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JOSEF HOLBROOKE

THE VIKING

POEM No 2.

FOR GRAND ORCHESTRA

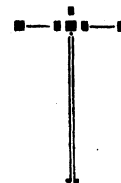
{ AFTER LONGFELLOW'S POEM
"THE SKELETON IN ARMOUR"

(OP. 32.)



FULL SCORE

= 15/- NET =



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C. G. ROGER LTD LONDON.

POEM.



THE SKELETON IN ARMOUR.

"MAY 24th, 1839. Told Felton of my plan of a heroic poem on the Discovery of America by the Northmen, in which the Round Tower at Newport and the Skeleton in Armour have a part to play. The more I think of it, the more I like it."—*Longfellow's Diary.*

a "SPEAK! speak! thou fearful guest!
Who, with thy hollow breast
Still in rude armour drest,
Comest to daunt me!
Wrapt not in Eastern balms,
But with thy fleshless palms
Stretched, as if asking alms,
Why dost thou haunt me?"

Then, from those cavernous eyes
Pale flashes seem to rise,
As when the Northern skies
Gleam in December;
And like the water's flow
Under December's snow,
Came a dull voice of woe
From the heart's chamber.

"I was a Viking old!
My deeds, though manifold,
No Skald in song has told,
No Saga told thee!
Take heed, that in thy verse
Thou dost the tale rehearse,
Else dread a dead man's curse;
For this I sought thee.

"Far in the Northern Land,
By the wild Baltic's strand,
I, with my childish hand,
Tamed the gervalcon;
And, with my skates fast-bound,
Skimmed the half-frozen Sound,
That the poor whimpering hound
Trembled to walk on.

b "Oft to his frozen lair
Tracked I the grisly bear,
While from my path the hare
Fled like a shadow;
Oft through the forest dark
Followed the were-wolf's bark,
Until the soaring lark
Sang from the meadow.

c "But when I older grew,
Joining a corsair's crew,
O'er the dark sea I flew
With the marauders.
Wild was the life we led;
Many the souls that sped,
Many the hearts that bled,
By our stern orders,

"Many a wassail-bout
Wore the long winter out;
Often our midnight shout
Set the cocks crowing;
As we the Berserk's tale
Measured in cups of ale,
Draining the oaken pail,
Filled to o'erflowing.

"Once as I told in glee
Tales of the stormy sea,
Soft eyes did gaze on me,
Burning yet tender;
And as the white stars shine
On the dark Norway pine,
On that dark heart of mine
Fell their soft splendour.

"I wooed the blue-eyed maid,
Yielding, but half afraid,
And in the forest's shade
Our vows were plighted.
Under its loosened vest
Fluttered her little breast,
Like birds within their nest
By the hawk frightened.

c "Bright in her father's hall
Shields gleamed upon the wall,
Loud sang the minstrels all,
Chanting his glory;
When of old Hildebrand
I asked his daughter's hand,
Mute did the minstrel's stand
To hear my story.

"While the brown ale he quaffed,
Loud then the champion laughed,
And as the wind-gusts waft
The sea-foam brightly,
So the loud laugh of scorn,
Out of those lips unshorn,
From the deep drinking-horn
Blew the foam lightly.

"She was a Prince's child,
I but a Viking wild,
And though she blushed and smiled,
I was discarded!
Should not the dove so white
Follow the sea-mew's flight,
Why did they leave that night
Her nest unguarded?

"Scarce had I put to sea,
Bearing the maid with me,
Fairest of all was she
Among the Norsemen!
When on the white sea-strand,
Waving his armed hand,
Saw we old Hildebrand,
With twenty horseman.

d "Then launched they to the blast,
Bent like a reed each mast,
Yet we were gaining fast,
When the wind failed us;
And with a sudden flaw
Came round the gusty Skaw,
So that our foe we saw
Laughed as he hailed us.

"And as to catch the gale
Round veered the flapping sail,
Death! was the helmsman's hail,
Death without quarter!
Mid-ships with iron keel
Struck we her ribs of steel;
Down, her black hulk did reel
Through the black water!

"As with his wings aslant,
Sails the fierce cormorant,
Seeking some rocky haunt,
With his prey laden,
So toward the open main,
Beating to sea again,
Through the wild hurricane,
Bore I the maiden.

"Three weeks we westward bore,
And when the storm was o'er,
Cloud-like we saw the shore
Stretching to leeward;
There for my lady's bower
Built I the lofty tower,
Which, to this very hour,
Stands looking seaward.

e "There lived we many years;
Time dried the maiden's tears;
She had forgot her fears,
She was a mother;
Death closed her mild blue eyes,
Under that tower she lies;
Ne'er shall the sun arise
On such another!

"Still grew my bosom then,
Still as the stagnant fen!
Hateful to me were men,
The sunlight hateful!
In the vast forest here,
Clad in my warlike gear
Fell I upon my spear,
O, death was grateful!

"Thus, seamed with many scars,
Bursting these prison bars,
Up to its native stars
My soul ascended!
There from the flowing bowl
Deep drinks the warrior's soul,
Skool! to the Northland! skool!
—Thus the tale ended.

H. LONGFELLOW.

"The Viking."

3

(a) Speak, speak, thou fearful guest! Who, with Thy hollow breast, Still in rude armour
drest, Cometh to daunt me!

Josef Holbrooke, Op. 32.

Adagio, non troppo, lugubre.

Piccolo.

2 Flutes.

2 Oboes.

1 Cor Anglais.

1 Clarinet in E^b

2 Clarinets in B^b

"

1 Bass-Clarinet in B^b

2 Bassoons.

1 Contrabassoon.

8 or 4

Horns in F.

2 Cornets à p. in B^b

2 Trumpets in F.

2 Trombones.

Bass-Trombone.

Bass-Tuba.

3 Tympani.

C. G. B.

Big-Drum.

Cymbalo.

Gong.

2 Harps.

Adagio, non troppo, lugubre.

1st Violins.

2nd Violins.

Violas.

Violoncellos.

Contra-Basses.

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(b) I was a Viking old! My deeds Tho' manifold No skald in song⁵
has told! - -

1 *rit.*

Picc. *rit.*

Fl. *rit.*

Ob. *rit.*

Cor. Angl. *rit.*

Cl. Eb *rit.*

I. *rit.*

Cl. Bb *rit.*

II. *rit.*

Bcl. Bb *rit.*

Bass. F *rit.*

Ctg. *rit.*

Horns *rit.*

F *rit.*

Corap. Bb *rit.*

Trp. F *rit.*

Trb. *rit.*

Bass-Trb. *rit.*

Bass-Trb. *rit.*

Tymp. *rit.*

dim.

rit. *Animato*

1st Vl. *rit.*

2nd Vl. *rit.*

Violas *rit.*

Vclls. *rit.*

C.-B. *rit.*

1

[illegible]

3 poco rit.

Picc.

Fl.

Ob.

Cor. angl.

Cl. E $\flat$

Cl. B $\flat$ I

Cl. B $\flat$ II

Bcl. B $\flat$

Bass.

Cel.

Horns F II III IV

Cor. angl.

Trp. F

Trb.

Bass-Trb.

Bass-Tb.

Tymp.

1st VI.

2nd VI.

Violas

Vclls.

C. B.

3

This page of a musical score is for a symphony, featuring various instruments and vocal parts. The score is written in Italian and includes dynamic markings such as 'sost.', 'ppp', 'cresc.', and 'poco più tranquillo'.

The instruments and parts listed on the left are:

- I. Fl.
- II. Fl.
- Ob.
- Cor. angl.
- Cl. Eb
- I. Cl. Bb
- II. Cl. Bb
- Bcl. Bb
- Bass.
- Cfg.
- Horns
- Trb.
- Bass-Trb.
- Bass-Trb.
- Tymp.
- Harps.
- 1st. Vi. div.
- 2nd. Vi. div.
- Violas div.
- Vclls. div.
- C.-B.

The score includes various musical notations, including notes, rests, and dynamic markings. The tempo is marked 'Poco più tranquillo'.

the tale rehearse

[illegible]

appassionato

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

- Flutes (Fl.):** I, II, III, IV
- Oboes (Ob.):** I, II
- Cor Anglais (Cor. angl.)**
- Clarinets (Cl.):** Eb, Bb
- Bassoon (Bc.):** Bb
- Cello (Cf.):** g.
- Horns (Horns):** I, II, III, IV
- Trumpets (Trp.):** F, Bb
- Harps (Harps.)**
- Violins (Vl.):** 1st div., 2nd div.
- Violas (Vla.)**
- Cellos (Vcll.)**
- Double Basses (C.-B.)**

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- appassionato** (written above the first staff)
- sf** (sforzando) and **f** (forte) markings throughout the score.
- dim.** (diminuendo) markings at the bottom right.
- more.** (more) markings at the bottom right.

The page is numbered 12 in the top right corner.

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

- Fl.** (Flute)
- Ob.** (Oboe)
- Cor. angl.** (Cor Anglais)
- Cl. B.** (Clarinet in B)
- Bcl. Bb** (Bassoon in Bb)
- Bass.** (Bassoon)
- Cfg.** (Cello)
- Horns** (Horn)
- Harp.** (Harp)
- 1st Vl. div.** (Violin 1st, divided)
- 2nd Vl. div.** (Violin 2nd, divided)
- Violas div.** (Viola, divided)
- Vclls. div.** (Cello, divided)
- C. B.** (Double Bass)

The score includes various musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *sost.* (sostenuto). A tempo marking of *tranquillo* is visible. The page is numbered 12 in the top right corner.

This page of a musical score is arranged in a standard orchestral format. The staves are grouped as follows:

- Flutes (Fl.):** Two staves, both marked *pp*.
- Oboes (Ob.):** Two staves, both marked *pp*.
- Cor Anglais:** One staff, marked *pp*.
- Clarinets (Cl.):** Two staves, both marked *pp*.
- Bassoons (Bcl. Bb):** Two staves, both marked *pp*.
- Horns (Horns F):** Four staves, all marked *pp*.
- Harp:** One staff, marked *pp*.
- Violins (1st Vl. div.):** Two staves, marked *pp* and *molto espress.*
- Violins (2nd Vl. div.):** Two staves, marked *pp* and *molto espress.*
- Violas (div.):** Two staves, marked *pp* and *molto espress.*
- Cellos (Vcls. div.):** Two staves, marked *pp* and *molto espress.*
- Double Basses (C..B.):** Two staves, marked *pp* and *molto espress.*

The score includes various musical notations such as notes, rests, and dynamic markings like *molto espress.*, *pp*, and *dim.*.

6

Fl. I

Fl. II

Ob. I

Cor. angl.

Cl. Bb I

Cl. Bb II

Bcl. Bb

Bass I

Bass II

Cfg.

Horns I

Horns II

Horns III

Horns IV

This block contains the musical score for the woodwind and brass sections of an orchestra. The instruments listed on the left are Flute I and II, Oboe I, Cor Anglais, Clarinet Bb I and II, Bassoon, Contrabassoon, Horns I through IV, and Bass. The score is written in 2/4 time with a key signature of one flat (Bb). The woodwinds and bassoon have various melodic and harmonic parts, including some with trills and slurs. The brass instruments (Horns and Bass) provide harmonic support with sustained notes and some rhythmic patterns. Dynamics such as *p* (piano), *f* (forte), and *pp* (pianissimo) are indicated throughout the score.

6

1st VI. div.

2nd VI. div.

Violas div.

Vells. div.

C.-B.

unis.

unis.

unis.

This block contains the musical score for the string and vocal soloist sections. The instruments listed on the left are 1st Violin (div.), 2nd Violin (div.), Violas (div.), Vocal Soloists (Vells. div.), and Cello/Double Bass (C.-B.). The string sections are playing a rhythmic pattern of eighth and sixteenth notes. The vocal soloists have a melodic line with some lyrics, including the word "unis." (unison). The Cello/Double Bass part is a simple harmonic accompaniment. Dynamics such as *p* (piano), *f* (forte), and *pp* (pianissimo) are indicated throughout the score.

16

Fl. I. *cresc.*

Fl. II. *cresc.*

Fl. III.

Ob. *p*

Cor. angl. *p*

Cl. E $\flat$ *p*

Cl. B $\flat$ I. *p*

Cl. B $\flat$ II. *p*

Bcl. B $\flat$ *p*

Bass. *p*

Ctg.

Horns I. *cresc.*

Horns II. *p*

Trp. F *p*

Trb. I. *p*

Trb. II. *p*

Trb. III. *p*

Tymp.

1st Vl. *cresc.*

2nd Vl. *div.*

Violas

Vclla. *fz*

C..B. *cresc.*

(marc. - pesante)

cresc.

Fl. I, II, III

Ob.

Cor. angl.

Cl. Eb

Cl. Bb I, II

Bcl. Bb

Bass. I, II

Cf.

Horns I, II, III, IV

Trp. F I, II

Trb.

Bass Trb.

Tymp.

1st VI.

2nd VI. div.

Violas

Cels.

C.-B.

ff

f

mf

cresc. molto

(molto cresc.)

ad lib.

ff

Fl. I, II

Ob. I, II

Cor. angl.

Cl. Eb

Cl. Bb

Bcl. Bb

Bass.

Cf.

Horns I, II, III, IV

Trp. F

Trb. I, II, III

Bass Trb.

Tymp.

1st VI.

2nd VI. div.

Violas

Vcls.

C.-B.

pesante

marc.

pesante

8 *à 2.*

Fl. I & II

Ob. I & II

Cor. angl.

Cl. E^b

Cl. B^b I & II *à 2.*

Bcl. B^b

Bass I & II *à 2.*

Cfg.

Horns I, II, III, IV

Trp. F I & II

Trb. I, II, III

Bass Trb.

Tymp. (*sempre ff*)

p

8

1st VI.

2nd VI. *div.*

Violas

Vcls.

C.-B.

unio.

pesante

p

This is a page from a musical score, likely for a symphony. The page contains staves for various instruments, including Flutes (Fl.), Oboes (Ob.), Cor Anglais (Cor. angl.), Clarinets (Cl. Eb, Cl. Bb), Bassoon (Bc. Bb), Bass (Bass.), Cello (Cf. g.), Horns (Horns F), Trumpets (Trp. F), Trombones (Trb.), Tuba (BaB-Tb.), Tympani (Tymp.), Harp (Harp.), Violins (1st VI., 2nd VI.), Viola (Violas), Cello (Cello), and Double Bass (G.-B.). The score includes dynamic markings such as *p*, *f*, *mf*, and *pp*, as well as crescendos and other performance instructions. The page is numbered 9 at the bottom.

This is 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. (Flute), Ob. (Oboe), Cor. angl. (Cor Anglais), Cl. E♭ (Clarinet in E-flat), Cl. B♭ (Clarinet in B-flat), Bcl. B♭ (Bassoon in B-flat), Bass. (Bassoon), Cfg. (Cymbal), Horns (Horn), Trp. F (Trumpet in F), Trb. (Trombone), Bass-Trb. (Bass Trombone), Tymp. (Timpani), Trigl. (Triangle), Harps. (Harps), 1st VI. (Violin), 2nd VI. (Violin), Violas, Vcls. (Cello), and C.-B. (Double Bass). The score includes various musical notations, including notes, rests, and dynamic markings such as *(dim.)*, *p*, *pp*, *f*, *cresc.*, and *legato*. A rehearsal mark **10** is present at the top right. The page is numbered **10** at the bottom right.

Orchestra and Strings

Flutes: I, II, III

Oboes: I, II

Cor Anglais

Clarinets: Cl. E $\flat$ (I, II), Cl. D $\flat$ (I, II)

Bassoons: Bcl. B $\flat$, Bass. C

Cymbals: Cfg.

Horns: I, II, III, IV

Trumpets: Trp. F (I, II)

Trombones: Trb. (I, II, III), Bass-Trb.

Tympani: Tymp.

Triangle: Trigl.

Violins: 1st VI. div., 2nd VI. div.

Violas: Violas div.

Cellos and Double Basses: Vcls., C.-B.

Dynamics and Articulations: *f*, *p*, *pp*, *marc.*, *dim.*, *arco*, *pizz.*, *sempre*.

molto cres.

Fl. I, II
 Ob. I, II
 Cor. angl.
 Cl. Eb
 Cl. Bb I, II
 Bcl. Bb
 Bass.
 Cbg.
 Horns I, II, III, IV
 Trp. F I, II
 Trb. I, II, III, IV
 Bass-Trb.
 Tymp.
 Trigl.
 1st VI. div.
 2nd VI. div.
 Violas
 Vcls.
 C.-B.

molto cres.
pizz.
arco
pp.
f marc.
poco marc.

11

I. Fl. I. III. Ob. Cor. angl. Cl. E♭ Cl. B♭ I. II. Bcl. B♭ Bass. Cfg. Horns I. II. III. IV. Trp. F Trb. Bass Trb. Tymp. Trigl.

11

1st VI. div. 2nd VI. div. Violas div. Volls. C.-B.

pizz. *arco* *loco* *f*

(Change Piccolo)

Fl. I. II.

Ob. I. II.

Cl. Bb I. II.

Bass. I. II.

Horns I. II. III. IV.

Trp. F I. II.

Trb. III.

1st VI. div.

2nd VI.

Violas

Vcls.

pp

aspr.

(molto, Allegro)

(rit.)

pizz.

f

arco

f

(molto meno) **12** *più molto rit.*

1st VI.

2nd VI.

Violas

Vcls.

C. - B.

capr.

arco

p

pp

(d) But when I older grew joining a corsairs crew o'er the dark sea I flew with the marauders. Wild was the life we led Many the souls

Picc.
 Fl. I.
 Ob.
 Cor. angl.
 Cl. E $\flat$
 Cl. B $\flat$
 Bcl. B $\flat$
 Bass. I.
 Cfg.
 I.
 II.
 Horns F
 III.
 IV.
 Trp. F
 Trb.
 B $\flat$ Trb.
 (F, G, C) Tr.
 Timp.
 G. C.
 1st VI.
 2nd VI.
 Violas
 Vcls. div.
 C. - B.

Allegro molto
 (cresc.)

Musical notation includes various notes, rests, and dynamic markings such as *pp*, *p*, *f*, and *cresc.*

13

that sped, Many the hearts that bled, By our stern orders."

Picc.
 Fl. I
 Ob.
 Cor. angl.
 Cl. Eb
 Cl. Bb
 Bcl. Bb
 Bass
 Cfg.
 I.
 II.
 III.
 IV.
 Trp. F
 Trb.
 III.
 Bass-Trb.
 Tymp.

13 (dim.)

1st VI.
 2nd VI.
 Violas
 Vclls
 C. B.

13

Picc.
Fl. $\frac{1}{2}$
Ob. $\frac{1}{2}$
Cor. angl.
Cl. Eb
Cl. Bb $\frac{1}{2}$
Bcl. Bb
Bass. $\frac{1}{2}$
Cfg.
I.
II.
Horrs
F
III.
IV.
Trp. F $\frac{1}{2}$
Trb. $\frac{1}{2}$
III
Bas-Tb.
Tymp.
1st VI.
2nd VI.
Violas
Vclls.
C.-B.

f
tr
cresc.
pp
più creso.

14 *cresc.*

Picc. *f*

Fl. *f*

Ob. *f*

Cor. angl. *f*

Cl. Eb *f*

Cl. Bb *f*

Bcl. Bb *f*

Bass. *f*

Cfg. *f*

I. *ff*

II. *ff*

III. *ff*

IV. *ff*

Trp. F *f*

Trb. *f*

Bab. Trb. *f*

BK. *p* *mp*

1st VI. *f*

2nd VI. *f*

Violas *f*

Vclls. *f*

C. - B. *f*

14

cresc.

Picc.
Fl.
Ob.
Cor. angl.
Cl. Eb.
Cl. Bb.
Bcl. Bb.
Bass.
Ctg.
I.
Horns F
II.
III.
IV.
Trp. F
Trb.
Bab-Tb.
Bk.

mp

cresc.

1st VI.
2nd VI.
Violas
Vcls.
C.-B.

sf *marc.*

16 *(sempre cresc.)*

Pico.

Fl. I.

Ob. I.

Cor. angl.

Cl. Eb

Cl. Bb I.

Cl. Bb II.

Bcl. Bb

Bass. I.

Cfg.

I.

Horns F II.

II.

III.

Corne? à p. Bb

Trp. F I.

Trb.

Bass-Tb.

Tymp.

BK.

1st VI. div.

2nd VI.

Violas

Vclls.

C.-B.

(F.G.D.)

15

ff

Picc.

Fl. I.

Ob.

Cor. angl.

Cl. Eb

Cl. Bb

Bcl. Bb

Bass.

Cfg.

Horns

Cor. ad Bb

Trp. F

Trb.

Bass - Tuba

Tymp.

B.K.

G.C.

1st VI. div.

2nd VI.

Violas

Vclls

C. - B.

ff

16

Score for a symphony orchestra, page 33, measures 15-16. The score includes parts for Pico., Fl. I & II, Ob., Cor. angl., Cl. Eb, Cl. Bb, Bcl. Bb, Bass, Cfg., Horns F & II, Cor. ap. Bb, Trp. F, Trb., Bass Trb., Timp., Bk. & G. C., 1st VI., 2nd VI., Violas, Vclls., and C. - B. The music is in 4/4 time and features a complex arrangement of woodwinds, brass, and strings. The key signature has one flat (Bb). The score is marked with a forte (f) dynamic and a tempo change to *loco* at the beginning of measure 15. The page number 33 is in the top right corner. The measure numbers 15 and 16 are indicated in boxes at the top and bottom of the page.

16

fff

Picc.

Fl. I.

Fl. II.

Ob.

Cor. angl.

Cl. E $\flat$

Cl. B $\flat$

Bcl. B $\flat$

Bass.

Cfg.

Horns I.

Horns II.

Horns III.

Horns IV.

Cor. angl.

Trp. F

Trb.

Bass-Trb.

Tymp.

B. K. & G. C.

1st Vl.

2nd Vl.

Violas

Vcls.

C.-B.

Pica.

Fl. I. II.

Ob. I. II.

Cor. Angl.

Cl. Eb

Cl. Bb I. II.

Bpt. Bb

Bass. I. II.

Cfg.

Horns I. II. III. IV.

Cor. a p. Bb

Trp. F I. II.

Trb. I. II. III.

Bass-7b.

Tymp.

Harps.

1st Vl.

2nd Vl.

Violas

Vcls.

C.-B.

p

mp

tranguillo

legg.

dim.

solo

Toco mako.

sepp.

p

f

This is a page from a musical score, likely for a symphony. The page is numbered 17 in the top left corner. The score is written for a large orchestra, including the following instruments:

- Picc.
- Fl. I.
- Fl. II.
- Ob.
- Cor. angl.
- Cl. Eb
- Cl. Bb
- Bcl. Bb
- Bass.
- Ctg.
- Horns F
- Horns Eb
- Condp. Bb
- Trp. F
- Trp. Eb
- Trb.
- Bass Trb.
- Tymp.
- Bk. & G. C.
- 1st Vi. div.
- 2nd Vi. div.
- Violas
- Vclls.
- C. B.

The score is written in a major key and 4/4 time. The dynamics range from *p* (piano) to *ff* (fortissimo). The tempo is marked *molto cresc.* (very increasing). The score is written in a standard musical notation with various clefs and key signatures. The page is numbered 17 in the bottom left corner.

18

cresc.

Picc.
 Fl. I.
 Fl. II.
 Ob.
 Cor. angl.
 Cl. E♭
 Cl. B♭
 Bcl. B♭
 Bass.
 Cfg.
 Horns F
 Horns B♭
 Cong. B♭
 Trp. F
 Trb.
 Ba. -76
 Timp.
 B.K. & G.C.
 1st VI. div.
 2nd VI. div.
 Violas
 Vcls.
 C.B.

max. coll.

18

(e) „Once as I told in glee, Tales of the

p *Slower*

Picc.
 Fl.
 Ob.
 Cor. angl.
 Cl. E $\flat$
 Cl. B $\flat$
 Bcl. B $\flat$
 Bass.
 Cfg.
 Horns
 Conap. B.
 Trp. F
 Trb.
 Bass-Trb.
 Timp.
 Bk.
 1st VI. div.
 2nd VI.
 Violas
 Vells.
 C.-B.

p *Slower*
p *(poco meno mosso)*
pp
sost.
p

stormy sea, Soft eyes did gaze on me, burning yet tender."

still slower
pp sost.

19

Picc.

Fl. I.

Fl. II.

Ob. I.

Ob. II.

Cor. angl.

Cl. Eb

Cl. Bb I.

Cl. Bb II.

Bcl. Bb

Bass. I.

Bass. II.

Cfg.

Horns I.

Horns II.

Horns III.

Horns IV.

Cor. ap. Bb

Trp. F I.

Trp. F II.

Trb.

Bass-Trb.

Tymp.

Più lento.
molto espr.
pp sost.

19

1st VI.

2nd VI.

Violas

Vclls.

C.-B.

mix.

19

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

- Picc.
- Fl. I.
- Fl. II.
- Ob.
- Cor. angl.
- Cl. Eb
- Cl. Bb
- Bcl. Bb
- Bass.
- Cfg.
- Horns I.
- Horns II.
- Horns III.
- Cor. ap. Bb
- Trp. F
- Trb.
- Bass-Trb.
- Tymp.
- 1st VI.
- 2nd VI. div.
- Violas
- Vcls.
- C. - B.

The score includes various dynamic markings and performance instructions, such as:

- poco cresc.*
- unif.*
- poco cresc.*
- molto cresc.*
- (B. Tromb.)*
- (cresc.)*
- molto cresc.*

The notation is in standard musical notation, with staves for each instrument and a common time signature. The score is written in a single system, with measures grouped by bar lines.

ff allargando

Picc.
Fl. I.
 II.
Ob. I.
 II.
Cor. angl.
Cl. Eb
Cl. Bb I.
 II.
Bcl. Bb
Bass. I.
Cfg.
 I.
 II.
Horns I.
 II.
 III.
 IV.
Cor. ap. Bb
Trp. F I.
 II.
Trb.
Bass-Trb.
Tymp.
1st Vl.
2nd Vl.
Violas
Vells.
C. - B.

exp.
ff
Allargando
sol.
pp
pp

20

(f) I wooed the blue eyed maid Yielding, but half afraid.

Picc.
 Fl. I.
 Fl. II.
 Ob.
 Cor. angl.
 Cl. Eb
 Cl. Bb
 Bcl. Bb
 Bass.
 Cfg.
 A Tempo
 Horns I
 Horns II
 Horns III
 Horns IV
 Trp. F
 Trb.
 Bass-Trb.
 Tymp.

X Harps.
 A Tempo
 1st VI.
 2nd VI.
 Violas
 Vclls.
 C.-B.
 A Tempo
 20
 1st VI.
 2nd VI.
 Violas
 Vclls.
 C.-B.
 A Tempo
 20
 (cresc.)

Score for orchestra and strings, page 43. The score includes parts for Piccolo, Flutes (I, II), Oboe, Cor Anglais, Clarinet in E-flat, Clarinet in B-flat, Bassoon, Bassoon II, Cello, Horns (I, II, III), Trumpet in F, Trombone, Bass Trombone, Tympani, Harp, Violins (1st, 2nd), Violas, Cellos, and Double Basses.

The score is written in 4/4 time. The key signature is one flat (B-flat). The tempo is marked *pp* (pianissimo). The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Key markings and dynamics include:

- pp* (pianissimo) in the Flute, Oboe, Clarinet in E-flat, Clarinet in B-flat, Bassoon, Bassoon II, Horns, and Violins.
- pp* *sof.* (pianissimo, soft) in the Cello and Double Bass.
- pp* *sof.* in the Harp.
- pp* *sof.* in the Violins.
- pp* *sof.* in the Violas.
- pp* *sof.* in the Cellos.
- pp* *sof.* in the Double Basses.
- pp* *sof.* in the Harp.
- pp* *sof.* in the Violins.
- pp* *sof.* in the Violas.
- pp* *sof.* in the Cellos.
- pp* *sof.* in the Double Basses.

The score is a page from a larger musical score, likely for a symphony or concert overture.

cresc. 21 *dim.*

Picc. *f*

Fl. I. *f*

Fl. II. *f*

Ob. *f*

Cor. angl. *f*

Cl. E $\flat$ *cresc.*

Cl. B $\flat$ *cresc.*

Bcl. B $\flat$

Bass *f*

Cfg.

Horns I. *f*

Horns II. *f*

Horns III. *f*

Horns IV. *f*

Trp. F *f*

Trb. *(dim.)*

Bass. Tb. *(dim.)*

Tymp.

Harps. *cresc.* 21 *(dim.)*

1st VI. *f*

2nd VI. *f*

Violas *f*

Vcls. *f*

C. B. *arco* *f* 21 *dim.*

accel.

Score for orchestra and strings, page 46. The score is written for the following instruments:

- Picc.
- Fl. I
- Fl. II
- Ob.
- Cor. angl.
- Cl. Eb
- Cl. Bb I
- Cl. Bb II
- Bcl. Bb
- Bass.
- Cfg.
- Horn I
- Horn II
- Horn III
- Horn IV
- Trp. F I
- Trp. F II
- Trb.
- Bass-Trb.
- Tymp.
- Harps.
- 1st VI.
- 2nd VI.
- Violas
- Vclls.
- C.-B.

The score includes various musical notations, including dynamics (p, p^{pp}, p^{pppp}), articulation (accell.), and performance instructions (Sole, p^{pppp}).

Key markings include:

- accell.* (accelerando) at the top right.
- p* (piano) at the bottom left.
- p^{pp}* (pianissimo) at the bottom left.
- p^{pppp}* (pianissimissimo) at the bottom left.
- Sole* (Solo) at the bottom right.
- p^{pppp}* (pianissimissimo) at the bottom right.

The score is divided into two systems. The first system contains the woodwinds, brass, and percussion. The second system contains the strings and harp. The score is written in a standard musical notation with a key signature of one flat (Bb) and a time signature of 4/4.

Tempo Primo.

22

Score for the first system of instruments, measures 21-22. The instruments listed on the left are:

- Pica.
- Fl. I.
- Fl. II.
- Ob.
- Cor. angl.
- Cl. Eb
- Cl. Bb I.
- Cl. Bb II.
- Bcl. Eb
- Bass.
- Cfg.
- Horns I.
- Horns II.
- Horns III.
- Horns IV.
- Trp. F I.
- Trp. F II.
- Trb.
- Bass-Trb.
- Tymp.

Measure 21 includes dynamic markings *p* (piano) for Fl. I, Ob., Cl. Bb I., and Cl. Bb II. Measure 22 includes dynamic markings *pp* (pianissimo) for Horns I and *mf* (mezzo-forte) for Horns II.

Tempo Primo.

22

Score for the second system of instruments, measures 21-22. The instruments listed on the left are:

- 1st Vi.
- 2nd Vi.
- Violas
- Vclls.
- C.-B.

Measure 21 includes dynamic markings *sost. p* (sostenuto piano) for 1st Vi. and *pp* (pianissimo) for 2nd Vi. and Vclls. Measure 22 includes dynamic markings *pp* (pianissimo) for 1st Vi. and *pp* (pianissimo) for Vclls. and C.-B. There is also a marking *pp sost.* for Violas in measure 21 and *esp. r.* for Vclls. in measure 22.

22

Picc.

Fl. I. (cresc.)

Fl. II. (cresc.)

Ob. *ad.*

Cor. angl.

Cl. Eb

Cl. Bb I. (cresc.)

Cl. Bb II.

Bcl. Bb

Bass. *ad.*

Cfg.

Horns I. *mf*

Horns II. *mf*

Horns III. *mf*

Horns IV. *mf*

Trp. F

Trb.

Bass Trb.

Tymp.

1st Vi. (cresc.)

2nd Vi.

Violas

Vclls. *arco*

C. - B. (cresc.)

più cresc.

23

Picc.

Fl. I.

Fl. II.

Ob.

Cor. angl.

Cl. Eb

Cl. Bb I.

Cl. Bb II.

Bcl. Bb

Bass.

Cfg.

Horns I.

Horns II.

Horns III.

Horns IV.

Trp. F

Trb.

Bass-Trb.

Tymp.

1st VI.

2nd VI.

Violas

Vclls.

C. - B.

23

23

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

- Picc.
- Fl. I.
- Fl. II.
- Ob.
- Cor. angl.
- Cl. Eb
- Cl. Bb I.
- Cl. Bb II.
- Bcl. Bb
- Bass
- Crg.
- L.
- Horns I.
- Horns II.
- Horns III.
- Horns IV.
- Trp. F
- Trb.
- Bass Trb.
- Tymp.
- 1st Vl.
- 2nd Vl.
- Violas
- Cells.
- C.-B.

The score includes various musical notations, including notes, rests, and dynamic markings. Key dynamic markings include *(dim)*, *ff*, and *sf*. The page is numbered 10 in the bottom right corner.

Picc. *p*

Fl. I. *p*
II.

Ob. *sf*

Cor. angl.

Cl. E $\flat$

Cl. B $\flat$ I. *sf*
II. *sf*

Bcl. B $\flat$ *sf*

Bass. *sf* *p*

Cfg. *p*

Horns I. *p*
II. *p*
III. *p*
IV. *p*

Trp. F

Trb. *più p*

Bass-Trb. *p*

Tymp. *p*

1st VI. *p* *dim.*

2nd VI.

Violas

Vclls. *sf*

C.-B. *p*

(g) *Bright in her father's hall Shields gleamed upon the wall*

24

Picc.

Fl.

Ob.

Cor. angl.

Cl. Eb

Cl. Bb I

Cl. Bb II

Bcl. Bb

Bass.

Cfg.

Horns F I

Horns F II

Conap. Bb

Trp. F I

Trp. F II

Trb.

Ban. Tb.

Tymp.

24

1st VI.

2nd VI.

Violas

Vclls

C. B.

Poco Lento

rit.

a tempo

molto pesante

sf

pp

(Sordino)

espr. Poco meno

Loud sang the minstrels all,
Adagio sostenuto.

Pico. *ff* *rit.* *mp* *lunga*
 Fl. I *ff* *rit.* *mp* *lunga*
 Fl. II *ff* *rit.* *mp* *lunga*
 Ob. *ff* *rit.* *mp* *lunga*
 Cor. angl. *ff* *rit.* *mp* *lunga*
 Cl. Ev. *ff* *rit.* *mp* *lunga*
 Cl. Bb. I *ff* *rit.* *mp* *lunga*
 Cl. Bb. II *ff* *rit.* *mp* *lunga*
 Bcl. Bb. *ff* *rit.* *mp* *lunga*
 Bass. *ff* *rit.* *mp* *lunga*
 Cfg. *ff* *rit.* *mp* *lunga*
 Horns *ff* *rit.* *mp* *lunga*
 F. *ff* *rit.* *mp* *lunga*
 Cor. ap. *ff* *rit.* *mp* *lunga*
 Bb. *ff* *rit.* *mp* *lunga*
 Trp. F. *ff* *rit.* *mp* *lunga*
 II. *ff* *rit.* *mp* *lunga*
 Trb. *ff* *rit.* *mp* *lunga*
 Bass-Trb. *ff* *rit.* *mp* *lunga*
 Tymp. *ff* *rit.* *mp* *lunga*
 Harps (ad lib.) *ff* *rit.* *mp* *lunga*
 1st VI. *ff* *rit.* *mp* *lunga*
 2nd VI. *ff* *rit.* *mp* *lunga*
 Violas *ff* *rit.* *mp* *lunga*
 Vclls. *ff* *rit.* *mp* *lunga*
 C.-B. *ff* *rit.* *mp* *lunga*

rit. *mp* *lunga* *Adagio sostenuto*

(senza sordino)
 (senza sordino)
 (senza sordino)
 (senza sordino)

chanting his glory" - - - When of old Hildebrand, I asked his daughters hand

Cor. ap. Bb

Trp. F

Trb.

Bass. Tb.

Harp

pp sempre

pp sempre

pp sempre

(dim.) p

Mute did the minstrels stand to hear my story" - - -

Cor. ap. Bb

Trp. F

Trb.

Bass. Tb.

Harp

sempre pp

dim.

ppp

ppp

ppp

ppp

ppp

ppp

(h) While the brown ale he quaffed, Loud then the champion laughed And as the wind-gusts waft
the sea-foam

26
Allegro molto agitato.

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cor. angl. *ff*

Cl. Eb *ff*

Cl. Bb *ff*

Bcl. Bb *ff*

Bass *ff*

Cfg. *ff*

I. *ff*

Horns *ff*

II. *ff*

Cor. ap. Bb *Soli ff*

Trp. F *Soli ff*

Trb. *ff*

Bass-Trb. *ff*

Tymp. *(F. G. C.) ff*

26
Allegro molto agitato.

1st VI. *ff*

2nd VI. *ff*

Violas *ff*

Vcls. *ff*

C. - B. *ff*

26

brightly, So the loud laugh of scorn, out of those lips unshorn.

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Oboe, Cor Anglais, Clarinets, Bassoon, Contrabassoon) and brass section (Horns, Trumpets, Trombones, Bass Trombone, Tympani) are in the upper staves. The string section (Violins, Violas, Cellos, Double Basses) is in the lower staves. The vocal parts are interspersed among the woodwinds. The score is written in 3/4 time and features a variety of musical notations, including triplets, sixteenth notes, and dynamic markings such as *sf* (sforzando) and *p* (piano). The lyrics "brightly, So the loud laugh of scorn, out of those lips unshorn." are written above the vocal parts.

27

Pico.

Fl. $\frac{1}{2}$

Ob. $\frac{1}{2}$

Cor. angl.

Cl. Eb

Cl. B $\flat$

Bcl. B

Bass. $\frac{1}{2}$

Cfg.

I.

Horns F $\frac{1}{2}$

III.

IV.

Cor. ap. $\frac{1}{2}$ B $\flat$

Trp. F $\frac{1}{2}$

Trb. $\frac{1}{2}$

Bass-Trb.

Tymp.

cresc.

cresc.

27

1st VI.

2nd VI.

Violas

Vcls.

C.-B.

27

[illegible]

(i) Scarce had I put to sea, bearing the maid with me, - - - - -

Animato

[28]

(cresc.)

Picc. *Fl.* *Ob.* *Cor. angl.* *Cl. Eb* *Cl. Bb* *Bcl. Bb* *Bass.* *Cfg.* *Horns* *Cor. ap. Bb* *Trp. F* *Trb.* *Bass-Tb.* *Tymp.*

Animato

[28]

(cresc.)

1st VI. 2nd VI. Violas Vells. C. B.

[28]

29

Picc.

Fl. $\frac{F}{\text{F}}$

Ob. $\frac{F}{\text{F}}$

Cor. angl.

Cl. E $\flat$

Cl. B $\flat$

Bel. B $\flat$

Bass. $\frac{F}{\text{F}}$

Org.

Horns

Cor. à p $\frac{F}{\text{F}}$

Trp. F $\frac{F}{\text{F}}$

Trb.

Bass Tr.

Tymp.

29

1st VI.

2nd VI.

Violas

Vcls.

C.-B.

29

Più animato

30

Picc.
 Fl.
 Ob.
 Cor. angl.
 Cl. Eb
 Cl. Bb
 Bcl. Bb
 Bass.
 Cfg.
 Horns
 F
 III
 IV
 Cor. à p. Bb
 Trp. F
 Trb.
 Bass-Trb.
 Tymp.
 G. C.

(closed)
 (closed)
 (closed)
 (closed)
 (closed)
 (closed)
 (cresc. a poco)

1st VI.
 2nd VI.
 Violas
 Vclls.
 C. B.

(Poco)
 Presto
 (cresc.)
 (cresc.)
 (cresc.)

(cresc.) 30 f

31

(cresc.) **ff**

Picc.

Fl. I.

Fl. II.

Ob.

Cor. angl.

Cl. Eb

Cl. Bb

Bcl. Bb

Bass.

Cfg.

Horns I.

Horns II.

Horns III.

Horns IV.

Cor. ap. Bb

Trp. F

Trb.

Bass Trb.

Tymp.

(cresc.) **ff**

natural

natural

(natural)

(cresc.) **ff**

più rit.

(più cresc.) **ff**

31

1st VI.

2nd VI.

Violas

Vells.

C.-B.

(più cresc.) **ff** *più rit.* **31**

(j) „Then launched they to the blast, bent like a reed each mast.“

Molto Allegro fuoco.

The musical score is arranged in two systems. The first system includes the following parts and markings:

- Picc.**: Piccolo
- I. Fl.**: Flute I
- II. Fl.**: Flute II
- Ob. I & II**: Oboe I & II
- Cor. angl.**: Cor Anglais
- Cl. I & II**: Clarinet I & II
- Bassoon I & II**: Bassoon I & II
- Cff.**: Cello
- I. Horns**: Horn I
- II. Horns**: Horn II
- III. Horns**: Horn III
- IV. Horns**: Horn IV
- I. Trp.**: Trumpet I
- II. Trp.**: Trumpet II
- Cor. a Pist.**: Cor Anglais
- I. I. Trb.**: Tuba I
- II. Trb.**: Tuba II
- Tymp.**: Timpani
- G.C. & B.**: Glockenspiel & Bells
- Drumstick.**: Drumstick
- 1st Vl.**: Violin I
- 2nd Vl.**: Violin II
- Violas.**: Viola
- Vcllo.**: Violoncello
- C. B.**: Contrabasso

Dynamic markings and performance instructions include:

- natural.* (multiple instances)
- Solo. cff*
- pesante*
- Molto Allegro fuoco* (at the bottom)
- cff. pesante*

Picc.
Fl. I. II.
Ob. I. II.
Cor. angl.
Eng. Cl.
Cl. I. II.
Bass Cl.
Bassoon I. II.
Cym.
Horns I. II.
Trp. I. II.
Cor. a Pist.
Tuba
Violins I. II.
Violas
Cellos
C. B.

Picc.

Fl. I. II.

Ob. I. II.

Cor angl.

E♭ Cl.

Cl. I. II.

Bass-Cl.

Bassoon I. II.

Cfg.

I.

II.

Horns.

III.

IV.

I.

Trpt.

II.

Cor.

a Pist.

I. II.

Tub.

III.

Tuba.

1st VI.

2nd VI.

Viola.

Vcll.

C-B.

32

32

This is a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left include Picc., I. Fl., II. Fl., Ob. I. II., Cor. angl., E♭ Cl., Cl. I. II., Bass-Cl., Bassoons I. II., Cfg., I. Horns, II. Horns, III. Horns, IV. Horns, I. Trpt., II. Trpt., Cor. & Pist., I. II. Trb., III. Trb., Tuba., 1st Vl., 2nd Vl., Violas., Vcls., and C-B.

The score includes various dynamic markings such as *cresc.*, *marc.*, *mf*, *p*, and *natural*. The notation includes notes, rests, and other musical symbols. The page is numbered 10 at the bottom right.

33

Picc.
I.
Fl.
II.
Ob. I II
Cor. angl.
E^b Cl.
Cl. I II
Baß-Cl.
Bassoons
I. II.
Org.
I.
II.
Horns.
III.
IV.
I.
Trp.
II.
Cor.
a Pst.
I. II.
Trb.
III.
Tuba.
1st Vl.
2nd Vl.
Violas.
Vcls.
C.B.

33

(k) And as to catch the gale, round varied the flapping

Picc.

Fl. I.

Fl. II.

Ob. I. II.

Cor. angl.

E♭ Cl.

Cl. I. II.

Bass Cl.

Bassoons I. II.

Cfg.

Horns I.

Horns II.

Horns III.

Horns IV.

I. II.

Trp.

Cor. a First.

I. II.

Trb.

Tuba.

Timp.

G. C.

1st VI.

2nd VI.

Violas.

Vcls.

C-B.

pizzante

fff

And as to catch the gale, round varied the flapping

Picc.

I.

Fl.

II.

Ob. I. II.

Cor. angl.

E♭ Cl.

Cl. I. II.

Bass-Cl.

Bassoon I. II.

Celg.

I. II.

Horns

III. IV.

I. II.

Trp.

III.

Cor. a Pist.

I. II.

Trb.

III.

Tuba.

Tymp.

G. C.

1st V.

2nd V.

Violas.

Vcllo.

C-B.

34

the open main, beating to sea again, Through the wild hurricane, bore I the maiden,

69

Picc.

I.

Fl.

II.

Ob. I. II.

Cor. Angl.

E^b Cl.

I.

Cl.

II.

Baß Cl.

Bassoons I. II.

Cfy.

I. II.

Horns.

III. IV.

I. II.

Trp.

III.

Cor. a Pist.

I. II.

Trb.

III.

Tuba.

Tymp.

G. C.

1st Vl.

2nd Vl.

Violas.

Vcll.

C-B.

p cresc.

p cresc.

p cresc.

p cresc.

molto cresc.

35

Picc.
I.
Fl.
II.
Ob. I. II.
Cor. angl.
E♭ Cl.
I.
Cl.
II.
B♭ Cl.
Bassoon I. II.
Cf. g.
I. II.
Horns
III. IV.
I. II.
Trp.
III.
Cor.
or Pist.
I. II.
Trb.
III.
Tuba.
Tymp.
G. C.
1st Vl.
2nd Vl.
Violas
Vcll.
C-B.

dim.

35

(più dim.) *dim.*

Picc.
I.
Fl.
II.
Ob. II.
Cor. angl.
E♭ Cl.
Cl. I. II.
Baß-Cl.
Bassoon
I. II.
Cfy.
I. II.
Horns
III. IV.
I. II.
Trp.
III.
Cor.
a Pist.
I. II.
Trb.
III.
Tuba.
Tymp.
G. C.
più dim.
1st Vl.
2nd Vl.
Viola.
Vclls.
C-B.

(m) And when the storm was o'er - Cloudlike we saw the shore - - -

(Change G# Flute.)

36

pp

Picc. *pp*

I. *pp*

Fl. *pp*

II. *pp*

Ob. I. II. *p*

Cor. angl. *p*

E♭ Cl. *p*

I. *espr.*

Cl. *Solo. p*

II. *p espr.*

Bap. Cl. *p*

Bassoon I. II. *p*

Clg. *p*

I. II. *p*

Horns III. IV. *p*

Trp. *p*

Trgl. *p*

1st VI. *div. pp*

2nd VI. *div. pp*

Violas. *(sordines) div. pp*

Vcls. *sordines div. pp*

C-B. *pp*

36

37

Solo
p esp.

poco cresc.

I.

Fl. II.

III.

Ob.

Cor. angl.

E♭ Cl.

I.

Cl.

II.

Bass-Cl.

Bassoons I. II.

Cfg.

I. II.

Horns

III. IV.

Trp.

Trgl.

pp

poco cresc.

poco cresc.

1st Vl.

2nd Vl.

(sord.)
pp

Violas

Vclls. C-B.

37

lunge

I. Fl. II. III. Ob. I. II. Cor. angl. E♭ Cl. Cl. I. II. Bass-Cl. I. II. Bassoons. Cfg. I. II. Horns. III. IV. Trp. Trgl.

(più dim.) - - - rit.

dim. e ritardando - - - do

1st VI. 2nd VI. Violas. Vcls. C-B.

(senza sordinas)

38

(n) „There for my lady's bower, Built I the lofty tower - - - There lived we many years - - Since dried the maidens Tears.

Molto espressivo. Adagio poco.

This block contains the handwritten musical score for measures 1 through 10 of a piece. The score is written for a large orchestra and includes the following parts and markings:

- Flutes (Fl. I, II, III):** Flute I and II have dynamic markings of *p* and *sf*. Flute III has a *p* marking.
- Oboes (Ob. I, II):** Oboe I has a *p* marking.
- Cor Anglais (Cor. angl.):** No specific markings.
- E♭ Clarinet (E♭ Cl.):** No specific markings.
- Clarinets (Cl. I, II):** Clarinet I has a *mol.* (molto) marking. Clarinet II has a *p* marking.
- Bass Clarinet (Baß-Cl.):** No specific markings.
- Bassoons (Bassoon I, II):** Bassoon I has a *p* marking. Bassoon II has a *p* marking.
- Contrabassoon (Cf. g.):** No specific markings.
- Horns (Horns I, II, III, IV):** Horn I has a *p* marking. Horn II has a *p* marking. Horn III has a *p* marking. Horn IV has a *p* marking.
- Trumpets (Trop.):** No specific markings.
- Harp (Harpa.):** No specific markings.
- Violins (1st VI., 2nd VI.):** 1st Violin has a *mp* marking. 2nd Violin has a *mp* marking.
- Violas:** No specific markings.
- Celli (Vcls.):** No specific markings.
- Double Bass (C-B.):** No specific markings.

Other markings include *cresc.* (crescendo) and *molto* in several staves.

Molto espressivo. Adagio poco.

[39] *She had forgot her fears -*

(poco forte)

39

[illegible]

(cresc.) 41

I. Fl. II.

III.

I. Ob.

II.

Cor. angl.

E♭ Cl.

I. Cl.

II.

Bass-Cl.

Bassoons

I. II.

Horns

III. IV.

Trpt.

I. II.

Trb.

III.

Tuba.

Harps

1st Vl.

2nd Vl.

Violas.

Vells.

C. B.

cresc.

decresc.

p

41

I. Fl. I. *pp*

Fl. II. *pp*

III. *pp*

I. Ob. *pp*

II. *pp*

Cor. angl.

E♭ Cl.

I. Cl. *pp*

II. *pp*

Bass-Cl.

Bassoon *pp*

I. II. *sost.*

Horns. *pp*

III. IV. *p*

Trp.

Trb.

Harp. *pp*

1st VI. *pp* *sost.* *f*

2nd VI. *pp* *sost.* *f*

Violas. *pp* *sost.* *f*

Vcll. *pp* *sost.* *f*

C.B. *pp*

42

I. Fl. I.

II. Fl. II.

I. Ob.

II. Ob.

Cor. angl.

E♭ Cl.

I. Cl.

II. Cl.

Baß Cl.

I. Bassoons

II. Bassoons

I. II. Horns

III. IV. Horns

Trp.

Harpa.

1^{ste} Vl.

2^{de} Vl.

Viola.

Vcllo.

C-B.

marc.

poco f

poco cresc.

dim.

42

Detailed description: This is a page of an orchestral score, page 81, measures 42 through 45. The score is written for a large orchestra. The woodwinds section includes Flutes I and II, Oboes I and II, Cor Anglais, E♭ Clarinet, Clarinets I and II, Bass Clarinet, Bassoons I and II, Horns I through IV, and Trumpets. The strings section includes Harp, Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations such as notes, rests, slurs, and dynamic markings. A box containing the number '42' is located at the top right of the page, and another box containing '42' is at the bottom right. The page number '81' is in the top right corner. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is in a major key. The woodwinds and strings play sustained notes with some melodic movement. The brass section has some rhythmic patterns. The harp plays a descending scale. The strings play a steady accompaniment. The overall texture is dense and orchestral.

dim. *p* *pp*

Fl. I *Fl. II* *III.* *I.* *Ob.* *II.* *Cor angl.* *E♭ Cl.* *I.* *Cl.* *II.* *B♭ Cl.* *I.* *Bassoon* *II.* *I. II.* *Horns* *III. IV.* *Trp.* *I. II.* *Tub.* *III.* *Tuba.* *Harp.* *1st Vl.* *2nd Vl.* *Violas.* *Vcll.* *C-B.*

(sordinas) *dim.* *pp*

(a) "Death closed her mild blue eyes
Under that tower she lies,

83

Doppio movimento.

43

This musical score page contains measures 43 through 48. The instrumentation includes Flutes I and II, Oboes I and II, Cor Anglais, E♭ Clarinet, Clarinets I and II, Bass Clarinet, Bassoons I and II, Horns I, II, III, and IV, Trumpets I and II, Trombones I, II, and III, Tuba, Harp, Violins I and II, Viola, Cello, and Double Bass. The score is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked *Doppio movimento.* at the beginning and bottom of the page. Measure 43 features a dynamic of *pp* for the Cor Anglais and *pp (marc.)* for the Bass Clarinet. Measures 44-48 show various instrumental textures, including a harp accompaniment in measure 44 and a vocal line in measure 45. The score concludes with a repeat sign in measure 48.

(poco cresc.)

I. *mf*

Fl. I. *mf*

III.

Ob. I. II. *sf*

Cor. angl.

E♭ Cl. *pp*

I. *pp*

Cl. II. *pp*

Bass Cl. *pp*

Bassoon I. II. *pp*

Cg. *pp*

I. II. *p*

Horns. III. IV. *p*

Trp.

I. II. *pp*

Trb. *pp*

III. *pp*

Tuba. *pp*

Hrps. *pp*

poco cresc.

1st VI. *mf*

2nd VI. *mf*

Violas. *mf*

Vcls. *arco*

C-B. *arco*

p

44

I. Fl. II.

III.

Ob. I. II.

Cor. angl.

E♭ Cl.

I. Cl.

II.

B♭ Cl.

Bassoon I. II.

Cel.

I. II. Horns.

III. IV.

Trp.

I. II. Trb.

III. Tuba.

Harp.

1st Vl.

2nd Vl.

Violas.

Vclls.

C. B.

mp

p

esp.

45

I. Fl. I. *p.* *cresc.*

II. Fl. II. *p.* *cresc.*

III. Fl. III. *p.* *cresc.*

Ob. II.

Cor. angl.

E♭ Cl.

I. Cl. *p.*

II. Cl. *p.*

Bass-Cl. *p.*

I. II. Bassoons *a 2*

I. II. Horns *cresc.*

III. IV. Horns *p.*

Trpt. *p.*

I. II. Trb. *p.*

III. Trb. *p.*

Tuba. *p.*

Tymp. *(g.c.a.)*

Harp.

1st Vl. *p.* *cresc.* *(senza sord.)*

2nd Vl. *cresc.* *cresc.*

Violas. *cresc.*

Vcls. *cresc.*

C-B. *p.* *cresc.*

45

This is a page from a musical score, likely for a symphony. The page is numbered "20" at the top center. The score is written for a large orchestra, with parts for the following instruments listed on the left:

- Fl. I.
- Fl. II.
- Ob. I.
- Ob. II.
- Cor. angl.
- E♭ Cl.
- Cl. I.
- Cl. II.
- Baß-Cl.
- Bassoons I. II.
- Cfy.
- Horns I. II.
- Horns III. IV.
- Trp.
- Trb. I. II.
- Tuba.
- Tymp.
- Harp.
- 1st Vl.
- 2nd Vl.
- Viola.
- Vcllo.
- C.B.

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include "cresc." (crescendo) and "poco allarg." (poco allargando). The page is filled with musical staves, each corresponding to a specific instrument or section of the orchestra.

Grandioso Lento.

Animato.

This page of a musical score is for a symphony, featuring a variety of instruments and dynamic markings. The instruments listed on the left include Flutes (Fl. I, II, III), Oboes (Ob. I, II), Cor Anglais, E♭ Clarinets (Cl.), Clarinets (Cl. I, II), Bass Clarinet (Bass-Cl.), Bassoons (Bassoon I, II), Cello (Cf.), Horns (Horns I, II, III, IV), Trumpets (Trp.), Trombones (Trb. I, II, III), Tuba (Tuba), Tympani (Tymp.), Beck (Beck), Harps, Violins (1st VI., 2nd VI.), Violas, Cellos (Cels.), and Double Basses (C.B.). The score is written in a major key with a 2/4 time signature. The tempo is marked "Animato." at the top right. The dynamics range from "ff" (fortissimo) to "pp" (pianissimo), with "appass." (appassionato) also present. The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines. The bottom of the page features a large, bold "ff" marking and the tempo change "Grandioso Lento." with a "marc." (marcato) marking.

Handwritten musical score for orchestra and strings, numbered 47. The score includes parts for Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bass Clarinet (Bass-Cl.), Bassoon (Bassoon I, II), Cello (Cf.), Horns (Horns I, II, III, IV), Trumpets (Trop.), Trombones (Trb.), Tympani (Tymp.), Harp (Harpe), Violins (1st VI., 2nd VI.), Violas (Violas.), Cellos (Cels.), and Double Bass (C-B.). The score features various musical notations including notes, rests, and dynamic markings such as 'cresc.', 'dim.', 'Rit.', 'Meno.', 'sordines', and 'p'. The page is numbered '47' in the top left corner.

(p) Still grew my bosom then, Hateful to me were men

Poco Adagio sostenuto.

48

[illegible]

Poco Adagio sostenuto.

48

Fl. I. *pp* *cresc.* *sfz* *sord.*

Fl. II. *pp* *cresc.* *sfz* *sord.*

Fl. III. *pp* *cresc.* *sfz* *sord.*

Ob. I. *pp* *cresc.* *sfz* *sord.*

Ob. II. *pp* *cresc.* *sfz* *sord.*

Cor. angl. *pp* *cresc.* *sfz* *sord.*

E♭ Cl. *pp* *cresc.* *sfz* *sord.*

Cl. I. *pp* *cresc.* *sfz* *sord.*

Cl. II. *pp* *cresc.* *sfz* *sord.*

Bass-Cl. *pp* *cresc.* *sfz* *sord.*

Bassoons I. *pp* *cresc.* *sfz* *sord.*

Bassoons II. *pp* *cresc.* *sfz* *sord.*

Conb. *pp* *cresc.* *sfz* *sord.*

Horns I. II. *pp* *cresc.* *sfz* *sord.*

Horns III. IV. *pp* *cresc.* *sfz* *sord.*

Trp. *pp* *cresc.* *sfz* *sord.*

Cor. & Picc. *pp* *cresc.* *sfz* *sord.*

Tromb. I. II. *pp* *cresc.* *sfz* *sord.*

Tromb. III. *pp* *cresc.* *sfz* *sord.*

Tuba. *pp* *cresc.* *sfz* *sord.*

Tymp. *pp* *cresc.* *sfz* *sord.*

1st Vl. *pp* *cresc.* *sfz* *sord.*

2nd Vl. *pp* *cresc.* *sfz* *sord.*

Viola. *pp* *cresc.* *sfz* *sord.*

Vclls. *pp* *cresc.* *sfz* *sord.*

C-B. *pp* *cresc.* *sfz* *sord.*

49 *Change Picc.*

Fl. I. II. III.

Ob. I. II.

Cor. angl.

E♭ Cl.

Cl. I. II.

Bass-Cl.

Bassoon I. II.

Horns I. II. III. IV.

Trp.

Cor. à Pist.

Trb.

Tymp.

2 Harps.

1st Vl.

2nd Vl.

Viola.

Vclls.

C-B.

(senza sord.)

49

[illegible]

Glad in my warlike gear - - - - - fell I upon my spear
accel. molto

Molto Fuoco

Picc.
Fl. I. II.
Ob. I. II.
Cor. angl.
E♭ Cl.
Cl. I. II.
Bass-Cl.
Bassoon I. II.
Org.
I. II. Horns.
III. IV.
Trp.
Cor. a Pist.
I. II. Trb.
III. Tuba.
Tymp.
G. C.
1st Vi.
2nd Vi.
Viola.
Vells.
C. B.

Molto fuoco
accel. molto.

(natural)
(natural)
(natural)
(natural)
(natural)
(natural)
molto
accel.
arco
arco
arco
arco
Molto fuoco
accel. molto.

50

Adagio. *rit.*

Picc.

Fl. I. II.

Ob. I. II.

Cor. angl.

E♭ Cl.

Cl. I.

Cl. II.

Bass Cl.

Bassoon I. II.

C♯g.

Horns I. II.

Horns III. IV.

Trp.

Cor. a Pist.

Tuba I. II.

Tuba I.

Tuba II.

Tym.

G. C. Beck.

1st Vl.

2nd Vl.

Viola.

Vcllo.

C. B.

larga

pp

p

cresc.

larga

rit.

50

Presto. *Adagio.*

Molto allegro.

cresc. sempre

51

Molto allegro.

cresc. sempre.

51

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Piccolo, Flutes (I, II), Oboes (I, II), Cor Anglais, Euphonium, Clarinets (I, II), Bassoon, Cello, Horns (I, II, III, IV), Trumpets, Cor a Piston, Trombones (I, II, III, IV), Tuba, Tympani, G. C., Violins (1st, 2nd), Viola, Violoncello, and C-B. The score is written in a single system with multiple staves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamic markings such as *p*, *mf*, *f*, *cresc.*, and *decresc.*, as well as articulation marks like accents and slurs. The notation is in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

52 *Adagio. molto accel*

Picc. *ppp* *ppp* *ppp*

I. Fl. *ppp* *ppp* *ppp*

II. Fl. *ppp* *ppp* *ppp*

Ob. II. *ppp* *ppp* *ppp*

Cor. angl. *ppp* *ppp* *ppp*

E♭ Cl. *p* *ppp* *ppp*

I. Cl. *p* *ppp* *ppp*

II. Cl. *p* *ppp* *ppp*

Bap. Cl. *ppp* *ppp* *ppp*

Bassoon I. II. *ppp* *ppp* *ppp*

Cyg. *ppp* *ppp* *ppp*

I. II. Horns. *dim.* *p* *pp*

III. IV. Horns. *dim.* *p* *pp*

Trp. *dim.* *p* *pp*

Cor. a Pist. *dim.* *p* *pp*

I. II. Trb. *dim.* *p* *pp*

III. Tuba. *dim.* *p* *pp*

Tymp. *f* *p* *pp* *molto accel.*

Cym. B. D. *p* *pp* *molto accel.*

Harp. *p* *p* *p* *p*

Ist. VI. *div.* *p* *pp* *ppp*

2nd VI. *div.* *p* *pp* *ppp*

Violas. *div.* *p* *pp* *ppp*

Vcls. *div.* *p* *pp* *ppp*

C.B. *p* *pp* *ppp* *ppp*

52 *Adagio. molto accel* *crest.* (1912)