

**an imaginary landscape**

## BRASS POSITION A

[illegible]

\*) change bows individually at different places.

6/4 3 much slower 4 ♩ = c. 50 2/4 ♩ = c. 72 3/8 3/4 7/8

Trpt. 1. *pp* *mf* *f* *pp*

Trpt. 2. *p*

Horn 1. *fff* *fff*

con sord. *ppp* (sempre) *ppp*

2/4 ♩ = c. 72 3/8 3/4 con sord. 7/8

Trpt. 3. *ppp* *pp*

Trpt. 4. con sord. *ppp* *p* *pp* *pp*

Horn 4. *ppp* *p* *pp* *pp*

Trbn. 4. con sord. *ppp* *p* *pp* *pp*

Xyl. 1. *fff*

Xyl. 2. *fff*

6/4 3 much slower 4 ♩ = c. 50 2/4 ♩ = c. 72 3/8 3/4 7/8

5. *pp* *ppp* *fff* *p* *pp*

6. *pp* *ppp* *fff* *p* *pp*

7. *pp* *ppp* *fff* *p* *pp*

8. *pp* *ppp* *fff* *p* *pp*



7/8 3/4 5/8 ♩ - c. 112 5/4 4/4

Trpt. 1. *fff* (sempre)

Horn 1. *fff* (sempre)

Trbn. 1. *fff* (sempre)

Trpt. 2. *ppp* *pp* (senza cresc.)

Horn 2. *fff*

Trpt. 3. 7/8 3/4 5/8 ♩ - c. 112 5/4 4/4

Horn 3. *fff*

Trpt. 4. *p* *pp* *p* *pp* *p*

Horn 4. *p* *pp* *p* *pp* *p*

Tuba *p* *pp* *p* *pp* *p*

Xgl. 1. *fff* *fff*

Xgl. 2. *fff* *fff*

7/8 3/4 5/8 ♩ - c. 112 5/4 4/4

1. (pizz.) *fff* arco *fff*

2. (pizz.) *fff* arco *fff*

Cb. 3. (pizz.) *fff* arco *fff*

4. (pizz.) *fff* arco *fff*

5. *pp* (senza cresc.) *fff* *f*

6. *pp* (senza cresc.) *fff* *f*

Cb. 7. *pp* (senza cresc.) *fff* *f*

8. *pp* (senza cresc.) *fff* *f*

4 *rall.* 4 2 4  $\text{♩} = \text{c. } 60$   $\text{♩} = \text{c. } 100$  3 8 3 4

Horn 1. *ff* *> f*

Horn 2. *ppp* *p* *molto* *ff* *ff*

Horn 3. *p* *pp*

Trpt. 1. *senza sord.* *p* *ff* *p* *ff* *p*

Trpt. 3. *senza sord.* *p* *ff* *p* *ff* *p*

Trpt. 4. (con sord.) *p* *ff* *p* *p* *ff* *p*

Horn 4. *ff*

Xyl. 1. *molto* *pp* *ff* *f* *ff*

Xyl. 2. *molto* *pp* *ff* *f* *ff*

1. *pizz.* *f* *p*

2. *pizz.* *f* *p*

3. *pizz.* *f* *p*

4. *pizz.* *f* *p*

5. *arco* *5* *ff*

6. *arco* *5* *ff*

7. *arco* *5* *ff*

8. *arco* *5* *ff*

5. *pp*

6. *pp*

7. *pp*

8. *pp*

\*) sounds as written



[illegible]

ue 15476 |



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9

5 8 2 4

Trpt. 1.

Horn 1.

Trbn. 1.

Trpt. 2.

Horn 2.

Trbn. 2.

Trpt. 3.

Horn 3.

Trbn. 3.

Trpt. 4.

Horn 4.

Tuba

Xyl. 1.

Xyl. 2.

1.

2.

3.

4.

5.

6.

7.

8.

Cb.

Cb.

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10

♩ - c. 72  $\frac{4}{4}$

Trpt. 1. *(fff)*

Horn 1. *(fff)*

Trbn. 1. *(fff)*

Horn 2. *open* *f*

Trpt. 2. *con sord.* *f* *ppp*

Trbn. 2. *senza sord.* *fff*

Trpt. 3. *(cresc.)* *fff*

Horn 3. *(cresc.)* *fff*

Trbn. 3. *(cresc.)* *fff*

Tuba

Trpt. 4. *(senza sord.)* *fff*

Horn 4. *+* *ppp*

Xyl. 1. *fff* *pp* *fff*

Xyl. 2. *fff* *pp* *fff*

1. *♩ - c. 72*  $\frac{4}{4}$

2.

3.

4.

5. *(cresc.)* *fff*

6. *(cresc.)* *fff*

7. *(cresc.)* *fff*

8. *(cresc.)* *fff*

Cb.

Cb.

2  $\frac{4}{4}$  3  $\frac{4}{4}$  7  $\frac{8}{8}$

2  $\frac{4}{4}$  3  $\frac{4}{4}$  7  $\frac{8}{8}$

2  $\frac{4}{4}$  3  $\frac{4}{4}$  7  $\frac{8}{8}$

ue 15476 I



12 *accel.*  $\frac{2}{4}$  ♩ - c. 100

13  $\frac{3}{8}$  ♩ - c. 120  $\frac{3}{4}$  ♩ - c. 60

Trpt. 1.

Horn 1.

Trbn. 1.

Trpt. 2.

Horn 2.

Trbn. 2.

Trpt. 3.

Horn 3.

Trbn. 3.

Trpt. 4.

Horn 4.

Tuba

Xyl. 1.

Xyl. 2.

Timp. 1.

Timp. 2.

1.

2.

3.

4.

5.

6.

7.

8.

Cb.

Cb.

ue 15476 1



15  $\frac{3}{4}$  = c. 112  
4 senza sord.

Trpt. 1.

Horn 1.

Trbn. 1.

Trpt. 2.

Horn 2.

Trbn. 2.

Trpt. 3.

Horn 3.

Trbn. 3.

Trpt. 4.

Horn 4.

Tuba.

Timp. 1.

Timp. 2.

16  $\frac{3}{4}$  = c. 112  
4

1. pizz. arco

2. pizz. arco

3. pizz. arco

4. pizz. arco

5. pizz. arco

6. pizz. arco

7. pizz. arco

8. pizz. arco

Cb.

Cb.

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ue 15476 |



[illegible]

ue 15476 1





21

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

Trpt. 1.  
Horn 1.  
Trbn. 1.

Trpt. 2.  
Horn 2.  
Trbn. 2.

Trpt. 3.  
Horn 3.  
Trbn. 3.

Trpt. 4.  
Horn 4.  
Tuba

arco  
con sord.

5.  
6.  
Cb.  
7.  
8.

arco  
con sord.

arco  
con sord.

arco  
con sord.

arco  
con sord.

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22

4/4

Trpt. 1. senza sord.

Horn 1. senza sord.

Trbn. 1. senza sord.

7/8

5/8

Trpt. 2.

Horn 2.

Trbn. 2.

4/4

7/8

5/8

Trpt. 3.

Horn 3.

Trbn. 3.

Trpt. 4.

Horn 4.

Tuba

T-t 1.

T-t 2.

4/4

7/8

5/8

Cb.

1. arco con sord.

2. arco con sord.

3. arco con sord.

4. arco con sord.

5.

6.

7.

8.

Cb.

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(24)

4/8 ♩-c. 120      3/8      5/8      3/8      5/8

Horn 1. *pppp* *p*

Trbn. 1. *p* *p* *pppp* *p* *pppp* *p*

Horn 2. *pppp* *p* (*p*) *pppp* *p* *pppp* *p*

Trbn. 2. *p* *p* *pppp* *p* *pppp* *p*

4/8 ♩-c. 120      3/8      5/8      3/8      5/8

Horn 3. *ppp* *p* *pppp* *p* *pppp* *p*

Trbn. 3. *p* *p* *pppp* *p* *pppp* *p*

Horn 4. *pppp* *p* *pppp* *p* *pppp* *p*

Tuba *p* *p* *pppp* *p* *pppp* *p*

4/8 ♩-c. 120      3/8      5/8      3/8      5/8

1. *pizz.* *p* *pppp* *p* *pppp* *p*

2. *pizz.* *p* (*p*) *pppp* *p* *pppp* *p*

Cb. 3. (*arco*) *pppp* *p* *pppp* *p* *pppp* *p*

4. (*arco*) *pppp* *p* *pppp* *p* *pppp* *p*

5. *pizz.* *p* *pppp* *p* *pppp* *p*

6. *pizz.* *p* *pppp* *p* *pppp* *p*

Cb. 7. (*arco*) *p* *pppp* *p* *pppp* *p*

8. (*arco*) *p* *pppp* *p* *pppp* *p*

26



4/8 3/8 4/8

Horn 1. *p* *pppp* *p*

Trbn. 1. *p* *pppp* *p*

Horn 2. *p* *pppp* *p*

Trbn. 2. *p* *pppp* *p*

4/8 3/8 4/8

Horn 3. *p* *pppp* *p*

Trbn. 3. *p* *pppp* *p*

Horn 4. *p* *pppp* *p*

Tuba *p* *pppp* *p*

4/8 3/8 4/8

1. *p* *pppp* *pppp* *pppp*

2. *p* *pppp* *pppp* *pppp*

3. *p* *pppp* *arco* *p* *pppp* *p* *pppp* *p*

4. *p* *pppp* *arco* *p* *pppp* *p* *pppp* *p*

5. *p* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp*

6. *p* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp*

7. *p* *pppp* *p* *pppp* *p* *pppp* *p*

8. *p* *pppp* *pppp* *p* *pppp* *p* *pppp* *p*

27

5/8 ♩ = c. 56 3/4 5/4 4/4

Trpt. 1. *pppp*

Horn 1. *pppp*

Trbn. 1. *pppp*

Trpt. 2. *pppp* *mp > ppp < mp* *ppmp > pp* *mp* *ppp* *p* *pp* *mp > pp* *mp*

Horn 2. *pppp* *mp > ppp < mp* *ppmp > pp* *mp* *ppp* *p* *pp* *mp > pp* *mp*

Trbn. 2. *pppp* *mp > ppp < mp* *ppmp > pp* *mp* *ppp* *p* *pp* *mp > pp* *mp*

Trpt. 3. *pppp* *mp > ppp* *p* *ppp* *p* *mp > pp* *mp > pp < mp > pp* *p*

Horn 3. *pppp* *mp > ppp* *p* *ppp* *p* *mp > pp* *mp > pp < mp > pp* *p*

Trbn. 3. *pppp* *mp > ppp* *p* *ppp* *p* *mp > pp* *mp > pp < mp > pp* *p*

Trpt. 4. *pppp* *mp > ppp < mp > ppp* *p > ppp* *ppp < p > ppp* *mp* *p*

Horn 4. *pppp* *mp > ppp < mp > ppp* *p > ppp* *ppp < p > ppp* *mp* *p*

Tuba *pppp* *mp > ppp < mp > ppp* *p > ppp* *ppp < p > ppp* *mp* *p*

Xyl. 1. *f* *mp* *ff* *f* *mp* *ff* *f* *mp*

Xyl. 2. *mf* *ff* *mf*

5/8 ♩ = c. 56 3/4 5/4 4/4

Cb. 1. arco *pppp*

Cb. 2. arco *pppp*

Cb. 3. (arco) *pppp*

Cb. 4. (arco) *pppp*

Cb. 5. arco *pppp*

Cb. 6. arco *pppp*

Cb. 7. (arco) *pppp*

Cb. 8. (arco) *pppp*

senza sord. *fff* *> f*

senza sord. *fff* *> f*

senza sord. *fff* *> f*

senza sord. *fff* *> f*

senza sord. *fff* *> f*

senza sord. *fff* *= (f)*

senza sord. *fff* *= (f)*

senza sord. *fff* *= (f)*

senza sord. *fff* *= (f)*

senza sord. *fff* *= (f)*



[illegible]

29

5/8 ♩ = c. 120

3/8

4/8

Trpt. 1.

Horn 1.

Trpt. 2.

Horn 2.

5/8 ♩ = c. 120

3/8

4/8

Trpt. 3.

Horn 3.

Trpt. 4.

Horn 4.

Xyl. 1.

Xyl. 2.



30

Trpt. 1. *mp* (*mp*) *p* *ff* *mp* →

Horn 1. *ff* *ff* →

Trpt. 2. *p* *ff* *mp*

Horn 2. *ff* *ff* →

Trpt. 3. *mp* *p* *ff* *mp*

Horn 3. *ff* *ff* →

Trpt. 4. *mp* (*mp*) *p* *ff* *mp* →

Horn 4. *ff* *ff* →

Trbn. 1. *p* *f* *mp* *ff*

Trbn. 2. *ff*

Trbn. 3. *ff*

Tuba *ff*

Xgl. 1. *mp* (*mp*) *ff* *mp*

Xgl. 2. *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

5 *♩*-c. 150 3  
16 *♩*-c. 150 4

1. *pizz.* *ff* *senza sord.*

2. *pizz.* *ff* *senza sord.*

3. *pizz.* *ff* *senza sord.*

4. *pizz.* *ff* *senza sord.*

5. *pizz.* *ff* *senza sord.*

6. *pizz.* *ff* *senza sord.*

7. *pizz.* *ff* *senza sord.*

8. *pizz.* *ff* *senza sord.*

Cb. *ff*

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The first system of the musical score for 'The Rose Tree' features five staves. The top three staves are for Trpt. 4., Horn 4., and Tuba, all in 3/4 time. The bottom two staves are for Xgl. 1. and Xgl. 2. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *mf*, *pp*, *ff*, and *f*. The Xgl. parts are characterized by complex, rapid passages with many beamed notes and slurs.

32

3  
42  
4*poco a poco accel.* -----

Trpt. 4.

Horn 4.

Tuba

Xgl. 1.

Xgl. 2.

2  
4*poco a poco accel.* -----

1.

2.

Cb.

3.

4.

5.

6.

Cb.

7.

8.

arco con sord.

arco con sord.

arco con sord.

arco con sord.

arco con sord.

arco con sord.

arco con sord.

arco con sord.



(*accel.*)

The musical score for two xylophones (Xyl. 1 and Xyl. 2) spans measures 60 through 78. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, along with rests. Dynamic markings like *f*, *mp*, *p*, *mf*, and *ff* are placed throughout the score. Dashed lines connect corresponding notes between the two parts, indicating intervals or specific melodic relationships. A double bar line appears after measure 69.

(*accel.*)

The image shows a musical score for the song 'The Rose Tree'. It is a five-measure piece in 2/4 time, featuring a melody in the treble clef and a bass line in the bass clef. The melody is written on a single staff, and the bass line is written on a single staff. The score is divided into five measures by vertical bar lines. The melody consists of a series of eighth and quarter notes, with a final half note. The bass line consists of a series of quarter and eighth notes, with a final half note. The score is written in a simple, clear font, and the notes are clearly marked with stems and flags. The overall layout is clean and professional, suitable for a music book or a teaching resource.

(*accel.*)\_

Xyl. 1.

Xyl. 2.

(*accel.*)

(*accel.*)

2  
4

1. *[Treble clef]*

2. *[Treble clef]*

Cb. 3. *[Bass clef]*

4. *[Bass clef]*

5. *[Bass clef]*

6. *[Bass clef]*

Cb. 7. *[Bass clef]*

8. *[Bass clef]*



$$\binom{2}{4}(\text{accel.})$$

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(accel.) ----- (♩ = c. 78)

Xgl. 1.

Xgl. 2.

(accel.) ----- (♩ = c. 78)

(accel.) ----- (♩ = c. 78)

1.

2.

Cb.

3.

4.

5.

6.

Cb.

7.

8.

(accel.) ----- (♩ = c. 78)



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[illegible]



37  $\frac{3}{4}$  ♩ = c. 60

Trpts. 1. (con sord.) *pppp*  
2. (con sord.) *pppp*  
3. (con sord.) *pppp*  
4. (con sord.) *pppp*

Horns 1. *pppp*  
2. *pppp*  
3. *pppp*  
4. *pppp*

Trbns. 2. *pppp*  
3. *pppp*  
Tuba *pppp*

Vibr. 1. *pppp* < *mp*  
Vibr. 2. *pppp* < *mp*

Cb. 1. arco *pppp*  
2. *pppp*  
3. *pppp*  
4. *pppp*  
5. arco *pppp*  
6. arco *pppp*  
7. arco *pppp*  
8. arco *pppp*

38  $\frac{2}{4}$  ♩ = c. 120  $\frac{3}{8}$

Trpts. 1. *pppp*  
2. *pppp*  
3. *pppp*  
4. *pppp*

Horns 1. *pppp*  
2. *pppp*  
3. *pppp*  
4. *pppp*

Trbns. 2. *pppp*  
3. *pppp*  
Tuba *pppp*

Vibr. 1. *pppp* < *mp*  
Vibr. 2. *pppp* < *mp*

Cb. 1. pizz. *pppp*  
2. pizz. *pppp*  
3. (arco) *pppp*  
4. (arco) *pppp*  
5. pizz. *pppp*  
6. pizz. *pppp*  
7. (arco) *pppp*  
8. (arco) *pppp*

\*; duration of pause bar as per bar 1

[illegible]



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41

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

Horns

1. 2. 3. 4.

Trbns. 2. 3.

Tuba

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



This musical score page contains measures 38 through 41. The Horns section (measures 38-41) features four staves with complex rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *pppp*, *p*, and *mf*. The Trbns. section (measures 38-41) consists of three staves with a more melodic line, using dynamic markings like *p*, *mf*, and *pppp*. The Tuba section (measures 38-41) is represented by a single staff with a rhythmic accompaniment, also marked with *p*, *mf*, and *pppp*. Measure numbers 38, 39, 40, and 41 are indicated at the top of the page. The score is written in a standard musical notation with various articulation marks and dynamic changes throughout.

2/4      3/4      *accel.* -----  $\text{♩} \sim \text{c. } 132$   $\text{♩} \sim \text{c. } 100$  2/4 *accel.*

42

Trpts.

Horns

Trbns. 2.

Tuba

Xyl. 1. *hard sticks*

Xyl. 2. *hard sticks*

*accel.* -----  $\text{♩} \sim \text{c. } 132$   $\text{♩} \sim \text{c. } 100$  2/4 *accel.*

Cb.

Cb.



43

3/8 (accel.) ----- ♩ = 120 2/4 - c. 72

Trpts.

Horns

Trbns. 2

Tuba

Xyl. 1.

Xyl. 2.

3/8 (accel.) ----- ♩ = 120 2/4 - c. 72

Cb.

Cb.

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44  
2  
4 J.-c. 72

2  
4 J.-c. 80

45  
3  
8 J.-c. 72

Horns

Trpts.

Trbns. 2.  
Tuba

Timp. 1.  
Timp. 2.

Cb.  
Cb.

arco

3  
8 J.-c. 72

pizz.



46

Trpets.

Trbns.

Tuba

Cb.

Horns

ppp

fff

sim.

arco

(pizz.)

47

5/8 ♩.c. 120 3/8 2/4

Trpts.

1. 2. 3. 4.

1. 2. 3. 4.

Horns

5/8 ♩.c. 120 3/8 2/4

Xyl. 1. Xyl. 2.



48

3/4 2/4 3/16 c.100 2/4

Trpts. 1. 2. 3. 4.

Horns 1. 2. 3. 4.

Xyl. 1. 2.

Trbns. 1. 2. 3.

Tuba

Cb. 1. 2. 3. 4. 5. 6. 7. 8.

Dynamic markings: *p*, *ff*, *mp*, *f*, *fff*, *senza sord.*, *pizz.*

This musical score is for the piece "The Rose Tree" from the opera "The Mikado". It features a full orchestral arrangement with the following parts:

- Horns:** Four staves (1-4) in E-flat major, 3/8 time. They play a melodic line with dynamics ranging from *p* (piano) to *fff* (fortississimo).
- Trbns. 2:** Two staves (1-2) in E-flat major, 3/8 time. They play a rhythmic accompaniment with dynamics ranging from *fff* to *p*.
- Tuba:** One staff in E-flat major, 3/8 time. It plays a rhythmic accompaniment with dynamics ranging from *fff* to *p*.
- Timpani:** Two staves (1-2) in E-flat major, 3/8 time. They play a rhythmic accompaniment with dynamics ranging from *fff* to *p*.

The score is written in E-flat major (three flats) and 3/8 time. The tempo is marked "c. 120" (crescendo). The score is divided into three measures, each 16 bars long. The first measure is marked with a "2" and a "4" (2/4 time signature). The second measure is marked with a "3" and an "8" (3/8 time signature). The third measure is marked with a "3" and a "16" (3/16 time signature).



49  $\frac{3}{16}$   $\text{♩.c. 100}$   $\frac{2}{4}$   $\text{♩.c. 120}$

1. senza sord.  $\text{ff}$

2. senza sord.  $\text{ff}$

Trpts. 3. senza sord.  $\text{ff}$

4. senza sord.  $\text{ff}$

1.  $\frac{3}{16}$   $\text{♩.c. 100}$   $\frac{3}{4}$   $\text{♩.c. 120}$   $\frac{2}{4}$   $\frac{3}{16}$

2.  $\text{ff}$   $f$   $\text{ff}$   $\text{ff}$

Horns 3.  $\text{ff}$   $f$   $\text{ff}$   $\text{ff}$

4.  $\text{ff}$   $f$   $\text{ff}$   $\text{ff}$

1.  $\frac{3}{16}$   $\text{♩.c. 100}$   $\frac{2}{4}$   $\text{♩.c. 120}$   $\frac{3}{16}$   $\text{♩.c. 100}$   $\frac{3}{4}$   $\text{♩.c. 120}$

2.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

Trbns. 3.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

4.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

Tuba  $\text{fff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

1.  $\frac{3}{16}$   $\text{♩.c. 100}$   $\frac{2}{4}$   $\text{♩.c. 120}$

2.  $\text{ff}$

Cb. 3.  $\text{ff}$

4.  $\text{ff}$

5.  $\text{ff}$

6.  $\text{ff}$

Cb. 7.  $\text{ff}$

8.  $\text{ff}$

1.  $\frac{3}{16}$   $\text{♩.c. 100}$   $\frac{3}{4}$   $\text{♩.c. 120}$

2.  $\text{ff}$

3.  $\text{ff}$

4.  $\text{ff}$

5.  $\text{ff}$

6.  $\text{ff}$

7.  $\text{ff}$

8.  $\text{ff}$

50  
 $\frac{3}{16}$  c. 100  $\frac{3}{4}$  ♩ = c. 50

Horns

Trbns. 2.

Tuba

T-ts

T-ts

Cb.

Cb.

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The musical score is arranged in five systems. The first system includes Horns (4 staves), Trbns. 2. (2 staves), Tuba (1 staff), and T-ts (2 staves). The second system continues these parts. The third system introduces Cb. (8 staves). The score includes various musical notations such as notes, rests, and dynamic markings like *fff*, *f*, and *pizz.*. Time signatures  $\frac{3}{16}$  and  $\frac{3}{4}$  are indicated at the top of the first and third systems. Vertical dashed lines separate the systems.



51

2/4 3/4  $\text{♩} = c. 66$  4/4 5/4  $\text{♩} = c. 100$  3/16

Trpts.

con sord.

accel.

Horns

2/4 3/4  $\text{♩} = c. 66$  4/4 5/4  $\text{♩} = c. 100$  3/16

Trbns.

Tuba

Crotales 1.

Crotales 2.

Cb.

arco con sord.

accel.

Cb.

arco con sord.

ue 15476 |

Detailed description of the musical score: The score is for page 51 of a musical work. It features multiple staves for different instruments. The top section includes four staves for Trpts. (Trumpets), four for Horns, three for Trbns. (Trumpets), and one for Tuba. Below these are two staves for Crotales (Cymbals) and eight staves for Cb. (Cymbals). The score is divided into measures by vertical dashed lines. The first measure is marked with a 2/4 time signature and a tempo of  $\text{♩} = c. 66$ . The second measure is marked with a 3/4 time signature and a tempo of  $\text{♩} = c. 66$ . The third measure is marked with a 4/4 time signature and a tempo of  $\text{♩} = c. 66$ . The fourth measure is marked with a 5/4 time signature and a tempo of  $\text{♩} = c. 100$ . The fifth measure is marked with a 3/16 time signature and a tempo of  $\text{♩} = c. 100$ . The score includes various dynamics such as *p*, *pp*, *mp*, and *ppp*, as well as articulation marks like accents and slurs. The Cb. parts are marked with 'arco con sord.' and 'arco con sord.'.

[illegible]



53

3 16 100 3 4 c. 72

Trpts.

Horns

Trbns.

Tuba

Timp. 1.

Timp. 2.

Cb.

54

3 16 100 3 4 c. 72

3 16 100 3 4 c. 72

3 16 100 3 4 c. 72

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56

$\frac{3}{4}$  ♩ - c. 50

$\frac{2}{4}$   $\frac{3}{4}$   $\frac{2+3}{4+8}$   $\frac{3}{4}$

Horns

1.  $mf > pp$   $mf$  ( $mf$ )  $> pp$   $mp < f > mp$   $< f > mp$   $< f > mp$   $p$   $mf > p$

2.  $mf > pp$   $mf$  ( $mf$ )  $> pp$   $mp < f > mp$   $< f > mp$   $< f > mp$   $p$

3.  $mf > pp$   $mf > pp$   $mp < f > mp$   $< f > mp$   $< f > mp$   $p$

4.  $mf > pp$   $mp < f > mp$   $< f > mp$   $< f > mp$   $p$

Trbns. 2.

1.  $mf > pp$   $mp < f > mp$   $< f > mp$   $< f$   $p$   $< mf > p$   $mp$

2.  $mf > pp$   $mp < f > mp$   $< f > mp$   $< f$   $p$   $< mf > p$   $mp$

3.  $mf > pp$   $mp < f > mp$   $< f > mp$   $< f$   $p$   $< mf > p$   $mp$

Tuba

$mf > pp$   $mp < f > mp$   $< f > mp$   $< f$   $p$   $< mf > p$   $mp$

$\frac{2+3}{4+8}$   $\frac{3}{4}$

1. pizz.  $f$

2. pizz.  $f$

3. pizz.  $f$

4. pizz.  $f$

57 W

3/4 2+3/4+8 3/4 2/4

Trpts. 1. senza sord. *f* *fff* *f* *fff*  
 2. senza sord. *f* *fff* *f* *fff*  
 3. senza sord. *f* *fff* *f* *fff*  
 4. senza sord. *f* *fff* *f* *fff*

Horns 1. *mf* *< ff* *mf* *p* *f* *mp* *> p* *mp* *> pp*  
 2. *mf* *> mf* *< ff* *mf* *p* *f* *mp* *> pp* *mp* *> pp*  
 3. *mf* *> p* *mf* *< ff* *mf* *p* *f* *mp* *> pp* *mp* *> pp*  
 4. *mf* *> p* *mf* *< ff* *mf* *p* *f* *mp* *> pp* *mp* *> pp*

Trbn. 2. 1. *pp* *mf* *> pp* *mp* *< f* *pp* *mp* *> pp*  
 3. *pp* *mf* *> pp* *mp* *< f* *pp* *mp* *> pp*

Tuba 1. *pp* *mf* *> pp* *mp* *< f* *pp* *mp* *> pp*

Xyl. 1. *ff* *mp* *f* *ff*  
 Xyl. 2. *ff* *mp* *f* *ff*

Cb. 1. *f* *f* *ff* *mp* *mf* *ff* *p* *f*  
 2. *f* *f* *ff* *mp* *mf* *ff* *p* *f*  
 3. *f* *f* *ff* *mp* *mf* *ff* *p* *f*  
 4. *f* *f* *ff* *mp* *mf* *ff* *p* *f*  
 5. pizz. *f* *mp* *f* *ff* *mf* *ff* *p* *f*  
 6. pizz. *f* *mp* *f* *ff* *mf* *ff* *p* *f*  
 7. pizz. *f* *mp* *f* *ff* *mf* *ff* *p* *f*  
 8. pizz. *f* *mp* *f* *ff* *mf* *ff* *p* *f*



58

Trpts.

Horns

Trbns.

Tuba

Xyl. 1.

Xyl. 2.

Cb.

breath if necessary

ue 15476 |



60

Trpts.

Horns

Trbns.

Tuba

Xyl. 1.

Xyl. 2.

Cb.





Trpts.

1. *ff*

2. *ff*

3. *ff*

4. *ff*

Horns

1. *p* *< mf* *p* *mf* *mf* *> pp* *mf* *(mf)*

2. *p* *< mf* *p* *mf* *mf* *> pp* *mf* *(mf)*

3. *p* *< mf* *p* *mf* *mf* *> pp* *mf* *(mf)*

4. *p* *< mf* *p* *mf* *mf* *> pp* *mf* *(mf)*

Trbns. 2.

1. *p* *< mf* *p* *mf* *> p* *mf* *mf* *> p* *mf*

2. *p* *< mf* *p* *mf* *> p* *mf* *mf* *> p* *mf*

3. *p* *< mf* *p* *mf* *> p* *mf* *mf* *> p* *mf*

Tuba

1. *p* *< mf* *p* *mf* *> p* *mf* *mf* *> p* *mf*

Xyl. 1.

Xyl. 2.

Cb.

1. *p* *ff* *fff* *f* *f*

2. *p* *ff* *fff* *f* *f*

3. *p* *ff* *fff* *f* *f*

4. *p* *ff* *fff* *f* *f*

5. *p* *ff* *fff* *f* *f*

6. *p* *ff* *fff* *f* *f*

7. *p* *ff* *fff* *f* *f*

8. *p* *ff* *fff* *f* *f*

3 4

3 4

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65

Trpts. 1. 2. 3. 4.

Horns 1. 2. 3. 4.

Trbns. 1. 2. 3.

Tuba

Xyl. 1. 2.

Cb. 1. 2. 3. 4. 5. 6. 7. 8.

3/4 2/4

accel. 3/4 c.72

pizz.

ff f p < ff > p p < ff > p p < ff > p p < ff > p

f < ff > f (f) < ff > f

3/4 2/4

accel. 3/4 c.72

ff f p < ff > p p < ff > p p < ff > p p < ff > p

f < ff > f (f) < ff > f

3/4 2/4

accel. 3/4 c.72

ff f p < ff > p p < ff > p p < ff > p p < ff > p

f < ff > f (f) < ff > f

66

3/4 ♩ = c. 72

4/4 ♩ = c. 52

Trpts.

Horns

Trbns. 2.

Tuba

T-ts 1/2 3

T-ts 1/2 3

Timp. 1.

Timp. 2.

Cb.

Cb.

4/4 ♩ = c. 52

3/4

The musical score for page 66 is a complex orchestral arrangement. It begins with a tempo marking of 3/4 ♩ = c. 72, which changes to 4/4 ♩ = c. 52. The score is divided into several systems. The first system includes Trpts. (Trumpets), Horns, Trbns. 2. (Trumpets 2), and Tuba. The second system includes T-ts (Tom-toms), Timp. 1. (Timpani 1), and Timp. 2. (Timpani 2). The third system includes Cb. (Cymbals). The score features a variety of musical notations, including notes, rests, and dynamic markings such as f, ff, and sfz. The tempo and meter change from 3/4 to 4/4, and the tempo marking changes from c. 72 to c. 52. The score is written for a large brass section, including Trpts., Horns, Trbns. 2., and Tuba, as well as T-ts, Timp., and Cb.



67

2/4

3/4  $\text{♩} = c. 60$

2/4  $\text{♩} = c. 72$

con sord.

Trpts. 1. 2. 3. 4.

Horns 1. 2. 3. 4.

flz.

Trbns. 1. 2. 3.

Tuba

T-ts 1. 2. 3.

T-ts 1. 2. 3.

Timp. 1.

Timp. 2.

Cb. 1. 2. 3. 4. 5. 6. 7. 8.

Xyl. 1.

Xyl. 2.

3/4  $\text{♩} = c. 60$

2/4  $\text{♩} = c. 72$

(pizz.)

arco

UE 15476 |

ue 15476 |



[illegible]

ue 15476 I



This page of a musical score is for a symphony, featuring staves for Trpts., Horns, Trbns., Tuba, Vibr., Timp., and Cb. The score includes dynamic markings like *f*, *ff*, *mf*, *mp*, *p*, *pp*, and *Pppp*, and tempo markings like  $(\text{♩} = \text{c. } 100)$ . The score is divided into two systems, each with a 3/4 and a 2/4 time signature. The first system includes staves for Trpts. (4), Horns (4), Trbns. (3), Tuba, Vibr. (2), Timp. (2), and Cb. (8). The second system includes staves for Trpts. (4), Horns (4), Trbns. (3), Tuba, Vibr. (2), Timp. (2), and Cb. (8). The score is written in a key signature of one flat (B-flat) and a time signature of 3/4 and 2/4. The tempo is marked as  $(\text{♩} = \text{c. } 100)$ . The score includes various dynamic markings such as *f*, *ff*, *mf*, *mp*, *p*, *pp*, and *Pppp*. The score is divided into two systems, each with a 3/4 and a 2/4 time signature. The first system includes staves for Trpts. (4), Horns (4), Trbns. (3), Tuba, Vibr. (2), Timp. (2), and Cb. (8). The second system includes staves for Trpts. (4), Horns (4), Trbns. (3), Tuba, Vibr. (2), Timp. (2), and Cb. (8). The score is written in a key signature of one flat (B-flat) and a time signature of 3/4 and 2/4. The tempo is marked as  $(\text{♩} = \text{c. } 100)$ . The score includes various dynamic markings such as *f*, *ff*, *mf*, *mp*, *p*, *pp*, and *Pppp*.

\*)

Trpts. 1. 2. 3. 4.

Horns 1. 2. 3. 4.

Trbns. 1. 2. 3.

Tuba

Vibr. 1. 2.

Timp. 1. 2.

Cb. 1. 2. 3. 4.

Cb. 5. 6. 7. 8.

The musical score for page 72 is arranged in a standard orchestral format. The top section contains the woodwinds and brass, while the bottom section contains the percussion and lower brass. The woodwinds (Trpts. and Horns) play melodic lines with various articulations and dynamics. The brass (Trbns., Tuba, and Cb.) provides harmonic support with sustained notes and rhythmic patterns. The percussion (Vibr., Timp., and Cb.) adds texture and rhythm to the ensemble. The score includes a variety of musical notations, including notes, rests, and dynamic markings.

\*) During sustained passages breaths may be taken, if necessary, during long notes but not between pitch changes (legato)



73

2  $\text{♩} = \text{c. } 60$

3 3 7 3

4 8 4 8 4

Trpts.

Horns

Trbns.

Tuba

Cb.

Cb.

Dynamic markings: *f*, *mp*, *p*, *pppp*, *senza sord.*, *con sord.*, *pp*, *p*, *pp:p*.

Rehearsal marks: 1., 2., 3., 4., 1., 2., 3., 4., 1., 2., 3., 4., 1., 2., 3., 4., 5., 6., 7., 8.

Time signatures: 3/4, 2/4, 3/8, 3/4, 7/8, 3/4.

Tempo:  $\text{♩} = \text{c. } 60$ .

\*) Tied notes are to sound throughout the commas

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[illegible]





2/4  $\text{♩} = c. 100$

Trpts. 1. *pppp*  
2. *pppp*  
3. *ppp* *mf* *ppp* *p* *ppp*  
4. *pppp* con sord.  
*pppp* con sord.

Horns 1. *mp* *mf* *p* *mf* *pp* *mp* *p* *mf* *pp* *f*  
2. *mp* *mf* *p* *mf* *pp* *mp* *p* *mf* *pp* *f*  
3. *ppp* *mf* *ppp* *p* *ppp* *mp* *mf* *p* *mf* *pp* *f*  
4. *mp* *mf* *p* *mf* *pp* *mp* *p* *mf* *pp* *f*

2/4  $\text{♩} = c. 100$

Trbns. 1. *ppp* *mf* *ppp* *p* *ppp*  
2. *ppp* *mf* *ppp* *p* *ppp*  
3. *ppp* *mf* *ppp* *p* *ppp*  
4. *pppp* con sord.  
*pppp* con sord.

Tuba *pppp* *f* *mp* *f* *mp*

Xyl. 1. *mp* *ff* *mp* *f*  
Xyl. 2. *mp* *ff* *mp* *f*

Timp. 1. *pppp*  
Timp. 2. *pppp*

2/4  $\text{♩} = c. 100$

Cb. 1. *pppp*  
2. *pppp*  
3. *pppp*  
4. *pppp*  
5. *pppp*  
6. *pppp*  
7. *pppp*  
8. *pppp*

[illegible]



2/4 (rall.) ----- senza sord. 80 ♩ = c. 80

1. *senza sord.*

2. *senza sord.*

Trpts. *senza sord.*

3. *senza sord.*

4. *senza sord.*

1. *open*

Horns *mf* *open* *ff*

2. *mf* *open* *ff*

3. *mf* *open* *ff*

4. *mf* *open* *ff*

2/4 (rall.) ----- senza sord. ♩ = c. 80

1. *senza sord.*

Trbns. 2. *senza sord.*

3. *senza sord.*

4. *senza sord.*

Tuba

Xyl. 1. *ff* *mp* *f* *mp* *ff*

Xyl. 2. *mf* *mp* *f* *mp* *ff*

Timp. 1. *(cresc.)* *mp* *ff*

Timp. 2. *(cresc.)* *mp* *ff*

2/4 (rall.) ----- ♩ = c. 80

1. *(cresc.)* *mf* *pizz.* *ff*

Cb. *(cresc.)* *mf* *pizz.* *ff*

2. *(cresc.)* *mf* *pizz.* *ff*

3. *(cresc.)* *mf* *pizz.* *ff*

4. *(cresc.)* *mf* *pizz.* *ff*

5. *(cresc.)* *mf* *arco* *mp*

Cb. *(cresc.)* *mf* *arco* *mp*

6. *(cresc.)* *mf* *arco* *mp*

7. *(cresc.)* *mf* *arco* *mp*

8. *(cresc.)* *mf* *arco* *mp*

\*) Cb. 5-8- sempre *mp*

1. 2. 3. 4.

Trpts.

1. 2. 3. 4.

Horns

1. 2. 3.

Trbns.

Tuba

Xyl. 1.

Xyl. 2.

Timp. 1.

Timp. 2.

1. 2. 3. 4. 5. 6. 7. 8.

Cb.

arco  
mp dim.  
arco  
mp dim.  
arco  
mp dim.  
arco  
mp dim.



(senza sord.)

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84

Trpts.

Horns

Trbns.

Tuba

Xyl. 1.

Xyl. 2.

Timp. 1.

Timp. 2.

Cb.

Cb.



ue 15476 |



86

5 8 2 4 = c. 60 3 4 2 4 con sord. 5 8

Trpts. 1. 2. 3. 4.

Horns 1. 2. 3. 4.

Trbns. 1. 2. 3.

Tuba

Xyl. 1. 2.

Timp. 1. 2.

Cb. 1. 2. 3. 4. 5. 6. 7. 8.

87

5 8 2 4 = c. 60 3 4 2 4 con sord. 5 8

T-ts 1. 2. 3. 4. 5. 6.

sempre

sempre

ue 15476 |



ue 15476 |



(90)

$\frac{2}{4}(\text{rall.})\frac{3}{4} - \frac{4}{4} - \frac{4}{4} - \frac{3}{4} - \text{♩} = \text{c. } 50$   $\frac{4}{4}$

Trpts. 1. 2. 3. 4. *senza sord.* (pp)

Horns 1. 2. 3. (pp) *pp*

Trbns. 1. 2. 3. *senza sord.* (pp)

T-ts  $\frac{1}{2}$   $\frac{2}{3}$  (pp) *dim.*

T-ts  $\frac{4}{5}$   $\frac{6}{8}$  (pp) *dim.*

$\frac{2}{4}(\text{rall.})\frac{3}{4} - \frac{4}{4} - \frac{4}{4} - \text{♩} = \text{c. } 50$

Cb. 3.

Cb. 5. 6. 7. 8.