

HPS 1288

PETER MAXWELL DAVIES  
SYMPHONY NO.5

BOOSEY & HAWKES



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**Symphony No. 5** was written in January 1994 and first performed on 9 August 1994 at a BBC Promenade Concert at the Royal Albert Hall, London, by the Philharmonia Orchestra, conducted by Sir Peter Maxwell Davies.

First recording: Collins Classics 14602  
with the same performers



### Composer's Note

**Symphony No. 5** was written for the Philharmonia Orchestra, with whom I have built up a strong relationship over the years. As a result, I wrote with the individual players very much in mind, most especially the deliberately challenging 1st Trumpet and 1st Horn parts for John Wallace and Richard Watkins respectively.

The Symphony is based on material from my youth orchestra piece **Chat Moss** (1993), but behind both pieces is a hidden source: two plainchants from the *Liber Usualis* – the 'Haec dies' Easter music and 'Domine audi' from Habakkuk 3:3. The music of Sibelius, in particular its possibilities of self-generating form, was also central to my thinking, having recently studied and conducted Sibelius's Symphonies 6 and 7 with several orchestras.

P.M.D.





### Anmerkung des Komponisten

**Symphony No. 5** wurde für das Philharmonia Orchestra geschrieben, zu dem ich über die Jahre eine feste Beziehung aufgebaut habe. Infolgedessen habe ich beim Komponieren stets bestimmte Musiker im Sinn gehabt, vor allem John Wallace bzw. Richard Watkins bei den bewußt anspruchsvollen Parts der ersten Trompete und des ersten Horns.

Die Sinfonie stützt sich auf Material aus meinem Stück **Chat Moss** (1993) für Jugendorchester, doch hinter beiden Stücken steht eine verborgene Quelle: zwei gregorianische Choräle aus dem *Liber Usualis* – die Ostermusik "Haec dies" und "Domine audiui" nach Habakuk 3, 3. Die Musik von Sibelius, insbesondere deren Möglichkeiten der sich selbst generierenden Form, war ebenfalls bestimmend für mein Denken, da ich in neuerer Zeit Sibelius' Sinfonien Nr. 6 und 7 mit mehreren Orchestern erarbeitet und dirigiert habe.

P.M.D.

(Übersetzung: Anne Steeb-Mueller)



### Note du compositeur

La **Symphonie No. 5** fut composée pour le Philharmonia Orchestra avec lequel j'ai tissé des liens solides au cours des années. De ce fait, j'ai écrit en gardant chaque instrumentiste très fortement présent à l'esprit, notamment les parties de 1<sup>ère</sup> trompette et de 1<sup>er</sup> cor, exigeantes à dessein et respectivement destinées à John Wallace et à Richard Watkins.

La symphonie s'appuie sur des éléments provenant de ma pièce pour orchestre de jeunes **Chat Moss** (1993). Toutefois, derrière les deux oeuvres se cache une même source, à savoir deux mélodies de plain chant extraites du *Liber Usualis* – le "Haec dies" de Pâques et le "Domine audiui" de Habaqouq III, 3. La musique de Sibelius, dont j'ai récemment étudié et dirigé les Symphonies No. 6 et 7 à la tête de plusieurs orchestres, intervient également de façon essentielle dans ma réflexion, en particulier les possibilités qu'elle offre de forme dérivée d'elle-même.

P.M.D.

(Traduction: Agnès Ausseur)



## **Instrumentation**

Piccolo  
2 Flutes (2nd doubling Alto Flute)  
2 Oboes  
Cor Anglais  
2 Clarinets in A  
Bass Clarinet in B♭  
2 Bassoons  
Double Bassoon  
4 Horns in F  
3 Trumpets in C  
3 Trombones  
Tuba  
Timpani  
\*Percussion (5)  
Celesta  
Harp  
Strings

\*glockenspiel, crotales (2 octaves), flexatone,  
marimba, tubular bells (a♯, b), anvil,  
tambourine, 2 bass drums (small, very large),  
suspended cymbal (small), clashed cymbals

**Duration: 26 minutes**

*Conductor's score and parts available on hire*



for the Philharmonia

# SYMPHONY No. 5

PETER MAXWELL DAVIES

(b. 1934 - )

Adagio  $\text{♩} = c. 54$

Piccolo

Flute 1

Alto Flute

Oboe 1/2

Cor Anglais

Clarinet in A 1/2

Bass Clarinet in B $\flat$

Bassoon 1/2

Double Bassoon

Horn in F 1/2/3/4

Trumpet in C 1/2/3

Trombone 1/2/3

Tuba

Timpani

Percussion

Harp

Celesta

Violin I

Violin II

Viola

Violoncello

Doublebass



**A**

Fl. 1 *pp*

A. Fl. *p*

Cl. 1 in A *pp*

**B** Più lento  $\text{♩} = c. 72$ 

2.3

Bass Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

D. Bsn. *p*

Hn. in F *f*

Tr. in C *f*

Tbn. *f*

Tuba *p sempre*

Timp. *p*

Cym. (clashed)

Perc. very large Bass Drum

**B** Più lento  $\text{♩} = c. 72$ 

VI. I *div. p trem.*

VI. II *div. p trem.*

Vla. *div. p trem.*

Vc. *trem. p*

Db. *trem. p*





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

- C. Ang.** (Corn Anglais)
- Cl. in B $\flat$**  1, 2 (Clarinets in B-flat)
- Bass Cl.** (Bass Clarinet)
- Bsn.** 1, 2 (Bassoons)
- D. Bsn.** (Double Bassoon)
- Hr. in F** 1, 2, 3, 4 (Horns in F)
- Tr. in C** 1, 2, 3 (Trumpets in C)
- Tbne.** 1, 2 (Trombones)
- Timp.** (Timpani)
- VI. I div.** (Violins I, divided)
- VI. II div.** (Violins II, divided)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Db.** (Double Bass)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte), *p* (piano), and *ffz* (fortissimo zingando). Time signature changes from 3/4 to 2/4 are indicated by large numbers 3 and 2.



**E**

VI. I div.

VI. II div.

Vla.

Vc.

Db.

arco

(pizz.)

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



C. Ang.  
Bass Cl.  
Bsn. I  
D. Ban.  
1  
Hn. in F  
2  
3  
4  
Tbne.  
1  
2  
Tuba  
Glock.  
Perc.  
Cel.  
VI. I  
VI. II  
Vla.  
Vc. div.  
Db.

Picc.

C. Ang.

Cl. 2  
in A

Bass Cl.

Bsn. 1

D. Bsn.

Hn. 2  
in F

Tbn. 2

Tuba

Timp.

Glock.

Perc.  
Crot.

Cel.

Vl. I

Vl. II

Vla.  
div.

Vc.  
div.

Db.

*ppp*

*p*

*mf*

*f*

*sf*

*pp*

*ppp*

*pizz.*

*div. in 3*

*unis. ord.*

*trem.*

*arco trem.*

*senza sord.*

**H 3.2**

Picc. *pp* *p* *mp*

Fl. 1/2 *pp* *p* *mp*

Ob. 1/2 *pp* *p* *mp*

C. Ang. *3/4* *2/4* *5/8* *2/4* *mp*

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

2. *p* *pp*

Bass Cl. *p* *pp* *pp* *p* *mp*

D. Bsn. *pp* *mp*

Timp. *mp*

Glock. *p* *pp* *pp*

Perc. *pp* molto dolce *pp*

**H**

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

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

Vla. div. in 3 *3/4* *2/4* *5/8* *2/4* *mp*

Vc. *mp*

Db. *mp*

Picc. *p* *mf* *f*

Fl. 2 *p* *mf* *f*

Ob. 2 *p* *mf* *f*

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

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

Bass Cl. *p* *mf* *f*

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

D. Bsn. *p* *f*

Tbne. 1 *p* *mp*

Timp. *pp*

Glock. *pp*

Perc. Crot. *pp*

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

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

Vla. div. in 3 *p* *mf* *f*

Vc. *p* *f*

Db. *p* *f*

senza sord.

arco

3/4 2/4 5/8 2/4

**I 2.3**

Picc. *f* *molto* *a2*

Fl. 1 & 2 *f* *molto* *a2*

Ob. 1 & 2 *f*

C. Ang. *f*

Cl. in A 1 & 2 *f*

Bass Cl. *f*

Bsn. 1 & 2 *f*

D. Bsn. *f*

Hn. in F 1 & 2 *f* *a2*

Tr. in C 1 & 2 *f* *a2*

Tbne. 1 *mf*

Timp. *pp* *f*

Glock. *p* *mf*

Perc. *f*

**I**

Vl. I *f*

Vl. II *f*

Vla. div. in 3 *f*

Vc. *f*

Db. *f*

poco accel.

Picc.   
 Fl. 1 2   
 Ob. 1 2   
 C. Ang.   
 Cl. 1 in A 2   
 Bass Cl.   
 Ben. 1 2   
 D. Bsn.   
 Hn. in F 1 3   
 2 4   
 Tr. in C 1 2   
 3   
 Tbn. 1   
 2 3   
 Tuba   
 Timp.   
 Perc.   
 Harp   
 Cel.   
 Vl. I   
 Vl. II   
 Vla.   
 Vc.   
 Db.

a2   
 3   
 f   
 molto f   
 f molto   
 Flexatone   
 Glock.   
 Eb F# G# Ab Bb Cb Db   
 poco accel.   
 unis   
 div. trem.   
 trgm.



**J Allegro moderato**  $\text{♩} = c.72$

Picc. *Solo* *p* *mf*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

Cl. 2 in A *p* *mf*

Bass Cl. *p* *mf*

Hn. in F *f*

Tuba *mp*

Marimba *p dolce* *vibrato colla mano* *mp*

Perc. Glock. *p*

Harp *p*

Cel. *p*

**J Allegro moderato**  $\text{♩} = c.72$

Vi. I *pizz.* *p* *mp*

Vi. II *pizz.* *p* *mp*

Vla. *dolciss.* *p* *mp*

Vc. *dolciss.* *p* *mp*

Db. *pizz.* *p* *mp*

Picc. *ppp*  
 1 Fl. *p* *mf* *p*  
 2 Fl. *p* *p*  
 Ob. 1 *p*  
 Cl. 2 in A *mf* *p*  
 Bass Cl. *p* *mf*  
 1/2 Hn. in F *f*  
 3/4 Tuba *ppp*  
 Mar. *p* *mp*  
 Perc. Glock. *p* (*vibr. sim.*)  
 Harp *p* *mp*  
 Cel. *p*  
 VI. I *p* *mf*  
 VI. II *p* *mf*  
 Vla. *p* *mp*  
 Vc. *p* *mp*  
 Db. *p*

K

Picc. *pp* *pp*  
 1 *p*  
 Fl. 2 *mf* *p*  
 Ob. 1 *p*  
 Cl. 2 in A *mf* *p*  
 Bass Cl. *p* *mf* *p*  
 Hn. in F *f sempre*  
 2 *4/4*  
 3 *4/4*  
 4 *4/4*  
 Tuba *pp*  
 Mar. *p*  
 Perc. *mp* *p*  
 Glock. *p*  
 Harp *p*  
 Cel. *p*  
 VI. I *p* *mf* *p*  
 VI. II *p* *mf* *p*  
 Vla. *p* *mp* *p*  
 Vc. *p* *mp* *p*  
 Db. *p*

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Picc., 1 Fl., 2 Fl., Ob. 1, Cl. 2 in A, Bass Cl., Hn. in F (1, 2 and 3, 4), Tuba, Mar., Perc., Glock., Harp, Cel., VI. I, VI. II, Vla., Vc., and Db. The score is written in 4/4 time, as indicated by the time signature. The music is in a key with one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, *mp*, and *f*. The page is numbered 100 in the bottom right corner.

L

Picc. *pp*  
 1 *in rilievo*  
 Bsn. 2 *p* *mp* *p*  
 1 *con sord.* *p* *mf* *p*  
 Tbn. 3 *con sord.* *pp* *gliss.*  
 Tuba *pp*  
 Perc. Mar. *p* *mf* *p* *p* *mp* *p*  
 Harp *f*  
 L  
 VI. I *arco* *p*  
 VI. II *arco* *p*  
 Vla. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*  
 Vc. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*  
 Db. *arco* *p*

Pic.

1

Bsn.

2

1/2

Tbne.

3

Tuba

Mar.

Perc.

Harp

VI. I

VI. II

Vla.

Vc.

div.

Db.

M

Picc. *—(p)—*  
 Cl. 1 in A 2 *dolce*  
 Ben. 1 2 *p*  
 Tbn. 2 *senza sord.*  
 Tuba *p*  
 Perc. Mar. *mf*  
 Harp *s* *(loco)*  
 Vl. I  
 Vl. II  
 Vla. *f* *p*  
 Vc. *f* *p*  
 Db. div. *unis.* *p*

Musical score for page 20, featuring various instruments including Piccolo, Clarinet 1 in A, Bassoon 1 and 2, Trombone 2, Tuba, Percussion (Maracas), Harp, Violin I and II, Viola, Violoncello, and Double Bass. The score includes dynamic markings like *p*, *pp*, *mf*, *f*, and articulation like *dolce*, *senza sord.*, and *(loco)*. The time signature changes from 4/4 to 3/8 and back to 4/4.

**2.3**

**Instrumentation and Dynamics:**

- Picc.**: *pp*
- Fl.** 1: *pp*; 2: *pp*
- Cl. in A** 1: *pp*; 2: *pp*
- Bass Cl.**: *p*
- Ben.** 1: *mf*; 2: *mf*
- D. Ben.**: *mf*
- Tbn. 3**: *pp*
- Tuba**: *pp*
- Mar.**: *p*
- Perc.** Glock.: *p*
- Harp**: *f*
- VI. I**: *f*
- VI. II**: *f*
- Vla.**: *f* *p*
- Vc.**: *f* *p*
- Db.**: *mf* *pizz.*

**Rehearsal Mark 2.3**



**N**

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

1 *f* *p* *ffp* *ffp* *ffp* *ffp*

Fl. 2 *f* *p* *ffp* *ffp* *ffp* *ffp*

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

Tr. I in C *Solo* *f con bravura* *mp*

**N**

VI. I *div., trem.* *mp* *pizz.* *f*

VI. II *div., trem.* *mp* *pizz.* *f*

Vla. *div., trem.* *mp* *pizz.* *f*

Vc. *Solo* *f*

Db. *f*

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

1 *f* *p* *ffp* *ffp* *ffp* *ffp*

Fl. 2 *f* *p* *ffp* *ffp* *ffp* *ffp*

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

Ob. 2 *f* *p* *ffp* *ffp* *ffp* *ffp*

Tr. I in C *f* *p* *ffp* *ffp* *ffp* *ffp*

VI. I *div.* *mf* *mp* *1. Solo* *gli altri* *mp* *p* *p*

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

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

Vc. *1. Solo* *f* *mp* *p* *p* *p*

Db. *f*

Picc.

Fl. 1

1

Ob.

2

Tr. 1  
in C

Solo

VI. I

gli altri

VI. II  
div.

Vla.  
div.

Vc.  
I. Solo

Db.

*Allegretto*

*f* *p* *ff* *f* *p* *mf* *mp* *p* *mf* *f*

*div.*

*4* *4*

Picc.  
 1  
 Fl.  
 2  
 Ob. 1/2  
 Tr. 1 in C  
 Tutti unis.  
 VI. I  
 VI. II div.  
 Via. div.  
 Vc. I Solo  
 Db.

$\equiv$



1 Bsn. *mp* **3/4**

2 *mp* **3/4**

2 Hn. in F *mf*

3 *mf*

4 *mf* **3/4** (senza sord.) *mp* *f* **3/4**

1 *f* *sf* *f*

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

3 *mp* (senza sord.) *f*

Perc. Mar. *mp*

Vl. I *mp*

Vl. II *mp*

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

Vc. div. *mp*

Db. *mp*

**R** Adagio  $\text{♩} = 40$

Andante  $\text{♩} = 84$

**2.3**

Picc.  $\text{ff}$   $\text{pp}$

Fl. 1  $\text{ff}$   $\text{pp}$

Cl. 2 in A  $\text{ff}$   $\text{pp}$

Bass Cl.  $\text{ff}$   $\text{pp}$

Bsn. 1  $\text{f}$

Bsn. 2  $\text{f}$

Hr. 3 in F  $\text{f}$

Hr. 4  $\text{f}$

1  $\text{ff}$

Tr. 2 in C  $\text{ff}$

Tr. 3  $\text{ff}$

1  $\text{ff}$

2  $\text{ff}$

3  $\text{ff}$

Mar.  $\text{f}$

Perc. Bass Drum (small)  $\text{ff}$

Bass Drum (very large)  $\text{ff}$

**R** Adagio  $\text{♩} = 40$

Andante  $\text{♩} = 84$

VI. I  $\text{f}$   $\text{pp} - \text{ppp}$   $\text{pp}$   $\text{ppp}$

VI. II  $\text{f}$   $\text{pp} - \text{ppp}$   $\text{pp}$   $\text{ppp}$

Vla.  $\text{f}$   $\text{pp} - \text{ppp}$   $\text{pp}$   $\text{ppp}$

Vc.  $\text{f}$   $\text{pp} - \text{ppp}$   $\text{pp}$   $\text{ppp}$

Db.  $\text{f}$   $\text{pp} - \text{ppp}$   $\text{pp}$   $\text{ppp}$

arco div.  $\text{pp}$   $\text{ppp}$

div. in 4 trem.  $\text{ppp}$

28

**S**

Fl. 1  
Fl. 2  
Cl. in A 1  
Cl. in A 2  
Bass Cl.  
Bsn. 1  
Bsn. 2  
D. Bsn.  
Hn. in F 1  
Hn. in F 2  
Tr. in C 1  
Tr. in C 2  
Tbne. 1  
Tbne. 2  
Tuba  
VI. I  
VI. II  
Vla.  
Vc.  
Db.

**Allegro moderato**  $\text{♩} = c.108$

**S**

un.  
un.

**3/4 2/4 3/8 2/4 3/4**





The musical score for 'The Rose Tree' is presented in a multi-staff format. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef. The next two staves are for Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2), both in treble clef. The fifth staff is for Clarinet in C (Cl. in C), in treble clef. The sixth staff is for Bassoon (Bsn.), in bass clef. The score is written in 2/4 time, with a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are dynamic markings such as 'f' (forte) and 'p' (piano). The score is divided into measures by vertical bar lines, and there are repeat signs and first/second endings indicated. The overall layout is clean and professional, typical of a published musical score.

Tr. in C

1. *con sord.*  
*p* *mf* *f* *fliz.*

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

3. *con sord.*  
*p* *mf* *f* *fliz.*

**T**

3.2

Ob. 1 2

C. Ang.

1 2 3

Tr. in C

1 2 3

Tbne.

senza sord.

senza sord.

2/4

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. in A, 1, 2), Bassoons (Bsn. 1, 2, 3, 4), Horns (Hn. 1, 2, 3, 4), Trumpets (Tr. in C, 1, 2, 3), Trombones (Tbn. 1, 2, 3), Violins (Vl. I, div., Vl. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes various musical notations such as notes, rests, dynamics (f, sf), and articulation marks (accents, staccato). The time signature changes from 3/8 to 2/4 and back to 3/8. The page is numbered 137.

U stringendo

2.3

Picc.

Fl. 1 2

Ob. 1 2

C. Ang.

Cl. 1 in A 2

Bass Cl.

Hn. 1 2 in F 3 4

Tr. in C

Tb. 1 2

Glock.

Perc. Crot.

U stringendo

VI. I div.

VI. II

Vla.

Vc.

Db.

pizz.

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for various instruments including Piccolo, Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. in A 1, 2), Bass Clarinet (Bass Cl.), Horns (Hn. 1, 2 in F 3, 4), Trumpets (Tr. in C 1, 2, 3), Trombones (Tb. 1, 2, 3), Percussion (Perc.), Glockenspiel (Glock.), Crotchet (Crot.), Violins I and II (VI. I div., VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 3/4 time and features dynamic markings like *ff* and accents. The page is numbered 100 at the bottom right.

**V** Allegro  $\text{♩} = 94$

**V** Allegro  $\text{♩} = 94$   
un.

The musical score for measures 1-6 of 'The Rose Tree' is presented for five parts: VI. I, VI. II, Vla., Vc., and Db. The score is in 2/4 time and features a key signature of one flat (B-flat). The VI. I and VI. II parts are in treble clef, while the Vla., Vc., and Db parts are in bass clef. The Vla. part includes a 3/4 time signature change in measure 4. The Vc. and Db parts include a 9/8 time signature change in measure 1. The VI. I and VI. II parts start with a forte (f) dynamic. The Vla. part starts with a forte (f) dynamic in measure 1 and a piano (p) dynamic in measure 4. The Vc. and Db parts start with a forte (f) dynamic in measure 1. The VI. I and VI. II parts have a repeat sign in measure 6. The Vla. part has a repeat sign in measure 6. The Vc. and Db parts have a repeat sign in measure 6.

Picc. *cresc.* *ff*

Fl. 1 *cresc.* *ff*

Fl. 2 *cresc.* *ff*

Ob. 1 *cresc.* *ff*

Ob. 2 *cresc.* *ff*

C. Ang. *cresc.* *ff*

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

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

Bass Cl. *cresc.* *ff*

Bsn. 1 *cresc.* *ff*

Bsn. 2 *cresc.* *ff*

D. Bsn. *cresc.* *ff*

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

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

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

Tr. in C 2 *f* *ff* *molto*

Tr. in C 3 *f* *ff* *molto*

Timp. *cresc.* *ff*

Glock. *f* *ff* *Lu.*

Perc. *Crot.* *f* *ff* *Lu.*

Perc. *Tubular Bells* *f* *ff* *Lu.*

VI. I *cresc.* *ff*

VI. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff* *trem.*

Db. *cresc.* *ff* *trem.*

*rit.*

*3/4*

**W** Adagio  $\text{♩} = c.44$ 

Fl. 2 *dolce*

Cl. 1 in A 2 *dolce*

Bass Cl. *p* *dolce*

Bsn. 1 *f*

D. Bsn. *f*

Hn. in F *a2* *f* *molto*

2 *a2* *f*

Tbne. 2 *f*

3 *f*

Tuba *f*

Timp. *p* *f*

Perc. *Marimba* *f*

Cym. (clashed)

Bass Drum (very large)

**W** Adagio  $\text{♩} = c.44$ 

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Db. *f*

3.2

X

Fl. 1 2

Cl. 1 in A 2

Bass Cl.

1

Ben.

2

D. Ben.

*f molto*

*f molto*

Hn. in F

1 2 3 4

Tbne. 2

3

Tuba

Timp.

Mar.

Perc.

B.D.

*f*

VI. I

VI. II

Vla.

Vc.

Db.

X





[illegible]

**Y**

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with a long note in the first measure, followed by eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4. The score is for a single system.

Picc. *mp* *p* *mf* *p*

Fl. 1 *mp* *p* *mf* *p*

A. Fl. *mp* *p* *mf* *p*

1 *mp* *p* *mf* *p*

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

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

Bass Cl. *mp* *p* *mf* *p*

Mar. *mp* *p* *mf* *p*

Perc. *mp* *p* *mf* *p*

Redn. *mp* *p* *mf* *p*

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

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

A. Fl. *f* *f* *f* *f*

1 *f* *f* *f* *f*

Cl. in A *f* *f* *f* *f*

2 *f* *f* *f* *f*

Bass Cl. *f* *f* *f* *f*

Mar. *f* *f* *f* *f*

Perc. *f* *f* *f* *f*

Redn. *f* *f* *f* *f*



2.3 3.2

Fl.1 *pp* *p* take Flute 2

A. Fl. *ppp* *pp* *p*

C. Ang. *p*

1 *ppp* *p*

2 *ppp* *p*

Bass Cl. *ppp* *p*

1 *p*

Bsn. *p*

3 *p* con sord. *mp*

4 *p* con sord. *mp*

B2

Fl.1 *mp* *mf*

C. Ang. *mp* *mf*

Cl.1 in A *mp* *mf*

Bsn. 1 *mp*

2 *mp*

1 (senza sord.) *mp* *mf*

2 (senza sord.) *mp* *mf*

1 *mp* *mf*

2 *mp* *mf*

3 *mp* *mf*

[illegible]

[illegible]



46

3.2.2

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1, 2 in A

Tbne. 1, 2 3

Perc. Glock. Crot. Tamb.

VI. I div. arco

VI. II div. arco

Vla. unis.

Vc.

Db. div.

**E2**

(senza sord.)

47

Hn. in F

Tuba

Harp

Cel.

**E2**Vl. I  
div.

Vl. II

Vla.

Vc.

Db.  
div.

con sord.

senza sord.

senza sord.

pizz.

unis.

2  
42  
4

F2

3.2.2

Picc. 1  
 Fl. 2  
 Ob. 1 2  
 Cl. in A 1 2  
 Tr. in C 1 2 3  
 Tbn. 2 1 3  
 Glock.  
 Perc. Crot. Tamb. small susp. Cym.  
 VI. I div.  
 VI. II div.  
 Vla.  
 Vc. (arco)  
 Db. div.

Musical score for a symphony orchestra, measures 1 through 4. The score is divided into two systems. The first system includes woodwinds (Piccolo, Flute, Oboe, Clarinet in A), brass (Trumpet in C, Trombone), percussion (Glockenspiel, Crotales, Tambourine, small suspended cymbal), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various musical notations including notes, rests, dynamics (f, sf, sfz), articulation (accents, staccato), and performance instructions (arco, div.). The time signature changes from 2/4 to 3/4 and back to 2/4. The key signature has two flats (B-flat and E-flat).



G2

Picc. 

Fl. 1 & 2 

Ob. 1 & 2 

Cl. in A 

1 

Bsn. 

2 

D. Ban. 

1 

senza sord. 

2 

3 

4 

1 

2 

Tr. in C 

3 

1 & 2 

Tbne. 

3 

Tuba 

Harp 

G2

Vl. I div. 

Vl. II div. 

Vla. 

Vc. 

unis. 

Db. 

2. 2. 3

Picc. 1 Fl. 2 Ob. 1 2 Cl. 1 in A 2

Tr. in C 1 2 3

Tbne. 1 2 3

Glock. Crot. Tamb. Susp. Cym. Anvil

Perc.

VI. I div. VI. II div. Vla. Vc. (arco) (pizz.) Db.

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

- Pic.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. in A** (Clarinet in A)
- Tr. in C** (Trumpet in C)
- Tbne.** (Trombone)
- Glock.** (Glockenspiel)
- Perc.** (Percussion)
- susp. Cym.** (suspended Cymbal)
- H2** (Horn 2)
- VI. I div.** (Violin I, divided)
- VI. II div.** (Violin II, divided)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Db.** (Double Bass)

The score is written in 2/4 time, with a key signature of one flat (B-flat). The music features various dynamics, including *f* (forte) and *L.V.* (Larghetto). The percussion section includes a suspended cymbal and a glockenspiel. The string section includes violins, violas, violoncellos, and double basses. The woodwind section includes piccolo, flute, oboe, and clarinet in A. The brass section includes trumpet in C and trombone. The score is divided into measures, with some measures containing multiple staves for different instruments.

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

- Pic.** (Piccolo)
- Fl.** (Flutes, 1 and 2)
- Ob.** (Oboes, 1 and 2)
- Cl. 1 in A 2** (Clarinets, 1 and 2)
- Tr. in C** (Trumpets, 1, 2, and 3)
- Tbne.** (Trombones, 1, 2, and 3)
- Glock.** (Glockenspiel)
- Crot.** (Cymbals)
- Perc.** (Percussion, including Tamb., susp. Cym., and Anvil)
- Vi. I div.** (Violins I, divided)
- Vi. II div.** (Violins II, divided)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Db.** (Double Bass)

The score is written in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *ff*, *pp*). The page number "10" is visible in the bottom right corner.



**Allegro** ♩ = c.92

### 3.2.2

I2

**Allegro**  $\text{♩} = c.92$

1. Solo  
con sord

gli altri  
pizz.

pizz



PP

unis

pizz

uni

#p

2007

**PP**

arc

②

1992

11

10

Fl. 1 & 2

Bsn. 1 & 2

D. Bsn.

Hn. in F 1 & 2

Tbn. 1 & 2

Tuba

Harp

Cel.

I. Solo

VI. I

gli altri

VI. II div.

Vla.

Vc.

Db.

ppp sempre

pp

p

mp

f

gliss.

unis.

div.



2. 2. 3

Bsn. 1

Hr. in F

Tr. in C

Tbn.

Glock.

Perc.

Crot.

Harp

Cel.

1. Solo

VI. I

gli altri

VI. II

Vla.

Vc.

Db.

[illegible]

K2 Allegro  $\text{♩} = 120$  ( $\text{♩} = 80$ )

3.2

3.2.2

2.2.3

Picc.  $\text{a}2$

Fl. 1 2

Ob. 1 2

C. Ang. 1 2

Cl. in A 1 2

Bsn. 1 2

Hn. in F 1 3 2 4

Tr. in C 1 2 3

Tbne. 1 2

Glock.

Perc. Crot.

2 take Alto Flute

*a2 ruvido*

*molto f*

*a2 ruvido*

*molto f*

K2 Allegro  $\text{♩} = 120$  ( $\text{♩} = 80$ )

unis. gliss.

unis.

gliss.

VI. I

VI. II

Vla.

Vc.

Db.

L2

## 3.2

Ob. 2

C. Ang.

Cl. 2  
in A

Bass Cl.

1

Bsn.

2

D. Bsn.

1

Hn. in F

2

4

1

2

Tr. in C

3

1

Tbne.

3

Tuba

Glock.

Perc.

Crot.

VI. I

trem.

*sf*

*p*

VI. II

trem.

*sf*

*p*

Vla.

*sf*

*gtiss.*

*sf*

Vc.

*sf*

*gtiss.*

*sf*

Db.



**M2****3.2.2**

Ob. 2

C. Ang.

1

Cl. in A

2

Bass Cl.

1

Bsn.

2

1

Hn. in F

*a2*  
*molto f*

2

4

*a2*  
*molto f*

2

Tr. in C

3

1

Tbne.

3

Glock.

Perc.

Crot.

(sempre *f*)

(sempre *f*)

**M2**

VI. I

VI. II

Vla.

Vc.

Db.

3.2 3.2.2 3.2

Fl. I

C. Ang.

1

Cl. in A

2

Bass Cl.

1

Bsn.

2

3

Hn. in F

2

4

Tr. in C

1

2

3

Tbn.

Glock.

Perc.

Crot.

VI. I

VI. II

Vla.

Vc.

Db.

*molto f*

*f*

*pp*

*trem.*

*sf: f*

**N2** Adagio  $\text{♩} = c.56$

Picc. *p-pp* *siml.*

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

A. Fl. *p* *pp* *p* *pp* *p* *pp*

Cl. I in A *pp* *p-pp* *p* *pp*

Bass Cl. *pp* *p-pp* *pp* *p-pp* *p* *pp*

Cel. *p* *pp*

Harp *pp*

Vl. I *ppp* *pp* *loco*

Vl. II *ppp* *pp*

O2 Allegro  $\text{♩} = 80$ 

(Alto Flute take Flute 2)

3.2

3.2

C. Ang. *pp*

Cl. in A *pp*

Bass Cl. *pp*

Bsn. *pp*

Hn. in F *a2 con sord.* *p*

Tr. in C *sempre p*

Tbne. 2 *pp*

Glock. *p*

Perc. *Crot.* *p*

*mp* *pp*

O2 Allegro  $\text{♩} = 80$ 

VI. I

VI. II

Vla. *pp*

Vc. *gliss.* *poco sf pp* *gliss.* *poco sf pp*

Db. *gliss.* *poco sf pp* *gliss.* *poco sf pp*

[illegible]

67

**P2**

2. 2. 3

2. 3

3. 2. 3

Ob. 1

C. Ang.

Cl. 2 in A

Bass Cl.

1

Bsn.

2

D. Bsn.

1

Hn. in F

2

Tr. in C

1

2

3

1

Tbn. 2

3

Tuba

Glock.

Perc.

Crot.

Cym.

Vi. I

Vi. II

Via.

Vc.

Db.

gloss.

poco *f*:pp

poco *f*:pp

poco *f*:pp

poco *f*:pp

2.3 3.2.2 2.3 breve

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. in A

1

2

Bass Cl.

1

2

Bsn.

1

2

Hn. in F

1

2

Tr. in C

1

2

3

Tbne. 2

3

Tuba

Glock.

Perc. Crot.

VI. I

VI. II

pp

p

mp

f

sf

trem.

breve

The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged vertically, with the following instruments listed on the left:

- Picc.
- Fl. 1/2
- Ob. 1/2
- C. Ang.
- Bass Cl.
- Bsn. 1/2
- D. Bsn.
- Hn. in F
- Tr. in C
- Tbne.
- Tuba
- Timp.
- Perc.
- VI. I
- VI. II
- Vla.
- Vc.
- Db.

The score includes various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *f* (forte), *molto*, and *senza sord.* (without mutes). There are also articulation marks like accents and slurs. A section of the score is marked **Adagio** with a tempo of  $\text{♩} = 58$ . The time signature changes between 4/4 and 3/2. The page is numbered 2 in the bottom left corner.



Picc. *mp sub.*

Fl. 1 *mp sub.*

Fl. 2 *mp sub.*

Ob. 1 *mp sub.*

Ob. 2 *mp sub.*

C. Ang. *mp sub.*

Cl. 1 *mp sub.*

Cl. A 2 *mp sub.*

Bass Cl. *mp sub.*

Bsn. 1 *mp sub.*

Bsn. 2 *mp sub.*

D. Bsn. *mp sub.*

Hn. in F 1 *mp sub.*

Hn. in F 2 *mp sub.*

Hn. in F 3 *mp sub.*

Hn. in F 4 *mp sub.*

Tr. in C 1 *mp sub.*

Tr. in C 2 *mp sub.*

Tr. in C 3 *mp sub.*

Tr. in C 4 *mp sub.*

Tbne. 1 *mp sub.*

Tbne. 2 *mp sub.*

Tbne. 3 *mp sub.*

Tuba *mp sub.*

Timp. *mp sub.*

Perc. *mp sub.*

VI. I div. *mp sub.*

VI. II div. *mp sub.*

Vla. *mp sub.*

Vc. *mp sub.*

Db. *mp sub.*

B.D. (small)

B.D. (very large)

24

**R2** Allegro  $\text{♩} = 120$ 

3. 2. 2

3. 2. 2

1  
Bsn.

2

D. Bsn.

1  
Tbne. 2

3

Tuba

Timp.

Perc.

small susp. Cymbal

Tamb.

*f* *p* *gliss.* *p*

**R2** Allegro  $\text{♩} = 120$ 

Vl. I div.

Vl. II

Vla.

Vc.

Db.

*pizz.* *f* *p* *unis.* *pizz.* *f* *p*

2. 2. 3

1 Ben.

2

D. Ben.

1 Tbn. 2

3

Tuba

Timp.

Perc.

small susp. Cymbal

Tamb.

VI. I div.

VI. II

Vla.

Vc.

Db.

The musical score is arranged in systems. The first system includes Benches (1 and 2), Double Basses (D. Ben.), Trombones (1 and 2), Tuba, Timpani, and Percussion (small suspended cymbal and tambourine). The second system includes Violins I (VI. I div.), Violins II (VI. II), Viola, Violoncello (Vc.), and Double Bass (Db.). The score features a variety of time signatures (3/4, 7/8, 2/4, 3/8) and dynamic markings (f, p, sf). A large, faint watermark is visible in the lower right quadrant of the page.

**S2**<sub>3.2</sub>

Cl. 2 in A

Bass Cl.

1 Bsn.

2 Bsn.

D. Bsn.

Hn. in F

3 Hn.

1 Tbn.

2 Tbn.

3 Tbn.

Tuba

Timp.

small susp. Cymbal

Perc.

Tamb.

## S2

VI. I div.

VI. II

Vla.

Vc.

Db.

This page of the musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. in A (Clarinet in A), Bass Cl. (Bass Clarinet), Ban. (Bassoon), D. Ban. (Double Bassoon), Hn. in F (Horn in F), Trbn. 2 (Trumpet 2), Tuba, Timp. (Timpani), Cym. (Cymbal), Perc. (Percussion), Vl. I div. (Violin I), Vl. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score includes dynamic markings such as *p* (piano) and *sub.* (subito). Time signature changes are indicated by 'T2' above the staff. The page shows a complex arrangement of musical notation, including notes, rests, and articulation marks, across multiple staves.

[illegible]

rit.

V2 Lento  $\text{♩} = 45$ 

Picc.  $\text{pp}$   $\text{pp}$

Fl. I  $\text{pp}$

Vl. I *gliss.*  $\text{ppp}$

Vl. II *gliss.*  $\text{ppp}$

Vla.  $\text{pp}$   $\text{pp}$   $\text{ppp}$

Vc. div.  $\text{pp}$   $\text{pp}$   $\text{ppp}$

Db.  $\text{ppp}$  *unis.*  $\text{pp}$   $\text{p}$   $\text{pp}$

A. Fl. **W2**

Vla.  $\text{pp}$   $\text{p}$

Vc.  $\text{p}$   $\text{pp}$   $\text{p}$   $\text{p}$

Db. *pizz.*  $\text{p}$   $\text{pp}$

A. Fl. *mf*  $\text{pp}$   $\text{mf}$   $\text{pp}$

1. Bsn.  $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{mf}$   $\text{pp}$

2. Bsn.  $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{mf}$   $\text{pp}$

Vl. I **X2** *gliss.*  $\text{pp}$  *dolciss.*  $\text{pp}$

Vl. II *gliss.*  $\text{ppp}$   $\text{p}$   $\text{pp}$

Vla.  $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{p}$   $\text{pp}$

Vc.  $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{p}$   $\text{pp}$

Db.  $\text{pp}$   $\text{ppp}$   $\text{ppp}$   $\text{ppp}$

2. 2. 3

Adagio ♩ = 56

Picc.

Fl. 1

Tr. in C

VI. I

VI. II

Vla.

Vc.

Db.

gliss.

loco

port.

port.

con sord.

ppp

pp

ppp

ppp

ppp

ppp

ppp

Y2.3.2

3.2

Bass Cl. Solo

pp p fpp

Timp. pp

flautando

Vi. I. pp

[illegible]

\*) Lower part of divisi: tune lowest string down to B.