 35.* (thirty-fifth ending) for 3 Fl.
- 36.* (thirty-sixth ending) for Hr. F.
- 37.* (thirty-seventh ending) for 3 Fl.
- 38.* (thirty-eighth ending) for Hr. F.
- 39.* (thirty-ninth ending) for 3 Fl.
- 40.* (fortieth ending) for Hr. F.
- 41.* (forty-first ending) for 3 Fl.
- 42.* (forty-second ending) for Hr. F.
- 43.* (forty-third ending) for 3 Fl.
- 44.* (forty-fourth ending) for Hr. F.
- 45.* (forty-fifth ending) for 3 Fl.
- 46.* (forty-sixth ending) for Hr. F.
- 47.* (forty-seventh ending) for 3 Fl.
- 48.* (forty-eighth ending) for Hr. F.
- 49.* (forty-ninth ending) for 3 Fl.
- 50.* (fiftieth ending) for Hr. F.
- 51.* (fifty-first ending) for 3 Fl.
- 52.* (fifty-second ending) for Hr. F.
- 53.* (fifty-third ending) for 3 Fl.
- 54.* (fifty-fourth ending) for Hr. F.
- 55.* (fifty-fifth ending) for 3 Fl.
- 56.* (fifty-sixth ending) for Hr. F.
- 57.* (fifty-seventh ending) for 3 Fl.
- 58.* (fifty-eighth ending) for Hr. F.
- 59.* (fifty-ninth ending) for 3 Fl.
- 60.* (sixtieth ending) for Hr. F.
- 61.* (sixty-first ending) for 3 Fl.
- 62.* (sixty-second ending) for Hr. F.
- 63.* (sixty-third ending) for 3 Fl.
- 64.* (sixty-fourth ending) for Hr. F.
- 65.* (sixty-fifth ending) for 3 Fl.
- 66.* (sixty-sixth ending) for Hr. F.
- 67.* (sixty-seventh ending) for 3 Fl.
- 68.* (sixty-eighth ending) for Hr. F.
- 69.* (sixty-ninth ending) for 3 Fl.
- 70.* (seventieth ending) for Hr. F.
- 71.* (seventy-first ending) for 3 Fl.
- 72.* (seventy-second ending) for Hr. F.
- 73.* (seventy-third ending) for 3 Fl.
- 74.* (seventy-fourth ending) for Hr. F.
- 75.* (seventy-fifth ending) for 3 Fl.
- 76.* (seventy-sixth ending) for Hr. F.
- 77.* (seventy-seventh ending) for 3 Fl.
- 78.* (seventy-eighth ending) for Hr. F.
- 79.* (seventy-ninth ending) for 3 Fl.
- 80.* (eightieth ending) for Hr. F.
- 81.* (eighty-first ending) for 3 Fl.
- 82.* (eighty-second ending) for Hr. F.
- 83.* (eighty-third ending) for 3 Fl.
- 84.* (eighty-fourth ending) for Hr. F.
- 85.* (eighty-fifth ending) for 3 Fl.
- 86.* (eighty-sixth ending) for Hr. F.
- 87.* (eighty-seventh ending) for 3 Fl.
- 88.* (eighty-eighth ending) for Hr. F.
- 89.* (eighty-ninth ending) for 3 Fl.
- 90.* (ninetieth ending) for Hr. F.
- 91.* (ninety-first ending) for 3 Fl.
- 92.* (ninety-second ending) for Hr. F.
- 93.* (ninety-third ending) for 3 Fl.
- 94.* (ninety-fourth ending) for Hr. F.
- 95.* (ninety-fifth ending) for 3 Fl.
- 96.* (ninety-sixth ending) for Hr. F.
- 97.* (ninety-seventh ending) for 3 Fl.
- 98.* (ninety-eighth ending) for Hr. F.
- 99.* (ninety-ninth ending) for 3 Fl.
- 100.* (hundredth ending) for Hr. F.

24

1st 2nd  
Bassoon

3rd

Cfg.

S.

A.  
Saxoph.

T.

B.

Hr. F.

Trp. C.

B. Trp.  
F.

Trb.  
1. 2. 3. 4. 5.

C. Trb.

C. Tuba.

E. D.  
T. D.

1st VI.

2nd VI.

Viola.

Vcll.

C. B.

24

Picc.

3 Fl.

B. Fl.

Ob. oboe

Ob.

Cor angl.

Cl. E $\flat$

Cl. B $\flat$

Alto Cl.  
(or-Corno)

Bassoons

C.Fg.

S.

A.

Saxoph.

T.

B.

Hr. F.

Trp. G.

B. Trp.

F.

3 Trb.

G. Trb.

G. Tb.

Bck.

1st 2nd  
Vl.

Viola.

Vcll.

C.B.

25

[26] *rit.*

Ob. dam. *pp*

Ob. *pp*

Cor. angl. *pp*

Cl. E $\flat$  *espr.*

Cl. B $\flat$  *espr.*

Cl. A. *espr.*

Alto Cl. (or Cornet) *pp*

Bass Cl. *pp*

Bassons. *1st* *2nd* *pp*

Hr. F. *pp*

*dim.* *pp marc.*

[26] *rit.*

*a tempo*

Ob. dam. *pp*

Ob. *pp*

Cor. angl. *pp*

Cl. E $\flat$  *pp*

Cl. B $\flat$  *pp*

Alto Cl. (or Cornet) *pp*

Bass Cl. *pp*

Bassons. *1st* *2nd* *pp marc.*

C. fg. *pp*

Hr. F. *pp*

Trp. C. *pp*

C. Trb. *pp*

Trpk. *pp*

*a tempo*

[27]

Orchestral score page 28, measures 72-78. The score includes parts for Piccolo, 3 Flutes, B. Flute, Oboe d'amore, Oboe, Cor Anglais, Clarinet E-flat, Clarinet B-flat, Alto Clarinet (or Cor Anglais), Bass Clarinet, Bassoons, Contrabassoon, Saxophone, Trombone, Trumpet, and Tuba. The music is in 2/4 time with a key signature of one sharp (F#). The score features various dynamics (p, f, cresc., mf, mg) and articulations (accents, slurs). The Piccolo part has a melodic line with accents and slurs. The 3 Flutes and B. Flute parts have a similar melodic line. The Oboe d'amore part has a melodic line with a crescendo. The Oboe part has a melodic line with a crescendo. The Cor Anglais part has a melodic line with a crescendo. The Clarinet E-flat part has a melodic line with a crescendo. The Clarinet B-flat part has a melodic line with a crescendo. The Alto Clarinet (or Cor Anglais) part has a melodic line with a crescendo. The Bass Clarinet part has a melodic line with a crescendo. The Bassoons part has a melodic line with a crescendo. The Contrabassoon part has a melodic line with a crescendo. The Saxophone part has a melodic line with a crescendo. The Trombone part has a melodic line with a crescendo. The Trumpet part has a melodic line with a crescendo. The Tuba part has a melodic line with a crescendo.



This is a page from a musical score, likely for a symphony. The page is numbered 73 in the top right corner. The score is written for a large ensemble of instruments, including:

- Picc. (Piccolo)
- 3 Fl. (Flutes)
- B. Fl. (Bass Flute)
- Ob. d'am. (Oboe d'amore)
- Ob. (Oboe)
- Cor. angl. (Cor Anglais)
- Cl. E<sup>b</sup> (Clarinet in E-flat)
- Cl. B<sup>b</sup> (Clarinet in B-flat)
- Cl. A. (Clarinet in A)
- Alto Cl. (or Corne) (Alto Clarinet or Cor Anglais)
- Bass Cl. (Bass Clarinet)
- Bassoon
- Sax. (Saxophone)
- T. (Trumpet)
- B. (Baritone)
- Hr. F. (Horn in F)
- Trp. C. (Trumpet in C)
- B. Trp. F. (Baritone Trumpet in F)
- S. D. (Soprano Drum)
- T. D. (Tenor Drum)
- 1st Vl. (First Violin)
- 2nd Vl. (Second Violin)
- Viola
- Vcll. (Violoncello)
- C.B. (Cello/Bass)

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- cresc.** (crescendo) - appearing multiple times across the score.
- pizz.** (pizzicato) - appearing in the string parts.
- marc.** (marcato) - appearing at the bottom of the page.
- div.** (divisi) - appearing in the string parts.
- arco** (arco) - appearing in the string parts.
- 22** and **24** - measure numbers.

The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4. The page is filled with musical notation for each instrument, showing a complex orchestration.

Score for a large orchestra, page 74, measure 29. The score includes parts for the following instruments:

- Picc.
- 3 Fl.
- B. Fl.
- Ob. d'm.
- Ob.
- Cor. angl.
- Cl. E♭
- Cl. B♭
- Cl. A.
- Alto Cl. (or Corne)
- Bass Cl.
- Bassoons
- Cfg.
- S.
- A. Saxoph.
- T.
- B.
- Hr. F.
- Trp. C.
- B. Trp. F.
- 3 Trb.
- C. Trb. & C. Trb.
- Bck.
- Cymb.
- S. D.
- T. D.
- Gr. G.
- 1st Vl.
- 2nd Vl.
- Viola
- Vcll.
- C.B.

Dynamic markings include *cresc. molto* and *Gr. Cessa.* (Grand Cessante).

Picc.  
3 Fl.  
B. Fl.  
Ob. clar.  
Ob.  
Cor.  
Angl.  
Cl. E.  
Cl. B.  
Cl. A.  
Alto Cl.  
for Cor.  
Bass Cl.  
Bassoon  
Crg.  
Hr. F.  
Trp. C.  
B. Trp.  
3 Trb.  
C. Trb.  
& C. Trb.  
Cymb.  
Gr. C.  
S.D.T.D.  
Touline.  
1st Vl.  
2nd Vl.  
Viola.  
Vcll.  
C.B.

Gr. Caza.

76

31

Picc.

3 Fl.

B. Fl.

Oboe

Cor. ang.

Cl. E<sup>b</sup>

Cl. B<sup>b</sup>

Cl. A.

Alto Cl. (or Cor.)

Bass Cl.

Bassoon

Cfg.

Hr. F.

Trp. C.

B. Trp.

Trb.

C. Trb.

C. Trb.

Cymb.

Gr. G. Bck.

S. D.

T. D.

Tourne

1<sup>st</sup> Vi.

2<sup>nd</sup> Vi.

Viola.

Vcll.

C. B.

GRAND ORCHESTRA

Picc.  
3 Fl.  
B. Fl.  
Ob. d'am.  
Ob.  
Cor. angl.  
Cl. E<sup>b</sup>  
Cl. B<sup>b</sup>  
Cl. A.  
Alto Cl.  
(or Cor.)  
Bass Cl.  
Bassoon  
Ct. g.  
Hr. F.  
Trp. C.  
B. Trp.  
F.  
3 Trb.  
C. Trb.  
& C. Tb.  
Cymb.  
S. B.  
T. D.  
Tubane  
1<sup>st</sup> Vi.  
2<sup>nd</sup> Vi.  
Viola.  
Vclle.  
C. B.



Picc.  
 3 Fl.  
 B. Fl.  
 Ob. oboe  
 Ob.  
 Cor. angl.  
 Cl. E $\flat$   
 Cl. B $\flat$   
 Cl. A.  
 Alto Cl.  
 (ar. l'ar.)  
 Bassoon  
 Bassoon  
 C. g.  
 S.  
 A.  
 Saxoph.  
 T.  
 B.  
 Hr. F.  
 Trp. C.  
 B. Trp.  
 F.  
 3 Trb.  
 E. Trb.  
 + C. Trb.  
 Gn. C.  
 & Bck.  
 1st VI.  
 2nd VI.  
 Viola.  
 Viol.  
 C. B.

*mf marc.*  
*mf marc.*  
*mf cresc.*  
*mf cresc.*





80

Picc.

3 Fl.

B. Fl.

Ob. d'am.

Ob.

Cor angl.

Cl. E♭

Cl. B♭

Cl. F.

Altoc. (or Corn)

Bass Cl.

Bassoon

Gg.

S.

A.

Saxoph.

T.

B.

Hr. F.

4

Trp. C.

B. Trp. F.

3 Trb.

C. Trb.

E.Tb.

3 Pk.

S. D.

T. D.

Bck. & Gr. C.

Tam-tam

1st Vl.

2nd Vl.

Viole.

Vcll.

C-B.

p

cresc.

stacc.

molto cresc.

a2

stacc. p

cresc.

pesante

p cresc.

I. II. III. pesante

p cresc.

marc. I.

f

Tambourine.

cresc.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including:

- Picc.** (Piccolo)
- 2 Fl.** (Two Flutes)
- B. Fl.** (Bass Flute)
- Ob. ad. m.** (Oboe ad libitum)
- Ob.** (Oboe)
- Cor angl.** (English Horn)
- Cl. E♭** (E-flat Clarinet)
- Cl. B♭** (B-flat Clarinet)
- Cl. F.** (F Clarinet)
- Alto Cl. (or Cor Anglais)**
- Bass Cl.** (Bass Clarinet)
- Bassoon**
- Sax.** (Saxophone)
- S.** (Saxophone)
- F.** (Flute)
- Saxoph.** (Saxophone)
- T.** (Trumpet)
- B.** (Baritone)
- Hr. F.** (Horn F)
- 4 Trp.** (Four Trumpets)
- C.** (Trumpet)
- E. Trp.** (E Trumpet)
- F.** (Flute)
- 3 Trb.** (Three Trombones)
- C. Trb.** (C Trombone)
- C. Trb.** (C Trombone)
- 3 Pk.** (Three Percussion)
- S. D.** (Snare Drum)
- T. D.** (Tom Drum)
- T. B.** (Tubular Bell)
- 1st Vl.** (First Violin)
- 2nd Vl.** (Second Violin)
- Viola**
- Viol.** (Violin)
- C. B.** (Cello/Bass)

The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *ff*, *p*, *cresc.*, and *marc.*. The page is numbered 8 at the top left.

82 35 Poco marc. cresc.

Picc. *mf*

3 Fl. *mf*

B. Fl. *mf*

Obd'am. *mf*

2 Ob. *mf*

Cor angl. *mf*

Cl. E $\flat$  *mf*

Cl. B $\flat$  *mf*

2 Cl. A. *mf*

Mto Cl. (or Corn) *mf*

Bass-Cl. B $\flat$  *mf*

Bassoon *cresc.*

Cfg. *p*

S. B $\flat$  *p*

Saxophones: A. F. *p*

T. B $\flat$  *p*

B. C. *p*

Hr. F. *p*

Trp. C. *p*

B. Trp. F. *p*

3 Trb. *p*

Trb. *p*

Tuba *cresc.*

Tymp. *p*

Glock. *p*

S. & T. Dr. *S. & T. Dr.*

Tam. *Tam.*

Trgl. *Triangel.*

1st Vl. *p*

2nd Vl. *p*

Violas. *p*

Vclls. C. B. *p*

35

*Picc.*

*3. Fl.*

*B. Fl.*

*Oboe*

*2 Oboes*

*Cor angl.*

*Cl. E♭*

*Cl. B♭*

*2 Cl. A.*

*Alto Cl. (or Cor)*

*Bass Cl. B♭*

*Saxophones*

*S. B♭*

*T. B♭*

*A.F.*

*B.C.*

*Hr. F.*

*Trp. C.*

*B. Trp. F.*

*3 Trb.*

*C. Trb.*

*C. Tuba*

*Tymp.*

*Glock.*

*S. & T. Drum.*

*Tourine*

*Gr. C. Beck.*

*1st Vl.*

*2nd Vl.*

*Violas*

*Vcls. C. B.*



84

Picc.

3 Fl.

B. Fl.

Ob. d'am.

2 Ob.

Cl. E<sup>b</sup>

Cl. B<sup>b</sup>

2 Cl. A.

And Cl. (or Corn)

Bassoon

Cfg.

S. B<sup>b</sup>

Saxophones.

A. F.

T. B<sup>b</sup>

B. C.

Hr.

F.

Trp.

C.

B. Trp.

E.

3 Trb.

C. Trb.

2 Tuba.

Tymp.

Tambourine.

Triangle.

Gn. C.

Beck.

1st Vl.

2nd Vl.

Viola.

Vclls.

C. B.



37

cresc. molto

Picc.  
3 Fl.  
B. Fl.  
Ob. d'am.  
2 Ob.  
Cl. E.  
Cl. B.  
2 Cl. A.  
Alto Cl.  
(or Cor)  
Bassoon  
Cf.  
Saxophones:  
S. B.  
A. F.  
T. B.  
B. C.  
Hr.  
F.  
Trp.  
C.  
B. Trp.  
F.  
3 Trb.  
C. Trb.  
C. Tuba.  
Tymp.  
Glock.  
Gr. C.  
Beck.  
1st Vl.  
2nd Vl.  
Violas.  
Vclls.  
C. B.

cresc. molto

cresc. molto

cresc. molto

37

cresc. molto

86

*Vivo.*

38

Picc.

3 Fl.

B. Fl.

Obd'm.

2 Ob.

Cor angl.

Cl. E $\flat$

Cl. B $\flat$

2 Cl. B.

Alto Cl. (or Corn)

Bass-Cl. B $\flat$

Bassoons

C. Fg.

Saxophones: S. B $\flat$ , T. B $\flat$ , A. F., B. C.

Hr. F.

Trp. C.

B. Trp. F.

3 Trb.

C. Trb. C. Tube

Tymp.

Gr. C. Beck.

1st VI.

2nd VI.

Violas.

Vcls.

C. B.

38

cresc.

39

87

Score for a large orchestra, page 87, measures 39-40. The score includes parts for Piccolo, 3 Flutes, Bass Flute, Oboe, English Horn, Clarinet in E-flat, Clarinet in B-flat, Bass Clarinet, Bassoon, Contrabassoon, Saxophones (Soprano, Alto, Tenor, Baritone, Horn, Trumpet, Trombone, Tuba), Glockenspiel, Violins (1st and 2nd), Violas, Cellos, and Double Basses. The music is in 2/4 time and features a complex, rhythmic melody with many sixteenth and thirty-second notes. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The key signature has one sharp (F#).

Instrument parts listed on the left:

- Picc.
- 3 Fl.
- B. Fl.
- Ob. d'am.
- 2 Ob.
- Cor angl.
- Cl. E<sup>b</sup>
- 11/10 Cl.
- Cl. B<sup>b</sup>
- 2 Cl. A.
- Bass-Cl. B<sup>b</sup>
- Bassoon
- Org.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Hr. F.
- Trp. C.
- B. Trp. F.
- 3 Trb.
- C. Trb.
- C. Tuba
- Glock.
- 1st Vl.
- 2nd Vl.
- Viola.
- Vcll.
- C. B.

Measure numbers 39 and 40 are indicated at the top and bottom of the page.

This is a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation with a key signature of one sharp (F#) and a common time signature (C). The score is divided into systems, with each instrument or group of instruments having its own staff. The instruments listed on the left include Picc., 3 Fl., B. Fl., Ob. d. nat., 2 Ob., Cor angl., Cl. E♭, Alto Cl., Cl. B♭, 2 Cl. A., Bass Cl. B♭, Bassoon, Cfg., Saxophones (S. A., A. F., T. B♭, B. C.), Hr. F., Trp. C., B. Trp. F., 3 Trb., C. Trb., C. Tuba, Tymp., Glock., S. & T. Drums, Gr. C., 1st VI., 2nd VI., Violas., Vclls., and C. B. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." (crescendo). A rehearsal mark "100" is visible at the bottom right of the page.

*Picc.*  
*3 Fl.*  
*B. Fl.*  
*Ob. d'am.*  
*2 Ob.*  
*Cor angl.*  
*Cl. F#*  
*Alt. Cl.*  
*Cl. Bb*  
*2 Cl. A.*  
*Bass-Cl. Bb*  
*Bassoons*  
*Clg.*  
*S. Bb*  
*Saxophones:*  
*A. F.*  
*T. Bb*  
*B. C.*  
*Hr.*  
*F.*  
*Trp.*  
*C.*  
*B. Trp.*  
*F.*  
*3 Trb.*  
*C. Trb.*  
*C. Tuba*  
*S. & T. Drums.*  
*Beck.*  
*1st Vi.*  
*2nd Vi.*  
*Violas.*  
*Vcls.*  
*C. B.*



*Picc.*  
3 Fl.  
B. Fl.  
*Ob. d'am.*  
2 Ob.  
Cor  
angl.  
Cl. E<sup>b</sup>  
Alto Cl.  
Cl. B<sup>b</sup>  
2 Cl. A.  
Bass-Cl.  
B<sup>b</sup>  
Bassoons  
Cf. g.  
S. B<sup>b</sup>  
Saxophones.  
A. F.  
T. B<sup>b</sup>  
B. C.  
Hr.  
F.  
Trp.  
C.  
B. Trp.  
F.  
3 Trb.  
C. Trb.  
C. Tuba  
Tymp.  
S. & T.  
Drum.  
Gr. C.  
Beck.  
1<sup>st</sup> Vl.  
2<sup>nd</sup> Vl.  
Violas  
Vcls.  
C. B.