

# NURSERY SUITE

## AUBADE I (AWAKE)

EDWARD ELGAR

Lento  $\text{♩} = 96$  Allegretto  $\text{♩} = 96$

Flauti I  
Flauti II  
or Piccolo

Oboi I, II

Clarinetti in B $\flat$   
I  
II

Fagotti I, II

Corni in F  
I  
II

Trombe in C  
I  
II

Tromboni I, II

Tromboni III  
e Tuba

Timpani

Tamburo Piccolo

Glockenspiel

Gran Cassa

Triangolo

Violini  
I  
II

Viole

Violoncelli

Contrabassi

2

Fl. I

Fl. II

I Cl.

II Cl.

Fag.

2

Vl. I

Vl. II

Vle.

Vcl.

C. B.

3

Fl. I

Ob.

I Cl.

II Cl.

Fag.

3

I Cor.

II Cor.

3

Vl. I

Vl. II

Vle.

Vcl.

C. B.

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

Ob.

Cl. I *p* *dim.*

Cl. II

Fag. *p* *dim.* *f*

Cor. I *pp*

Cor. II

Timp. *pp*

VI. I *pp* *pp* *4 div.*

VI. II *pp* *pp*

Vle. *pp* *pp*

Vcl. *pp* *pp*

C. B. *pizz.* *pp*

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

Fl. II *pp* *pp*

Cl. I *p* *pp legato*

Cl. II

Fag. *p* *pp* *pp legato*

Cor. I *pp*

Cor. II

Timp. *pp* *pp*

VI. I *div.*

VI. II *pp* *pp*

Vle. *arco*

Vcl. *arco*

C. B. *pp* *pp*

5

5

5



Musical score for Flutes (Fl. I), Clarinets (Cl. I, II), Bassoon (Fag.), Cor Anglais (Cor. I, II), Violins (VI. I, II), Viola (Vle.), Violoncello (Vcl.), and Double Bass (C.B.). The score is in a key with two flats and a 3/8 time signature. It includes dynamic markings such as *pp*, *p*, *dim.*, and *p dim.*, as well as performance instructions like *con sord.*. The score is divided into two systems, with the first system ending at measure 12 and the second system continuing from there. Each staff concludes with the measure number 12 and a 3/8 time signature.

6

Fl. I. *mf* *f*

Fl. II. *mf* *f*

Ob. *f*

Cl. I. *mf* *f*

Cl. II. *f*

Fag. *mf* *f* a 2

Cor. I. *p cresc.* *f*

Cor. II. *f*

VI. I. *mf* *f* *div.* *unis.*

VI. II. *mf* *f* *div.* *unis.*

Vle. *mf* *f*

Vcl. *mf* *f*

C. B. *mf* *f*

7

F1.I *ff* *p*

F1.II *p*

Ob. *ff* *dim.*

I *ff* *dim.* *p*

Cl. II *p*

Fag. *ff* *dim.*

7

I *f* *dim.*

II

7

VI.I *ff* *dim.* *p*

VI.II *ff* *dim.* *p* *pp*

Vle. *ff* *dim.* *p*

Vcl. *ff* *dim.* *p* *pizz.*

C. B. *ff* *dim.*

8

Fl. I *pp*

Ob. *I Solo ten.* *mf* *mp espress.*

Cl. I *dim.*

Cl. II

Fag. *dim.*

8

Cor. I *pp*

Cor. II

8

Vi. I *p*

Vi. II *p* *div.*

Vle. *p* *p*

Vcl. *arco* *pp* *p*

C.B.

Fl. I *cresc.* *ten.* *mf* *f*

Fl. II *cresc.* *ten.* *mf* *f*

Ob. *cresc.* *a 2*

Cl. I *p cresc.* *f*

Cl. II *p cresc.* *f*

Fag. *p* *cresc.* *f* *a 2*

Cor. I *f*

Cor. II *p cresc.*

Tb. I *p*

Tb. II *p*

VI. I *cresc.* *div.* *f* *unis.*

VI. II *cresc.* *f* *unis.*

Vle. *cresc.* *f*

Vcl. *cresc.* *f*

C. B. *pizz.* *p cresc.* *f* *arco*

Fl. I

Fl. II

Ob.

I  
Cl.

II

Fag.

I, II  
Cor.

III, IV

I  
Tb.

II

Trb. I, II

Trb. III  
e Tuba

VI. I

VI. II

Vle.

Vcl.

C. B.

Fl. I  
Fl. II  
Ob.  
I  
Cl. II  
Fag.

*f*

11

I. II  
Cor.  
III. IV  
I  
Tb. II  
Trb. I. II  
Trb. III  
e Tuba

*sf* *pp*

11

Vl. I  
Vl. II  
Vle.  
Vcl.  
C. B.

*sf* *dim.* *p* *pp*

11

Fl. *p* Solo *mf*

Ob.

I *p* *dim.*  $\frac{12}{8}$

Cl. II *p* *dim.*  $\frac{12}{8}$

Fag. *p*

VI.I *pp*

VI.II *pp* *div.*

Vle. *dim.* *pp*

Vcl. *dim.* *pp*

C.B. *p* *pp*

Ob.  $\frac{12}{8}$

I *mf* *p* *pp*

Cl. II *pp*

Fag. *pp*

Cor.II *con sord.* *pp*

VI.I *p* *cresc.* *f* *p*

VI.II *p* *cresc.* *f* *p*

Vle. *p* *cresc.* *f* *p*

Vcl. *p* *cresc.* *f* *p*

C.B. *p* *cresc.* *f* *pizz.* *pp*



Fl. I, Fl. II, Cl. I, Cl. II, Cor. III, Vl. I, Vl. II, Vle., Vcl., C. B.

*pp*, *p*, *pp*, *pp*, *pp*, *pp*, *pp*, *pizz.*, *pizz.*, *arco*

*div.*, *unis.*, *div.*

13

Fl. I, Fl. II, Cl. I, Cl. II, Cor. III

*colla parte*, *a tempo*, *p*, *Solo*, *pp quasi recit espress.*, *p*

13

Vl. I, Vl. II, Vle., Vcl., C. B.

*colla parte*, *a tempo*, *con sord.*, *con sord.*, *ppp*, *ppp*, *ppp*, *ppp*

*unis.*

14

Fl. I

Fl. II

Ob.

I

Cl.

II

Fag.

*pp*

*p*

*f*

*a 2*

14

Cor. I II

I

Tb.

II

Trb. I II

*pp*

*pp*

*mf*

*pp*

*mf*

14

VI. I

VI. II

Vle.

Vcl.

C. B.

*p*

*div.*

*pp*

*div.*

*div.*

*Solo*

*pp*

*f*

*pizz.*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

II  
THE SERIOUS DOLL

15 *Andantino* (♩ = 92)  
*Solo* *ten.*  
*Prubato, con espress.*

Flauti I. II

Oboi I. II

I  
Clarineti in B<sup>b</sup>  
II

Fagotti I. II

15 *Andantino* (♩ = 92)

I  
Corni in F  
II

I  
Trombe  
II

Tromboni I. II

Tromboni III  
e Tuba

Timpani

Tamburo Piccolo  
Glockenspiel

Gran Cassa  
Triangolo

15 (con sordino)  
*Andantino* (♩ = 92)

I  
Violini  
II

Viole

Violoncelli

Contrabassi

The musical score is arranged in systems. The first system includes Flauti I. II, Oboi I. II, Clarineti in B<sup>b</sup> I and II, and Fagotti I. II. The second system includes Corni in F I and II, Trombe I and II, Tromboni I. II, Tromboni III e Tuba, Timpani, Tamburo Piccolo, Glockenspiel, Gran Cassa, and Triangolo. The third system includes Violini I and II, Viole, Violoncelli, and Contrabassi. The Flauti I. II part has a solo section starting at measure 15, marked *Andantino* (♩ = 92), *ten.*, and *Prubato, con espress.*. The string parts (Violini, Viole, Violoncelli, Contrabassi) start at measure 15 with a *con sordino* marking and *Andantino* (♩ = 92). Dynamic markings include *p*, *pp*, and *f*.

Fl. *mf* *pp* *p* *pp*

Cl. *pp* *p*

Fag. *pp*

Cor. *con sord.* *pp* *pp*

16

VI.I

VI.II

Vle.

Vcl.

C.B. *arco* *pizz.*

16

Fl. *mf* *pp* *cresc.* *poco rit.* *ten.*

Cl. *pp*

Cor.

VI.I *poco rit.* *cantabile*

VI.II *div.* *pp*

Vle. *pp*

Vcl. *pp*

C.B. *arco* *pp*

17 *1st time only*

F1. *6*

Ob. *I Solo*  
*p espress!*

Cl. *pp*  
*Triang.*

G.Cassa & Triang. *p*

VI.I *17 1st time only*

VI.II

Vle. *Cl.*

Vcl. *pizz.*

C.B. *pp* *1st time only*

Fl. *p*

Ob.

Cl. *pp*

Fag. *I*

G.Cassa & Triang. *Triang.* *pp* *I*

VI.I *con sord.* *div.* *p*

VI.II

Vle.

Vcl. *Fag.* *pizz.*

C.B. *pp* *pizz.* *pp*

18

*rapide*

*a tempo*

*Ossia*

*colla parte*

*p*

*11*

Fl.

Cl.

Fag.

Triang.

VI.I

VI.II

Vle.

Vcl.

C.B.

*div.*

*pizz.*

*p*

*arco*

*a tempo*

*colla parte*

*a tempo*

*f*

*p*

*pp*

*colla parte*

*a tempo*

Fl.

Cor.

VI.I

VI.II

Vle.

Vcl.

C.B.

*pp*

*colla parte*

*pp*

*arco*

*pp*

19

Fl. *poco rit. ten.*

Ob.

Cl.

Fag. *pp*

Cor.

19 *div.*

VI.I *mf espress. unis. poco rit. colla parte*

VI.II

Vle. *div. unis.*

Vcl. *pizz. arco*

C.B.

20 *a tempo*

Fl. *p dolce 6 cresc. mf 6 pp 6 rit.*

Cor. *pp*

20 *a tempo cantabile*

VI.I *div. più lento rit. pizz. pp pizz.*

VI.II *pp pp*

Vle. *pp pp*

Vcl. *pp pizz. pp*

C.B. *pp pizz. pp*



III  
BUSY - NESS

21 Allegro molto (♩ = 176)

Piccolo

Flauto I

Oboi I.II

I  
Clarineti in B $\flat$   
II

Fagotti I.II

I. II  
Corni in F  
III. IV

I  
Trombe in C  
II

Tromboni I.II

Tromboni III  
e Tuba

Timpani

Tamburo Piccolo  
Glockenspiel

Gran Cassa  
Triangolo

I  
Violini  
II

Viole

Violoncelli

Contrabassi



22

Picc. *pp*

Fl. I *pp*

Ob. *p* *tr* *I* *a2*

Cl. I *pp*

Cl. II *pp*

Fag. *pp*

Detailed description: This system contains five staves. The Piccolo and Flute I staves begin with a rapid sixteenth-note scale starting on the second measure, marked *pp*. The Oboe staff has a rest until the second measure, then plays a series of trills marked *p* and *tr*, with a first finger trill (*I*) and a second finger trill (*a2*). The Clarinet I and II staves play a simple eighth-note melody marked *pp*. The Bassoon staff has a rest until the second measure, then plays a single note marked *pp*.

22

I. II *pp*

Cor. *pp*

III. IV *pp*

Timp. *pp*

Detailed description: This system contains three staves. The Cor Anglais I and II staves have rests until the second measure, then play a single note marked *pp*. The Timpani staff has a rest until the second measure, then plays a single note marked *pp*.

22

VI. I *pp* *tr*

VI. II *pp*

Vle. *pp*

Vcl. *pp*

C. B. *pp*

Detailed description: This system contains five staves. The Violin I staff begins with a sixteenth-note scale marked *pp*, followed by trills marked *tr*. The Violin II staff plays a simple eighth-note melody marked *pp*. The Viola staff plays a simple eighth-note melody marked *pp*. The Violoncello and Contrabass staves have rests until the second measure, then play a single note marked *pp*.

23

Picc. *mf*

Fl. I *cresc.* *tr* *mf* *sf* *sf* *sf* *f*

Ob. *tr* *mf* *a 2* *sf* *f*

I *f* *tr* *f* *sf* *sf* *f*

Cl. II *p* *sf* *sf*

Fag. *P* *cresc.* *a 2*

23

I. II

Cor. III. IV *mf* *f*

Trb. I. II *mf*

23

Vl. I *tr* *sf cresc.* *sf* *sf* *mf* *f* *sf* *sf*

Vl. II *tr* *sf cresc.* *sf* *sf* *mf* *sf* *sf*

Vle. *cresc.* *mf*

Vcl. *arco* *cresc.* *mf* *f*

C. B. *arco* *f* *mf* *f* *pizz.*

24

Picc. *ff* *tr* *tr* *tr*

Fl. I *ff* *tr* *tr* *tr*

Ob. *ff* *tr* *tr* *tr* *cresc.*

I Cl. *ff* *tr* *tr* *tr* *mf cresc.*

II Cl. *ff* *tr* *tr* *tr* *mf*

Fag. *f* *a 2* *ff* *p* *cresc.*

I.III Cor. *ff*

III.IV Cor. *ff*

I Tb. *ff*

II Tb. *ff*

Trb. I. II *ff*

Trb. III e Tuba *ff*

Timp. *f*

S. D. *f*

VI. I *ff* *tr* *tr* *tr* *tr* *tr*

VI. II *ff* *tr* *tr* *tr* *tr* *tr*

Vle. *ff* *tr* *tr* *tr* *tr*

Vcl. *ff* *sf* *sf*

C. B. *f* *arcq* *ff* *sf*

D *f* *ff*

25 *poco rit.*

Picc *dim.*

Fl. I *tr dim.* *p* *p* *tr ten. pp*

Ob *a 2 tr dim.* *p* *p*

I *tr p* *tr dim.* *tr pp*

Cl. II *dim.* *pp*

Fag. *dim.* *pp*

Cor. I, II *poco rit.* *pp*

Timp. *pp*

S. D. Tamb. *pp*

25 *poco rit.*

Vl. I *tr dim.* *p* *tr dim.* *tr pp*

Vl. II *tr* *p* *dim.*

Vle. *dim.* *p* *dim.*

Vcl. *dim.* *p* *dim.*

C. B.

26

Fl. I

I  
Cl.

II

Fag.

Cor. I. II

26

VI. I

*pp* *simile*

VI. II

*pp*

Vle.

*pp*

Vcl.

*pp* pizz.

C. B.

*pp* pizz.

Cor. I. II

*p*

VI. I

*cresc.* *pp* *cresc.* *pp*

VI. II

*cresc.* *pp* *cresc.* *pp*

Vle.

*pp* *cresc.* *pp*

Vcl.

C. B.

27

VI. I *cresc.* *mf* *p* *mf* *p*

VI. II *cresc.* *mf* *p* *mf* *p*

Vle. *cresc.* *mf* *p* *mf* *p*

Vcl. *cresc.* *p* *mf* *p*

C.B. *cresc.* *p* *mf* *p*

Cor. I *I* *p*

VI. I *dim.*

VI. II *dim.*

Vle. *dim.*

Vcl. *pp*

C.B. *pp*

28

Cor. I

VI. I *f*

VI. II *f*

Vle. *f*

Vcl.

C.B.

VI. I  
VI. II  
Vle.  
Vcl.  
C.B.

29

Picc.  
Fl. I  
Ob.  
Fag.  
Cor. III  
Trb. III  
Trb. III e Tuba  
Timp  
Tamb.  
Picc.

29

VI. I  
VI. II  
Vle.  
Vcl.  
C.B.

Picc. *ff* *f* *f* *tr* *tr* *tr*

Fl. I *ff* *f* *f* *tr* *tr* *tr*

Ob. *ff* *tr* *tr* *tr* *tr* *tr* *pp*

I *ff* *tr* *tr*

Cl. II *ff* *tr*

Fag. *ff* *p* *cresc.*

I. II *f* *tr*

Cor. III. IV *f* *tr*

Trb. II *p*

Trb. III e Tuba *p*

Timp. *p*

VI. I *ff* *sf* *pp* *cresc.* *tr* *tr* *tr* *tr* *tr* *tr*

VI. II *ff* *sf* *pp* *cresc.* *tr* *tr* *tr* *tr* *tr* *tr*

Vle. *ff* *arco* *sf* *pp* *sf cresc.* *tr*

Vcl. *ff* *arco* *sf* *pp* *sf cresc.*

C.B. *ff*



31 larg. a tempo

Picc. *mf tr cresc.*

Fl. I *mf tr cresc.*

Ob. *cresc.*

I. Cl. *cresc.*

II. Cl. *f*

Fag. *f a2*

I. Cor. *p cresc.*

II. Cor. *f*

I. Trb. *mf*

II. Trb. *mf*

Trb. III & Tuba *mf*

Tamb. Picc. Triang. *p*

Cym. *p*

31 larg. a tempo

Vl. I *f*

Vl. II *f*

Vle. *f*

Vcl. *f*

C.B. *f*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Picc. *p*

Fl. I *mf sf* *cresc. ff sf* *ff* *p*

Ob. *ff* *p*

I *ff* *dim.* *p*

Cl. II *ff* *p*

Fag. *a 2 cresc.* *ff* *dim.*

I. II *p cresc.* *ff* *a 2 fp*

Cor. III. IV *ff*

Trb. I. II *p* *f*

Trb. III e Tuba *f*

VI. I *cresc. sf* *ff* *p*

VI. II *cresc. sf* *ff*

Vle. *cresc.* *ff* *f dim.*

Vcl. *cresc.* *ff* *f*

C.B. *ff*

Picc. Fl. I Ob. I Cl. I II Fag.

Cor. VI.I VI.II Vle. Vcl. C.B.

Fl. I Ob. Cl. Cor.

VI.I VI.II Vle. Vcl. C.B.

33

Ob. *pp* I

Cl. *pp*

Vl. I

Vl. II

Vle.

Vcl.

C. B.

Fl. *p* *pp* 3 3 3

Ob. *pp* I

Cl.

Cor. I. II *con sord.* *pp*

Vl. I *pp*

Vl. II *pp*

Vle. *pp*

Vcl.

C. B.

34

Picc. *pp* *ff*

Fl. I *pp* *a 2* *f* *ff* *s*

Ob. *p* *cresc.* *ff*

I Cl. *ff*

II Cl. *ff*

Fag. *p* *a 2* *ff*

34

I. II Cor. *naturale* *a 2* *p* *cresc.* *ff*

III. IV Cor. *a 2* *p* *cresc.* *ff*

I Tb. *ff*

II Tb. *ff*

Trb. I. II *a 2* *ff*

Trb. III e Tuba *ff*

Timp. *f*

Tamb. *f*

34

VI. I *pp* *cresc.* *cresc.* *ff*

VI. II *pp* *cresc.* *cresc.* *ff*

Vie. *pp* *cresc.* *cresc.* *ff*

Vcl. *arco* *p* *cresc.* *arco* *ff*

C. B. *ff*

Picc.

Fl. I

Ob.

I  
Cl.

II

Fag.

I. II  
Cor.

III. IV

I  
Tb.

II

Trb. I. II

Trb. III  
e Tuba

Timp.

VI. I

VI. II

Vle.

Vcl.

C. B.

*sf*

*ff*

*a 2*

*sf*

*ff*

*ff sf*

*ff sf*

*f*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*



36 37

Fl. I rit. 1 2

I. Cl. *pp espress.*

II

Fag. *pp*

Cor. I. II *pp*

Arpa 36 37 rit. 1 2 *p ppp*

VI. I div. 36 37 rit. 1 a tempo 2 *pp ppp*

VI. II *pp ppp*

Vle. *pp* div. *pp*

Solo Vcl. *pp*

Tutti Vcl. arco *pp*

C. B. *pp*



Cl. I

Cor. I.II

Arpa

Solo VI.

VI. I div.

VI. II

Vle.

Solo Vcl.

Tutti Vcl.

C. B.

38

pp

I

pp

38

pp v

38

senza sord.

ten.

p molto espress.

pp

pp

Fl. I

I

Cl. II

Fag.

Cor. I. II

Arpa

Solo VI.

VI. I div.

VI. II

Vle.

Solo Vcl.

Tutti Vcl.

C. B.

rit. Lento

pp

espress.

pp

pp

pp

con sord. pp

rit. Lento

ten. rit. Lento

pp

pp

pp

pp

pp

espress.

pp

pp

pp

arco pp

THE WAGON (PASSES)

39 Allegretto (♩ = 116)

Piccolo

Flauto I

Oboi

I  
Clarineti in B<sup>b</sup>  
II

Fagotti I. II

39 Allegretto (♩ = 116)

I. II  
Corni in F  
III. IV

I  
Trombe in B<sup>b</sup>  
II

Tromboni I. II

Tromboni III  
e Tuba

Timpani e  
Triangolo

Tamburo Piccolo  
e Side Drum

Gran Cassa  
e Cymbals

39 Allegretto (♩ = 116)

I  
Violini  
II

Viole

Violoncelli

Contrabassi

40

40

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

II Cl.

Fag.

Cor. I. II *pp*

40

VI. I

VI. II

Vle. *pp* *p* *dim.*

Vcl.

C. B.

41

Ob.

I Cl. *p*

II Cl. *p*

Fag.

41

I. II Cor. *p* *pp*

III. IV Cor.

Trb. I. II *pp*

Timp. *pp*

41

VI. I

VI. II

Vle. *pp* *pp*

Vcl.

C. B. *pp*

Ob.

I  
Cl.

II

Fag.

I, II  
Cor.

III, IV

I  
Tb.

II

Trb. I, II

Trb. III  
e Tuba

Timp.

Tam. Picc.  
e S. D.

Vl. I

Vl. II

Vle.

Vcl.

C. B.

*cresc. molto*

*cresc. molto*

*cresc. molto*

*p* *cresc.*

*pp* *cresc.*

*cresc.*

Tambourino

*pp* *cresc.*

*p* *cresc. molto*

*cresc. molto*

*cresc. molto*

*marcato*

*f* *cresc. molto*

*pizz.*

*ff* *cresc. molto*



Picc. *ff* *dim.* *p*

Fl. *dim.* *p*

Ob. *dim.* *p*

I Cl. *dim.* *p*

II Cl. *dim.* *p*

Fag. *dim.* *p*

I, II Cor. *dim.* *pp*

III, IV Cor. *dim.* *pp*

I Tb. *dim.* *pp*

I Tb. *dim.* *pp*

Trb. I, II *dim.* *pp*

Trb. III e Tuba *dim.* *pp*

Timp. e Triang. *dim.* *pp* *Timp. p*

Tam. Picc. e S.D. *dim.* *pp*

G. Cassa. e Cym. *dim.* *pp*

VI. I *dim.* *p*

VI. II *dim.* *p*

Vle. *dim.* *p*

Vcl. *dim.* *p*

C. B. *dim.* *p* *pizz. p*



43

I Cl. *pp* *pp*

II *pp*

Fag. *pp*<sup>I</sup> *pp*

Cor.I.II

Timp. *pp*

43

VI.I

VI.II *pp*

Vle. *pp*

Vcl. *pp*

C. B. *pp* arco *pp*

VI.I

VI.II *pp* *dim.*

Vle. *pppp*

Vcl. *pppp*

C. B.



THE MERRY DOLL

44 Allegro molto (♩=126)

Piccolo

Flauto

Oboi

I  
Clarineti in B♭

II

Fagotti I. II

44 Allegro molto (♩=126)

I. II  
Corni in F

III. IV

I  
Trombe in C

II

Tromboni I. II

Tromboni III  
e Tuba

Timpani

Glockenspiel

Gran Cassa

44 Allegro molto (♩=126)

I  
Violini

II

Viole

Violoncelli

Contrabassi

Solo

ff

p

f

con sord.

G.C

Cymf

pizz.



Picc. *f*

Fl. *p* *pp cresc.* *f*

Ob. *f* *pp cresc.* *ff*

I *p* *pp cresc.*

Clar. II *p* *pp cresc.*

Fag. I & II *p* *p cresc.* *f*

Cor. I & II *f*

Cym. *f*

VI. I *p* *p* *f* *sf*

VI. II *sf* *p* *f*

Vle. *sf* *pizz. p cresc.* *f*

Vcl. *sf* *pizz. p cresc.* *f*

C.B. *p cresc.* *f*

Picc. *sf* *sf* *f*  
 Fl. *sf* *sf* *f*  
 Ob. *f*  
 I Clar. *f*  
 II *f*  
 Fag. I. II *mf* *f*  
 Cor. I. II *f*  
 I Tb. *f*  
 II *f*  
 Trb. I. II *p*  
 Trb. III e Tuba *p*  
 Timp. *pp*  
 Glock. *f (ossia)*  
 G.C. Cym. G.C. *p*  
 Triang. *p*  
 46  
 Vl. I *sf* *sf*  
 Vl. II *sf*  
 Vle. *arco*  
 Vcl. *arco*  
 C.B. *arco*

Picc. (b)  
Fl. (b)  
Ob. a2 sf  
I Clar. sf  
II Clar. sf  
Fag. I, II sf  
I, II Cor. sf  
III, IV Cor.  
I, II Tb.  
Trb. I, II, III p  
Trb. III e Tuba p  
Timp. muta Bb in G p  
Glock.  
G.C. Triang. Triang.  
VI. I sf div. sf  
VI. II sf  
Vle. sf  
Vlc. sf  
C.B. sf

Picc.

Fl.

Ob.

I  
Cl.

II

Fag.

I. II  
Cor.

III. IV

I  
Tb.

II

Trb. I. II

Trb. III  
e Tuba

Timp.

Glock.

VI. I

VI. II

Vle.

Vcl.

C. B.

pizz.

*p*

48

The musical score is arranged in systems for various instruments. The Piccolo part (top) features a melodic line with dynamics *p* and *f*. The Flute part has a similar melodic line with dynamics *p* and *f*. The Oboe part has a melodic line with dynamics *p* and *f*, and includes a second octave marking *a2*. The Clarinet I and II parts have melodic lines with dynamics *p* and *sf*. The Bassoon part has a melodic line with dynamics *p* and *f*. The Cor Anglais I and II parts have melodic lines with dynamics *p* and *f*. The Trumpet I and II parts have melodic lines with dynamics *pp* and *mf*. The Violin I and II parts have melodic lines with dynamics *pp*, *p*, *cresc.*, and *f*. The Viola part has a melodic line with dynamics *pp*, *p*, *cresc.*, and *sf*. The Violoncello and Double Bass parts have melodic lines with dynamics *f*.

Picc.

Fl.

Ob.

I  
Cl.

II

Fag.

I, II  
Cor.

III, IV

I  
Tb.

II

Trb. I, II

Trb. III  
e Tuba

Timp.

Tamb.  
Picc.

G. Cassa

VI. I

VI. II

Vle.

Vcl.

C. B.





50

Picc. *f*

Fl. *f*

Ob. *a 2 sf*

I Cl. *ff sf*

II *ff sf*

Fag. *a 2 ff sf sf*

I. II Cor. *f*

III. IV *f*

I Tb. *f*

II *f*

Trb. I. II *f*

Trb. III e Tuba *ff f*

Timp. *f*

Glock. *f*

G. Cassa

50

VI. I *ff div. sf unis.*

VI. II *p div. p*

Vle. *sf sf unis.*

Vcl. *ff sf sf*

C. B. *ff sf sf*

Picc.

Fl.

Ob. *a 2*

I *sf*

Cl. *mf*

II *sf*

Fag. *sf* *mf*

I. II *f*

Cor. *sf*

III. IV *f* *sf*

I

Tb. II

Trb. I. II *f*

Trb. III e Tuba *f*

Timp. *f*

Glock. *f*

G. Cassa

VI. I *V*

VI. II *div.* *p* *sf* *unis.* *div.* *p* *sf* *unis.* *div.* *p* *sf* *unis.* *div.* *p*

Vle. *p* *sf* *unis.* *div.* *p* *sf* *unis.* *div.* *p*

Vcl. *sf* *sf*

C. B *sf* *sf*

H



52

Picc.

Fl.

Ob.

I

Cl.

II

Fag.

Cor.

Tb.

Tam. Picc.

Tamb.

52

52

Vl. I

Vl. II

Vle.

Vel.

C. B.

The musical score is arranged in systems. The first system includes Piccolo, Flute, Oboe, Clarinet I and II, and Bassoon. The second system includes Cor Anglais and Trombone. The third system includes Tambores Piccolo and Tambourin. The fourth system includes Violin I and II, Viola, Violoncello, and Contrabass. The score is in G major and 3/4 time. Measure 52 is marked with a forte (f) dynamic. The woodwinds play a melodic line with grace notes. The strings play a rhythmic accompaniment. The score includes various dynamics such as piano (p), mezzo-forte (mf), and fortissimo (ff), as well as performance instructions like 'pizz.' (pizzicato) and 'arco' (arco). The number '52' is printed above the first three systems.

53

Poco meno mosso

Fl. *p*

Ob. *p*

I Cl. *p*

II Cl. *p*

Fag. *p*

53

Poco meno mosso

Timp. *pp*

Tamb. (with stick) *pp*

G. Cassa (with S. D. stick) *mf pp*

53

Poco meno mosso

VI. I *pp*

VI. II

Vle. *pp* pizz.

Vol. *pp* pizz.

C. B. *pp* pizz.

The musical score for page 59 is arranged in a standard orchestral format. It includes the following parts:

- Flute (Fl.):** Part 1, starting with a rest in the first measure and playing a melodic line in the second and third measures.
- Oboe (Ob.):** Part 1, starting with a rest in the first measure and playing a melodic line in the second and third measures, marked with a first finger fingering (I) and a piano (*p*) dynamic.
- Clarinets (Cl.):** First and Second parts, both playing a continuous eighth-note accompaniment throughout the page.
- Bassoon (Fag.):** Part 1, starting with a rest in the first measure and playing a melodic line in the second and third measures.
- Timpani (Timp.):** Part 1, starting with a rest in the first measure and playing a rhythmic pattern in the second and third measures, marked with a pianissimo (*pp*) dynamic.
- Tam-tam (Tamb.):** Part 1, playing a steady eighth-note accompaniment throughout the page.
- Gong/Cassa (G.Cassa):** Part 1, playing a steady eighth-note accompaniment throughout the page.
- Violins (Vl.):** First and Second parts, both playing a melodic line in the first measure, marked with a *sost.* dynamic, and then resting in the second and third measures. They re-enter in the fourth measure with a melodic line, marked with a piano (*p*) dynamic and an accent (>).
- Viola (Vle.):** Part 1, playing a melodic line in the first measure, marked with a *sost.* dynamic, and then resting in the second and third measures. It re-enters in the fourth measure with a melodic line, marked with a piano (*p*) dynamic and an accent (>).
- Violoncello (Vcl.):** Part 1, starting with a rest in the first measure and playing a melodic line in the second and third measures.
- Double Bass (C. B.):** Part 1, starting with a rest in the first measure and playing a melodic line in the second and third measures.

54 *accel.* *Presto*

Picc. *f cresc.*

Fl. *cresc.* *f cresc.*

Ob. *ff*

I Cl. *cresc.* *f cresc.*

II Cl. *ff*

Fag. *mf* *f* *ff*

I. II Cor. *ff*

III. IV Cor. *ff*

I Tb. *senza sord. ff*

II Tb. *ff*

Trb. I. II *ff*

Trb. III e Tuba *ff*

Timp. *accel.*

Tamb.

G. Cassa

54 *accel.* *Presto*

VI. I *mf cresc.* *f* *ff*

VI. II *cresc.* *f* *ff*

Vle. *arco cresc.* *f* *ff*

Vcl. *ff*

C. B. *ff*



VII  
DREAMING

55 Lento (♩ = 84)  
con sord.

I Violini

II Violini

Viole

Violoncelli

Contrabassi

*p* *pp* *pp* *pp*

*teneramente*

56 57

58 Lento espress. a tempo

*cresc.* *pp* *div.* *un.*

*cresc.* *pp* *pp* *pp* *pizz.*

*pp* *pp*

VI.I  
VI.II  
Vle.  
Vcl. div.  
C. B.

*cresc.*  
*cresc.*  
*cresc.*  
*espress.*  
*cresc.*  
*p cresc.*  
*arco*  
*p cresc.*

*sf*  
*sf*

59 *a tempo*

*ten.*  
*ppp*  
*div.*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

*ten.*  
*ten.*  
*ten.*  
*ten.*  
*ten.*  
*ten.*

*unis.*

60

II Soli Vli.  
VI.I  
VI.II  
Vle.  
Vcl. unis.  
C. B.

*espress.*  
*pp*

II Soli Vli.

VI.I

VI.II

Vle.

Vcl. div.

C.B.

*p* lunga

div.

I

II

div.

*pp* >

61

ENVOY (CODA)

CADENZA

Solo Vlo.

*f* *sf* *sf* *dim. dolce* *rit.* *pp*

*a tempo* *ten.* *ten.* *accel. ten.*

*Presto* *Più lento* *accel.* *dim. e rit.* *Lento* *p*

64

62

Andantino

Fl. *p* *6*

Solo VI. *cresc.* *sul G*

VI.I

VI.II *pp*

Vle. *pp*

Vcl. *pp*

C.B.

63

Fl. *f*

Solo VI. *CADENZA ad lib.* *dim. e rit.*

VI.I

VI.II *sf*

Vle. *sf*

Vcl. *sf*

C.B. *sf*

Solo VI. *pp* *f*

*sf* *p* *f* *0* *p* *espress.*

64

Allegro molto

Fl. *f* *ff*

Ob. I. II *ff*

I *f* *ff*

Cl. II *f* *ff*

Fag. *ff*

64

Allegro molto

I. II *ff*

Cor. III. IV *ff*

I *ff*

Tb. II *ff*

Trb. I. II *ff*

Trb. III e Tuba *ff*

64

Allegro molto

Solo VI. *pp* *ff*

VI. I *pp* *sf* *ff*

VI. II *f* *ff*

Vle. *mf* *ff*

Vol. *pp* *mf* *ff*

C. B. *mf* *ff*

div. unis.



66 *Andante teneramente*

Solo VI. *dim. e rit.* *dolce* *dim.* *pp*

VI.I

VI.II *con sord.* *pp*

Vle. *con sord.* *pp*

Vcl. *pp*

C.B.

Solo VI. *dim.* *pp*

VI.I *colla parte*

VI.II

Vle. *div.*

Vcl. *pp*

C.B. *pp*

67 Allegretto 68

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

II Fl. II *mf cresc.* *mf* *f*

Ob. I *mf* *f*

I Cl. I *p cresc.* *mf* *f*

II Cl. II *p cresc.* *mf* *f*

Fag. I *p cresc.* *mf* *f*

67 Allegretto 68

I. II Cor. *pp cresc.* *f*

III. IV *a 2* *p cresc.*

Solo VI. *col Tutti*

67 Allegretto 68

VI. I *mf*

VI. II *senza sord.* *mf*

Vle. *senza sord.* *p* *cresc.* *mf*

Vcl. *pp* *mf*

C. B. *pp* *mf*



This musical score page, numbered 69, contains the following parts and markings:

- Flutes (Fl.):** I and II staves. Both parts begin with a rest and then play a melodic line starting at measure 2, marked with a forte (*f*) dynamic.
- Oboe (Ob.):** I staff. Begins with a rest and then plays a melodic line starting at measure 2, marked with a forte (*f*) dynamic. A first fingering (*I*) is indicated above the first note.
- Clarinets (Cl.):** I and II staves. Both parts play a rhythmic, eighth-note pattern starting at measure 1, marked with a forte (*f*) dynamic.
- Bassoon (Fag.):** a 2 staff. Plays a rhythmic, eighth-note pattern starting at measure 1, marked with a forte (*f*) dynamic.
- Cor. I. II:** II staff. Plays a melodic line starting at measure 1, marked with a forte (*f*) dynamic.
- Violins (Vl.):** I and II staves. Both parts play a melodic line starting at measure 1, marked with a *cresc.* (crescendo) dynamic. The I staff has a forte (*f*) dynamic marking at measure 2, while the II staff has a piano (*p*) dynamic marking at measure 4.
- Viola (Vle.):** Staff. Plays a melodic line starting at measure 1, marked with a *cresc.* dynamic. It has forte (*f*) dynamic markings at measures 2 and 3, and piano (*p*) dynamic markings at measures 4 and 5.
- Violoncello (Vcl.):** Staff. Plays a melodic line starting at measure 1, marked with a *cresc.* dynamic. It has forte (*f*) dynamic markings at measures 2 and 3, and piano (*p*) dynamic markings at measures 4 and 5.
- Double Bass (C.B.):** Staff. Plays a melodic line starting at measure 1, marked with a *cresc.* dynamic. It has forte (*f*) dynamic markings at measures 2 and 3, and piano (*p*) dynamic markings at measures 4 and 5.

69

This musical score page contains measures 69 and 70 for a symphony. The instruments are arranged in three systems. The first system includes Flutes I and II, Oboe, Clarinets I and II, and Bassoon I and II. The second system includes Cor I and II, Trumpets I and II, and Trumpet III and Tuba. The third system includes Violins I and II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *pp*, *f*, *mf*, and *p*, along with performance instructions like *div.* (divisi) and *unis.* (unison). The key signature has one sharp (F#) and the time signature is 4/4. The music shows a dynamic shift from *pp* to *f* in measure 69, with further changes in measure 70.

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

II Fl. II *pp* *p* *f*

Ob. *p* *f*

I Cl. I *pp* *p* *cresc.* *f*

II Cl. II *p* *pp* *p* *cresc.* *f*

Fag. I, II *p* *pp* *p* *cresc.* *f*

I, II Cor. I *pp* *p* *f* *a2*

III, IV Cor. II *p* *f* *a2*

I, II Trb. I *pp* *f*

Trb. III & Tuba *pp* *f*

Timp.

Tran. *p*

VI. I *dim.* *p* *cresc.* *f*

VI. II *un.* *p* *cresc.* *f*

Vle. *dim.* *p* *cresc.* *f*

Vcl. *dim.* *p* *cresc.* *f*

C.B. *dim.* *p* *cresc.* *f*