

I. My Dear Children

Lucas Richman

$\text{♩} = 78$

The musical score is for a full orchestra and includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Timpani, Harp, Solo Violin, Violin 1, Violin 2, Viola, Cello, and Contrabass. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as quarter note = 78. The score is divided into six measures. The first measure starts with a forte (f) dynamic for the woodwinds and strings. The second measure continues with the same dynamics. The third measure introduces a mezzo-forte (mf) dynamic for the woodwinds and strings. The fourth measure continues with the same dynamics. The fifth measure continues with the same dynamics. The sixth measure continues with the same dynamics. The score includes various musical notations such as notes, rests, and dynamic markings.

7

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in 3/4 time and includes dynamic markings such as *f* (forte). The instruments listed on the left are:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- Tpt. 1
- Tpt. 2
- Tbn.
- Timp.
- Hp.
- S. Vln.
- Vln. 1
- Vln. 2
- Vla.
- Vcl.
- Cb.

The score is divided into measures, with some measures containing rests or specific musical notation. The dynamic marking *f* is prominently displayed at the end of several staves, indicating a forte section. The overall layout is clean and professional, typical of a printed musical score.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

STULBERG

mp

p

p

p

pizz

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mp

p

arco

p

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in 3/4 time and features various musical elements such as dynamics, articulation, and phrasing.

The instruments listed on the left side of the score are:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- Tpt. 1
- Tpt. 2
- Tbn.
- Timp.
- Hp.
- S. Vln.
- Vln. 1
- Vln. 2
- Vla.
- Vcl.
- Cb.

The score includes various musical notations and dynamics:

- Dynamics:** *mf* (mezzo-forte) is used frequently, along with *cresc.* (crescendo) and *arco* (arco).
- Articulation:** Slurs, accents, and other articulation marks are used to shape the music.
- Phrasing:** The score is divided into measures and phrases, with some measures containing rests.

The overall style is that of a professional musical score, with clear notation and a focus on the instrumental parts.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vin.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

mf

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vin.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

pizz

This musical score is for the 'The Swan' movement from the Suite for Violin and Piano by Camille Saint-Saëns. The score is arranged for a full orchestra and a solo violin. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into measures, with some measures containing multiple staves for different instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn., Timp., Hp., S. Vln., Vln. 1, Vln. 2, Vla., Vcl., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *mp*, *arco*). The score is presented in a clean, professional layout with a white background and black notation.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trumpets (Tpt. 1, Tpt. 2), Trombones (Tbn.), Timpani (Timp.), Harp (Hp.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in 3/4 time and includes musical notation, dynamics (e.g., *mp*), and a 3/4 time signature. The page is numbered 100 in the top left corner.

61

61
11

The musical score for measures 61-65 is as follows:

- Fl. 1, Fl. 2:** Play a half note G4 in measure 61, followed by a triplet of eighth notes (A4, B4, C5) in measure 62. They are silent in measures 63-65.
- Ob. 1, Ob. 2:** Silent in measures 61-62. In measure 63, they play a triplet of eighth notes (A4, B4, C5). They are silent in measures 64-65.
- Cl. 1:** Silent in measures 61-62. In measure 63, they play a triplet of eighth notes (A4, B4, C5), followed by a half note D5 in measure 64. They are silent in measure 65.
- Cl. 2:** Silent in measures 61-62. In measure 63, they play a half note G4. In measure 64, they play a half note F4. They are silent in measure 65.
- Bsn. 1:** Silent in measures 61-62. In measure 63, they play a half note G2. In measure 64, they play a half note F2. They are silent in measure 65.
- Bsn. 2:** Play a half note G2 in measure 61, followed by a half note F2 in measure 62. They are silent in measures 63-65.
- Hn. 1, Hn. 2:** Silent in measures 61-62. In measure 63, they are silent. In measure 64, they play a half note G4. They are silent in measure 65.
- Tpt. 1, Tpt. 2, Tbn., Timp.:** Silent throughout measures 61-65.
- Hp.:** Silent in measures 61-62. In measure 63, they play a half note G2. In measure 64, they play a half note F2. They are silent in measure 65.
- S. Vln.:** Play a triplet of eighth notes (A4, B4, C5) in measure 61, followed by a triplet of eighth notes (D5, E5, F5) in measure 62. They are silent in measures 63-65.
- Vln. 1:** Silent in measures 61-62. In measure 63, they play a half note G4. In measure 64, they play a half note F4. They are silent in measure 65.
- Vln. 2:** Silent in measures 61-62. In measure 63, they play a triplet of eighth notes (A4, B4, C5), followed by a half note D5 in measure 64. They are silent in measure 65.
- Vla.:** Silent in measures 61-62. In measure 63, they play a half note G2. In measure 64, they play a half note F2. They are silent in measure 65.
- Vcl.:** Silent in measures 61-62. In measure 63, they play a half note G2. In measure 64, they play a half note F2. They are silent in measure 65.
- Cb.:** Play a half note G2 in measure 61, followed by a half note F2 in measure 62. They are silent in measures 63-65.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vin.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

cresc.

p subito

arco

Ritard.

14

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vin.

(D J B M E J)

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vin.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

p

p

p

p

p

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vin.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vin.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

mf

mf

mp

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trumpets (Tpt. 1, Tpt. 2), Trombones (Tbn.), Timpani (Timp.), Harp (Hp.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *mf* (mezzo-forte). The score is divided into measures by vertical bar lines, and there are repeat signs at the end of the page. The instruments are arranged in a standard orchestral layout, with the woodwinds and strings in the front and the brass and percussion in the back.

127

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn., Timp., Hp. (Harp), S. Vln. (Solo Violin), Vln. 1, Vln. 2, Vla. (Viola), Vcl. (Violoncello), and Cb. (Contrabass). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* (mezzo-forte). The page is divided into measures by vertical bar lines, and the instruments are grouped into systems. The Solo Violin part features a prominent melodic line with triplets and slurs. The woodwind and string parts provide harmonic support and texture. The overall layout is clean and professional, typical of a printed musical score.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vin.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mp

mf

f

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vin.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

mf

mf

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

157

Tempo I

This image shows a page of a musical score, likely for a symphony, featuring 20 staves. The staves are labeled as follows:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- Tpt. 1
- Tpt. 2
- Tbn.
- Timp.
- Hp.
- S. Vln.
- Vln. 1
- Vln. 2
- Vla.
- Vcl.
- Cb.

The score is written in 3/4 time. The key signature is B-flat major (two flats). The music is in a common form, with a first section (measures 1-4) and a second section (measures 5-8). The first section is marked with a double bar line and a repeat sign. The second section is marked with a 3/4 time signature. The score includes various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *pizz* (pizzicato). The staves are arranged in a standard orchestral layout, with woodwinds and brass in the upper half, and strings in the lower half.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mp

p

pizz

arco

p

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

mf

mf

mf

mf

mf

cresc.

mf

cresc.

mf

p

cresc.

mf

p

cresc.

mf

p

cresc.

mf

p

cresc.

mf

cresc.

mf

arco

mf

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

mf

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vin.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

pizz

193

[illegible]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vin.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mp

p

p

p

p

cresc.

pizz

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vin.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

f p

cresc.

div.

p subito

cresc.

p subito

cresc.

p subito

cresc.

arco

p

Fl. 1

cresc.

f *dim.*

Fl. 2

f *dim.*

Ob. 1

f

Ob. 2

f *dim.*

Cl. 1

f

Cl. 2

Bsn. 1

mf

Bsn. 2

Hn. 1

mp *f*

Hn. 2

f *dim.*

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

f

S. Vin.

f

Vln. 1

f *dim.*

Vln. 2

f *dim.*

Vla.

f *dim.*

Vcl.

f

Cb.

217

Poco Meno Mosso

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

[illegible]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

235

[illegible]

241

[illegible]

247

247

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

259

Tempo I

The image displays a page from a musical score, likely for a symphony, featuring 18 staves for various instruments. The score is written in 3/4 time and includes dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte).

The instruments and their parts are as follows:

- Fl. 1** and **Fl. 2**: Flutes, both in treble clef, playing whole notes.
- Ob. 1** and **Ob. 2**: Oboes, both in treble clef, playing whole notes.
- Cl. 1** and **Cl. 2**: Clarinets, both in treble clef, playing whole notes.
- Bsn. 1** and **Bsn. 2**: Bassoons, both in bass clef, playing whole notes.
- Hn. 1** and **Hn. 2**: Horns, both in treble clef, playing whole notes.
- Tpt. 1** and **Tpt. 2**: Trumpets, both in treble clef, playing whole notes.
- Tbn.**: Trombone, in bass clef, playing whole notes.
- Timp.**: Timpani, in bass clef, playing whole notes.
- Hp.**: Harp, in grand staff (treble and bass clef), playing whole notes.
- S. Vln.**: Solo Violin, in treble clef, playing a melodic line.
- Vln. 1** and **Vln. 2**: Violins, both in treble clef, playing a melodic line.
- Vla.**: Viola, in alto clef, playing a melodic line.
- Vcl.**: Violoncello, in bass clef, playing a melodic line.
- Cb.**: Contrabass, in bass clef, playing a melodic line.

The score is divided into measures, with a double bar line indicating a section change. The dynamic markings are placed below the staves, indicating the volume and intensity of the music.

This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in 3/4 time and includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The instruments are arranged in a standard orchestral layout, with woodwinds in the upper staves, brass in the middle, and strings at the bottom. The score includes a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The instruments listed are Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn., Timp., Hp., S. Vln., Vln. 1, Vln. 2, Vla., Vcl., and Cb. The score is written in a standard musical notation with a key signature of two flats and a time signature of 3/4. The instruments are arranged in a standard orchestral layout, with woodwinds in the upper staves, brass in the middle, and strings at the bottom. The score includes a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The instruments listed are Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn., Timp., Hp., S. Vln., Vln. 1, Vln. 2, Vla., Vcl., and Cb. The score is written in a standard musical notation with a key signature of two flats and a time signature of 3/4.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

mf

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vin.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

p

sfz p

f

This musical score page contains measures 283 through 287. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone, Timpani, Harp, Violin 1 & 2, Viola, Cello, and Double Bass. The key signature has three flats (B-flat major or D-flat minor), and the time signature is common time (C). The score features dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), along with crescendo and decrescendo hairpins. The woodwinds and strings play melodic and harmonic parts, while the brass section provides harmonic support with sustained notes. The harp plays chords in the background.

289

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

[illegible]

301

301
301

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

306

306

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

f

cresc.

f

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

This page of a musical score is for a symphony, featuring staves for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, E. Hn., Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn., Timp., Hp., S. Vln., Vln. 1, Vln. 2, Vla., Vcl., and Cb. The score is written in 3/4 time, with a key signature of one flat (B-flat). The music is divided into measures, with some measures containing rests and others containing notes. Dynamics such as *pp* (pianissimo), *mp* (mezzo-piano), *p* (piano), *sfz* (sforzando), and *con sord.* (con sordina) are used throughout. The score also includes articulation marks like accents and slurs. The page number 10 is visible in the bottom right corner.

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

31

31
31

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

kaí ou sti - lón mó-non en tí oi - keí - ai si - maí - nei e - pi - gra - ff, al - lá kaí en tí mí pro - si -

[illegible]

The image displays a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for a large orchestra and includes parts for the following instruments:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. 1 (Oboe 1)
- E. Hn. (English Horn)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Bsn. 1 (Bassoon 1)
- Bsn. 2 (Bassoon 2)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tbn. (Trombone)
- Timp. (Timpani)
- Hp. (Harp)
- S. Vln. (Solo Violin)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vcl. (Violoncello)
- Cb. (Contrabass)

The score is written in 3/4 time and features a key signature of one flat (B-flat). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *cresc. poco a poco* (crescendo a little by a little). The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines.

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

55

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

mf

Fl. 2

mf

Ob. 1

mf

E. Hn.

mf

Cl. 1

mf

Cl. 2

mf

Bsn. 1

mf

Bsn. 2

mf

Hn. 1

mf

Hn. 2

mf

Tpt. 1

mf

Tpt. 2

mf

Tbn.

mf

Timp.

Hp.

mf

S. Vln.

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Vcl.

mf

Cb.

mf

[illegible]

Fl. 1

mf

Fl. 2

mf

Ob. 1

mf

E. Hn.

mf

Cl. 1

mf

Cl. 2

mf

Bsn. 1

mf

Bsn. 2

mf

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in 2/4 time, and the key signature is one flat (B-flat). The score is divided into measures, with some measures containing rests and others containing notes. Dynamic markings, such as 'p' (piano), are present. The instruments listed on the left include Fl. 1, Fl. 2, Ob. 1, E. Hn., Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn., Timp., Hp., S. Vln., Vln. 1, Vln. 2, Vla., Vcl., and Cb. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

E. Hn. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

Timp.

Hp. *f*

S. Vln. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *divisi* *f*

Cb. *f*

81

[illegible]

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

mp

Fl. 1

f

mp *cresc.*

Fl. 2

f

mp *cresc.*

Ob. 1

f

mp *cresc.*

E. Hn.

f

mp *cresc.*

Cl. 1

f

mp *cresc.*

Cl. 2

f

mp *cresc.*

Bsn. 1

f

mp *cresc.*

Bsn. 2

f

mp *cresc.*

Hn. 1

f

Hn. 2

f

Tpt. 1

f

Tpt. 2

f

Tbn.

f

Timp.

f

Hp.

f

S. Vln.

f

mp *cresc.*

Vln. 1

f

mp *cresc.*

Vln. 2

f

mp *cresc.*

Vla.

f

mp *cresc.*

Vcl.

f

mp *cresc.*

Cb.

f

mp *cresc.*

93

Rit.

93
Rit.

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

♩ = 72 *Calmly*

72

103

Rit.

$(\bullet = 52)$

♩ = 104 *Tenderly*

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in 2/4 time, and the key signature is one sharp (F#). The score is divided into measures by vertical bar lines, and the instruments are listed on the left side of the page. The instruments include Flute 1, Flute 2, Oboe 1, English Horn, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone, Timpani, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). The page is numbered '1' in the top right corner.

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in 3/2 and 4/4 time signatures, with dynamic markings like *mf* and *con sord.*

The instruments listed on the left are:

- Fl. 1
- Fl. 2
- Ob. 1
- E. Hn.
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- Tpt. 1
- Tpt. 2
- Tbn.
- Timp.
- Hp.
- S. Vln.
- Vln. 1
- Vln. 2
- Vla.
- Vcl.
- Cb.

The score is written in 3/2 and 4/4 time signatures, with dynamic markings like *mf* and *con sord.*

Fl. 1
mf

Fl. 2
mf

Ob. 1
mf

E. Hn.
mf

Cl. 1
mf

Cl. 2
mf

Bsn. 1
mf

Bsn. 2
mf

Hn. 1
f
senza sord.

Hn. 2
f
senza sord.

Tpt. 1
f
senza sord.

Tpt. 2
f
senza sord.

Tbn.
f
senza sord.

Timp.

Hp.
mf

S. Vln.
f

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vcl.
arco
f

Cb.
pizz
mf
f

140

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

144

Rit.

$$f$$
$$\overline{f}$$

 f
$$f$$
$$f = (F_{\sharp}, G_{\sharp}, A_{\flat})$$
 $\mathcal{J}$

arco

147

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

sfz p

sfz p

mp

f

sfz p

sfz p

sfz p

sfz p

sfz p

Rit.

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

p

p

sfz p

sfz p

mp

mf

sfz p

sfz p

sfz p

mf

sfz p

sfz p

159

165

Rit.

Meno Mosso

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

mp

sfz p

Rit.

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

dim.

pp

p

pp

p

pp

p

pp

p

pp

S. Vln. $\bullet = 112$ *Freely*

p

S. Vln.

S. Vln. *mp* *mf* *pizz.*

S. Vln. *arco* *Freely* *f*

S. Vln. *pp*

S. Vln. *mp* *pp* *mf*

S. Vln. *p* *pp* *mp* *p* *pp* *mp* *f*

S. Vln. *Steadily*

S. Vln.

S. Vln.

S. Vln. *mf* *mp*

S. Vln. *Ritard.*

Concerto #2 for Violin: Legacy

Commissioned by the Stulberg International String Competition

3. Meet You At The End

Lucas Richman

♩ = 69

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

B♭ Trumpet 1

B♭ Trumpet 2

Trombone

Timpani

Harp

Solo Violin

Violin 1

Violin 2

Viola

Cello

Contrabass

7

90

13

Ritard.

♩ = 138

91

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

f sfz p f sfz p mf

Fl. 2

f sfz p f sfz p mf

Ob. 1

f sfz p f sfz p mf

Ob. 2

f sfz p f sfz p mf

Cl. 1

f sfz p f sfz p

Cl. 2

f sfz p f sfz p

Bsn. 1

sfz p sfz p

Bsn. 2

sfz p sfz p

Hn. 1

f sfz p f sfz p

Hn. 2

f sfz p f sfz p

Tpt. 1

Tpt. 2

Tbn.

sfz p sfz p

Timp.

Hp.

f

S. Vln.

f mf

Vln. 1

mf

Vln. 2

mf

Vla.

pizz f arco mf

Vcl.

pizz f arco mf

Cb.

f

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

mp

mf

f

37

This image shows a page of a musical score, likely for a symphony. The score is written in G major (one sharp) and 4/4 time. The instruments listed on the left are:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- Tpt. 1
- Tpt. 2
- Tbn.
- Timp.
- Hp.
- S. Vln.
- Vln. 1
- Vln. 2
- Vla.
- Vcl.
- Cb.

The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4. The dynamic marking *f* (forte) is present at the beginning of the first measure for several instruments. The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines. The Harp (Hp.) part is written in a grand staff (treble and bass clefs). The Violins (Vln. 1 and Vln. 2) and Viola (Vla.) parts are written in treble clef. The Violoncello (Vcl.) and Contrabass (Cb.) parts are written in bass clef. The Timpani (Timp.) part is written in bass clef. The Trumpets (Tpt. 1 and Tpt. 2) and Trombones (Tbn.) parts are written in treble clef. The Flutes (Fl. 1 and Fl. 2), Oboes (Ob. 1 and Ob. 2), Clarinets (Cl. 1 and Cl. 2), and Bassoons (Bsn. 1 and Bsn. 2) parts are written in treble clef. The Horns (Hn. 1 and Hn. 2) parts are written in treble clef. The Tuba (Tbn.) part is written in bass clef. The Harp (Hp.) part is written in a grand staff (treble and bass clefs). The Violins (Vln. 1 and Vln. 2) and Viola (Vla.) parts are written in treble clef. The Violoncello (Vcl.) and Contrabass (Cb.) parts are written in bass clef.

43

43
4/4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

mf

pizz

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

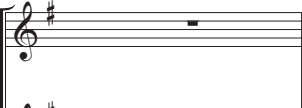
Vln. 2

Vla.

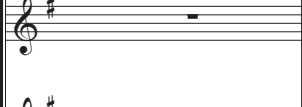
Vcl.

Cb.

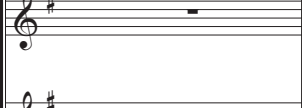
Fl. 1



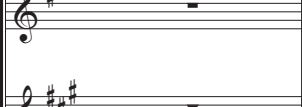
Fl. 2



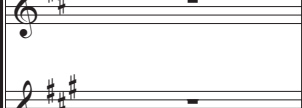
Ob. 1



Ob. 2



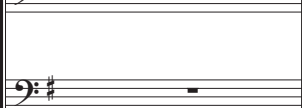
Cl. 1



Cl. 2



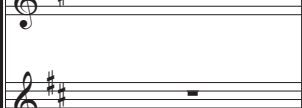
Bsn. 1



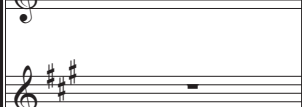
Bsn. 2



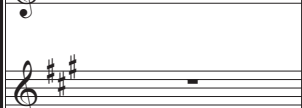
Hn. 1



Hn. 2



Tpt. 1



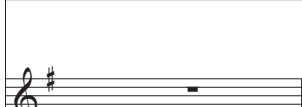
Tpt. 2



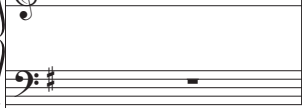
Tbn.



Timp.



Hp.



S. Vln.



Vln. 1



Vln. 2



Vla.



Vcl.



Cb.



Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

79

79

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

mp

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

This musical score is for the piece "The Swan" (Le Cygne) by Camille Saint-Saëns. It is a single system of music, likely a page from a larger score. The score is written for a full orchestra and a solo voice part. The instruments and parts included are:

- Fl. 1** (Flute 1)
- Fl. 2** (Flute 2)
- Ob. 1** (Oboe 1)
- Ob. 2** (Oboe 2)
- Cl. 1** (Clarinet 1)
- Cl. 2** (Clarinet 2)
- Bsn. 1** (Bassoon 1)
- Bsn. 2** (Bassoon 2)
- Hn. 1** (Horn 1)
- Hn. 2** (Horn 2)
- Tpt. 1** (Trumpet 1)
- Tpt. 2** (Trumpet 2)
- Tbn.** (Trombone)
- Timp.** (Timpani)
- Hp.** (Harp)
- S. Vln.** (Solo Violin)
- Vln. 1** (Violin 1)
- Vln. 2** (Violin 2)
- Vla.** (Viola)
- Vcl.** (Violoncello)
- Cb.** (Contrabass)

The score is written in G major (one sharp) and 3/4 time. The tempo is marked "Allegretto". The dynamics range from *mp* (mezzo-piano) to *f* (forte). The solo voice part is written in a soprano range. The score is a single system, likely a page from a larger score.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

sfz p

mf

f

pizz

127

133

[illegible]

139

139
Fl. 1

The musical score for measures 139-144 is as follows:

- Fl. 1:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Fl. 2:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *mp* in measure 141 and *mf* in measure 144.
- Ob. 1:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Ob. 2:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *mp* in measure 141 and *mf* in measure 144.
- Cl. 1:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Cl. 2:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Bsn. 1:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Bsn. 2:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Hn. 1:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Hn. 2:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Tpt. 1:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Tpt. 2:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Tbn.:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Timp.:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Hp.:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- S. Vln.:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Vln. 1:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Vln. 2:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *mp* in measure 141 and *mf* in measure 144.
- Vla.:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Vcl.:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.
- Cb.:** Measures 139-144 show a melodic line with triplets in measures 141 and 144. Dynamics are *p* in measure 141 and *mf* in measure 144.

145

145

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

151

151

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

157

[illegible]

[illegible]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

mf

mf

mf

arco

mp

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

[illegible]

211

[illegible]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

223

223

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

235

[illegible]

241

241
180

The musical score for measures 241-244 is as follows:

- Measures 241-242:** Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombone, and Violins 1 & 2 play a rhythmic pattern of eighth and sixteenth notes. The dynamic is *f* (forte).
- Measure 243:** The woodwinds and strings continue the rhythmic pattern. The dynamic is *mf* (mezzo-forte).
- Measure 244:** The woodwinds and strings continue the rhythmic pattern. The dynamic is *mf* (mezzo-forte).

247

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

259

♩. = 172

259

= 172

The musical score for measures 259-264 is as follows:

- Measures 259-260:** The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) play a complex, textured passage. The brass (Horns, Trumpets, Trombones) and percussion (Timpani, Snare, Cymbals) are mostly silent or play simple rhythmic patterns.
- Measures 261-264:** The woodwinds and strings continue their textured passage, with a gradual crescendo indicated by the *cresc.* marking. The brass and percussion remain relatively static, providing a steady harmonic and rhythmic foundation.

265

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

271

This page of a musical score is for a symphony, likely in G major and 4/4 time. It features a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C). The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn., Timp., Hp., S. Vln., Vln. 1, Vln. 2, Vla., Vcl., and Cb. The score is divided into measures, with a crescendo leading to a fortissimo (f) section. The woodwinds and strings play a melodic line, while the brass and percussion provide a rhythmic foundation. The harp plays a sustained chord. The overall texture is rich and dynamic, typical of a Romantic-era symphony.

279

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

f

f

287

287

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Hp.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.