

HPS 1209

PETER MAXWELL DAVIES
STRATHCLYDE CONCERTO NO.3
FOR HORN, TRUMPET AND ORCHESTRA



BOOSEY & HAWKES

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IN SOMMERWIND
LANGSAMER SATZ
RONDO FOR STRING QUARTET
STRING QUARTET



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Composer's Note

This is the third in a projected group of ten 'Strathclyde' concertos, which I am writing for the principals of the Scottish Chamber Orchestra over a period of several years.

In this Concerto I imagined the two soloists on the cliffs outside my window, calling antiphonally across the bay. Ideally, they should therefore be placed at either side *behind* the orchestra, with the Horn on the left and the Trumpet on the right.

P.M.D.

Anmerkung des Komponisten

Dies ist das dritte einer geplanten Serie von zehn "Strathclyde"-Konzerten, die ich im Laufe mehrerer Jahre für die Solisten des Scottish Chamber Orchestra zu schreiben gedenke.

Bei diesem Konzert habe ich mir die zwei Solisten auf den Klippen vor meinem Fenster vorgestellt, wie sie sich über die Bucht hinweg antiphonisch zuspielen. Idealerweise sollten sie darum zu beiden Seiten *hinter* dem Orchester Stellung beziehen, das Horn auf der linken und die Trompete auf der rechten Seite.

P.M.D.

Note du compositeur

Ce concerto est le troisième d'une série en projet de dix concertos "Strathclyde" que j'écris sur plusieurs années pour les chefs de pupitres du Scottish Chamber Orchestra.

Dans ce concerto, j'ai imaginé que les deux solistes échangeaient une sorte d'antienne à travers la baie depuis les falaises que je vois de ma fenêtre. Pour une exécution idéale, ils devraient donc être placés de chaque côté et *derrière* l'orchestre, le cor à gauche et la trompette à droite.

P.M.D.



Commissioned jointly by Strathclyde Regional Council and the
Scottish Chamber Orchestra with funds provided by the
Scottish Arts Council and Strathclyde Regional Council.

This work was composed in 1989 and first performed on 19 January 1990
in City Hall, Glasgow, by Robert Cook (horn), Peter Franks (trumpet)
and the Scottish Chamber Orchestra, conducted by Sir Peter Maxwell Davies.

Instrumentation

2 Flutes (2nd doubling Alto Flute)
2 Oboes (2nd doubling Cor Anglais)
2 Clarinets in A (2nd doubling Bass Clarinet in B \flat)
2 Bassoons (2nd doubling Double Bassoon)
Timpani
Strings

Note: Transposing instruments written in C in the score

Duration: 28 minutes

*Reduction for horn, trumpet and piano with solo parts is available on sale.
Conductor's score and orchestra parts are on hire.*



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for Robert Cook, Peter Franks and the Scottish Chamber Orchestra

STRATHCLYDE CONCERTO No.3

for Horn, Trumpet and Orchestra

PETER MAXWELL DAVIES

(b. 1934-)

Adagio ♩ = c.60

Flute 1

Auto Flute

Oboe 1

Cor Anglais

Clarinet 1

Bass Clarinet

Bassoon 1

Double Bassoon

Timpani

Solo Trumpet

Solo Horn

Adagio $\text{♩} = \text{c.60}$

Violin I

Violin II

Viola

Violoncello

Doublebass

pp

p

mp

f

pizz.

arco

4

1 lunga

molto *f* *f* *f*

Tr.

VI. I

VI. II

Vla.

Vc.

Db.

pizz.

pizz.

pizz.

pizz.

pizz.

4/4

3/4

Fl. I

A. Fl.

Ob. I

C. Ang.

Cl. I

Bass Cl.

Tr.

Hr.

VI. I

VI. II

Vla.

Vc.

Db.

f *p* *ff* *pp* *molto* *ff* *ff* *pp*

4/4

3/4

FL. I. *f* *ff* *ff*

A. FL. *f* *ff* *ff*

Ob. I. *f* *ff* *ff*

C. Aug. *f* *ff* *ff*

Cl. I. *f* *ff* *mp*

Bass Cl. *f* *ff* *mp*

Ty. *f* *ff* *f* *ff* *p*

Hrn. *f* *ff* *ff* *p*

VI. I. *div.* *f* *ff* *arco* *mp* *p*

VI. II. *div.* *f* *ff* *arco unis.* *mp* *p*

Vla. *div.* *f* *ff* *div. arco* *mp* *p*

Vc. *div.* *f* *ff* *div. unis. arco* *mp* *p*

Db. *f* *ff* *div. unis. arco* *mp* *p*

4/4 **3/4**

2

3.2

Cl. I

Bass Cl.

pp

dolce

pp

pp < f

pp - f

mf

pp

pp - mp

pp - mp

mf

pp

Hr.

dolce

pp

mf

pp

2

VI. I

pp

pizz.

p

mf

p

VI. II

pp

pp

Vla.

pp

p

pp

Vc.

pp

p

pp

Db.

pp

2.2.3

Tr.

p

pp

p

pp

p

pp

Hr.

VI. I

dolce

VI. II

p

Vla.

pp

p

div. t.

pp

Vc.

p

div.

pp

Db.

pp

p

* (harmonic sounding octave lower)

3

Ob. 1 *f* *mf* *p*

C. Ang. *f* *mf* *p* **3/4**

Cl. 1 *f* *mf* *p*

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

Tr. *f* *ff* *p*

Hn. *f* *ff* *mf*

III

6

Ob. 1 **4** *f*

C. Ang. **4/4** *f*

Cl. 1 *f*

Bass Cl. *f*

Tr. *ff* *f*

Hn. *ff* *f*

3

6

5



5

Fl. 1 *f*

A. Fl. *f*

Ob. 1 *f*

C. Ang. *f*

Cl. 1 *f*

Bass Cl. *f*

3/4

Tr. *pp* *f cresc.* *f*

Hr. *pp* *f cresc.* *f*

5

VI. I *pp* pizz. *f*

VI. II *pp* pizz. *f*

Vla. *pp* pizz. *f*

Vc. *pp* pizz. *f*

Db. *pp* pizz. *f*

3/4

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, and strings. The instruments listed on the left are Fl. 1, A. Fl., Ob. 1, C. Ang., Cl. 1, Bass Cl., Tr., Hn., VI. I, VI. II, Vla., Vc., and Db. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'f'. The time signature is 4/4, and the key signature is B-flat major. The score is divided into measures by vertical bar lines, and there are repeat signs at the end of some sections. The page number '32' is visible on the right side.

6

arco unis.

pp p

VI. I

arco unis.

pp p

VI. II

3

pp p

Vla.

arco unis.

pp p

Vc.

arco unis.

pp p

Db.

pp p

4

7

Fl. I

A. Fl.

Bsn. I

D. Bsn.

Timp.

pp p

Tr.

pp p

Hr.

pp p

7

VI. I

pp p

VI. II

pp p

Vla.

4

pp

Vc.

pp p

Db.

pp p

Fl. I

A. Fl.

Ob. I

Bass Cl.

Bsn. I

D. Bsn.

Timp.

Tr.

Hr.

VI. I

VI. II

Vla.

Vc.

Db.

The musical score for page 12 features a variety of instruments. The woodwind section includes Flute I, Alto Flute, Oboe I, Bass Clarinet, Bassoon I, and Double Bassoon. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Percussion includes Timpani, Triangle, and Horn. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The dynamics range from *pp* (pianissimo) to *p* (piano). The woodwinds and strings play melodic lines with various articulations, while the percussion instruments provide rhythmic support. A large, stylized 'A' logo is visible in the bottom right corner of the page.

8

Fl. I

A. Fl.

Ob. I

C. Ang.

Cl. I

Bass Cl.

Bsn. I

D. Bsn.

Timp.

Tr.

Hr.

8

VI. I

VI. II

Vla.

Vc.

Db.

The musical score for page 13, rehearsal mark 8, features a variety of instruments. The woodwinds (Flute I, Alto Flute, Oboe I, Cor Anglais, Clarinet I, Bass Clarinet, Bassoon I, and Double Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, and Double Bass) are present. The percussion section includes Timpani and Trumpet. The score is marked with dynamics such as *pp*, *p*, and *ppp*. A large watermark logo is visible in the bottom right corner.

Fl. I. *pp* *p* *pp* *p* *pp* *p* *pp*

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

Ob. I. *pp* *p* *pp* *p* *pp* *p*

C. Ang. *p* *pp* *p* *pp* *p* *pp*

Cl. I. *pp* *p* *pp* *p* *pp* *p* *pp*

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

Bsn. I. *p* *pp* *p* *pp* *p* *pp*

D. Bsn. *p* *pp* *p* *pp* *p* *pp* *Take Bsn.*

Timp. *4/4*

Tr. *pp* *4/4*

Hr. *4/4*

Vl. I. *pp* *p* *pp* *p* *pp* *p*

Vl. II. *pp* *p* *pp* *p* *pp* *p*

Vla. *pp* *p* *pp* *p* *pp* *p* *mf* *5* *4/4*

Vc. *pp* *p* *pp* *p* *pp* *p*

Db. *div.* *pp* *p* *pp* *p* *pp* *p*

9

Timp. *pp* *dolce* *ppp*
 Tr. *pp* *pp*
 Hn. *pp* *pp* *dolce* *pp*

10

Fl. I *pp* *ppp*
 A. Fl. *pp* *ppp*
 Cl. I *pp* *ppp*
 Bass Cl. *pp* *ppp*
 Bsn. I *pp* *ppp*
 Timp. *pp*
 Tr. *dolciss.* *pp* *ppp*
 Hn. *dolciss.* *pp* *ppp*
 Vl. I *pp* *p* *pp* *pp* *p* *pp*
 Vl. II *pp* *p* *pp* *pp* *p* *pp*
 Vla. *pp* *p* *pp* *pp* *p* *pp*
 Vc. *pp* *p* *pp* *pp* *p* *pp*
 Db. div. *p* *pp* *pp* *p* *pp*

poco a poco accel.

Timp. *pp* *p* *p* *mp*
 Tr. *pp cresc.* *p cresc.*
 Hn. *pp cresc.* *p cresc.*
 poco a poco accel.
 VI. I *pizz.* *pp cresc.* *p cresc.*
 VI. II *pizz.* *pp cresc.* *p cresc.*
 Vla. *4/4* *pp cresc.* *p cresc.*
 Vc. *pp cresc.* *p cresc.*
 Db. *pizz. unis.* *pp cresc.* *p cresc.*

Timp. *mp* *mf* *mf* *f*
 Tr. *mf* *f* (b)
 Hn. *mf* *f*
 VI. I *mf* *f*
 VI. II *mf* *f*
 Vla. *mf* *f*
 Vc. *mf* *f*
 Db. *mf* *f*

Allegro ♩ = c.124 rit.

Lento ♩ = c.40

17

Fl. I *p* *f* *mp* *pp* take Flute

A. Fl. *pp* *pp*

Ob. I *p* *f* *mp* *pp* take Oboe

C. Ang. *p* *f* *mp* *pp*

Cl. I *p* *f* *mp* *pp* take Clarinet

Bass Cl. *pp*

Timp. *ff*

Tr. *ff*

Hr. *ff*

Allegro ♩ = c.124 rit.

Lento ♩ = c.40

Vi. I *ff* *arco* *div.* *f* *p* *mp* *p* *unis.* *p* *pp* *ppp*

Vi. II *ff* *arco* *div.* *f* *p* *mp* *p* *unis.* *p* *pp* *ppp*

Vla. *div.* *ff* *arco* *unis.* *f* *p* *pizz.* *arco* *pizz.* *arco* *pp* *ppp*

Vc. *div.* *ff* *unis.* *(pizz.) con vib.* *f* *p* *mf* *p* *arco* *div.* *pp* *ppp*

Db. *div.* *ff* *arco* *unis.* *p* *pp*

12 Adagio $\text{♩} = \text{c.}54$

1 *p* *pp* *pp* *f* *f* *p* *p* *f* *fp* *pp*

2 *f* *f* *p* *p* *f* *f* *p* *pp*

3/4

13 Poco più andante $\text{♩} = \text{c.}60$

1 *p* *mf* *p* *p* *mf* *p* *p* *f* *p* *f* *p* *pp*

2 *mf* *p* *p* *mf* *p* *p* *f* *pp*

VI. I *p* *pp*

VI. II *p* *pp*

4/4

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

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

2/4

3/4

14 *punta d'arco* *pp*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

2/4

3/4

poco a poco accel.

poco a poco accel.
 Fl. *pp*
 Ob. I *pp*
 Cl. I, 2
 VI. I *p*
 VI. II *p*
 Vla. *p*
 Vc. *p*

(accel.)

2.3

(cresc.)
 1. Fl.
 2. Fl.
 1. Ob.
 2. Ob.
 1. Cl.
 2. Cl.
 (accel.)
 VI. I
 VI. II
 Vla.
 Ve.

(accel.)

15

Fl. 1 2

Ob. 1 2

Cl. 1 2

f *dim.*

(accel.)

15

Vl. I

Vl. II

Vla.

Vc.

f *dim.*

2.3

Fl. 1 2

Ob. 1

Cl. 1.2

Vl. I

Vl. II

Vla.

Vc.

mf *mp* *p*

[16] Allegro moderato ♩ = 96

Fl. 1 2

Ob. 1

Bsn. 1 2

pp mf fp p f mp p

[16] Allegro moderato ♩ = 96

Violins I and II: Measures 10-13. Violins I and II play a melodic line with dynamics *pp*, *fp*, *fp*, *fp*, *f*. Violins I have a *pizz.* (pizzicato) instruction at measure 13. Violins II have a *pizz.* instruction at measure 13.

Viola: Measure 10-13. The Viola part is marked *div.* (divisi) at measure 10 and *unis* (unison) at measure 12. Dynamics include *p*, *pp*, *fp*, *f*.

Violoncello and Double Bass: Measures 10-13. Both parts play a rhythmic pattern with dynamics *p* *sempre* (piano sempre).

[illegible]

2.2.3

Ob. I

Bsn. I, 2

Tr.

Hr.

VI. I

VI. II

Vla.

Vc.

Db.

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

p *mp* *p* *pp* *f* *pp* *p* *mf*

f *pp* *f* *pp* *p* *mf*

p *mp* *f* *f* *f*

p *mp* *f* *f*

p *mp* *f* *f*

p *pizz.* *mf* *p*

p *mf* *p*

17

Bsn. I, 2

Tr.

Hr.

VI. I

VI. II

Vla.

Vc.

Db.

mf *p* *p* *mf* *p* *p* *mf*

pp *mp* *f* *p* *f* *p* *f*

mp *f* *p* *f*

f *f* *f*

f *f* *f*

mp *pizz.* *mf* *p*

mf *p* *f* *p* *mf*

mf *p* *mf*

Bsn. 1.2 *f* *mp* *f* *f* *f* *f* *f* *mp* *f*

Tr. *p* *f* *f* *f* *f* *f* *f* *f* *f*

Hn. *mf* *f* *f* *f* *f* *f* *f* *f* *f*

VI. I *f* *f* *f* *f* *f* *f* *f* *f* *f*

VI. II *f* *f* *f* *f* *f* *f* *f* *f* *f*

Vla. *pizz.* *mf* *f* *f* *f* *f* *f* *f* *f*

Vc. *arco* *f* *mp* *f* *f* *f* *f* *f* *f*

Db. *f* *mf* *f* *f* *f* *f* *f* *f* *f*

18

Ob. 1.2 *mf* *f* *mf* *f* *f* *f* *f* *f* *f*

Bsn. 1.2 *f* *mp* *f* *f* *f* *f* *f* *f* *f*

Tr. *f* *f* *f* *f* *f* *f* *f* *f* *f*

Hn. *mf* *f* *f* *f* *f* *f* *f* *f* *f*

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

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

Vla. *pizz.* *f* *mf* *f* *f* *f* *f* *f* *f*

Vc. *pizz.* *f* *mf* *f* *f* *f* *f* *f* *f*

Db. *f* *mf* *f* *f* *f* *f* *f* *f* *f*

18

[illegible]

19

VI. I

VI. II

Vla

Vc.

Db.

pizz. div.

arco unis.

arco

2

This musical score page contains staves for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Trombone, Trumpet, Violin I, Violin II, Viola, Violoncello, and Double Bass. It includes various dynamics like pp, mp, p, mf, f, and articulations such as pizzicato and trills. Time signatures change between measures, including 8/8, 7/4, 5/8, and 2/4. A large watermark logo is visible at the bottom right.

20

2.3

Fl. 1. 2 *p*

Ob. 1

Cl. 1 *mf* *f* *p*

Cl. 2 *f* *p* *mf* *f* *p*

Bsn. 1 *f* *p* *mf* *f* *p*

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

Timp. *p* *mf* *f*

20

Vl. I *f* *p* *mf* *f* *mp*

Vl. II *f* *p* *mf* *f* *mp*

Vla. *f* *p* *mf* *f* *mp*

Vc. *f* *p* *mf* *f* *p*

Db. *f* *p* *mf* *f* *p*

28

Fl. 1 *f* *mp* *p* *p*

Fl. 2 *f* *mp* *p* *p*

Ob. 1 *p* *mf* *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1

Bsn. 2

Timp. *p* *p* *mf*

VI. I *mp* *mf* *f* *p* *arco*

VI. II *mp* *mf* *f* *p* *arco*

Vla. *p* *mf* *f* *unis.*

Vc. *f* *p* *pizz. unis.* *mf* *f*

Db. *fp* *mf* *f*

6/8 2/4

1 Fl. 1 *mf* *f*

2 Fl. 2 *mf* *f*

Ob. 1, 2 *p* *f* *p* *f* *p* *f* *p* *f*

1 Cl. *f* *p* *mf* *f*

2 Cl. *f* *p* *mf* *f*

1 Bsn. *f* *p* *mf* *f*

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

Timp. *p* *mf*

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

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

Vla. *p* *mf* *f*

Vc. *arco* *p* *mf* *f*

Db. *p* *mf* *f*

21

Fl. I, 2 1. p $f \rightarrow p$

Ob. I, 2 p $f \rightarrow p$

Cl. I, 2 p $f \rightarrow p$

1. p p $f \rightarrow p$ pp

2. p p $f \rightarrow p$ pp

Hr. pp mp

21

VI. I pizz. f

VI. II pizz. f

Vla. $3/4$ $2/4$ $3/4$ $2/4$

Vc. f

Db. f

22

Hr. f p p mf p $2/3$ mf p $2/3$ mf p

VI. I mf p mf p mf p

VI. II mf p mf p mf p

Vla. p mf p mf p mf p

Vc. p mf p mf p mf p

Db. p mf p mf p mf p

The first system of the musical score includes parts for Horn (Hn.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Horn part features a melodic line with dynamics *mf* and *f*, and a *p* section. The Violin and Viola parts have similar melodic lines with *mf* and *f* dynamics. The Viola part includes large time signature changes from 2/4 to 5/8, then 3/4, then 5/8, and finally 6/8. The Violoncello and Double Bass parts provide a harmonic foundation with *mf* and *f* dynamics. The system concludes with a repeat sign.

The image shows a musical score for the song "The Rose Tree". The score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into three measures. The first measure contains the vocal melody and piano accompaniment. The second measure contains the vocal melody and piano accompaniment. The third measure contains the vocal melody and piano accompaniment. The piano accompaniment features a prominent bass line with a 5:4 ratio indicated. The score is marked with a forte (f) dynamic and includes a piano (p) marking. The score is numbered 23 in the top right corner.

==

[illegible]

[illegible]

==



2.3

Fl. 1 *f*

Fl. 2 *f*

Ob. 2

Cl. 1, 2 *p* *mf*

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Tim. *p* *sonore* *mf*

Tr. *p* *mf*

Hr. *p* *mf*

VI. I (pizz.) *p* *mf* *p*

VI. II (pizz.) *p* *mf* *p*

Vla. (pizz.) *p* *mf* *p*

Vc. (pizz.) *p* *mf* *p*

Db.

2/4 3/8 2/4 6/8

26

FL

Ob. 2

Cl. Bb. 1 2

Bsn. 1 2

Timp.

Tr.

Hn.

26

VI. I

VI. II

Vla.

Vc.

Db.



Fl. I

Ob. 1

1

Cl.

2

VI. I
div.

VI. II
div.

Vla.

Vc.

Db.

mp *f* *p* *f* *p* *p*

p *f* *p* *f* *p* *p*

p

p

trem *ord* *trem*

fp *fp* *fp* *p* *f* *fp* *fp* *fp* *fp* *fp* *p*

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

arco *pp* *sempre*

arco *pp* *sempre*

(pizz.) *p* *f* *p* *f* *p* *mp*

sul pont. *arco* *p*

arco *unis.* *p* *f* *p* *f* *p*

Fl. 1 *mf* *p* *f* *p* *f* *p* *pp*

Ob. 1 *mf* *p* *f* *p* *p* *pp*

1 *p* *mp* *p* *pp*

CL. 2 *p* *mp* *p* *pp*

1 *pp*

Bsn. 2 *pp*

Timp.

Vl. I div. *trem.* *ord.* *trem.* *ord.* *trem.* *f* *fp* *fp* *p* *f* *fp* *fp* *fp* *p* *f* *fp* *fp* *p* *pp*

Vl. II div. *bla.*

Vla. *p* *f* *p* *mf* *p*

Vc. *p* *f*

Db. *p* *f* *p* *f* *p* *pp*

==

The image shows the first system of a musical score for 'The Swan' by Maurice Ravel. The score is written for a full orchestra and includes parts for Bsn. I, Timp., Tr., Hrn., Vl. I, Vl. II, Vla., Vc., and Db. The music is in 3/4 time and features dynamic markings such as p, pp, mp, and sf. The score is written in a single system and includes a variety of musical notation, including notes, rests, and dynamic markings.

* In the concert hall, to achieve a satisfactory balance, it may be preferable that the Solo Horn plays un-muted from here to 34. For radio or recording this should not be necessary.

This image shows a page of a musical score, likely for a symphony, featuring staves for various instruments. The staves are labeled on the left: Bsn. I, Timp, Tr., Hn., VI. I, VI. II, Vla., Vc., and Db. The score includes dynamic markings such as *p*, *pp*, *mf*, and *sf*. A rehearsal mark "30" is visible above the Bsn. I staff. The music is written in a complex, multi-measure format, with some staves showing multiple measures of music. The bottom of the page features a large, stylized graphic element, possibly a logo or a decorative flourish.

Bsn. I
 Timp.
 Tr.
 Hn.
 VI. I
 VI. II
 Vla.
 Vc.
 Db.

Measures 30-32. The score is in 4/4 time. The woodwinds (Bsn. I, Tr., Hn.) and strings (VI. I, VI. II, Vla., Vc., Db.) play a melodic line, while the timpani (Timp.) provides a rhythmic accompaniment. The woodwinds and strings are marked *pp* (pianissimo) and *mf* (mezzo-forte). The timpani is marked *p* (piano). The woodwinds and strings are marked *mf* (mezzo-forte) and *p* (piano). The woodwinds and strings are marked *mf* (mezzo-forte) and *p* (piano). The woodwinds and strings are marked *mf* (mezzo-forte) and *p* (piano).

Measures 31-32. The score is in 4/4 time. The woodwinds (Bsn. I, Tr., Hn.) and strings (VI. I, VI. II, Vla., Vc., Db.) play a melodic line, while the timpani (Timp.) provides a rhythmic accompaniment. The woodwinds and strings are marked *pp* (pianissimo) and *mf* (mezzo-forte). The timpani is marked *p* (piano). The woodwinds and strings are marked *mf* (mezzo-forte) and *p* (piano). The woodwinds and strings are marked *mf* (mezzo-forte) and *p* (piano). The woodwinds and strings are marked *mf* (mezzo-forte) and *p* (piano).

1
Fl.

2

Cl. I, 2

Bsn. 1

Timp.

Tr.

Hn.

VI. I

VI. II

Vla. div.

Vc.

Db.

p *5* *p* *mf*

p *mf*

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

p *mp* *p* *mf*

p *sf p* *mf* *sf p* *mf* *p* *mf*

p *sf p* *mf* *sf p* *mf* *p* *mf*

pp *p* *mp* *mf*

pp *p* *mp* *mf*

(p) *mp* *p* *mp* *mf*

sf p *sf p* *p* *mp* *mf*

[illegible]

1
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Timp
Tr.
Hn.
VI. I
VI. II
Vla.
Vc.
Db.

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

2/4

33

Fl. 1. 2 *p*

Ob. 1. 2 *p*

Cl. 1. 2 *mp*

Bsn. 1. 2 *mp*

Timp. *mp*

Tr. *mp*

Hr. *mp*

33

VI. I *mp*

VI. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Fl. I, 2 *f*

Ob. 1, 2 *mf*

Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Timp. *f*

Tr. *mp* *mf* *f*

Hn. *mf* *f*

VI. I *mp* *f*

VI. II *mp* *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This is a page of a musical score for an orchestra. The page number '49' is in the top right corner. The score is written for twelve staves, each representing a different instrument or section. The instruments are: Flute I and II (Fl. I, 2), Oboe I and II (Ob. 1, 2), Clarinet I and II (Cl. 1, 2), Bassoon I and II (Bsn. 1, 2), Timpani (Timp.), Trumpet (Tr.), Horn (Hn.), Violin I and II (VI. I, VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in a key with one sharp (F#) and a common time signature (C). The score shows a progression of music across four measures. Dynamics are indicated by letters: *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also articulation marks like slurs and accents, and some fingerings are indicated with numbers like 3 and 6. The bottom right of the page features a faint, circular watermark logo.

==

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff, and the piano accompaniment is on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a simple melody with some grace notes and a piano accompaniment with chords and a bass line. The lyrics are written below the voice staff.

Fl. I, 2

Ob.

Cl.

Bsn.

Timp.

Tr.

Hn.

VI. I

VI. II

Vla.

Vc.

Db.

f

molto f

p

Andante

Tr. *p* *mp* *p* *pp* *ppp*

Hn. *mp* *p*

Vc. *pp* *ppp*

Db. div. *ppp*

==

[38] *Meno mosso* ♩ = 60

Tr. *pp* *p* *pp* *pp* *ppp* *pp*

Hn. *p* *pp* *ppp* *p* *ff* *pp*

Vla. *pp* *ppp*

Vc. div. *ppp*

==

Tr. *p* *f* *molto ff* *pp*

Hn. *p* *f* *pp* *p* *f* *f* *molto ff* *pp*

VI. II

Vla. div.

==

39 Più mosso ♩ = c.80

brillante

Tr. *ff pp* *ff* *pp* *f* *ff*

Hn. *ff pp* *ff* *pp* *p* *f* *ff*

VI. II *div.* *pp*

Vla. div. *ppp*

4/4 3/4 2/4

Tr. *f* *ff* *f* *ff* *f*

Hn. *mp* *f* *ff* *f* *ff* *f*

VI. II *div.*

40

Tr. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Hn. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

VI. I *div.* *pp*

VI. II div. *ppp*

8 *pp*

3/4 4/4

rit.

Fl. I

A. Fl.

Ob. I

C. Ang.

Cl. I

Bass Cl.

Bsn. I

Tr.

Hn.

rit.

VI. I div.

VI. II div.

Vla div.

Vc. div.

Db. div.

VI. I

VI. II

Vla.

Vc.

Db.

44

1. Solo

pp

VI. I

VI. II

Vla.

Vc.

Db.

1. Solo

VI. I

VI. II

Vla.

Vc.

Db.

[illegible]

2.2.3

The first system of the musical score includes parts for Cello I, Bassoon, Bsn., D. Bsn., Hrn., VI. I, VI. II, Vla., Vc., and Db. The music features various dynamics such as *mf*, *p*, *f*, and *pp*. A key signature change to one flat occurs at measure 8. Rehearsal marks 2, 2.2, and 3 are indicated above the staff.

[illegible]

48

Fl. I *mf* *f* *mf* *f*

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

Ob. I *mf* *f*

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

Cl. I *mf* *f*

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

Bsn. I *mf* *f*

D. Bsn. *f* *mf*

Tr. *molto f* *mf* *f* *mf* *f*

48

VI. I *uniss.* *mf* *f*

VI. II *pizz.* *uniss.* *mf* *f*

Vla. *arco con sord.* *mf* *f* *div.* *mf* *f*

Vc. *con sord. pizz.* *mf* *arco* *f* *mf*

Db. *arco* *f* *mf*

[illegible]

49 2, 2, 3

Timp. *sf* *pp* *cresc.*

Tr. *p* *cresc.*

Hn. *p* *cresc.*

49 senza sord. pizz.

VI. I *p*

VI. II senza sord.

Vla. poco a poco senza sord. *p cresc.*

Vc. *f* *div.* *cresc.*

Db. *f* *p* *cresc.*



[illegible]

Fl. I. *cresc.*

A. Fl. *cresc.*

Ob. I. *cresc.*

C. Ang. *mf cresc.*

Cl. I. *cresc.*

Bass Cl. *mf cresc.*

Bsn. I. *cresc.*

D. Bsn. *cresc.*

Timp. *cresc.*

Tr. *cresc.*

Hn. *cresc.*

VI. I. *più f*

VI. II. *mf* *f molto*

Vla. *mf* *f molto*

Vc. *cresc.*

Db. *cresc.*

51 rit.

Fl. I *f*

A. Fl. *f* (b)

Ob. I *f*

C. Ang. *f* (b)

Cl. I *f*

Bass Cl. *f*

Bsn. I *f*

D. Bsn. *f*

Trp. *f* *mp* *f*

Tr. *f*

Hr. *f*

51 rit. div. *f*

VI. I *f* *div.* *f*

VI. II *f* *div.* *f*

Vla. *f* *div.* *f*

Vc. *f* *div. in 3* *pp*

Db. *f* *pp*

[52] Lento ♩ = c.48

Tr. *pp* *p*

Vc. div. in 3

Db.

[53] Adagio ♩ = c.60 rit.

D. Bsn. *f*

Timp. *mp*

Tr. *pp* *ppp*

Hr. *f* *f* *gliss.*

[53] Adagio ♩ = c.60 rit.

un.

VI. I *f*

VI. II *f*

Vla. *f*

Vc. div. in 3 *ppp* *f*

Db. *ppp* *f*

Bass Cl. *pp*

Bsn. I *pp*

D. Bsn. *pp*

Tr. *ppp*

55

VI. I *pp* unis.

VI. II *pp* unis.

Vla. *pp* div. nat.

Vc. div. *pp*

Db. *pp* nat.

Fl. I *flz.* *p* → *pp* *ppp*

A. Fl. *flz.* *p* → *pp* *ppp*

Timp. *pp* *p* → *pp* *ppp*

Vc. *pp* *p* → *pp* *ppp*

Db. *pp* *p* → *pp* *ppp* div.

56

Fl. 1

A. Fl.

Ob. 1

Cl. 1

Bass Cl.

Bsn. 1

D. Bsn.

57 **Allegro** ♩ = c.120

Timp. *Solo*  *pp* *poco* *p* *mp*

[illegible]

61

Bsn. I
 D. Bsn.
 Timp.
 Tr.
 Hn.
 VI. I
 VI. II
 Vla.
 Vc.
 Db.

Musical score for measures 60-61. The score includes parts for Bsn. I, D. Bsn., Timp., Tr., Hn., VI. I, VI. II, Vla., Vc., and Db. Measure 60 features a 2/4 time signature change. Measure 61 includes a box labeled "61" and a "pizz." marking. Dynamics include *mf*, *f*, and *p*.

Tr.
 Hn.
 VI. I
 VI. II
 Vla.
 Vc.
 Db.

Continuation of the musical score for measures 61-62. The score includes parts for Tr., Hn., VI. I, VI. II, Vla., Vc., and Db. Measure 61 includes a box labeled "61" and a "pizz." marking. Measure 62 features a 2/4 time signature change. Dynamics include *mf*, *f*, and *p*.

Tr. *p* *mf* *f*

Hn. *p* *mf* *f*

VI. I *p* *f*

VI. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Db. *p* *f*

2
4



62

Cl. 1 *p* *f* *p* *f*

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

Bsn. 1 *p* *f* *p* *f*

D. Bsn. *p* *f* *p* *f*

Timp. *p* *f* *p* *f*

Tr. *f* *p* *f* *p* *f* *f*

Hn. *f* *p* *f* *p* *f* *f*

6
2
4
8

3.2

Fl. I *f* *p*

A. Fl. *f* *p*

Bsn. I *f* *p*

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

Vc. *f* *mp* *f*

2/4

65

Fl. I *f*

A. Fl. *f* *p*

Ob. I *f* *mp*

C. Ang. *p* *pp*

2/4 3/4 2/4

65

VI. I *pizz* *f* *p* *pp*

VI. II *(pizz)* *f*

Vla. *f* *p* *pp*

Vc. *f* *mp* *pp*

Db. *mp* *p*

2/4 3/4 2/4

Bass Cl. *p*

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

Tr. *p* *f* *p* *f* *p* *f* *p*

Hn. *p* *f* *p* *f* *p* *f*

Vc. *arco* *p*

Db. *p*

66

Ob. I *p*

C. Ang. *p*

Cl. I *p*

Bass Cl. *p*

Bsn. I *p*

D. Bsn. *p*

Timp. *p* *pp* *p*

Tr. *p*

Hn. *p*

66

Vla. *arco* *p*

Vc. *p*

Db. *p*

[illegible]

68

[illegible]

Timp. B^b_4 2/4
 Tr. 2/4
 Fln. 2/4
 Musical score for 'The Rose Tree' featuring Timp., Tr., and Fln. staves. The score includes dynamic markings *mf* and *f*, and articulation marks like accents and slurs.

68

The first system of the musical score includes staves for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and II parts are in treble clef, while the Viola, Violoncello, and Double Bass parts are in bass clef. The Viola part has a large '2' and a '4' written above the staff, indicating a change in the number of measures. The music is written in 2/4 time, with a key signature of one flat (B-flat). The first system consists of 12 measures, with a repeat sign at the end. The music features a melody in the Violin I part, with the other instruments providing harmonic support. The key signature is one flat, and the time signature is 2/4.

Fl. I
cresc.

A. Fl.
cresc.

Ob. I
cresc.

C. Ang.
cresc.

Cl. I
cresc.

Bass Cl.
cresc.

Bsn. I
cresc.

Timp.

Tr.
cresc.

Hr.
cresc.

VI. I
cresc.

VI. II
cresc.

Vla.
cresc.

Vc.
cresc.

Db.

3/4

[illegible]

Timp. *f* *p* *ff* *p*
 Tr. *p* *p* *ff* *p*
 Hn. *p* *p* *ff* *p*
 VI. I *p* *ff* *p*
 VI. II *mf* *p* *ff* *p*
 Vla. *2/4* *6/8* *2/4* *6/8* *2/4* *6/8*
 Vc. *p* *p* *ff* *p*
 Db. *p* *p* *ff* *p*

=

Timp. *f* *ff* *f*
 Tr. *pp* *p* *f* *ff* *f*
 Hn. *p* *pp* *p* *f* *ff* *gliss.* *f*
 VI. I *f* *ff* *f*
 VI. II *f* *ff* *f*
 Vla. *6/8* *2/4* *molto f* *6/8* *2/4* *6/8*
 Vc. *div.* *unis.* *f* *ff* *f*
 Db. *f* *ff* *f*

Tr. *cresc.*

Hn. *cresc.*

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *cresc.*

3/4 **2/4**

Tr.

Hn.

VI. I

VI. II

Vla. **2/4** **3/4**

Vc.

Db.

72

Tr. *mf*

Hn. *mf*

VI. I *mf* pizz. div.

VI. II *mf* pizz. div.

Vla. *mf* $\frac{3}{4}$ $\frac{2}{4}$

Vc. *mf*

Db. *mf*

Tr. *(cresc.)*

Hn. *(cresc.)*

VI. I div. *(cresc.)*

VI. II div. *(cresc.)*

Vla. *(cresc.)*

Vc. *(cresc.)*

Db. *(cresc.)*

Tr. *f*

Hn. *f*

VI. I div. *f*

VI. II div. *f*

Vla. *f*

Vc. *f*

Db. *f*

73 Poco meno mosso ♩ = c.100

rit.

Fl. I *f molto*

A. Fl. *f molto*

Ob. I *f molto*

C. Ang. *f molto*

Cl. I *f molto*

Bass Cl. *f molto*

Bsn. I *f molto*

Tr. *f molto*

Hn. *f molto*

12/16 2/4 3/4 12/16 2/4

73 Poco meno mosso ♩ = c.100

rit.

VI. I *f molto* *unis.* *arco*

VI. II *f molto* *unis.* *arco*

Vla. *f molto*

Vc. *f molto*

Db. *f molto*

12/16 2/4 3/4 12/16 2/4

[74] Moderato $\alpha = .88$

75 Adagio $\text{♩} = \text{c.56}$

Fl. I. *pp* sempre

A. Fl. *pp* sempre

Ob. I. *pp* sempre

C. Ang. $\frac{3}{4}$ $\frac{2}{4}$ *pp* sempre

Cl. I. $\frac{3}{4}$ $\frac{2}{4}$ *pp* sempre

Bass Cl. *pp*

Bsn. I. *pp*

D. Bsn. *pp*

Timp. *pp*

Tr. *pp*

Hn. *pp*

75 Adagio $\text{♩} = \text{c.56}$

VI. I. 2. Soli *pp*
gli altri

VI. II. 2. Soli *pp*
gli altri

Vla. $\frac{3}{4}$ $\frac{2}{4}$ 1. Solo *pp*
gli altri

Vc. 1. Solo *pp*
gli altri

Db. 1. Solo *pp*

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