

ALLAN PETTERSSON

Symphony No. 5

Score

ORCHESTRA

2 Flauti (Fl. II anche piccolo)
2 Oboi
*2 Clarinetti in C (Clar. II anche * Clarinetto basso in C)
2 Fagotti
Contra-Fagotto

3 Trombe
*4 Corni in C
3 Tromboni
Tuba

Timpani

Triangolo
Tamburo militare
Tamburo rulante
Piatti
Gran cassa
Tam-tam (grande)

Violini I
Violini II
Viole
Violoncelli
Contrabassi

Durata: ca. 42 min.

* In the score these instruments are written as they sound.

Full score and orchestral parts on hire.

Symphony No. 5

Allan Pettersson
1960-62

$\text{♩} = \text{ca } 48$

Fl.
Ob.
Clar.
Clar.B.
Fag.
C.Fag.

I
Trb.
II
I
Cor.
III
I
Trbn, II
III

$\text{♩} = \text{ca } 48$

VI. I
VI. II
1.
2.
Vle div.
3.
4.
Vcl.
C. bass

2
1

Fl.
Ob.
Clar.
Clar. B.
Fag.
C. Fag.

ff

I
Trb.
II
I
Cor.
III
I
Trbn. II
III

1
VI. I
VI. II
1.
2.
Vla.
div.
3.
4.
Vcl.
C. bassi

div.

Handwritten musical score for a symphony, measures 2 and 3. The score includes staves for Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Violin, Viola, and Cello/Double Bass.

Measure 2:

- Fl.** (Flute): Rest.
- Ob.** (Oboe): Rest.
- Clar.** (Clarinet): Rest.
- Clar. B.** (Bassoon): Rest.
- Fag.** (Bassoon): Rest.
- C. Fag.** (Contrabassoon): *pp* (pianissimo), then *dim.* (diminuendo).
- Trb.** (Trumpet): *dim.* (diminuendo), then *ppp* (pianississimo).
- Trbn. II** (Trombone II): *dim.* (diminuendo), then *ppp* (pianississimo).
- Trbn. III** (Trombone III): *dim.* (diminuendo), then *ppp* (pianississimo).
- Trbn. I** (Trombone I): *dim.* (diminuendo), then *ppp* (pianississimo).

Measure 3:

- Fl.** (Flute): Rest.
- Ob.** (Oboe): Rest.
- Clar.** (Clarinet): *dim.* (diminuendo), then *ppp* (pianississimo).
- Clar. B.** (Bassoon): *dim.* (diminuendo), then *ppp* (pianississimo).
- Fag.** (Bassoon): *dim.* (diminuendo), then *ppp* (pianississimo).
- C. Fag.** (Contrabassoon): *dim.* (diminuendo), then *ppp* (pianississimo).
- Trb.** (Trumpet): *dim.* (diminuendo), then *ppp* (pianississimo).
- Trbn. II** (Trombone II): *dim.* (diminuendo), then *ppp* (pianississimo).
- Trbn. III** (Trombone III): *dim.* (diminuendo), then *ppp* (pianississimo).
- Trbn. I** (Trombone I): *dim.* (diminuendo), then *ppp* (pianississimo).
- Viol. I** (Violin I): *dim.* (diminuendo), then *ppp* (pianississimo).
- Viol. II** (Violin II): *dim.* (diminuendo), then *ppp* (pianississimo).
- Vcl. div.** (Violoncello): *dim.* (diminuendo), then *ppp* (pianississimo).
- C. bass.** (Cello/Double Bass): *dim.* (diminuendo), then *ppp* (pianississimo).

3

Fl. *ppp*

Clar. *ppp*

Fag. *ppp*

I *ppp*

Trbn. II *ppp*

III *ppp*

3

VI. I *sim.*

VI. II *ppp* *div. sul pont.*

Vle *ppp* *unif. sul pont.*

Vcl. *ppp* *sul pont.*

C. bassi *ppp* *sul pont.*

nat. *nat. div.*

4 *Yall.* *ppp espr. dolce* *tempo*

Fl. *(I.)*

I *ppp*

Trbn. II *non cresc.*

III *non cresc.*

4 *Yall.* *tempo*

VI. I *ppp espr. dolce*

VI. II *nat. non div.*

Vle *ppp sempre*

Vcl. *non cresc.*

C. bassi *non cresc.*

5

I
Fl.

II

Ob. I

Clar. I

Clar. B.

I
Fag.

II

I
Trb.

II

I-II
Cor.

III

I
Trbn. II

III

1.
VI. I

2.
div.

3.

4.

VI. II

Vcl.

Vcl. unis. sim.

C. bassi

6

I

Fl.

II

Ob. I

Cl. I

Clar. B.

I

Flg.

II

p

Solo

p

I

Trb.

II

I-II

Eor.

III

I

Trbn. II

III

6

1.

2.

VI. I

div.

3.

4.

VI. II

Vle

div.

p

Vcl.

nat.

Soli

p

[7] *(sempre in tempo)*

Fl. I. *dim.* *Fl. II. muta in Fl. picc.* *ppp*

Ob. I. *dim.* *ppp*

Clar. I. *dim.* *ppp*

Clar. B. *ppp*

Fag. I. *dim.* *ppp*

Fag. II. *pp* *dim.* *ppp*

Trb. I.

Trb. II.

Trb. III.

[8]

1. *dim.* *ppp*

2.

3. *dim.* *ppp*

4. *dim.* *ppp*

VI. I.

VI. II.

Vcl. *unis.* *dim.* *ppp*

Vcl.

C. bass. *pp*

Fl. picc.

Ob.

Clar. I

Clar. B.

I

Fag. II

I. Fag.

f *pp* *morendo*

I

Trb. II

I-II

Cor. III

I

Trbn. II

III

Tuba

pp *pp*

Gr. C.

pp *morendo*

VI. I

VI. II

VI. E

Vcl.

C. bassi

pp *sempre* *f* *pp* *morendo*

Handwritten musical score for a symphony, measures 9-12. The score includes parts for Fl. pic., Ob., Clar. I & II, Fag. I & II, Trb. I & II, Cor. I & II, Trbn. I & II, Tuba, Ar. C., Vln. I & II, Vle, Vcl., and C. bassi. The music is in 4/4 time and features various dynamics and articulations.

Measures 9-12:

- Fl. pic.**: *Picc. muta in Fl. II.* (Measure 9)
- Ob.**: *f* (Measure 9)
- Clar. I**: *f* (Measure 9)
- Clar. II**: *f* (Measure 9)
- Fag. I**: *ppp* *morendo* (Measure 9)
- Fag. II**: *ppp* *morendo* (Measure 9)
- Trb. I**: *mp cresc.* (Measure 12)
- Trb. II**: *mp cresc.* (Measure 12)
- Cor. I**: *pp* (Measure 9)
- Cor. II**: *pp* (Measure 9)
- Trbn. I**: *ppp cresc.* (Measure 12)
- Trbn. II**: *ppp cresc.* (Measure 12)
- Tuba**: *sempre cresc.* (Measure 12)
- Ar. C.**: *ppp* *morendo* (Measure 9)
- Vln. I**: *ppp* *morendo* (Measure 9)
- Vln. II**: *ppp* *morendo* (Measure 9)
- Vle**: *f* (Measure 9)
- Vcl.**: *pp* (Measure 9)
- C. bassi**: *ppp* *morendo* (Measure 9)

rit.

molto

tempo

FILE

Feb.

V4.2

11

Fl. I

Ob.

Clar. I

Clar. B.

I

Fag. II

E. Fag.

mute in Clar. II

pp cant. espr.

I

Trb. II

III

Cor.

I

Trbn. II

III

Tuba

11

Vl. I

Vl. II

Vla

Vcl.

C. bassi

pp cant. espr.

12

Fl. I. *ppp cant. espr.* *92*

Ob.

I. *ppp*

Clar. II *ppp*

I. *ppp*

Fag. II *ppp*

I. *ppp*

l. Fag. *ppp*

Trb. II

III

Cor.

I

Trbn. II

III

Tuba

12

Vl. I *sempre III. c.*

Vl. II *III.*

Vla. *ppp* *(ppp) cant. espr.* *div.*

Vcl. *ppp*

C. bassi *ppp* *div.*

13

Fl. *a2* *(a2)*

Ob. *a2* *pp* *(a2)* *pp*

I *pp*

Clar. *pp*

II *pp*

I

Fag. *pp*

II

C. Fag.

I

Trb. II *pp*

III

Cor.

I

Trbn. II

III

Tuba

13

Vl. I *pp* *div.*

Vl. II *pp*

Vla. *pp* *unig.*

Vcl. *pp*

C. bass.

Fl.

Ob.

I

Clar.

II

I

Fag.

II

I. Fag.

I

Trpt. II

III

Cor. III

I

Trbn. II

III

Tuba

14

V. I

V. II

Vlc

Vcl.

C. bassi

unis.

15

Fl. *a2* *pp* *Soli* *pp* *(a2)* *pp*

Fag. *pp*

C. Fag. *pp*

Trb. II *pp*

III *pp*

Cor III *pp*

Trbn. I *pp*

Tuba *pp*

Vle *pizz.*

Vel. *pp*

C. bassi *univ. pizz.* *pp*

15

16

Fl. *a2* *pp* *Soli* *pp*

Fag. *pp*

Trb. II *(pp)*

III *pp*

Vle *arco* *pp*

Vel. *pp*

C. bassi *pp*

16

16

19

♩ = ca 60

I
Fl.

II

I
Ob.

II

I
Clar.

II

Fag.

C. Fag.

II
Trb.

III

I
Cor.

III

I
Trbn. II

III

Tuba

tr
Tamb. rol. *mf* *morendo*

♩ = ca 60

Solo

meta

VI. I

VI. II

Vle

Vcl.

C. bassi

Detailed description of the musical score: The score is for a full orchestra. Measures 19-21 are shown. Measure 19 starts with a tempo marking of '♩ = ca 60'. The first system includes staves for Flutes I and II, Oboes I and II, Clarinets I and II, Bassoon, Contrabassoon, and a Tambourine/Rol. The second system includes staves for Trumpets II and III, Cor Anglais I and III, Trombones II and III, Tuba, and a Tambourine/Rol. The third system includes staves for Violins I and II, Viola, Violoncello, and Contrabass. Handwritten annotations include 'Solo' above the Violin I staff in measure 20, 'meta' above the Violin I staff in measure 21, and 'mf' below the Violin II staff in measure 21. The Tambourine/Rol part has a 'tr' (trill) marking and a 'morendo' (fading) instruction. The score is written in a key with one sharp (F#) and a common time signature (C).

Handwritten musical score for measures 18-21. The score is written for a woodwind section, including Flute I (Fl.), Flute II (Fl.), Oboe I (Ob.), Oboe II (Ob.), Clarinet I (Clar.), Clarinet II (Clar.), Bassoon I (Fag.), Bassoon II (Fag.), and Contrabassoon (C. Fag.). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). A *Povesc.* (Povescio) marking is present in measures 19 and 20. The notation includes many beamed sixteenth and thirty-second notes, indicating rapid passages. Measure numbers 18, 19, 20, and 21 are indicated at the top of the staves.

Handwritten musical score for a brass section. The score is written on a grand staff with multiple staves. The parts are labeled as follows:

- II Trb.** (Second Trumpet)
- III** (Third Trumpet)
- I Cor.** (First Cornet)
- III** (Third Cornet)
- I** (First Trombone)
- Trbn. II** (Second Trombone)
- III** (Third Trombone)
- Tuba** (Tuba)

The I Cor. part includes dynamic markings: *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). A crescendo hairpin is visible in the I Cor. part, indicating a gradual increase in volume.

Handwritten musical score for measures 18-21. The staves are labeled: VI. I, VI. II, Vle, Vcl., and C. bassi. The key signature has one sharp (F#). Measure 18 starts with a 'tutti' instruction and a 'cresc.' marking. Measure 19 has a 'cresc.' marking. Measure 20 has an 'mp cresc.' marking. Measure 21 has an 'aveo' marking. The score includes various musical notations such as notes, rests, and slurs.

19

I
 Fl.
 II
 I
 Ob.
 II
 I
 Clar.
 II
 I
 Fag.
 II
 C. Fag.

II
 Tr.
 III
 I
 Cor.
 III
 I
 Trbn. II
 III
 Tuba

19
 Vl. I
 Vl. II
 Vlc
 Vcl.
 C. bass

Handwritten musical score for a symphony, measures 20-30. The score is written on multiple staves for various instruments including Flutes (Fl.), Oboes (Ob.), Clarinets (Clar.), Bassoons (Fag.), Trumpets (Trb.), Trombones (Trbn.), Tuba, Violins (Vl.), Viola (Vle), Violoncello (Vcl.), and Double Bass (C. bass.). The notation includes notes, rests, and dynamic markings such as 'p' (piano), 'f' (forte), 'mf' (mezzo-forte), 'pizz.' (pizzicato), and 'Tutti'. The score is divided into measures 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, and 30. The key signature is one sharp (F#) and the time signature is 4/4.

NMS 10.483

22

I
 Fl.
 II
 I
 Ob.
 II
 I
 Clar.
 II
 I
 Fag.
 II
 C. Fag.

II
 Trb.
 III
 I - II
 Cor.
 III - IV
 I
 Trbn. II
 III
 Tuba

Detailed description: This system contains the woodwind and brass parts for measures 22 through 25. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon) have complex melodic lines with many accidentals. The brass section (Trumpets, Trombones, and Tuba) provides harmonic support with sustained notes and some melodic movement. Measure numbers 22, 23, 24, and 25 are indicated at the top of the system.

23

VI. I
 VI. II
 Vle
 Vcl.
 C. bassi

Detailed description: This system contains the string parts for measures 23 through 26. The Violins (I and II) play melodic lines with many accidentals. The Viola, Violoncello (Cello), and Contrabass (C. bassi) provide harmonic support with sustained notes and some melodic movement. Measure numbers 23, 24, 25, and 26 are indicated at the top of the system.

23

I
 Fl.
 II
 I
 Ob.
 II
 I
 Clar.
 II
 I
 Fag.
 II
 C. Fag.

Musical score for measures 23-26, woodwinds and reeds. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, and Contrabassoon. The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include *mp*, *f*, *mf*, and *sp cresc.*.

I
 Trb.
 II-III
 I-II
 Cor
 III-IV
 I
 Trbn. II
 III
 Tuba

(sempre senza sord.)

(mp) sempre cresc.

Musical score for measures 23-26, brass instruments. The score includes parts for Trumpet I, Trumpet II-III, Horn I-II, Horn III-IV, Trombone II, Trombone III, and Tuba. The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include *mp* and *sempre cresc.*.

VI. I
 VI. II
 Vcl.
 Vcl.
 C. bassi

VI. I: *f* sempre
 VI. II: *(mp) sempre cresc.*
 Vcl.: *(mp) sempre cresc.*
 Vcl.: *arco*
 C. bassi: *mp*, *f* sempre

Musical score for measures 23-26, strings. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include *mp*, *f*, *sempre*, *arco*, and *sempre cresc.*.

34

I *f* *cresc.*
 Fl. II *f* *cresc.*
 I *f* *cresc.*
 Ob. II *f* *cresc.*
 I *f*
 Clar. II *f*
 I *mf*
 Fag. II *mf*
 C. Fag. *f cresc.*

I *f* *cresc.*
 Trb. II-III *f*
 I-II *f*
 Cor. III-IV *f cresc.*
 I *f*
 Trbn. II *f*
 III *f*
 Tuba *f*

VI. I *div.* *unis.* *f cresc.*
 VI. II *arco* *f cresc.*
 Vlc *f cresc.*
 Vcl *f cresc.*
 C. bass. *arco* *f cresc.*

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rit. riten. tempo
(d = ca 60)

25

I. Fl. II. Fl. I. Ob. II. Clar. II. Fag. C. Fag.

I. Trb. II. Trb. III. Cor. III-IV. I-II. Trbn. III. Tuba

rit. riten. tempo
(d = ca 60)

26

Vi. I. Vi. II. Vle. Vcl. C. bassi

27

I
 Fl.
 II
 I
 Ob.
 II
 Clar. I

pp
 pp
 pp
 pp

27

VI. I
 VI. II
 Vcl.

pp
 pp
 pp

28

I
 Fl.
 II
 I
 Ob.
 II
 Clar. I

pp
 pp
 pp
 pp

28

1.
 VI. I
 2.
 VI. II
 Vcl.
 Vcl.
 C. bass

pp
 pp
 pp
 pp

29

I Fl. *pp* *mf*
 II Fl. *pp* *mf*
 I Ob. *pp* *mf*
 II Ob. *pp* *mf*
 I Clar. *mf*
 II Clar. *mf*
 I Fag. *mf*
 II Fag. *mf*
 C. Fag. *mf*

I Trb. II
 III Trb. II
 Cor.
 Trbn.
 Picchi

30

1. VI. I *mf*
 div. 2. VI. I *mf*
 VI. II *mf*
 Vle *mf*
 Vcl. *mf*
 C. bassi *mf*

30

Handwritten musical score for measures 30-31. The score includes staves for Flute I (Fl.), Flute II (Fl.), Oboe (Ob.), Clarinet I (Clar.), Clarinet II (Clar.), Bassoon (Fag.), and Contrabassoon (C.Fag.). The key signature is B-flat major (two flats). The tempo is marked *mp* (mezzo-piano). The score features a *Solo* section for the Flutes and Oboe, with a *Solo* marking above the Flute I staff. The music is written in a 2/4 time signature.

Handwritten musical score for measures 32-33. The score includes staves for Trumpet I (Trb. I), Trumpet II (Trb. II), Trumpet III (Trb. III), Trombone (Tbn.), and Percussion (P.atti). The key signature is B-flat major (two flats). The tempo is marked *pp* (pianissimo). The score features a *con sord.* (con sordina) section for the Trumpets and Trombone, with a *colla bacch. di fimp.* (colla bacchetta di fimp.) marking above the Percussion staff. The music is written in a 2/4 time signature.

30

Handwritten musical score for measures 34-35. The score includes staves for Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vcl.), and Contrabass (C. bassi). The key signature is B-flat major (two flats). The tempo is marked *pp* (pianissimo). The score features a *sul pont.* (sul ponticello) section for the Violins and Viola, with a *sul pont.* marking above the Violin I staff. The music is written in a 2/4 time signature.

31

Fl. I
 Fl. II
 Ob. I
 Ob. II
 Clar. I
 Clar. II
 Fag. I
 Fag. II
 C. Fag.

Trp. I
 Trp. II
 Trp. III
 Cor. I
 Cor. II
 Cor. III
 Trbn I
 Trbn II
 Petti

31

VI. I
 VI. II
 Vle
 Vcl.
 C. Bss.

32

I Fl. *pp* *cresc.*
 II Fl. *pp* *cresc.*
 I Ob. *pp* *cresc.*
 II Ob. *pp* *cresc.*
 I Clar. *pp* *cresc.*
 II Clar. *pp* *cresc.*
 I Fag. *pp* *cresc.*
 II Fag. *pp* *cresc.*
 I. Fag. *mf cresc.*

I Trb. II *(con sord.) pp cresc.*
 III Trb. II *(con sord.) pp cresc.*
 I Cor. *con sord. mf cresc.*
 III Cor. *con sord. mf cresc.*
 I Trbn. *con sord. pp mp*
 II Trbn. *con sord.*
 P.atti *(tr) cresc. mf*

33

VI. I *cresc.*
 VI. II *cresc.*
 Vle *pp mf cresc.*
 Vcl. *pp cresc.*
 I. bass *pp cresc.*

33

I *pp sempre*
 Fl. *pp sempre*
 II *pp sempre*
 Ob. *pp sempre*
 II *pp sempre*
 I *pp sempre*
 Clar. *pp sempre*
 II *pp sempre*
 I *pp sempre*
 Fag. *pp sempre*
 II *pp sempre*
 C. Fag. *pp sempre*

I *flatter.*
 Frb. II *flatter.*
 III *flatter.*
 I *pp*
 Cor. *pp*
 III *pp*
 I *pp*
 Trbn. *pp*
 II *pp*
 Pictti *pp*

VI. I *nat. pizz. 1*
 VI. II *nat. 3 pizz. 2*
 Vle *pp*
 Vcl. *pp*
 C. bassi *pp*

arco
pp dolce
espr.
un. s.
pp dolce
espr.
pp dolce
espr.

34

Ob. *pp*

Clar. I *pp*

I *pp*

Fag. *pp*

II *pp*

34

VI. I *pp*

VI. II *pp*

VI. 2 *pp*

Vcl. *pp*

C. bassi *pp*

35

Fl. I. *pp*

I *pp*

Ob. *pp*

II *pp*

Clar. I *pp*

Fag. I *pp*

II. *pp* *cresc.*

cresc.

cresc.

35

VI. I *pp*

VI. II *pp*

VI. 2 *pp*

Vcl. *Solo*

C. bassi *pp*

div.

cresc.

36

I. Fl. *mp cresc.*
 II. *(mf)*
 Ob.
 I. *mp*
 II. *mp*
 Clar.
 I. *mp*
 II. *mp*
 Fag.
 I. *mp*
 II. *mp*
 C. Fag.

Cor. I *SENZA Sord.*
 Trbn. I *(con sord.)*
 Trbn. II *mf*

36

VI. I *arco ad lib.*
 VI. II *arco ad lib.*
 Vle. *arco ad lib.*
 Vcl. *Tutti*
 Cbassi *f sempre*

37

Ob. I *pp*

Clar. I *mp*

Cor. I-III *pp* *senza sord.* *a2*

Piatti *ppp* *(cotta barochi)*

Vi. I *pp* *pizz.*

Vi. II *pp*

Vla *mp*

Vcl. *pp*

C. bassi *pp*

arco *II* *pizz.*

38

Fl. I *pp*

Ob. I *pp*

Clar. I *pp*

Cor. I-III *pp* *a2* *pp sempre*

Piatti *ppp*

38

Vi. I *pp* *arco* *II* *pizz.*

Vi. II *pp*

Vla *pp*

Vcl. *pp sempre*

C. bassi *pp*

arco *III*

36

I. *mp cresc.*
 Fl. I
 II (mf)
 Ob.
 II
 Clar.
 I
 II
 Fag.
 I
 II
 C. Fag.

Cor. I
 (con sord.)
 Trbn. I
 Tromb. III

SENZA SORD.

36

VI. I
 VI. II
 Vcl.
 Cbassi
 f sempre

IV

Tutti

arco ad lib.

arco ad lib.

arco ad lib.

411 *mp* *cresc.*

Fl. *mp* *cresc.*

Ob. *mp* *cresc.*

Clar. *mp* *cresc.*

I *mp* *cresc.*

Fag. *mp* *cresc.*

II *mp* *cresc.*

C. Fag. *mp* *cresc.*

I *mp* *cresc.*

Trb. *mp* *cresc.*

II *mp* *cresc.*

I *mp* *cresc.*

II *mp* *cresc.*

Cor. *mp* *cresc.*

III *mp* *cresc.*

IV *mp* *cresc.*

I *mp* *cresc.*

Trbn. II *mp* *cresc.*

III *mp* *cresc.*

Trbn. *mp* *cresc.*

Timp. *mp* *cresc.*

411

VI. I *mp* *sempre cresc.*

VI. II *mp* *sempre cresc.*

Vlc. *mp* *sempre cresc.*

Vcl. *mp* *sempre cresc.*

C. Bass. *mp* *sempre cresc.*

allarg. poco a poco

molto
allarg.

37

42

Fl. ^{a2}

Ob. ^{a2}

Clar. ^{a2}

I

Fag. ^f

II

C. Fag.

I

Trb. ^(con sord.)

II

I ^(mf cresc.)

II

Cor. ^{mp}

III

IV ^{mp}

I ^{senza sord.}

Trbn. II ^{senza sord.}

III

Tuba

Timp. ^(tr)

mf

allarg. poco a poco

molto
allarg. moltissimo

43

IV

VI. I

VI. II

Vle

Vcl.

I. bassi

43 Tempo (♩ = ca 60)

Fl. *qz*

Flg. *qz*

C. Flg. *qz*

Trb. I (con sord.) Solo *pp*

Cor. I-III *qz* con sord. *pp*

Piatti (colla bacch.) *mf*

43 Tempo (♩ = ca 60)

VL. I *unis.* *mf*

VL. II *pp sempre*

Vle

Vcl.

C. bassi

sim.

44

Cor. I-III *qz* (con sord.) *pp*

Piatti *mf*

44

VL. I

VL. II

Vle

Vcl.

C. bassi

Handwritten musical score for "The Rose Tree". The score is written on ten staves, with the first three staves (Fl., Cor., and Picc.) mostly empty, indicating rests. The bottom seven staves (VI. I, VI. II, Vln., Vcl., and Cbassi) contain musical notation. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a melody in the VI. I and VI. II staves, with accompaniment in the Vln., Vcl., and Cbassi staves. The Vln. and Vcl. parts include dynamic markings such as *pp* and *ff*. The Cbassi part is marked *pp*. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The notation includes various musical symbols such as notes, rests, and accidentals.

47

Handwritten musical score for measures 47 and 48. The score includes staves for Flute I and II, Violin I and II, Viola, Violoncello, and Double Bass. The key signature is B-flat major. The tempo is marked *allarg.* (allargando). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score shows a crescendo in the woodwinds and strings, leading to a fortissimo section.

48

Handwritten musical score for measures 48 and 49. The score includes staves for Flute I and II, Violin I and II, Viola, Violoncello, and Double Bass. The key signature is B-flat major. The tempo is marked *allarg.* (allargando). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score shows a crescendo in the woodwinds and strings, leading to a fortissimo section.

48

Handwritten musical score for measures 48 and 49. The score includes staves for Violin I and II, Viola, Violoncello, and Double Bass. The key signature is B-flat major. The tempo is marked *allarg.* (allargando). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score shows a crescendo in the woodwinds and strings, leading to a fortissimo section.

Handwritten musical score for the first system of "The Marriage of Figaro" by Mozart. The score includes parts for Flute I, Oboe I and II, Clarinet I (Solo), Bassoon I and II, and C. Bassoon. The tempo is marked "tempo (♩ = ca 60)" and the dynamics range from "pp" to "mp". The key signature has one flat (B-flat). The score is numbered 49 in a box.

tempo (d = ca 60)

50

Fl. I

Ob. I

I

Clar.

II

Fag. I

tempo (d = ca 60)

I

Fl. II

III

I-III
Cor

II-IV

senza sord.

senza sord.

senza sord.

senza sord. I. III. 42

II. IV. 42

51

I Fl. *cresc.*
 II Fl. *pp cresc.*
 I Ob. *cresc.*
 II Ob. *pp cresc.*

I Trb. II *cresc.*
 III Trb. II *cresc.*
 I Cor. *cresc.*
 II Cor. *cresc.*
 III Cor. *cresc.*
 IV Cor. *cresc.*
 I Tuba *pp cresc.*
 II Tuba *pp cresc.*
 III Tuba *pp cresc.*
 IV Tuba *pp cresc.*

Timp. *pp cresc.* *mf*

51

VI. I *div.*
 VI. II *div.*
 VI. E *(arco) pp cresc.*
 VI. L *pizz. pp cresc.*
 C. bassi *pizz. pp cresc.*

Handwritten musical score for the first system of "The Swan" by Maurice Strakosky. The score includes staves for Violin I (div.), Violin II (div.), Viola, Violoncello, and Double Bass. The music is in 3/4 time and features a key signature of one flat. The score includes dynamic markings such as "f" (forte) and "cresc." (crescendo), and a "Sempre cresc." instruction for the cello and bass. The score is handwritten and includes a rehearsal mark "53" in a box at the beginning.

Handwritten musical score for the first system of "The Marriage of Figaro" by Mozart. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Contrabassoon (C. Fag.), Trumpet I-III (Trb. I-III), Trumpet IV-V (Trb. IV-V), Trombone (Trbn.), Tuba (Tuba), Timpani (Timp.), and Piccolo (Pic.). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score is marked with various dynamics (f, mf, mp, sf) and articulations (accents, slurs). A rehearsal mark "56" is present at the beginning.

56

Vl. I
div.
2.

Vl. II
div.
2.

Vla

Vcl.

Cbass.

unis.

(f)

Handwritten musical score for the first system of "The Marriage of Figaro" (K. 421). The score is for a full orchestra and includes parts for Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon, and Cello/Double Bass. The key signature is one flat (B-flat major or E-flat minor). The time signature is 4/4. The score is marked with "dim." (diminuendo) and "molto" (molto) dynamics. The first system ends with a repeat sign and a fermata. The second system begins with a repeat sign and a fermata.

Handwritten musical score for the first system of 'The Rose Tree'. The score is written on six staves. The top staff is for the Trumpet (Trb.) in G major, marked 'a2'. The second staff is for the First Cornet (I-III Cor.) in G major, marked 'ff' and 'dim.'. The third staff is for the Second Cornet (II-IV Cor.) in G major, marked 'ff' and 'molto'. The fourth staff is for the First Horn (I-II Trbn.) in G major. The fifth staff is for the Second Horn (III Trbn.) in G major. The sixth staff is for the Tubas (Tuba) in G major. The music is in 2/4 time and begins with a key signature of one sharp (F#). The first measure contains a whole note chord. The second measure contains a whole note chord. The third measure contains a whole note chord. The fourth measure contains a whole note chord. The fifth measure contains a whole note chord. The sixth measure contains a whole note chord. The score is marked with 'ff' (fortissimo) and 'dim.' (diminuendo) in the first two measures, and 'molto' in the third measure. The tempo is marked 'a2' (allegretto) in the first measure. The dynamics are marked 'ff' (fortissimo) in the first two measures, 'molto' in the third measure, and 'pp' (pianissimo) in the fourth measure. The score is marked with 'a2' (allegretto) in the first measure and 'a2' (allegretto) in the fifth measure.

Handwritten musical score for two parts: *Triang* and *Right*. The *Triang* part is on a single staff with a treble clef, and the *Right* part is on a single staff with a bass clef. Both parts feature a melody of eighth and quarter notes, with dynamic markings like *mp* and *f*. The *Right* part includes the instruction *coll. bass.* and a *tr* (trill) marking above the first note.

58

Vl. I

Vl. II

Vle

Vcl.

C. bassi

sempre cresc.

sempre cresc.

sempre cresc.

59

I Fl.
 II Fl.
 I Ob.
 II Ob.
 I Clar.
 II Clar.
 Tgg.
 C. Tgg.
 Trb.
 I-III Cor.
 II-IV Cor.
 I-II Trbn.
 III Trbn.
 Tubg.
 Triang.
 Pkts.

Musical score for measures 59-60. The score includes parts for Flutes (I, II), Oboes (I, II), Clarinets (I, II), Trombones (I, II, III, IV), Trumpets (I, II, III, IV), Tuba, Triangle, and Percussion. The key signature is one flat (B-flat). The time signature is 4/4. The score features various dynamics including *pp*, *f*, *cresc.*, and *decresc.*. The percussion part includes a *collo. batt.* (colloquial beat) in measure 60.

59

VI. I
 VI. II
 Vle
 Vcl.
 C. bassi

Musical score for measures 59-60. The score includes parts for Violins (I, II), Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat). The time signature is 4/4. The score features various dynamics including *f*, *pp*, *cresc.*, and *meta pizz.*. The Violin I part includes a *meta* (melodic) marking in measure 60.

60

I *fp cresc.*
 Fl. II *fp cresc.*
 I *mp* *fp cresc.*
 Ob. II *mp* *fp cresc.*
 I *fp cresc.*
 Clar. II *fp cresc.*
 Fag. *fp cresc.*
 C. Fag.

Trb. I-II *a2* *mf* *fp cresc.*
 I-III *a2* *fp cresc.*
 Cor. II-IV *a2* *fp cresc.*
 I-II *fp cresc.*
 Trbn. III
 Tubq.

Triang.

60

VI. I *Tutti* *fp cresc.*
 VI. II *Tutti* *fp cresc.*
 VI. 2 *Tutti* *fp cresc.*
 Vcl. *fp cresc.*
 Cbassi *fp cresc.*

[61]

I Fl.
II

I Ob.
II

I Clar.
II

I Tgg.
C. Tgg.

Trb. I-II
I-III
Cor.
II-IV
I-II
Trbn.
III
Tuba

Timp.

[61]

VI. I
VI. II
VIc.
Vcl.
C. bps.

pizz.
arco
sempre arco

62

I Fl.
 II Fl.
 I Ob.
 II Ob.
 I Clar.
 II Clar.
 Fag.
 C. Fag.

Trb. I-II
 I-III Cor.
 II-IV
 I-II Trbn.
 III
 Tubq.

Timp.
 Triang.

63

VI. I
 VI. II
 Vle
 Vcl.
 C. bassi

63

I *Paresc.*
 Fl. I *Paresc.*
 II *Paresc.*
 I *Paresc.*
 Ob. I *Paresc.*
 II *Paresc.*
 I *Paresc.*
 Clar. I *Paresc.*
 II *Paresc.*
 Fag. I *cresc.*
 C. Fag. *mf sempre cresc.*

Trb. I *Paresc. (non troppo)*
 I-III Cor. *mp cresc.*
 II-IV *mf*
 I-II Trbn. *mf*
 III *mf*
 Tuba *mf*

Timp. *cresc. (non troppo)*
 Triang. *tr*
Paresc.

63

VI. I *cresc.*
 VI. II *uniz. cresc.*
 VI. E *mp cresc.*
 Vcl. *cresc.*
 C. bassi *cresc.*

64

Solo

I Fl.

II Fl.

I Ob.

II Ob.

I Clar.

II Clar.

Fag.

I. Fag.

Trb.

I - III Cor.

II - IV Cor.

I Trbn.

II Trbn.

III Trbn.

Tuba

Temp.

64

1. Vl. I div.

2. Vl. I div.

1. Vl. II div.

2. Vl. II div.

Vla.

Vcl.

C. Bass

65 *molto allarg.* *molto Pesante* *molto riten.* *Tempo* (♩ = ca 60)
 J: 48 J: 56 J: 56

I Fl. I
 II Fl. II
 I Ob.
 II Ob.
 I Clqr.
 II Clqr.
 Fag.
 C. Fag.
 I Trb. II
 III Trb. III
 I-III Cor.
 II-IV Cor.
 I-II Trbn.
 III Trbn.
 Timp.
 65 *molto allarg.* *molto Pesante* *molto riten.* *Tempo* (♩ = ca 60)
 J: 48 J: 56 J: 56

VI. I
 VI. II
 VIc.
 Vcl.
 C. bassi

66

I Fl. *P sempre*
 II Fl. *P sempre*
 I Ob.
 II Ob.
 I Clqr. *P sempre*
 II Clqr. *P sempre*
 I Fag.
 II Fag.
 I. Fag.

I Trb.
 II Trb.
 I Cor.
 III Cor.
 Trbn. I

Tringr.
 Pictti

66

VI. I *P sempre*
 VI. II *P sempre*
 VI. C
 Vcl.
 I. bassi

67

I
 Fl. I (2)
 II (2)
 I
 Ob. (2)
 II (2)
 I
 Clar. (2)
 II (2)
 I
 Fgg. (2)
 II (2)
 C. Fgg. (2)

pp sempre
 Fl. II mutq in Picc.

b^b
tr

I
 Trb. II
 I
 Cor. (2)
 III
 Trbn. I

Solo
pp (cresc.)

Triang.
 Picchi

tr
pp sempre

67

VI. I (2)
 VI. II (2)
 Vlp
 Vcl.
 C. bassi

pp
pp sempre
pp
pp sempre

(2)
 (2)

68

Handwritten musical score for the first system of 'The Rose Tree'. The score is written on ten staves. The first staff is labeled 'I Trb.' (Trumpet I). The second staff is labeled 'II' (Trumpet II). The third staff is labeled 'I Cor.' (Cornet I). The fourth staff is labeled 'III' (Cornet II). The fifth staff is labeled 'Fron. I' (French Horn I). The sixth staff is labeled 'Triang.' (Triangle). The seventh staff is labeled 'Piq.' (Piccolo). The music is in 2/4 time. The first staff has a key signature of one flat (Bb). The second staff has a key signature of one flat (Bb). The third staff has a key signature of one flat (Bb). The fourth staff has a key signature of one flat (Bb). The fifth staff has a key signature of one flat (Bb). The sixth staff has a key signature of one flat (Bb). The seventh staff has a key signature of one flat (Bb). The eighth staff has a key signature of one flat (Bb). The ninth staff has a key signature of one flat (Bb). The tenth staff has a key signature of one flat (Bb). The music is written in a handwritten style with various dynamics and articulations. The first staff has a 'Solo' marking. The second staff has a 'Solo' marking. The third staff has a 'Solo' marking. The fourth staff has a 'Solo' marking. The fifth staff has a 'Solo' marking. The sixth staff has a 'Solo' marking. The seventh staff has a 'Solo' marking. The eighth staff has a 'Solo' marking. The ninth staff has a 'Solo' marking. The tenth staff has a 'Solo' marking.

68

Handwritten musical score for Violins I and II, Viola, Violoncello, and Double Bass. The score is for measures 10-11. Violins I and II play a melody with a fermata in measure 10. Viola plays a pizzicato accompaniment. Violoncello and Double Bass play a bass line with a pizzicato accompaniment. The score includes dynamic markings like 'pp' and 'pizz.'

I
 Trb.
 II
 Cor.
 I-III
 Trbn.
 II-III
 Tubg.
 Triangle
 Pictti

69

VI. I

VI. II

Vle

Vcl.

C. bassi

pp

pp

(pizz.)

pp

pp

f

arco

pizz.

pp

pp

70

Fl. pic.
Fl. I
I
Ob.
II
I
Clar.
II
I
Fag.
II
C. Fag.

I
Trb.
II
Cor.
I-III
Trbn.
II-III
Tuba

Triang.
Piqui

71

VI. I
VI. II
Vle
Vcl.
C. bassi

Picc. muta in Fl. II

Fl. picc.

Fl. I

I

Ob.

II

I

Clar.

II

I

Fag.

II

C. Fag.

ppp dolce

I

Trb.

II

Cor.

I-III

Trbn.

II-III

con sord.

Tuba

pppp dolce

Triang.

Picchi

71

Vi. I

Vi. II

Vi. E

Vcl.

C. bassi

ppp dolce

pizz.

pp

pp

pp

pp

79

I
Fl.
II

I
Ob.
II

I
Clqr.
II

I
Fag.
II

C. Fag.
ppp dolce

I
Trb.
II

Cor.
I-III

Trbn.
II-III

Tuba
(con sord.)
pppp dolce

Triang.

Piatti

79

VI. I

VI. II

Vle

Vcl.

Chassi.
arco
ppp dolce

pizz.
pizz.

73

Violins I and II: Measures 10-11 are rests. In measure 12, Violins I and II enter with a half note G4 (b) and a half note F#4. In measure 13, they play a half note E4 (b) and a half note D4. In measure 14, they play a half note C4 (b) and a half note B3. Dynamics: *pp* in measure 12, *pp* in measure 13, *pp* in measure 14.

Viola: Measures 10-11 are rests. In measure 12, she plays a half note G4 (b) and a half note F#4. In measure 13, she plays a half note E4 (b) and a half note D4. In measure 14, she plays a half note C4 (b) and a half note B3. Dynamics: *pp* in measure 12, *pp* in measure 13, *pp* in measure 14.

Violoncello and Contrabasso: Measures 10-11 are rests. In measure 12, they play a half note G4 (b) and a half note F#4. In measure 13, they play a half note E4 (b) and a half note D4. In measure 14, they play a half note C4 (b) and a half note B3. Dynamics: *pp* in measure 12, *pp* in measure 13, *pp* in measure 14. Markings: *arco* in measure 12, *pizz.* in measure 13, *arco* in measure 14.

74

I
 Fl.
 II
 Ob.
 I
 Clar.
 II
 Fag.
 C. Fag.

Handwritten musical notation for measures 74-76. The woodwind section includes Flute I, Flute II, Oboe, Clarinet I, Clarinet II, Bassoon, and Contrabassoon. Measure 74 shows a rest for all instruments. Measure 75 features a melodic line in Flute I and II, with a dynamic marking of *pp*. Measure 76 shows a melodic line in Clarinet I and II, with a dynamic marking of *pp*.

I
 Trb. II
 III
 Cor.
 I-III
 Trbn.
 II-III
 Tuba
 Triang.
 Picchi.

Handwritten musical notation for measures 74-76. The brass and percussion section includes Trumpet I, Trumpet II, Trumpet III, Horn I-III, Trombone II-III, Tuba, Triangle, and Piccolo. Measure 74 shows a rest for all instruments. Measure 75 features a melodic line in Trumpet I and II, with a dynamic marking of *pp*. Measure 76 shows a melodic line in Trumpet I and II, with a dynamic marking of *pp*.

74

1.
 VI. I
 div.
 2.
 VI. II
 VI. E
 Vcl.
 C. bassi

Handwritten musical notation for measures 74-76. The string section includes Violin I (divided), Violin II, Viola, Violoncello, and Contrabass. Measure 74 shows a rest for all instruments. Measure 75 features a melodic line in Violin I and II, with a dynamic marking of *pp*. Measure 76 shows a melodic line in Violin I and II, with a dynamic marking of *pp*.

75

I Fl. *pp*
 II Fl. *pp*
 I Ob. *pp*
 II Ob. *pp*
 I Clar. *pp*
 II Clar. *pp*
 I Fag. *pp*
 II Fag. *pp*
 I. Fag. *pp*

I Trb. *pp*
 II Trb. *pp*
 Cor. I-III *pp*
 Trbn. II-III *pp*
 Tubq. *pp*

Triang. *pp*
 Piatti. *pp*

VI. I *pp*
 VI. II *pp*
 Vle *pp*
 Vcl. *pp*
 C. bassi *pp*

76

I Fl. *pp*
 II Fl. *pp*
 I Ob. *pp*
 II Ob. *pp*
 I Clar. *pp*
 II Clar. *pp*
 I Fag. *pp*
 II Fag. *pp*
 C. Fag. *pp*

I Trb. *pp*
 II Trb. *pp*
 Cor. I-III *pp*
 Trbn. I-III *pp*
 Tub. *pp*
 Triang. *pp*
 Picc. *pp*

VI. I *nat.*
 VI. II *(div.)*
 Vle *pp*
 Vcl. *pp*
 C. bass. *pp*

Sul pont.
pizz.
arco

NMS 10.483

[illegible]

79

I Fl. I *p* *mp*
 II Fl. II *p* *mp*
 I Ob. I *p* *mp*
 II Ob. II *p* *mp*
 I Clar. I *p* *mp*
 II Clar. II *p* *mp*
 I Fgg. I *p* *cresc. poco a poco*
 II Fgg. II *p* *cresc.*
 C. Fgg. *p* *(mp) sempre cresc.*
 I Trb. I *senza sord.* *p* *mp*
 II Trb. II *(con sord.)* *p* *mp*
 III Trb. III *(senza sord.)* *p* *mp*
 I-III Cor. I-III *(a2)* *p* *mp*
 I-III Trbn. I-III *(a2)*
 Tub. *(a2)*
 Triang. *tr.* *p* *mp*
 Tamb. mil. *cresc. poco a poco*
 VI. I *p* *mp*
 VI. II *p* *mp*
 VI. e *p* *mp*
 Vcl. *cresc. poco a poco*
 C. bass. *p* *mp*

80

I Fl. I *mf*
 II Fl. II *mf*
 I Ob. *mf*
 II Ob. *mf*
 I Clar. *mf*
 II Clar. *mf*
 I Fag. *(mf) sempre cresc.*
 II Fag. *f*
 C. Fag. *mf*
 I Trb. I *mp*
 II Trb. II *mp*
 III Trb. III *mp*
 Cor. I-III *mp*
 Trbn. II-III *mf*
 Tub. *p*
 Triang. *f*
 Tymb. mil. *f*
 80
 VI. I *mf*
 VI. II *mp*
 Vle *mp*
 Vcl. *f*
 C. bass. *mf*

81

I Fl. *f dim. mp*
 II Fl. *f dim. mp*
 I Ob. *f dim. p*
 II Ob. *f dim. p*
 I Clgr. *mf dim. p*
 II Clgr. *mf dim. p*
 I Fgg. *mf dim. p*
 II Fgg. *mf dim. p*
 C. Fgg. *mp dim. p*

I Trb. II *mf dim. p*
 III Trb. *mf dim. p*
 Cor. I-III *mf dim. p*
 Trbn. II-III *dim. p*
 Tubq. *dim. p*

Tm. & mil. *mf dim. p*
 P. g. & h. *mf dim. p*

VI. I *f dim. p*
 VI. II *f dim. p*
 VI. 2 *mf dim. p*
 Vcl. *mf dim. p*
 C. bassi *mf dim. p*

81

82

82

Fag. *q2.*

C. Fag.

I Trb. *con sord.*

II Trb. *(con sord.)*

Trbn. I *Solo*

Tuba

pp *mf* *pp* *pp* *pp*

83

83

VI. I

VI. II

VI. 3

Vcl.

C. b. q. ss.

pp *pp* *pp* *pp* *pp*

83

83

Fag. *q2.*

C. Fag.

I Trb. *senza sord.*

II Trb. *senza sord.*

I-II Cor.

III-IV Cor.

Trbn. I *Solo*

Tuba

pp *mf* *pp* *pp* *pp* *q2.* *q2.*

83

83

Vle.

Vcl.

C. b. q. ss.

pp *pp* *pp* *pp* *pp*

I
 Fl. II
 I
 Ob. II
 Clar.
 Fag. II
 C. Fag.

pp cresc.
pp cresc.
pp cresc.
pp cresc.
pp cresc.
pp cresc.
cresc.

I
 Trb. II
 III
 I-II
 Cor. III-IV
 I
 Trbn. II
 Tubo
 Gr. C.

con sord.
con sord.
senza sord.
pp cresc.
cresc.
cresc.
pp cresc.
pp cresc.
cresc.

VI. I
 VI. II
 VIc
 Vcl.
 C. bass

pp cresc.
pp cresc.
cresc.
cresc.
cresc.

[85]

I
Fl.
II
I
Ob.
II
Clar.
Fag.
C.Fag.

I
Fr. II
III
I-II
Cor.
III-IV
I
Trbn.
II
Tuba

Gr.C.

[86]

VI.I
VI.II
Vle
Vcl.
C.bassi

86

87

88

I Fl. *pp* *p sempre cresc.*
 II Fl. *pp* *p sempre cresc.*
 I Ob. *pp* *p sempre cresc.*
 II Ob. *pp* *p sempre cresc.*
 I Clar. *pp* *p sempre cresc.*
 II Clar. *pp* *p sempre cresc.*
 Fag. *pp* *(p) cresc.*
 C. Fag. *(p) cresc.*
 Trb. I *con sord.* *Peresc.*
 I-III Cor. *X. MAR. - SECONDA MAR.* *mp cresc.*
 II-IV Cor. *mp cresc.*
 I Trbn. *pp*
 II Trbn. *f*
 III Trbn. *f*
 Tuba *f*
 Timp. *mf*

89

VI. I *Peresc.*
 VI. II *mp cresc.*
 Vle *Peresc.*
 Vcl. *cresc.*
 C. Bassi *(p) cresc.*

[illegible]

91

Fl. *(92)*
 I *(sempre f)*
 Ob. *mf sempre*
 II *mf sempre*
 I *mf sempre*
 Clar. *mf sempre*
 II *mf sempre*
 Fag. *(92)*
 C. Fag. *(92)*
 Trb. I *mf*
 Trb. II *mf*
 III *mf*
 I-III *(92)*
 Cor. *(92)*
 II-IV *(92)*
 Trbn. *(92)*
 II-III *(92)*
 Tub. *(92)*
 Triang. *tr*
 Tombrul. *tr*
 Cir. C. *tr*
 VI. I *f*
 VI. II *f*
 Vle *mf*
 Vcl. *arco*
 C. basso *mf*

I. III. senza sord.

91

92

Fl.

I

Ob.

II

I

Clar.

II

Fag.

G. Fag.

I

Fl. II

III

I-III

Cor.

II-IV

I-II

Trbn.

III

Tuba

Trngg.

Putti

Gr. C.

VI. I

VI. II

Vle

Vcl.

C. bass.

93

NMS 10.483

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is for a woodwind ensemble and includes parts for Flute I, Flute II, Oboe, Clarinet, Bassoon I, Bassoon II, and Contrabassoon. The music is in 3/4 time, key of B-flat major, and marked "Andante". The score shows a solo for Flute I, with woodwinds playing a rhythmic accompaniment. Dynamics include ppp, mf, and crescendos.

Handwritten musical score for the first system of "The Swan Song" by John Williams. The score includes staves for Flute I, Flute II, Oboe, Cor Anglais, Trumpet I, and Trombone. The music is in 3/4 time and features a melodic line for the Flute I and a supporting line for the Flute II. The Oboe and Cor Anglais have short melodic phrases. The Trumpet I and Trombone have a rhythmic pattern. The score includes dynamic markings such as "ppp", "cresc.", "mf", and "mp".

Handwritten musical score for two parts: *Piquiti* and *Gr. L.* The score is written on two staves. The *Piquiti* staff has a treble clef and a key signature of one flat (B-flat). The *Gr. L.* staff has a bass clef and a key signature of one flat (B-flat). The music consists of a series of eighth notes, with some measures containing beamed eighth notes. The score ends with a double bar line and the word *GRACE.* written below the *Gr. L.* staff.

Handwritten musical score for "The Song of the Lark" by Maurice Strakosky, measures 94-98. The score is for a full orchestra and includes parts for Violins I and II, Viola, Violoncello, and Double Basses. The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics such as ppp, f, mp, and crescendos, along with performance markings like "Tutti", "div.", and "unis.". The music is written in a clear, handwritten style with some corrections and annotations.

95

I Fl. I *p* *f* *sempre f* *(f)* *(f)* *(f)*
 II Fl. II *mp* *mf* *sempre f* *(f)* *(f)* *(f)*
 I Ob. I *p* *f* *ppp*
 II Ob. II *p* *mf* *f* *ppp* *(a2)* *(a2)* *(a2)*
 Clar. *mp* *mf* *f* *sempre f* *(f)* *(f)* *(f)*
 I Fag. *(sempre cresc.)* *(mf)* *f* *ppp*
 II Fag. *(sempre cresc.)* *(mf)* *f* *ppp*
 C. Fag. *(sempre cresc.)* *(mf)* *f* *ppp*

I Frb. I *mp* *mf* *ppp*
 II Frb. II *mp* *mf* *ppp*
 III Frb. III *mp* *mf* *ppp*
 I Cor. I *mp* *mf* *ppp* *espr. dolce*
 II Cor. II *mp* *mf* *ppp*
 Trbn. III *mp* *mf* *mp*
 Tuba *mp* *mf* *mp*

Tymb. mil. *mf* *ppp*
 Gr. C. *(tr)* *mp* *ppp*

95

VI. I *p* *f* *univ.* *ppp*
 VI. II *mp cresc.* *f* *ppp* *ppp*
 Vle *mf cresc.* *f* *ppp*
 Vcl. *mf cresc.* *f* *ppp* *ppp* *espr. dolce*
 C. bassi *(sempre cresc.)* *(mf)* *f* *ppp*

96

I. *(f) dim.* *pp*

II. *(f) dim.* *pp*

Ob. I.

Ob. II.

Clar. *q2* *(f) dim.* *(sempre q2)* *pp* *Solo* *I.*

Fgg. *I.* *pp* *poco a poco cresc.*

C.Fgg.

I. *pp*

II-III

I. *poco a poco cresc.*

Cor. II

III

I. *pp*

Trbn. II

Picci.

Gr. C.

96

VI. I. *pp* *cresc. (montropo)*

div. 2. *pp* *poco a poco cresc.*

VI. II. *poco a poco cresc.*

Vle. *poco a poco cresc.*

Vel. *poco a poco cresc.*

C. bassi. *pizz.* *pp* *cresc. (poco)*

97

Fl. I *pp* *cresc.* *mp*

Ob. I *pp* *cresc.* *mp*

Ob. II *pp* *cresc.* *mp*

Clar. I *pp* *cresc.* *mp*

Clar. II *pp* *cresc.* *mp*

Fag. I *pp* *cresc.* *mp*

Fag. II *pp* *cresc.* *mp*

C. Fag. *pp* *cresc.* *mp*

Trb. I *pp* *cresc.* *mp*

Trb. II-III *pp* *cresc.* *mp*

Cor. II *pp* *cresc.* *mp*

Cor. III *pp* *cresc.* *mp*

Trbn. I *pp* *cresc.* *mp*

Trbn. II *pp* *cresc.* *mp*

Piccoli *pp* *cresc.* *mp*

Gr. C. *pp* *cresc.* *mp*

97

Vl. I *pp* *cresc.* *mp*

Vl. I div. 2 *pp* *cresc.* *mp*

Vl. II *pp* *cresc.* *mp*

Vle *pp* *cresc.* *mp*

Vcl. *pp* *cresc.* *mp*

C. bassi *pp* *cresc.* *mp*

98

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

Ob. I *mf* *pp* *mf*

Ob. II *mf* *pp* *mf*

Clar. I *mf* *pp* *mf*

Clar. II *mf* *pp* *mf*

Fag. I *mf* *pp* *mf*

Fag. II *mf* *pp* *mf*

C. Fag. *mf* *pp* *mf*

Trb. I *mf* *pp* *mf*

Trb. II *mf* *pp* *mf*

Trb. III *mf* *pp* *mf*

Cor. I *mf* *pp* *mf*

Cor. II *mf* *pp* *mf*

Trbn. I *mf* *pp* *mf*

Trbn. II *mf* *pp* *mf*

Piccol. *mf* *pp* *mf*

Gr. C. *mf* *pp* *mf*

98

Vi. I *mf* *pp* *sempre*

Vi. II *mf* *pp* *sempre*

Vle *mf* *pp* *sempre*

Vcl. *mf* *pp* *sempre*

C. bass *mf* *pp* *sempre*

99

Fl. *p* *qz* *Soli* *p*

Ob.

Clqr. *qz* *Soli* *p* *f* *p*

Fag.

C. Fag.

I

Trb. II

III

I

II

Cor. III

IV

I

Trbn. II

III

Timp.

99

VI. I *p* *qz* *Soli* *p* *f* *p*

VI. II *p* *qz* *Soli* *p* *f* *p*

Vlc. *p* *qz* *Soli* *p* *f* *p*

Vcl. *p* *qz* *Soli* *p* *f* *p*

C. b. ss.

100 $\frac{9}{8}$ (4)

Fl. *f sempre*

Ob. *q2*

Clar. *q2* *pp cresc.* (q2)

Fgg. *pp* *mp*

C. Fgg. *pp* *mp*

I *ppp* *pp*

Fl. II

III

I *pp* *mp*

II *pp* *mp*

Cor. III *pp* *mp*

IV *pp* *mp*

I *ppp* *pp*

Trbn. II *ppp* *pp*

III *ppp* *pp*

Timp. *ppp* *pp* *mp*

100

VL I *f* (fiag)

VL II *f* (fiag)

VLc *f* (fiag)

Vcl. *pp* *mp*

C. Basso *pp* *mp*

101

Fl. *f sempre* *sub. mp* *f sempre* *sub. mp*

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

Clar. *pp* *f* *pp* *f*

Fag. *pp* *mp* *pp* *mp*

C. Fag. *pp* *mp* *pp* *mp*

I *pp* *pp* *pp* *pp*

Trb. II *pp* *pp* *pp* *pp*

III *pp* *pp* *pp* *pp*

I *pp* *mp* *pp* *mp*

II *pp* *mp* *pp* *mp*

III *pp* *mp* *pp* *mp*

IV *pp* *mp* *pp* *mp*

I *pp* *pp* *pp* *pp*

Trbn. II *pp* *pp* *pp* *pp*

III *pp* *pp* *pp* *pp*

Timp. *pp* *mp* *pp* *mp*

101

V.I. *f* *f* *f* *f*

V.II. *f* *f* *f* *f*

Vlc. *f* *f* *f* *f*

Vcl. *pp* *mp* *pp* *mp*

C. bass. *pp* *mp* *pp* *mp*

102

Fl. *pp*
 Ob. *pp*
 Clar. *pp*
 Fag. *pp*
 C. Fag. *pp*

I *p*
 Trb. II *p*
 III *p*
 I *p*
 II *p*
 Cor. III *p*
 IV *p*
 I *p*
 Trbn. II *p*
 Tuba *p*

Tring.
 Tqmb. rub.

102

Vl. I *pp sempre*
 Vl. II *pp sempre*
 Vlc *pp*
 Vcl. *pp*
 C. bassi *pp sempre*

103

Handwritten musical score for a symphony orchestra, page 90, rehearsal mark 103. The score is written for the following instruments:

- Fl.** (Flute): *mp*, *pp*
- Ob.** (Oboe): *mp*, *pp*
- Clar.** (Clarinet): *mp*
- Fag.** (Bassoon): *mp*
- C. Fag.** (Contrabassoon): *f*, *(f)*
- Trb. I, II, III** (Trumpets): *mp*, *mf*, *f*
- Cor. I, II, III, IV** (Cornets): *mf*, *f*
- Trbn. I, II, III** (Trombones): *mp*, *mf*, *f*
- Tuba**: *f*, *(f)*
- Triang.** (Triangle): *tr*, *pp*
- Tam. b. vol.** (Tambourine): *mf*
- VI. I, II** (Violas): *mf*, *f*
- Vle** (Violoncello): *f*
- Vcl.** (Violini): *f*
- C. bassi** (Contrabasses): *f*, *(f)*

The score includes various musical notations such as notes, rests, dynamics (*mp*, *pp*, *mf*, *f*), and articulation marks. The rehearsal mark 103 is indicated at the beginning of the Flute and Oboe staves.

104 $\text{♩} = 92$

Fl. f

I f

Ob. f

II f *ppp poco a poco cresc.*

I f *ppp cresc.*

Clar. f

II f *ppp poco a poco cresc.*

Fag. f *ppp cresc.*

C. Fag. f *ppp poco a poco cresc.*

I f

Trb. II f

III f

I f

Cor f

II f

I-II f

Trbn. f

III f *ppp poco a poco cresc.*

Tuba. f *ppp poco a poco cresc.*

Tomb. mil. f *ppp poco a poco cresc.*

104

Vl. I f *div. ppp*

Vl. II f *div. ppp*

Vla. f *div. ppp*

Vcl. f *ppp*

C. bassi f *ppp poco a poco cresc.*

unis. pp

Handwritten musical score for the first system of 'The Rose Tree'. The score is written on five staves. The first staff is for Violin I (Vl. I), the second for Violin II (Vl. II), the third for Viola (Vla.), the fourth for Violoncello (Vcl.), and the fifth for Contrabass (C. bassi). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes dynamic markings such as *unis.*, *p*, *mp*, and *mf*. The first system ends with a double bar line.

106

Fl. I

Ob. I

Ob. II

Clar. I

Clar. II

Fag. (mf sempre cresc.)

C. Fag. (mf sempre cresc.)

(a2)

f

ff

pp

Trb. I

Trb. II

Trb. III

Cor. I-II (mf cresc.)

Cor. III-IV (mf cresc.)

Trbn. I-II (mf sempre cresc.)

Trbn. III

Tuba (mf sempre cresc.)

92 Soli

mf

f

ff

pp

Tomb. mil.

106

VL. I

VL. II

Vle

Vcl.

C. bass. (mf sempre cresc.)

mp cresc.

f

ff

Handwritten musical score for the first system of "The Swan" by Saint-Saëns. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon, and C. Bassoon. The music is in 3/4 time with a key signature of one flat (B-flat). The first system shows the beginning of the piece, with dynamics like "mf" and "cresc." marked. The score is handwritten on aged paper with a red line through the middle.

Handwritten musical score for the first system of "The Swan Song" by Maurice Strakosky. The score is for a full orchestra and includes parts for I, II, III, I-III, Cor., II-IV, I-II, Trbn., III, and Tuba. The music is in 2/4 time and features various dynamics such as *pp*, *mf*, and *cresc.* The key signature has one sharp (F#) and the time signature is 2/4.

107

Viol. I

Viol. II

Viola

Viol. Cel.

Contrabass

pp

cresc.

pp cresc.

mp cresc.

108

I
 Fl.
 II
 I
 Ob.
 II
 I
 Clar.
 II
 Fag.
 C. Fag.

This system contains the woodwind parts for measures 108 to 112. The instruments are Flute I and II, Oboe I and II, Clarinet I and II, Bassoon, and Contrabassoon. The key signature has one flat (B-flat major or D minor). The woodwinds play a complex, rhythmic pattern with many accidentals. Dynamics include *f* (forte), *cresc.* (crescendo), and *f marc.* (marked forte). There are also markings for *tr.* (trill) and *stacc.* (staccato).

I
 Trb. II
 III
 I-III
 COR.
 II-IV
 I-II
 Trbn.
 III
 Tub.

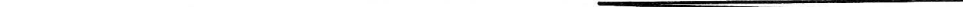
This system contains the brass parts for measures 108 to 112. The instruments are Trumpet I, Trumpet II, Trombone I, Trombone II, Trombone III, Trombone IV, and Tuba. The parts are more melodic than the woodwinds, with some instruments playing sustained notes. Dynamics include *f* (forte), *cresc.* (crescendo), and *f marc.* (marked forte). There are also markings for *tr.* (trill) and *stacc.* (staccato).

109
 V. I
 V. II
 Vcl.
 Vcl.
 C. bassi

This system contains the string parts for measures 109 to 112. The instruments are Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a rhythmic pattern with many accidentals. Dynamics include *f* (forte), *cresc.* (crescendo), and *f marc.* (marked forte). There are also markings for *tr.* (trill) and *stacc.* (staccato).

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Handwritten musical score for measures 110 and 111. The score includes staves for Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass. Measure 110 shows woodwinds and strings playing sustained notes. Measure 111 features a complex texture with rapid sixteenth-note passages in the violins and a rhythmic pattern in the cellos and double basses.

Timp. 

Viol. I

Viol. II

Viola

Viol. cello

Contrabasso

112

Fl. ⁹²

Ob. ⁹²

Clar. ⁹²

Fag. ⁹²

C. Fag. ⁹²

This system contains the first five staves of the musical score. The Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Contrabassoon (C. Fag.) parts are shown. The Flute, Oboe, and Clarinet parts have a ⁹² marking above the first measure. The Bassoon and Contrabassoon parts have a ⁹² marking above the first measure. The music is in 2/4 time and features a series of notes and rests across five measures.

Trb. ⁹²

I-III ⁹²

Cor. ⁹²

II-IV ⁹²

Trbn. ⁹²

Tuba ⁹²

This system contains the next five staves of the musical score. The Trumpet (Trb.), Horns I-III (I-III), Horns II-IV (II-IV), Trumpet/Bass (Trbn.), and Tuba parts are shown. The Trumpet, Horns I-III, and Horns II-IV parts have a ⁹² marking above the first measure. The music is in 2/4 time and features a series of notes and rests across five measures.

Timp. ^(w)

This system contains the Timpani (Timp.) part for measures 112-115. The part is marked with a ^(w) above the first measure. The music is in 2/4 time and features a series of notes and rests across five measures.

112

Vl. I ⁹²

Vl. II ⁹²

Vle ⁹²

Vcl. ⁹²

C. bassi ⁹²

This system contains the next five staves of the musical score. The Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vcl.), and Double Bass (C. bassi) parts are shown. The Violin I, Violin II, and Viola parts have a ⁹² marking above the first measure. The music is in 2/4 time and features a series of notes and rests across five measures.

I
 Trb.
 II-III
 I-II
 Cor.
 III-IV
 I-II
 Trbn.
 III
 Tuba

Musical score for brass instruments, measures 1-4. The score is written for a full brass section including Trumpets (I, II-III), Cornets (I-II, III-IV), Trombones (I-II, III), and Tuba. The notation is in 2/4 time, with a key signature of one flat (B-flat). The first measure shows the instruments entering with a half note. The second measure is a whole rest. The third measure is a half note. The fourth measure is a half note. The score is written on a grand staff with a common key signature of one flat (B-flat).

Temp.
Tring.
Tam b. mil.
Tam b. vul.
Tam-tam

Handwritten musical score for the first system of 'L'Espresso' by Debussy. The score includes staves for Violins I and II, Viola, Violoncello, and Double Basses. It features various musical notations such as notes, rests, dynamics (pizz., mf, f, p, cresc., fessc., ff sempre), and articulation marks. The key signature is one sharp (F#) and the time signature is 3/4. The system is numbered 113 in the top left corner.

[illegible]

115 *a2*

Fl. *p* *espr. molto* *marcato* *ff* *(a2)* *ff espr. molto*

Ob. *p* *espr. molto* *marcato* *ff*

Clar. *f* *sempre* *ff*

Fag. *f* *sempre* *ff*

C. Fag. *f* *sempre* *ff*

I *senza sord.* *p* *espr. molto* *marcato* *ff*

Trb. *ff*

II-III *ff*

I-II *ff*

Cor. *ff*

III-IV *ff*

I-II *ff*

Tbn. *ff*

III *ff*

Tuba *ff*

Timp. *mp* *sempre*

Tring. *ff* *sempre* *tr* *ff* *(#)* *ff* *(#)*

Tomb. mil. *ff* *sempre* *tr* *ff*

Tomb. vul. *ff* *sempre* *tr* *ff*

Tqm-tam *ff* *sempre* *tr* *ff*

115

VI. I *unif.* *espr. molto* *marcato* *ff* *unif.* *espr. molto*

VI. II *ff* *sempre* *unif.* *espr. molto*

VII *ff* *sempre* *unif.* *espr. molto*

Vel. *unif.* *espr. molto* *ff* *sempre* *tr* *ff*

C. bassi *ff* *sempre* *tr* *ff*

[illegible]

116

Viol. I

Viol. II

Viola

Vcl.

C. basso

div.

unis.

non div.

f

sf

espr. molto

marcato

(sempre sf)

unis.

117

Fl. *a2*

Ob. *a2* *ff* *espr. molto*

Clar. *ff*

Fag. *a2* *f* *ff sempre* *(a2)* *ff*

C. Fag. *f* *ff sempre*

I Trb. *ff*

II - III

I - II Cor. *ff*

III - IV *ff*

I - II Trbn. *ff*

III

Tuba *ff sempre*

Timp. *mp sempre*

Triang. *(sf)*

Tomb. mil. *ff*

Tomb. rul. *mp cresc.*

Tom - Tom

117

Vi. I *unis.* *div.*

Vi. II *unis.* *div.*

Vla. *f* *ff* *espr. molto*

Vcl. *f* *ff sempre*

C. bss. *ff sempre*

118

Handwritten musical score for Violins I and II, Viola, Violoncello, and Contrabasso. The score is in 2/4 time and features various musical notations including dynamics (f, sf, unis.), articulation (div., marcato), and phrasing (espresso mallo). The Violins I and II parts are in the upper staves, while the Viola, Violoncello, and Contrabasso parts are in the lower staves. The score includes a variety of rhythmic patterns and dynamic markings, such as *f*, *sf*, *unis.*, *div.*, and *marcato*. The phrasing is indicated by slurs and the instruction *espresso mallo*.

119

Fl. *q2*

Ob. *q2* *ff espr. molto*

Clar. *ff*

Fag. *q2* *ff sempre*

C. Fag. *ff sempre*

I Trb. *ff*

II-III *ff*

I-II Cor. *ff*

III-IV *ff*

I-II Trbn. *ff*

III *ff*

Tuba *ff sempre*

Timp. *tr* *mp sempre*

Triang. *mp cresc.*

Tomb. mil. *ff*

Tomb. vul. *mp cresc.*

Tomb. tom

119

V. I *unis.* *div.*

V. II *unis.* *div.*

Vla. *ff* *ff espr. molto*

Vcl. *ff* *ff sempre*

C. bass. *ff sempre*

Handwritten musical score for the first system of 'The Rose Tree'. The score is written on five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Contrabassoon (C. Fag.). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto' and the mood is 'moderato'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). A 'Soli' marking is present above the Flute staff. The score is dated '12.10' in the top left corner.

Handwritten musical score for brass instruments, measures 1-3. The score is written on six staves. The first staff is labeled 'I' and 'Trb.' (Trumpet). The second staff is labeled 'II-III' and 'Cor.' (Cornet). The third staff is labeled 'I-II' and 'Trbn.' (Trumpet). The fourth staff is labeled 'III' and 'Tuba'. The fifth staff is labeled 'I-II' and 'Trbn.' (Trumpet). The sixth staff is labeled 'III' and 'Tuba'. The music is in 2/4 time and features various brass parts with dynamics like *f* and *ff*.

19.

Handwritten musical score for Violins I and II, Viola, Violoncello, and Contrabasso. The score is for measures 10-14 of a piece in 3/4 time, marked "And.te". The key signature has one sharp (F#). The Violin I part features a melodic line with various dynamics (p, f, sf) and articulation (acc, stacc). The Violin II part plays a rhythmic pattern of eighth notes. The Viola part has a melodic line with dynamics (p, f, sf) and articulation (acc, stacc). The Violoncello and Contrabasso parts play a rhythmic pattern of eighth notes. The score is written in ink on aged paper.

122

109

Fl.

Ob.

Clar.

Fag.

C. Fag.

Soli

9/2

Soli

Handwritten musical score for percussion instruments. The staves are labeled: Timp., Triang., Tamhml., Tambrul., and Tam-Tam. The notation includes various rhythmic values, rests, and dynamic markings such as *mp* and *mf*. The score is written on five staves with various musical notations including notes, rests, and dynamic markings like *mp* and *mf*.

199

Viol. I

Viol. II

Viola

Vcl.

C. bassi

sempre agitato unis.

non div.

(ff) espr. molto (compre)

Handwritten musical score for "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The instruments and parts are as follows:

- System 1:**
 - Staff 1: *I Trb.* (Trumpet)
 - Staff 2: *II-III* (Trumpets)
- System 2:**
 - Staff 3: *I-II Cor.* (Cornets)
 - Staff 4: *III-IV* (Cornets)
- System 3:**
 - Staff 5: *I-II Trbn.* (Trumpets)
 - Staff 6: *III Tub.* (Tuba)

The music is in 2/4 time and key of D major (two sharps). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ppp* (pianississimo). A "Solo" instruction is present above the first staff in the second system. The piece concludes with a double bar line and repeat signs.

Timp.
Tring.
Tomb.mil.
Tomb.vul.
Tgm-Tgm

123

Vln. I

Vln. II

Vle

Vcl.

C. Bassi

Sempre aspirando

124

Fl. *sol* *qz* *f* *ff*

Ob. *f* *ff* *qz*

Clar. *f* *ff* *qz*

Fag. *f* *ff* *qz*

C. Fag. *f* *ff* *qz*

I *sol* *f* *ff*

Trb. *f* *ff*

II-III *f* *ff*

I-II *f* *ff*

Cor. *f* *ff*

III-IV *f* *ff*

I-II *f* *ff*

Trbn. *f* *ff*

III *f* *ff*

Tuba *f* *ff*

Timp. *tr* *mf*

Tring. *mf*

Tamb. mil. *tr* *mf*

Tamb. rub. *tr* *mf*

Tam-tam *mf*

124

Vi. I *f* *ff*

Vi. II *f* *ff*

Vla. *f* *ff*

Vcl. *f* *ff*

C. bass. *f* *ff*

125

Fl. *92* *Soli*

Ob.

Clar.

Fag.

C. Fag.

I Trb.

II-III

I-II

Cor.

III-IV

I-II

Trbn.

III

Tuba

Timp.

Tring.

Tomb. mil.

Tomb. rol.

Tym-tam

125

Vi. I

Vi. II

Vle

Vcl.

C. bassi

126

Fl. a^2 $\text{h}^\sharp \text{f} \text{h}^\sharp \text{f} \text{f} \text{b}^\sharp \text{h}^\sharp \text{f}$ a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

Ob. a^2 $\text{h}^\sharp \text{f} \text{h}^\sharp \text{f} \text{f} \text{b}^\sharp \text{h}^\sharp \text{f}$ a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

Clar. a^2 $\text{h}^\sharp \text{f} \text{h}^\sharp \text{f} \text{f} \text{b}^\sharp \text{h}^\sharp \text{f}$ a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

Fag. a^2 $\text{h}^\sharp$ a^2 $\text{h}^\sharp$ a^2 $\text{h}^\sharp$ a^2 $\text{h}^\sharp$

C.Fag. a^2 $\text{h}^\sharp$ a^2 $\text{h}^\sharp$ a^2 $\text{h}^\sharp$ a^2 $\text{h}^\sharp$

I Trib. a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

II-III a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

I-II Cor. a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

III-III a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

I-II Trbn. a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

III a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

Tuba a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

Timp. a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

Tymbrul. a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

Tqm-tqm a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

126

VL I a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

VL II a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

Vle a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

Vcl. a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

C.bassi a^2 $\text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{h}^\sharp \text{f}$

197

Fl. *ff*

Ob. *ff*

Clar. *ff*

Fag. *ff*

C. Fag. *ff*

ff sempre

I Trb. *ff*

II - III *ff*

I - II COR. *ff*

III - IV *ff*

I - II Trbn. *ff*

III *ff*

Tuba *ff*

ff sempre

Timp. *ff*

Tambrul. *ff*

Tam-tam *ff*

198

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vcl. *ff*

C. bassi *ff*

ff sempre

Handwritten musical score for measures 198-200. The score is for a woodwind section, including Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Fgg.). The key signature is one flat (B-flat). The tempo is marked 'Andante'. The score shows various musical notations including notes, rests, and dynamic markings like 'f' and 'p'. The measures are numbered 198, 199, and 200.

This page of the musical score continues the arrangement for the brass band. It features the following staves and parts:

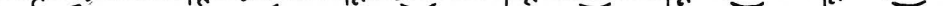
- I**: First staff, continuing the melodic line with dynamic markings *f* and *ff*.
- Trb. II**: Second staff, providing harmonic support.
- III**: Third staff, continuing the melodic line.
- I-II**: Fourth staff, continuing the melodic line.
- Cor.**: Fifth staff, continuing the melodic line.
- III-IV**: Sixth staff, continuing the melodic line.
- I-II**: Seventh staff, continuing the melodic line.
- Trbn.**: Eighth staff, continuing the melodic line.
- III**: Ninth staff, continuing the melodic line.
- Tub.**: Tenth staff, continuing the melodic line.

The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*. A section marked **I. con sord.** (con sordina) begins on the right side of the page.

Timp.
Tamb. rut.
Tam-tam

Handwritten musical score for "L'Espresso" by Maurice Strakosky. The score is for five parts: Violin I, Violin II, Viola, Violoncello, and Contrabass. It is in 3/4 time and G major. The first system shows the beginning of the piece with a key signature of one sharp (F#) and a 3/4 time signature. The second system shows a key change to D major (two sharps) and a 3/4 time signature. The third system shows a key change to E major (three sharps) and a 3/4 time signature. The fourth system shows a key change to F# major (four sharps) and a 3/4 time signature. The fifth system shows a key change to G major (one sharp) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "ff" (fortissimo).

Handwritten musical score for the first system of "The Rose Tree". The score includes parts for Trombone I, II, and III; Corn I; Trumpet I, II, and III; and Tuba. The key signature has one flat (B-flat), and the time signature is 3/4. The first measure of Trombone I is marked "con sord." and "p". The first measure of Trumpet I is marked "p" and "con sord.". The first measure of Tuba is marked "p".

Timp. 
Tam b. rvl. 
Tam - tam 

199

VI. I

VI. II

Viola unis.

Vcl.

C. bassi

130

Fl. I *pp*
 Ob. I *pp*
 Clar. I *pp*
 Fag. I *pp (espr.)*
 C. Fag.

I
 Trb. II
 III
 Cor. I *(con sord.) pp (espr.)*
 I *pp sempre*
 Trbn. II *pp sempre*
 III *pp sempre*
 Tubq *pp sempre*

Timp *pp*
 Tamb. rol *pp*
 Tqm-tqm *pp*

130

Vl. I *pp*
 Vl. II *pp*
 Vlc *pp*
 Vcl. *pp*
 C. bassi *pp*

131

(non rit.)

Fl. I *p dolce espr.* *pp*

Ob. I *p dolce espr.* *pp*

Clar. I *p dolce espr.* *pp*

Fag. *pp* *a2* *f*

C. Fag. *pp* *f*

Trb. II *senza sord.* *ppp* *f*

III *ppp* *f*

Cor. *ppp* *f* *c.c.v. r. senza sord.*

I *p* *pp* *f*

Trbn. II *p* *pp* *f*

III *p* *pp* *f*

Tuba *p* *pp* *f*

Timp. *p sempre* *(p)* *(p)* *pp*

Tomb. rub. *p* *f*

Tom-tom *p* *f*

131

(non rit.)

Vi. I *f*

Vi. II *f*

Vcl. *p sempre* *f*

Vcl. *pizz.* *f* *fff*

C. bassi *pizz.* *pp* *f* *fff*

132

Fl. *92* *f intenso*

Ob. *92*

Clar. *92*

Fag. *92* *f*

C. Fag. *f*

I *f sempre*

Trb. *f sempre*

II-III *f sempre*

I-III *f sempre*

Cor. *f sempre*

II-IV *f sempre*

I *f*

Trbn. II *f*

III *f*

Tuba *f sempre*

Timp. *mf sempre*

Tamh. rub. *f*

Tam-tam *mf sempre*

132

Vi. I *f intenso*

Vi. II

Vla.

Vcl. *arco* *f intenso*

C. bassi *f*

133

I
 Fl.
 II
 Ob.
 I
 Clar.
 II
 I
 Fag.
 II
 C. Fag.

dim. poco a poco
 dim.
 f dim.
 mp
 f dim.
 dim. poco a poco
 morando
 morando
 mp dim.
 morando
 morando
 morando

Trb.
 I-III
 Cor.
 II-IV
 I-II
 Trbn
 III
 Tuba
 Timp.
 Tpm. vcl.
 Tpm. tam.

I.
 f dim. poco a poco
 morando
 dim.
 dim.
 f dim.
 f dim.
 dim.
 dim.
 (mf) dim.
 (mp)
 (p)
 p

133

VI. I
 VI. II
 Vle
 Vcl.
 C. bass.

dim.
 morando
 morando
 dim. poco a poco
 dim.
 dim.

134

I Fl. *pp*
 II *pp*
 Ob.
 I Clar. *pp*
 II *pp*
 I Fag. *pp*
 II *pp*
 C. Fag. *pp*

Trb. I. *pp*
 I. II. III. can sord. *pp dim.*
 I. III. can sord. *pp dim.*
 II. can sord. *pp dim.*
 I. II. *pp*
 Trbn. *pp*
 III *pp*
 Tuba *pp*
 Timp. *pp*
 Tamb. rol. *pp*
 Tam-tam *pp*

I. II. III. can sord. *pp dim.*
 I. III. can sord. *pp dim.*
 II. can sord. *pp dim.*
 I. II. *pp*
 Trbn. *pp*
 III *pp*
 Tuba *pp*
 Timp. *pp*
 Tamb. rol. *pp*
 Tam-tam *pp*

134

Vl. I (metà) *pp*
 Vl. II metà *pp*
 Vle *mp* *pp sempre*
 Vcl. metà *pp*
 C. bassi *pp*

tutti *pp*
 tutti *pp*
 tutti *pp*
 tutti *pp*

135

FL. *q2* *pp* *f* *pp*

Ob. *q2* *pp* *f* *pp*

Clar. *q2* *pp* *f* *pp*

Timp. *tr*

Tymb. rol. *tr*

135

VI. I

VI. II

Vi. *pp* *sempre*

Vcl. *pp* *sempre*

C. bassi *pizz. b $\flat$*

136

FL. *I. b $\flat$* *pp*

Timp. *tr*

Tymb. rol. *tr*

136

VI. I

VI. II

Vi. *pizz.*

Vcl. *arco*

C. bassi *pizz.*

137

Fl. *pp cresc.*

I *pp cresc.*

Fig. II *pp cresc.*

Timp. *cresc. (non troppo)*

Tamb. rut. *cresc. (non troppo)*

137

Vl. I *del. cresc. (non troppo)*

Vl. II *del. cresc. (non troppo)*

Vle *cresc. (non troppo)*

Vcl. *cresc.*

C. bassi *cresc.*

138

Fl. *mp*

Cl. ar. *mp*

Fig. *mp*

Timp. *mp*

Tamb. rut. *mp*

138

Vl. I *mp*

Vl. II *mp*

Vle *mp*

Vcl. *mp*

C. bassi *mp*

139

I
 Fl.
 II
 Clqr. II
 Timp.
 Tamb. rol.

139

Vl. I
 Vl. II
 Vle
 Vcl.
 C. bassi

140

I - II
 Cor.
 III - IV
 Timp.
 Tamb. rol.

140

Vl. I
 Vl. II
 Vle
 Vcl.
 C. bassi

141

Fl. I. *ppp* *Fl. II. muta in Fl. picc.*

Clar. I. *ppp*

Fag. I. *ppp*

COR. III-IV (III.)

Timp. (tr) *tr*

Tamb. rut. (tr) *tr*

141

VI. I. *f*

VI. II. *f*

Vle. *f*

Vcl. *f ppp*

142

Cor. I. *f*

Timp. *tr* *ppp cresc. molto* *f sempre cresc.*

Tamb. mil. *tr* *ppp cresc. molto* *f sempre cresc.*

Tamb. rut. *tr* *ppp cresc. molto* *f sempre cresc.*

143

Vle. *f* *cresc.*

Vcl. *cresc. molto* *f sempre cresc.*

C. bassi *ppp cresc. molto* *f sempre cresc.*

143

allarg. - - - - - al

Picc. Fl. I Ob. Clar. Fag. C. Fag.

p cresc. molto

I-II Trb. III I-II Cor. III-IV I-II Trbn. III Tub.

I. II. senza sord.

92

no cresc. molto

allarg. - - - - - al

Timp. Tam. mil. Tam. b. r.

sempre

143

allarg. - - - - - al

VL. I VL. II Vcl. Vcl. C. bassi

div. onis.

144

♩ = ca 50

Picc. *ff sempre*
Fl. I *ff sempre*
Ob. *ff sempre*
Clar. *ff sempre*
Fag. *dim.* *(sempr qz)* *(mf)* *ff sempre* *morendo*
C. Fag. *dim.* *(mf)* *ff sempre* *morendo*
I-II
Trb. *ff sempre*
III *ff sempre*
I-II *ff sempre*
Cor *ff sempre*
III-IV *ff sempre*
I-II
Trbn.
III
Tuba
Timp. *f* *mf* *mp* *ppp* *pppp*

144

♩ = ca 50

Vl. I *ff sempre*
Vl. II *ff sempre*
Vcl. *ff sempre*
Vcl. *dim.* *(mf)* *ff sempre*
C. bassi *dim.* *(mf)* *ff sempre*

145

146

146

NMS 10.483

147

Picc.
Fl. I
Ob.
Clor.
Timp.

147

VI. I
VI. II
Vcl.
C. bassi

148

Picc.
Fl. I
Ob.
Clor.
Timp.

148

VI. I
VI. II
Vcl.
C. bassi

149

Picc.
Fl. I
I
Ob.
II
I
Clar.
II
I
Fag.
II
C. Fag.

Trb. I
Cor. III - IV
Timp.

149

VL. I
VL. II
Vle
Vcl.
C. bassi

(SOLO)

sempre in movimento

[illegible]

150

(solo) *p*

Vl. I

Vl. II

Vle

Vcl.

C. bassi

mezza

tutti

(sempre tutti)

mezza

(mezza)

p cresc.

151

Picc. *p* *mf* *mp*
 Fl. I *p* *mf* *mp*
 Ob. *92* *mf* *p* *cont.*
 I *mf* *p*
 Clor. II *mf* *p*
 I *(cresc.)* *p*
 Fag. II *(cresc.)* *mf* *p*
 C. Fag. *p*
 Trb. I *p* *mf* *mp*
 I-II *92* *cont.* *I.* *(acc. - quart.)* *mp* *p*
 Cor. III-IV *92* *cont.* *III.* *(acc. - quart.)* *mp* *p*
 Timp. *p*

151

Vl. I *p* *mf* *mp*
 Vl. II *Tutti* *mf* *conf.* *p*
 Vle *meta* *mf* *pizz.* *Tutti* *mf* *conf.*
 Vcl. *meta* *mf* *mp* *Tutti* *mf* *conf.*
 C. bass *(meta)* *mf* *mp*

[illegible]

Handwritten musical score for three instruments: Trb. I, Cor., and Timp. The Trb. I part features a melody with notes and rests, marked *p sempre* and *morendo*. The Cor. part is empty. The Timp. part has a rhythmic pattern marked *ppp*.

159

Viol. I

Viol. II

Viola

Vcl.

C. bassi

Prestempore

Tutti

pp

p

153

Picc. *pp dolce* *muto in Fl. II.*
Fl. I *pp dolce*
Ob. I
I Clar.
II
I Fag.
II
C. Fag. *pp*
Trb.
I
Cor. II
III
Timp. *ppp*

153

Vi. I *pp dolce* *muto*
Vi. II *pp* *muto*
Vla. *pp*
Vcl. *sempre pp*
C. bassi *sempre pp*

154

Fl. I

C. Fag.

I

Cor. II

III

Timp.

Solo

p

p

p sempre

p sempre

p sempre

pp

pp

154

Vle

Vcl.

C. bassi

p espr.

sempre p

dolce

p

p

155

Fl. I

C. Fag.

Cor.

Timp.

mf

p

ppp sempre

155

V. II

Vle

Vcl.

C. bassi

Tutti

pp no canoro

pp no canoro

pp dolce espr.

pp

156

Fl.
Ob.
Clar.
Fag. I
Fag. II
C. Fag.

Trb. I
Cor. II
III

Timp.

156

Trb. V
VI. I
VI. II
Vcl.
C. bass.

157

Viol. I

Viol. II

Viola

Vcl.

C. bassi

I. metà

Tutti

3 soli

sempre

timp.  *pp cresc.*  *mf sempre*

158

Viol. I
Viol. II
Viola
Vcl.
C. bassi

Tutti Soli

f *ff*

Fl. ⁹² *f*

Ob. ⁹² *f* (92) *f*

I *mf* *f* *mf* *f*

II *f* *f*

I *f* *f* *f*

II *f* *f* *f*

C. Tg. *f* *f* *f*

Trb. *f* *mf* *f* *mf* *f*

I *f* *mf* *f* *mf* *f*

II *f* *f*

Cor. *f* *f* *f*

III *f* *mf* *f* *mf* *f*

IV *f* *f*

Tim. *mf* *mf* *mf*

V. I *f* *mf* *f* *mf* *f*

V. II *f* *f*

V. *f* *mf* *f* *mf* *f*

V. *f* *f* *f*

Vcl. *f* *f* *f*

C. Bass *f* *f* *f*

160

Fl. *1^a 2^a* *f* *mf* *f*

Ob. *f* *mf* *f*

I *f* *mf* *f*

Clar. II *f* *mf* *f* Clar. II mute in Clar. B.

I *f* *mf* *f*

Fag. II *f* *mf* *f*

C. Fag. *f* *mf* *f*

Trb. *f* *mf* *f*

I *f* *mf* *f*

II *f* *mf* *f*

Cor. III *f* *mf* *f*

IV *f* *mf* *f*

Timp. *mf* *mf*

160

VI. I *f* *mf* *f* *in rilievo* *mf* *f*

VI. II *f* *mf* *f* *in rilievo* *mf* *f*

VI. P. div. *f* *mf* *f* *in rilievo* *mf* *f*

Vcl. *f* *mf* *f*

C. bassi *f* *mf* *f*

161

FL. I *pp* (*espr.*)

Ob. I *pp* (*espr.*)

Clar. I

Clar. B.

Fag. I

C. Fag.

I *pp*

Trb. II *pp*

III

Cor. I *pp* (*espr.*)

Timp *ppp*

161

VI. I *pp*

VI. II

Vle *un. s.*

Vcl. *pp* (*mq in rilievo*)

C. bassi *pp*

162

Fl. I *pp*

Ob. I *pp*

Clar. I *pp*

Clar. B. *pp*

Fag. I *pp*

C. Fag. *pp*

I *pp*

Trb. II *pp*

III

Cor. I *pp*

Temp. *ppp*

162

VI. I *consord.* *pp*

div. 2. *consord.* *pp*

VI. II *pp*

Vle *pp*

Vcl. *pp*

C. bassi *pp*

163

Fl. I.
 Ob.
 Clar. I.
 Clar. II.
 Fag.
 C. Fag.

This block contains the musical notation for measures 163 to 165 for the woodwind section. The instruments are Flute I, Oboe, Clarinet I, Clarinet II, Bassoon, and Contrabassoon. The key signature has one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows measures 163 and 164. The second system shows measure 165, which includes a first ending bracket and a second ending bracket. The first ending leads back to measure 163, and the second ending leads to measure 166. The dynamic markings are *pp* (pianissimo) and *cresc.* (crescendo).

I.
 Trp. II.
 III.
 Cor. I.
 Timp.

This block contains the musical notation for measures 163 to 165 for the brass and percussion section. The instruments are Trumpet I, Trumpet II, Trumpet III, Cor Anglais, and Timpani. The key signature has one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows measures 163 and 164. The second system shows measure 165, which includes a first ending bracket and a second ending bracket. The first ending leads back to measure 163, and the second ending leads to measure 166. The dynamic markings are *pp* (pianissimo) and *cresc.* (crescendo).

163

VI. I.
 div. 2.
 VI. II.
 Vlc.
 Vcl.
 C. bassi

This block contains the musical notation for measures 163 to 165 for the string section. The instruments are Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows measures 163 and 164. The second system shows measure 165, which includes a first ending bracket and a second ending bracket. The first ending leads back to measure 163, and the second ending leads to measure 166. The dynamic markings are *pp* (pianissimo) and *cresc.* (crescendo).

Handwritten musical score for the first system of "The Rose Tree" by J. S. Ziehe. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and B, Bassoon I and II, Contrabassoon, Trumpet I and II, Trombone I, II, and III, Horn I-III, and Timpani. The music is in 2/4 time and features various dynamics such as *p*, *mp*, *f*, and *cresc.* The score is handwritten on aged paper with a red line through the middle.

[illegible]

165

Pic.
 Fl. I
 I
 Ob.
 II
 Clar. I
 Clar. B.
 I
 Fag.
 II
 C. Fag.

I
 Trb. II
 III
 I
 Cor.
 III
 Timp.
 Tm-tm

165

VI. I
 VI. II
 Vcl.
 Vcl.
 C. bassi

Timp. *pp* *Tqm-tqm* *pp*

Handwritten musical score for measures 166-169. The score is written on five staves: Violins I & II (Vl. I, Vl. II), Viola (Vle), Violoncello (Vcl.), and C. bassi (C. bassi). The music is in common time (C). The key signature has one sharp (F#). The score includes various dynamic markings: *pp dolce*, *p*, *sempre pp*, and *pp*. Performance instructions include *unis. con spvd.*, *Tutti*, and *SALO*. The manuscript is on aged paper with a library stamp "166" in the top left corner.

167

Picc.
Fl. I
I
Ob.
II
Clar. I
Clar. B.
I
Fag.
II
C. Fag.

Musical score for measures 167-171, woodwind section. The staves are for Piccolo, Flute I, Oboe I and II, Clarinet I, Clarinet B., Bassoon I and II, and Contrabassoon. The music features various dynamics including *pp*, *f*, and *ppp*, and includes articulation marks like accents and slurs.

I
Tib. II
III
I
Cor.
III
Timp.
Triang.

Musical score for measures 167-171, brass and percussion section. The staves are for Trumpet I, Trombone II and III, Horn I and III, Timpans, and Triangle. The music includes dynamics like *pp* and *ppp*, and features rhythmic patterns and articulation.

167

Vi. I
Vi. II
Vle
Vcl.
C. bassi

Musical score for measures 167-171, string section. The staves are for Violin I and II, Viola, Violoncello, and Contrabass. The music includes dynamics like *pp*, *ppp*, and *ppp sempre*, and features articulation marks such as *div.* (divisi) and *Tutti*.