



*= Symphony. no. 1, C
sharp min. I*

TURE RANGSTRÖM

SYMFONI N^o1

CISS MOLL

AUGUST STRINDBERG
IN MEMORIAM

- | | |
|--|----------------------------|
| I. ALLEGRO ENTUSIASTICO..... | JASNINGSTID (MARZFRUHLING) |
| II. ANDANTE SERIOSO..... | LEGEND (LEGENDE) |
| III. SOSTENUTO. PRESTO TURBOLENTO..... | TROLLRUNA (ZAUBERRUNE) |
| IV. ALLEGRO EROICO..... | KAMP (KAMPF) |

CARL GEHRMANS MUSIKFÖRLAG STOCKHOLM

MUSLIB
MinScore
M
1001
R14
1001

TURE RANGSTRÖM

1884—1947

SYMPHONI No. 1

Ture Rangström fullbordade sin första symfoni år 1914 och den framfördes för första gången våren 1915 i Stockholms konsertförening. För ett senare framförande skrev tonsättaren en kommentar (i Röster i radio, april 1942), ur vilken det följande är hämtat.

Varför skriver man en Strindbergssymfoni, när man inte alls kan eller vill vara programkompositör? Tönen lämpar sig inte för porträtteringskonst. En skicklig målare kan göra ett fint porträtt av Strindberg, en skicklig skulptör ett lysande monument, vi känna igen dragen. En musiker skulle möjligen kunna åstadkomma en kopia av Beethoven men då kallas det plagiat. Men man kan inte ens fabricera ett plagiat i toner av Strindberg.

Symfonin är i stället en upplevelse. Det var en Helvetets brasa, som brann i Strindbergs dikt, när seklet var ungt och komponisten började tänka och känna. Det behövs ingen beskrivning, symfonien speglar bara en vanlig livsbild, det är en ung person som gått igenom elden och kommit helskinnad fram till finalen. De fyra satserna "Jäsningstid", "Legend", "Trollruna" och "Kamp" beröra visserligen Strindbergsliknande föreställningsvärldar, men innehållet torde få stå för upphovsmannens räkning. Det enda som är tillägnat diktaren, är titeln "August Strindberg in memoriam". Men den uttrycker blott tacksamhet.

Första satsen inledes av ett kort, sedermera återkommande "motto" i hornen. varefter huvudtemat omedelbart griper in (sid. 3—4). Sedermera en ny tematisk tanke (trumpeterna sid. 6, 7 och 10). Satsens lyriska tema bygger på den mjuka harmoniväxlingen mellan H och F dur (Poco tranquillo sid 14). I den s. k. genomföringsdelen uppträder huvudtemat ordagrant i f moll, fast i förklädd gestalt (sid. 23). Satsen skrider för övrigt fram i överskådlig sonatform och slutar efter en rush i stråkarna med en koncentrerad imitation i blecket, fortissimo-diminuendo i tre trumpetor (sid. 57—63).

Andra satsen är en högtidlig sorgehymn, delvis en sorgmarsch, med några hastiga inslag av durklanger, byggd på ett reciterande tema i stråkarna (de åtta inledande takterna sid. 64).

Scherzo-satsen inledes av en harmonisk besvärjelseform i g moll och virvlar sedan vidare på de motiv, som bildas av prestots åtta första takter (sid. 82) och av fagoternas, kontrafagottens och kontrabasarnas insats (sid. 85), med ett lyriskt intermezzo (E-dur-partiet sid. 93).

Finalen tar upp ett motiv ur Trollrunan: fyra trumpetor, med full orkester till ackompanjemang (sid. 109, takt 5). Det avlöses av en brett sjungande sångmelodi (sid. 115, Largamente e molto cantando), vilken i mellandelen av satsen — där huvudtemat förvandlas till karikatyr (sid. 120, Presto agitato e impetuoso) — uppträder som gravmusik (sid. 128, poco andante). Så börjar stridsmarschen åter (sid. 131), sångtemat kommer igen i vanlig, rejäl marschordning (sid. 138), och det hela tycks vilja sluta i pompöst E dur, då trumpetmotivet åter hugger av tråden och hela orkestern förenar sig i ett gemensamt attackerande av symfoniens grundton ciss, alla instrument på en och samma ton (sid. 140 till satsens slut).

SYMFONI No. 1

Ture Rangström completed his first symphony in 1914, and it was performed for the first time in the Spring of 1915 by Stockholm's Konserthörsen. For a later performance, the composer wrote a commentary from which the following is taken.

Why does one write a Strindberg Symphony, when one neither wishes nor is able to be a "programme" composer? Music is not suited to the art of the portraitist. A clever painter can make a fine portrait of Strindberg, a gifted sculptor a magnificent monument, we recognize the traits. A musician could possibly achieve a copy of Beethoven, but then it would be called plagiarism. But one cannot even fabricate a plagiarism of Strindberg in music.

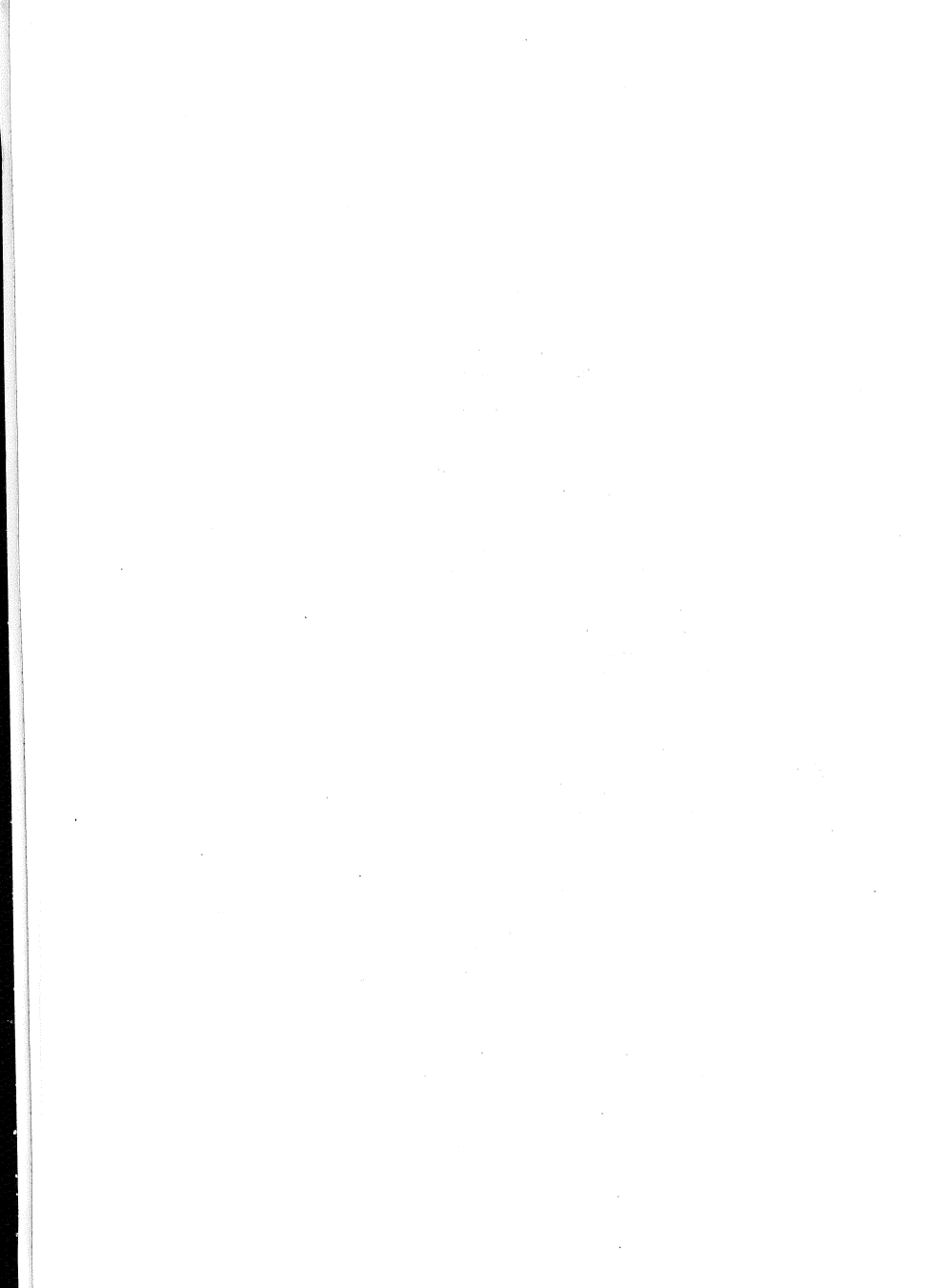
The symphony is, instead, an emotional experience. The flames of Hell were burning in Strindberg's writing when the century was young, and the composer began to think and to feel. No description is necessary, the symphony merely reflects an ordinary picture from life, a young person who has been through the fire and come unhurt to the finale. The four movements, "Ferment", "Legend", "Troll Rune", and "Battle", have certainly some relation to Strindberg-like world conceptions, but their creator is solely responsible for their content. The only thing which is dedicated to the writer is the title "August Strindberg in memoriam", and that is only an expression of gratitude.

The first movement opens with a short, later recurring "motto" in the horns, after which the chief theme immediately enters (pages 3—4). After that a new thematic idea (the trumpets, pages 6, 7, and 10). The movement's lyrical theme is built up on the pliant, harmonic interchange between B, and F major (poco tranquillo, page 14). In the so-called development, the chief theme appears verbatim in F minor, but disguised (page 23). The movement continues, for the rest, in clear Sonata form, and ends after a rush in the strings, with a concentrated imitation in the brass, fortissimo-diminuendo in three trumpets (pages 57—63).

The second movement is a solemn, funeral hymn, partly a funeral march, with some rapid elements in major harmonies, built on a recitativ theme in the strings (the eight opening bars, page 64).

The Scherzo movement opens with an incantation formula which builds a chord in G minor, and whirls away afterwards on motives which are formed out of the presto's eight first bars (page 82), and the bassoon's, double bassoon's and double bass' entries (page 85), with a lyrical intermezzo (E major section, page 93).

The Finale takes up a motive from the Troll Rune: four trumpets accompanied by full orchestra (page 109, bar 5). It is succeeded by a broadly singing melody (page 115, *Largamente e molto cantando*), which in the intermediate section of the movement — where the chief theme is caricatured (page 120, *Presto agitato e impetuoso*) — appears as funeral music (page 128, *Poco andante*). Then the fighting march begins again (page 131), the song theme returns in ordinary, straightforward marching order (page 138), and the whole seems about to end pompously in E major, when the trumpet motive again cuts in and the whole orchestra unites together in attacking the symphony's fundamental note, C sharp. all the instruments on the same note (page 140 to the end of the movement).



Symfoni Ciss-moll.

3

I. Jäsningstid.

Ture Rangström.

Allegro entusiastico.

tremolo (Flatterzunge)

I. II.
Flauti grande
II.
anche *Fl. piccolo.*

I. II.
Oboi
III.
anche Corno inglese

I. II.
Clarineti in A
III.
anche Cl. basso

I. II.
Fagotti
III.
anche Contrafag.

I. II.
Corni in F
III. IV.

I. II. III. IV.
Trombe in F

I. II. III.
Tromboni

Tuba.

3 Timpani.

Tam-tam Gran Cassa
Piatto, Triangolo.

div. ai 2
Violini I.

div. ai 2
Violini II.

Viole.

Violoncelli.

Contrabassi.

Allegro entusiastico.

Fl. piccolo.
tremolo (Flatterzunge)
dim.
tremolo (Flatterzunge)
dim.
ai 2
cantando
cantando
sforzato
dim.
sf.
ff
Presto.
mf
div. ai 2
tremolo
dim.
tremolo
dim.

Fl.
I. II. *molto* *cresc. molto*

Picc. *molto* *cresc. molto*

I. II.
Ob. *molto* *cresc. molto*

III. *molto* *cresc. molto*

CLAR.
I. II. *cresc. molto*

CL. bass. *cresc. molto*

Bag.

I. II. *molto* *cresc. molto*

Cor (V). *cresc. molto*

III. II.

8

V. I. *molto* *cresc. molto*

V. II. *molto* *cresc. molto*

Vle. *molto* *cresc. molto*

Vcll. *molto cresc.*

Cb.

*molto cresc.**marcato*
a 2

Fl. II
 Picc.
 I. II
 Ob.
 II.
 Cl. (A)
 I. II
 Cl. basso
 I. II
 Fag.
 II.
 I. II
 Cor. (F)
 II. II
 Trbi.
 Tuba

VI. I
 VI. II
 Vle.
 Vcll.
 Cb.

*molto cresc.**marcato*

A *al. 2*

Fl. I. II. *f*

Fl. III. *f*

Ob. I. II. *f*

Ob. III. *f*

Cl. I. II. *f*

Cl. III. *f*

Fag. I. II. *f*

Fag. III. *f*

Hr. I. II. *f*

Hr. III. IV. *f*

Tr. *marcato elevato*

Tr. bi. *mf cresc.* *sf*

Tba. *mf cresc.* *sf*

Timp. *f cresc.* *dim.*

A

I. *f*

II. *f*

Vlc. *f cresc.*

Vcll. *f cresc.*

Cb. *f cresc.*

This image shows a page from a musical score, likely for a symphony or opera. It contains multiple staves for different instruments and voices. The instruments listed on the left include Flute I & II, Piccolo, Oboe I & II, Clarinet A1, Bassoon I & II, Cor Anglais, Trumpet I & II, Trombone I & II, Tuba, Timpani, Violin I & II, Viola, Violoncello, and Double Bass. The music is written in a common time signature (C) and features various dynamic markings such as "cresc.", "div.", and "MAREKKA". The notation includes notes, rests, and slurs across the staves.

8

Fg.
I. II.

Picc.

I. II.

Ob.
III.

I. II.

Cl. (B)
III.

I. II.

Fag.
III.

I. II.

Cor. (B)
III.

Trb.

Trbi.

Tbax.

Trmp.

I.

VI.

II.

Vle.

Vcll.

Cb.

cresc.

muta. in E.

fall.

a tempo-energico

Fl. I. II.
 Ob. I. II.
 F. II.
 C. (Cl.)
 III.
 F. II.
 Eup. II.
 III.
 F. II.
 Hr. (Tr.)
 III. II.
 Trp. I. II. III.
 Timpani
 I.
 VI.
 II.
 Vle.
 Vcll.
 Cb.

poco meno f
poco a poco dim.
muta in C
poco a poco dim.
poco a poco dim.
poco a poco dim.
poco a poco dim.



con agitazione

FL. I. II.

Fl. Pic.

Ob. I. II.

Cl. (A) I. II.

III.

I. For.

I. II. Cor. (A)

III. Cor. (B)

Trb.

gestopft

ff

p

pp



I. Vl.

II. Vl.

Vle.

Vcll.

Cb.

p

arco

ff

arco

ff

arco

ff

arco

ff

con agitazione

*string. e cresc.**a tempo rall.*

Fl. I. II.

Picc.

Ob.

I. II.

Cl. (A)

III.

I. Bass

I. II.

Coro III.

III. II.

dim.

*appassionato div.**arco**ff**dim.**dim.**con sord.**ff appassionato**string. e cresc.**a tempo rall.*

I.

II.

III.

Viol.

Viol.

Cell.

Cb.

I.

VI.

II.

Vlc.

Vcll.

Cb.

con sord.

pp

p

f

div.

p dolce

più

rall.

Poco tranquillo.

FL.
I. II.

Picc.

I. Ob.

Cor. ing.

Cl. (B)
II.

Bass.

I. X.
Cor. II.

II. X.
Cor. I.

Tr. g.

Corno inglese

in der Höhe

ppp

I.

VI.

II.

Vi.

Viol.

Ch.

[illegible]

(E)

I.

p dolce

I.

*p dolce**p**ppp dolce**ppp dolce**ppp***(E)***sul G**unis.**p - mf**unis.**p - mf**unis.**p - mf**unis.**p - mf**unis.**p - mf**unis.**p - mf**unis.**p - mf**unis.**p - mf**unis.**p - mf**unis.**p - mf**unis.**p - mf**sul G**mf*

[illegible]

allarg. molto

*allarg.**ten**a tempo**dim.**rit.*

Fl. *Fl.*

Pic. *Pic.*

O. *Ob.*

Cor. ingl. *Cor. ingl.*

Cl. (Bb) *Cl. (Bb)*

Cl. A *Cl. A*

Fag. *Fag.*

B. *B.*

Cor. F *Cor. F*

Tromb. *Tromb.*

Tromp. *Tromp.*

Tub. *Tub.*

V. I. *V. I.*

V. II. *V. II.*

Vcl. *Vcl.*

Vcl. *Vcl.*

Cb. *Cb.*

allarg.

ten

a tempo

dim.

rit.

sempre a 4

cantando

marchando

mista in 7

f

p

molto dim.

pp

dim.

molto dim.

pp

allarg.

a tempo

dim.

rit.

rit. *poco lento* *acceler.*

Fl.
I. II.

Ficc.

Ob.

Cl. (A)

Fag.

I. II.

Cor. II.

III. IV.

Tb.

Timp.

Gr. Cass.

Piatti.

dim. *p* *cresc. string. molto*

dim. *p* *cresc. string. molto*

con sord. (non togliete) *pp* *rit.* *pp* *muto in F.* *pp*

Piatti. *pp*

senza sord. *pp*

senza sord. *pp*

senza sord. *pp*

senza sord. pizz. s *pp* *p*

senza sord. pizz. s *pp* *p*

rit. *pp* *p* *acceler.*

G

Tempo I, con agitazione.

FL. I. II. *al 2*

Picc. *al 2*

I. II. *al 2*

Ob. III. *Ob. III.*

I. II. *al 2*

Cl. (A) III. *in B.*

I. II. *al 2*

Fag. *sempre energico*

III. *sempre energico*

I. II. *sempre energico*

Cor (F) *sempre energico*

III. IV. *sempre energico*

Tr. b. *senza sord.*

G

I. *pizz.*

VI. *pizz.*

II. *pizz.*

Vcl. *div. trom.*

Vcll. *arco*

Cb. *sempre energico*

Tempo I, con agitazione.

Fl.
 I. II.
 Picc.
 I. II.
 Ob.
 III.
 I. II.
 Cl. (B)
 III.
 I. II.
 Fag.
 III.
 I. II.
 Cor (F)
 III. IV.
 Trb.
 Trbi.
 I.
 Vl.
 II.
 Vlo.
 Vcl.
 Cb.

slaccato
dir. a 2

Fl.
I. II.

Picc.

I. II.
Ob.
III.

I. II.
Cl. (B)
III.

I. II.
Bass.
III.

I. II.
Coro.
III. IV.

Trb.

Trbl.

I.
VI.
II.

Vic.

Vcll.

Cb.

*cresc. molto**string.*

FL.
I. II.

Picc.

I. II.

Ob.
III.

I. II.

Cl. (B)

III.

I. II.

Fag.

III.

I. II.

Cor. (C)

III. IV.

molto cresc.

molto cresc.

I.

VI.

II.

Vle.

Vcll.

Cb.

afco

cresc. molto

string.

H *con fuoco*

FL.
I. II.

Picc.

I. II.
Ob.
III.

I. II.
Cl. (B)

III.

Fag.
III.

I. II.
Cor. (B)

III. III.

Trb.

Trbi.

Timp.

I.

Vl.
I. II.

Vle.

Vcll.

Cb.

unis.

unis.

con fuoco

Fl. I. II.
Picc.
Cl. I. II.
Ob.
Bsn.
Hr. I. II.
Trp. I. II.
Tbn. I. II.
Tuba.
Vln. I. II.
Vla.
Vcll.
Cb.

mute in C.

molto cresc.

8

a 2

Fl.
 I. II.
 Picc.
 I. II.
 Ob.
 I. II.
 Cl. (B)
 I. II.
 Fag.
 I. II.
 Cor.
 I. II.
 Trb.
 Trbi.
 Tba.
 Timp.
 Vl.
 I. II.
 Vcl.
 Cb.

molto cresc.
 a 2
 div
 unjs. div
 muta in B
 muta in F

molto cresc.

Fl.
I. II.

Picc.

I. II.

Ob.

III.

I. II.

Cl. (B)

III.

I. II.

Fag.

III.

I. II.

Cor. (A)

III. IV.

Trb.

Trbi.

Tbax.

I.

VI.

III.

Vic.

Vcll.

CB.

unis. div. unis. div.

*molto cresc.**largamente*

FL. I & II

Picc.

I. II

Ob.

III

I. II

Cl. (B)

III

I. II

Fag.

III

I. II

Corn (E)

III

Trb.

Trbt.

Tba.

Timp.

Picotti

col. barchettale Timp.

I

II

Vla.

Vcll.

Cb.

molto cresc.

largamente

Tempo I, calmando

Fl.
 I. II.
 Picc.
 I.
 Ob.
 III.
 Cl. (P)
 II.
 Bassoon.
 I. II.
 Bass.
 III.
 I. II.
 Cor (P)
 III. IV.
 Trb.
 Trbi.
 T'box.
 Timp.
 Pratti.
 I.
 V.
 II.
 Vle.
 Vcl.
 Cb.

Solo dolce poco f hervor!
Triangolo.
div. a 3
1/2 PP
div. a 3
1/2 PP
div. a 3
1/2 PP
div. a 3
1/2 PP
Tutti
f dolce
arco
Tempo I, calmando

[illegible]

FL
I. II.

Picc.

I. II.

Ob.

III.

Bassoon

Bag.

Clar.

I. II.

Cor.

III. IV.

Trmp.

Tromb.

I.

VI.

X.

Vle.

Vcll.

Cb.

poco a poco rall. e dim.

Fl. I. II.

Picc.

O. I.

O. II.

Bass.

Clar. B.

Bass.

H. I. II.

H. III. IV.

Tromb.

Trump.

I.

Fl. II.

Clar. B.

Bass.

Viol.

Viola.

Contr.

poco a poco rall. e dim.

(K)
poco tranquillo

I. Solo. *poco rit.*

I. Fl. *pp dolce espresso*

Ob. *pp*

Clarinet. *pp*

Timp. *pp quasi niente*

Piccoli. *pppp*

Solo Viol. *con sord.* *pppp*

I. *con sord.* *div. a 3* *pp*

VI. *con sord.* *div. a 3* *pp*

II. *con sord.* *div. a 3* *pp*

Vla. *pp*

Vcll.

Cb. *pp*

poco rit.

a tempo

I. Fl.

Timp.

Piccoli.

Solo Viol. *con sord.* *pp*

I. *con sord.* *pp*

VI. *con sord.* *pp*

II. *con sord.* *pp*

Vla.

Vcll.

Cb.

a tempo

cresc. e acceler.

Fl. I. II. *p* *sempre piccolo* *poco p*

Picc. *p*

Cl. (B) *p*

Clarinet *p*

Timp. *pp* *cresc. e acceler.*

Trgl. *pp*

Vcll. *Tutti dir. poco cresc.*

Cb. *Tutti dir. poco cresc.*

L Tempo I.

I. II. *f*

I. II. *f*

Ob. *f*

III. *f*

Cl. (B) *f*

Timp. *poco f*

Piatti *mp*

L

I. *div. a 3* *mp*

II. *div. a 3* *mp*

III. *div. a 3* *mp*

Vcll. *poco f*

Cb. *poco f*

Tempo I.

1. Fl. *graz.* *p*

Cl. B.

I. *f*

VL.

II. *f*

Vle. *mf* *p*

Vcll. *p*

Cb.

molto cresc.

Fl. *marcato cresc. e*

Ob.

Cl. B. *Picc.* *7^a 2^a*

Fag.

Cl. A. B.

I. *graz.* *uniss.*

VL. *rit.* *accco*

II. *accco*

Vle. *div.*

Vcll. *molto cresc.* *marcato cresc.*

Cb. *rit.* *accco* *div.*

string

FL. I. II. *al. rit.*

Oboe I. II. *al.*

Clarinet I. II. *al. sempre Cl. in A.*

Clarinet Bass *al. in A.*

Trumpet I. II. *al. f*

Trumpet III. *f*

Cor I. II. *al. f*

Truba *f*

Truba *f*

Timpani *f* *(G. Hiss)*

Violin I. *f*

Violin II. *f*

Viola *f*

Vello *f*

Celli *arco* *f* *rit.*



α tempo poco largamente

simile

Fl. I. II. *f*
 Picc. *f*
 I. II. *f*
 Ob. III. *f*
 Cl. (A) I. II. *f*
 Cl. bass. *f*
 I. II. *f*
 Fag. III. *f*
 I. II. *f*
 Cor. (B) III. IV. *f*
 Trb. *f*
 Trbi. *f*
 Tba. *f*
 Timp. *f*
 Gr. C. *f*
 o caschette di Timp.

staccato
staccato



poco f

I. *intensiva*
 Vl. *intensiva*
 I. *intensiva*
 Vle. *intensiva*
 Vcll. *intensiva*
 Cb. *intensiva*

α tempo poco largamente.

Fl. I
 Fl. II
 Ob.
 Cl. (B)
 Cl. (A)
 Clarinet
 Fag.
 Cor. (D)
 Tr. b.
 Tr. b.
 T. b.
 Timp.
 Gr. C.
 I.
 Vl.
 Vc.
 Vcll.
 Cb.

pp *f* *poco f*

FL
I. II.

Flac.

I. II.

Ob.

III.

Cl. (B)
I. II.

Cl. bass

I. II.

Fag.

III.

I. II.

Cor (F)

III. IV.

Ttrb.

staccato

Ttrb.

Tba.

Timp.

I.

Vl.

II.

Vle.

Vcll.

Ob.

poco a poco accelerando

poco α poco accelerando

Fl. I. & II.

Picc.

Obl. I. & II.

Cl. (B) I. & II.

Basso.

Euxg. III.

Cor. Angl. III.

Tromp. I. & II.

Tromb. I. & II.

Tuba.

Timpa.

Gr. C.

f *p*

poco a poco accelerando

Fl.
I. II.

Picc.

I. II.
Ob.

III.

Cl. (A)
I. II.

Cl. bass

Sax.
Flage.

III.

I. II.
Cor. (A)

III. II.

Tr. b.

Tromb.

Tromp.

Cl. C.

I.
Vl.

II.

Vla.

Vcl.

Cb.

molto cresc...

molto cresc. . .

g voc.

Fl. I. II.
Picc.
O. I. II.
Cl. (A) I. II.
Cl. (Bb)
B. I. II.
Eng. H.
H. I. II.
Corn. I. II.
Tr. I. II.
T. I.
T. II.
T. III.
Trmp.
Gr. C.

g voc.
V. I.
V. II.
V. III.
Vi.
Vcll.
CB.

$\propto$ tempo.

pesante

molto cresc.

[illegible]

[illegible]

poco a poco dim.

FL. I. II.

Oboe I. II.

Clarinet (A) I. II.

Clarinet Bass

Bassoon I. II.

Trumpet I. II.

Trumpet III.

Cor (F)

Cor III.

Trombone

Tympani

I.

Vl. I.

Vl. II.

Vcllo

Vcllo

Cb.

pizz.

pizz.

arco

pizz.

arco

pizz.

poco a poco dim.

dim. *rit.*

Fl. *pp*

I. II. *pp*

Ob. *pp*

III. *pp*

I. II. *pp*

Cl. (A) *pp*

III. *pp*

I. II. *pp*

Fag. *pp*

III. *pp*

I. II. *pp*

Cor. (B) *pp*

III. IV. *pp*

Tr. b. *ppp*

I. *con sord.*

VI. *con sord.*

II. *con sord.*

Vle. *con sord.*

Vcll. *con sord.*

Cb. *con sord.*

dim. *rit.*

① Poco tranquillo.

Fl. I. *pp*

Fl. II. *pp*

I. Ob. *p dolce*

Cor. ing. *pp*

Cl. A. *pp dolce*

Fag. *pp*

I. II. *p dolce*

Cor. II. *p dolce*

Trgl. *pp*

② *div.*

I. *pp*

Fl. *p*

Fl. *p*

Cl. A. *p*

Trgl. *pp*

Poco tranquillo.

Fl. I
 Flac.
 Ob. I. II.
 Cor. ingl.
 Cl. I.
 Fag.
 I. II.
 Cor. (F)
 III. IV.
 Trp. (F)
 Togl.
 I.
 Viol.
 II.
 Vla.
 Vcl.
 Cb.

in der Ecke.
ppp

Fl. I & II

Ob. I & II

Cor. ingl.

I. Clarinet

II. Clarinet

Bassoon

Flageolet

I. Violin

II. Violin

Viola

Violoncello

Double Bass

100

Fl. II
 Ob. II
 Cor. ingl.
 I.
 Cl.
 II.
 Fag. II
 I. II
 Cor. (F)
 III. IV
 Trgl.
 I.
 Viol.
 II.
 Vcl.
 Vcl.
 Cb.

The musical score is written for a large orchestra and string ensemble. The instruments listed on the left are: Fl. II, Ob. II, Cor. ingl., I. Cl., II. Cl., Fag. II, I. Fl., II. Fl., Cor. (F), III. & IV. Vcl., Trgl., I. Viol., II. Viol., Vcl., Vcl., and Cb. The score is divided into four measures. The first measure shows the beginning of the piece with various instruments entering. The second measure features a complex rhythmic pattern with triplets and sixteenth notes. The third measure continues the rhythmic pattern with some instruments playing sustained notes. The fourth measure concludes the section with a final chord. Dynamics such as *p*, *pp*, and *f* are indicated throughout the score.

cresc. - non troppo *poco string.*

Fl. I, II *pp dolce* *f*

Ob. I, II *pp dolce* *f*

Cl. I, II *pp dolce* *f*

Bassoon I, II *pp dolce* *f*

I, II *marcato* *pp dolce* *cresc. poco* *f*

III, IV *marcato* *p dolce* *cresc. poco* *f*

Trp. I, II, III *cant. cord.* *marcato* *p dolce* *poco cresc.* *f poco cresc.*

Fag. I *p dolce* *f*

Tba. *p dolce* *poco cresc.* *f*

Timp. *p* *poco cresc.* *f*

Trgl. *pp*

I. *unis.* *div.* *cresc.* *f cresc.*

Viol. II. *p* *cresc.* *div.* *f cresc.*

Vla. *unis.* *p* *cresc.* *div.* *f cresc.*

Viol. *div.* *p* *cresc.* *f cresc.*

Cb. *senza cord.* *div.* *p* *cresc.* *f cresc.*

cresc. - non troppo *poco string.*

rit. *a tempo* *string.*

Fl. I. *ppp*

Picc. *ppp*

Ob. I. *ppp*

I. II. *ppp*

Cl. III. *ppp* *muta in Cl. III.* *impetuoso*

Fag. *p*

I. II. *p* *f* *pp sempre cresc.*

Hr. (F). *pp* *f* *pp sempre cresc.*

III. IV. *pp* *f* *pp sempre cresc.*

Trp. I. *pp* *f* *pp sempre cresc.*

II. III. *pp* *f* *pp sempre cresc.*

Timp. *cresc.* *f* *pp sempre cresc.*

Gr. Cassa. *pp* *f* *pp poco a poco cresc.*

8. *senza sord.*

I. *pp* *senza sord.*

Viol. *pp* *senza sord.*

II. *pp* *senza sord.*

Vla. *pp* *senza sord.*

Vol. *cresc.* *f* *pp* *impetuoso*

C'. *cresc.* *f* *pp* *string.*

rit. *cresc.* *a tempo* *pp sempre cresc.*

string. e cresc.

Fl. I, II

Ob. I, II

I. X.
Cl.

II.

I. X.
Fag.

II.

I. X.
Hr. (F)

II. IV.

Timp.

Gr. Corno.

impetuoso

impetuoso a 2

ff

impetuoso a 2

ff

impetuoso

ff

unis

impetuoso

ff

impetuoso

ff

impetuoso

ff

impetuoso

ff

string. e cresc.

I.

II.

Vla.

Vcl.

Cb.

molto string. e cresc.

FL.

I. II.

Ob.

III.

C. ingl. muta in Ob.

I. II.

Clax.

III.

I. II.

Eng.

III.

I. II.

Conp.

III.

Timp.

Gr. C.

I.

Viol.

II.

Vla.

Vcl.

Cb.

molto string. e cresc.

Tempo allegro, poco a poco più largamente.

Tempo allegro, poco a poco più largamente.

Fl. I
Fl. II

Picc.

Obo. I
Obo. II

Clar. I
Clar. II

Fag. I
Fag. II

Cor. I
Cor. II

Tromb. I
Tromb. II
Tromb. III

Tuba

Timpani

Cymb.

Poco.

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

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21

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81

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84

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86

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89

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91

92

93

94

95

96

97

98

99

100

Tempo allegro, poco a poco più largamente.

I. II
 Fl.

Picc.

I. II
 Ob.

III

I. II
 Clar.

III

I. II
 Bsg.

III

I. II
 Cor. (F)

III

Trb.

Trbl.
 I. II III

Tba.

Trmp.

Gr. C.
 Platti.

I.
 Viol.

I.

Vla.

Vcl.

Cb.

molto cresc.

61

molto cresc.

F. I.
Fl.

Picc.

Ob.
II
III

Clor.
II
III

Fag.
II
III

Cor. A.

Trb.
I
II
III

Tbn.
I
II
III

Timp.

Gr. C.
Chori

Viol.
I
II

Vla.

Cl.

B.

molto cresc.

Fl. II
 Picc.
 I. II.
 Ob.
 III.
 I. II.
 Clar.
 III.
 I. II.
 Fag.
 III.
 I. II.
 Cor.
 III. IV.
 Trb.
 Trbi.
 I. II. III.
 Tba.
 Timp.
 Gr. C.
 Piatti.
 I.
 Vcl.
 II.
 Vla.
 Vcl.
 Cs.

rall. cresc.

molto cresc.

molto dim.

I. Fl.
 Picc.
 I. II.
 Ob.
 III.
 F. T.
 Clar.
 II.
 F. B.
 Fag.
 III.
 I. II.
 Cor.
 III.
 Trb.
 Trb.
 I. II.
 Tba.
 Tmp.
 Gr. C.
 Piatti.
 I.
 Viol.
 II.
 Vla.
 Vcl.
 Cb.

rall. cresc. molto cresc. molto dim.
 trem. trem. molto cresc. molto cresc. molto dim.
 molto cresc. molto cresc. molto dim.

II. Legend.

Andante serioso.

intensivo

First system of musical notation, featuring Violins (I, II), Viola, and Cello. The tempo is *Andante serioso* and the dynamics include *intensivo* and *rit.*

Second system of musical notation, featuring Timpani, Violins (I, II), Viola, and Cello. The tempo is *a tempo* and the dynamics include *p*, *pp*, *intensivo*, *intensivo*, *pp*, and *p*.

Third system of musical notation, featuring Clarinet, Bassoon, Flute, Cor Anglais, I. II. Cor Anglais, III. Tuba, and Timpani. The tempo is *a tempo* and the dynamics include *p*, *pp*, *intensivo*, *intensivo*, *pp*, and *p*.

Fourth system of musical notation, featuring Violins (I, II), Viola, and Cello. The tempo is *a tempo* and the dynamics include *p*, *pp*, *intensivo*, *intensivo*, *pp*, and *p*. The section concludes with *arco div.* and *a tempo cres.*

Fl. *dim.* *cresc.* *poco rit.* *dim.*
 Ob.
 Clarinet I.
 Bassoon I.
 Fag. I.
 C. Fag.
 I. II.
 Cor. (F)
 III. IV.
 Tbn.
 Timp.
 I.
 Viol.
 II.
 Vla.
 Vcl.
 Cb.
dim. *cresc.* *dim.* *poco rit.*

(B)*a tempo poco a poco cresc.**cresc. e string.*

Fl.
 I. II.
 Ob.
 III.
 Clar. (H)
 I. II.
 Fag.
 I. II.
 I. II.
 Cor. (F)
 III. IV.
 Trb. (F)
 Trb.
 I. II. III.
 Tba.
 Gr. C.

p
mf
f
pp
mf
pp
mf

(B)*a tempo poco a poco cresc.**cresc. e string.*

I.
 Viol.
 I.
 Vla.
 Vcl.
 Cb.

p
mf
f
ppizz
p

rit. cresc.

Fl.

Ob.

Clar.

Bass.

Trag.

C. Trag.

cantando

(sempre al 2.)

Coro.

Trag.

Viol.

Vcl.

Cb.

rit. cresc.

D *a tempo - largamente*

rall. molto

FL. I. X.

Fl. II.

Ob.

Clarinet

Bassoon

Fag.

C. Fag.

I. X.

Cor II.

Trb. I.

Trb. II.

Trb. III.

Trb. IV.

Trmp.

Gr. C.

p cresc.

f

mf

Piccolo

Gran Cassa

poco f

D

unio

div

I.

Viol.

II.

Vcl.

Cb.

a tempo - largamente.

rall. molto

a tempo *rall.* *a tempo dim.* *rall. molto rit. e dim.* *a tempo poco ritenuto e visionario.*

Fl. I. II. *pp dolce* *f. Solo* *dolce espressivo*

Picc. *pp dolce*

Ob.

Clarinet. *pp*

Fag. *pp*

C. Fag. *pp*

I. II. *ff* *3* *3* *ff*

Cor. I. *ff* *3* *3* *ff*

III. IV. *ff* *3* *3* *ff*

Trb. *pp* *I.*

Trbi. *pp dolce*

Tba. *pp dolce*

Timp. *muta a cord.* *p* *pp*

Gr. C. *pp*

Piatti

I. *ff* *con sord.* *div. a 4* *8*

Viol. *ff* *div. a 4* *con sord.* *8*

II. *ff* *con sord.* *8*

Vla. *ff* *p dolce espressivo*

Viol. *ff* *pizz.* *dim.* *arco* *div.* *2*

Cb. *ff* *div.* *pizz.* *dim.* *arco* *div.* *2*

a tempo *2 in diss.* *ff* *dim.* *dim.* *a tempo* *rall.* *molto rit. e dim.* *a tempo poco ritenuto e visionario.*

I. II.
Ob.
III.
Basscl.
Coro (I)
I. II.
I.
Viol.
II.
Vla.
Viol.
Cb.

Canto singl.
dolce espressivo
div. a 2
p
uniso.
div. a 2
p
Tutti piaz.
p

con soli.
p dolce espressivo

I. II.
F. U.
III.
Ob.
Clarr.
I. II.
Basscl.
Coro (I)
I. II.
I.
Viol.
II.
Vla.
Viol.
Cb.

rit. a tempo
p
p
cantando
p
div. a 4
p
cantando
rit. a tempo



molto rit. e dim. subito alla marcia funebre.

FL
Ob.
Fag.
C.Fag.
I. II.
Cor. (E)
III. III.
Tr.b.
Tr.bcl.
Tromp.
Tubam.

marcato
poco f
mf



I.
Viol.
II.
Via.
Vcl.
Cb.

senza sord.
senza sord.
senza sord.
div.
div.

8
pp
marcato
piu. f
f

molto rit. e dim. subito alla marcia funebre

This page of a musical score is for a symphony, likely the first movement of a symphony by a composer like Beethoven or Brahms, given the instrumentation and style. The score is written for a full orchestra and includes the following instruments and parts:

- Flutes (Fl.):** I, II, III, IV. Dynamics include *poco* and *f*.
- Oboes (Ob.):** I, II, III, IV. Dynamics include *poco* and *f*.
- Clarinets (Clar.):** I, II, III, IV. Dynamics include *poco* and *f*.
- Bassoons (Bass.):** I, II, III, IV. Dynamics include *poco* and *f*.
- Horns (Cor.):** I, II, III, IV. Dynamics include *f*.
- Trumpets (Trb.):** I, II, III, IV. Dynamics include *f*.
- Trombones (Trbn.):** I, II, III, IV. Dynamics include *f*.
- Timpani (Timp.):** Dynamics include *f*.
- String Instruments (Viol., Vla., Vcl., Cb.):** Dynamics include *pizz* (pizzicato), *f*, and *mf*.

The score is written in a major key with a 2/4 time signature. The tempo is marked *Allegro*. The dynamics range from *poco* (poco) to *f* (forte). The score includes various musical notations such as notes, rests, and articulation marks.

dim. *rit.*
al. 2

I. I.
 Fl.
 II.
 I. II.
 Ob.
 III.
 Clar.
 I. II.
 Basscl.
 Fag.
 C. Fag.
 I. II.
 Cor. II.
 II. II.
 Trb.
 Trbu.
 Tba.
 Timp.
 Piatti.
sempre più.
 I.
 Viol.
 II.
 Vla.
 Vcl.
 Cb.

dim. *rit.*

Tutti.

largo **G** *Tempo I.*

I. II. Fl. III. I. II. Ob. II. Clar. I. II. Bassoon. Fag. I. II. C/fag. I. II. Cor. II. III. IV. Trb. Trb. Tbx. Timp. Tamtam

dim.
dim.
dim.

I. dolce
poco f

G *dolce*

I. Viol. I. Vla. Viol. Cb.

arco
div.
ff dolce
div.
ff
univ.

largo *Tempo I.*

Fl.
I. II.

Ob.
I. II.

Clar.
I. II.

Bass.

Bug.
I. II.

C. Flug.

I. II.
Cor.

Temp.

rit. cresc.

I.
Viol.

II.

Viol.

Viol.

Cb.

unio.

div.

div. arco

f

pizz.

tutti arco

rit. cresc.

(H) *a tempo - largamente*

cresc.

FL. I. II. *f*

Picc. *f*

I. II. *f*

Ob. III. *f*

Clac. I. II. *f*

Bapad. *f*

Esg. I. II. *f*

C. Esg. *f*

I. II. *f*

Cor. (H) III. *f*

Trb. *f*

Trbi. *f*

Tba. *f*

Timp. *f*

Gr. C. *f*

(H) *unio.*

I. *f*

Viol. I. *f*

II. *f*

Vla. *f*

Vcl. *f*

Clb. *f*

a tempo - largamente

cresc.

[illegible]

poco a poco rit. e dim.

molto rit.
e dim.

FL. I. II. *p* *pp*

Picc. *p* *pp*

I. II. *p* *pp*

Ob. *p* *pp*

III. *p* *pp*

Clar. I. II. *p*

Bass. *pp*

Fag. I. II. *pp*

C. Bg. *pp*

I. II. *leg. dolce* *pp*

Cor. I. II. *f* *pp*

III. *f* *pp*

Tsb. *Rel.* *pp dolce*

Tubi. *pp dolce*

Tbax. *pp*

Trmp. *p*

Tam-tam. *pp*

Gr. Cassac. *pp*

I. *con sord.* *pp* *div.*

Viol. I. *con sord.* *pp* *div.*

II. *con sord.* *pp* *div.*

Vcl. *div.* *con sord.* *pp* *div.*

Viol. *con sord.* *pp* *div.*

Cb. *con sord.* *pp* *div.*

poco a poco rit. e dim.

molto rit. e dim.

III. Trollruna.

This page of a musical score is for a symphony, featuring various instruments and dynamic markings. The score is written for a full orchestra, including woodwinds, brass, and strings. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Sostenuto." at the top. The score is divided into two systems. The first system includes staves for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon, Horn I and II, Trumpet I and II, Trombone I and II, Tuba, and Cymbal. The second system includes staves for Violin I and II, Viola, Violoncello, and Double Bass. The score includes various dynamic markings such as *pp* (pianissimo), *ff* (fortissimo), *f* (forte), and *sf* (sforzando). There are also markings for "I. II. III." and "I. II. III." which likely refer to different parts or movements. The score is written in a standard musical notation with notes, rests, and other musical symbols.

FL. I & II

Ob.

Cor. ingl.

C. cor. I & II

Basson

Fagot

Cor. II

Trgl.

pp

con sord.

pp

Viol. I. *ff* *pp* *ff*

Viol. II. *ff* *div.* *pp* *ff*

Viola. *ff* *div.* *pp* *ff*

Cel. *ff* *div.* *pp* *ff*

Cb. *ff*

rall. *Presto turbolento.*

Fl. I. II. *p* *pp*

Ob. I. II. *p* *pp*

Clar. Bb I. II. *p* *pp*

F. Hg. *p* *pp*

Trb. *p* *pp*

Timp. *p* *cresc.*

I. *p* *pp* *senza sord.* *pp* *senza sord.* *pp*

Viol. *p* *pp* *senza sord.* *pp* *senza sord.* *pp*

II. *p* *pp* *senza sord.* *pp* *senza sord.* *pp*

Vla. *p* *pp* *senza sord.* *pp* *senza sord.* *pp*

Vcl. *p* *pp* *senza sord.* *pp* *senza sord.* *pp*

Cb. *p* *pp* *senza sord.* *pp* *senza sord.* *pp*

rall.

I. II. *mf*

Clar. *mf*

III. *mf*

I. II. *mf*

Cor. (A) *mf*

III. *mf*

Trb. *mf*

Timb. *p*

Viol. I. II. *p*

Vla. *p*

Vcl. *p*

Cb. *p*

[illegible]

(B)

Flg.
I. II.
 O-Flg.
 Tmp.

(B)

Viol. I. II.
 Vla.
 Viol.
 Cb.

Flg.
I. II.
 O-Flg.
 I. II.
 Cor(F)
 III. IV.
 Tmp.

I.
 Viol.
 II.
 Vla.
 Viol.
 Cb.

Flg. I. II.
 O'Flg.
 I. II.
 Cor. I.
 II. II.
 Timp.

I.
 Viol. I.
 II.
 Vla.
 Vcl.
 Cb.

mf

Ob.
 I. II.
 Clar. I.
 II.
 Flg. I. II.
 O'Flg.
 I. II.
 Cor. I.
 II. II.
 Timp.

I.
 Viol. I.
 II.
 Vla.
 Vcl.
 Cb.

muta. in Fis. H.
ppso
div.

(C) dolce

Fv.
I. II.

I. II.

Ob.
III.

I. II.

Clarin.
II.

Fag.
I. II.

C.Fag.

I. II.
Cor (F)

II. III.

Piatti.

Cor. inglese.
Solo.
p cantabile

(C) ppp

I.

Viol.
I.

II.

Vla.

Viol.

Cb.

div. pizz.
f

uniss.
arco
pp

arco
f

div. pizz.
f

uniss.
arco
pp

uniss.
pizz.
f

p dolce

D *cresc.*

1. Fl.

I. Ob.

Clar. I. II

Bassoon

Fag.

C. Fag.

I. II

Coro (P)

II. III

Timp.

Picotti

D

I.

Viol.

II.

Viola

Viol.

Cb.

upia
f
cresc.

Furioso.
tremolo (Flatterzunge)

This page of a musical score is for a symphony, likely the first movement of a Romantic-era work. It features a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages, often with tremolos, and strong dynamic contrasts between fortissimo (ff) and piano (p) sections. Key markings include 'tremolo (Flatterschnge)' for the woodwinds, 'serra sori' for the strings, and 'muto in C II' for the timpani. The bottom system shows the string section with 'gliss.' markings, indicating glissandos. The overall texture is dense and energetic.

Furioso.

Fl. Fl.

Picc.

Ob.

Clar. in A

Fag.

C. Fag.

Cor

Trb.

Tromb.

Tuba

Pia.

This page of a musical score is for a symphony, likely the first movement of a work by a composer like Beethoven, given the instrumentation and style. The score is written for a full orchestra and includes the following parts:

- Flute (Fl.)**: First and second staves, with a *Piccob.* (Piccolo) part indicated.
- Oboe (Ob.)**: First and second staves.
- Clarinet (Cl.)**: First and second staves.
- Bassoon (Bass.)**: First and second staves.
- Saxophone (Sax.)**: First and second staves.
- Violin (Viol.)**: First and second staves.
- Viola (Vla.)**: First and second staves.
- Cello (Vcl.)**: First and second staves.
- Double Bass (Cb.)**: First and second staves.

The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *pp* (pianissimo). There are also performance instructions like *sempre a R.* (sempre a right) and *arco* (arco). The page is numbered 8 in the top left corner.

Sostenuto. *rit.* *a tempo*

I. II. Cor. (F)

I. II. Viol.

Viola

Cel.

Cello

I. II. Soprani

I. II. Tenori

I. II. Bassi

molto dolce *vibrato* *pp* *pp sempre* *f* *p* *fz* *mf*

Handwritten musical score for the first system of "The Swan" by Saint-Saëns. The score includes parts for Br. & Cl., C. Flg., I. & II. Cor., III. & IV. Cor., Trbi., Tlx., Timp., Trom., Viol., Vla., Vcl., and Cb. The tempo is marked "rit." and "a tempo". The score is written in 3/4 time and features various musical notations including dynamics (p, f, pp, fpp), articulation (acc), and phrasing (div.). The score is handwritten and shows signs of age.

rit.

F *ra*vviano

I. II. *pp* *ppp* *pp*
 Fl. *pp* *ppp*
 Ob. *pp* *ppp* *mf poco caricato*
 Clar. *pp* *ppp*
 Bass. *pp*
 Fag. *pp*
 Cor. *pp*
 Tbn. *ppp*
 Tba. *ppp*
 Timp. *col. b. di Timp.* *muta in G. D.*
 Patti *ppp*

F

I. *div.* *pp* *pp* *div. a pizz.* *p*
 V. *div.* *pp* *pp* *div. a pizz.* *p*
 Na. *div.* *pp* *pp* *univ.* *gl.*
 Vl. *pp*
 Vc. *pp*
 rit. *ra*vviano.

poco rit.

ravvivando

95

poco

First system of musical notation, measures 1-8. Instruments include Fl. I, II, III, I. Ob., Cor. ing., I. & II. Clar., III., I., II., Viol., Vla., and Cel. The music features dense woodwind and string textures with various dynamics like *pp* and *ppp*.

Second system of musical notation, measures 9-16. Includes the instruction *rit.* at the start and a circled **G** with *molto string. e cresc.*. Instruments include Cor. ing., I. & II. Clar., III., Fag., I. & II. Cor. (I, II), and Piatti. Dynamics include *pp* and *ppp*.

Third system of musical notation, measures 17-24. Includes a circled **G** and *molto string. e cresc.*. Instruments include I., II., Vla., and Cel. Dynamics include *arco*, *pizz.*, *con sord.*, *div.*, *p*, *simile*, and *rit.*.

cresc.

I. Fl.
II.

Oboe
I. II.

Cor Angl.

Clar.
I. II.

Bassoon
I. II.

Trombone
I. II.

Trumpet
I. II.

Piano

Viol. I. *f* *sf* *arco* *pizz.* *sf* *arco* *pizz.*

Viol. II. *f* *sf* *arco* *pizz.* *sf* *arco* *pizz.*

Viola *unio* *sf* *pizz.* *sf* *arco* *pizz.*

Violoncello *sf* *pizz.* *sf* *arco* *pizz.*

Contrabasso *sf* *pizz.* *sf* *arco* *pizz.*

CFESC.

(H) *Tempo I. (Presto)*

I. II. Fl. I. II. Ob. I. II. Coring. I. II. Cl. I. II. Fag. I. II. Cor. II. I. II. Trb. I. II. Timp. Piatto

Fl. picc.
con sord. at
P

(H)

I. Viol. I. Vla. Vcl. Cb.

arco pizz. arco pizz. tutti arco
pizz. arco pizz. arco tutti arco
senza sord. div. pizz. dir. pizz.

Tempo I. (Presto)

I

Fl.
I. & II.

Picc.

Ob.
I. & II.

Cor. ing.

Clar.
I. & II.

Fag.

I. & II.

Timp.

mf

I

I.

Viol.

II.

Vla.

Viol.

Cb.

arco

div.

con suono

f con suono

Clar.
I.

Bass.

Timp.

I.

Viol.

II.

Vla.

Viol.

Cb.

arco

con suono

f

più.

cantando solo

FL. I. & II. *dolce*

Ob. *dolce*

Cor. ing. *p*

Trgl. *pp*

I. *pp*

Viol. II. *pp*

Vla. *pp*

Vcl. *pp*

Cb. *pp*

FL. I. & II. *poco f*

Picc. *poco f*

Ob. I. & II.

Cor. ing.

Clar. I. & II. *p*

Bassoon *p*

Trgl. *pp*

I.

Viol. I. *pp*

Vla. *pp*

Vcl. *pp*

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

- Fl. I. II.
- Floc.
- Ob. I. II.
- Clar. I. II.
- Basscl.
- Fag. I. II.
- C. Fag.
- H. I. II.
- Cor (X).
- H. I. II.
- Tr. Cl. I. II. III.
- Tba.
- Tim.
- Trpt.
- V. I.
- Viol. II.
- Vla.
- Vel.
- Cb.

The score includes various musical notations, including notes, rests, and dynamic markings such as *cresc.* (crescendo) and *f* (forte). A section of the score is marked with a circled 'J'.

This page of a musical score is for a symphony, likely the first movement of a work by a composer like Beethoven, given the instrumentation and style. The score is written for a full orchestra and includes the following parts and markings:

- Flutes (Fl.):** I, II. Part I has a dynamic marking of *f* and a tempo marking of *al. 2*.
- Oboes (Ob.):** I, II. Part I has a dynamic marking of *f* and a tempo marking of *al. 2*.
- Clarinets (Clar.):** I, II. Part I has a dynamic marking of *f* and a tempo marking of *al. 2*.
- Bassoons (Baßcl.):** I, II. Part I has a dynamic marking of *f* and a tempo marking of *al. 2*.
- Flageolets (Flageo.):** I, II. Part I has a dynamic marking of *f* and a tempo marking of *al. 2*.
- Cornets (Cor.):** I, II. Part I has a dynamic marking of *f* and a tempo marking of *al. 2*.
- Trumpets (Tf.):** I, II, III. Part I has a dynamic marking of *f* and a tempo marking of *al. 2*.
- Trombones (Tb.):** I, II, III. Part I has a dynamic marking of *f* and a tempo marking of *al. 2*.
- Timpani (Timp.):** Part I has a dynamic marking of *f* and a tempo marking of *al. 2*.
- Violins (Viol.):** I, II. Part I has a dynamic marking of *f* and a tempo marking of *al. 2*.
- Violas (Vla.):** Part I has a dynamic marking of *f* and a tempo marking of *al. 2*.
- Cello (Cb.):** Part I has a dynamic marking of *f* and a tempo marking of *al. 2*.

Performance instructions and markings include:

- gliss* (glissando) markings above the strings.
- cresc* (crescendo) markings below the strings.
- muta in d. B.* (change to D major) marking below the strings.
- al. 2* (allegro 2) tempo markings.
- f* (forte) dynamic markings.

This is a page from a musical score, likely for a symphony. The page contains staves for various instruments, including Flutes (Fl.), Piccolo (Picc.), Oboes (Ob.), Clarinets (Clar.), Bassoons (Bapcl.), Fagots (Fag.), Contrabassoon (C. Fag.), Violins (I. II.), Viola (Vi. II.), Cello (Cello), Double Bass (Dba.), Timpani (Timp.), and Piano (Pia.). The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *dim.* (diminuendo). A rehearsal mark 'K' is present at the top. The page is numbered '103' in the top right corner.

[illegible]

This page of a musical score includes the following elements:

- Tempo and Dynamics:** The score is divided into sections marked *Sostenuto.*, *rit.*, *a tempo*, and *molto rit.*
- Instrumentation:** The staves are labeled for *Kapell.*, *I. II.*, *Cor. (F)*, *III. IV.*, *Ttr. I.*, *Ttr. II.*, *I. II. III.*, *Tba.*, *Timp.*, *I.*, *Vol.*, *II.*, *Vla.*, *Vcl.*, and *Cb.*
- Dynamic Markings:** Various dynamics are indicated, including *p* (piano), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *molto dolce*, *molto marcato*, *molto espressivo*, and *molto sostenuto*.
- Performance Instructions:** Notes such as *ritardando*, *accelerando*, *diminuendo*, and *crescendo* are present, along with specific articulation marks like *acc.* (accents) and *arco* (arco for strings).
- Rehearsal Markers:** The score is divided into measures by vertical bar lines, with some measures containing rehearsal marks.

Presto furioso

Fl. I. II. *ff*

Fl. II. *ff*

Ob. I. II. *ff*

Ob. III. *ff*

Clar. I. II. *ff*

Bassoon *ff*

Fag. *ff*

C. Fag. *ff*

Horn I. II. *ff*

Horn III. *ff*

Trb. I. II. *ff*

Trb. III. *ff*

Timp. *ff*

Gr. Organo *ff*

Viol. I. *ff*

Viol. II. *ff*

Vla. *ff*

Vcl. *ff*

Cl. *ff*

Presto furioso.

Presto furioso.

8

Fl.
I. II.
Picc.
I. II.
Ob.
III.
Clar.
I. II.
Basscl.
Fag.
C. Fag.
I. II.
Cor. Os.
II. II.
Tob.
Trbi.
I. II.
Tba.
Timp.
Gr. Cass.

Flatterzunge
flint.
gr. Flatterzunge
gr.
cl. 4

8

I.
Viol.
II.
Vla.
Vcl.
Cb.

molto cresc.

staccato

8

non dim.

107

Fl. I. II. *stacc.*

Picc. *stacc.*

I. II. *stacc.*

Ob. *stacc.*

III. *stacc.*

Clar. I. II. *stacc.*

III. *stacc.*

Bap. Cl. *stacc.*

Fag. *stacc.*

C. Fag.

I. II. *vibrato molto*

Cor. I. II. *vibrato molto*

III. *vibrato molto*

T. b. *vibrato molto*

T. b. I. II. *vibrato molto*

III. *vibrato molto*

T. ba.

Tim. p.

Plati. *f*

Gran Cassa.

8

I. *molto cresc.*

Viol. I. *molto cresc.*

II. *molto cresc.*

Vla. *molto cresc.*

Vcl. *molto cresc.*

Ob. *molto cresc.*

non dim.

[illegible]

IV. Kamp.

109

Allegro eroico.

pesante
a 2

I. I.
 Fl.
 III.
 I. I.
 Ob.
 II.
 Cl. alt.
 I. I.
 Bassoon
 (C)
 Bb.
 C. Bb.
 I. II.
 Cor (F)
 II. III.
 Trb.
 Tba.
 Gr. C.
 I.
 Viol.
 I.
 Vla.
 Vcl.
 Cb.

con vigore
con vigore
a 4 Soli. II.
dir. piano e poco
pesante

Cresc.

I. II.
 Fl.
 III.
 F. II.
 Ob.
 III.
 Cl. (A)
 F. II.
 Sax.
 Flg.
 F. II.
 C. Flg.
 I. II.
 Cor. II.
 III. II.
 Trb.
 Tror.
 Gr. C.
 I.
 Viol.
 II.
 Vla.
 Vcl.
 Cb.

The musical score is written for a large ensemble. The top system includes woodwinds (Flutes, Oboe, Clarinet, Saxophone, Flageolet, and C. Flageolet), brass (Cor Anglais, Trumpets, Trombones, and Horns), and strings (Violins, Viola, Violoncello, and Contrabass). The bottom system includes vocal parts (I, II, and Vla). The score is in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. A "Cresc." marking is present at the top right. The page number "110" is in the top left corner.

cresc. *rit.* **A** *molto allegro e veemente*

I. II.
Fl.
III.
I. II.
Ob.
III.
Cl. (B)
I. II.
Bapcl.
Fag.
C. Reg.
I. II.
Cor.
III. IV.
Tr. b.
Tr. b.
Tba.
Temp.
Gr. C.

I.
Viol.
II.
Vla.
Vcl.
Co.

cresc. *rit.* **A** *molto allegro e veemente*

I. II.
 Ob.
 III.
 Cl. (A)
 I. II.
 Bassoon
 I.
 Viol.
 II.
 Vla.
 Vcl.
 Cor. ingl.

Ob.
 Cor. ingl.
 I. II.
 Cor.
 III. IV.
 Tuba
 I.
 Viol.
 II.
 Vla.
 Vcl.
 CB.
 Tutti pizz.
 un poco pesante
 poco f

*cresc.**allarg. e cresc.***B***vivo e appassionato*

I. II.
 Fl.
 III.
 I. II.
 Ob.
 III.
 Cl.
 I. II.
 Sax. Ph.
 Fag.
 C. Fag.
 I. II.
 Cor.
 III. IV.
 Trb.
 Trpt.
 Trbn.
 Timp.
 Gr. C.

I.
 Viol.
 II.
 Vla.
 Vcl.
 Cb.

cresc.

allarg. e cresc.

B

vivo e appassionato

*poco a poco allarg.**sempre ff*

I II
 Fl.
 III
 I II
 Ob.
 II
 Cl.
 I II
 Bassoon
 I II
 Bg.
 C. Bg.
 I II
 Cor (F)
 III IV
 Trb.
 Trbi.
 Tba.
 Timp.
 Gr. C.
 I
 Viol.
 II
 Vla.
 Vcl.
 Cb.

poco a poco allarg. *sempre ff*
poco a poco allarg. *sempre ff*

*α tempo**poco rit.**Largamente e molto cantando*
(Allegro)

I. I.
 Fl.
 III.
 I. II.
 (b)
 III.
 Cl.
 I. II.
 Bopel.
 Fag.
 C. Fag.
 I. II.
 Cor. O.
 III. II.
 Trb.
 Trbi.
 Tboa.
 Timp.
 Gr. C.

I.
 Viol.
 II.
 Vla.
 Viol.
 Co.

cresc.
α tempo
poco rit.
Largamente e molto cantando
 (Allegro)

I. I.
 Ob.
 II.
 Cl. I. II.
 Bassoon.
 Eng.
 C. Eng.
 I. II.
 Cor. II.
 II. II.
 Trb.
 Trbi.
 Trba.
 Timp.
 Gr. C.

I.
 Vol.
 II.
 Vla.
 Viol.
 Cb.

div.
uriso.
uriso.
uriso.
uriso.

This is a page from a musical score, likely for a symphony. The score is written in 4/4 time and includes dynamic markings such as *f* (forte) and *p* (piano). The instruments listed on the left include Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.), Cor Anglais (Cor. Angl.), Trombones (Tromb.), Trumpets (Tromp.), Violins (Viol.), and Cellos (Cb.). The score is divided into measures, with some measures containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings.

115

Fl.

Ob.

Cl.

Fag.

C-Fag.

Hr.

Tr.

Tb.

Tba.

Trmp.

Gr. C.

Viol.

Vla.

Vcl.

Cb.

more

meno

(D) *cresc. allarg.* *ten.*

con maestà

I. Fl.
Fl.
II. Fl.
Ob.
III. Fl.
Cl.
I. Cl.
Bassoon
Bassoon
C. Bassoon
I. T.
Coro (B)
II. T.
Trb.
Tbn.
Tbn.
Timp.
Gr. C.

Orchestra e Tutti.

(D) *cresc. allarg.* *ten.*

con maestà

I. Fl.
Fl.
II. Fl.
Ob.
III. Fl.
Cl.
I. Cl.
Bassoon
Bassoon
C. Bassoon
I. T.
Coro (B)
II. T.
Trb.
Tbn.
Tbn.
Timp.
Gr. C.

Orchestra e Tutti.

subito vivo e string. *cresc.* *Presto agitato e impetuoso. $\frac{1}{4} = \frac{4}{2}$*

Fl. I. II. *ff* *a2*

Ob. I. II. *ff* *a2*

Cl. I. II. *ff* *Cl. in C.* *a2*

Bassoon. *ff* *muta in Cl. III. in C.* *a2*

Eng. *ff* *a2* *simile*

C. Eng. *ff* *muta in Eng. III.* *simile*

Trb. *ff* *tremolo*

Tbn. *ff*

Timp. *ff*

Gr. C. *f*

Vcl. I. *ff*

Vcl. II. *ff*

Vla. *ff* *pizz.*

Vcl. *ff* *ff*

Ch. *ff* *div.* *cresc.* *Presto agitato e impetuoso. $\frac{1}{4} = \frac{4}{2}$*

subito vivo e string.

[illegible]

FL. I II

Pr.

Ob. I II

Cl. I II

Bassoon I II

Trp. I II

Tub.

Viol. I II

Vla.

Viol.

Cb.

Fl.
 I. II.
 Picc.
 I. II.
 Ob.
 III.
 I. II.
 Cl.
 III.
 I. II.
 Fag.
 III.
 I. II.
 Cor(F)
 III. IV.
 Trb.
 Trbi.
 Timp.
 Patti.
 I.
 Viol.
 II.
 Vla.
 Vcl.
 Cb.

con sord.
in D. E. Cis.
unio.
TRIE

F *a 2. hervor!*

Fl.
I. II.

Picc.

I. II.

Ob.
I. II.

a 2

Cl.
I. II.

Bass.
I. II.

Coro (P)
I. II.

III.

Trb.

Timp.

I. con sord. Solo

mutua. Cise in H.

F *tremolo energico*

Viol.
I. II.

Viola.

Vcl.

Cb.

unite

tremolo energico

arco

pizz.

I. Solo.

Fl.
I. II.
Picc.
I. II.
Ob.
III.
I. II.
Cl.
III.
Trb.
Piatti

p

I.
Viol.
II.
Vla.
Vel.
Cb.

pizz.

©

First system of the musical score for 'L'Alceste' by Gluck. The score is for five parts: I (Violin I), Viol., II (Violin II), Vla. (Viola), Vcl. (Violoncello), and Cb. (Contrabasso). The music is in 12/8 time and features various dynamics and articulations. The first system includes a 'Tutti' marking and a 'C' time signature change.

Fl. I. II.
 Fl.
 Picc.
 I. II.
 Ob.
 III.
 J. II.
 Cl.
 III.
 I. II.
 Sax.
 III.
 Trb.
 Trbi.
 Tbn.
 Timp.
 Gr. C.
 I.
 Viola.
 II.
 Vla.
 Vi.
 Kb.
 Cb.

in E.
 in C.

string. e cresc.

H poco andante $\frac{4}{4}$

rit.

a tempo

8

poco andante $\frac{4}{4}$ *rit.* *a tempo*

Fl.
I. II.
III.

Ob.
I. II.
III.

Cl.
I. II.
III.

Bas.
I. II.
III.

Cor. Angl.
I. II.

Trpt.
I. II. III.

Tbn.
I. II.

Ten. Sax.

Timp.

Cym.

Graz. C. s. Platti

Viol. I
Viol. II
Vla.
Vcl.
Cb.

string. e cresc. *poco andante 4/4* *p* *rit.* *a tempo*

[illegible][illegible]

rit. Tempo I, pesante.

a 2

f

Fl.

I. II.

Picc.

I. II.

Ob.

III.

F. II.

Cl.

II.

I. II.

Bass.

II.

Trp.

Trbi.

Trba.

Gr. C.

poco

I.

Viol.

II.

Vla.

Viol.

Cl.

rit. Tempo I, pesante.

mix. f

FL I. II

Fico

I. II

Ob.

III

E. II

Cl.

III

I. II

Fag.

III

Trb.

Trbi.

Tru.

C. C.

This block contains the musical notation for woodwind and brass instruments. The instruments listed on the left are Flute I & II, Piccolo, Oboe, English Horn, Euphonium II, Clarinet, Bassoon, Bassoon I & II, Bassoon III, Trumpet, Trombone, Trombone I, Trombone II, and Contrabass. The notation includes various musical symbols such as notes, rests, and dynamic markings.

I.

Viol.

II

Vla.

Viol.

Cb.

This block contains the musical notation for string instruments. The instruments listed on the left are Violin I, Violin II, Viola, Violoncello, and Contrabass. The notation includes various musical symbols such as notes, rests, and dynamic markings.

*cresc.**rit.**molto allegro*

Fl. I. II. *J*

Picc.

I. II. *J*

Ob. III.

I. II. *J*

Cl. III.

I. II. *J*

Fag. III.

Trb.

Trbi.

Tba.

Timp. *ma.* *f*

Gr. C.

I. *J*

Viol. II.

Vla.

Vcl.

Cb.

cresc. *rit.* *molto allegro*

FL. I. X.

Ob. I. X.

Cl. I. X.

I. X.

Viol. I. X.

Vla. I. X.

Kcl. I. X.

FL. I. X.

Ob. I. X.

Cl. I. X.

I. X.

Cor. (B) I. X.

Tb. I. X.

I. X.

Viol. I. X.

Vla. I. X.

Kcl. I. X.

Cb. I. X.

un poco pesante.

f

un poco pesante.

cresc.

allarg.

K vivo e appassionato

rit.

I. I. *Piccina*
 Fl.
 II.
 I. II.
 Ob.
 III.
 I. II.
 Cl.
 III.
 I. II.
 Fag.
 III.
 I. II.
 Cor.
 III.
 Trp.
 Trb.
 Tba.
 Sr. C.

I.
 Viol.
 II.
 Vla.
 Viol.
 Cb.

cresc. allarg. vivo e appassionato

gna

Fl. I. II.

Picc.

Obo. I. II.

Cl. I. II.

Bass. I. II.

Tr. I. II.

Tub.

Tbn. I. II.

Tuba.

Gr. C.

Viol. I. II.

Vla.

Vcl.

Cb.

poco a poco allarg. compreff

cresc.

sempre *al*

poco rit.

Fl. I. & II.
 Picc.
 I. Fl.
 Ob.
 II.
 I. Cl.
 Cl.
 II.
 I. B.
 Fag.
 II.
 I. Cor.
 Cor.
 II.
 Trb.
 Trbi.
 Tba.
 Timp.
 Gr. C.

al sempre
 Contrafag.
 I. II.
 in A. Aia. H. H.
f

muta Cl. in A
muta Cl. in A

I.
 Viol.
 II.
 Vla.
 Vi.
 Cb.

cresc.
 poco rit.

Largamente. (Allegro)

I. Fl. I
 Fl. II
 III.
 I. Ob.
 II.
 I. Cl. A.
 II.
 Fag.
 I. B.
 C. Fag.
 I. X.
 Cor. II.
 II. X.
 Trb.
 Trbi.
 Trba.
 Timp.
 Gr. C.
 I. Viol.
 II.
 Vla.
 Vcl.
 Cb.

Largamente. (Allegro)

L *con tutta la forza.*

I. I.
 Fl.
 III.
 I. II.
 Ob.
 III.
 I. II.
 Cl.
 III.
 Fag.
 I. II.
 C. Fag.
 I. II.
 Cor. B.
 III.
 Trb.
 Tr. B.
 Tba.
 Timp.
 Gr. C.

I.
 Viol.
 II.
 Vla.
 Vcl.
 Cb.

con tutta la forza.

con maestà

marcato

marcato

con modestà

M

The musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hr.), Trumpet (Tr.), Trombone (Tbn.), Tuba (Tba.), Snare Drum (Timp.), and Cymbal (Gr. C.). The second system includes parts for Violin (Viol.), Viola (Va.), Cello (Vcl.), and Double Bass (Cb.). The score is written in 4/4 time and features a variety of instruments including Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Snare Drum, Cymbal, Violin, Viola, and Cello. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and a dynamic range from piano to fortissimo. The tempo is marked 'con maestà' (with majesty) and 'con modestà' (with modesty). The score is divided into two systems, with the second system starting with a 'M' in a circle. The page number '146' is in the top left corner.

cresc. allarg.

ten.

This is a page from a musical score, likely for a symphony. The score is written in a historical style, featuring multiple staves for various instruments. The instruments listed on the left include:

- I. Fl.
- II. Fl.
- I. Ob.
- II. Ob.
- I. Cl.
- II. Cl.
- Bassoon
- II. Bassoon
- I. Cor.
- II. Cor.
- Trb.
- Trbi.
- Tua.
- Timp.
- Gr. C.
- I. Viol.
- II. Viol.
- Vla.
- Vcl.
- Cb.

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "cresc. allarg." at the bottom left. The page number "100" is visible at the bottom right.

rit. cresc. molto subito allegro vivo

cresc. rit.

I. II. Fl.
 I. II. Ob.
 I. II. Cl.
 Fag.
 Cor. E.
 Trb.
 Trbi.
 Toca.
 Tmp.
 Gr. C.
 Viol.
 Vla.
 Vcl.
 Cb.

rit. cresc. molto subito allegro vivo
cresc. rit.
trémolo furioso
trémolo furioso
in E. fis. Cis.
rit. cresc. molto subito allegro vivo.
cresc. rit.

rall

molto pesante.

rit

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with multiple staves for various instruments. The instruments listed on the left include Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bso.), Horns (Hr.), Trombones (Tbn.), and Percussion (Perc.). The score is in 4/4 time and G major. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp' (pianissimo) and 'f' (forte). A 'rit.' (ritardando) instruction is visible at the top right. The score is arranged in a standard orchestral format, with the woodwinds and strings in the upper staves and the brass and percussion in the lower staves.

I. *ten. ad lib.*
 Viol. I
 Viol. II
 Vla.
 Vl.
 Cb.
pp *f*
rall. *molto pesante.* *rit.*