

HPS 1312

PETER MAXWELL DAVIES
STRATHCLYDE CONCERTO NO.10
CONCERTO FOR ORCHESTRA

BOOSEY & HAWKES



HPS 1312

PETER MAXWELL DAVIES
STRATHCLYDE CONCERTO NO.10
CONCERTO FOR ORCHESTRA

BOOSEY & HAWKES

Boosey & Hawkes Music Publishers Limited
295 Regent Street, London W1R 8JH



Commissioned jointly by Strathclyde Regional Council and the
Scottish Chamber Orchestra with funds provided by the
Scottish Arts Council and Strathclyde Regional Council.

This work was composed in 1996 and first performed on 30 October 1996
in City Hall, Glasgow, by the Scottish Chamber Orchestra,
conducted by Sir Peter Maxwell Davies.

First recording : Collins Classics 14592
with the same performers



Composer's Note

This Concerto for Orchestra ends the cycle of ten 'Strathclyde' concertos, which I have written for the principals of the Scottish Chamber Orchestra over a period of several years.

It extends virtuosity to all members of the orchestra – even back-desk string players find themselves suddenly spotlit, playing chords alone in the first movement.

The finale's celebratory dance, suggestive of the Gaelic *ceilidh*, finally triggers not direct quotes from all the previous nine concertos, but treatments of the material of *this* concerto to *suggest* its predecessors, played by their respective soloists in order – pure nostalgia!

P.M.D.



Anmerkung des Komponisten

Dieses Orchesterkonzert beschließt den Zyklus der zehn "Strathclyde"-Konzerte, die ich im Zeitraum von mehreren Jahren für die Orchestersolisten des Scottish Chamber Orchestra geschrieben habe.

Es erstreckt seine Virtuosität auf alle Mitglieder des Orchesters – selbst die Streicher an den hinteren Pulten finden sich im Rampenlicht wieder, wenn sie im ersten Satz allein Akkorde spielen.

Der festliche Tanz des Finales, das gälische *Ceilidh* andeutend, regt abschließend nicht unmittelbare Zitate aus allen neun vorigen Konzerten an, sondern sind Bearbeitungen des *diesem* Konzert entnommenen Materials, welche auf seine Vorgänger *hindeuten* und von den jeweiligen Solisten in entsprechender Reihenfolge ausgeführt werden – reine Nostalgie!

P.M.D.



Note du compositeur

Ce Concerto pour orchestre conclut le cycle de dix concertos "Strathclyde", que j'ai écrit pour les chefs de pupitres du Scottish Chamber Orchestra sur une période de plusieurs années.

Il étend la virtuosité à tous les membres de l'orchestre – même les joueurs d'instruments à cordes des derniers pupitres sont subitement mis en vedette dans le premier mouvement où ils exécutent des accords seuls.

La danse joyeuse du finale, qui évoque le *ceilidh* gaélique, déclenche enfin non pas des citations directes des neuf concertos précédents, mais des traitements du matériau de ce concerto-ci pour évoquer ses prédécesseurs, joués par leurs solistes respectifs dans l'ordre – pure nostalgie!

P.M.D.

(Traduction: Elisabeth Rhodes)



Instrumentation

2 Flutes (2nd doubling Piccolo and Alto Flute)

2 Oboes (2nd doubling Cor Anglais)

2 Clarinets in A (2nd doubling Bass Clarinet)

2 Bassoons (2nd doubling Double Bassoon)

2 Horns in F

2 Trumpets in C

Timpani

Strings

Duration: 31 minutes

Conductor's score and orchestral parts are available on hire.



STRATHCLYDE CONCERTO No.10

I

Allegro non troppo ♩ = c.108

© Copyright 1997 by Boosey & Hawkes Music Publishers Ltd.

Picc.

Fl. I

Ob.

Cl. in A

Bsn. I

D. Bsn.

Hn. in F

Tr. in C

VI. I div.

VI. II div.

Vla.

Vc.

Db.

trem.

ord.

pp

ff

arco

trem.

la metà

ord.

*)

harmonic sounding the octave lower, on fourth string.

(2:3)

Picc. *ff*

Fl. 1 *ff*

Cl. in A 1 *f*

2 *ff*

Bsn. 1

D. Bsn. *ff*

Ob. 1

2

Cl. in A 1 *fz*

2 *fz*

Hn. in F 1

2

Tr. in C 1

2

VI. I *unis.*

VI. II *unis. pp*

Vla. *unis. pp*

Vc. *pp*

Db. *pp snap pizz. fz*

(2-3)

Picc. 

Fl. 1 

1 

Ob. 

2 

Cl. in A 

2 

Bsn. 1 

D. Bsn. 

1 

Hn. in F 

1 

Tr. in C 

2 

Timp. 

VI. I 

VI. II 

Vla. 

Vc. 

Db. 

(3-2) tr^1

1 Cl. in A p mp mf f

2 mp p mp mf

Bsn. 1 mp p mp mf

Tr. in C mf p mp f

2 mf p mp f

VI. I mf p mp mf

VI. II mf p mp mf

Vla. mf p mp mf

Vc. mp pp p mp

Db. mf p p mf

tr^1

(3-2) (3-2) tr^1

1 Cl. in A p p mp p

2 p mf p mp

Bsn. 1 p mf p mp

Tr. in C p mp p mp

2 p mp p mp

VI. I mp mf p mp

VI. II mp $unis.$ mp p

Vla. mp $pizz.$ p mp

Vc. p $div.$ mp p

Db. mp mp p mp

tr^1

[illegible]

(3-2)

Cl. 1
in A

Bsn. 1

D. Bsn.

Hn. in F
1
2

VI. I

VI. II

Vla.

Vc.

Db.

mf

f

p dolce

pizz
p
arco
p

[illegible]

D (2-3)

Ob. 1

Cl. 1
in A

Bsn. 1

D

VI. I
div.

VI. II
div.

Vla.
div. a4

Vc.
div. a4

Db.
div.

Ob. 1

Cl. 1
in A

Bsn. 1

VI. I
div.

VI. II
div.

Vla.
div. a 4

Vc.
div. a 4

Db.
div.

Dynamic markings: *mf*, *pp*, *p*, *f*, *mp*.

Time signature: $\frac{3}{4}$.

Ob. 1

Cl. 1
in A

Bsn. 1

VI. I
div. a 4

VI. II
div. a 4

Vla.
div. a 4

Vc.
div. a 4

Db.
div.

4/4

pp, *p*, *mp*, *f*, *mf*

E (2-2-3) rit.

Picc. *pp* *f* *pp* *f*

Fl. 1 *pp* *f* *pp* *f*

Ob. 1 *pp* *f* *pp* *f*

Ob. 2 *pp* *f* *pp* *f*

Cl. in A 1 *pp* *f* *pp* *f*

Cl. in A 2 *pp* *f* *pp* *f*

Bsn. 1 *f* *p* *pp* *p*

D. Bsn. *f* *p* *pp* *p*

Hn. in F 1 *f* *(f)* *pp* *pp*

Hn. in F 2 *f* *(f)* *pp* *pp*

Tr. in C 1 *pp* *pp*

Tr. in C 2 *pp* *pp*

Timp. *molto f*

E rit.

VI. I { 2 Soli (back desk) *pp* *pp*

VI. II { 2 Soli (back desk) *pp* *pp*

Vla. { 2 Soli (back desk) *pp* *pp*

Ve. div. *p* *f* *pp* { 2 Soli (back desk) *pp* *pp*

Db. div. *p* *f* *pp* *pp*

a tempo
(2-2-3)

rit.

Picc. *pp* *ff* *pp* *ff*

Fl. 1 *pp* *ff* *pp* *ff*

1 *pp* *ff* *pp* *ff*

Ob. 2 *pp* *ff* *pp* *ff*

1 *pp* *ff* *pp* *ff*

Cl. in A 2 *pp* *ff* *pp* *ff*

Bsn. 1 *f* *p* *f* *p* *pp*

D. Bsn. *f* *p* *f* *p* *pp*

Hn. in F 1 *f* *p* *f* *p* *pp*

2 *f* *p* *f* *p* *pp*

Tr. in C 1 *pp* *pp*

2 *pp*

Timp. *p* *molto f* *f*

a tempo

rit.

8

Vl. I 2 Soli *pp* *pp*

Vl. II 2 Soli *pp* *pp*

Vla. 2 Soli *pp* *pp*

Vc. *p* *f* *p* *f* *pp*

Tutti div. *p* *f* *p* *f* *pp*

Db. div. *p* *f* *p* *f* *pp*

2 Soli back desk *pp* *pp*

(2-3) (2-3) (3-2)

Picc.

Fl. 1

Ob. 1, 2

Cl. 1, 2 in A

Bsn. 1 *mf*

D. Bsn. *mf*

Hn. in F 1 *p*
2 *mf*

Tr. in C 1 *p*
2 *p*

Timp. *mf*

VI. I

VI. II

Vla. div. *f*

Vc. div. *sfz p*
sim.

Db. div. *sfz p*
sim.

7:4

[illegible]

(3·2)

Picc. — — — — —

Fl. 1. — — — — —

Ob. 1, 2 — — — — —

Cl. 1, 2 in A — — — — —

Bsn. 1 *f* — — — — — *mf* — — — — —

D. Bsn. — — — — — *mf* — — — — —

Hrn. in F 1 *sfz: p* — — — — — *sfz: p* — — — — —

2 *sfz: mf* — — — — — *sfz: p* — — — — —

Tr. in C 1 *mf* — — — — — *p* — — — — —

2 *mf* — — — — — *p* — — — — —

Timp. — — — — —

Vl. I *p* — — — — — *mf* — — — — —

Vl. II *p* — — — — — *mf* — — — — —

Vla. *mp* — — — — — *f* — — — — —

Vc. *mp* — — — — — *f* — — — — —

Db. *f* — — — — — *p* — — — — —

(2-2-3)

Pic. *poco sf: p* *pp* *poco sf: p* *pp*

Fl. 1 *poco sf: p* *pp* *poco sf: p* *pp* *poco sf: p* *pp* *poco sf: p* *pp*

Ob. 1 *poco sf: p* *pp* *poco sf: p* *pp* *poco sf: p* *pp*

Ob. 2 *poco sf: p* *pp* *poco sf: p* *pp* *poco sf: p* *pp* *poco sf: p* *pp*

Cl. in A 1 *p* *f* *p*

Cl. in A 2 *p* *f* *p*

Bsn. 1 *p* *f* *p*

D. Bsn. *p* *mp* *mf* *f* *p* *p*

Hn. in F 1 *f* *p*

Hn. in F 2 *f* *p*

Tr. in C 1 *f* *p* *(p)*

Tr. in C 2 *f* *p* *(p)*

Timp. *p* *pp* *p* *pp*

VI. I div. *p* *pp* *p* *pp*

VI. II *pizz.* *p* *arco* *sempre pp*

Vla. *f* *p* *mf* *p*

Vc. *f* *p* *mf* *p*

Db. *pp* *mf* *p*

(2 · 2 · 3) H (2 · 2 · 3)

Picc. *poco sf: p* *pp* *f*

Fl. 1 *poco sf: p* *pp* *poco sf: p* *pp* *f*

1 *poco sf: p* *pp* *f*

Ob. 2 *poco sf: p* *pp* *f*

1 *mf* *p* *mf* *f* *ff*

2 *mf* *p* *mf* *f* *ff*

Bsn. 1 *mf* *p* *mf* *f*

D. Bsn. *p* *pp* *p* *f*

Hn. in F 1 *mf* *p* *f* *ff*

2 *mf* *p* *f* *ff*

Tr. in C 1 *mf* *(mf)* *ff*

2 *mf* *(mf)* *ff*

Timp. *pp* *f*

VI. I div. *p* *pp* *p* *pp*

VI. II *mf* *p* *mf* *f*

Vla. *mf* *p* *mf* *f*

Vc. *mf* *p* *mf* *f*

Db. *mf* *div.* *p* *f*



Picc.
 Fl. 1
 1
 Ob.
 2
 1
 Cl. in A
 2
 Bsn. 1
 D. Bsn.
 1
 Hn. in F
 2
 1
 Tr. in C
 2
 Timp.
 VI. I
 div.
 VI. II
 div.
 Vla.
 div.
 Vc.
 div. a 3
 Db.
 poco tenuto
 pp
 4/2 3/2 4/2 5/4

I a tempo

(3-2)

Picc.

Fl. 1

1

Ob.

2

Cl. in A

2

Bsn. 1

D. Bsn.

Hn. in F

2

Tr. in C

2

Timp.

I a tempo

VI. I

VI. II

Vla.

Vc.

Db.

(2-3) (3-2)

Picc. *p*

Fl. 1 *p*

1

Ob. 2

1

Cl. in A *f*

2

Bsn. 1 *mf* *p*

D. Bsn. *mf* *p*

1 *mf* *p*

Hn. in F *mf* *p*

2 *mf* *p*

1 *p*

Tr. in C *p*

2 *p*

Timp.

VI. I *mf* *p* *mp*

VI. II *mf* *p* *mp* *unis. arco*

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

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

Db. *mf*

(3-2)

Picc. *f* *f* *p* *mf* *p* *mf*

Fl. 1 *f* *f* *p* *mf* *p* *mf*

1

Ob. 2 *5*

1 *4*

Cl. in A 2

Bsn. 1

D. Bsn.

Hr. in F 2 *5*

Tr. in C 1 *mf* *p* *mf* *p* *mf* *p*

2 *mf* *p* *mf* *p* *mf* *p*

Timp.

VI. I *f* *p* *mf* *p* *mf* *p*

VI. II *mf* *p* *mp* *p* *mp* *mf* *p*

Vla. *arco* *f* *p* *mf* *mf* *f* *p*

Vc. div. a3 *p* *mf* *mp* *mf* *f*

Db.

==

(3-2)

Picc. *p* *f* *f:p* *f* *f*

Fl. 1 *sf* *p* *mf* *f:p* *f*

1

Ob. 2 *4/4* *5/4*

1

Cl. in A 2

Bsn. 1

D. Bsn.

Hn. in F 1 *f:p*

2 *f*

Tr. in C 1 *con sord.* *p* *f:p* *mf* *f*

2 *con sord.* *p* *f:p* *mf* *f*

VI. I *f* *(f)* *ff*

VI. II *f* *(f)* *ff*

Vla. *f* *(f)* *pizz.* *f*

Vc. *f* *(f)* *(pizz.)* *f*

Db. *pizz.* *f* *(f)*



Picc. *f*

Fl. I *f*

Cl. in A
1 *f*
2 *f*

Hn. in F
1 *mf*
2 *mf*

VI. I

VI. II

Vla.

Vc.

Db.

4/4

Picc. *f*

Fl. I *f*

Cl. in A
1 *f*
2 *f*

Bsn. I *f*

D. Bsn. *f*

Tr. in C
1 *f: p*
2 *f: p*

(sord.)

(sord.)

4/4

[illegible]

Picc.

Fl. 1

1

Ob.

2

1

Cl. in A

2

Bsn. 1

D. Bsn.

1

Hn. in F

2

1

Tr. in C

2

VI. I

VI. II

Vln.

Vc.

Db.

div. pizz.

pizz.

arco

54

[illegible]

[illegible]

(3-2)

1
Ob. *(f)* *p* *(p)*

2 *p* *(p)*

1
Cl. in A *f* *(f)*

2 *f* *(f)*

Bsn. 1 *f* *sonore* *ff*

D. Bsn. *f* *sonore* *ff*

Vl. I *mf* *p*

Vl. II *mf* *p*

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

Vc. div. *arco* *p* *mf*

Db. *pizz.* *p* *f*

This page of the musical score features the following instruments and parts:

- Picc.** (Piccolo): Enters in the second measure with a rapid sixteenth-note pattern, marked *f*.
- Fl. 1** (Flute 1): Also enters in the second measure with a similar rapid pattern, marked *f*.
- Ob.** (Oboe):
 - 1** (Oboe 1): Plays a melodic line starting in the first measure, marked *f*, then *mf*, and *p* in the second measure.
 - 2** (Oboe 2): Plays a similar melodic line, marked *f*, then *mf*, and *p* in the second measure.
- Cl. in A** (Clarinet in A):
 - 1** (Clarinet 1): Plays a short melodic phrase in the first measure, marked *f*.
 - 2** (Clarinet 2): Remains silent.
- Bsn.** (Bassoon):
 - 1** (Bassoon 1): Plays a melodic line starting in the first measure, marked *f*, and *ff* in the second measure.
 - 2** (Bassoon 2): Plays a lower melodic line, marked *f*, and *ff* in the second measure.
- Hn. in F** (Horn in F): Both staves (1 and 2) are silent.
- VI. I** (Violin I): Plays a long note in the first measure, marked *mf*, and *p* in the second measure.
- VI. II** (Violin II): Plays a rhythmic pattern of eighth notes in the first measure, marked *mf*, and *p* in the second measure.
- Vla.** (Viola): Plays a long note in the first measure, marked *p*, and *f* in the second measure.
- Vc. div.** (Violoncello/Double Bass):
 - 1** (Violoncello): Plays a long note in the first measure, marked *p*, and *f* in the second measure.
 - 2** (Double Bass): Plays a long note in the first measure, marked *p*, and *f* in the second measure.
- Db.** (Double Bass): Plays a short melodic phrase in the first measure, marked *p*, and *f* in the second measure.

The score includes a rehearsal mark **L** at the beginning of the second measure. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). The time signature is 4/4.

(2-3)

Picc. *f*

Fl. 1 *f*

Cl. in A 1 *f*

2 *f*

Bsn. 1 *ff*

D. Bsn. *f*

Hn. in F 1 *f*

2 *f*

(3-2)

Picc. *f*

Fl. 1 *f*

Cl. in A 1 *(f)*

2 *(f)*

Bsn. 1 *f*

D. Bsn. *f*

Hn. in F 1 *f*

2 *f*

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Db. *f*

II, III *f* *ruvido*

uniz. *f*

pizz. *f*

(pizz.) *f*

Picc. *ff*
 Fl. 1 *ff*
 1
 Ob. 2
 Cl. in A 1 *f*
 2 *ff*
 Bsn. 1
 D. Bsn.
 Hn. in F 1 III, I *ff*
 2 *f*
 Tr. in C 1
 2
 Timp.
 VI. I *(f)*
 VI. II *(f)*
 Vla. *ff*
 Vc. *f*
 Db. *ff*

Picc. -

Fl. 1 -

1 -

Ob. 2 -

1 *f*

Cl. in A 2 *f*

Bsn. 1 *f*

D. Bsn. *f*

1 -

Hn. in F 2 -

1 *f*

Tr. in C 2 *f*

Timp. *f*

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f* arco

Db. *f*

3

[M]

Picc. —

Fl. 1 —

1 —

Ob. —

2 —

Cl. in A

1 *ff* *mf* *p* *mf*

2 *ff* *f* *p* *mf*

Bsn. 1 *ff* *p* *mf*

D. Bsn. *ff* *p* *mf*

Hn. in F

1 —

2 —

Tr. in C

1 —

2 —

Tymp. *ff* *gliss.* *p* *f*

[M]

VI. I *ff* *f* *p* *f*

VI. II div. *ff* *mf* *p* *f*

Vla. *ff* *f* *p* *mf*

Vc. *ff* *pizz.* *f* *p* *mf*

Db. *ff* *p* *mf*

4/4 5/4

(3-2)

Picc.

Fl. 1

1

Ob.

2

Cl. in A

1

2

Bsn. 1

D. Bsn.

Hn. in F

1

2

Tr. in C

1

2

Timp.

Vl. I

Vl. II div.

Vla.

Vc.

Db.

Picc. 

Fl. 1 

1 

Ob. 2 

1 

Cl. in A 2 

Bsn. 1 

D. Bsn. 

Hn. in F 1 

2 

Tr. in C 1 

2 

VI. I 

VI. II 

Vla. 

Vc. 

Db. 

5/4

(3-2)

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. in A 1

Cl. in A 2

Bsn. 1

D. Bsn.

Hn. in F 1

Hn. in F 2

Tr. in C 1

Tr. in C 2

VI. I

VI. II

Vla.

Vc. div.

Db.

arco unis.

arco

☐

Picc. *mp* *mf*

Fl. 1 *p* *mf*

1 *p* *mf*

Ob. 2 *mf*

Cl. in A 1 *mf*

2 *mf*

Bsn. 1 *p* *mf*

D. Bsn. *mf*

Hn. in F 1 *mf*

2 *mf*

Tr. in C 1 *mf*

2 *mf*

Timp. *p* *mp* *f*

VI. I *mf*

VI. II *unis.* *ord.* *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *pizz.* *p* *mf*

(3-2)

Picc. *f*

Fl. 1 *f*

1 *mf*

Ob. 2 *mf* *f*

1 *mf* *f*

Cl. in A *mf*

2 *mf*

Bsn. 1 *f*

D. Bsn. *f*

Hn. in F 1 *f*

2 *f* *mf*

Tr. in C 1

2

Timp. *mf* *f*

VI. I *unis.* *f*

VI. II *f*

Vla. *pizz.* *f*

Vc. *f*

Db. *arco* *f*

Picc.

Fl. 1

1

Ob.

2

1

Cl. in A

2

Bsn. 1

D. Bsn.

1

Hn. in F

2

1

Tr. in C

2

Timp.

VI. I

VI. II

Vla.

Vc.

Db.

pizz.

pizz.

(b)

Picc.

Fl. 1

1

Ob.

2

1

Cl. in A

2

Bsn. 1

D. Bsn.

1

Hn. in F

2

1

Tr. in C

2

Timp.

VI. I

VI. II

Vla.

Vc.

Db.

O poco meno mosso $\text{♩} = c.88$
(3-2-2) (2-2-3)

rit. ----- (2-3) -----

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. in A 1

Cl. in A 2

Bsn. 1

D. Bsn.

Hn. in F 1

Hn. in F 2

O poco meno mosso $\text{♩} = c.88$

rit. -----

VI. I div.

VI. II div.

Vla. div.

Vc. div.

Db.

a tempo ($\text{♩} = \text{c.88}$) rit. a tempo ($\text{♩} = \text{c.88}$)

(3-2:2)

Picc.

Fl. 1

1

Ob.

2

Cl. in A

1

Bsn. 1

D. Bsn.

1

Hn. in F

2

Tr. in C

1

VI. I div.

VI. II div.

Vla. div.

Vc. div.

Db.

a tempo ($\text{♩} = \text{c.88}$) rit. a tempo ($\text{♩} = \text{c.88}$)

1

Fl. 1

1

Ob.

2

Cl. in A

1

Bsn. 1

D. Bsn.

1

Hn. in F

2

Tr. in C

1

VI. I div.

VI. II div.

Vla. div.

Vc. div.

Db.

rit. - - - - - [P] a tempo (2-3)

Picc. *p*

Fl. 1 *pp*

Ob. 1 *pp* *p*

Ob. 2 *pp* *p*

Cl. in A 1 *pp* *pp* *mp* *p*

Cl. in A 2 *pp*

Bsn. 1 *p* *pp*

D. Bsn. *pp*

Hn. in F 1 *f-p* *ff*

Hn. in F 2 *f-p* *ff*

Tr. in C 1 con sord. *mp* *pp* *p* *mp* *pp* *mf* *pp*

Tr. in C 2 con sord. *pp* *mp* *pp* *p* *mp* *pp* *mf* *pp*

rit. - - - - - [P] a tempo

VI. I div. *pp*

VI. II div. *pp*

Vla. div. *pp*

Vc. div.

Db.



Picc. *pp* *p*
 Fl. 1
 1 *pp*
 Ob. 2 *pp*
 1 *3/4*
 Cl. in A 2 *p* *pp*
 Bsn. 1 *p* *mf* *p* *pp*
 D. Bsn. *p* *mf* *p* *pp*
 Hn. in F 1 *f* *p* *f* *p*
 2 *f* *p* *f* *p*
 Tr. in C 1 *mf* *pp* *mf* *p* *pp*
 2 *mf* *pp* *mf* *p* *pp*
 Vl. I div. *pp* *pp* *(pp)*
 Vl. II div. *(pp)* *pp*
 Vla. div. *pp*
 Vc. div. *pp*
 Db. div. *pp*

rit. - - - - - Q poco meno mosso ($\text{♩} = \text{c.72}$)

Picc. p ff pp p pp

Fl. I p ff p pp

1 p ff

Ob. p ff

2 p ff

1

Cl. in A

2

Bsn. 1 pp p pp

D. Bsn. pp

1 $f:p$ ff

Hn. in F $f:p$ ff

2 $f:p$ ff

rit. - - - - - Q poco meno mosso ($\text{♩} = \text{c.72}$)

VI. I div.

VI. II div.

Vla. div. a3

Vc. div. a3

Db. div.

[R] poco adagio ♩ = c.60

rit.

R poco adagio $\text{♩} = \text{c.60}$

rit.

(3-2)

Picc.

Fl. I

Ob.

Cl. in A

Bsn. I

D. Bsn.

Hn. in F

Tr. in C

Timp.

VI. I

VI. II

Vla.

Ve. div.

Db.

S

Presto $\text{♩} = 132$

p, *f*, *pp*, *mp*, *con sord.*, *pizz.*, *arco*

Picc. 

Fl. 1 

1 

Ob. 

2 

1 

Cl. in A 

2 

Bsn. 1 

D. Bsn. 

1 

Hn. in F 

2 

1 

Tr. in C 

2 

Timp. 

VI. I 

VI. II 

Vla.

Vc.

div.

Db.

(3-2) (2-2-3)

Picc.

Fl. 1

1

Ob.

2

Cl. in A

1

2

Bsn. 1

D. Bsn.

Hn. in F

1

2

Tr. in C

1

2

Timp.

VI. I

VI. II

Vla.

Vc. div.

Db.

pizz.

unis.
arco

p, *pp*, *f*, *mf*, *ff*

T

VI. I

VI. II

Vla. div.

Vc. div.

Db.

(con sord.)

p

pp

p

mp

pp

p

arco

pp

mp

(3-2) (2-3)

Picc.

Fl. 1

1

Ob.

2

1

Cl. in A

2

Bsn. 1

D. Bsn.

1

Hn. in F

2

1

Tr. in C

2

Timp.

VI. I

VI. II

Vla. div.

Vc.

unis.

pizz.

Db.

This page of a musical score is for a symphony orchestra. It includes staves for Piccolo (Pic.), Flute 1 (Fl. 1), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon 1 (Bsn. 1), Double Bassoon (D. Bsn.), Horn in F (Hn. in F), Trumpet in C (Tr. in C), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 2/4 time and features various dynamic markings such as *mp*, *pp*, *p*, and *ppp*. The music is in a key with one sharp (F#). The page shows measures 1 through 4, with time signatures changing from 2/4 to 5/8 and back to 2/4. A large, stylized watermark of a musical instrument is visible in the bottom right corner.

U (2-3)

Picc. (2-3)

Fl. 1

Ob. 1 *pp*

Ob. 2

Cl. in A 1

Cl. in A 2

Bsn. 1 *pp*

D. Bsn.

Hn. in F 1 (con sord.) *pp*

Hn. in F 2 (con sord.) *pp*

Tr. in C 1

Tr. in C 2

Timp.

U

VL I

VL II div. (*ppp*) *p*

Vla. div. (*ppp*) *p*

Vc. *mp*

Db. *mp* *chiaro*

pizz. *mp* *chiaro*
arco *mp* *chiaro*

Picc. —
 Fl. 1 —
 1 *p* —
 Ob. —
 2 —
 1 —
 Cl. in A —
 2 *p* —
 Bsn. 1 —
 D. Bsn. —
 1 *p* —
 Hn. in F —
 2 *p* —
 1 —
 Tr. in C —
 2 —
 Timp. —
 Vl. I —
 Vl. II div. —
 Vla. div. —
 Vc. —
 Db. —

Musical score for a symphony orchestra, measures 1 through 4. The score includes parts for Piccolo, Flute 1, Oboe 1 and 2, Clarinet in A 1 and 2, Bassoon 1, Double Bassoon, Horn in F 1 and 2, Trumpet in C 1 and 2, Timpani, Violin I, Violin II (divided), Viola (divided), Violoncello, and Double Bass. The key signature is one flat (B-flat major or D minor). The time signature changes from 4/4 to 2/4 in measure 3 and back to 4/4 in measure 4. Dynamics include *p* (piano), *pp* (pianissimo), and *arco* (arco). The Double Bass part includes a *pizz.* (pizzicato) instruction in measure 4.

(3.2)

[illegible]

[illegible]

(3-2)

Picc. *pp*

Fl. 1

Ob. 1 *pp*

Ob. 2

Cl. in A 1 *pp*

Cl. in A 2

Bsn. 1

D. Bsn. *pp*

Hn. in F 1

Hn. in F 2

Tr. in C 1

Tr. in C 2

Timp. *pp*

Vl. I

Vl. II *unis.* *pp*

Vla. div.

Vc. div.

Db. *thp.*

Picc. *dolciss.*
pp

Fl. 1 *dolciss.*
pp

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Cl. in A 1 *p* *pp*

Cl. in A 2 *p* *pp*

Bsn. 1 *pp*

D. Bsn. *pp*

Hr. in F 1 *p* *pp*

Hr. in F 2 *p* *pp* (con sord.)

Tr. in C 1 *pp* (con sord.)

Tr. in C 2 *pp*

Timp. *pp*

VI. I *p* *pp* *dolciss.*
pp

VI. II *p* *pp* *dolciss.*
ppp

div. *p* *pp* *dolciss.*
ppp

Vla. div. *p* *pp*

Vc. div. *p* *pp*

Db. *mp. pp*

(2-2-3) (3-2-2) *dolciss.*

Picc. *pp*

Fl. 1

1

Ob. 2

Cl. in A 1 2

Bsn. 1 *pp*

D. Bsn. *pp*

Hn. in F 1 2 (con sord.) *pp*

Tr. in C 1 2 (con sord.) *pp*

Timp. *pp* *gliss.* *gliss.*

VI. I

VI. II div.

Vla. div. 2/4

Vc. *unis.*

Db.

(2-2-3)

Picc. *ppp*

Fl. 1

1

Ob.

2

1

Cl. in A

2

Bsn. 1

D. Bsn.

Hn. in F

1

2

1

Tr. in C

2

Timp.

ppp

W poco adagio $\text{♩} = c.66$

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

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

5

[illegible]

Y più adagio ($\text{♩} = \text{c.60}$)

Picc. *pp*

Fl. 1 *pp*

1

Ob. 2

Cl. in A 1 *p* *molto* *pp*

2 *p* *molto* *pp*

Bsn. 1 *pp*

D. Bsn. *pp*

Hn. in F 1 *pp* con sord.

2 *pp* con sord.

Tr. in C 1 *pp* *molto*

2 *pp* *molto*

Timp.

Y più adagio ($\text{♩} = \text{c.60}$)

VI. I *pp* *molto*

VI. II *pp* *molto*

Vla. # *pp* *molto*

Vc. *pp* *molto*

Db. *pp* unis.

[Z]

Picc. *pp*

Fl. I *pp*

1 *pp*

Ob. *pp*

2 *pp*

Cl. in A *pp*

1 *pp*

2 *pp*

Bsn. 1 *pp*

D. Bsn. *pp*

Hn. in F *ppp* senza sord.

2 *ppp* senza sord.

Tr. in C

1

2

Timp. *pp* *sfz* *pp* *sfz* *mf* *ppp*

[Z]

VI. I

VI. II

Vla. *4/4* *3/4* *4/4*

Vc.

Db.

II

Flute 1

Alto Flute

Oboe 1

Cor Anglais

Clarinet 1

Bass Clarinet
in B \flat

Bassoon

Horn in F

Trumpet in C

Timpani

Lento ♩ = c.50

Violin I

Violin II

Viola

Violoncello

Doublebass

trem. *harm.*

trem.

pp

pizz.

DIZZ

PP
D137

pp

[illegible][illegible]

[B]

Alto Fl. *pp* *p* *pp* *p* *pp* *p* *mp*

Cl. 1 in A *pp*

Bass Cl. in B \flat *pp* *sempre pp*

[B]

Vl. I *pizz. con vibrato* *p*

Vl. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

Fl. 1 *pp* *p* *pp* *p* *pp* *p* *pp*

Alto Fl. *pp* *p* *pp* *p* *pp* *p* *pp*

Ob. 1 *pp* *p* *pp*

C. Ang. *pp* *p* *ppp*

Cl. 1 in A *p* *pp*

Bass Cl. in B \flat *p* *pp*

1 *pp*

Bsn. 2 *pp* *ppp*

Vl. I *arco* *pp* *poco sf-pp* *ppp* *pizz. div.* *pp* *p*

Vl. II *pp* *poco sf-pp* *ppp* *pizz.* *pp*

Vla. *mf* *pp* *mf*

Vc. *mf* *pp* *mf*

Db. *mf* *pp* *mf*

(3-2) (2-3)

1 FL. *p* *f* *p* *f*

2 *p* *f* *p* *f*

Ob. I *p* *f* *p* *f*

C. Ang. *p* *f* *p* *f*

Cl. I in A *p* *f* *p* *f*

Bass Cl. in B \flat *f* *p* *f*

1 Bsn. *p*

2

1 Hn. in F *p* *f* *ff* *p* *f* *ff*

2 *p* *f* *ff* *p* *f* *ff*

1 Tr. in C *p* *f* *ff*

2 *p* *f* *ff*

Timp.

VI. I *p* *f* *ff* *p* *f* *ff*

VI. II *p* *f* *ff* *p* *f* *ff*

Vla. *arco* *p* *f* *ff* *p* *f* *ff*

Vc. div. *arco* *p* *f* *ff* *p* *f* *ff*

Db.



[illegible]

E (2-3)

1 Fl. *f* *ff*

2 *f* *ff*

Ob. 1 *f* *ff*

C. Ang. *f* *ff*

Cl. 1 in A *f* *ff*

Bass Cl. in Bb *f* *ff*

1 Bsn. *f* *ff*

2 *f* *ff*

1 Hn. in F *f* *ff*

2 *f* *ff*

1 Tr. in C *f* *ff*

2 *f* *ff*

Timp.

E

VI. I *f* *ff* *p* *mp* *p* *mp* *p* *mp* *p*

VI. II *f* *ff* *p* *mp* *p* *mp* *p* *mp* *p*

Vla. div. *f* *ff* *p* *mp* *p* *mp* *p* *mp* *p*

Vc. div. *f* *ff* *p* *mp* *p* *mp* *p* *mp* *p*

Db. *f* *ff* *p* *mp* *p* *mp* *p* *mp* *p*

arco

VI. I *mp p mp p mp p*

VI. II *mp p mp p mp p mp p*

Vla. *4 unis. mp p mp p 6 mp p mp p mp p 4 p 6*

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

Db. *p mp p*

poco allarg. F a tempo
Solo *pp*

C. Ang. *pp*

VI. I *f poco allarg. p poco sf: p pp*

VI. II *f poco allarg. p poco sf: p pp*

Vla. *6 4 p poco sf: p pp*

Vc. *f p poco sf: p pp*

Db. *f p*

(2-2-3)

C. Ang. *pp p pp p pp*

Hrn. in F *pp ord. pp f ord. pp f ord. pp f*

1 *pp ord. pp f ord. pp f*

2 *pp ord. pp f ord. pp f*

VI. I *pp sempre*

VI. II *p pp p pp p pp*

Vla. *p pp p pp p pp*

Vc. *p pp pizz. p pp p pp*

Db. *p (p) (p)*

[illegible]

[illegible]

1 Fl. *f* *p* **H**

2 Fl. *f* *p*

Ob. 1

C. Ang.

CL 1 in A *f* *p*

Bass Cl. in B♭ *f* *p* *pp*

1 Bsn. *f* *p*

2 Bsn. *f* *p*

1 Hn. in F *ff* *p* *pp*

2 Hn. in F *ff* *p* *pp*

1 Tr. in C *ff*

2 Tr. in C *ff*

Timp. *ff* *mf* *pp*

VI. I *f* *p* **H**

VI. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *ff* *f* *p* *pp*

This page of a musical score features the following instruments and parts:

- Fl.** (Flute): Staves 1 and 2.
- Ob. 1** (Oboe): Staff 3.
- C. Ang.** (Clarinet in A): Staff 4, with time signature changes from 3/4 to 4/4 and back.
- Cl. 1 in A** (Clarinet in A): Staff 5, with time signature changes from 3/4 to 4/4 and back.
- Bass Cl. in Bb** (Bass Clarinet in Bb): Staff 6, with time signature changes from 3/4 to 4/4 and back.
- Bsn.** (Bassoon): Staves 7 and 8.
- Hn. in F** (Horn in F): Staves 9 and 10, with time signature changes from 3/4 to 4/4 and back.
- Tr. in C** (Trumpet in C): Staves 11 and 12, with time signature changes from 3/4 to 4/4 and back.
- Timp.** (Timpani): Staff 13.
- VI. I** (Violin I): Staff 14, with time signature changes from 3/4 to 4/4 and back.
- VI. II** (Violin II): Staff 15, with time signature changes from 3/4 to 4/4 and back.
- Vla.** (Viola): Staff 16, with time signature changes from 3/4 to 4/4 and back.
- Vc.** (Violoncello): Staff 17, with time signature changes from 3/4 to 4/4 and back.
- Db. div.** (Double Bass): Staff 18.

The score includes various dynamic markings such as *pp* (pianissimo), *p* (piano), *sf* (sforzando), and *mf* (mezzo-forte). It also features time signature changes from 3/4 to 4/4 and back. The page is numbered 1 in the top left corner.

1
Fl.

2
pp

Ob. 1
pp

C. Ang.
pp

Cl. 1
in A
p

Bass Cl.
in Bb
pp

1
Bsn.
pp

2
pp

1
Hn. in F
pp

2
pp

1
Tr. in C
pp

2
pp

Timp.

Vl. I
div.
(pp)

Vl. II
div.
pizz.)
con vib.
p
(pizz.)
con vib.
p
mp

Vla.
pp

Vc.
unis.
pp

Db.
pp

1 (J) (2-2-3) (3-2-2)

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

C. Ang.

Cl. 1 in A

Bass Cl. in B \flat *ppp*

Bsn. 1 *ppp*

Bsn. 2 *pp* *ppp*

Hn. in F 1 *p* *f* *f* *ff*

Hn. in F 2 *p* *f* *f* *ff*

Tr. in C 1 *f* *ff* senza sord.

Tr. in C 2 *f* *ff* senza sord.

Timp.

VI. I div. *pp* *f* *ff*

VI. II *pp* *f* *ff*

Vla. *pp* *f* *ff* arco

Vc. div. *p* *pp* *f* *ff* arco

Db. *ppp* *f* *ff*

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. 1 in A), Bass Clarinet in Bb (Bass Cl. in Bb), Bassoon (Bsn.), Horn in F (Hn. in F), Trumpet in C (Tr. in C), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 2/4 time and features various musical notations, including notes, rests, and dynamic markings such as *p*, *f*, *pp*, and *ff*. The page is numbered 1 in the top left corner.

III

Moderato ♩ = c.72

Piccolo

Flute 1

1

Oboe

2

1

Clarinete in A

2

1

Bassoon

2

1

Horn in F

2

1

Trumpet in C

2

Timpani

Moderato ♩ = c.72

Violin I

Violin II

Viola

Violoncello

Doublebass

1. Solo (arco)

(2-2-3)

Picc. *f*

Ob. 1 *p mf p mf p p mf pp f*

Timp. *p*

VI. I *f p f*

VI. II *p f*

Vla. *f p f*

Vc. *f*

Db. (1. Solo) *f p f*

4

(2-3-2-2) (2-2-3)

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. in A 1 *p mf p f*

Cl. in A 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Timp. *mf p f*

Vc. *pizz. p f*

Db. *Tutti p f p f*

4

The image displays a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Piccolo, Flute 1, Oboe, Clarinet in A, Bassoon, Horn in F, Trumpet in C, Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass. The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *mf* (mezzo-forte), and *p* (piano). The page is numbered 7 on the right margin.

(2-3-2) A (2-2-3)

Picc. *f*

Fl. 1 *f*

Ob. 1 *f* 9 *f* 9 *f* 9

Ob. 2 *f* 9 *f* 9 *f* 9

Cl. in A 1 *f* *p* *f* *p* *ff* 2 *f* *p* *f* *p* *ff*

Bsn. 1 *f* *p* *f* *p* *ff* 2 *f* *p* *f* *p* *ff*

Hn. in F 1 *f* *p* *f* *p* *ff* 2 *f* *p* *f* *p* *ff*

Tr. in C 1 *f* *p* *f* *p* *ff* 2 *f* *p* *f* *p* *ff*

Timp.

VI. I (pizz.) *f* *ff*

VI. II (pizz.) *f* *ff*

Vla. div. arco *pp* arco *pp* 2 desks only arco *pp*

Vc. div. arco *pp* unis. *f* *p* *f* *pp*

Db. div. *pp* unis. *f* *p* *f* *pp*

8.....

Picc. *ff* *cresc.* *mf* *cresc.*

Fl. I *ff* *cresc.* *mf* *cresc.*

Ob. 1 *ff* *cresc.* *mf* *cresc.*

Ob. 2 *ff* *cresc.* *mf* *cresc.*

Cl. in A 1 *ff* *cresc.* *mf* *cresc.*

Cl. in A 2 *ff* *cresc.* *mf* *cresc.*

Bsn. 1 *ff* *cresc.* *mf* *cresc.*

Bsn. 2 *ff* *cresc.* *mf* *cresc.*

Hn. in F 1 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Hn. in F 2 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Tr. in C 1 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Tr. in C 2 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Timp. *p* *cresc.*

VI. I *mf* *cresc.* *un.*

VI. II *mf* *cresc.* *Tutti*

Vla. div. *p* *cresc.* *mf* *cresc.*

Vc. div. *p* *cresc.* *mf* *cresc.*

Db. *p* *cresc.* *pizz.* *mf* *cresc.* *arco trem.* *f*

B Allegro $\text{♩} = c.112$

(2-2-3)

Picc. *f* *cresc.* *ff*

Fl. 1 *f* *cresc.* *ff*

1 *f* *cresc.* *ff*

Ob. 2 *f* *cresc.* *ff*

Cl. in A 1 *f* *cresc.* *ff*

2 *f* *cresc.* *ff*

Bsn. 1 *f* *cresc.* *ff*

2 *f* *cresc.* *ff*

Hn. in F 1 *f* *p* *ff* *p* *ff*

2 *f* *p* *ff* *p* *ff*

Tr. in C 1 *f* *p* *ff* *p* *ff*

2 *f* *p* *ff* *p* *ff*

Timp. *molto f* *p* *f*

B Allegro $\text{♩} = c.112$

VI. I *f* *cresc.* *ff*

VI. II *f* *cresc.* *ff*

Vla. div. *f* *cresc.* *ff*

Vc. div. *f* *cresc.* *ff*

Db. *f* *cresc.* *ff*

sul pont. *f* *p*

sul pont. *f* *p*

div. *f* *p*

4/4 7/8 4/4

(2-2-3) (2-3)

Timp. *p*

VI. I *pizz. div. mf*

VI. II *pizz. mf*

strepitoso f

Vla. 4 Solo

Solo

Vc. *ord.*

gli altri

Db. *Solo f*

strepitoso ord. f

(2-2-3) (2-2-3)

Timp. *molto f unis.*

VI. I *(div.) mf*

VI. II *mf*

p pp

Vla. 4 Solo

p pp

Solo

Vc. *sul pont. ff*

gli altri *mp*

Db. *Tutti div. ff*

(to top of string) p

div. ff

p

ff

p

The musical score for 'The Rose Tree' is presented in a standard orchestral format. It includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Clarinet in A (Cl. 1 in A), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The score is divided into four measures, with the first measure marked with a 'C' in a box. The tempo is marked 'dolce' and the dynamics range from *pp* to *f*. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

(2·3) (4·3) (2·2·3)

Picc. *mf* *p* *pp*

Fl. I *mf* *p* *pp*

Ob. 1 *p* *mf* *p*

Ob. 2

Cl. in A 1 *f*

Cl. in A 2 *p* *mf* *p*

Bsn. 1

Bsn. 2

VI. I *p* *f*

VI. II *p* *pp* *p* *mf*

div. a 4 *p* *pp* *p* *mf*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Db.

div. (pizz.)

arco

5 8 7 16 7 8 2 4

==

D

1. Bsn. *f* *p*

2. *f* *p*

Timp. *f* *p*

D

VI. I *div.* *f* *p* *unis. arco* *p* *mf* *p* *f* *p*

VI. II *f* *p* *arco* *p* *f* *p* (*p*)

Vla. *Tutti ord.* *gf* *p* *p* *mf* *p* *f* *p* (*p*)

Vc. *pizz.* *f* *p* *arco* *p* *mf* *p* *f* *p*

div. a3 *pizz.* *f* *p* *arco* *p* *mf* *p* *f* *p*

Db. *pizz.* *gf* *p* *mf* *p*

Timp. *mf*

VI. I *f* *p* *mf* *p*

VI. II *mp* *mf* *f* *p* *mf* *p*

Vla. *f*

Vc. *unis.* *f* *p* *mf* *p*

Db. *mf* *f* *mp* *p*

E (2:2:3)

Timp. *p*

VI. I *mp* *p* *mf* *pp* *p* *pp*

VI. II *mp* *p* *mf* *pp* *p* *pp*

Vla. *pp* *p* *pp*

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

Db. *pp* *arco*

F (3:2)

Timp. *p* *pp* *pp*

VI. I *p* *pp* *pp* *p* *pp* *mf*

VI. II *p* *pp* *pp* *p* *pp* *mf*

Vla. *p* *pp* *pp* *p* *pp* *mf*

Vc. *p* *pp* *pp* *p* *pp* *mf*

Db. *p* *pp* *mf*

Timp. *f* *p* *mp* *mp* *pp* *pp*

VI. I *p* *mp* *p* *pp*

VI. II *p* *mp* *p* *pp*

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

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

Db. div. *f:pp* *pp*

Picc.
 Fl. 1
 1
 Ob.
 2
 1
 Cl. in A
 2
 1
 Bsn.
 2
 1
 Hn. in F
 2
 1
 Tr. in C
 2
 Timp.
 VI. I
 VI. II
 Vla. div.
 Vc.
 Db.
 unis.

Picc. 

Fl. 1 

1 

Ob. 2 

1 

Cl. in A. 2 

1 

Bsn. 2 

1 

Hn. in F 2 

1 

Tr. in C 2 

Timp. 

Vl. I 

Vl. II 

Vla. div. 

Vc. 

Db. 

pizz. 

arco 

Picc. =

Fl. 1 =

Ob. 1 =

Ob. 2 =

Cl. in A 1 *p* *f*

Cl. in A 2 *f* *p* *f*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. in F 1 =

Hn. in F 2 =

Tr. in C 1 *p* *mf* *p* *mf*

Tr. in C 2 *p* *mf* *p*

Timp. =

VI. I div. *mf* *p*

VI. II *pp* *mf* *p* *mf*

Vla. div. *p*

Vc. *f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p*

Db. *f p* *f p* *f p* *f p* *f p* *f p* *f p*

Picc. *p* *f* *p* *f*

Fl. 1 *p* *f* *p* *f*

Ob. 1 *p* *f* *p* *f*

Ob. 2 *p* *f* *p* *f* (*f*)

Cl. in A 1 *p*

Cl. in A 2 *p*

Bsn. 1 *p* *mf* *p*

Bsn. 2 *p* *mf* *p*

Hr. in F 1

Hr. in F 2

Tr. in C 1

Tr. in C 2

Timp. *p* *mf*

VI. I unis. arco *ppp* *mf* *p* *mf*

VI. II div. *p* *mf* *f* *mf*

Vla. div. *p* *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p*

Db. *p* *f* *p* *f* *p*

3/4

3/4

3/4

Picc. *p* *mf* *p* *f*

Fl. 1 *p* *mf* *p* *f*

Ob. *p* *mf* *p* *f*

Cl. in A 1 *p* *mf* *mp* *p* *f*

2 *p* *mf* *mp* *f*

Bsn. 1 *p* *mf*

2 *(p)*

Hn. in F 1

2

Tr. in C 1

2

Timp.

VI. I *p* *mf* *p*

VI. II div. *mp* *p* *mp* *mf* *mp* *p* *mf*

Vla. div.

Vc. *f* *p* *f* *p* *f* *p* *f* *p*

Db. *f* *p* *f* *p* *f* *p* *f* *p*

Picc.

Fl. 1

Oboe 1

Oboe 2

Cl. in A 1

Cl. in A 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tr. in C 1

Tr. in C 2

Tymp.

[H]

pizz.

f

p

arco

unis.

f pp

Via. div.

Vc.

Db.

(2-2-3)

Picc. 

Fl. 1 

Ob. 

Cl. in A 

Bsn. 

Hr. in F 

Tr. in C 

Timp. 

VI. I 

VI. II 

Vla. 

Vc. 

Db. 

div. 

unis. 



(2-2-3)

Picc. *f p*

Fl. 1 *f p*

Ob. 2 *f p*

Cl. in A 1 *p*

Bsn. 1 *p*

Hn. in F 2 *f p*

Tr. in C 1 *f p*

2 *p*

Timp.

VI. I *f p*

VI. II *f mp*

Vla. *unis. p*

Vc. *f p*

Db. *f p*

78 34

I

Picc.

Fl. 1

1

Ob. 2

1

Cl. in A 2

1

Bsn. 2

1

Hn. in F 2

1

Tr. in C 2

Timp.

I

VI. I

VI. II

Vla.

Vc.

Db.

Picc.

Fl. 1

1

Ob.

2

Cl. in A

1

2

Bsn.

1

2

Hr. in F

2

Tr. in C

1

2

Timp.

VI. I

VI. II

Vln.

Vc.

Db.

Picc.

Fl. 1

1

Ob.

2

Cl. in A

1

2

Bsn.

1

2

Hn. in F

1

2

Tr. in C

1

2

Timp.

VI. I

VI. II

Vla. div.

Vc.

Db.

Picc.

Fl. 1

1

Ob.

2

1

Cl. in A

2

1

Bsn.

2

Hn. in F

2

1

Tr. in C

2

Timp.

VI. I

VI. II div.

Vla. div.


Vcl.


Db.


3/4


Picc.
 Fl. I
 1
 Ob.
 2
 1
 Cl. in A
 2
 1
 Bsn.
 2
 1
 Hn. in F
 2
 1
 Tr. in C
 2
 Timp.
 VI. I
 VI. II
 div.
 Vla.
 div.
 Vc.
 Db.


Musical score for page 113, featuring various orchestral instruments. The score is divided into two systems, each with two measures. Dynamics include *p*, *f*, *mf*, and *pp*. A large watermark 'A' is visible in the bottom right corner.


Picc. 


Fl. 1 

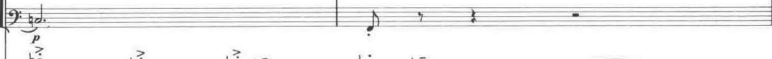
1 


Ob. 2 

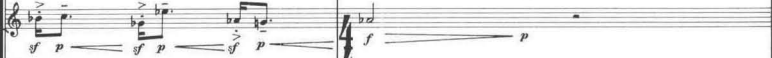
1 


Cl. in A 2 


1 


Bsn. 2 


1 

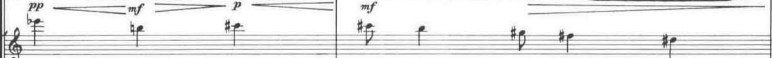
Hn. in F 2 


1 


Tr. in C 2 


Timp. 


Vl. I 


Vl. II 


div. 

Vla. 

div. 

Vc. 

Db. 



Pic.

Fl. I

Oboe

Clar. in A

Bsn.

Horn in F

Tr. in C

Timpani

Viol. I

Viol. II div.

Vla. div.

Vcl.

Db.

3

Picc. *p* *f* *p* *f* *p*
 Fl. 1
 1
 Ob.
 2
 Cl. in A
 1 *p* *mf* *p* *mf*
 2 *p* *mf* *p* *mf*
 Bsn.
 1 *p* *mf* *p* *mf*
 2 *p* *mf*
 Hn. in F
 1
 2
 Tr. in C
 1 *p* *f* *p* *f* *p*
 2 *f* *p*
 Timp. *p* *f* *p*
 Vl. I *ppp* *arco* *unis.* *pizz.* *p* *mf* *f* *(f)*
 Vl. II *pp* *mf* *pp* *mf*
 Vla. div. *p* *mf*
 Vc.
 Db.

Picc. *f* *p* *f*

Fl. 1

1

Ob. 2

Cl. in A 1 *f* *p* *f*

2 *f: p* *f*

Bsn. 1 *p*

2

Hn. in F 1

2

Tr. in C 1 *f* *p* *f*

2 *mp* *f* *p* *mp* *mf* *f*

Timp.

VI. I *arco* *pp* *mf* *pp* *mf*

VI. II *pizz.* *mf* *f* *p* *mp* *mf*

Vla. div. 1 *p* *mf*

2 *p* *mf*

Vc. *f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p*

Db. *f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p*

24

24

24

24

[K]

Picc. *p* *mf* *p* *f* *p*

Fl. 1 *p* *mf* *p* *f* *p*

Ob. *p* *mf* *p* *f* *p*

2 *p* *mf* *p* *f* *p*

CL in A *p* *f* *p*

Bsn. *p* *f* *p* *f* *p*

Hn. in F

Tr. in C

Timp. *p*

[K]

VI. I *pizz.* *p* *mf* *arco* *pp* *mf* *pp*

VI. II *arco* *p* *mf* *pp*

Vla. div. *p* *mf* *p*

Vc. *f p* *f p* *f p*

Db. *f p* *f p* *f p*



Picc. *f* *p*
 Fl. 1 *f* *p*
 Ob. 1 *f*
 Ob. 2 *f*
 Cl. in A 1 *f* *p*
 Cl. in A 2 *p* *f* *p*
 Bsn. 1 *f* *p*
 Bsn. 2 *mf*
 Hn. in F 1
 Hn. in F 2
 Tr. in C 1 *p*
 Tr. in C 2 *p*
 Timp. *p*
 Vl. I *pizz.* *mf* *arco* *pizz.* *p*
 Vl. II *mf*
 Vla. *unis.* *p*
 Vc. *f* *p*
 Db.

3/4 4/4

[illegible]

Picc. Fl. 1 1 Ob. 2 Cl. in A 1 2 Bsn. 1 2 Hn. in F 1 2 Tr. in C 1 2 Timp. VI. I VI. II Vla. Vc. Db.

The musical score for page 121 includes the following parts and markings:

- Picc.**: Rest.
- Fl. 1**: Rest.
- Ob.**: Rest.
- Cl. in A**: Part 1 starts with a half note G4 (p), followed by a half note F#4, and a half note E4. Part 2 has a rest, then a half note D4 (p), followed by a half note C4.
- Bsn.**: Part 1 has a half note G2 (p), followed by a half note F#2, and a half note E2. Part 2 has a half note D2 (p), followed by a half note C2.
- Hn. in F**: Part 1 has a half note G4 (p), followed by a half note F#4, and a half note E4. Part 2 has a half note D4 (f), followed by a half note C4 (p), and a half note B3 (f). Part 3 has a half note A3 (f), followed by a half note G3 (p), and a half note F3 (mf).
- Tr. in C**: Rest.
- Timp.**: Half note G2 (p), followed by a half note F#2, and a half note E2.
- VI. I**: Continuous sixteenth-note pattern, starting with a half note G4 (p), followed by a half note F#4, and a half note E4.
- VI. II**: Half note G4 (p), followed by a half note F#4, and a half note E4. Part 2 has a half note D4 (mp), followed by a half note C4, and a half note B3 (mf).
- Vla.**: Half note G4 (p), followed by a half note F#4, and a half note E4.
- Vc.**: Half note G4 (p), followed by a half note F#4, and a half note E4.
- Db.**: Half note G4 (p), followed by a half note F#4, and a half note E4.

L

Picc.

Fl. 1

1

Ob. 2

1

Cl. in A 2

1

Bsn. 2

1

Hn. in F 2

1

Tr. in C 2

Timp.

L

VI. I

VI. II

Vla.

Ve.

Db.

p stacc.

arco

p stacc.

p stacc.

pizz.

p

Picc. *p* *f* *ff*
 Fl. 1 *p* *f* *ff*
 Ob. 1 *p* *f*
 Ob. 2 *p* *mf*
 Cl. in A 1 *p* *f*
 Cl. in A 2 *p* *mf*
 Bsn. 1 *p* *mf*
 Bsn. 2 *p* *mf*
 Hn. in F 1 *mp* *mp*
 Hn. in F 2 *mp* *mp*
 Tr. in C 1 *p* *mf*
 Tr. in C 2 *p* *mf*
 Timp.
 Vl. I *f*
 Vl. II *f*
 Vla. *f*
 Vc. *f*
 Db. *f*

Picc. *f* *ff* *f*

Fl. 1 *f* *ff* *f*

1 *f*

Ob. 2 *f*

1 *f*

Cl. in A 2 *f* *ff* *f*

Bsn. 1 *f* *ff* *mf*

2 *f* *ff* *mf*

Hn. in F 1 *mf* *f* *mf*

2 *mf* *f* *mf*

Tr. in C 1 *mf*

2 *(mf)* *f* *mf*

Timp. *mf* *f*

VI. I *(f)* *ff* *f cresc.*

VI. II *(f)* *ff* *f cresc.*

Vla. *(f)* *ff* *f cresc.*

Ve. *(f)* *ff* *f cresc.*

Db.

M

Picc. *ff*

Fl. 1 *ff*

1 *ff*

Ob. *ff*

2 *ff*

1 *ff*

Cl. in A *ff*

2 *ff*

1 *ff*

Bsn. *ff*

2 *ff*

1 *f*

Hn. in F *f*

2 *f*

1 *f*

Tr. in C *f*

2 *f*

Timp. *molto f* *f*

M

VI. I *ff* *pizz.* *p*

VI. II *ff* *f*

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

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

Db. *ff* *f*



Picc.

Fl. 1

1

Ob.

2

1

Cl. in A

2

1

Bsn.

2

1

Hn. in F

2

1

Tr. in C

2

Timp.

VI. I

VI. II

Vla.

Vc.

Db.

più f

N

Picc.

Fl. 1

1
Ob.

2 *più f* *ff*

1
Cl. in A

2

1
Bsn.

2 *ff* *f*

1
Hn. in F

2 *ff* *f*

1
Tr. in C

2 *ff* *f*

Timp.

N

VI. I *f*

VI. II *più f* *ff*

Vla. *più f* *ff*

Vc. *più f* *ff*

Db. *ff* *f*

arco

O meno mosso ♩ = c.66±

Picc. *f* *p* *pp*

Fl. 1 *f* *p* *pp*

1

Ob. *pp dolce*

2

Cl. in A *p*

1

2

Bsn. *mp* *p* *pp*
Take Double Bassoon

1

2

Hn. in F

1

2

Tr. in C *p*

1

2

Timp.

VI. I *f* *p* *pp*

VI. II *pp* *ppp*

Vla. *pizz.* *div. a 4* *p* *pp* *ppp* *arco* *pp* *ppp* *div. a 2* *mp* *pp* *ppp*

Vc. *mp* *p* *pp* *arco* *mp* *pp* *ppp*

Db. *pp* *mp* *pp* *ppp*

Ob. I *p* \rightarrow *pp*

Vl. I

Vl. II

Vla. unis.

Solo

Vc. *p dolce* *pp*

gli altri

Db.

Cl. I *P*
in A

Hn. I *con sord.*
in F

Tr. I *con sord.*
in C *pp*

Vl. I

Vl. II

Vla.

Vc. *Tutti*

Db.

div.

Cl. I
in A

VI. I

VI. II

Vla.

Vc.
div.

Db.

ppp

34

Q

1. Solo con sord.

VI. I

VI. II

Vla.

Vc.
div.

Db.

pp

poco sf: p

pp

poco sf: p

pp

div.

poco sf: p

pp

[R]

Fl. 1 (1. Solo) *pp dolce* *p* *pp* *p*

VI. I *ppp*

VI. II

Vla. (1. Solo) *ppp* *pp* *Tutti (senza sord.)*

Vc. div. *ppp* *pp*

Db. *pp*

rit. ————

Fl. 1 *ppp*

Cl. in A 1 *pp* *ppp* *pp*

2 *pp* *ppp* *pp*

Bsn. 1 *p* *pp*

VI. I *pp*

VI. II *pp*

Vla. *ppp* *div. a3* *pizz.* *pp*

Vc. *ppp* *div. a3* *pizz.* *pp*

Db. *2 Soli* *p* *pp* *pp*

Tutti (senza sord.) *pp*

Adagio S **Allegro molto** $\text{♩} = 120$

Picc. *p* *ppp*

Fl. I *p* *ppp*

1

Ob. 2 *p* *ppp* *p*

1

Cl. in A *p* *ppp* *p*

2 *p* *ppp* *p*

Bsn. 1

D. Bsn. *p* *ppp*

Hn. in F 1 2

Tr. in C 1 2

Timp. *Solo* *p*

Adagio S **Allegro molto** $\text{♩} = 120$

VI. I *p*

VI. II *p*

Vla. *unis. arco* *p*

Vc. *unis. arco* *p*

Db.

Picc. *p* *mp*
 Fl. 1 *p* *mp*
 1 *p* *mp*
 Ob. 2 *p* *mp*
 Cl. in A 1 *p* *mp*
 2 *p* *mp*
 Bsn. 1 *p* *mp*
 D. Bsn. *p* *mp*
 Hn. in F 1 *mp*
 2 *mp*
 Tr. in C 1 *p* *mp*
 2 *p* *mp*
 Timp. *mp*
 Vl. I *mp*
 Vl. II *mp*
 Vla. *mp*
 Vc. *mp*
 Db. *Tutti* *p* *mp*

Picc. *mf* *f*

Fl. I *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. in A 1 *mf* *f*

Cl. in A 2 *mf* *f*

Bsn. 1 *mf* *f*

D. Bsn. *mf* *f*

Hn. in F 1 *senza sord.* *mf* *f* *più f*

Hn. in F 2 *mf* *f* *più f*

Tr. in C 1 *senza sord.* *mf* *f* *più f* *f*

Tr. in C 2 *mf* *f* *più f* *f*

Timp. *mf* *f*

VI. I *mf* *f*

VI. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

(3-2)

Picc. Fl. 1 1 Ob. 2 Cl. in A 1 2 Bsn. 1 D. Bsn. 1 Hn. in F 2 Tr. in C 1 2 Timp. Solo *ff con tutta forza* VI. I VI. II Vla. Vc. Db.

5/4 3/2 4/4

ff ff ff ff

Picc.
 Fl. 1
 1
 Ob.
 2
 Cl. in A.
 1
 2
 Bsn. 1
 D. Bsn.
 Hn. in F
 1
 2
 Tr. in C
 1
 2
 Timp.
 Vl. I div.
 Vl. II div.
 Vla.
 Vc.
 Db.

Printed by Halstan & Co. Ltd., Amersham, Bucks., England

TWENTIETH CENTURY CLASSICS

A selection of twentieth-century classics issued in the Hawkes Pocket Score Series.
A complete catalogue of our extensive library of modern scores is available on request.

BARTÓK, BÉLA

Concerto for Orchestra (new edition)
Concerto for 2 Pianos and Percussion
Piano Concerto No. 3 (new edition)
Viola Concerto
Violin Concertos Nos. 1 & 2
Divertimento
Four Orchestral Pieces
Rhapsodies Nos. 1 & 2
Rumanian Dance
Sonata for 2 Pianos and Percussion
String Quartets Nos. 1 & 6

BLACHER, BORIS

Dance Scenes

BERNSTEIN, LEONARD

Candide
Chichester Psalms
Divertimento
Fancy Free
On the Town (Three Dance Episodes)
West Side Story

BLISS, ARTHUR

A Colour Symphony
Introduction and Allegro

BRITTEN, BENJAMIN

Albert Herring
Billy Budd
Four Sea Interludes
Gloriana
Les Illuminations
A Midsummer Night's Dream
Noye's Fludde
Peter Grimes
The Prince of the Pagodas
The Rape of Lucretia
Serenade for Tenor, Horn and Strings
Sinfonia da Requiem
Spring Symphony
The Turn of the Screw
War Requiem
Young Person's Guide to the Orchestra

COPLAND, AARON

Appalachian Spring Suite
Billy the Kid Suite
Clarinet Concerto
El Salon Mexico
Four Dance Episodes from 'Rodeo'
Inscape
Lincoln Portrait
Quiet City
Symphonies Nos. 1-3
Three Latin American Sketches

DELIUS, FREDERICK

Brigg Fair
A Mass of Life
Sea Drift
A Village Romeo and Juliet

ELGAR, EDWARD

Cockaigne Overture
Pomp and Circumstance Marches 1-5

FINE, IRVING

Serious Song

FINZI, GERALD

Clarinet Concerto
Dies Natalis

GINASTERA, ALBERTO

Concerto per Corde
Estancia
Harp Concerto
Piano Concerto No. 1
String Quartets Nos. 1 & 2
Variaciones Concertantes

HOLST, GUSTAV

The Planets

IRELAND, JOHN

London Overture
The Overlanders
These Things Shall Be

KHACHATURIAN, ARAM

Piano Concerto
Violin Concerto

KODÁLY, ZOLTÁN

Concerto for Orchestra
Peacock Variations
Symphony

MARTINŮ, BOHUSLAV

Double Concerto
Fantaisies Symphoniques
Sinfonietta Giocosa
Sinfonietta 'La Jolla'
Symphonies Nos. 1-5

MOUSSORGSKY/RAVEL

Pictures at an Exhibition

PROKOFIEFF, SERGE

Ala et Lolly
Alexander Nevsky
Chout
Piano Concertos Nos. 2-5
Violin Concertos Nos. 1 & 2
Divertimento
L'Enfant Prodigue
The Fiery Angel
Four Portraits from 'The Gambler'
Lieutenant Kijé
The Love of Three Oranges
The Love of Three Oranges Suite
Le Pas d'Acier
Peter and the Wolf
Sinfonietta
Symphonies Nos. 1-7
The Ugly Duckling

RACHMANINOFF, SERGE

The Bells
Caprice Bohemien
Piano Concertos Nos. 1-3
The Isle of the Dead
Spring
Symphony No. 2

RACHMANINOFF/RESPIGHI

Cinq Etudes-Tableaux

SHOSTAKOVICH, DMITRI

Cello Concertos Nos. 1 & 2
Concerto for Piano, Trumpet & Strings
Piano Concerto No. 2
Violin Concertos Nos. 1 & 2
Festive Overture
Symphonies Nos. 1-15
String Quartets Nos. 1-15

STRAUSS, RICHARD

Arabella
Ariadne auf Naxos
Capriccio
Horn Concerto No. 2
Oboe Concerto
Daphne
Duet Concertino
Elektra
Die Frau ohne Schatten
Intermezzo
Metamorphosen
Der Rosenkavalier
Salome
Salome's Dance
Symphonie für Bläser
Vier letzte Lieder

STRAVINSKY, IGOR

Abraham and Isaac
Agon
Apollon Musagète
Canticum Sacrum
Capriccio
Le Chant du Rossignol
Concerto for Piano and Wind Instruments
Concerto in D
The Fairy's Kiss
The Flood
Mass
Mavra
Movements for Piano and Orchestra
Oedipus Rex
Orpheus
Perséphone
Petrouchka
Pulcinella Suite
The Rake's Progress
Le Rossignol
The Rite of Spring
Symphony of Psalms
Symphonies of Wind Instruments
Threni

VAUGHAN WILLIAMS, RALPH

Fantasia on a Theme by Thomas Tallis
On Wenlock Edge
Symphony No. 3 'Pastoral'
The Wasps

WARLOCK, PETER

Capriol Suite

WEBER, ANTON VON

Im Sommerwind

BOOSEY & HAWKES

Boosey & Hawkes Music Publishers Limited
295 Regent Street, London W1R 8JH