

TO MY FRIEND, LEO F. SCHUSTER.

IN THE SOUTH

(ALASSIO)

CONCERT - OVERTURE

FOR ORCHESTRA

COMPOSED BY

EDWARD ELGAR.

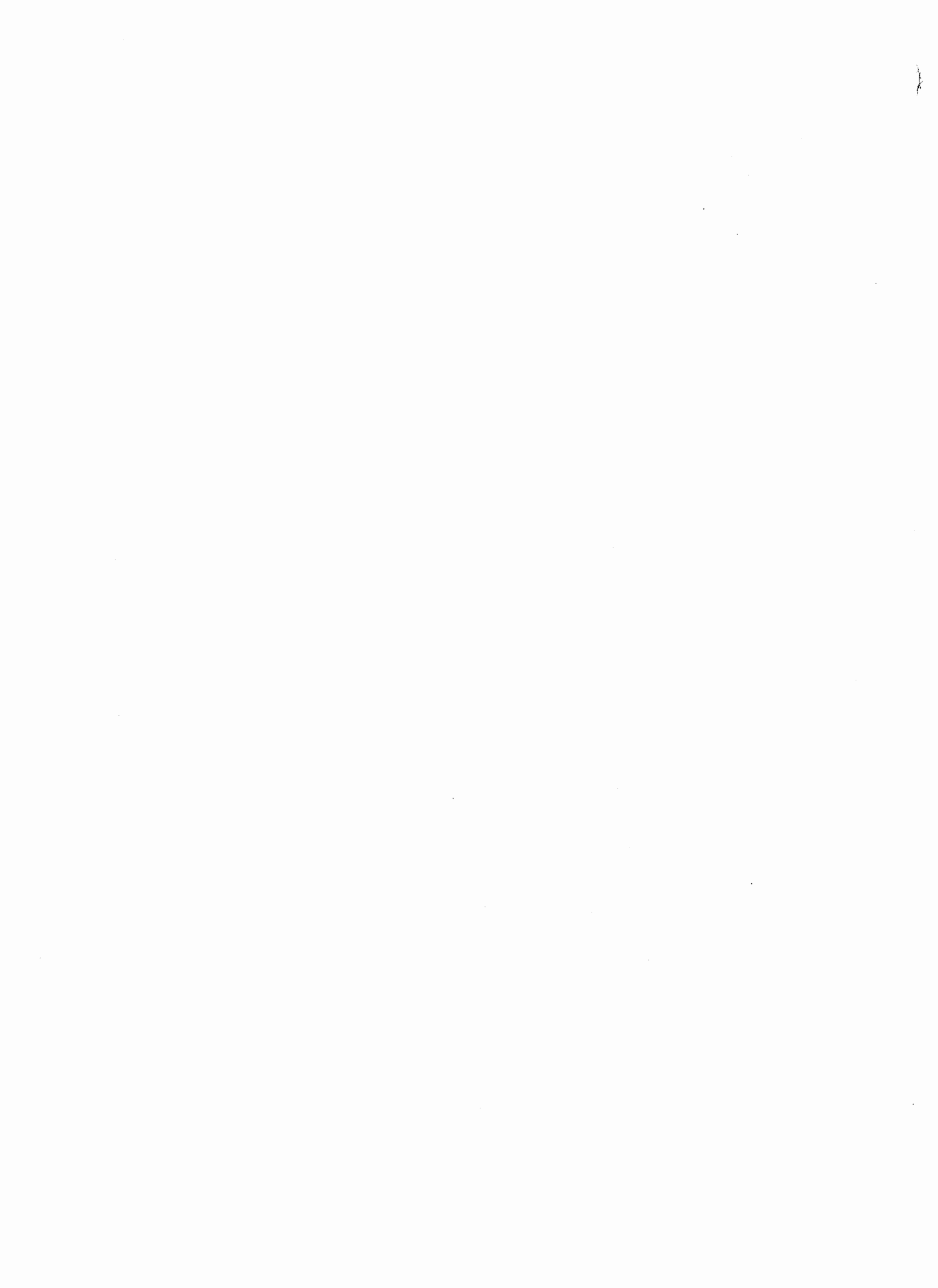
(OP. 50.)

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CONCERT-OVERTURE
IN THE SOUTH
(ALASSIO.)

BY
EDWARD ELGAR

OP. 50.

961830

cl. sh
E 4/4

Vivace. $\text{♩} = 63.$

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Fl. I. *ff* *mf* *cresc.*
 Fl. II. *ff* *mf* *cresc.*
 Fl. III. e Picc. *ff* *p*
 Ob. *ff* *a 2* *mf*
 Cl. Ing. *ff* *mf*
 Cl. *ff* *mf*
 Cl. B. *ff* *a 2* *mf*
 Fag. *ff* *mf* *cresc.*
 C. Fag. *ff* *p*
 Cor. *ff* *pp* *cresc.*
 Tr. *ff* *pp* *cresc.*
 Trb. I. II. *ff*
 Trb. III. e Tb. *ff* *p* *cresc.*
 Timp. *ff* *p* *cresc.*
 Gr. C. e Piat. *ff* *p* *Gr. Cassa.* *cresc.*
 Arpe. *a 2* *f* *cresc.*
 Vio. *ff* *mf sostenuto* *cresc.*
 Vicle. *ff* *mf sostenuto* *cresc.*
 Vcl. *ff* *mf* *cresc.*
 C. B. *ff* *p* *pizz.* *cresc.*

4

Musical score for woodwinds and strings, measures 1-4. The score includes parts for Flute I, II, III, Piccolo, Oboe, Clarinet in G, Clarinet in Bb, Bassoon I, II, Contrabassoon, Cor Anglais, Trumpet, Trombone I, II, III, and Tuba, Timpani, and Grand Conductor's Plate. The key signature is Bb major. The score features various dynamics such as *f*, *mf*, and *p*, and includes articulation marks like accents and slurs. A large number '4' is positioned above the first measure of the woodwind section.

Musical score for Arpeggiator, measures 1-4. The score is in Bb major and contains rests for all parts in these measures.

4

Musical score for strings, measures 1-4. The score includes parts for Violin, Viola, Violoncello, and Contrabass. The key signature is Bb major. The score features various dynamics such as *sf* and *f*, and includes articulation marks like accents and slurs. A large number '4' is positioned above the first measure of the string section.

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
I.
Fag.
II.
C. Fag.
Cor.
Tr.
Trb. I, II.
Trb. III.
e Tuba.
Timp.
Gr. C.
e Piat.
Arpe.
Vio.
Viola.
Vcl.
C. B.

p
mf
f
cresc.
p
pp
pp
p
f
p
pp
pp
p
sf
f
p marcato
mf
mf

a 2
3
3
3
3
6
7

11990

Nobilmente.

6

Fl. I.

Fl. II.

Fl. III.
e Picc.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb. I. II.

Trb. III.
e Tb.

Timp.

Gr. C.
e Plat.

Arpe.

ff *f ma dolce e con gran espress.* *mf* *dim.* *p*

mf *a 2* *a 3* *a 2*

6 Nobilmente.

Vio.

Vicle.

Vcl.

C. B.

fff *molto sostenuto*

fff *molto sostenuto*

fff *molto sostenuto*

fff

fff *Nobilmente.*

Fl. I.

Fl. II.

Fl. III.
e Picc.

Ob.

Cl. I.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb. I. II.

Trb. III.
e Tb.

Timp.

Gr. C.
e Plat.

Arpe.

Vio.

Vicle.

Vcl.

C. B.

p

f

sfz

p cresc.

a 2

a 3

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Piat.
Arpe.
Vio.
Viola.
Vcl.
C. B.

7
rf
mf
p
a 2
mf
p
cresc.
div.
1^o
mf
dim.

8

Fl. I.
Fl. II.
Fl. III. e Picc. (muta in Piccolo)
Ob.
C. Ing.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III. e Tb.
Timp. (muta B^b in C)
Gr. C. e Plat.
Arpe.
Vio.
Viola.
Vcl.
C. B.

Fl. I.

Fl. II.

Fl. III.
e Picc.

Ob.

C Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb. I. II.

Trb. III.
e Tb.

Timp.

Gr. C.
e Plat.

Arpe.

Vio.

Viola.

Vol.

C. B.

Picc.

sf

ff

mf

a 2

Fl. I. Fl. II. Fl. III. e Picc. (muta in Flauto) Ob. C. Ingl. Cl. Cl. B. Fag. C. Fag. Cor. Tr. Trb. I. II. Trb. III. e Tb. Timp. Gr. C. e Plat.

Arpe.

Vio. Viole. Vcl. C. B.

9 Molto espress. e largamente.

Fl. I. *dim.* *mf*

Fl. II. *mf*

Fl. III. *mf*

Ob. *dim.* *mf*

C. Ingl. *p*

Cl. I. *dim.* *p*

Cl. II. *dim.* *p*

Cl. B. *p*

Fag. *p*

Q.Fag. *p*

Cor. *p* *dim.*

Tr. *p*

Trb. I. II. *p*

Trb. III. e. Tb. *p*

Timp. *pp*

Gr. C. e. Plat. *pp*

Arpe. *19.8*

Vio. *dim.*

Viola. *dim.*

Vcl. *espress.* *p*

C. B. *pp*

This page contains a musical score for an orchestra and strings, spanning measures 18 to 25. The instruments listed on the left are:

- Fl. I, II, III, e Picc.
- Ob.
- C. Ingl.
- Cl. (C), Cl. B.
- Fag., C. Fag.
- Cor. (C), Tr.
- Trb. I, II, III, e Tb.
- Timp., Gr. C., e Plat.
- Arpe.
- Vio. I, II, Viole.
- Vcl. (Vn., Vc.)
- C. B.

The score features various dynamics such as *pp*, *p*, *con sord.*, and *dim.*. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The strings play a rhythmic pattern of eighth notes. The overall mood is soft and delicate.

Fl. I. *pp* *fp*

Fl. II. *pp* *fp*

Fl. III. e Picc.

Ob.

C. Ingli.

Cl.

Cl. B.

Fag. *a 2* *pp* *pp*

Q. Fag.

Cor. *con sord.* *pp* *naturale* *pp*

Tr.

Trb. I. II.

Trb. III. e Tb.

Timp. *ppp* *pp*

Gr. C. e Plat.

Arpe.

11 *pp*

I. *div.* *pp dolce*

II. *unis.* *ppp* *pp dolce*

Vicle. *pp*

Vcl. *Solo.* *pp* *arco* *pizz.*

Tutti unis. *pp* *arco* *pizz.*

C. B. *pp* *pp*

12

Fl. I. *pp* *pp*

Fl. II. *pp* *pp*

Fl. III. e Picc. *pp* *pp*

Ob. *p* *ten.*

C. Ingt. *mf* *pp* *pp* *p* *ten.*

Cl. *pp* *pp* *p* *pp*

Cl. B. *p*

Fag. *a 2* *p* *pp* *pp* *dim. molto*

C. Fag. *pp* *pp*

Cor. *pp*

Tr.

Trb. I. II.

Trb. III. e Tb.

Timp. *pp*

Gr. C. e Piat.

Arpe.

12

Vio. *mf* *unis.* *dim.* *p* *mf* *dim. molto*

Viole. *mf* *unis.* *dim.* *p* *mf* *dim. molto*

Vcl. *mf* *unis.* *dim.* *p* *mf* *dim. molto*

C. B. *mf* *dim.* *p* *mf* *dim. molto*

22 13 Poco meno mosso.

allarg. accel. rit.

Fl. I., Fl. II., Fl. III. e Picc., Ob., C. Ingl., Cl. (mf, cresc., f, a2, dim.), Cl. B., Fag., C. Fag., Cor., Tr., Trb. I. II., Trb. III. e Tb., Timp. (dim., d = d.), Gr. C. e Plat., Arpa.

13 Poco meno mosso.

allarg. accel. rit.

Vio. (pp molto espress., f, p, molto cresc., div. 2, unis., ften., ten., dim.), Viola (Solo, Tutti unis., pp molto espress., f, p, molto cresc., f, ten., dim.), Vcl. (Solo, Tutti, pp molto espress., f, p, molto cresc., f, ten., dim.), C. B. (pp molto espress., f, p, molto cresc., f, ten., dim.).

Poco meno mosso. dim. f p allarg. accel. rit.

a tempo 14

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ing.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Plat.

a tempo 14

Arpe.
Viol. I.
Viol. II.
Viola I.
Viola II.
Vcl. I.
Vcl. II.
C. B.

allargando

accel.

rit.

15a tempo

Fl. I. *p* *mf* *f sf* *pp*

Fl. II. *p* *mf* *f sf* *pp*

Fl. III. e Picc. *p* *mf* *f sf* *pp*

Ob. *mf* *f sf* *espress. p* *f* *pp*

C. Ingl. *mf* *f sf* *ff* *pp*

Cl. *mf* *f sf* *ff* *pp* *Soli. P dolce*

Cl. B. *f* *ff* *p*

Fag. *f* *ff* *p*

C. Fag. *f* *ff* *p*

Cor. *f* *ff* *p*

Tr.

Trb. I. II.

Trb. III. e Tb.

Timp.

Gr. C. e Plat.

Arpe.

allargando

accel.

rit.

15a tempo

Viol. I. *div.* *ff* *unis.* *p* *pp*

Viol. II. *ff* *p* *pp* *p*

Viola. *ff* *p* *pp* *p*

Vcl. *ff* *p* *pp* *p*

C. B. *p* *f* *ff* *p*

allargando

accel.

rit.

a tempo

stringendo

largamente

Fl. I. I. *pp* *pp* *f* *p*

Fl. II. *pp* *pp* *f* *p*

Fl. III. e Picc.

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

C. Ingl. *f* *dim.*

Cl. *f* *dim.*

Cl. B. *p* *f*

Fag. *p* *f* *dim.* *p*

C. Fag.

Cor. *p* *mf* *ff* *dim.* *pp*

Tr.

Trb. I. II.

Trb. III. e Tb.

Timp.

Gr. C. e Plat.

stringendo

affret.

largamente

I. *dim.*

Viola. *unis.* *f* *dim.*

Viole. *unis.* *f* *dim.*

Vcl. *f* *dim.*

C. B. *pizz.* *p* *arco* *f* *dim.*

stringendo *p* largamente *dim.*

rit. al - - 16 a tempo tranquillo

Fl. I. *pp*

Fl. II. *pp* *tr*

Fl. III. e Picc. *pp* *tr*

Ob.

C. Ingl.

Cl. *pp* Solo. *mf*

Cl. B.

Fag. *pp*

C. Fag.

Cor.

Tr.

Trb. I. II.

Trb. III. e Tb.

Timp.

Gr. C. e Piat.

Arpe.

rit. al - - 16 a tempo tranquillo

Vio. *pdolce* *pp*

Viole. *pdolce* *tr* *pp*

Vcl. *pdolce* *pp*

C. B. *p* *pp* pizz.

p rit. al - - *pp* a tempo tranquillo

Fl. I. *rit.* *p*

Fl. II. *tr* *pp*

Fl. III. e Picc. *tr* *pp*

Ob.

C. Ingl.

Cl. *dim.* *p* *dim.* *pp*

Cl. B.

Fag. *pp* *tr*

C. Fag.

Cor.

Tr.

Trb. I. II.

Trb. III. e Tb.

Timp.

Gr. C. e Plat.

Arpe

Vio. *rit.* *ppp*

Viola. *tr* *tr* *dim.* *ppp*

Vcl. *tr* *ppp*

C. B. *arco* *rit.*

stringendo poco a poco

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Plat.

Arpe

17 (♩ = ♩ of the preceding tempo) stringendo poco a poco

Vio.
Viola.
Vcl.
C.B.

Fl. I. II. III. e Picc.
Ob.
C. Ing.
Cl. I. II.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II. III. e Tb.
Timp.
Gr. C. e Plat.

Arpe.

Vio.
Viola.
Vcl. I. II.
C. B.

Fl. I. *f* *cresc.* *f*

Fl. II. *f* *cresc.* *f*

Fl. III. e Picc. (muta in Piccolo)

Ob. *f* *cresc.* *f* a 2

C. Ingl. *f* *cresc.* *f* a 2

Cl. *f* *cresc.* *f* a 2

Cl. B.

Fag. *f* *cresc.* *mf* *cresc.* a 2

C. Fag. *ff* *dim.* *p* *p* *cresc.* a 2

Cor. *f* *ff* a 2

Tr. *p marcato* *cresc.* *f* *dim.* a 3 Soli. 3 3 3 3 3 13 A

Trb. I. II. *p* *cresc.*

Trb. III. e Tb. *ff* *dim.* *p*

Timp. *mf* *f* *p*

Gr. C. e Plat. (muta A4 in Ab)

Arpe.

Vio. *ff*

Viole. *ff* *unis.* *ff*

Vcl. *ff* *unis.* *ff* *sostenuto*

C. B. *p* *cresc.*

Fl. I. Fl. II. Fl. III. e Picc. Ob. C. Ing. Cl. Cl. B. Fag. C. Fag. Cor. Tr. Trb. I. II. Trb. III. e Tb. Timp. Gr. C. e Plat.

Picc. *ff* *sf* *f* *a 2*

Arpe.

Vio. Viole. Vcl. C. B.

con fuoco *f* *sf* *ff* *div.* *f con fuoco*

sempre stringendo

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ing.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Piat.

Arpe.

sempre stringendo

Vio.
Viola.
Vcl.
C. B.

sempre stringendo

Fl. I. *sf*

Fl. II. *sf*

Fl. III. e Picc. *ff* (muta in Flauto.)

Ob. *a 2 sf*

C. Ingl. *a 2 sf*

Cl. *a 2 sf* *cresc.*

Cl. B. *a 2 sf* *cresc.*

Fag. *a 2 sf* *cresc.*

C. Fag. *a 2 sf* *cresc.*

Cor. *a 2 sf* *1. p cresc.* *2. 3. 4. ff*

Tr. *a 3 sf* *1 2 3* *3* *ff* *cresc. molto*

Trb. I. II. *a 2 sf* *dim.* *dim.* *p*

Trb. III. e Tb. *cresc.*

Timp.

Gr. C. e Piat.

Arpe.

Vio. *ff* *6*

Viole. *ff* *6*

Vcl. *simile* *ff* *2*

C. B. *simile* *ff* *4*

Fl. I. Fl. II. Fl. III. e Picc. Ob. C. Ingl. Cl. C. B. Fag. C. Fag. Cor. I. II. III. IV. Tr. I. II. III. Trb. I. II. III. e Tb. Timp. Gr. C. e Plat.

Arpe. a 2. ff

20 Grandioso. *simile*

Vio. *sul G.* *dim.* *ff* *sul G.*

Violo. *div.* *unis.* *div.* *dim.* *ff*

Vol. I. II. *div.* *ff* *dim.* *p* *ff* *sf*

C. B. *Grandioso.* *dim.* *ff* *sf* *pizz.* *arco* *ff* *sf*

Fl. I.

Fl. II.

Fl. III.
e Picc.

Ob.

Cl. I.

Cl. II.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb. I. II.

Trb. III.
e Tb.

Timp.

Gr. C.
e Plat.

Arpe.

Vio.

Viola

Vcl.

C. B.

ff

sf

p

f

unis

div.

Fl. I.
 Fl. II.
 Fl. III.
 e Pico.
 Ob.
 C. Ingl.
 Cl.
 Cl. B.
 Fag.
 C. Fag.
 Cor.
 Tr.
 Trb. I. II.
 Trb. III.
 e Tb.
 Timp.
 Gr. C.
 e Plat.
 Arpe.
 Viol.
 Viol.
 Viol.
 C. B.

Musical score for a symphony, page 22 of 37. The score is arranged in two systems. The first system contains staves for woodwinds (Flutes I, II, III, Piccolo; Oboe; Clarinet in G; Clarinet in B; Bassoon; Contrabassoon), brass (Cor; Trumpet; Trombone I, II, III; Euphonium/Tuba), percussion (Timpani; Grand Cymbal; Plate), and strings (Arpeggiated strings). The second system contains staves for Violin, Viola, Violoncello, and Contrabasso. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff* and *a2*. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4.

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Plat.

23
Viol.
Viola
Vcl.
C. B.

Fl. I.

Fl. II.

Fl. III.
e Picc.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb. I. II.

Trb. III.
e Tb.

Timp.

Gr. C.
e Plat.

Arpe.

Vio.

Viola
unis.

Vcl.

C. B.

26 a tempo (con fuoco)

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Piat.

26 a tempo (con fuoco)

Vio.
Viola.
Vcl.
C.B.

a tempo (con fuoco)

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Ccr.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Plat.
Tamb.
Picc.
Arpe.
Vio.
Viola.
Vcl.
C. B.

f
f
f
a2.
f
ff
simile
cresc.
ff
simile
cresc.
pp
cresc.
f
ff
ff
cresc.

Fl. I. *ff*

Fl. II. *ff*

Fl. III. & Picc. *ff* *Picc.*

Ob. *a 2.* *ff*

C. Ingl. *ff cresc.*

Cl. *f* *ff* *ff*

Cl. B. *f*

Fag. *a 2.* *cresc. simile cresc.*

C. Fag. *cresc.*

Ccr. *a 2.* *ff* *simile* *cresc.*

Tr. *f* *cresc.*

Trb. I. II. *f*

Trb. III. & Tb. *cresc.*

Timp. *f* *cresc.*

Gr. C. & Plat. *f*

Tamb. Picc. *cresc.*

Arpe.

27

arco

Vio. I. *ff*

Vio. II. *div. ff* *ff* *ff*

Viola. *I.* *II. div.* *ff*

Vcl. *ff*

C. B. *cresc.*

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingt.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Plat.
Tamb.
Picc.
Arpe.

I.
Viol.
II.
Viola.
Vcl.
C. B.

allarg. a tempo

29 47

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I, II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Plat.
Tamb.
Picc.
Arpe.

allarg. div. a tempo

29

Vio.
Vicle.
Vcl.
C. B.

allarg. a tempo

allarg. a tempo

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Plat.
Tamb.
Picc.

Arpe

allarg. a tempo

Vio.
Viola
Vcl.
C.B.

allarg. a tempo

31

Fl. I. *ff*

Fl. II. *ff*

Fl. III. e Picc. *ff*

Ob. *ff* a 2

C. Ingl. *ff*

Cl. *ff* a 2

Cl. B. *ff*

Fag. *f* *ff*

C. Fag. *f* a 2

Cor. *f* a 2

Tr. *f*

Trh. I. II. *f* *ff*

Trb. III. e Tb. *f* *ff*

Timp. *mf*

Gr. C. e Plat. *f*

Tamb. picc. *mf*

Arpe.

31

Vio. *f* *ff*

Viola. *f*

Vcl. *f* *ff*

C.B. *f* *ff*

Fl. I. *ff*

Fl. II. *ff*

Fl. III. e Picc. *ff*

Ob. *ff*

C. Ingl.

Cl. *ff*

Cl. B.

Fag.

C. Fag.

Ccr.

Tr.

Trb. I. II.

Trb. III. e Tb.

Timp.

Gr. C. e Plat.

Tamb. picc. *mf*

Arpe.

32

Vio. *ff*

Viola. *ff*

Vcl. *ff*

C. B.

Fl. I. *ppp* *3*

Fl. II. *ppp*

Fl. III. e Picc.

Ob.

C. Ingl.

Cl. *ppp*

Cl. B.

Fag. *ppp*

C. Fag.

Cor. *pp*

Tr.

Trb. I. II.

Trb. III. e Tb.

Timp. *pp*

Gr. C. e Plat.

Glock. *p*

Arpe.

Vio. *con sord.* *pp* *12* *3* *con sord.* *pp dim.* *unis.*

Viola. *arco* *pp* *pp*

Vcl. *con sord.* *pp* *div. in 3* *1* *2* *3* *arco*

C. B. *pizz.* *pp* *pp*

34 *Meno mosso, molto tranquillo.*

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Plat.
Glock.

Arpe.

34 *Meno mosso, molto tranquillo.*

Vio.
Viola.
Vcl.
C.B.

Meno mosso, molto tranquillo.

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingt.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Plat.
Glock.
Arpe.
Vio.
Viola Solo.
Vcl.
C. B.

colla parte dim.
colla parte dim.
dolce dim.
quasi ad lib. dim.
dim. colla parte

a tempo

Solo.

Fl. I. *fp* *dim. molto*

Fl. II.

Fl. III.
e Picc.

Ob.

Cl. Ingt.

Cl.

Cl. B.

Fag.

C. Fag.

Ccr. Solo. *pp espress.*

Tr.

Trb. I. II.

Trb. III.
e Tb.

Timp.

Glockenspiel
Glock. *pp*

Arpe.

35 a tempo

Vio. *ppp* *pp* Tutti div.

Viola Solo. *dim.* *ppp*

Vcl. *dim.* *pp* Tutti. *div.*

C. B. *pp*

a tempo

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Ocr.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Glock.

Arpe.

36

Vio.
Vicle.
Vcl.
C. B.

Fl. I. *simile*

Fl. II. *simile*

Fl. III. e Picc.

Ob. *dolce* *p*

C. Ingl.

Cl. *simile*

Cl. B.

Fag. *simile*

C. Fag.

Cor. *pp*

Tr.

Trb. I. II.

Trb. III. e Tb.

Timp.

Gr. C. e Plat.

Arpe.

Vio. *unis.*

Viole. *unis.*

Vcl. *arco* *pp*

C. B. *pp* *pizz.* *p*

Tutti unis.

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

- Flutes (Fl. I, II, III):** Fl. I and II have *pp* markings. Fl. III is marked *e Picc.*
- Woodwinds:** Clarinet in G (Cl. I) has a *Solo. p dolce* marking, followed by *dim.* and *pp molto espress.* Clarinet in B (Cl. B) has a *ppp* marking. Bassoon (Fag.) has *pp* and *ppp* markings. Cor Anglais (C. Ingl.) has *pp molto espress.* markings.
- Brass:** Trumpet (Tr.) has a *pp* marking. Trombone I (Trb. I. I.) has a *pp* marking. Trombone II (Trb. II. I.) and Trombone III (Trb. III. I.) are marked *e Tb.*
- Strings:** Violin (Vio.) has *div.* and *pp* markings. Viola (Viole.) has *pp* and *dim.* markings. Violoncello (Vcl.) has *pp* and *dim.* markings. Contrabass (C. B.) has *ppp* and *arco* markings.
- Percussion:** Arpeggiator (Arpe.) has *a 2* and *pp* markings. Timpani (Timp.) and Grand Cymbal/Plate (Gr. C. e Plat.) are present but have no notation.

Fl. I. *ppp* *ten.* *rit.*

Fl. II. *ppp* *ten.*

Fl. III. e Picc.

Ob.

Cl. In G.

Cl. In A. *ppp* *dim.*

Cl. In B.

Fag.

C. Fag.

Ocr. I. II. *ppp*

Ocr. III. IV.

Tr.

Trb. I. II.

Trb. III. e Tb. (in Eb, Bb, Ab)

Timp.

Gr. C. e Plat.

Arpe.

Vio. I. *Tutti div.* *ppp* *ten.* *senza sordini* *rit.*

Vio. II. *ppp* *Solo.* *senza sordini*

Viole. *Tutti div.* *ppp* *ten.* *dim.* *dolciss.* *dim. molto* *senza sordini*

Vcl. *pp* *pizz.* *ppp* *rit.* *senza sordini* *dim.*

C. B. *pp* *ppp* *pizz.* *dim.*

40 Tempo I.

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

Fl. II. *pp* *cresc.* *mf* *ff*

Fl. III. e Picc. *pp* *cresc.* *mf* *ff*

Ob. *a 2.* *f* *ff*

C. Ingl. *p* *cresc.* *f* *ff*

Cl. *a 2.* *pp* *cresc.* *f* *ff*

Cl. B. *ff*

Fag. *ff*

C. Fag. *ff*

Ocr. *ff*

Tr. *ff*

Trb. I. II. *ff*

Trb. III. e Tb. *ff*

Timp. *ff*

Gr. C. e Plat. *ff*

Arpe. *a 2.* *p* *cresc.* *f*

40 Tempo I.

Vio. *unis.* *pp* *cresc.* *f* *ff*

Viola. *Solo.* *pp* *unis.* *cresc.* *f* *ff*

Vcl. *Tutti.* *pp* *arco* *cresc.* *f* *ff* *arco*

C. B. *ff*

Tempo I.

This page of a musical score, numbered 66, contains the following parts and markings:

- Flutes (Fl. I, II, III):** Fl. I and II start at *mf* and *cresc.* to *f*. Fl. III is marked *p*.
- Woodwinds:** Ob. and C. Ing. are mostly silent. Cl. and Cl. B. start at *mf* and *cresc.* to *f*. Fag. starts at *mf* and *cresc.* to *f*. C. Fag. starts at *mf* and *cresc.* to *f*.
- Brass:** Cor. starts at *mf* and *cresc.* to *f*. Tr. is silent. Trb. I, II, and III are marked *p*. Timp. is marked *pp*. Gr. C. and ePiat. are silent.
- Arpe.:** Arpeggiated accompaniment, mostly silent.
- Strings:** Vio. and Viola start at *mf* and *cresc.* to *f*. Vcl. starts at *mf* and *cresc.* to *f*. C. B. starts at *mf* and *cresc.* to *f*.

Dynamic markings include *mf*, *p*, *pp*, *cresc.*, and *f*. Performance instructions include *a 2.*, *3*, and *div.* with first, second, and third endings.

Fl. I. *ff*

Fl. II. *ff*

Fl. III. e Picc. *ff*

Ob. *ff*

Cl. Ing. *ff*

Cl. *ff*

Cl. B. *ff*

Fag. *ff* a 2.

C. Fag. *ff*

Ccr. *ff*

Tr. *ff*

Trb. I. II. *ff*

Trb. III. e Tb. *ff*

Timp. *ff*

Gr. C. e Plat. *ff*

Arpe.

41

Vio. *ff* div. unis.

Viola. *ff*

Vcl. *ff*

C.B. *ff*

42

Fl. I.
Fl. II.
Fl. III
e Picc.
Ob.
Cingl.
Cl.
Cl. B.
Fag.
CFag.
Ccr.
Tr.
Trb. I. II.
Trb. III
e Tb.
Timp.
Gr. C.
e Plat.

mf cantabile
mf
mf
mf

Arpe

42

Vio.
Viola.
Vcl.
C. B.

sempre ff
sostenuto
sempre ff
sempre ff
sempre ff

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Plat.

Arpe.

I. 8va
II. loco *ff*

Vio.
Viola.
Vcl. I.
Vcl. II. div.
C. B.

sf cantabile
sf
sostenuto

Fl. I, II, III e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I, II.
Trb. III e Tb.
Timp.
Gr. C. e Plat.

Arpe.

I. 80a

Vio.
Viola.
Vcl.
C.B.

43

Poco a poco meno mosso.

Musical score for woodwinds and strings. The score includes parts for Flute I, II, and III; Piccolo; Oboe; Clarinet in G; Bass Clarinet; Bassoon; Contrabassoon; Trumpet; Trombone I, II, and III; Tuba; Timpani; and Grand Conductor's Plate. The woodwinds play a melodic line with various ornaments and dynamics, while the strings provide harmonic support. The tempo is marked 'Poco a poco meno mosso'.

Poco a poco meno mosso.

Musical score for strings, including Violin, Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment with various ornaments and dynamics. The tempo is marked 'Poco a poco meno mosso'.

44

Fl. I
Fl. II
Fl. III. e Picc.
Ob.
C. Ingl.
Cl. *dolce*
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III. e Tb.
Timp.
Gr. C. e Plat.

44

Vio.
Viola.
Vcl.
C. B.

div. unis. *p* *mf* *pp*

ppp

45

Fl. I. *p*

Fl. II. *p*

Fl. III
e Picc.

Ob. *dim.*

C. Ingl. *dim.*

Cl. *ppp* *ppp*

Cl. B.

Fag. *p* *pp* *pp*

C. Fag.

Cor. *pp* *consord. a 2*

Tr.

Trb. I. II.

Trb. III
e Tb.

Timp. *pp*

Gr. C.
e Plat.

45

Vio. *pp*

Viole. *pizz.* *p* *dolce arco* *pp*

Vcl. *pp*

C. B. *pp*

Poco meno mosso.

allarg. accel. rit.

Musical score for woodwinds and strings, measures 1-46. The score includes parts for Flute I, II, III and Piccolo; Oboe; Clarinet in G, Bb, and Bass; Bassoon; Cor Anglais; Trumpet I, II, III and Trombone; Timpani; Grand Cymbal and Plate; and Arpeggiated strings. The tempo is marked 'Poco meno mosso'. Dynamics include *mf*, *cresc.*, *f*, *dim.*, and *pp*. Performance instructions include *naturale* and *a 2*. The score concludes with the tempo markings *allarg.*, *accel.*, and *rit.*

46 Poco meno mosso.

con molto espr.

allarg. accel. rit.

Musical score for strings, measures 1-46. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The tempo is marked 'Poco meno mosso' with the instruction 'con molto espr.'. Dynamics include *pp*, *f*, *p*, and *molto cresc.*. Performance instructions include *div.*, *ten.*, and *dim.*. The score concludes with the tempo markings *allarg.*, *accel.*, and *rit.*

Poco meno mosso.

molto cresc.

allarg. accel. rit.

a tempo

Fl. I.
Fl. II.
Fl. III
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I, II.
Trb. III
e Tb.
Timp.
Gr. C.
e Plat.

a tempo

Viol. I.
Viol. II.
Vclle.
Vcl.
C. B.

a tempo pp

Fl. I. Fl. II. Fl. III e Picc. Ob. C. Ing. Cl. Cl. B. Fag. C. Fag. Cor. Tr. Trb. I. II. Trb. III e Tb. Timp. Gr. C. e Plat. Arpe.

p *mf* *sf* *f* *ff* *pp* *Pespi.*

allargando accel. rit.

(muta in Piccolo.)

a2

Viol. I. Viol. II. Violon. Vcl. C. B.

p *f* *sf* *ff* *ff unis.* *p*

allargando accel. rit.

div.

allargando accel. rit.

48
a tempo

stringendo

Fl. I. *pp*

Fl. II. *pp*

Fl. III e Picc.

Ob. *f* *pp*

Cingl.

Cl. *Soli.* *p dolce*

Cl. B.

Fag. *p* *a2*

C Fag.

Cor. *p* *a2* *mf*

Tr.

Trb. I. II.

Trb. III e Tb.

Timp.

Gr. C. e Plat.

Arpe.

48
a tempo

stringendo

I. *pp* *unis.*

Viol. II. *pp*

Viol. III. *unis.*

Viol. I. *unis.*

C. B. *p*

affret. *div.*

a tempo *stringendo*

49 Poco più mosso.

largamente *rit.*

Fl. I. *f* *p*

Fl. II. *f* *p*

Fl. III e Picc.

Ob. *f*

Cl. ingl. *f* *dim.*

Cl. *dim.*

Cl. B.

Fag. *f* *dim.* *p*

C. Fag. *dim.* *p*

Cor. *dim.* *pp*

Tr.

Trb. I. II.

Trb. III e Tb.

Timp.

Gr. C. e Plat.

Arpe. *a 2* *p*

largamente *rit.* *49* *Poco più mosso.*

Vio. *dim.* *unis.* *p dolce* *pp*

Viole. *f* *dim.* *p dolce* *pp*

Vcl. *f* *dim.* *p dolce* *pp* *tr.*

C.B. *f* *dim.* *p* *pp* *2 Soli.*

largamente *rit.* *Tutti.* *Poco più mosso.*

poco accel.

50

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III
e Tb.
Timp.
Gr. C.
e Plat.

Arpe.

poco accel.

50

Vio.
Viola.
Vcl.
C.B.

poco accel.

ppp

poco rit.

Musical score for woodwinds and strings. The instruments listed on the left are Fl. I, Fl. II, Fl. III e Picc., Ob., C. Ingl., Cl., Cl. B., Fag., C. Fag., Cor., Tr., Trb. I, II, Trb. III e Tb., Timp., and Gr. C. e Plat. The score includes dynamic markings such as *dim. molto*, *pp*, *p*, and *ppp*. An *Echo.* section is indicated for the Cor. part.

Musical score for Arpegiato. It features dynamic markings *pp*, *dim.*, and *3* (triplets).

poco rit.

Musical score for strings (Violino, Viola, Violoncello, Contrabbasso). It includes dynamic markings *pp*, *ppp*, and *tr* (trills). An *Echo.* section is indicated for the Viola and Violoncello parts.

poco rit.

51
tranquillo

Musical score for woodwinds and strings. The score includes parts for Flute I, Flute II, Flute III and Piccolo, Oboe, Cor Anglais, Clarinet in C, Clarinet in Bb, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone I and II, Trombone III and Tuba, and Timpani. The woodwinds have various dynamics including *pp* and *ppp*. The strings are mostly silent in this section.

Arpeggiated accompaniment for strings, consisting of two staves in a grand staff format.

51
tranquillo

Musical score for strings. The score includes parts for Violin, Viola, Violoncello (I and II), and Contrabasso. Dynamics include *ppp dolciss.*, *ppp*, and *pp*. The section is marked *Tutti. pizz.* and *tranquillo*. The *pp* dynamic appears at the end of the section.

52

accel.

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Plat.

Arpe.

52

accel.

Vio.
Viola.
Vcl.
C. B.

Fl. I.

Fl. II.

Fl. III.
e Picc.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb. I. II.

Trb. III.
e Tb.

Timp.

Gr. C.
e Plat.

Arpe.

Vio.

Viola.

Vcl.

C. B.

cresc.

cresc.

a2

p cresc.

f

cresc.

mf

a2

cresc.

a2

cresc.

a3

pp

mf

pp

p

pp

p

dim.

p

cresc.

cresc.

cresc.

pizz.

arco

pizz.

arco

pizz.

sf

sf

sf

sf

Fl. I. Fl. II. Fl. III. e Picc. Ob. C. Ingl. Cl. Cl. B. Fag. C. Fag. Ocr. Tr. Trb. I. II. Trb. III. e Tb. Timp. Gr. C. e Plat. Arpe.

Vio. Viola. Vcl. C. B.

Fl. I. I.
Fl. I. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl. a 2
Cl. B.
Fag.
C. Fag.
Ccr.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Plat.

Arpe.

Vio.
Vicle.
Vcl.
C. B.

This page of a musical score, numbered 86, contains the following parts and markings:

- Flutes:** Fl. I, Fl. II, and Fl. III (Piccolo). Fl. I and II have a *ff* marking.
- Woodwinds:** Ob. (Oboe), C. Ing. (Clarinet in G), Cl. (Clarinet in Bb), Cl. B. (Clarinet in Bb), Fag. (Bassoon), C. Fag. (Contrabassoon), and Cor. (Cor Anglais). The Fag. and Cor. parts include *a 2* markings.
- Brass:** Tr. (Trumpet), Trb. I, II, and III (Trombones), and Timp. (Timpani).
- Other:** Gr. C. e Plat. (Gong and Cymbals).
- Arpe.** (Arpeggiated strings) section.
- Violins:** Vio. (Violin I) and Viols. (Violin II). The Viols. part includes a *div.* (divisi) marking and a *ff* marking.
- Violoncello and Double Bass:** Vcl. (Violoncello) and C. B. (Double Bass). The C. B. part includes a *pizz.* (pizzicato) marking.

The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). It features various musical notations including slurs, accents, and dynamic markings.

55

Molto Allegro. (♩ = 100.)

Fl. I. I. *f*

Fl. II. *f*

Fl. III. e Picc. *f*

Ob. *f*

C. Ingl. *p*

Cl. *a2 p*

Cl. B. *a2 p*

Fag. *a2 mf*

C. Fag. *a2 mf*

Cor. *ff a2 mf*

Tr. *mf*

Trb. I. II. *sf*

Trb. III. e TB. *sf*

Timp. *f*

Gr. C. e Piat. *f*

Arpe.

cresc. cresc. cresc. cresc.

55

Molto Allegro.

Vio. *ff pizz. f cresc.*

Viole. I. *ff*

Viole. II. *ff*

Vcl. I. *ff*

Vcl. II. *ff*

C. B. *ff arco pizz. arco*

cresc. cresc. cresc.

Molto Allegro.

Fl. I. *f* *p* *cresc.*

Fl. II. *f* *p* *cresc.*

Fl. III. e Picc.

Ob. *f* *p*

Cl. Ing.

Cl. *f* *p*

Cl. B. *f* *p* *cresc.*

Fag. *f* *p cresc.*

G. Fag.

Cor. *f* *a2* *p a2* *cresc.*

Tr.

Trb. I. II.

Trb. III e Tb.

Timp.

Gr. C. e Plat.

Arpe.

Vio. *f* *arco* *p* *f*

Viola. *f* *unis.* *p* *cresc.*

Vcl. *f* *p cresc.*

C. B. *f* *pizz.* *p* *cresc.* *arco*

56

Fl. I. *TRV*

Fl. II. *TRV*

Fl. III. e Picc.

Ob.

C. In G.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb. I, II.

Trb. III e Tb.

Timp.

Gr. C. e Plat.

Arpe.

p, *cresc.*, *sf*, *f*, *a2*, *a3*, *pp*, *div.*, *unis.*, *pizz.*, *arco*

56

Vio.

Viola.

Vcl.

C. B.

sf, *p*, *cresc.*, *div.*, *unis.*, *f*, *sf*, *pizz.*, *arco*

Fl. I. Fl. II. Fl. III. e Picc. Ob. C. Ingt. Cl. Cl. B. Fag. C. Fag. Cor. Tr. Trb. I. II. Trb. III e Tb. Timp. Gr. C. e Plat. Glockenspiel. Glock. Arpe.

Woodwind and Percussion section of a musical score, measures 57-60. The score includes parts for Flutes (Fl. I, II, III, e Picc.), Oboe (Ob.), Clarinet in G (C. Ingt.), Clarinet in Bb (Cl.), Bassoon (Cl. B.), Bassoon (Fag.), Cor Anglais (C. Fag.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone I and II (Trb. I. II.), Trombone III and Eb (Trb. III e Tb.), Timpani (Timp.), Grand Cymbal and Plate (Gr. C. e Plat.), Glockenspiel (Glockenspiel), and Glock (Glock.). The music features various dynamics such as *p*, *cresc.*, *f*, *sf*, and *ff*, along with articulation marks like accents and slurs. The key signature is Bb major, and the time signature is 4/4.

Vio. Violo. Vcl. C. B.

String section of a musical score, measures 57-60. The score includes parts for Violin (Vio.), Viola (Violo.), Violoncello (Vcl.), and Contrabasso (C. B.). The music features various dynamics such as *p*, *cresc.*, *f*, *sf*, and *ff*, along with articulation marks like accents and slurs. The key signature is Bb major, and the time signature is 4/4.

simile

Fl. I.

Fl. II.

Fl. III.
e Picc.

Ob.

C. Ingl.

Cl. *ff* *a2*

Cl. B. *ff*

Fag. *ff*

C. Fag. *ff*

Cor. *ff*

Tr.

Trb. I. II. *ff* *a2*

Trb. III
e Tb. *ff*

Timp.

Gr. C.
e Plat.

Glock. *simile* *sf*

Arpe. *simile* *sf*

Vio. *div.* *ff* *unis.*

Viola. *ff* *div.* *unis.*

Vcl. *unis.* *ff*

C. B. *ff*

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Plat.
Glock.
Arpe.
Vio.
Viola.
Vcl.
C. B.

sf *ff* *simile*

Grandioso.
molto sostenuto

58

Fl. I. I.

Fl. II.

Fl. III.
e Picc.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb. I. II.

Trb. III
e Tb.

Timp.

Gr. C.
e Plat.

Arpe.

This section of the score covers measures 58 through 67. It features a complex orchestral texture with woodwinds (Flutes I, II, III and Piccolo; Oboe; English Horn; Clarinets in Bb and C; Bassoon; Contrabassoon) and brass (Trumpets I, II, III and Trombones; Timpani; Grand Cymbal and Plate). The strings (Violins, Violas, Cellos, and Double Basses) provide a rhythmic and harmonic foundation. The music is marked 'Grandioso' and 'molto sostenuto'. Dynamics include *ff* (fortissimo) and *fff* (fortississimo). There are various articulations such as accents (^) and slurs. The key signature has two flats and the time signature is 4/4.

Grandioso.
molto sostenuto

58

Vio.

Viola

Vcl.

C. B.

This section of the score covers measures 58 through 67 for the string ensemble. It includes parts for Violins (Vio.), Violas (Viola), Cellos (Vcl.), and Double Basses (C. B.). The music is marked 'Grandioso' and 'molto sostenuto'. Dynamics include *fff* (fortississimo). There are various articulations such as accents (^) and slurs. The key signature has two flats and the time signature is 4/4.

fff molto sostenuto
Grandioso.

This page of a musical score includes the following parts and markings:

- Flutes:** Fl. I, II, III (e Picc.)
- Woodwinds:** Ob., C. Ingl., Cl., Cl. B., Fag., C. Fag., Cor., Tr., Trb. I, II, Trb. III e Tb., Timp., Gr. C. e Plat.
- Strings:** Arpe., Vio., Viole., Vcl., C. B.

Key markings and performance instructions include:

- Dynamic markings: *ff*, *mf*, *f*, *fff*, *sf*.
- Articulation: *div.* (divisi), *unis.* (unison).
- Other markings: *a3*, *a2*, *mf*, *f*.

Fl. I.
Fl. II.
Fl. III.
e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III.
e Tb.
Timp.
Gr. C.
e Plat.

a2
p
cantabile
p

Arpe.
Vio. I.
Vio. II.
Viola.
Vcl.
C. B.

p
div.
div.
p

Fl. I.
Fl. II.
Fl. III. e Picc.
Ob.
C. Ingl.
Cl. (fff ten.)
Cl. B.
Fag.
C. Fag.
Cor.
Tr. (ten. 12 a 3) (fff)
Trb. I. II. (sf)
Trb. III e Tb. (p)
Timp. (f)
Gr. C. e Piat. (f)

Arpe. (f)

Vio. I. (unif.)
Vio. II. (sf)
Viola. (sf)
Vcl. (fff)
C. B. (f)

This page of a musical score (page 97) features the following instruments and parts:

- Flutes:** Fl. I, Fl. II, and Fl. III (Piccolo).
- Woodwinds:** Oboe (Ob.), Cor Anglais (C. Ingl.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), and Contrabassoon (C. Fag.).
- Brass:** Horns (Cor.), Trumpets (Tr.), Trumpets in B-flat (Trb. I, II), Trombones (Trb. III, Euphonium/Tuba), and Timpans (Timp.).
- Percussion:** Grand Cymbal and Plate (Gr. C. e Plat.).
- Keyboard:** Arpeggiator (Arpe.).
- Strings:** Violins I and II (Vio. I, Vio. II), Violas (Viola), Violoncello (Vcl.), and Double Bass (C. B.).

Key musical features include dynamic markings such as *ff* (fortissimo), *ffz* (fortissimo zingando), and *dim.* (diminuendo). The score includes complex rhythmic patterns, particularly in the woodwinds and strings, and various articulation marks.

Fl. I. II. III. e Picc.
Ob.
C. Ingl.
Cl.
Cl. B.
Fag.
C. Fag.
Cor.
Tr.
Trb. I. II.
Trb. III. e Tb.
Timp.
Gr. C. e Plat.
Arpe.

Woodwind section score for measures 61-66. The score includes parts for Flutes I, II, and III with Piccolo; Oboe; Cor Anglais; Clarinet; Clarinet in B-flat; Bassoon; Contrabassoon; Horns; Trumpets; Trombones I, II, and III with Tubas; Timpani; and Grand Cymbals and Plate. The music is in a key with two flats and 3/4 time. Dynamics range from *ff* to *p*. A *Solo.* marking is present for the Timpani part. The tempo is marked *poco rit.*

I.
Viol.
II.
Viola.
Vcl.
C. B.

String section score for measures 61-66. The score includes parts for Violins I and II; Viola; Violoncello; and Contrabass. The music is in a key with two flats and 3/4 time. Dynamics range from *fff* to *ff*. A *unis.* marking is present for the Violins. The tempo is marked *poco rit.*

Compositions by Edward Elgar.

ORATORIOS.		S.	D.
THE APOSTLES. For Soprano, Contralto, Tenor and Bass Soli, Chorus, and Orchestra (Op. 49)	5	0	
(Tonic Sol-fa, Choruses and words of Solos only, 2s. 6d.)			
Paper boards, 6s.; cloth, gilt, 7s. 6d. Vocal Parts, 1s. 6d. each.			
Full Score, £5 5s. String Parts, 23s. Wind Parts, &c. (on hire only). Book of Words, with Analysis and over 100 Musical examples by A. J. Jaeger, 1s., or 58s. 4d. net per 100. Words only, 33s. 4d. net per 100. An Interpretation of the Libretto by C. V. Gorton, M.A., Rector of Morecambe, 1s. Vocal Score with German words (Deutsche Übersetzung von Julius Buths), 8 Mark. Chorstimmen, 2 Mark each.			
THE DREAM OF GERONTIUS. For Mezzo-Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 38)	3	6	
(Tonic Sol-fa, Choruses only, 1s. 6d.)			
Paper boards, 4s.; cloth, gilt, 5s. Vocal Parts, 1s. 6d. each. Full Score, £3 3s. String Parts, 20s. Wind Parts, &c. (on hire only). Book of Words, with Analysis and over 70 Musical examples by A. J. Jaeger, 1s., or 50s. net per 100. Words only, 25s. net per 100. Vocal Score with German and English words (Deutsche Übersetzung von Julius Buths), 6 Mark. Chorstimmen, 2 Mark each.			
THE LIGHT OF LIFE ("Lux Christi"). A Short Oratorio. For Soprano, Contralto, Tenor, and Baritone Soli, Chorus, and Orchestra. (Op. 29)	2	6	
Words only, 10s. per 100; String Parts, 13s. 6d.; Wind Parts, &c., and Full Score, MS.			
CANTATAS.		S.	D.
CARACTACUS. For Soprano, Tenor, Baritone, and Bass Soli, Chorus, and Orchestra. (Op. 35)	3	6	
(Tonic Sol-fa, Choruses and words of Solos only, 1s.)			
Paper boards, 4s.; cloth, gilt, 5s.; Vocal Parts, 1s. 6d. each. String Parts, 24s.; Wind Parts, &c., and Full Score, MS. Book of Words, with Analysis by Herbert Thompson, 1s., or 50s. net per 100; Words only, 25s. net per 100.			
KING OLAF. For Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 30)	3	0	
Cloth, gilt, 5s.; Vocal Parts, 1s. 6d. each; String Parts, 23s.; Wind Parts, &c., and Full Score, MS. Tonic Sol-fa (Choruses only), 1s. 6d. Book of Words, with Analysis, by Joseph Bennett, 1s., or 50s. net per 100. Words only, 25s. net per 100.			
THE BANNER OF ST. GEORGE. For Chorus (Soprano Solo <i>ad lib.</i>) and Orchestra. (Op. 33)	1	6	
String Parts, 8s. 6d.; Wind Parts, &c., 19s. 6d.; Full Score, MS. Tonic Sol-fa, 1s. Words only, 12s. 6d. per 100.			
THE BLACK KNIGHT. For Chorus and Orchestra. (Op. 25)	2	0	
String Parts, 9s.; Wind Parts, &c., and Full Score, MS.; Vocal Parts, 1s. each.			
ANTHEMS AND SERVICES.		S.	D.
TE DEUM AND BENEDICTUS in F. For Chorus (S.A.T.B.), Orchestra, and Organ. (Op. 34)	1	0	
String Parts, 4s. 6d.; Wind Parts, &c., and Full Score, MS.			
LIGHT OF THE WORLD ("The Light of Life"). S.A.T.B.	0	3	
SEEK HIM THAT MAKETH THE SEVEN STARS ("The Light of Life"). Tenor Solo and Chorus for T.T.B.B.	0	6	
DOUBT NOT THY FATHER'S CARE ("The Light of Life"). Duet, s. and c.	0	2	
AVE VERUM (Op. 2, No. 1) Motet. English and Latin Words	0	2	
(Tonic Sol-fa, 1d.)			
PART-SONGS & CHORUSES.		S.	D.
THE SNOW. For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte, or the Accompaniments arranged for Small Orchestra (Score, 5s.; String Parts, 2s. 3d.; Wind Parts, &c., 3s. 9d.). (Op. 26, No. 1)	0	6	
Tonic Sol-fa, 1½d.; Violin Parts, 6d. each.			
FLY, SINGING BIRD. For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte, or the Accompaniments arranged for Small Orchestra (Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 3s. 3d.). (Op. 26, No. 2)	0	6	
Tonic Sol-fa, 1½d.; Violin Parts, 6d. each.			
MY LOVE DWELT IN A NORTHERN LAND. For S.A.T.B.	0	3	
(Tonic Sol-fa, 1½d.)			
WEARY WIND OF THE WEST. S.A.T.B. .. (Tonic Sol-fa, 1½d.)	0	3	
O HAPPY EYES. For S.A.T.B. (Op. 18) .. (Tonic Sol-fa, 1d.)	0	1½	
SPANISH SERENADE ("Stars of the Summer night"). For Chorus (S.A.T.B.) and Orchestra (or Pianoforte) .. (Tonic Sol-fa, 2d.)	0	3	
Full Score and Orchestral Parts (in the Press).			
THE CHALLENGE OF THOR ("King Olaf")	0	4	
Tonic Sol-fa, 2d.; String Parts, 2s.; Wind Parts, &c., and Full Score, MS.			
THE WRAITH OF ODIN ("King Olaf")	0	4	
Tonic Sol-fa, 2d.; String Parts, 2s. 6d.; Wind Parts, &c., and Full Score, MS.			
AS TORRENTS IN SUMMER ("King Olaf") (Tonic Sol-fa, 1d.)	0	2	
IT COMES FROM THE MISTY AGES ("Banner of St. George")	0	4	
Tonic Sol-fa, 2d.; String Parts, 2s.; Wind Parts, &c., 7s. 3d.; Full Score, MS.			
BRITONS, ALERT! ("Caractacus")	0	3	
LITANY ("The Dream of Gerontius")	0	2	
BE MERCIFUL, BE GRACIOUS, LORD ("The Dream of Gerontius")	0	3	
GO FORTH UPON THY JOURNEY ("The Dream of Gerontius")	0	4	
PRAISE TO THE HOLIEST IN THE HEIGHT. S.A.S.S.A.A. ("The Dream of Gerontius")	0	4	
SOFTLY AND GENTLY, DEARLY RANSOMED SOUL (<i>Finale</i> from "The Dream of Gerontius")	0	6	
GOD SAVE THE KING. Arranged for Solo, Chorus, Orchestra, and Military Band (<i>ad lib.</i>) (Tonic Sol-fa, 1d.)	0	3	
Full Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, &c., 4s. 3d.; Organ, 6d.			
FIVE PART-SONGS FOR MEN'S VOICES. T.T.B.B. English and German words. (Op. 45)	1	6	
Vocal Parts (German words only) 2 Mark.			
Or separately (English words only)—			
1. Yea, cast me from heights of the mountain (Tonic Sol-fa, 2d.)	0	3	
2. Whether I find thee (Tonic Sol-fa, 1d.)	0	2	
3. After many a dusty mile (Tonic Sol-fa, 2d.)	0	4	
4. It's oh! to be a wild wind (Tonic Sol-fa, 1d.)	0	2	
5. Feasting I watch (Tonic Sol-fa, 2d.)	0	4	

SONGS.		S.	D.
IN MOONLIGHT (arranged from the <i>Canto popolare</i> in the Concert-Overture "In the South," Op. 50). In G, F, and E flat	2	0	
THE SWORD SONG ("Caractacus"). For Baritone	2	0	
THE ANGEL'S SONG: "My work is done" ("Gerontius"). For Mezzo-Soprano	1	6	
THERE ARE SEVEN THAT PULL THE THREAD ("Grania and Diarmid")	2	0	
ORCHESTRA.		S.	D.
IN THE SOUTH ("Alassio"). Concert-Overture (Op. 50). Full Score, 31s. 6d.; String Parts, 9s.; Wind Parts, &c., 30s. 6d.			
VARIATIONS ON AN ORIGINAL THEME (Op. 36). Full Score, 25s.; String Parts, 10s.; Wind Parts, &c., 22s.; Miniature Score, 5s.			
PRELUDE AND ANGEL'S FAREWELL ("Gerontius"). Full Score, 6s.; String Parts, 3s. 6d.; Wind Parts, &c., 13s. 6d.			
IMPERIAL MARCH (Op. 32). Full Score, 3s. 6d.; String Parts, 2s.; Wind Parts, &c., 7s.			
MEDITATION ("The Light of Life"). String Parts, 2s.; Wind Parts, &c., 5s. 6d.; Full Score, 5s.			
FROISSART (Op. 19). Concert-Overture. Full Score, 7s. 6d.; String Parts, 4s. 6d.; Wind Parts, &c., 9s.			
TRIUMPHAL MARCH ("Caractacus"). String Parts, 2s. 6d.; Wind Parts, &c., 10s. 6d.; Full Score, MS.			
FUNERAL MARCH WITH INCIDENTAL MUSIC ("Grania and Diarmid"). (Op. 42.) Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, &c., 6s. 6d.			
SMALL ORCHESTRA.		S.	D.
CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50). (In the Press.)			
CHANSON DE NUIT (Op. 15, No. 1). Score 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, &c., 1s. 6d.			
CHANSON DE MATIN (Op. 15, No. 2). Score, 2s. 6d.; String Parts, 1s. 6d.; Wind Parts, &c., 1s. 6d.			
THREE PIECES (Op. 10):—			
1. Mazurka. Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s.			
2. Sérénade Mauresque. Full Score, 5s. String Parts, 2s. 6d.; Wind Parts, &c., 4s. 3d.			
3. Contrasts (The Gavotte, A.D. 1700 and 1900). Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s. 3d.			
NOTE.—These pieces may be effectively performed by an Orchestra consisting of 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 1 Trumpet (Cornet), Drums, and Strings. Any other instrument in the Score may be added with corresponding gain in effect.			
INTERMEZZO ("Dorabella," from the Variations, Op. 36), for Strings, Woodwind, and Drums:— Score, 3s.; String Parts, 2s. 3d.; Woodwind and Drum Parts, 1s. 6d.			
ORGAN.		S.	D.
SOLEMN MARCH ("The Black Knight")	1	0	
MEDITATION ("The Light of Life")	1	0	
IMPERIAL MARCH (Op. 32)	2	0	
TRIUMPHAL MARCH ("Caractacus")	2	0	
PRELUDE AND ANGEL'S FAREWELL ("Gerontius")	2	0	
FUNERAL MARCH ("Grania and Diarmid"; Op. 42)	2	0	
CHANSON DE NUIT (Op. 15, No. 1)	2	0	
CHANSON DE MATIN (Op. 15, No. 2)	2	0	
MILITARY BAND.		S.	D.
IMPERIAL MARCH (Op. 32)	9	0	
CHANSON DE NUIT (Op. 15, No. 1)	3	6	
CHANSON DE MATIN (Op. 15, No. 2)	3	6	
MAZURKA (Op. 10, No. 1)	5	0	
SERENADE MAURESQUE (Op. 10, No. 2)	5	0	
CONTRASTS (The Gavotte, A.D. 1700 and 1900) (Op. 10, No. 3)	5	0	
MEDITATION , from "The Light of Life"	5	0	
PIANOFORTE SOLO.		S.	D.
IN THE SOUTH ("Alassio"). Concert-Overture (Op. 50)	3	0	
CANTO POPOLARE (In Moonlight), arranged from above	2	0	
VARIATIONS ON AN ORIGINAL THEME (Op. 36)	3	6	
INTERMEZZO ("Dorabella") from the above	2	0	
FROISSART (Op. 19). Concert Overture	2	6	
THREE PIECES (Op. 10):—			
1. Mazurka	2	0	
2. Sérénade Mauresque	2	0	
3. Contrasts (The Gavotte, A.D. 1700 and 1900)	2	0	
MEDITATION ("The Light of Life")	2	0	
IMPERIAL MARCH (Op. 32)	2	0	
CHANSON DE NUIT (Op. 15, No. 1)	1	6	
CHANSON DE MATIN (Op. 15, No. 2)	1	6	
PRELUDE AND ANGEL'S FAREWELL ("Gerontius")	2	0	
FUNERAL MARCH ("Grania and Diarmid")	2	0	
PIANOFORTE DUET.		S.	D.
IN THE SOUTH ("Alassio"). Concert-Overture (Op. 50). (In the Press.)			
VARIATIONS ON AN ORIGINAL THEME (Op. 36). (In the Press.)			
VIOLIN AND PIANOFORTE.		S.	D.
CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2	0	
CHANSON DE NUIT (Op. 15, No. 1)	1	6	
CHANSON DE MATIN (Op. 15, No. 2)	1	6	
MAZURKA (Op. 10, No. 1)	2	0	
VIOLA AND PIANOFORTE.		S.	D.
CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2	0	
CHANSON DE NUIT (Op. 15, No. 1)	1	6	
VIOLONCELLO AND PIANOFORTE.		S.	D.
CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2	0	
CHANSON DE NUIT (Op. 15, No. 1)	1	6	
CHANSON DE MATIN (Op. 15, No. 2)	2	0	
CLARINET AND PIANOFORTE.		S.	D.
CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	3	0	