

à Camille Saint-Saëns.

Symphonie gothique
pour Orchestre

par

Benjamin Godard

Partition n. M. 150.

Op. 23.

Parties séparées n. M. 450.

Arrangement pour Piano par l'Autent

à 2 mains F. M. 3. 25.

à 4 mains F. M. 4. 75.

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Pour tous pays.

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Printed in Germany.

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SYMPHONIE GOTHIQUE.

BENJAMIN GODARD. Op. 27.

I.

Maestoso. (♩=46.)

FLÛTES. *ff*

HAUTBOIS. *ff*

CLARINETTES en La. *ff*

BASSONS. *ff*

CONTRE BASSON. *ff*

1^{er} COR en Fa. *ff*

2^{me} COR en Ut. *ff*

TROMPETTES à Pistons en Re. *ff*

1^{er} TROMBONES. *ff*

2^{me} *ff*

TROMBONE 3^{me} *ff*

OPHICLEIDE en Ut. *ff*

1. VIOLONS. *ff*

2. *ff*

ALTOS. *ff*

VIOLONCELLES. *ff*

CONTRE-BASSES. *ff*

This page of a musical score contains 17 staves for various instruments. The instruments listed are: Fl. (Flute), Hrb. (Horn), Cl. (Clarinet), Bas. (Bass), C-Bas. (C-Bassoon), Cor (Cor Anglais), Tromp. (Trombone), Tromb. 1.2. (Trombone 1 & 2), Tromb. 5 (Trombone 5), Oph. (Ophicleide), Viol. (Violin), Alt. (Viola), Vc. (Violoncello), and C.B. (Contrabass). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. The page is numbered '2' in the top left corner.

Fl.
Htb.
Cl.
Bsn.
C-Bsn.
Cor.
Tromp.
Tromb. 1, 2.
Tromb. 3.
Oph.
Viol.
Alc.
Vc.
Cb.

This page of a musical score contains 15 staves for various instruments. The instruments listed are Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Bassoon (Bsn.), Contrabassoon (C-Bsn.), Cor Anglais (Cor.), Trombone (Tromp.), Trombone 1 and 2 (Tromb. 1, 2), Trombone 3 (Tromb. 3), Ophicleide (Oph.), Violin (Viol.), Alto Saxophone (Alc.), Viola (Vc.), and Cello (Cb.). The score is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation includes clefs, key signatures, and dynamic markings.

Allegretto
 Aln poco piu mosso.

rall. ***ff*** *rall.* ***pp*** *a 2^a* ***pp***

Hrb.

Cl.

Bus.

C-Bus.

Cor.

Tromp.

Tromb. 1.2. ***ff***

Tromb. 3.

Oph. ***ff*** *rall.*

ff *rall.* ***pp*** *pizz.* ***p***

Viol.

Alt.

Vc.

CB.

rall. *rall.* ***p***

rall. ***pp***

rall. ***pp***

rall. ***pp***

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

Fl.

Hrb.

Cl.

Bus.

Viol.

Alt.

Vc.

pizz. ***p***

Fl. *cresc.* *mf* *p* *cresc.* *mf* *p* *cresc.*

Hrb. *1^o* *mf* *p* *mf* *p* *cresc.*

Cl. *1^o* *mf* *p* *mf* *p* *cresc.*

Bns. *p* *mf* *p* *mf* *p* *cresc.*

C-Bns. *p* *mf* *p* *mf* *p* *cresc.*

Cor. *pp* *cresc.* *mf* *p* *mf* *p* *cresc.*

Viol. *pp* *cresc.* *mf* *dimin.* *p* *mf* *p* *cresc.*

Alt. *arco* *p* *f* *p* *mf* *p* *cresc.*

Ve. *arco* *p* *mf* *p* *mf* *p* *cresc.*

CB. *p* *mf* *p* *mf* *p* *cresc.* *pizz.*

Ba 2 *cresc.* *mf* *p* *mf* *p* *cresc.*

Fl. *a 2* *mf* *f* *rall.* *f* *dim.* *a 2*

Hrb. *1^o* *p* *mf* *f* *rall.* *f* *dim.* *a 2*

Cl. *1^o* *p* *mf* *f* *rall.* *f* *dim.* *a 2*

Bns. *1^o* *p* *mf* *f* *rall.* *f* *dim.* *a 2*

C-Bns. *p* *mf* *f* *rall.* *f* *dim.* *a 2*

Cor. 2. *p* *mf* *f* *rall.* *f* *dim.* *a 2*

Oph. *p* *mf* *f* *rall.* *f* *dim.* *a 2*

Viol. *p* *mf* *f* *rall.* *f* *dim.* *a 2*

Alt. *p* *mf* *f* *rall.* *f* *dim.* *a 2*

Ve. *p* *mf* *f* *rall.* *f* *dim.* *a 2*

CB. *p* *mf* *f* *rall.* *f* *dim.* *a 2*

Ca tempo. *pp* *pp* *pp* *pp*

25587

Fl. *p*

Hrb. *p*

Cl.

Bns. *mf* *p* *cresc.*

G-Bns. *mf* *p* *p*

Oph.

Viol. *p* *pp* *p* *cresc.*

Alu. *p* *p* *cresc.*

Vc. *cresc.*

CB. *mf* *p* *p* *cresc.*

p *p* *cresc.*

Detailed description: This system contains the first four measures of the score. It features ten staves for various instruments. The flute (Fl.) and horn (Hrb.) parts begin with a piano (*p*) dynamic. The bassoon (Bns.) and contrabassoon (CB.) parts start with a mezzo-forte (*mf*) dynamic. The woodwinds (Cl., Oph.) and strings (Viol., Alu., Vc.) have various dynamics including piano (*p*), pianissimo (*pp*), and crescendo (*cresc.*). The music is written in a common time signature with a key signature of one flat.

Fl.

Hrb.

Cl.

Bns.

G-Bns.

Cor.

Oph.

Viol. *mf* *f*

Alu. *mf* *f*

Vc. *mf* *f*

CB. *mf* *f*

mf *f*

Detailed description: This system contains measures 5 through 8. The flute, horn, clarinet, bassoon, and contrabassoon parts are mostly silent. The strings (Viol., Alu., Vc., CB.) and Cor. parts are active, with dynamics ranging from mezzo-forte (*mf*) to forte (*f*). The music continues in the same key signature and time signature.

Fl. *a 2* *rall.*

Hrb. *ff* *a 4*

Cl. *a 2* *ff*

Bns. *a 2* *cresc.* *ff*

C-Bns. *cresc.* *ff*

Cor.

Tromp. *cresc.* *ff* *rall.*

Tromb.1.2. *cresc.* *ff* *rall.*

Tromb.3. *ff*

Oph. *ff* *rall.*

Viol. *cresc.* *ff*

Alt. *cresc.* *ff*

Ve. *cresc.* *ff*

CB. *ff* *rall.*

E a tempo.

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

- Fl. (Flute) - *ff*
- Hob. (Horn) - *ff*
- Cl. (Clarinet) - *ff*
- Bns. (Bassoon) - *ff*
- C-Bns. (Contrabassoon) - *ff*
- Cor. (Cornet) - *ff*
- Tromp. (Trumpet) - *ff*
- Tromb. 1.2. (Trombone 1 & 2) - *ff*
- Tromb. 3. (Trombone 3) - *ff*
- Oph. (Oboe) - *ff*
- Viol. (Violin) - *ff*
- Alt. (Alto) - *ff*
- Vc. (Viola) - *ff*
- CB. (Cello) - *ff*

The score is written in a major key with a 2/4 time signature. The tempo marking "E a tempo." appears at the top and bottom of the page. The dynamic marking "ff" (fortissimo) is used extensively throughout the score.

This image shows a page of a musical score for a symphony orchestra. The score is arranged in a vertical stack of staves, each labeled with an instrument. The instruments listed from top to bottom are: Fl. (Flute), Hrb. (Horn), Cl. (Clarinet), Bns. (Bassoon), C-Bns. (Contrabassoon), Cor. (Trumpet), Tromp. (Trombone), Tromb. 1.2. (Trombone 1 & 2), Tromb. 3. (Trombone 3), Oph. (Oboe), Viol. (Violin), Alt. (Viola), Vc. (Violoncello), and C.B. (Cello/Double Bass). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is in a classical style, featuring complex rhythmic patterns and melodic lines. There are several measures of music on each staff, with some measures containing rests. The page number 23587 is visible at the bottom center.

Fl.

Hrb.

Cl.

Bns.

C-Bns.

Cors

Tromp.

Tromb. 1.2.

Tromb. 3.

Oph.

Viol.

Alt.

Vc.

C.B.

rall. molto

rall. molto

rall. molto

II.

Andantino quasi Allegretto. (♩=76.)

FLÛTE.

HAUTBOIS.

2 CLARINETTES en La.

BASSONS.

COR en Mi.

1. VIOLONS.

2.

ALTOS.

VIOLONCELLES.

CONTRE-BASSES.

Fl. *cresc. f dimin. mf p mf dimin.*

Hrb. *cresc. f p*

Cl. *1^o mf mf dimin.*

Bus. *cresc. mf mf*

Cor *p p*

Viol.

Alt. *p cresc. dimin.*

Vc. *p*

CB. *p*

1^a B 2^a 1^a

p f f f f f

mf p f a 2 f f f f

p p f f f f f

pp pp f f f f f

f f f f f f

FL. C 2^a

Hob. *ff*

Cl. *ff*

Bus. *ff*

Cor

Viol. *f*

Al. *f*

Vc. *f*

CB. *f*

ff a tempo.

D

p

pp

pp

pp

rall. poco a poco

dimin.

dimin.

p

pp

p

pp

p

pp

pp

Da tempo.

Fl.
Hrb.
Cl.
Bns.
Cor.
Viol.
Alt.
Vc.

p *cresc.* *dimin.* *p* *pp*

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

p

mf *p* *cresc.* *dim.* *rall.* *pp*
cresc. *dim.* *rall.* *pp*
mf *p* *mf* *rall.* *pp*
p *cresc.* *dim.* *rall.* *pp*

III.

Grave ma non troppo Lento. (♩ = 88.) *marcato*

1^{re} FLÛTE.

2^{me} FLÛTE.

1^{er} HAUTBOIS.

2^{me} HAUTBOIS.

1^{re} CLARINETTE
en La

2^{me} CLARINETTE
en La

1.
BASSONS.
2.

CONTRE BASSON.

1^{er} COR en Mi.

2^{me} COR en Mi.

Grave ma non troppo Lento. (♩ = 88.)

1.
VIOLONS.
2.

ALTOS.

VIOLONCELLES.

CONTRE-BASSES.

marcato

Cl. *p* *p* *cresc.* *f* *dimin.*

Bn. *p* *marcato* *cresc.* *f* *dimin.*

Cor.

Viol.

Alt.

Vc. *cresc.* *f* *dimin.*

CB. *cresc.* *f* *dimin.*

A

Fl. *p* *pp*

Cl. *pp* *pp*

Bn. *pp* *pp*

Viol. *p* *pp* *pp*

Alt. *p* *pp*

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

CB. *p* *pp* *pizz.* *pp*

A

95587

Fl. *cresc.* *p*

Hrb. *p* *cresc.* *p* *f*

Cl. *cresc.* *p* *cresc.* *p* *dimin.*

Bns. *p* *cresc.* *f* *f* *p* *dimin.*

Viol. *f* *dimin.* *rall.*

Alt. *p* *f* *dimin.*

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

C.B. *f* *arco* *f* *dimin.* *dimin. rall.*

Ba tempo.

Fl. *p sostenuto* *sostenuto*

Cl. *pp*

Bns. *pp*

Ba tempo.

Viol. *pp*

Alt. *pp*

Vc. *pp*

C.B. *pp*

This page of a musical score, numbered 18, contains two systems of staves for various instruments. The first system includes parts for Flute (Fl.), Horn in B-flat (H. b.), Clarinet (Cl.), Bassoon (Bus.), Contrabassoon (CBus.), Trumpet (Cor.), Violin (Viol.), Alto (Alt.), Viola (Ve.), and Contrabass (CB.). The second system includes parts for Flute (Fl.), Horn in B-flat (H. b.), Clarinet (Cl.), Bassoon (Bus.), Contrabassoon (CBus.), Trumpet (Cor.), Violin (Viol.), Alto (Alt.), Viola (Ve.), and Contrabass (CB.).

The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a variety of dynamic markings, including *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), *f* (forte), and *dimin.* (diminuendo). Performance instructions such as *a 2.* (second ending), *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), *f* (forte), *dimin.* (diminuendo), *mf* (mezzo-forte), and *pp* (pianissimo) are used throughout. Specific performance directions include *C* (Clef), *R* (Ritardando), *sul D.* (sul tasto), and *4/4* (time signature change).

The page number 18 is located at the top left. The page number 95587 is located at the bottom center.

rall. Da tempo.

Cl. *f*

Bus. *f*

Cor. *f*

Viol. *f* *dimin.* *p* Da tempo.

Alt. *f* *dimin.* *div.* *p*

Ve. *f* *dimin.* *p*

C.B. *f* *dimin.* *rall.* *mf*

f *dimin.* *pp*

Fl. *p* *marc.* *cresc.* *mf* *dimin.* *p*

Hob. *p* *cresc.* *mf* *dimin.* *p*

Cl. *p* *cresc.* *mf* *dimin.* *p*

Bus. *p* *cresc.* *mf* *dimin.* *p*

C.Bas. *p* *cresc.* *mf* *dimin.* *p*

Cor. *p* *cresc.* *mf* *dimin.* *p*

Viol. *dimin.*

Ve. *dimin.*

C.B. *dimin.*

dimin.

This page of a musical score, numbered 20, is marked with a large 'E' in the upper right corner. It contains 20 staves of music for various instruments. The instruments listed on the left are: Hb. (Horn), Cl. (Clarinet), Bns. (Bassoon), Cor. (Trumpet), Viol. (Violin), Alt. (Viola), Ve. (Violoncello), C.B. (Contrabasso), Fl. (Flute), Hb. (Horn), Cl. (Clarinet), Bns. (Bassoon), C Bns. (Contrabassoon), Cor. (Trumpet), Viol. (Violin), Alt. (Viola), Ve. (Violoncello), and C.B. (Contrabasso). The score is divided into two systems. The first system (staves 1-10) features woodwinds, brass, and strings. The second system (staves 11-20) features woodwinds, brass, and strings. Dynamic markings include *cresc.*, *f*, *dimin.*, *pp*, *p*, *mf*, *sf*, and *a tempo.* Performance instructions include *rall.* and *a tempo.* The score is written in a major key and 4/4 time.

F a tempo.

Fl. *mp* *mf* *ff*

Hob. *mp* *mf* *f* *ff*

Cl. *p* *mp* *mf* *f* *ff*

Bsn. *pp* *poco a poco cresc.*

C. Bsn. *pp* *poco a poco cresc.*

Viol. *p* *poco a poco cresc.* *mf* *f* *ff*

Alt. *poco a poco cresc.* *f* *ff*

Vc. *mf* *f* *ff*

C.B. *p* *poco a poco cresc.* *f* *ff*

poco a poco cresc. *rall.* *a tempo. Poco a poco rall sin' al Fine.*

Fl. *dimin.* *p*

Hob. *dimin.* *p*

Cl. *dimin.* *p*

Bsn. *dimin.* *p*

C. Bsn. *dimin.* *p*

Viol. *dimin.* *rall.* *a tempo. Poco a poco rall sin' al Fine.* *p*

Alt. *dimin.* *p*

Vc. *dimin.* *p*

C.B. *dimin.* *p*

IV.

Presto. (♩ = 100)

1. FLÛTES.
2.

1. HAUTBOIS.
2.

1. CLARINETTES en La.
2.

1. BASSONS.
2.

1^{er} en Re.
CORS.
2^{me} en Re.

2 TROMPETTES en La.

Presto. (♩ = 100)

1. VIOLONS.
2.

ALTOS.

VIOLONCELLES.

CONTRE-BASSES.

Fl.

Hrb.

Cl.

Bns.

Cors.

Viol.

Alt.

Vc.

Fl. a2

Hrb. 1^o

Cl.

Bns.

Cors.

Viol.

Alt.

Vc.

CB.

Fl. *p*

Hrb. *p*

Cl. *p*

Bas. *p*

Viol. *p sf*

Alt. *sfp*

Ve. *p*

CB. *sf p*

A

8

Fl. *f*

Hrb. *f*

Cl. *f*

Bns. *f*

Viol. *p*

Alt. *p*

Ve. *f*

CB. *f*

p

The first system of the musical score consists of ten staves. From top to bottom, they are labeled: Fl. (Flute), Hb. (Horn), Cl. (Clarinet), Bns. (Bassoon), Tromp. (Trombone), Viol. (Violin), Alt. (Viola), Vc. (Violoncello), and CB. (Contrabass). The Flute part features a melodic line with trills (tr) and accents. The Horn and Clarinet parts have similar melodic lines. The Bassoon, Trombone, Violin, and Viola parts provide harmonic support. The Violoncello and Contrabass parts play a steady bass line. Dynamic markings include *ff* (fortissimo) and *tr* (trill).

The second system of the musical score continues the orchestration. It features the same instruments as the first system. The Flute part begins with a *p* (piano) dynamic. The Horn, Clarinet, and Bassoon parts also have *p* markings. The Trombone part has a *mf* (mezzo-forte) marking. The Violin and Viola parts have *p* markings, with the Viola part also including *pizz.* (pizzicato) markings. The Violoncello and Contrabass parts have *mf* markings. The Viola part includes an *arco* marking. The system concludes with a *pizz.* marking on the Contrabass staff.

Fl. a2
Hbl.
Cl.
Bns.
Cors.
Viol.
Alt.
Vc.
CB.

mf *f* *mf* *sf p*

mf *mf* *mf* *mf* *f* *f* *f* *f* *f* *f* *f* *f*

arco *p*

C a2

Fl. a2
Hbl.
Cl.
Bns.
Cors.
Viol.
Alt.
Vc.
CB.

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Musical score for the first system, measures 1-8. The score is for a full orchestra. The instruments listed are Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Bassoon (Bus.), Violin (Viol.), Alto (Alt.), Violoncello (Vc.), and Contrabass (CB). The music is in 4/4 time and features a key signature of two sharps (F# and C#). The first system contains measures 1 through 8. The first four measures are marked with a piano (*p*) dynamic. A double bar line with a 'D' above it indicates a key change to D major at measure 5. The second four measures are also marked with a piano (*p*) dynamic. The Violoncello part in measure 7 includes a *pizz.* (pizzicato) marking.

Musical score for the second system, measures 9-16. This system continues the orchestral score from the first system. It contains measures 9 through 16. The instrumentation remains the same. The first four measures (9-12) are marked with a piano (*p*) dynamic. The Violoncello part in measure 13 includes an *arco* marking, indicating the return to bowing.

FL. *p*

Hob. *p*

Cl. *p*

Bus. *p*

Viol. *p*

Alt. *pizz.* *p* *arco*

Vc. *p*

CB. *p*

E

FL.

Hob.

Cl. *ff*

Bus. *ff*

Viol. *ff*

Alt. *ff*

Vc. *ff*

CB. *ff*

ff

This system of music includes parts for Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Bassoon (Bus.), Cor Anglais (Cors), Trombone (Tromp.), Violin (Viol.), Alto (Alt.), Violoncello (Vc.), and Contrabass (CB.). The woodwinds and strings are marked with a forte dynamic (*ff*). The woodwinds feature trills (*tr.*) and slurs. The brass parts are mostly rests with some notes in the lower system.

This system continues the orchestral parts. The Flute part is marked *a2*. The Horn, Clarinet, Bassoon, and Trombone parts are marked with a forte dynamic (*f*) and include dynamic markings for *dimin.* (diminuendo) and *p* (piano). The Violin and Alto parts are marked *pp* (pianissimo). The Violoncello and Contrabass parts are also marked *pp*. The woodwinds have slurs and some notes.

V.

Allegro non troppo. (♩ = 108.)

FLÛTES.

HAUTBOIS.

CLARINETTES
en La.

BASSONS.

CONTRE BASSON.

1^{er} COR en Fa.

2^{me} COR en Ut.

TROMPETTES à
Pistons en Re.

1^{er}
TROMBONES.
2^{me}

TROMBONE 3^{me}

OPHICLEIDE en Ut.

Allegro non troppo. (♩ = 108.)

1.
VIOLONS.
2.

ALTOS.

VIOLONCELLO.

CONTRE BASSES.

Fl.
Hrb.
Cl.
Bns.
C Bns.
Cor
Tromp.
Tromb. 1. 2.
Tromb. 3.
Oph.
Viol.
Alt.
Vc.
C.B.

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Flute (Fl.), Horns (Hrb.), Clarinet (Cl.), Bassoons (Bns.), Contrabassoon (C Bns.), Cor Anglais (Cor), Trombones (Tromp.), Trombone 1 and 2 (Tromb. 1. 2.), Trombone 3 (Tromb. 3.), Oboe (Oph.), Violin (Viol.), Viola (Alt.), Violoncello (Vc.), and Contrabass (C.B.). The score consists of multiple staves for each instrument, with notes and rests indicating the musical parts. Dynamic markings are prominently featured, with *ff* (fortissimo) appearing frequently and *f* (forte) used for specific accents or changes. The notation includes various note values, rests, and articulation marks.

Fl. **A**

Hrb.

Cl.

Bns. *ff* *ff sempre*

C Bns.

Cor *ff* *ff*

Tromp.

Tromb. 1. 2. *ff* *ff* *ff* *ff* *f* *f* *f*

Tromb. 3.

Oph.

Viol. **A**

Alt.

Vc.

C.B. **A**

Fl.

Hrb.

Cl. *sf*

Bns.

C Bns.

Cor. *sf* *sf*

Tromp. *sf*

Tromb. 1.2.

Tromb. 3.

Oph. *sf*

Viol. *sf*

Alt. *sf*

Vc. *sf*

CB. *sf*

Cl. *sf*

Bns.

C Bns.

Tromp.

Tromb. 1.2.

Tromb. 3.

Oph.

Viol.

Alt.

Vc.

CB.

This image shows a page of a musical score for a symphony orchestra. The score is arranged in a system of staves, with each staff representing a different instrument. The instruments listed on the left side of the page are: Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Bassoon (Bns.), Contrabassoon (C Bns.), Cor Anglais (Cor.), Trumpet (Tromp.), Trombone 1 and 2 (Tromb. 1.2.), Trombone 3 (Tromb. 3.), Oboe (Oph.), Violin (Viol.), Viola (Alt.), Violoncello (Vc.), and Contrabass (CB.). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings *sf* (sforzando) and *sfz* (sforzando) are used throughout the score. There are also some performance instructions like 'a2' (second ending) and '19' (first ending). The page is numbered '27' in the top right corner.

Fl. B ^{1^o}

Hrb. ^{1^o} *mf*

Cl. ten. ^{1^o} *mf*

Bn. ten. *mf*

Cor.

ten.

Tromb. 1. 2. *ten.*

Tromb. 3. *ten.*

Oph. *ten.*

B. ^{ten.}

Viol. *ten.*

Alt. *ten.*

Vc. *ten.*

C.B. *ten.*

Fl. ^{1^o}

Hrb. ^{1^o}

Cl. ^{1^o}

Bns. ^{a 2.}

Cor.

Viol.

Alt.

Vc.

C.B.

FL. **C**

Hrb. 1^o 6

Cl. a2 6

Bus. 6

Cor

C. 6

Viol. *p* *cresc.* 6

Alt. *p* *cresc.* 6

Ve. *p* *cresc.* 6

C.B. *p* *cresc.* 6

FL. **C**

Hrb. *ff* 6

Cl. *ff* a2

Bus. *ff* a2

C Bus. *ff*

Cor *ff*

Tromp. *ff*

Tromb. 1. 2. *f*

Tromb. 3. *f*

Oph. *f*

Viol. *f* *ff* 6

Alt. *f* *ff* 6

Ve. *f* *ff* 6

C.B. *f* *ff* 6

D

Fl. *a 2.*
Hrb. *a 2.*
Cl. *a 2.*
Bns.
C.Bns.
Cor
Tromp.
Tromb. 1,2.
Tromb. 3.
Oph.
Viol.
Alt.
Vc.
C.B.

Fl.

Hrb.

Cl.

Bus.

C. Bus.

Cor

Tromp.

Tromb. 1. 2.

Tromb. 3.

Oph.

Viol.

Vi.

C. B.

E

E

This page of a musical score, numbered 58, contains 15 staves for various instruments. The instruments listed are Fl. (Flute), Hrb. (Horn), Cl. (Clarinet), Bus. (Bassoon), C.Bn. (Contrabassoon), Cor. (Trumpet), Tromp. (Trombone), Tromb. 1.2. (Trombone 1 & 2), Tromb. 3. (Trombone 3), Oph. (Ophicleide), Viol. (Violin), All. (Viola), Vc. (Violoncello), and C.B. (Cello). The score is written in a major key with a 2/4 time signature. It features several dynamic markings, including *ff* (fortissimo) and *sf* (sforzando), indicating moments of increased volume. The Flute and Horn parts have melodic lines with some slurs and ties. The Trombone and Ophicleide parts provide harmonic support with chords and sustained notes. The Violin and Viola parts have more active, rhythmic passages. The Cello and Double Bass parts play a steady, rhythmic accompaniment. The page concludes with a *ff* marking on the Trombone staff.

Fl.

Hrb.

Cl.

Bns.

C. Bus.

Cor

Tromp. *ff*

Tromb. 1. 2.

Tromb. 3.

Oph.

Viol.

Vc.

CB.

Fl. *p*

Hrb. *f* *p*

Cl.

Bns. *p*

Tromp.

Tromb. 12

Tromb. 5

Oph.

Viol. *pp*

Alt. *pp*

Vc. *fpp*

CB. *fpp*

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

Hrb. *f* *p* *f* *p*

Cl. *f* *p* *f* *p*

Bns. *f* *p* *f* *p*

Viol. *cresc.* *fpp* *f* *p*

Alt. *p cresc.* *fpp* *f* *p*

Vc. *cresc.* *fpp* *pp* *f* *p*

CB. *cresc.* *fpp* *mp* *f* *p*

1^a 2^a

1^o 2^o

93587

Fl. *f* *p*
Hb. *f* *p*
Cl. *f* *p*
Bns. *f* *p*
Viol. *mf* *cresc.* *sf*
Alt. *mf* *cresc.* *sf*
Vc. *f* *mf* *sf* *pp*
CB. *ppp* *mf* *cresc.* *f* *pp*
ppp *mf* *sf* *cresc.* *sf* *pp* *f*

Fl. *pp*
Hb. *pp*
Cl. *p* *pp*
Bns. *p* *pp* *poco a poco cresc.*
Corns. *pp* *pp* *poco a poco cresc.*
Tromp. *pp* *pp* *pp* *pp*
Viol. *pp* *pp* *poco a poco cresc.*
Alt. *pp* *pp* *poco a poco cresc.*
Vc. *ppp* *ppp* *poco a poco cresc.*
CB. *ppp* *ppp* *poco a poco cresc.*
ppp *ppp* *poco a poco cresc.*

Musical score for the first system, featuring the following instruments and parts:

- Hrb. (Horn): *mf*, *cresc.*
- Cl. (Clarinet): *mf*, *cresc.*
- Bns. (Bassoon): *mf*, *cresc.*
- Cors (Trumpet): *mf*, *cresc.*
- Viol. (Violin): *mf*, *cresc.*
- Alt. (Viola): *mf*, *cresc.*
- Vc. (Violoncello): *mf*, *cresc.*
- C.B. (Contrabasso): *mf*, *cresc.*

Dynamic markings include *mf* and *cresc.* throughout the system.

Musical score for the second system, featuring the following instruments and parts:

- Fl. (Flute): *ff*
- Hrb. (Horn): *f*, *ff*
- Cl. (Clarinet): *f*, *ff*
- Bns. (Bassoon): *f*, *ff*
- C.Bns. (Contrabassoon): *f*, *ff*
- Cors (Trumpet): *f*, *cresc.*
- Tromp. (Trombone): *mf*, *cresc.*
- Viol. (Violin): *f*, *cresc.*
- Alt. (Viola): *f*, *cresc.*
- Vc. (Violoncello): *f*, *cresc.*
- C.B. (Contrabasso): *f*, *cresc.*

Dynamic markings include *f*, *ff*, *mf*, and *cresc.* throughout the system.

Fl.

Hrb.

Cl.

Bns.

C-Bns.

Cors.

Tromp.

Tromb. 1.2.

Tromb. 3.

Oph.

Viol.

Alt.

Vc.

Cb.

ff

f

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

- Fl. (Flute)
- Hu. (Horn)
- Cl. (Clarinet)
- Bas. (Bassoon)
- G-Bas. (G-Bassoon)
- Sors. (Soprano Saxophone)
- Tromp. (Trumpet)
- Tromb. 1.2. (Trombone 1 & 2)
- Tromb. 3. (Trombone 3)
- Oph. (Oboe)
- Viol. (Violin)
- All. (Alto)
- Vc. (Violoncello)
- CB. (Cello/Bass)

The score features dynamic markings such as *ff* and *ff sempre* across various staves. A bracketed section at the top of the page is labeled with the number 8.

rall. molto

The musical score is arranged in a standard orchestral layout with 15 staves. The instruments listed from top to bottom are: Fl. (Flute), Hrb. (Horn), Cl. (Clarinet), Bns. (Bassoon), CBns. (Contrabassoon), Cors. (Corns), Tromp. (Trumpet), Tromb. 1. 2. (Trombones 1 and 2), Tromb. 3. (Trombone 3), Oph. (Ophicleide), Viol. (Violin), Alt. (Viola), Vc. (Violoncello), and CB. (Double Bass). The tempo marking 'rall. molto' appears at the top center and bottom center of the page. A fortissimo 'ff' dynamic marking is present in the Tromb. 1. 2. and Tromb. 3. staves. The score ends with 'FINE' at the bottom right.

rall. molto

FINE

1969

R 32 785

Symphonies et Suites pour Orchestre.

Composition de l'Orchestre Besetzung	Partition d'Orchestre Partitur	Parties séparées Stimmen	Chaque Partie supplém. Jede Dublirstimme	Composition de l'Orchestre Besetzung	Partition d'Orchestre Partitur	Parties séparées Stimmen	Chaque Partie supplém. Jede Dublirstimme		
								M. J.	M. J.
20	Abert, J. J. Op. 31. Columbus. Musikalisches Seegemälde, in Form einer Symphonie 8 ^o . n.	6. —	12. —	— 75	21	Lachner, F. Op. 122. Suite No. 3 (As-dur), (en La-b) in 6 Sätzen. (No. 1. Präludium. No. 2. Intermezzo. No. 3. Ciaconne. No. 4. Sarabande. No. 5. Gavotte. No. 6. Finale.) n.	7. 50	12. —	— 75
23	— Symphonie (C-moll) (en Ut-min.) 8 ^o . n.	6. —	12. —	— 90	25	— Op. 129. Suite No. 4 (Es-dur) (en Mi-b) in 5 Sätzen. (No. 1. Ouverture. No. 2. Andantino. No. 3. Scherzo pastorale. No. 4. Andante. No. 5. Gigue.) n.	9. —	12. —	— 75
	Beethoven, L. van. Symphonies en Partitions 8 ^o .				20	— Op. 135. Suite No. 5 (C-moll) (en Ut-min.) in 5 Sätzen. (No. 1. Introduction und Allegro. No. 2. Menuet. No. 3. Andante. No. 4. Scherzo. No. 5. Finale.) n.	7. 50	9. —	— 75
	Op. 21. en Ut (C). (No. 1) n.	1. 80	—	—	23	— Op. 150. Suite No. 6 (C-dur) (en Ut-min.) in 4 Sätzen. (No. 1. Introduction und Fuge. No. 2. Andantino. No. 3. Gavotte. No. 4. Finale, Trauermusik und Festmarsch.) n.	7. 50	12. —	— 75
	Op. 36. en Ré (D). n.	3. —	—	—	23	— Op. 190. Suite No. 7 (D-moll) (en Ré-min.) in 4 Sätzen. (No. 1. Ouverture. No. 2. Scherzo. No. 3. Intermezzo. No. 4. Chaconne e Fuga.) n.	6. —	10. 50	— 75
	Op. 55. en Mi-b (Es). Héroïque. n.	3. 60	—	—	29	Massenet, J. Scènes pittoresques, Suite (No. 1 Marche, No. 2 Air de Ballet, No. 3 Angelus, No. 4 Fête bohème). n.	6. —	15. —	— 90
	Op. 60. en Si-b (B). n.	3. —	—	—	31	— Scènes hongroises, 2 ^{me} Suite. (No. 1. Entrée en forme de danse. 2. Intermède. 3. Adieu de la fiancée. 4. Cortège, Bénédiction nuptiale et Sortie d'Eglise.) n.	6. —	15. —	— 90
	Op. 67. en Ut-min (C-moll). n.	3. —	—	—	22	Oakeley, H. Op. 27. Suite No. 1. (Im alten Styl). (No. 1. Pastorale. No. 2. Menuett & Trio. No. 3. Gavotte & Musette. No. 4. Sarabande. No. 5. Rondo Scherzoso) n.	4. 50	7. 50	— 60
	Op. 68. en Fa (F). Pastorale. n.	3. 60	—	—	24	Raff, J. Op. 101. Suite in 5 Sätzen. (No. 1. Introduction und Fuge. No. 2. Menuett. No. 3. Adagietto. No. 4. Scherzo. No. 5. Marsch.) n.	7. 50	10. 50	— 60
	Op. 92. en La (A). n.	4. 20	—	—	24	— Op. 140. Symphonie No. 2. C-dur. (en Ut). n.	10. 50	15. —	— 90
	Op. 93. en Fa (F). n.	3. —	—	—	25	Sgambati, G. Op. 16. Symphonie (en Ré) (D) n.	7. 50	15. —	— 90
	Op. 125. en Ré-min (D-moll). n.	6. —	—	—	15	— Serenata de la Symphonie en Ré. 8 ^o . n.	—	1. 80	— 15
	Op. 125. 9 ^{te} Symphonie mit Schlusschor (Schillers Ode an die Freude). 4 ^o . n.	6. —	9. —	— 45	23	Ulrich, H. Op. 9. Symphonie triomphale en Ut. (C) n.	9. —	10. 50	— 75
28	Caetani, R. Op. 2. Intermezzo sinfonico n.	1. 80	3. 60	— 30	21	Verhulst, J. H. Op. 46. Symphonie. 8 ^o . n.	6. —	7. 50	— 60
20	Esser, H. Op. 44. Symphonie No. 1 D-moll. (en Ré-min.) 8 ^o . n.	3. —	3. 60	— 45	28	Volbach, F. Op. 16. Ostern, Symphonisches Gedicht für Orchester und Orgel n.	4. 50	9. —	— 60
90	— Op. 70. Suite No. 1 (A-moll) (en La-min.) in 5 Sätzen. No. 1. Introduzione. No. 2. Andante pensieroso. No. 3. Scherzo. No. 4. Allegretto grazioso. No. 5. Finale. 8 ^o . n.	3. —	3. 60	— 45	23	Volkmann, R. Op. 44. I. Symphonie (D-moll) (en Ré-min) 8 ^o . n.	9. —	17. 50	1. 20
20	— Op. 75. Suite No. 2 (F-dur) (en Fa) in 4 Sätzen No. 1. Introduzione. No. 2. Allegretto. No. 3. Andante con Variazioni. No. 4. Finale. 8 ^o . n.	3. —	3. 60	— 30	20	— Op. 53. II. Symphonie (B) (en Si-b) 8 ^o . n.	7. 50	10. 50	— 75
20	— Op. 79. Symphonie No. 2. (H-moll). (en Si-min.) 8 ^o . n.	3. —	3. 60	— 30	28	Widor, Ch. M. Op. 69. Troisième Symphonie (en Mi-min) (E-moll) pour Orgue et Orchestre n.	9. —	15. —	1. 20
22	Godard, B. Op. 23. Symphonie gothique n.	1. 50	4. 50	— 30					
25	Goldmark, C. Op. 26. Ländliche Hochzeit, Symphonie in 5 Sätzen (1. Hochzeitsmarsch, Variationen, 2. Brautlied, Intermezzo. 3. Serenade, Scherzo. 4. Im Garten, Andante. 5. Tanz. Finale). n.	9. —	21. —	1. 50					
24	— Op. 35. Zweite Symphonie in Es-dur (en Mi-b) n	9. —	12. —	1. 20					
21	Haan W., de. Op. 14. Zwei symphonische Sätze (a. Fahrt zum Hades. — b. Elisium). n.	3. 60	6. —	— 45					
24	Hiller, F. Op. 67. Symphonie (E-moll) (en Mi-min.), (Es muss doch einmal Frühling werden). n.	7. 50	10. 50	— 60					
25	— Op. 166. Dramatische Fantasie (Symphonischer Prolog) n.	3. 60	6. —	— 45					
20	— Ballabile (aus Op 166) n.	1. 50	3. —	— 30					
28	Hutschenruyter, W. 2 ^{me} Symphonie n.	—	6. —	— 30					
28	Lachner, F. Op. 100. Symphonie in G-moll (en Sol-min). n.	6. —	7. 50	— 60					
24	— Op. 113. Suite No. 1 (D-moll) (en Ré-min.) in 4 Sätzen. (No. 1. Präludium. No. 2. Menuet. No. 3. Variationen und Marsch. No. 4. Introduction und Fuge.) n.	12. —	15. —	— 90					
24	— Marsch aus der 1. Suite. n.	2. 40	4. 50	— 30					
21	— Op. 115. Suite No. 2 (E-moll) (en Mi-min.) in 5 Sätzen. (No. 1. Introduction und Fuge. No. 2. Andante. No. 3. Menuet. No. 4. Intermezzo. No. 5. Gigue.) n.	6. —	12. —	— 75					

Aufführungsrecht vorbehalten.

MAYENCE, B. SCHOTT'S SÖHNE.