

62

HENRY HADLEY

RM

Op. 62



The Culprit Fay

A RHAPSODY

FOR

Grand Orchestra

AFTER JOSEPH RODMAN DRAKE'S POEM

SCORE

PARTS

NEW YORK : G. SCHIRMER

BOSTON : BOSTON MUSIC CO.

LONDON : SCHOTT & CO.

Berlin : Albert Stahl · Leipzig : Friedr. Hofmeister

Paris

Durand & C^{ie} · Max Eschig

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The Culprit Fay

A Rhapsody

After Joseph Rodman Drake's Poem

Henry Hadley. Op. 62

Andante misterioso

Piccolo and Flute III

Flute I

Flute II

Oboes I II

English Horn

Clarinets I II in Bb

Bass Clarinet in Bb

Bassoons I II

I II

Horns in F

III IV

Trumpets I II in Bb

Trombones I II

Trombone III Bass Tuba

Kettledrums

Triangle, Bells, Cymbals, Sn. Drum (3 players)

Harp

Andante misterioso

2 Solo Violins *pp con sordini*

2 Solo Violins *pp con sordini*

2 Solo Violins *pp con sordini*

Violins I

Violins II

Violas

Violoncellos

Basses

VI. I (4 Soli) *pp*

VI. II (4 Soli) *pp*

con sordini *pp*

Fl. I *p*

VI. II senza sord.

I con sord. *p*

II con sord. *p*

III con sord. *p*

IV con sord. *p*

V'cellos (4 Soli)

Fl. I *p*

Fl. II *p*

Cl. I *p*

Harp *p*

Viello I

Viello II

Viello III

Viello IV

Basses *pp*

① Poco mosso

molto rit.

Andante maestoso

Fl. I *mf*

Fl. II *mf*

Ob. *mf*

Cl. I *mf*

Cl. II *mf*

Bass Cl. *mf*

Bsn. *mf*

Horns I II *f*

Horn III *f*

K. dr. *tr.*

Harp *ff*

① Poco mosso

molto rit.

Andante maestoso

Vl. I *mf* Tutti senza sord.

Vl. II *mf* Tutti

Violas *mf*

Vcellos *mf* Tutti senza sord.

Basses *Pizz.*

div. molto cresc.

ff

div.

ff

ff

ff

ff

arco

ff

Fl. I
Fl. II
Ob.
Engl. Horn
Cl. I
Cl. II
Bass Cl.
Bssn.
Horns I II
K. dr.
Solo Vl.
Vl. I
Vl. II
Violas
V'cellos
Basses

f
f
f
f
f
f
f
f
mf
mf
cresc.
f Tutti
cresc.
f Tutti
cresc.
f Tutti
cresc.
f Tutti
cresc.
f Tutti

Fl. I
Fl. II
Ob.
Engl. Horn
Cl. I
Cl. II
Bass Cl.
Bssn.
Horns I II
Horns III IV
Tromb. I II
Tromb. III
K.dr.
Harp
Vl. I
Vl. II
Violas
V'cellos
Basses

ff
mf
f

Fl. I II ancora tranquillo

Fl. I II *ancora tranquillo*

Cl. I Solo *p*

Cl. II *p*

Bass Cl. *pp*

Horns I II *pp* muted *gedämpft*

Horns III IV *pp* muted *gedämpft*

K. dr. *p* Muta Do in Si
Mib in Mit
Sol in Lab

ancora tranquillo

ancora tranquillo

VI. I *p*

VI. II *p*

Violas *p*

Vcellos *p*

Basses *p*

Fl. I animando

Fl. I animando

Fl. II

Solo Ob. *p*

Engl. Horn

Cl. I II *p* *cresc.*

Bass Cl. *p* *cresc.*

Basn. *p* *cresc.*

Bell *p* *cresc.*

Bell (Clock strikes midnight)

Allegro scherzando *f*

animando

animando

VI. I *p* *cresc.*

VI. II *p* *cresc.*

Violas *p* *cresc.*

Vcellos *p* *cresc.*

Allegro scherzando *f*

This musical score page includes the following parts and markings:

- Bell:** Treble clef, playing a melodic line with a key signature of one sharp (F#).
- VI. I (div.):** Treble clef, playing a rhythmic accompaniment with *pp* dynamics.
- VI. II (div.):** Treble clef, playing a rhythmic accompaniment with *pp* dynamics.
- Fl. I & II:** Treble clef, playing melodic lines with *p* dynamics.
- Ob. I Solo:** Treble clef, playing a solo line with *p* dynamics and trills.
- Cl. I & II:** Treble clef, playing melodic lines with *p* dynamics.
- Bssn. I Solo:** Bass clef, playing a solo line with *p* dynamics and trills.
- Bssn. II:** Bass clef, playing a melodic line with *p* dynamics.
- Piano (VI. I & II):** Treble and Bass clefs, playing a complex accompaniment with *pp* dynamics and *sempre pp* markings.

Fl. I
 Fl. II
 Ob. I II
 Cl. I
 Cl. II
 Bsn. I
 Bsn. II

This system contains the woodwind and string parts for the first system. The woodwinds (Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II) are playing in a key with one flat (B-flat major or D minor). The woodwinds have various dynamics including *p* and *pp*. The strings (Violins I and II, Violas, Cellos) are playing a rhythmic accompaniment with dynamics like *pp* and *p*. There are some trills and ornaments in the woodwind parts.

VI. I (div.)
 VI. II (div.)

This system contains the Violin I and Violin II parts. Both are playing a rhythmic accompaniment with dynamics like *pp* and *p*. The Violin I part has some trills and ornaments.

Fl. I
 Fl. II
 Ob. I
 Cl. I
 Cl. II
 Bsn. I

This system contains the woodwind parts for the second system. The woodwinds (Flutes I and II, Oboe I, Clarinets I and II, Bassoon I) are playing in the same key. The woodwinds have various dynamics including *p* and *pp*. There are some trills and ornaments in the woodwind parts.

VI. I
 VI. II
 Violas
 Vcellos

This system contains the string parts for the second system. The Violins I and II, Violas, and Cellos are playing a rhythmic accompaniment with dynamics like *fp* and *f*. The strings have some trills and ornaments.

5

Picc. *f*

Fl. I *f*

Fl. II *f*

Ob. I II *f*

Engl. Horn

Cl. I *f*

Cl. II *f*

Bass Cl.

Bssn.

Tromb. I II

Tromb. III

5

VI I

VI II

Violas *non div.*

Vcellos *non div.*

Fl. I *p*

Fl. II *p*

Ob. I *p*

Cl. I *p*

Cl. II *p*

Bssn. I *p*

Violas *fp*

Vcellos *fp*

Fl. I

7

Fl. II

Engl. Horn

Bass Cl.

Bssn.

Horns I II

Horns III IV

Tromb. I II

Tromb. III

Tabla

K.dr.

Bells

VI. I

VI. II

Violas

Vecchos

p molto cresc.

p molto cresc.

p molto cresc.

p molto cresc.

p molto cresc.

p molto cresc.

p molto cresc.

f

p molto cresc.

p molto cresc.

div.

p molto cresc.

p molto cresc.

mf

7

p

p

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Engl. Horn

Cl. I

Cl. II

Bass Cl.

Basn.

Horns I II

Horns III IV

2 Tpts. in Bb

Tromb. I II

Tromb. III

Tuba

K. dr.

VI. I

VI. II

Violas

Vcellos

Basses

f

cresc.

ff

div.

tr.

Muta Mi in Fa

Horns I II *a 2* *ff*

Horns III IV *a 2* *ff*

VI. I

VI. II

Violas

Ob. I *ff*

Ob. II *ff*

Engl. Horn *ff*

Cl. I *ff*

Cl. II *ff*

Bass Cl. *ff*

Bssn. *ff*

Horns I II

Horns III IV

2 Tpts. in Bb *con sord.* *ff*

Tromb. I II *f*

VI. I

VI. II

Violas

Fl. I
Fl. II
Ob. I II
Engl. Horn
Cl. I II
Bass Cl.
Bsn.
Tpts.
Tromb.
Vi. I
Vi. II
Violas

Ob. I II
Cl. I II
Harp
Vi. I
Vi. II

Ob. I II
Cl. I II
Harp
Vi. I
Vi. II

9

Ob. II Andante

Moderato

Engl. Horn Solo *molto espress.*
p doloroso

Tromb. I II

Tromb. III Tuba

Harp

VI. I

VI. II

p
poco marc.
p

Engl. Horn

Horn III in F Solo

Tromb. I II

Tromb. III Tuba

VI. I

VI. II

Violas

V'cellos

pizz.
p
pizz.
p
pizz.
p
pizz.
p

Ob. I Moderato quasi allegretto

Ob. II *p*

Engl. Horn *p*

Cl. I *p*

Cl. II *p*

Bssn. I

Bssn. II

K. dr. *tr.*
pp

VI. I Moderato quasi allegretto

VI. II *pizz.*

Violas *pizz.*

Vcellos *pizz.*

arco

Picc.

Ob. I *p*

Cl. I *p*

Cl. II *p*

Bass Cl. *p*

Bssn. I *p*

Bssn. II *p*

VI. I *arco*

VI. II *arco*

Violas *arco*

Vcellos *arco*

Basses *pizz.* *arco*

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Engl. Horn

VI. I

VI. II

Violas

Vcellos

Basses

pizz.

arco

p

pizz.

pizz.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bass Cl.

Bsn. I II

Bells

a 2 Soli

p

VI. I

VI. II

Fl. I

Fl. II

Ob. I II

Engl. Horn

Cl. I

Horn III in F

VI. I

VI. II

Violas

Vcellos

Basses pizz.

mf

p

pizz.

Picc.

Fl. I

Fl. II

Ob. I II

Engl. Horn

Cl. I II

Bass Cl.

Basn.

Horn IV in F

VI. I

VI. II

Violas

Vcellos

p

mf

pizz.

mf

mf

mf

mf

Fl. I
Fl. II *dim.* *pp*
Ob. I II *dim.* *pp*
Engl. Horn *dim.* *pp*
Cl. I II *dim.* *pp*
Bass Cl. *dim.*
Bssn. *dim.*
Vl. I *dim.* *arco* *pp*
Vl. II *dim.* *pp*
Violas *dim.* *pp*
Vcellos *dim.* *pp*
Basses *pp*

11 Moderato tranquillo

Picc. Solo *p³*
Fl. I Solo *p³*
K. dr. *ppp*

11 Moderato tranquillo

Vl. I *p* harmonics
Vl. II divisi *p* harmonics
Violas *pp*
Vcellos *pp*
Basses *pp* divisi

Fl. I Solo *p* 3

Ob. I Solo *p* 3

VI. I

VI. II divisi

Violas

Vcellos

Basses

poco più mosso

Fl. III *p*

Fl. I *p*

Fl. II *p*

Ob. I *fz* 3

Cl. I II *fz* 3

VI. I poco più mosso

VI. II divisi

Violas

Vcellos

Picc.

Fl. I

Fl. II

Ob. I II

Engl. Horn

Cl. I

Cl. II

Bass Cl.

Bssn.

Horns I II

Horns III IV

Tpts. in Bb

Tromb. I II

Tromb. III Tuba

VI. I

VI. II

Violas

Vcellos

f

a 2

f con sordino

div.

Picc. 12 *ff* *b_♭*

Fl. I *ff* *b_♭*

Fl. II *ff* *b_♭*

Ob. I *ff* *b_♭*

Ob. II *ff* *b_♭*

Engl. Horn *ff* *b_♭*

Cl. I *ff* *b_♭*

Cl. II *ff* *b_♭*

Bass Cl. *ff* *b_♭*

Bssn. *ff* *b_♭*

Horns I II *ff* *b_♭*

Horns III IV *ff* *b_♭*

Tpts. *ff* *b_♭*

Tromb. I II *ff* *b_♭*

Tromb. III Tuba *ff* *b_♭*

K. dr. *ff* *b_♭*

VI. I *ff* *b_♭*

VI. II *ff* *b_♭*

Violas *ff* *b_♭*

Viollos *ff* *b_♭*

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Engl. Horn

Cl. I

Cl. II

Bass Cl.

Bssn.

Horns I II

Horns III IV

Tpts.

Tromb. I II

Tromb. III Tuba

VI I

VI II

Violas

Vcellos

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bass Clarinet, and Bassoon. The brass section includes Horns I and II, Horns III and IV, Trumpets, Trombones I and II, and Trombone III/Tuba. The string section includes Violins I and II, Violas, and Cellos. The score is divided into four measures. The first measure shows the initial notes for each instrument. The second and third measures contain complex rhythmic patterns, including triplets and sixteenth-note runs. The fourth measure concludes the phrase with sustained notes and rests. The key signature is B-flat major, and the time signature is 4/4.

Picc.
Fl. I
Fl. II
Ob. I II
Engl. Horn
Cl. I II
Bass Cl.
Bsn.
Horns I II
Horns III IV
Tpts.
Tromb. I II
Tromb. III Tuba
K.dr.
VI. I
VI. II
Violas
Vcllos
Basses

fz

6

6

6

8

Detailed description: This is a page of a musical score, page 28. It contains staves for various instruments. The woodwind section includes Piccolo, Flute I and II, Oboe I and II, English Horn, Clarinet I and II, Bass Clarinet, and Bassoon. The brass section includes Horns I and II, Horns III and IV, Trumpets, Trombones I and II, Trombone III (Tuba), and Kettledrums. The string section includes Violin I, Violin II, Violas, Violas, and Basses. The score is written in 3/4 time. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *fz* (forzando) and *f* (forte). There are also articulation marks like accents and slurs. The Piccolo part has a melodic line with a slur and a fermata. The Flute I and II parts have similar melodic lines. The Oboe I and II parts have a more rhythmic pattern. The English Horn part has a melodic line with a slur and a fermata. The Clarinet I and II parts have a melodic line with a slur and a fermata. The Bass Clarinet part has a melodic line with a slur and a fermata. The Bassoon part has a melodic line with a slur and a fermata. The Horns I and II parts have a melodic line with a slur and a fermata. The Horns III and IV parts have a melodic line with a slur and a fermata. The Trumpets part has a melodic line with a slur and a fermata. The Trombones I and II parts have a melodic line with a slur and a fermata. The Trombone III (Tuba) part has a melodic line with a slur and a fermata. The Kettledrums part has a melodic line with a slur and a fermata. The Violin I and II parts have a melodic line with a slur and a fermata. The Violas part has a melodic line with a slur and a fermata. The Violas part has a melodic line with a slur and a fermata. The Vcllos part has a melodic line with a slur and a fermata. The Basses part has a melodic line with a slur and a fermata.

Picc.

Fl. I

Fl. II

Ob. III

Engl. Horn

Cl. I II

Bass Cl.

Bssn.

Horns I II

Horns III IV

Tpts.

Tromb. I II

Tromb. III Tuba

K. dr.

Harp

gliss.

vi. I

div.

vi. II

div.

Violas

div.

Vcellos

Basses

Più allegro

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
Engl. Horn
Cl. I
Cl. II
Bass Cl.
Basn.
Horns I II
Horn III IV
Tpts. *con sordini*
Tromb. II *con sordini*
Tromb. III *con sordino*
Tuba

Più allegro

VI. I
VI. II
Violas
Vcellos
Basses

Picc. *Più lento*

Fl. I
 Fl. II
 Ob. I
 Ob. II
 Engl. Horn
 Cl. I
 Cl. II
 Bass Cl.
 Bssn.
 Horns I II
 Horns III IV
 Tpts.
 Tromb. I II
 senza sordini
 Tromb. III Tuba
 senza sordini
 K. dr.
 VI. I
 VI. II
 Violas
 Vcellos
 Basses

ff, *f*, *dim.*, *p*, *cresc.*, *fff*, *Muta Do - Do#*, *Più lento*

Allegretto grazioso

Fl. I Solo *p*

Fl. II

Ob. I *p*

Ob. II *p*

Engl. Horn *p*

Cl. I

Cl. II

Bass Cl.

Bsn.

Horns I II

Horns III IV

Allegretto grazioso

VI. I *p*

VI. II *p*

Violas *p*

Vbello *p*

Fl. I *p*

Ob. I *p*

Ob. II *p*

Cl. I Solo *p*

VI. I *p*

VI. II *p*

Violas *p*

Fl. I Solo *p*

Fl. II Solo *p*

Ob. I *mf*

Ob. II *mf* *cresc.*

VI. I *div.* *p* pizz. *p*

VI. II *div.* *p* pizz. *p*

Violas *mf* *cresc.*

Vcellos *pizz.* *p*

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II *mf*

Cl. I *p* *mf*

Cl. II *p* *mf*

VI. I arco *div.* *mf* *cresc.* (14)

VI. II arco *mf* *cresc.*

Violas *mf*

Vcellos

Musical score for measures 34-40. The score includes parts for Flute I and II, Oboe I and II, Clarinet I, Bassoon, Horn I, Violin I and II, Viola, and Violoncello. Dynamics include *mf*, *p*, and *sempre cresc.*. Performance markings include *Solo*, *pizz.*, and *arco*.

Musical score for measures 41-47. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bass Clarinet, Bassoon, Horns I-IV, Violin I and II, Viola, and Violoncello. Dynamics include *f*, *mf*, and *div.*. Performance markings include *arco* and *div.*.

Picc.

Fl. I

Fl. II

Ob. I II

Engl. Horn

Cl. I

Cl. II

Bass Cl.

Bsn.

Horns I II

Horns III IV

Tpts.

Tromb. I II

Vl. I #2

Vl. II #3

Violas #3

Vcellos #3

Detailed description of the musical score on page 35: The score is for a full orchestra. It begins with a Piccolo part in the upper woodwinds. The Flute I and II parts play a rhythmic pattern of eighth notes with a melodic line. The Oboe I and II parts play a similar rhythmic pattern. The English Horn part has a melodic line with triplets and slurs. The Clarinet I and II parts also have melodic lines with triplets. The Bass Clarinet part is mostly rests. The Bassoon part has a melodic line with triplets. The Horns I and II parts play sustained notes. The Horns III and IV parts play sustained notes. The Trumpets and Trombones I and II parts are mostly rests. The Violin I and II parts play sustained notes. The Viola part plays sustained notes. The Cello part plays sustained notes. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'f' and 'fz'.

Picc.
 Fl. I
 Fl. II
 Ob. I II
 Engl. Horn
 Cl. I II
 Horns I II
 VI I
 VI II
 Violas
 Viollos

Musical score for Picc., Flutes, Oboe, English Horn, Clarinet, Horns, Violins, Violas, and Cellos. The score is in 3/4 time. It includes dynamics such as *ff* and *a 2*, and articulations like accents and slurs. There are triplets and slurs throughout the piece.

15 Allegretto
 Harp Muta in Re Muta in Mib
 VI I
 VI II
 Violas
 Viollos

Musical score for Harp, Violins, Violas, and Cellos. The tempo is *Allegretto* and the time signature is 3/4. The harp part includes instructions *Muta in Re* and *Muta in Mib*. The string parts (Violins, Violas, and Cellos) are marked *pp* (pianissimo).

Solo

Ob. I *p espress.*

Cl. I *Solo p espress.*

VI. I *rit.*

VI. II *rit.*

Violas

Vcellos *rit.*

16 Tempo di Valse

Fl. I *Solo p*

Ob. I

Cl. I II

Bssn.

16 Tempo di Valse

Solo VI. *p scherzando*

VI. I

VI. II

Vcellos *pizz.*

Basses *p pizz.*

Fl. I

VI. I Die Ubrigen *pp unis.*

VI. II *pp*

Violas *pp*

Vcellos *pp arco*

17

(♩ = ♩ of preceding)

Harp

VI. I (♩ = ♩ of preceding)

VI. I

VI. II

VI. II

Violas *molto espress.*

I *p*

II *p*

III *p*

IV *p*

4 Vcellos divisi

Horn I

Tromb. I II *pp*

Tromb. III *pp*

VI. I *Tutti* *mf espress.*

VI. II

Violas

Vcellos *Tutti* *mf espress.*

Basses *pizz.*

Fl. I Solo *p*

Horn I

Tromb. I II

3 Solo Violins I II III

Vi. I *pizz.*

Vi. II *pizz.*

Violas *pizz.*

Vcellos *pizz.*

pp sordino

Fl. I *rit.*

Harp *p* *rit.*

Violins (3 Soli) I II III *rit.*

Vi. I *rit.*

Vi. II *pizz.*

Violas *pp pizz.*

Vcellos *pp pizz.*

18 Allegro energico

Picc. *ff*

Fl. I *ff*

Fl. II *ff*

Ob. I *ff*

Ob. II *ff*

Engl. Horn *ff*

Cl. I *ff*

Cl. II *ff*

Bass Cl. *ff*

Basn. *ff*

Horns I II *ff*

Horns III IV *ff*

Tpts. *ff*

Tromb. I II *ff* a 2

Tromb. III *ff*

18 Allegro energico

VI. I *ff*

VI. II arco *ff*

Violas arco *ff* div.

Vcellos *ff* arco div. unis. *ff*

Basses *ff*

♩.
Più vivo

The first system of the score consists of ten staves. The top five staves are for the right hand, and the bottom five are for the left hand. The music is in 3/4 time and features a variety of rhythmic figures, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used throughout. The key signature has one sharp (F#).

The second system continues the musical piece. It includes a piano part on the sixth staff, marked with *fff* (fortississimo) and *ff*. The seventh staff shows a bass line with a key signature change to two sharps (F# and C#). The eighth staff is a single bass line. The ninth and tenth staves continue the piano and bass parts respectively. The tempo marking *Più vivo* is repeated.

Do#- Sol#
f
Più vivo

The third system continues the piano and bass parts. The piano part (top two staves) features complex rhythmic patterns and dynamic markings like *f* and *ff*. The bass part (bottom two staves) provides a steady accompaniment. The tempo marking *Più vivo* is repeated. The key signature remains two sharps.

This page of musical notation is for a string quartet, consisting of four violins, two violas, and two cellos. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various dynamics such as *cresc.* (crescendo), *ff* (fortissimo), and *p* (piano). There are also markings for *tr* (trill) and *3* (triplets). The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The bottom of the page contains the text:

Muta Do#-La
Sol#-Sol#

19

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Engl. Horn

Cl. I

Cl. II

Bass Cl.

Bsn.

Horns I II

Horn III

Tpts.

Tuba

VI. I

VI. II

Violas

Vcellos

Basses

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Engl. Horn

Cl. I

Cl. II

Bass Cl.

Besn.

Horns I II

Horns III IV *fff*

Tpts.

Tromb. I II

Tromb. III

Tuba

K. dr.

Trgl.

Harp

VI. I

VI. II

Violas

Cellos

Basses

stopped (gestopft)

ff

ff

ff

tr

f

Picc.

F.I I

F.I II

Ob. I

Ob. II

Engl. Horn

Cl. I

Cl. II

Bass Cl.

Bsn.

Horns I II

Horns III IV

Tpts.

Tromb. I II

Tromb. III

K. dr. *tr*

Trgl.

Cymb.

Harp

VI. I

VI. II

Violas

Vcellos

Basses

Muta Fa in Re

diyisi

diyisi

46 Allegro scherzando

20

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Engl. Horn

Cl. I

Cl. II

Bass Cl.

Bsn.

Horns I II

Horns III IV

Tpts.

Tromb. II

Tromb. III

Trgl.

Allegro scherzando

20

VI. I divisi

VI. II divisi

Violas

Vcellos

Basses

Fl. I
Fl. II
Ob. I
Cl. I II
Bsn.
VI. I divisi
VI. II divisi
Violas

Measures 47-51. Dynamics: *p*, *piz.*, *tr.*

Picc.
Fl. I
Fl. II
Ob. I II
Cl. I II
Tpts.
VI. I
VI. II
Violas

Measures 52-56. Dynamics: *f*, *p*, *arco*, *con sordino*

Picc. *f*

Fl. I

Fl. II

Ob. II *f*

Cl. I *f*

Cl. II *f*

Bssn. I *f*

Horn I *p*

Tpts. *p*

VI. I

VI. II

Picc. *dim.*

Fl. I *dim.*

Fl. II *dim.*

Ob. II *dim.*

Cl. I *dim.*

Cl. II *dim.*

Bssn. I *dim.*

Bssn. II *dim.*

Horn I *p*

Tpt. I *dim.*

p con sordino

senza sordino

Trgl. *p*

Harp *p*

VI. I *p*

VI. II

21 Tempo di Marcia

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II *mf*

Engl. Horn

Cl. I in Bb *mf*

Cl. II in Bb *mf*

Bass Cl. *mf*

Bsn. I *mf*

Bsn. II *mf*

Horns I II *mf*

Horns III IV *mf*

Tpts. I II (in Bb) *mf*

Trgl. *p*

Harp

21 Tempo di Marcia

Vi. I *mf* pizz.

Vi. II *mf* pizz.

Violas *mf* pizz.

Vcllos *mf* pizz.

Basses *mf*

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Engl. Horn

Cl. I

Cl. II

Bass Cl.

Bssn. I

Bssn. II

Horns I II

Horns III IV

Tpts.

Tuba

VI. I

VI. II

Violas

Vcellos

Basses

cresc.

f

pizz.

arco

3

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Engl. Horn

Cl. I

Cl. II

Bass Cl.

Bsn.

Horns I II

Horns III IV

Tpts.

Tromb. I II

Tromb. III Tuba

K.dr. (G. D. A.)

Cymb.

Trgl.

Harp

VI. I

VI. II

Violas

V'cellos

Basses

22

Picc. *p*

Fl. I *p*

Fl. II *p*

Ob. I *p*

Ob. II *p*

Engl. Horn *p*

Cl. I *p*

Cl. II *p*

Bass Cl. *p*

Bsn. *p*

Horns I II *Soli* *p*

Horns III IV *III Solo* *p*

Tpts. *con sordino* *poco marc.*

Tromb. I II *poco marc.*

Tromb. III Tuba *poco marc.*

K. dr. *p*

Muta Re in Mi

Vi. I *p*

Vi. II *p*

Violas *p*

Vcellos *p*

Basses *p*

Picc.

F1. I

F1. II

ff

ff

ff

23

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Engl. Horn

Cl. I

Cl. II

Bass Cl.

Bssn.

Horns I II

Horns III IV

K.dr.

Trgl.

23

Vi. I

Vi. II

Violas

Vcellos

Basses

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Engl. Horn

Cl. I

Cl. II

Bass Cl.

Bssn.

Horns I II

Horns III IV

Tpts.

Tromb. I II

Tromb. III

K. dr.

Cymbals

Sn. Dr.

VI. I

VI. II

Violas

Vecellos

Basses

mf

tr

ff

f

a 2

3

6

7

This page of musical notation is a score for a band, featuring multiple staves for woodwinds, brass, strings, and percussion. The score includes various musical notations such as notes, rests, and dynamic markings.

The woodwind section (flutes, oboes, clarinets, and bassoons) is represented by the top four staves. The brass section (trumpets, trombones, and tubas) is represented by the next four staves. The string section (violins, violas, cellos, and double basses) is represented by the next four staves. The percussion section (K. dr., Cymb., Trgl., and Sn. Dr.) is represented by the bottom four staves.

Key features of the score include:

- Woodwinds: Flutes and oboes play a melodic line with triplets and slurs. Clarinets and bassoons play a similar line with triplets and slurs.
- Brass: Trumpets and trombones play a rhythmic pattern with slurs and triplets. Tubas play a simple bass line.
- Strings: Violins and violas play a rhythmic pattern with slurs and triplets. Cellos and double basses play a simple bass line.
- Percussion: K. dr. (Kettledrums) play a rhythmic pattern. Cymb. (Cymbals) play a rhythmic pattern. Trgl. (Triangle) play a rhythmic pattern. Sn. Dr. (Snare Drums) play a rhythmic pattern.

The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The music is in a major mode and features a variety of rhythmic patterns and dynamics.

The musical score on page 58 is a complex orchestral arrangement. It features multiple staves for woodwinds (flutes, oboes, bassoons, clarinets), strings, percussion (Cymb., Trgl., Sn. Dr.), and Harp. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The music includes intricate rhythmic patterns, such as triplets and sixteenth notes, and dynamic markings like 'Solo' and 'ff'. The page number '58' is located in the top left corner.

* To imitate the cock's crow, the oboe-players should so manipulate their reeds as to cause a descending glissando and gradual dying away of the tones.

Allegro scherzando

Violin I (VI. I divisi) and Violin II (VI. II divisi) parts are shown in 6/8 time with a key signature of one sharp (F#). The dynamics are marked *pp*. The Viola part is also in 6/8 time and marked *pp*. The score shows rhythmic patterns and melodic lines for each instrument.

Woodwind and string parts including Piccolo (Picc.), Flute I (Fl. I), Oboe I (Ob. I), Clarinet I (Cl. I), Bassoon (Bssn.), Violin I (VI. I), Violin II (VI. II), Violas, Violoncellos (Vcellos), and Basses. The woodwinds and strings play *p* (piano) or *pp* (pianissimo). The string parts include *pizz.* (pizzicato) and *arco* (arco) markings. The Viola part has a *pp* marking. The Basses part has an *arco* marking and a *pp* marking.