

*A CRITICAL EDITION OF THE
CONCERT OVERTURES*

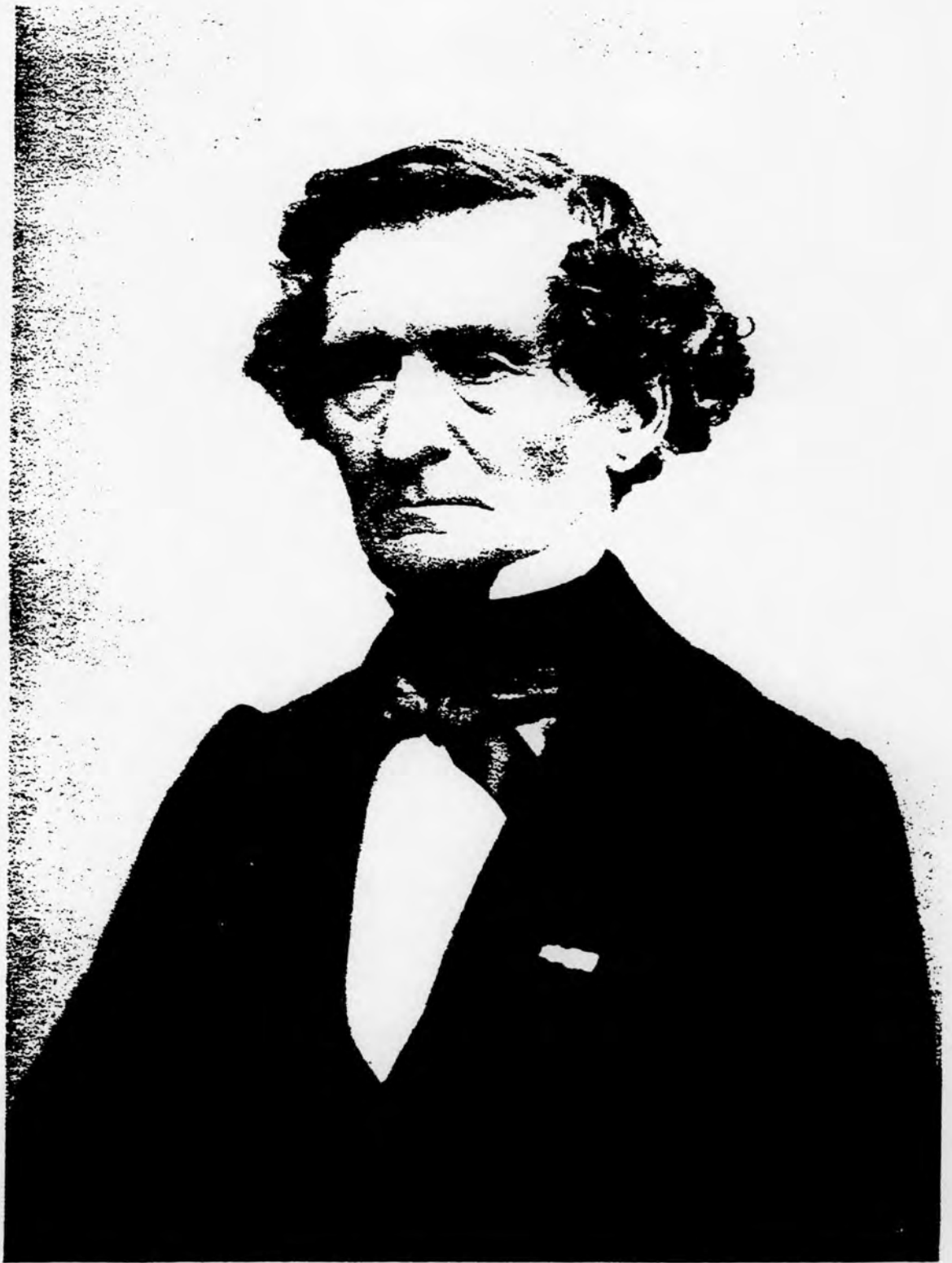
OF

HECTOR BERLIOZ

*WITH REFERENCE TO THE
HISTORICAL AND LITERARY
BACKGROUND*

VOLUME II





Berlioz in 1863

GRANDE OUVERTURE WAVERLEY

PAR

HECTOR BERLIOZ

GRANDE OUVERTURE WAVERLEY: SOURCES

The printed first edition (P) of *Waverley* is used as the primary source for this edition, given that reference is made to the autograph (A) where there are variants between sources. The printed orchestral parts (PO), which were made from a different source from P, contain many ambiguities which makes their detailed listing cumbersome: therefore only those which are relevant and clear will be included. There is also a dilemma regarding the distinction between ties and slurs for articulation. It is often the case that the printed score puts in extra slurs in passages where the autograph indicates only ties but no slurs. In these instances the autograph will be followed, particularly as this is one place where PO supports A.

AUTOGRAPH SCORE: F-Pc ms 1507.

Grande ouverture / de Waverley / Dédiée au Colonel Marmion / [deleted:] Grande Ouverture Caractéristique / et composée / Par / Hector Berlioz / [sic] Œuvre 1^r / Partition / Prix .../....Dreams of love and Lady's charms / Give way to honour and to arms./ [R] (Waverley / Walter Scott) Right margin: *Berlioz, rus de Londres 31. Upper R.: À Monsieur Brown, témoignage d'une vive et inaltérable amitié; Hectore Berlioz, ce 16 avril 1839.* In the lower half of the TP are 29 lines of commentary: *Waverley était dans sa seizième année, lorsque son goût pour la solitude et son caractère mélancolique et rêveur commencèrent à se manifester... Dans ces lieux solitaires et silencieux Edouard se plaisait à donner l'essor à son imagination... Il se représentait des scènes merveilleuses, plus brillantes que toutes celles dont il avait entendu parler... Son secret et son isolement lui devinrent doublés amers, lorsqu'en avançant dans la vie, il sentit l'influence dans passions naissantes... 'Mon cher Edouard, la volonté du ciel et celle de votre père, volonté que vous devez respecter, font que vous entrer dans la carrière des armes, où plusieurs de vos ancêtres se sont couverts d'une gloire immortelle'... Edouard, agité de mille sentiments confus, sortit de la vaste cour du château de Waverley ... et entra dans un autre monde où tout lui parut d'abord charmant, parce que tout était nouveau...*

'Entendez-vous les cornemuses, capitaine Waverley ? '

Waverley prit la main de Flore, et la soirée se termina par la danse et d'autres passetemps agréables. Edouard se retira, le coeur agité; il chercha pendant longtemps, mais en vain, à fixer ses idées, puis, il s'abandonna tout entier à son imagination, et vogua sous sa conduite, vers le pays des illusions. Il s'endormit enfin, et dans son sommeil, il rêva constamment de Flora Mac Ivor...

Il y eut alors un silence important d'environ trois minutes pendant lesquelles, les montagnards, se découvrant la tête, levèrent les yeux au ciel et prononcèrent une courte prière. Waverley sentit alors battre son coeur, comme s'il eut voulu s'échapper de son sein. Ce n'était ni la crainte, ni l'ardeur du combat, c'était un mélange de ces deux sentiments qui l'étourdit d'abord et lui causa une espèce de délire. Le son des instruments de guerre augmentait encore son enthousiasme.

Les Clans s'avancèrent en bon ordre, chaque colonne fondit sur l'ennemi. Le murmure de leurs voix réunies se changea bientôt en sauvage clameur...

'En avant, enfants d'Ivor', s'écria Fergus, 'laisserons-nous Cameron répandre le premier sang?'

Ils se précipitèrent avec des cris de déchirants ...

La bataille était finie, tous les bagages d'artillerie et de munitions de guerre étaient restés au pouvoir des vainqueurs.¹

36 numbered fols. (1^r = TP, 1^v blank, 2^r - 36^r music, 36^v blank). Upright 26 x 35.8 cm; 20 staves. Autograph fair copy, with revisions for publication. Used by the engraver.

MANUSCRIPT ORCHESTRAL PARTS: D-brd-DT mus. n 357. Upright white, 12 staves. At least 2 German copyists, 8 parts: Vns I (3), Vns II (2), Altos, Vles & Cb. (2).

PRINTED SCORE: *Grande / OUVERTURE / DE / WAVERLEY, / DÉDIÉE / au Colonel F. Marmion / et composée par / HECTOR*

¹ Acknowledgements are due to Dr Jean-Louis Tamvaco for transcribing this quotation as it appears on the title page of the autograph.

BERLIOZ / Op: 1^{er} / [L.:] *Partition* 20^f / *Parties séparées* 18^f // [R.:] ...
Dreams of love and Lady's charms / Give place to honour and to arms. / (*Waverley* Walter Scott) // [C.:] A.V. / N.B. *La Partition des huit Scènes de Faust, intitulée Œuvre 1^{er} / ayant été détruite par l'Auteur, il l'a remplacée par celle-ci.* / A PARIS, chez S. RICHAULT, Editeur, Boulevard Poissonnière, 16 au 1^{er} / 5637. 5638. R. Paris: S.\Richault, [1839]. Pl. no. 5637. (5637. 5638.R. on TP). TP, TP^v blank, 1-50, [51-52] blank. Hopkinson 21A.

PRINTED ORCHESTRAL PARTS: Same TP as above. Paris: Richault, [1839]. Pl. no. 5638.R. and R. 5638 (with 5636 and 5639 on some parts). 18 parts: Fl. I, Fl. II, Hb. I-II, Cl. I-II, Bns I-II, Bns III-IV, Cors I-II, Cors III-IV, Tromp. I-II, Tromp. à p., Tromb. I, Tromb. II-III, Oph., Timb., Vns I, Vns II, Altos, Vles & Cb. Hopkinson 21B.

PRINTED ARRANGMENTS: For pf., four hands. *Ouverture / DE / WAVERLEY / Musique / d'Hector Berlioz / POUR / Piano à quatre mains / AV / Prix 7^f. 50 / A PARIS, chez S. RICHAULT, Editeur, Boulevard Poissonnière, 26, au 1^{er}.* / 4661.R. Paris: Richault, [c. 1841]. Pl. no. 4661.R. [1] = TP, 2-19, [20] blank.

GRANDE OUVERTURE WAVERLEY

Dreams of love and lady's charms
 Give place to honour and to arms.
 Walter Scott, *Waverley*.

Larghetto (♩ = 66)

Flûtes 1, II

Hautbois 1, II

Clarinettes (en Ut) I
 (en La) II

Bassons 1-IV

Cors (en Ré) I, II
 III, IV

Trompettes ordinaires 1, II (La)

Trompette à piston (Ré)

Trombones I
 II, III

Ophicléide

Timbales (en Ré, La)

Violons au moins 15 I
 au moins 15 II

Altos au moins 10

Violoncelles au moins 12

Contrebasses au moins 9

The score is written for a full orchestra. The woodwind section includes flutes, oboes, clarinets in both C and B-flat, bassoons, and a cor Anglais. The brass section includes four horns in D, trumpets in C and B-flat, and trombones. The string section consists of violins I and II, violas, cellos, and double basses. The score includes dynamic markings such as *pp*, *p*, *f*, *ppp*, *sol*, and *dim.* There are also performance instructions like *sol* and *ura* in the flute part.

11

Fl.

Hob.

Cl. (WE)

(La)

Bns

Corns (R6)

Vns

Altos

Vlcs

Cb.

Handwritten musical score for a symphony orchestra, page 11. The score includes staves for Flute, Horns, Clarinets (Woodwind and Bass), Bassoons, Cor Anglais (R6), Violins, Violas, and Cellos. The music features various dynamics such as p, pp, f, and sf, and includes performance markings like 'soli' and 'dim.'. The score is written in a standard musical notation with clefs, time signatures, and note values.

22

FL.

Hb.

Cl. (Uc)
(La)

Bns

Cors (Re)

Vns

Alto

Vlcs

Cb.

41

Fl.

Hb.

(Ut)

Cl. (La)

Bas

Cors (Ré)

Tromp. ord. (La)

Timb.

Vns

Altes

Vlles

Cb.

soli I.

pp

3

pp

pp

soli

p

cresc.

cresc.

cresc.

cresc.

sf

pp

pp

pp

pp

49

Fl. *unis.*
Hb. *I*
Cl. (U) *pp cresc.*
Cl. (La) *pp cresc.*
Bns *I-II unis. p*
Cors (Ré)
Tromp. ord. (La) *cresc. (bougnettes d'éponge)*
Timb. *p*
Vns
Alts
Vlles *cresc. p*
Cb.

57

Fl.

Hb.

Cl. (Ue)

Cl. (La)

Bns

Crs (Crs)

Crs (Bc)

Tromp. ord. (Ba)

Timp.

Vns

Vllas

Cb.

unis.

p

f

ff

3

Fl.

Hb.

Cl. (Ut)
Cl. (La)

Bns

Cors (Re)

Tromp. ord. (La)

Tumb.

Uns

Alto

Vlles

Cb.

ff

p

p unis. a poco a poco

p unis. a poco a poco

p unis. cresc.

p cresc. a poco a poco

cresc. a poco

p cresc. a poco a poco

p cresc. a poco a poco

p cresc. a poco a poco

p cresc. a poco a poco

p cresc. a poco a poco

p cresc. a poco a poco

cresc. a poco a poco

cresc. a poco a poco

69

Fl. *p dim.* *pp*

Hb. *p cresc.* *poco f* *dim.*

Cl. (Ut) *poco f* *dim.*

Cl. (La) *poco f* *dim.*

Bns *poco f* *dim.*

Cors (Re) *a poco a poco* *poco f* *dim.*

Tromp. ord. (La) *poco f* *dim.*

Timb. *poco* *poco f* *dim.*

Vns *poco f* *dim.*

Alto *poco f* *dim.*

Vles *poco f* *dim.*

Cb. *poco f* *dim.*

75 Allegro vivace

FL.

Hb.

Cl. (UB)
Cl. (La)

Bns

Cors (Rb)

Tramp. ord. (ca)

Tumb.

Vns

Altes

Vlles

Cb.

(change en Ut)

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

p *p* *p* *p* *p* *p* *p* *p* *p*

senza sord. *senza sord.* *arco* *unis.*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

84

FL.
Hb.
Cl. (Bb)
Bns

Cors (Eb)
Tromp. ord. (Bb)

Timb.

Vns
Alts
Vles
Cb.

Detailed description: This is a page of handwritten musical notation for measures 84 through 88. The score is arranged in three systems. The first system contains the woodwind section: Flute (FL.), Horn (Hb.), Clarinet in B-flat (Cl. (Bb)), and Bassoon (Bns). The second system contains the brass and percussion: Cor Anglais in E-flat (Cors (Eb)), Trombone in B-flat (Tromp. ord. (Bb)), and Timpani (Timb.). The third system contains the string section: Violins (Vns), Viola (Vles), and Cello (Cb.). The woodwinds and strings are active throughout, with various dynamics such as *ff* and *f* indicated. The brass and timpani parts are mostly silent, with only a few notes or rests visible. The notation includes stems, beams, and various musical symbols like accents and slurs.

92

Fl.

Hb.

Cl. (C)

Bns

Cora (Bb)

Tromp. ord. (La)

Tomb.

Vns

Vla

Cb.

ff

mf

cresc.

poco

p

99

Fl.

Hb.

Cl. (Cb)

Bns

Corns (R6)

Tromp. ord. (La)

Tymb.

Vns

Vlas

Cb.

mf *cresc.* *p* *cresc. molto* *ff* *1-IV unis*

mf *cresc.* *mf* *cresc.* *mf* *cresc.* *cresc. molto* *ff*

cresc. *mf* *cresc.* *cresc. molto* *ff*

cresc. *poco* *cresc.* *mf* *cresc.* *cresc. molto* *ff*

cresc. poco a poco *cresc. molto* *ff*

mf *cresc.* *cresc. molto* *ff*

(baquetas do bap)

107

Fl. unis.

Hb. unis.

Cl. (Ut) unis.

Bns I 15

Cors (Ré)

Tromp. ord. (La)

Timb. *(haussez le bé d'un ton)*

Vns

Altos

Vlles

Cb.

115

FL.

Hb.

Cl. (Ub)

Bas

Cors (Rb)

Tromp. ord. (La)

Timb.

Vns

Alto

Vles et Cb.

123

FL. unis.

Hb. unis.

Cl. (Ut) unis.

Bns *Trs* *Ids* *sf*

Cora (RE) unis.

Tromp. ord. (La) *f*

Tymb. *f*

Vns *sf*

Altos *sf*

Vlles etCb. *sf*

131

Fl.

Hb.

Cl. (Ut)

Bns

Cors (C6)

Vns

Alto

Vlles

Cb.

solo I

solo I

I, II unis

pizz.

pizz.

pizz.

pizz.

Soli

p

mf

p

pizz.

p

pizz.

p

pizz.

p

140

Musical score for measures 140-145. The score is divided into several staves:

- Fl.** (Flute): Features melodic lines with slurs and accents. Dynamics include *p* and *f*. A first ending bracket labeled "I" is present.
- Hb.** (Horn): Features melodic lines with slurs and accents. Dynamics include *p* and *f*. A first ending bracket labeled "I" is present.
- Cl. (UE)** (Clarinet): Features melodic lines with slurs and accents. Dynamics include *p* and *f*. A first ending bracket labeled "I" is present.
- Bns** (Bassoon): Features melodic lines with slurs and accents. Dynamics include *p* and *f*. A first ending bracket labeled "I" is present. Includes the instruction "Illumin." and a first ending bracket labeled "I".
- Cor (R)** (Cor Anglais): Two staves showing sustained notes.
- Vns** (Violins): Two staves with rhythmic patterns. Includes the instruction *poco f* and *p*.
- Alti** (Alti): Two staves with rhythmic patterns. Includes the instruction *poco f* and *p*.
- Vlles et Cb.** (Violas and Celli): Two staves with rhythmic patterns. Includes the instruction *poco f* and *p*.

Additional markings include *1-IV unls.* under the Bassoon staff and *poco f* with a hairpin indicating a dynamic change in the string staves.

151

Fl.

Hb.

Cl. (A)

Bns

Corns (Ré)

Vns

Altos

Vcl. et Cb.

uniss.

1-IV uniss.

poco f

poco f

poco f

poco f

160

Fl.

Hb.

Cl. (Ut)

Bns

Cor (Rb)

Tromp. ord. (La)

Tromp. à p. (R)

Vns

Altos

Vllcs et Cb.

unus.

ff

ff

ff

ff

ff

ff

ff

169

Handwritten musical score for a symphony orchestra, measures 169-174. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet in C (Cl. (C)), Bassoon (Bns), Cor Anglais (Cor (Ré)), Trumpet (Tromp. ord. (C)), Trombone (Tromp. à p. (B)), Violin (Vns), Viola (Vles), Alto (Alto), and Cello (Cb.).

Key markings and annotations include:

- Fl.:** *unis.* (unison), *ff unis.*, *pp*
- Hb.:** *ff unis.*, *pp*
- Cl. (C):** *ff*, *pp unis.*
- Bns:** *I^{ns}*, *ff*, *pp unis.*
- Cor (Ré):** *f*, *ff*, *pp*
- Tromp. ord. (C):** *ff*, *pp*
- Tromp. à p. (B):** *ff*, *pp*
- Vns:** *ff*, *f*, *p*
- Alto:** *ff*, *f*, *p*, *Soli*, *pp*
- Vles:** *ff*, *f*, *p*, *Soli*, *pp*
- Cb.:** *ff*, *f*, *p*, *Soli*, *pp*

Additional annotations include *(III, IV change to III)* in the Tromp. ord. (C) part and *I^{ns}* in the Bns part.

179

Fl.
Hb.
Cl. (Ut)
Bns
(Re)
Corns
(Ut)
Tumb.
Vns
Altos
Vlles et Cb.

mf *mf* *sf* *mf* *sf*

Detailed description: This is a page of a musical score for measures 179 through 182. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Horn (Hb.), Clarinet in E-flat (Cl. (Ut)), and Bassoon (Bns). The brass section includes Trumpets (Corns) in E-flat and Trombone (Tumb.). The string section includes Violins (Vns), Viola (Altos), and Cello and Double Bass (Vlles et Cb.). The key signature has one sharp (F#) and the time signature is 4/4. The woodwinds and strings play a rhythmic pattern of eighth notes. The strings have dynamic markings of *mf* and *sf*. The woodwinds have dynamic markings of *mf* and *sf*. The score is written in a clear, professional hand.

Fl.

Hb.

Cl. (Ut)

Bss

Cors (Ré)

Cors (Ut)

Timb.

Vns

Altos

Vlles et Cb.

unis.

Trs

Trs

unis.

(baquettes d'éponge)

Solo

para f

pizz. mf

f

arco mf

pizz. mf

f

mf

f

193

Fl.
Hb.
Cl. (Ut)
Brs
Corns (Rb) (Ut)
Timp.
Vns
Altns
Vlles et Cb.

11
Solo
poco f
sf
pizz.
f
arco
poco f
mf
f

Detailed description: This is a page of a musical score, numbered 193. It contains staves for various instruments: Flute (Fl.), Horn (Hb.), Clarinet in E-flat (Cl. (Ut)), Trumpet (Brs), Horn in B-flat (Corns (Rb)) and Clarinet in E-flat (Corns (Ut)), Timpani (Timp.), Violins (Vns), Violas (Altns), and Violas and Cellos (Vlles et Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and brass play rhythmic patterns of eighth and sixteenth notes. The strings play a complex, rhythmic accompaniment with various articulations and dynamics. Handwritten annotations include '11' above the first staff, 'Solo' above the timpani staff, and 'poco f' above the violin staff. Dynamic markings include *sf*, *f*, *mf*, and *f*. Performance instructions include 'arco' for the strings and 'pizz.' for the violin and viola parts.

200

FL.

Hb.

CL. (Ut)

Bns

Cors (Ré)
(Ut)

Tromp. ord. (La)

Tromp. à p. (Ré)

Tromb. I
II, III

Oph.

Timb.

Vns arco

Altos

Vlles et Cb. arco

poco f

cresc

Fl.

Hb.

Cl. (Ut)

Bns

Cors (R2)

Cors (Ut)

Tromp. ord. (La)

Tromp. à p. (R2)

Tromb.

Opt.

Furb.

Vns

Alto

Vlcs

Cb.

f

ff

cresc.

1-IV unis

unis

unis

Soli

Soli unis

baguettes de bois

pizz.

arco

f

ff



FL
Hb.
Cl. (Ut)
Bns
Corns (Ré)
Corns (Ut)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.

fls
ff
uniss.
ff uniss.
ff uniss.
ff uniss.
ff uniss.
ff uniss.
ff uniss.
ff uniss.
ff uniss.
ff uniss.
ff uniss.
ff uniss.
ff uniss.
ff uniss.
pizz.
pizz.
pizz.
pizz.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
pizz.
arco

The image shows a page of an orchestral score, numbered 216. It features 14 staves for various instruments. The woodwinds (Flute, Horn, Clarinet in E-flat, Bassoon, Cor Anglais, Trumpet, Trombone, Ophicleide, and Timpani) and strings (Violins, Violas, and Cellos) are all marked with a forte (ff) dynamic. The woodwinds and strings show various articulations such as 'uniss.', 'pizz.', and 'arco'. The brass section (Trumpets, Trombones) has 'uniss.' and 'cresc.' markings. The flute and bassoon parts have a large slur over the first two measures. The clarinet and bassoon parts have a 'fls' marking. The timpani part has a large slur over the first two measures. The strings have various articulations including 'pizz.' and 'arco'. The score is written in a standard orchestral notation with various dynamics and articulations.

Fl.

Hr.

Cl. (Ut)

I, II

Bns

III, IV

Cors
(Rb)

(Ut)

Tromp.
ord. (La)

Tromp.
à p (Rb)

Tromb.

Oph.

Timb.

Vns

Altos

Vlles

Cb.

The musical score for measures 225-228 features a variety of instruments and dynamic markings. The woodwind section (Flute, Horns, Clarinet, Trumpets) and brass section (Trombones, Ophicleide, Trombones) are marked with fortissimo (ff) and unison (unis.). The strings (Violins, Viola, Violoncello, Double Bass) are marked with fortissimo (ff) and arco. The Viola part includes a crescendo (cresc.) marking. The Double Bass part includes a diviso (div.) marking and a fortissimo (ff) marking. The score is written in a standard orchestral format with multiple staves for each instrument.

FL.

Hb.

Cl. (Ut)

BnS

Cors (Ré)

Cors (Ut)

Tromp. ord. (La)

Tromp. à p. (Ré)

Tromb.

Oph.

Timb.

Vns

Altos

Vlles

Cb.

unis.

ff

irs

II ds

unio.

ff

ff

ff

(baissez le mi d'un ton)

ff

ff

ff

242

Fl. *mf* *uniss.* *ff*

Hb. *mf* *uniss.* *ff*

Cl. (Ut) *mf* *uniss.* *ff*

Bns *mf* *1-IV uniss. Irs* *ff* *IIob* *1-IV uniss.*

Cors (Ré) *ff*

Cors (Ut) *ff* *uniss.*

Tromp. ord. (La) *ff*

Tromp. à p. (Ré) *ff*

Tromb. *ff*

Oph. *ff*

Timb. *ff*

Vns *mf* *ff*

Altos *mf*

Vles *mf* *ff*

Cb. *ff*

250

FL.

Hb.

Cl. (Ut)

Bns

Cors (Ré)

Cors (Ut)

Tromp. od. (La)

Tromp. à p. (Ré)

Tromb.

Oph.

Timb.

Vns

Altes

Vlles

Cb.

mf

cresc. poco a poco

p

mf

cresc. poco a poco

mf

cresc. poco a poco

mf

cresc. poco a poco

mf

cresc. poco a poco

257

Fl.

Hb.

Cl. (Ut)

Bns

Cors (Ré)

Cors (Ut)

Tromp. ord. (La)

Tromp. à f. (Ré)

Tromb.

Oph.

Timb.

Vns

Altos

Vlles

Cb.

Detailed description of the musical score: The score is written in a key signature of one sharp (F#) and a 4/4 time signature. Measures 257-260 are shown. The woodwind section (Flute, Horns, Clarinet, Bassoons) has melodic lines with dynamics such as *p* and *cresc.*. The brass section (Cor Anglais, Trumpets, Trombones, Ophicleide, Timpani) has mostly sustained notes or rests. The string section (Violins, Alti, Violas, Cello) has a rhythmic accompaniment with dynamics like *cresc.* and *cresc. molto*. There are some handwritten annotations above the woodwind staves, possibly indicating fingerings or breath marks.

↗

264

Fl.

Hb.

Cl. (Ut)

Bns

Cor (Ré)
(Ut)

Tromp. ord. (Ré)

Tromp. à p. (Ré)

Tromb.

Oph.

Timb.

Vns

Altos

Vlles

Cb.

unis.

mf

poco f

cresc.

sf

Irs

Ias

273

Fl.

Hb.

Cl. (UE)

Bns

Cors
(RA)
(UE)

Tromp. ord. (La)

Tromp. à p. (Re)

Tromb.

Oph.

Timb.

Vns

Altos

Vles

Cb.

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

Solo *unis.* *Solo* *unis.*

f *f* *f* *f* *f*

291

Fl.

Hb.

Cl. (Ut)

Brs

(Ré)
Cors
(Ut)

Tromp.
à p. (Ré)

Vns

Altos

Vlles

Cb.

Musical score for measures 291-294. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Horn (Hb.), Clarinet in C (Cl. (Ut)), Bassoon (Brs), Cor Anglais (Cors) in C and D (Ré), Trombone in C (Tromp. à p. (Ré)), Violin (Vns), Viola (Vlles), and Cello (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a dynamic marking of *p* (piano) in measures 291 and 292. In measure 293, the Violin part has a *sol* (solo) marking and a *p* dynamic. The Viola and Cello parts have a *pp* (pianissimo) dynamic. In measure 294, the Violin part has a *div.* (divisi) marking and a *p* dynamic. The Viola and Cello parts have a *pp* dynamic. The score is written on ten staves, with the first five staves grouped together and the last five staves grouped together. The first five staves are for woodwinds and brass, and the last five staves are for strings. The score is written in a standard musical notation with notes, rests, and dynamic markings.

299

Fl.

Hb.

Cl. (Ut)

Bns

Cors (Ré)

Cors (Ut)

Tromp. à p. (Ré)

Vno

Altos

Vlles

Cb.

unis.

ff

f

306

Fl. *solo I.*
Hb. *solo I.*
Cl. (Ut) *p*
Bns *p*
Cors (Rb) *p*
Cors (Ut)
Tromp. à p. (Rb)
Vns *mf* *Soli*
Altes *pp*
Vlcs *pp*
Cb. *pp*

Detailed description: This page of a musical score covers measures 306 through 311. The woodwind section includes Flute (Fl.), Horn (Hb.), Clarinet in E-flat (Cl. (Ut)), and Bassoon (Bns), all playing a melodic line with a dynamic of *p*. The Horn and Clarinet parts are marked *solo I.* The Brass section consists of Trumpets in B-flat (Tromp. à p. (Rb)) and Horns in E-flat (Cors (Rb)), both playing a rhythmic accompaniment with a dynamic of *p*. The string section includes Violins (Vns), Violas (Altes), Violas (Vlcs), and Cellos (Cb.), all playing a rhythmic accompaniment with a dynamic of *pp*. The Violin part features a *Soli* section in measure 311. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

321

Fl.

Hb.

Cl. (Ut)

Bns

(Rb)
Corys
(Ut)

Vns

Altes

Vles

Cb.

p

2

Detailed description: This is a page of a musical score for a full orchestra, covering measures 321 to 325. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Horn (Hb.), Clarinet in E-flat (Cl. (Ut)), and Bassoon (Bns). The brass section includes Trumpet in B-flat (Rb) and Trombone (Corys) in E-flat. The string section includes Violins (Vns), Violas (Altes), Cellos (Vles), and Double Basses (Cb.). The score features various musical notations such as notes, rests, slurs, and dynamic markings. A piano (*p*) marking is present in the string section at measure 322. A second ending bracket (2) is shown above the violin part in measure 324. The page number 321 is written at the top left.

Handwritten musical score for orchestra, measures 329-334. The score is written in a single system with ten staves. The instruments are labeled on the left: Fl. (Flute), Hb. (Horn), Cl. (ut) (Clarinet in C), Bns (Bassoon), Cors (Ré) (Trumpet in D) and Cors (ut) (Trumpet in C), Vns (Violins), Altos (Violas), Vllas (Violas), and Cb. (Cello). The music is in a key signature of one sharp (F#) and a common time signature (C). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo) are present at the end of several staves. The notation includes slurs, accents, and articulation marks.

336

Fl. *pp* (la seconde prend la petite flûte)
scia *unis.*

Hb. *pp*

Cl. (Ut) *pp*

Bns

(Ré)
Corys
(Ut)

Vns *pizz.* *scia* *mf*

Altos *scia*

Vlles *scia*

Cb.

Detailed description: This is a page of a musical score, page 336. It features eight staves of music. The top four staves are for woodwinds: Flute (Fl.), Horns (Hb.), Clarinet in C (Cl. (Ut)), and Bassoon (Bns). The next two staves are for Cor Anglais, with parts for Ré and Ut. The bottom four staves are for strings: Violins (Vns), Violas (Altos), Violas (Vlles), and Cellos (Cb.). The Flute part includes the instruction '(la seconde prend la petite flûte)' and dynamic markings *pp*, *scia*, and *unis.*. The Horns part starts with *pp*. The Clarinet part also starts with *pp*. The Violins part includes *pizz.*, *scia*, and *mf*. The Viola parts include *scia*. The string parts have various rhythmic and melodic lines.

344

P. Fl. {
Fl.
Hb.
Cl. (Ut)
Bns

(Ré) {
Cors
(Ut)
Tromb.

Vns
Altos
Vcllo
Cb.

Handwritten musical score for page 352, featuring woodwinds, brass, and strings. The score is written in a system with multiple staves. The instruments listed on the left are:

- P. Fl.
- Fl.
- Hb.
- Cl. (Ut)
- Bns
- Cors (Ré) / (Ut)
- Tromp. ord. (La)
- Tromp. à p. (Ré)
- Tromb.
- Oph.
- Tuimb.
- Vns
- Altos
- Vlles
- Cb.

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

- 3 cresc.* (triplets with crescendo) for Fl., Hb., and Cl. (Ut).
- mf cresc.* (mezzo-forte crescendo) for Fl., Hb., Cl. (Ut), Bns, Cors (Ré), Cors (Ut), Tromp. à p. (Ré), Tromb., Oph., and Cb.
- p cresc.* (piano crescendo) for Vns, Altos, Vlles, and Cb.
- arco* (arco) for Vns and Altos.
- mf cresc.* (mezzo-forte crescendo) for Tromp. ord. (La) and Tromb.
- p cresc.* (piano crescendo) for Vns, Altos, Vlles, and Cb.
- mf cresc.* (mezzo-forte crescendo) for Cors (Ré), Cors (Ut), Tromp. ord. (La), Tromp. à p. (Ré), Tromb., Oph., and Cb.

The score is written in a system with multiple staves, and the page number 352 is visible at the top left.

This page of a musical score, numbered 360, contains the following parts and markings:

- P. Fl.** (Piccolo Flute): Treble clef, 2/4 time, dynamic *ff*.
- Fl.** (Flute): Treble clef, 2/4 time, dynamics *f p*, *cresc.*, *ff*.
- Hlb.** (Half Flute): Treble clef, 2/4 time, dynamics *f p*, *cresc.*, *ff*.
- Cl. (UE)** (Clarinete in Sol): Treble clef, 2/4 time, dynamics *f p*, *cresc.*, *ff*.
- Bns** (Bassoons): Bass clef, 2/4 time, dynamics *f*, *ff*.
- Cors** (Corni): Treble clef, 2/4 time, dynamics *f p*, *cresc.*, *ff*.
- Tromp. ord. (La)** (Trombe ordinarie in La): Treble clef, 2/4 time, dynamics *f p*, *cresc.*, *ff*.
- Tromp. 2 p. (Re)** (Trombe 2.ª parte in Re): Treble clef, 2/4 time, dynamic *ff*.
- Tromb.** (Trombe): Bass clef, 2/4 time, dynamic *f*.
- Oph.** (Oboe): Bass clef, 2/4 time, dynamic *ff*.
- Timb.** (Timpani): Bass clef, 2/4 time, dynamics *mf*, *ff*.
- Vns** (Violini): Treble clef, 2/4 time, dynamics *f p*, *cresc.*, *ff*.
- Alto** (Violino II): Treble clef, 2/4 time, dynamics *f p*, *cresc.*, *ff*.
- Vcl.** (Violino III): Bass clef, 2/4 time, dynamics *f p*, *cresc.*, *ff*.
- Cb.** (Violone/Cello): Bass clef, 2/4 time, dynamics *f p*, *cresc.*, *ff*.

Additional markings include *uniso.* (unisono) and *mf* (mezzo-forte).

369

P. Fl.

Fl.

Hr.

Cl. (Ut)

Brs
I, II
III, IV

Cors (Ré)
(Ut)

Tromp. ord. (La)

Tromp. a p. (Ré)

Tromb.

Oph.

Timb.

Uns

Altos

Vlcs

Cb.

Detailed description: This is a page of a musical score for page 369. The score is arranged in a standard orchestral layout. At the top, the number '369' is written. The instruments are listed on the left side of the page. The woodwind section includes Piccolo Flute (P. Fl.), Flute (Fl.), Horn (Hr.), Clarinet in C (Cl. (Ut)), and Bassoon (Brs) with parts for I, II, III, and IV. The brass section includes Trumpet (Corns) in Ré and Ut, Trumpet in F (Tromp. ord. (La)), Trumpet in C (Tromp. a p. (Ré)), Trombone (Tromb.), Ophicleide (Oph.), and Timpani (Timb.). The string section includes Violins (Uns), Violas (Altos), Cellos (Vlcs), and Double Basses (Cb.). The percussion part is indicated by a single line. The music is written in a common time signature and features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some handwritten annotations, such as 'unis.' above the Tromp. a p. (Ré) staff and 'II ds' above the Brs III, IV staff. The score is divided into measures by vertical bar lines.

Handwritten musical score for orchestra, page 377. The score includes parts for P. Fl., Fl., Hb., Cl. (Ut), Bns, Cors (Ré, Ut), Tromp. ord. (La), Tromp. à p. (Ré), Tromb., Oph., Timb., Vns, Alts, Vlls, and Cb. The music is in 2/4 time and features complex rhythmic patterns, including sixteenth-note runs and dynamic markings like 'ff' and 'unis.'



Handwritten musical score for page 387, featuring various instruments including P. Fl., Fl., Hb., Cl. (Ut), Bns, Cors (Rb, Ut), Tromp. ord. (La), Tromp. à p. (Rb), Tromb., Oph., Timb., Vlns, Alts, Vlles, and Cb. The score includes dynamic markings like *p*, *ff*, and performance instructions such as *Soli* and *uniso*. The notation is in a single system with multiple staves, showing complex rhythmic patterns and melodic lines. The bottom section of the score (Vlns, Alts, Vlles, Cb.) features dense, repetitive rhythmic figures.

Handwritten musical score for a full orchestra, page 397. The score includes parts for P. Fl., Fl., Hb., Cl. (Ut), Bno, Cors (Ré, Ut), Tromp. ord. (La), Tromp. à p. (Ré), Tromb., Oph., Timb., Vns, Altos, Vllas, and Cb. The music is in 3/4 time and features various dynamics and articulations.

Instrument parts and markings:

- P. Fl.
- Fl.
- Hb.
- Cl. (Ut)
- Bno (I^{rs}, II^{ds})
- Cors (Ré, Ut)
- Tromp. ord. (La)
- Tromp. à p. (Ré)
- Tromb.
- Oph.
- Timb.
- Vns
- Altos (Soli)
- Vllas (Soli)
- Cb. (mf, p, sf)

P. Fl.

Fl.

Hb.

Cl. (Ue)

Bns

Cors (Re)

Cors (Ue)

Tromp. ord. (La)

Tromp. à p. (Re)

Tramb.

Oph.

Timb.

Vns

Altos

Vles

Cb.

mf

sf

cresc.

sfz

f

Score for page 413, featuring the following instruments and parts:

- P Fl.
- Fl.
- Hb.
- Cl. (Ut)
- Bns
- (Ré) Cors
- (Ut) Cors
- Tromp. ord. (La)
- Tromp. à p. (Ré)
- Tromb.
- Oph.
- Timb.
- Vns
- Vlas
- Cb.

Key performance markings and instructions include:

- mf*, *cresc.*, *f*, *sf*, *ff*, *ff unis.*
- cresc. molto*, *div.*, *Double corde*

422

The musical score is written on 24 staves, organized into two systems of 12 staves each. The top system includes the following parts from top to bottom: P.N., Fl., Hb., Cl. (LF), Bass, (Bb) Cors (LF), Tromp. ord. (LF), Tromp. à p. (Bb), Tromb., Oph., and Timb. The bottom system includes Vlns, Vlcs, and Cb. The notation is dense, featuring many slurs and dynamic markings. The score is written in a single system, with the two systems of staves connected by a brace on the left. The music is in a common time signature, and the key signature has one sharp (F#). The score is handwritten and appears to be a rehearsal or working draft.

432

Handwritten musical score for orchestra and strings, measures 432-435. The score is written in a single system with multiple staves. The instruments listed on the left are: P. Fl., Fl., Hb., Cl. (Ut), Bns, Cors (Re) and (Ut), Tromp. ord. (La), Tromp. à p. (Re), Tromb., Oph., Tumb., Vno, Altos, Vlas, and Cb. The music is in a key signature of one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamics. The word "unis." is written above several staves, indicating unison playing. The word "Trio" is written above the Bns staff. The score is divided into two systems by a brace on the left. The first system contains staves for P. Fl., Fl., Hb., Cl. (Ut), Bns, Cors (Re), Cors (Ut), Tromp. ord. (La), Tromp. à p. (Re), Tromb., Oph., and Tumb. The second system contains staves for Vno, Altos, Vlas, and Cb.

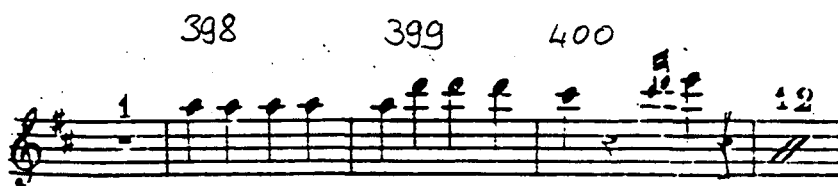
GRANDE OUVERTURE WAVERLEY: READINGS

Bar no.	Instrument	Comment
2,11	Vns I	A has <i>pp</i> at end of bar
26-7	Bns	P lacks dim hairpin
34	Vlles	A and P lack <i>nourri-</i>
38	Vns I, II	P has <i>ff</i>
41	Vlles	P lacks dim hairpin
45	Cb.	P lacks dim hairpin
47	Cb.	P has <i>pp</i>
57	Cl. I	P lacks slur
62	Cl. I	P lacks hairpin dim
63	Altos	A and P lack hairpin dim
63	Cb.	P lacks dim hairpin
64	Altos	A and P lack hairpin dim
65	Vns I	P lacks <i>p</i>
68-76	Wind	P has added slurs not in A or PO
69	Hb.	P and PO lack <i>p</i>
84	Fl.	P lacks dim hairpin
99-100	Vns I	P lacks cresc hairpin
101-3	All Wind	P has slurs not in A or PO
107	Cors I, II	P lacks hairpin accent
107	Cors III, IV	P lacks hairpin accent
127	Vlles, Cb.	P has misplaced <i>sf</i> 's
127-8	Fl.	PO has:

Handwritten musical notation for Flute I and Flute II, measures 127 and 128. The notation shows notes with dynamic markings and slurs. The key signature is one sharp (F#). Measure 127 shows a sequence of notes: F#4, G4, A4, B4, C5. Measure 128 shows a sequence of notes: F#4, G4, A4, B4, C5. The notation is handwritten and includes dynamic markings such as *sf* and *p*.

127-9	Bns	P has misplaced <i>sf</i> 's
128	Vns I	P has misplaced <i>sf</i>
128	Vns II	P lacks <i>sf</i>
144	Cl.	P lacks hairpin dim
159	Hb.	P lacks hairpin dim
166	Vlles, Cb.	A and P lack <i>ff</i>
169	Vlles	PO has <i>e</i>
175	Vlles	P lacks <i>solis</i> ; P lacks <i>pp</i>
175	Cb.	P lacks <i>solis</i> ; P has <i>p</i>

183	Vns I, II	P lacks hairpin cresc
187	Vns II	P lacks slur
221	Cl.	P lacks <i>ff</i>
226	Vlles	P lacks <i>ff</i>
242	Vlles	P lacks entry in this bar
244	Vlles	P lacks <i>ff</i>
245	Hb.	A and P lack <i>ff</i>
252	Vns I	P lacks <i>mf</i>
254	Altos	A lacks <i>mf</i>
258	Hb.	A has <i>mf</i>
259	Fl.	A has <i>mf</i>
261-2	Fl.	A lacks slurs
260-1	Hb. II	P lacks tie
260-2	Hb. I	A lacks slurs
263	Cors III, IV	P lacks entry and in 264 it has hairpin cresc
263	Tromp. ord. II	A lacks slur
268	Fl.	P lacks hairpin dim
268	Cl.	A and P lack dim hairpin
283	Cl. II	P has <i>e''</i> all bar
290	Altos	P has <i>p</i> ; PO has <i>poco</i>
293	Bns	P has entry 1 bar early
303	Hb.	A and P lack <i>p</i>
303	Vns I	P lacks dim hairpin; A and P lack <i>p</i>
311	Vns II	P lacks <i>sol</i>
328	Hb.	P lacks hairpin dim
342	Vns I	All sources lack flat sign
347-50	Hb.	P has slurs
364	Altos	P has <i>f</i>
368	Vns II	PO has <i>f#</i> for middle note of 2nd chord
381-2	Tromp. à p.	P lacks tie
400 ³	Fl. II	PO has:



404	Cb.	P has hairpin dim
407	Vlles, Cb.	P has <i>f</i>
409	Fl.	A and P lack <i>mf</i>
411	Fl.	A and P lack hairpin dim
412	Vlles, Cb.	P has <i>f</i> at start of bar
413	P. fl., Fl.	P lacks <i>mf</i>
430	Vns II	P lacks <i>e'''</i> at top
439-41	Bns	P has <i>d'</i> as upper note

APPENDIX

Facsimile of autograph of *Waverley* showing original flute and piccolo parts.

30 333

339

346

352

358

1^{re} petit flûte

2^e petit flûte

365

371

377

385

1716 page en les 3. ...
... pour ...

Les plus est
16 pages plus la
arr. 36-

391

Handwritten musical score for system 391, featuring a treble and bass staff with notes and rests.

398

Handwritten musical score for system 398, featuring a treble and bass staff with notes and rests.

405

Handwritten musical score for system 405, featuring a treble and bass staff with notes and rests.

412

Handwritten musical score for system 412, featuring a treble and bass staff with notes and rests, ending with a cross-hatched box.

Interceder in les 4 pages
celui par nous 16 pages G. Lemaire
ff 27.22

47

423

429

435

GRANDE OUVERTURE DU ROI LEAR

PAR

HECTOR BERLIOZ

GRANDE OUVERTURE DU ROI LEAR: SOURCES

Unlike the overture *Waverley*, where the printed score (P) shows significant additions to the autograph (A), in *Roi Lear* P shows no significant additions to A apart from what is generally intelligent interception over the matter of slurs and dynamics. Despite this, P omits many details which are in A, failing to transfer details accurately to the plates. Although it is known that Berlioz requested a date from his publisher by which he might receive the proofs, there is no evidence that he did any corrections. The only visible changes to the plates are to be seen in the bars where semibreves which were originally engraved in the middle of the bar have been moved to the beginning of the bar. In the interests of retaining accurate slurs and dynamic markings, A will be used as the primary source for the edition. P and PO will be used where there are obvious omissions to A, although in the overall scheme of things these are few. As with *Waverley*, PO seems to have been engraved from a source no longer extant, and will, therefore, be used as a tertiary source for corroborative purposes (notation errors in PO will, however, be recorded).

There are two autograph albumleaves (AL1 and AL2). If the date is accurate, and not back-dated, it will be realised that AL1 was written out close to the time that the score went to be engraved. It shows, however, many discrepancies with other sources, suggesting that Berlioz was not settled on any one particular articulation for this theme, which is here labelled *Adagio*, not *Andante* etc. as in the autograph. The extract comes from the time the theme is heard at the end of the introduction, since this is the only time it appears with the bassoons; Berlioz does not include the cellos, which are also playing at this point. The articulation in colour shows how it appears in the autograph score, to demonstrate the differences. AL2 is shown in facsimile and transcribed below, with a transcription below showing the articulation as seen in A.

AUTOGRAPH SCORE: **US-STy** (Beinecke Library, University of Yale, CT) Frederick R Koch Foundation Deposit 250. *Grande/ Overture / du / Roi Lear Tragédie de Shakspeare / Dédiée à M^r Armand Bertin / et Composé / Par / Hector Berlioz.* Lower R.: œuvre 4^m / Nizza 7 mai 1831. Foot of TP, in another hand: Oblong, 21.5 x 28.4 cm.; 16 staves; one p. oblong, 22 staves. Aut. fair copy, with revisions for publication.

AUTOGRAPH ALBUMLEAF: **F-Pn** W26, p.76. Main theme from opening, signed and dated December 28, 1838.

AUTOGRAPH ALBUMLEAF: **B-Br** MS. II 7485 C. Second theme for oboe from Introduction, signed and dated 'Bade, Sepember 2, 1858', written for Joseph Wieniawski.

MANUSCRIPT SCORE: **D-brd-LÜh** Mus. C 75A. *Ouverture zum König Lear von H. Berlioz.* 52 numbered pp. [1 - 52]. Upright white, 16 staves. 19th-century German [?] fair copy.

MANUSCRIPT ORCHESTRAL PARTS: **D-brd-DT** Mus n. 356. German copyist. Upright white, 12 staves. 9 parts: VnsI (4), Vns II (2), Altos, Vlles & Cb., Cb.

PRINTED SCORE: *GRANDE / OUVERTURE / DU/ ROI LEAR / Tragédie de Shakspeare, / DÉDIÉE / à M^r Armand Bertin, / et composée par / HECTOR BERLIOZ. / Œuvre 4^e. / [L.:] Partition 25^f. [R.:] Parties sép.^{ées} 18^f. / A. V. / PARIS, chez AD. CATELIN et C^{IE}. Editeurs des Compositeurs réunis, Rue Grange Batelière, 26. / Leipzig, chez Breitkopf et Haertel. / Ad. C. (448) et C^{IE}. Paris: Ad. Catelin et C^{ie}., [1840] (Leipzig: Breitkopf & Härtel). Pl. no. Ad^e.C. (544) et C^{ie}. (Ad^e.C. (448) et C^{ie} on TP). TP, TP blank, 1-83, [84] blank. Foot of p. 83: *Gravé par C. Fauché, 5 rue de Tracy.* Hopkinson 24A.*

PRINTED ORCHESTRAL PARTS: Paris: Ad. Catelin et C^{ie}., [1839]. TP same as full score. Pl. no. Ad^e.C. (488) et C^{ie}. With some aut. annotations. Hopkinson 24B.

VARIANT: Pl. no 14010.R. Paris: Richault, c. 1866. Hopkinson [24B(a)].

PUBLISHED ARRANGEMENTS: For pf., four hands, arranged by J. A. Leibrock. Paris: Rochault, [1843]. Pl. no. 6862.R. Price 9^f. 31 pp. Hopkinson 24C.

For pf. solo, arranged by J. A. Leibrock. Brunswick: G. M. Meyer, Jr., [c. 1854]. Pl. no. 1059 on TP, 2, and 15; elsewhere E. L. 26; the pl. no. 1066 also appears on the TP. Price 14 ggr. Hopkinson 24C(f).

For pf. solo, arranged by Liszt, published by the Liszt Society, 1987.

Adagio *ff*

Bassons et contrebasses

no ff

dimin

con

ff

Albumleaf I

Transcription of Albumleaf, showing articulation from the autograph score in colour, for comparison.

Albumleaf is dated December 28, 1838 & is signed by Berlioz



Clarinetto

Handwritten musical notation for the Clarinet part, consisting of a single staff with notes and rests.

Violoncello

Handwritten musical notation for the Violoncello part, consisting of a single staff with notes and rests.

ouverture du Roi Lear

Mector Serlios

Paris 2 sept. 1858

Albumleaf II : facsimile

GRANDE OUVERTURE DU ROI LEAR

Tragédie de Shakspeare*

*Sic: Berlioz crossed out the 'e' between the 'k' and the 's'.

H. Berlioz, Op. 4

1
Andante non troppo lento ma maestoso (♩ = 63)

Flûtes 1, II

Hautbois 1, II

Clarinettes (en Ut) 1, II

Bassons I-IV

Cors (en Mi b) I, II

(en Ut) III, IV

Trompettes ordinaires (en Ut) 1, II

Trombones I, II

Ophicléide

Timbales (en Ut, Sol)

Violons au moins 15 I

au moins 15 II

Altos au moins 10

Violoncelles au moins 12

Contrebasses au moins 9

Musical score for orchestral instruments, featuring parts for Flute (FL), Clarinet in C (Cl. (ut)), Bassoon (Bns), Cor Anglais (Cora) in C (ut), Trombone (Tromp. (ut)), Violins (Vns), Violas (Altas), and Violoncello and Double Bass (Vcl. et Cb.).

The score is marked with **7** at the beginning and includes dynamic markings such as ***p***, ***mf***, ***f***, ***pp***, ***ff***, and ***sf***. Performance instructions include ***solo***, ***en sord.***, and ***I***. The Flute part has a first ending bracket (***I***) and a ***ff*** dynamic. The Cor Anglais part has a ***solo*** section with ***mf*** dynamics and a ***p*** dynamic. The Violin and Viola parts have ***pp*** dynamics and ***3*** (triplets) markings. The Cello and Bass part starts with a ***p*** dynamic and ***3*** (triplets) markings.

15
 Fl.
 Hb.
 Cl. (Ut)
 Bns
 Cors
 (Mi b)
 (Ut)
 Tromp. (Ut)
 Vns
 Altos
 Vllas et Cb.

Musical notation includes:
 - Flute: Trills and triplets starting with a dynamic of *p* and *cresc. f*.
 - Horn: Solo part starting with *I solo* and *pp*, followed by triplets with *cresc. f*.
 - Clarinet: Solo part starting with *I* and *pp*, followed by triplets with *cresc. f*.
 - Bassoon: Similar to Clarinet with *I* and *pp* markings.
 - Violin: Triplet patterns in the upper staves.
 - Viola: Triplet patterns in the lower staff.
 - Cello/Double Bass: Triplet patterns with *ff* dynamic and *cresc.* markings.

Fl.

Hh.

Cl. (Ut)

Bas

Cors (Mi b)

Cors (Ut)

Tromp. (Ut)

Vns

Alto

Viols etCb.

I solo

mf cresc.

ff

en diminuant un peu

mf

mf cresc.

ff

en dominant un peu

en diminuant un peu

Handwritten musical score for page 28, featuring woodwinds, brass, strings, and piano. The score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Starts with a *pp* dynamic, followed by a *cresc.* section with fingerings 3, 3, 3, 6, and ends with a *P* dynamic.
- Hr.** (Horn): Starts with a *pp* dynamic, followed by a *cresc.* section with fingerings 3, 3, 6, and ends with a *P* dynamic.
- Cl. (Ut)** (Clarinete): Starts with a *pp* dynamic, followed by a *cresc.* section with fingerings 3, 3, 6, and ends with a *P* dynamic.
- Bns** (Bassoons): Remains silent throughout the passage.
- Cors (Mi b)** (Corni): Remains silent throughout the passage.
- Cors (Ut)** (Corni): Remains silent throughout the passage.
- Vns** (Violini): Features a *pp* dynamic and a *ppp* dynamic. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with triplets.
- Altos** (Violini): Remains silent throughout the passage.
- Vlbs etCb.** (Violoni e Contrabbassi): Starts with a *pizz.* (pizzicato) marking and a *P* dynamic.

The score includes various musical notations such as dynamics (*pp*, *cresc.*, *P*, *ppp*), fingerings (3, 6), and articulation marks (triplets, slurs). A *III solo* marking is present in the Horn part.

Fl.

Eb.

Cl. (ut)

Bas

Cors (mib)

Cors (ut)

Vns

Altos

Vlcs et Cb.

I solo

ppp dolce assni

solo

senza sord.

senza sord. arco

pp

pp 3

pp 3

p

3 6 6 6 6 6 6 6

3 6 6 6 6 6 6 6

3 6 6 6 6 6 6 6

3 6 6 6 6 6 6 6

3 6 6 6 6 6 6 6

3 6 6 6 6 6 6 6

3 6 6 6 6 6 6 6

3 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

42

Handwritten musical score for a woodwind and string ensemble, measures 42-46. The score is written on ten staves:

- Fl.** (Flute): Treble clef, measures 42-46. Measure 45 has a first fingering (I) and a *p* dynamic.
- Hb.** (Horn): Treble clef, measures 42-46. Features triplets in measures 42-44 and a triplet in measure 46.
- Cl. (Ut)** (Clarinet): Treble clef, measures 42-46. Measure 45 has a second fingering (II) and a *p* dynamic.
- Bas.** (Bassoon): Bass clef, measures 42-46. Measure 45 has a third fingering (III) and a *p* dynamic.
- Cors (Mi b)** (Trumpet): Treble clef, measures 42-46. Measure 45 has a third fingering (III) and a *pp* dynamic.
- Cors (Ut)** (Trumpet): Treble clef, measures 42-46. Measure 45 has a third fingering (III) and a *pp* dynamic.
- Vns** (Violins): Treble clef, measures 42-46. Includes fingering numbers (6, 3) and dynamics (*dolce*, *pp*).
- Altos** (Violas): Bass clef, measures 42-46. Includes fingering numbers (6, 3).
- Vlles et Cb.** (Violoncelles et Contrebasses): Bass clef, measures 42-46. Includes fingering numbers (6).

48

Fl.
Hb.
Cl. (Ut)
Bns

(Mib)
Cors
(Ut)

Tromp. (Ut)

Tromb.

Vns
Altos
Vlas etCb.

6 6 6 6 6 6

53

Fl.

Hb.

Cl. (Ut)

Bns

Cors (Mi b)

Cors (Ut)

Tromp. (Ut)

Tromb.

Vns

Alto

Vlcs

Cb.

Handwritten musical score for a symphony orchestra, page 53. The score includes parts for Flute, Horns, Clarinet (Ut), Bassoons, Cor Anglais (Mi b and Ut), Trumpets (Ut), Trombones, Violins, Alto, Violas, and Cello. The music features complex rhythmic patterns with many triplets and sixteenth notes. Dynamics include p, pp, and f. There are some handwritten annotations like 'arco' and '6'.

Fl. *mf* 6 6 12 12 12 12 12

Hb. *mf* 6 6 12 12 12 12 12

Cl. (Ut) *mf* 6 6 12 12 12 12 12

Bns *mf* 6 6 12 12 12 12 12

Cors (Mib) *mf* 3 3 3 3 3 3 3

Cors (Ut) *mf* 3 3 3 3 3 3 3

Tromp. (Ut) *mf* 3 3 3 3 3 3 3

Tromb. *mf* *canto dolce* 3 3 3 3 3 3 3

Oph.

Tumb.

Vns *arco* *pp* 6 6 6 6 6 6 6

Altos *arco* *pp* 6 6 6 6 6 6 6

Vlles *sempre pizz.* 6 6 6 6 6 6 6

Cb. *mf*

Handwritten musical score for page 59, featuring various instruments. The score is organized into systems with the following instruments listed on the left:

- Fl.
- Ub.
- Cl. (Ut)
- Bns
- Cors (Mb) and (Ut)
- Tromp. (Ut)
- Tromb.
- Oph.
- Timb.
- Vns
- Allos
- Vlles
- Cb.

The score includes various musical notations such as clefs, time signatures, and dynamic markings. The Flute part has a '12' marking. The Trombone and Trumpet parts feature triplets. The Violin parts have '4' and '6' markings. The Cello part has a '12' marking. The Bassoon part has a '12' marking. The Trombone part has a '3' marking. The Trumpet part has a '3' marking. The Violin parts have '4' and '6' markings. The Allos part has '6' markings. The Vlles part has '6' markings. The Cb. part has a '12' marking.

Q

Handwritten musical score for a symphony orchestra. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. (Flute)
- Hb. (Horn)
- Cl. (Ut) (Clarinet in E-flat)
- Bns. (Bassoon)
- Cors. (Mib) (Cornet in B-flat)
- Cors. (Ut) (Cornet in E-flat)
- Tromp. (Ut) (Trumpet in E-flat)
- Tromb. (Trombone)
- Oph. (Oboe)
- Timb. (Timpani)
- Vns. (Violins)
- Altos (Violas)
- Vllas (Vlles) (Violas)
- Cb. (Cello)

The score is written in a common time signature (C) and features a variety of musical notations including triplets, sixteenth notes, and slurs. The woodwind and brass sections have prominent parts with triplets and slurs. The string section (Vns., Altos, Vllas, Cb.) plays a rhythmic accompaniment with slurs and sixteenth notes. The percussion section (Timb.) is mostly silent.

Fl.

Hb.

Cl. (Ut)

Bns

Cors (Mib)

Cors (Ut)

Tromp. (Ut)

Tromb.

Oph.

Timb.

(baguettes d'éponge)

Vrs

Altos

Ulles

Cb.

Detailed description of the musical score: This is a handwritten musical score for page 65. The score is arranged in a multi-stem format with the following parts from top to bottom: Flute (Fl.), Horns (Hb.), Clarinet in C (Cl. (Ut)), Bassoon (Bns), Cor Anglais (Cors (Mib)), Trumpet (Cors (Ut)), Trombone (Tromp. (Ut)), Trombone (Tromb.), Ophicleide (Oph.), Timpani (Timb.), Violins (Vrs), Alto Saxophone (Altos), Ulles (Ulles), and Cello (Cb.). The music is written in a common time signature with a key signature of one flat. Dynamic markings include *ff* (fortissimo), *p* (piano), *f* (forte), and *ff* *arco*. Performance instructions include *unis.* (unison), *tr* (trill), and *arco*. The Timpani part is specifically marked with *(baguettes d'éponge)* and features complex rhythmic patterns with *6/8* and *6/16* notes. The woodwind and brass parts include triplets and other rhythmic figures. The string parts (Vrs, Altos, Ulles, Cb.) provide harmonic support with various rhythmic patterns, including triplets and sixteenth notes.

70

Fl.
Hb.
Cl. (UE)
Bns
Cors (MiB)
Cors (UE)
Tromp. (Ut)
Tromb.
Oph.
Timb.
Vns
Altos
Viles et Cb.

Handwritten musical score for page 70, featuring various instruments including Flute, Horns, Clarinet, Bassoon, Cors, Trombones, Ophicleide, Timpani, Violins, Alto, and Violas/Celli. The score includes dynamic markings such as *ff*, *p*, and *f*, and performance instructions like *unis.* and *IV Solo*. The music is written in a system of staves with treble and bass clefs, and includes various rhythmic values and articulations.

75

Fl.

Hb.

Cl. (Ut)

Bns

Cor
(B \flat)
(Ut)

Tromp (Ut)

Tromb.

Oph.

Timb.

Vns

Altas

Vclles et Cb.

Handwritten annotations in the score include "unis." above the Cor part and "p 3" above the Tromp (Ut) and Tromb. parts. The Timb. part features dynamic markings: $p \leftarrow f$, $p \leftarrow f$, ff , $p \leftarrow f$, $p \leftarrow f$, ff , $p \leftarrow f$, $p \leftarrow f$, and ff .

Fl. *ff* *ff* *mf* *p*

Hb. *ff* *ff* *p* *mf*

Cl. (Ut) *ff* *ff* *p* *mf*

Bns *ff* *ff* *p* *mf*

Cors (Mi b) *ff* *ff* *p* *mf*

Cors (Ut) *ff* *ff* *mf*

Tromp (Ut) *ff* *ff* *mf*

Tromb. *ff* *ff* *mf* *p*

Oph. *ff* *ff* *mf*

Timb. *f* *p* *f* *p* *ff* *p* *f* *p* *f* *mf* *mf* *p*

Vns *ff* *ff* *f* *mf* *p* *pizz.*

Altus *ff* *pp* *f* *mf* *p* *pizz.*

Vlcs et cb. *ff* *pp* *f* *mf* *p* *pizz.*

Allegro disperato ed agitato assai (♩ = 168)

86 unis. *ff*

Fl.

4b. *ff* unis.

Cl. (Ut) *ff* unis.

Bns *ff* Irs II ds

Tromp. (Mib) *ff* (changez en Mib)

Vns *ff* arco

Altos *ff* arco

Vlles *ff* arco

Cb. *ff* arco

93

Fl.

Hb.

Cl. (Ut)

Bns

Vns

Altos

Vlles

Cb.

This page of a handwritten musical score, numbered 93, contains eight staves. The instruments are listed on the left: Flute (Fl.), Horn (Hb.), Clarinet in E-flat (Cl. (Ut)), Bassoon (Bns), Violins (Vns), Alto Saxophone (Altos), Violoncello (Vlles), and Contrabass (Cb.). The woodwind and brass parts feature complex rhythmic patterns with many beamed notes and slurs. The string parts (Vns, Vlles, Cb.) provide a steady accompaniment. The Alto Saxophone part includes the markings 'div' and 'unis.'. The score is written in a clear, legible hand.

100

Fl.
Hb.
Cl. (Ut)
Bns
Vns
Altos
Vllos
Cb.

unis.
ff

Detailed description: This is a page of a musical score, numbered 100 at the top. It contains eight staves of music. The instruments are labeled on the left: Flute (Fl.), Horn (Hb.), Clarinet in C (Cl. (Ut)), Bassoon (Bns), Violins (Vns), Alto Saxophone (Altos), Violoncello (Vllos), and Contrabass (Cb.). The woodwind parts (Fl., Hb., Cl., Bns) are in treble clef, while the string parts (Vns, Vllos, Cb.) are in bass clef. The score shows a complex texture with many notes, including triplets and slurs. Dynamic markings include *unis.* (unison) for the woodwinds and *ff* (fortissimo) for the strings. The page number 100 is written above the first staff.

107

Fl.

Hb.

Cl. (Ut)

Bns

Cor. (Ut)

Tromp. (Mi)

Vns

Altos

Vlles

Cb.

Handwritten musical score for page 107. The score is organized into three systems. The first system includes Flute (Fl.), Horn (Hb.), Clarinet (Cl. (Ut)), and Bassoon (Bns). The second system includes Cor Anglais (Cor. (Ut)) and Trombone (Tromp. (Mi)). The third system includes Violins (Vns), Violas (Altos), Cellos (Vlles), and Double Basses (Cb.). The woodwinds and brass parts are mostly rests, with some notes appearing in the final measure of each system. The string parts (Vns, Altos, Vlles, Cb.) feature a consistent rhythmic pattern of eighth notes with slurs across all measures. The Flute part has a handwritten 'I' above the final measure. The Bassoon part has a handwritten 'f' below the final measure. The Double Bass part has a handwritten 'p' below the first measure.

Handwritten musical score for page 113, featuring woodwinds, brass, and strings. The score is organized into systems with the following parts:

- Fl.** (Flute): Part 1 with dynamic markings *ff* and *ff*.
- Hr.** (Horn): Part 1 with dynamic markings *ff* and *ff*.
- Cl. (Ut)** (Clarinet in C): Part 1 with dynamic markings *ff* and *ff*.
- Bns** (Bassoon): Part 1 with dynamic markings *ff* and *ff*.
- Core** (Corns):
 - (Mi b)** (Corn in B-flat): Part 1, mostly silent.
 - (Ut)** (Corn in C): Part 1, with dynamic markings *ff* and *ff*.
- Tromp. (Mi)** (Trumpet in D): Part 1, mostly silent.
- Vns** (Violins): Part 1 with dynamic markings *ff* and *ff*.
- Altos** (Violas): Part 1 with dynamic markings *ff* and *ff*.
- Vlcs** (Violas): Part 1 with dynamic markings *ff* and *ff*.
- Cb.** (Cello): Part 1 with dynamic markings *ff* and *ff*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwinds and strings play complex rhythmic patterns, often in triplets. The brass parts are mostly silent, with some notes in the C-corn and D-trumpet parts.

121

Fl.

Cl. (Ut)

Bns

Cors (Mi B)
(Ut)

Tromp. (Mi)

Vns

Altos

Vlles

Cb.

127

Handwritten musical score for a brass and woodwind ensemble, measures 127-132. The score is written on ten staves, with the following instruments listed on the left:

- Fl. (Flute)
- Hc. (Horn)
- Cl. (Ut) (Clarinet)
- Bns (Bassoon)
- Cors (Mi b) (Trumpet)
- Cors (Ut) (Trumpet)
- Tromp (Mi) (Trumpet)
- Vns (Violins)
- Altos (Alto Saxophones)
- Vlles et Cb. (Violas and Cellos)

The score features a complex rhythmic pattern of eighth notes, often beamed in groups of three. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes dynamic markings such as *ff*, *f*, and *p*. The word *unis.* is written above the staff for the Cors (Mi b) and Cors (Ut) parts. The score is marked with a Roman numeral *I* at the beginning of the first measure.

Fl.

Hb.

Cl. (Ut)

Bns

Cor (Mi b)
(Ut)

Tromp. (Mi)

Tromb.

Oph.

Timb.

Vns

Altos

Vlles et Cb.

The musical score is handwritten and spans 13 measures. The top four staves (Flute, Horns, Clarinet, Bassoon) feature complex rhythmic patterns with many triplets and sixteenth notes. The Clarinet and Bassoon parts include '3P' markings. The strings (Violins, Alto, Violas/Celli) play a steady eighth-note accompaniment, with triplets indicated by '3' below the notes. The woodwinds and strings have various accidentals (sharps, flats, naturals) throughout the piece. The bottom staves (Trombone, Ophicleide, Timpani) are mostly empty, indicating they are silent for this section.

Un peu ritard.

Handwritten musical score for page 141. The score includes the following parts and markings:

- Fl.** (Flute)
- Ubb.** (Ubbelohde)
- Cl. (Ut)** (Clarinet in E-flat)
- Bass**
- Cors** (Horns):
 - (Mi b)
 - (Ut)
- Tromp. (Mi)** (Trumpet in E-flat)
- Tromb.** (Trombone)
- Oph.** (Ophicleide)
- Timb.** (Timpani)
- Vns** (Violins):
 - dim.
 - p
 - pp
- Altos**
- Vlles et Cb.** (Violas and Cellos):
 - dim.
 - p
 - pp

Additional markings include *ff* (fortissimo) and *I solo p dolce* (I solo piano dolce).

153

retenu a tempo

Fl.

Hr.

Cl. (Ut)

Bns

(Mb)
Corns

(Ut)

Vns

Altos

Vllos

Cb.

163 riten. a tempo

Fl.

M.

Cl. (ut)

Bns

Cors (U)
III
IV

Vns

Altes

Vlles et Cb.

CLARET. sf dim.

I^{ts} sf dim.

poco f 3 3

f 3 3

172

animez un peu en avançant

a tempo

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, melodic line with dynamics *pp* and *f*.
- Hb.** (Horn): Treble clef, melodic line with dynamics *pp* and *f*.
- Cl. (Ut)** (Clarinet): Treble clef, melodic line with dynamics *pp* and *mf*.
- Bns** (Bassoon): Bass clef, melodic line with dynamics *pp* and *mf*.
- Cors (Ut)** (Cor Anglais): Treble clef, melodic line with dynamics *pp* and *f*.
- Vns** (Violins): Treble clef, rhythmic accompaniment with dynamics *mf* and *p*.
- Altos** (Alti): Bass clef, rhythmic accompaniment with dynamics *mf* and *p*.
- Vllos** (Violas): Bass clef, rhythmic accompaniment with dynamics *mf* and *p*.
- Cb.** (Cello): Bass clef, rhythmic accompaniment with dynamics *mf* and *p*.

The score features numerous triplet markings (indicated by '3' over groups of notes) and dynamic markings such as *pp*, *mf*, and *p*. A dashed line with a Roman numeral 'I' indicates a first ending. The tempo marking 'a tempo' is placed at the beginning of the final measure.

retenu - - -

Fl.

Hr.

Cl. (Ut)

Bns

Cors (Alib)
III
IV

Vns

Altos

Vlles

Cb.

The musical score is written for a full orchestra. The instruments listed on the left are Flute (Fl.), Horn (Hr.), Clarinet in C (Cl. (Ut)), Bassoon (Bns), Cor Anglais (Cors (Alib) III and IV), Violins (Vns), Alto Saxophone (Altos), Violas (Vlles), and Cello (Cb.). The score is in a single system with 12 measures. The Flute part is marked with a piano (p) dynamic. The Clarinet part has a first solo (1^o solo) and is marked with *espressivo* and *poco f*. The Bassoon part is marked with *p* and *sf*. The Cor Anglais parts are marked with *sf*. The Violin parts are marked with *pp* and *sf*. The Alto Saxophone, Viola, and Cello parts are marked with *pp* and *sf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

192
a tempo

Fl.

Hb.

(Cl. Put)

Bns

Cor (Mi b) III
IV

Vns

Altos

Vlles

Cb.

* > p
pp

p

I
II

pp

pp

pizz.

pizz.

div.

unis.

pizz.

pizz.

arco

mf

arco

mf

arco

mf

mf

mf

mf

* Dim. carried from previous bar

203

Fl.

Hb.

Cl. (Ut)

Bns

(Mib) Cors

(Ut)

Vins

Altes

Vlles

Cb.

p

Trs

II^{ds}

p

pizz.

p

Detailed description: This is a handwritten musical score for measures 203 through 206. The score is arranged in three systems. The first system contains four staves: Flute (Fl.), Horn (Hb.), Clarinet in E-flat (Cl. (Ut)), and Bassoon (Bns). The second system contains two staves for Cor Anglais, labeled (Mib) and (Ut). The third system contains four staves: Violin (Vins), Viola (Altes), Violoncello (Vlles), and Cello (Cb.). The Flute part begins with a melodic line in measure 203, marked with a first finger (I) and a dynamic of *p*. The Clarinet and Bassoon parts have similar melodic lines. The Horn part has a melodic line starting in measure 204. The Cor Anglais parts are mostly silent. The Violin, Viola, and Cello parts provide harmonic support with various rhythmic patterns and dynamics, including *p*, *pizz.*, and *Trs*. The Cello part has a dynamic of *p* at the end of the system.

212

ritenu

Fl.

Hb.

Cl. (Ut)

Bns

Cors
(Mi b)
(Ut)

Vns

Altos

Vlles

Cb.

p

pp

cresc.

cresc.

cresc.

cresc.

cresc.

arco

div.

unis.

cresc.

cresc.

cresc.

cresc.

222

Fl.
Hb.
Cl. (Ut)
Bns
Corys (Mib)
Corys (Ut)
Vns
Altos
Vllas
Cb.

uniso.
uniso.
uniso.
f
ff
ff
ff
ff
ff
ff

232

Fl.

Hb.

Cl. (Ut)

Bns

Cors (Mb)
(Ut)

Tromp. (Mi)

Vns

Altos

Vlles

Cb.

This page of a handwritten musical score, numbered 232, contains staves for various instruments. The woodwind section includes Flute (Fl.), Horn (Hb.), Clarinet in E-flat (Cl. (Ut)), Bassoon (Bns), Cor Anglais (Corns) in B-flat and E-flat, and Trombone (Tromp.) in C. The brass section includes Trumpet in C (Tromp. (Mi)). The string section includes Violins (Vns), Violas (Vlles), and Cellos (Cb.). The percussion part is indicated by a large 'P' at the end of the Bassoon staff. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *unis.* (unison). A 'Trs' marking is present above the Bassoon staff, and a 'II 45' marking is below it. The woodwinds and strings play in unison for much of the piece.

240

Fl.

Ob.

(1. Ut)

Brs
I, II
III, IV

Cors
(Mi b)
(Ut)

Tromp. (Mi)

Vns

Altos

Vlcs

Cb.

II solo

I° solo

unis.

p

f

ff

281

sans presser un peu

I solo

poco f ma dolce

f I° solo

poco f ma dolce

(Nb) Cors (Ut)

Vns

Altos

Vlles

Cb.

mf *f*

262 *ritenu* *perdendo* - - - *Encore un peu ritenu*

Fl.
Cl. (Ut)
Bns
Cors (Mb)
(Ut)
Uns
Alts
Ulles
Cb.

sf
pp
ppp
sfz
II solo
ppp
pp
III
pp
sf div.
pp
ppp
ppp
pp
pp
pp
pp
pp

perdendo - - -

274

Tempo I

Fl.

Cl-(Ut)

Bns

(Mi \flat)

Cor (Ut)

Tromb.

Vns

Altos

Vlles

Cb.

p

cresc. poco a poco

unis.

sf

p

sf

Musical score for page 284, featuring woodwinds, brass, strings, and percussion. The score is arranged in a system with the following parts and staves:

- P. fl.** (Piccolo Flute) - Staff 1
- Fl.** (Flute) - Staff 2
- Cl. (Ut)** (Clarinete) - Staff 3
- Bns** (Bassoons) - Staff 4
- Cors (Mi b)** (Corni) - Staff 5
- Cors (Ut)** (Corni) - Staff 6
- Tromb.** (Trombe) - Staff 7
- Vns** (Violini) - Staff 8
- Altos** (Violini) - Staff 9
- Vlles** (Violini) - Staff 10
- Cb.** (Violini) - Staff 11

Key features of the score include:

- Woodwinds:** Flute and Piccolo parts are mostly rests. Clarinet and Bassoon parts feature melodic lines with dynamic markings *p* and *f*. Horns and Trombones play harmonic support with *p* and *f* dynamics.
- Brass:** Horns and Trombones play harmonic support with *p* and *f* dynamics.
- Strings:** Violins and Violas play melodic lines with *p* and *sf* dynamics. Cellos and Double Basses play harmonic support with *p* and *sf* dynamics.
- Percussion:** The Percussion part (P. fl.) is mostly rests.

Handwritten musical score for page 292, featuring woodwinds, brass, and strings. The score is organized into systems with the following instruments and parts:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. (Ut)), Bassoon (Bns), Cor Anglais (Cora) in B-flat (Mi b) and C (Ut), Trombone (Tromb.), and Timpani (Timb.).
- Brass:** Trumpets (Tromb.) and Trombones (Tromb.).
- Strings:** Violins (Vns), Violas (Vllos), and Cellos (Cb.).

Key musical markings and dynamics include:

- Flute (Fl.):** *p* (piano) at the beginning.
- Clarinet (Cl. (Ut)):** *p* (piano) at the beginning.
- Bassoon (Bns):** *p* (piano) at the beginning.
- Cor Anglais (Cora):** *mf* (mezzo-forte) in the upper part.
- Trombone (Tromb.):** *unis.* (unison) and *p* (piano) at the beginning.
- Violins (Vns):** *cresc.* (crescendo) and *a poco* (a little) markings.
- Violas (Vllos):** *mf* (mezzo-forte) and *cresc. a poco* markings.
- Cellos (Cb.):** *mf cresc.* (mezzo-forte crescendo) and *a poco* markings.

The score includes various musical notations such as slurs, accents, and dynamic markings throughout the piece.

Handwritten musical score for orchestra, page 299. The score includes parts for P. Fl., Fl., Hb., Cl. (Ut), Bns, Cors (Mi B), Cors (Ut), Tromp. (Mi), Tromb., Oph., Timb., Vns, Altds, Vles, and Cb. The music features dynamic markings such as *mf*, *cresc.*, *unis.*, *f*, and *ff*, and includes various musical notations like slurs, accents, and triplets.

P. Fl.

Fl.

Hb.

Cl. (Ut)

Bns

(Mib)
Cors
(Ut)

Tromp. (Mi)

Tromb.

Oph.

Timp.

Vns

Altos

Vlles

Cb.

P.fl.
 Fl.
 Hb.
 Cl. (Ut)
 Bns
 Cors (Mi**b**)
 Cors (Ut)
 Tromp. (Mi)
 Tromb.
 Oph.
 Timb.
 Vns
 Altos
 Vlls
 Cb.

Musical score for page 327, featuring various instruments including P.fl., Fl., Hb., Cl. (Ut), Bns, Cors (Mb), Cors (Ut), Tromp. (Mb), Tromb., Oph., Timb., Vns, Altos, Vlbs, and Cb. The score includes dynamic markings like *ff* and *unis.*

P.fl.
Fl.
Hb.
Cl. (Ut)
Bus.
Cors (Mi b)
(Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altas
Vlles
Cb.

Handwritten annotations include: *unis.*, *ff*, *dimin.*, *p*, *f*, and *mf*. The score is written in a multi-measure rest system with various time signatures and rests.

344

Handwritten musical score for measures 344-347. The score is arranged in a system with ten staves. The instruments are labeled on the left: Eb, Cl. (Ut), Bns, Cors (Mi b), Cors (Ut), Tromp. (Mi), Tromb., Oph., Tumb., Vns, Altos, and Vibas et Ub. The music is written in a key with one flat (Bb) and a 3/4 time signature. The Eb, Cl. (Ut), Bns, and Oph. parts feature complex rhythmic patterns with triplets and slurs. The Tromp. and Tromb. parts have dynamics of *ff* and *dimin.*. The Vns and Altos parts have dynamics of *ff*, *dim.*, and *p*. The Vibas et Ub. part has dynamics of *ff* and *p*. The score includes various musical notations such as slurs, triplets, and dynamic markings.

35b

Hb. *ff*

Cl. (Ut) *ff*

Bns *ff*

(Mi) *uns.*

Cors (Ut) *ff*

Tromp. (Mi)

Tromb.

Oph. *ff*

Tymb.

Vns *f*

Alto *ff*

Bass *ff*

Cb. *ff*

364

Handwritten musical score for a full orchestra, measures 364-368. The score includes parts for Horns (Hb, Cl. (Ut), Bns), Cori (Mi b, Ut), Trombones (Tromp. (Mi), Tromb.), Oph., Tumb., Vns, Altos, and Vlles et Cb. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *ff*, *f*, and *unis.* A large 'V' symbol is present in the lower woodwind section.

Handwritten musical score for page 372, featuring various instruments. The score includes complex rhythmic patterns and triplets. The instruments listed are:

- P.F.
- Fl.
- Hb.
- Cl. (Ut)
- Bns
- (Mrb)
- Cors (Ut)
- Tromp. (Mi)
- Trumb.
- Oph.
- Timb.
- Vns
- Alto
- Vlcs
- Cb.

The score is written in a system with multiple staves. The Bns part has a key signature of one flat and includes triplets and a fingering of 3. The Vns part has a key signature of one flat and includes triplets and a fingering of 3. The Alto part has a key signature of one flat and includes triplets and a fingering of 3. The Vlcs part has a key signature of one flat and includes triplets and a fingering of 3. The Cb. part has a key signature of one flat and includes triplets and a fingering of 3. The score also includes a section with a key signature of one flat and a fingering of 3. The score is written in a system with multiple staves.

380

un peu retenu et diminuant

a tempo

P. fl. *(reprends la grande flûte)*

Fl.

Hb.

Cl. (Ut) *unis.*

Bns *unis.*

Cors (Mi b)

Cors (Ut)

Tronp. (Mi)

Tromb.

Oph.

Timb. *(mignettes de bois)*

Vns

Altos

Vlles et Cb.

1394

Fl. *pp*

Hb. *mf* *cresc.*

Cl. (Ut) *pp* *mf*

Bns *mf* *cresc.*

(Mib)

(ors (Ut)

Tromp (Mi)

Tromb.

Oph.

Tymb. *p*

Vns *pp* *p* *cresc.*

Altos *p* *cresc.*

Vllos *p* *cresc.*

Cb. *p* *cresc.*

Fl. *mf cresc. ff*

Hr. *ff*

Cl. (Uc) *ff*

Bns *ff*

Cors (Mb) *mf cresc. ff unis.*

Cors (Ut) *f ff*

Tronip (Mi) *mf cresc. ff unis.*

Tromb. *mf ff*

Oph *mf ff*

Timb. *cresc. ff*

Vns *ff pp cresc.*

Altos *ff pp cresc.*

Vlles *ff pp cresc.*

Cb. *ff pp cresc.*

421

This musical score page contains measures 421 through 424. The instruments are arranged as follows:

- Flute (Fl.):** Measures 421-422 have a *ff* dynamic. Measures 423-424 have a *p* dynamic.
- Clarinet (Cl. (It.)):** Measures 421-422 have a *ff* dynamic. Measures 423-424 have a *p* dynamic.
- Bassoon (Bns):** Measures 421-422 have a *ff* dynamic. Measures 423-424 have a *p* dynamic.
- Cor Anglais (Cora (Mi.)):** Measures 421-422 have a *ff* dynamic. Measures 423-424 have a *ff* dynamic.
- Cor Anglais (Cora (Ut.)):** Measures 421-422 have a *ff* dynamic. Measures 423-424 have a *ff* dynamic.
- Trombone (Tromp. (Mi.)):** Measures 421-422 have a *ff* dynamic. Measures 423-424 have a *ff* dynamic.
- Trombone (Tromb.):** Measures 421-422 have a *ff* dynamic. Measures 423-424 have a *ff* dynamic.
- Ophicleide (Oph.):** Measures 421-422 have a *ff* dynamic. Measures 423-424 have a *ff* dynamic.
- Timpani (Timb.):** Measures 421-422 have a *ff* dynamic. Measures 423-424 have a *ff* dynamic.
- Violins (Vns):** Measures 421-422 have dynamics *f*, *ff*, *f*, and *p*. Measures 423-424 have dynamics *ff*, *f*, and *p*.
- Violas (Vllas):** Measures 421-422 have dynamics *f*, *ff*, *f*, and *p*. Measures 423-424 have dynamics *ff*, *f*, and *p*. Includes *pizz.* markings.
- Celli (Cb.):** Measures 421-422 have dynamics *f*, *ff*, *f*, and *p*. Measures 423-424 have dynamics *ff* and *f*.

433

Fl.

Hb.

Cl. (Lt)

Bns

Cors (Mb)

Cors (Lt)

Tromp. (Mi)

Tromb.

Oph.

Timb.

Vns

Altos

Vlles

Cb.

ff

sf

p cresc.

mf

ff

ff

ff

ff

sf

pp cresc. poco a poco

sf

arco

pp

div.

arco

ff

arco

ff

p cresc. poco a poco

p cresc.

ff

446

Fl. *p espress.*

4b.

Cl. (Bb)

Bns

(mi b) *retenu a tempo*

(crs)

(ut)

Vns *express.*

Altos *unis.*

Vlles

Cb.

456

ritrall

Fl.

Ubb.

Cl. (Ut)

Bns.

Cors (Mi.b)
(Ut)

Tromp (Mi)

Vns

Altos

Vllos

Cb.

Handwritten musical score for measures 456-460. The score includes parts for Flute (Fl.), Oboe (Ubb.), Clarinet (Cl. (Ut)), Bassoon (Bns.), Cor Anglais (Corns (Mi.b) and (Ut)), Trombone (Tromp (Mi)), Violins (Vns), Violas (Vllos), and Cellos (Cb.). The woodwinds play a rhythmic pattern of eighth notes with triplets. The strings play a pizzicato accompaniment. Dynamics range from piano (p) to fortissimo (fff). The score is marked with 'ritrall' at the end of measure 460.

4/4 a tempo *animé un peu* -----

Fl.

Hb.

Cl. (Ut)

Bns

(Mi^b)
Coxs (Ut)

Tromp.

Vns

Altos

Vlcs

Cb.

472

a tempo

I
II
III
IV
V

Fl.

Hr.

Cl. (Ut)

Bsn

(Mi b)

Cors (Ut)

Tromp. (Mi)

Timb.

Vns

Altos

Vlles

Cb.

495

Tempo I

Fl.

Hr.

Cl. (Ut)

Bns

Timb.

Vns

Alto

Vlles

Cb.

Handwritten musical score for a symphony orchestra, measures 495-500. The score includes parts for Flute, Horn, Clarinet (in E-flat), Brass, Timpani, Violins, Alto, Violas, and Cello. The tempo is marked "Tempo I". The flute part features a "I Solo" section starting at measure 498. Dynamics include *p*, *pp*, and *f*. The woodwinds and strings provide harmonic support with various articulations and phrasing.

506

Fl.
Hb.
Cl. (ut)
Bns
Vns
Altos
Vllos
Cb.

p
sf
p
sf
p
p
p
p

I #2
II #2
III #2
IV #2
V #2
VI #2

II^{ds}

→

Detailed description: This is a handwritten musical score for measures 506 through 511. The score is arranged in eight staves, labeled on the left as Fl., Hb., Cl. (ut), Bns, Vns, Altos, Vllos, and Cb. The top four staves (Fl., Hb., Cl., Bns) are woodwinds, and the bottom four (Vns, Altos, Vllos, Cb.) are strings. The music is written in a common time signature. The woodwind parts feature melodic lines with various articulations and dynamics. The string parts provide harmonic support with chords and moving lines. A key signature change to two sharps (F# and C#) is indicated above the Flute staff in measure 509. Dynamics include *p* (piano), *sf* (sforzando), and *pp* (pianissimo). A section marked 'II^{ds}' begins in measure 509. The score ends with a double bar line and a right-pointing arrow in the Cello part.

516 *ritenu*

a tempo

Fl.

Cl.

(F) (C)

Bsn

Tromb.

Oph.

Vns

Alto

Vlcs et Cb.

The musical score consists of eight staves. The top four staves are for woodwinds: Flute (Fl.), Clarinet (Cl.) in F and C, Bassoon (Bsn), and Trombone (Tromb.). The next two staves are for strings: Violins (Vns) and Alto (Alto). The bottom two staves are for Violoncello and Double Bass (Vlcs et Cb.). The score begins at measure 516, marked *ritenu* (ritardando), and returns to *a tempo* (normal tempo). The music is in 3/4 time. The woodwinds play complex rhythmic patterns, often in triplets. The strings provide a steady accompaniment. Dynamics include piano (*p*) and *unis.* (unison). The Alto part includes *pizz.* (pizzicato) markings.

524

Fl.

Hb.

Cl. (Ut)

Bas

(Mi^b)
Cor
(Ut)

Tromp. (Mi)

Tromb.

Oph.

Timb.

Uns

Altos

Vlles et. Cb.

The score is written in a single system with multiple staves. The top staves (Flute, Horns, Clarinet, Bassoon) have a common melodic line with dynamic markings of *cresc.* and *p*. The Trombones and Ophicleide parts have a similar line with *cresc. a poco a poco* markings. The Unaccompanied Strings, Violins, and Violas/Cellos parts feature a rhythmic pattern of eighth notes with triplets, marked with *cresc.* and *pp*. The bottom staves (Violins and Violas/Cellos) also have *cresc.* and *pp* markings.

531

Fl.

Hb.

Cl. (Ut)

Bns

(Mb)

(Cts)

(Ul)

Tromp. (Mi)

Tromb.

Oph.

Timb.

Vns

Altos

Vlles et lb.

Handwritten musical score for orchestra and strings, measures 531-535. The score includes parts for Flute, Horn, Clarinet (Ut), Bassoon, Mellophone, Contrabass, Trombone (Mi), Trombone, Ophicleide, Timpani, Violins, Alto, and Violas and Cellos. The music features various dynamics (p, f, cresc.) and articulations (poco, unis.).

537

F1.

Hb.

Cl. (H)

Bns

(Mb)
Cora
(Ut)

Tromp. (M)

Tromb.

Oph.

Timb.

Vns

Alto

Vl. b

Cb.

sempre

mf

II Id.

cresc. sempre

cresc. sempre

cresc. sempre

molto

molto

molto

molto

molto

f

The musical score for page 544 includes the following instruments and parts:

- Fl.
- Hb.
- Cl (Eb)
- Bns
- Cors (Aus) (Ut)
- Tromp. (Mi)
- Tromb.
- Oph.
- Timp.
- Vns
- Allos
- Vlies et Cb.

The score features dynamic markings such as *ff* and *unis.* throughout. The bottom section of the score includes a *f* marking, a *>* accent, and a *-3-* triplet marking.

557

FL. *ff* *unis.*

Hb. *ff* *unis.*

Cl (Ut) *ff* *unis.*

Bns *ff*

Cors (Mi b) *ff*

Cors (Ut) *ff*

Tromp. (Mi) *ff*

Tromb. *ff*

Oph. *ff*

Timb. *ff*

Vns *ff*

Altos *ff*

Vlles et Cb. *ff*

566

Fl.

Cl. (Bb)

Cl. (A)

Bsn.

(Mb)
Cym.

(H)
Cym.

Tromp. (Mb)

Tromb.

Oph.

Timb.

Vns

Altos

Vlles

Cb.

uniss.

f

f

f

H. B. 7.

574

Fl.

Hb.

Cl. (Ut)

Bns

(Mi b)
Cms
(Ut)

Tromp (mi)

Tromb.

Oph.

Timb.

Vns

Altos

Ulles

Cb.

unis.

582

un peu plus vite

Fl. unis. *f* *p*

Hb. unis. *f* *p*

Cl. (Ut) unis. *f* *p*

Bns *f* *p*

(Mi b)
Cors (Ut) *f*

Tromp. (Mi) *f*

Tromb. *f*

Oph. *f*

Timb. *f*

Vns *f* *pizz.* *arco* *pp* *p* *arco* *ff*

Altos *f* *pizz.* *arco* *p* *arco* *ff*

Vlles *f* *pizz.* *arco* *p* *arco* *ff*

(Cb. *f* *pizz.* *arco* *p* *arco* *ff*

593 *accel.*

FL.

4b.

Cl. (Ut)

Bns

(Mb)

Cors (Ut)

Tromp. (Mi)

Tromb.

Oph.

Tumb.

Vns

Altes

Vlles et Cb.

mf

mf

I

Handwritten musical score for a full orchestra. The score is arranged in systems, with each instrument or section labeled on the left. The instruments listed are:

- Fl.
- Hb.
- Cl. (Ut)
- Bns
- Cors (Mi b)
- Cors (Ut)
- Tromp. (Mi)
- Tromb.
- Oph.
- Timb.
- Vns
- Alts
- Vlcs
- Cb.

The score includes various musical notations such as dynamics (e.g., *ff*), articulation (e.g., *unis.*), and phrasing slurs. The woodwind and brass sections feature melodic lines with slurs and accents, while the strings play a rhythmic accompaniment with many sixteenth notes. The percussion part is marked with a *f* dynamic.

Fl.

Hb.

Cl. (Ut)

Bsn

(Mi)

Corn (Ut)

Tromp. (Mi)

Tromb.

Oph.

Tub.

Vns

Alts

Vlcs

Cb.

Musical score for page 619, featuring woodwinds, brass, and strings. The score includes parts for Flute, Horn, Clarinet (Ut), Bassoon, Trumpet (Mi), Trombone, Ophicleide, Tuba, Violins, Alti, Violas, and Cello. Dynamics range from *ff* to *mf*, with a *cresc. molto* section for the strings.

The image shows a handwritten musical score for a full orchestra and woodwinds. The score is organized into several systems of staves. The instruments listed on the left side of the page are: Fl. (Flute), Hb. (Horn), Cl. (Ut) (Clarinete), Bns. (Bassoon), Cors (M/s) (Corno), Cors (Ut) (Corno), Tromp. (Mi) (Tromba), Tromb. (Tromba), Oph. (Oboe), Timb. (Timpone), Vns. (Violini), Altos (Violini), Vlls. (Viola), and Cb. (Violoncello). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A *unis.* marking is present above the first Corno staff. There are also some handwritten annotations and corrections throughout the score, particularly in the woodwind and string sections.

H. B. 7.

GRANDE OUVERTURE DU ROI LEAR: READINGS

Bar no.	Instrument	Comment
9	Cors III	P lacks <i>p</i>
18 ⁴	Fl.	P lacks <i>f</i>
18 ⁴	Cl I, II	A lacks slurs
32	Fl., Cl.	A lacks slurs on 2nd beat
32	Fl.	PO has 6th quaver b''
33	Vns II	A lacks <i>ppp</i> / PO has <i>pp</i>
36	Cor III	P lacks hairpin dim
46-55	All wind	Variant slurs: A followed.
46	Vns II	PO has a' on quavers 2 and 3
49	Hb.	PO has c' semibreve
54	Fl. II	P lacks tie
55	Cors I, II	A and P lack <i>p</i> .
55-65	All strings	Variant slurs; A followed
60	Cors IV	P has slur
62-65	Bns, Cors, Tromb.	Variant slurs: A followed
64	Vns I	A lacks slur
67 ⁴	Vlles, Cb.	P lacks hairpin dim
70	Bns	P has <i>ff</i>
72	Oph.	P lacks <i>ff</i>
75	Bns, Vlles, Cb.	All sources lack hairpin dim on 4th beat
75	Altos	A and P lack hairpin dim
81	Cl. I	P has g'' and e''
83	Cors II, IV	P lacks <i>mf</i>
83	Tromp., Oph.	A lacks <i>mf</i>
84	Fl.	P lacks <i>p</i>
88	Vns II	P lacks hairpin dim
95	Altos	A lacks hairpin dim
119	Bns	P lacks slur
119	Bns	All sources lack <i>ff</i>
123, 125	Altos	A lacks slur
125	Tromp.	All sources lack <i>ff</i>
127	Altos	A lacks slur
131	Altos	PO has c'' throughout bar
145-55	All parts	Variant slurs: A followed
142	Tromp.	All sources lack <i>ff</i>
151	Cb.	P lacks <i>pp</i>
165	Cb.	P lacks hairpin cresc
174-5	Bns	All sources lack dynamics
182-3	Cb.	P has slur
187	Bns, Vns I	P has <i>p</i>
191-2	Cors III, IV	P lacks hairpin dim
193	Bns	All sources lack <i>pp</i>
200-201	Cl.	A lacks slur
202	Vlles	All sources lack <i>mf</i>

202-3	Altos	A and P lack hairpin cresc
220	Hb. II	P and PO lack b'
220	Bns, Alto, Vlles	All sources lack <i>cresc.</i>
228-9	Altos	A lacks <i>ff</i>
229	Fl. I	PO has <i>g'''</i>
235	Vns I	P lacks <i>ff</i>
238	Hb., Cl., Bns	A lacks hairpin dim
246	Woodwind	All sources except PO Fl. lack hairpin dim
249	Fl.	P lacks <i>f</i>
256-7	Altos	A lacks upper slur
265-6	Fl., Altos	P has variant slur
266	Vns II	P has variant slur
270	Cl.,	A lacks <i>sf</i> hairpin dim
271-2	Altos	P has tie and slur
286	Cl.	All sources lack <i>p</i>
298	Cors I, II	P lacks <i>mf</i>
299	Cors III, IV	P lacks <i>mf</i>
301	Altos	P lacks slur
309	Bns	A lacks <i>ff</i>
318	Cors III, IV	PO has unison, not octaves
326	Tromp., Timb.	P lacks hairpin cresc
330	Timb.	A lacks <i>ff</i>
342	Oph.	A lacks first two slurs
343	Vns I	PO lacks a'
345	Tromp.	A and P lack <i>dimin.</i> and hairpin dim
356	Oph.	A and P lack <i>ff</i>
358-9	Hb., Cl.	A lacks slur
361-3	Bns	See footnote ¹
364	Tromp., Tromb. III	A lacks <i>f</i>
377	Bns, Cb.	A lacks first two slurs
377-8	Bns	As bar 361-3
382	Cors III, IV	P lacks slur
435	Vns I, II	P lacks hairpin dim
436	Vns II	P lacks <i>sf</i>
446	Fl.	P has variant slur
456	Bns	A and P lack <i>p</i>
461	Vns I, II	P has hairpin dim
490-1	Altos	PO lacks a and e'
502	Hb.	P lacks hairpin dim
519	Bns	P lacks <i>p</i>
522	Vns I	P lacks slur and hairpin dim
526	Oph.	P lacks <i>p</i>
529	Oph.	All sources lack <i>cresc.</i>
537-8	Bns	P lacks slur
549-50	Cb.	P lacks slur

¹ A instructs bassoons to follow 'Col basso': PO doubles bassoons with cellos, while P doubles with basses. Here bassoons I and II follow cellos and III and IV follow double basses.

557	Timb.	P lacks <i>ff</i>
563	Cor III	PO has b'b
570	Strings	Inaccurate placing of <i>sf</i> in P
591	Vns I	P lacks <i>ff</i>
598	Cor I	P and A lack <i>mf</i>
602	Timb.	P lacks <i>ff</i>
606-11	Tromb. III	P lacks slurs
610	Cors I, II	P lacks hairpin dim
617-8	Fl. I	P has g" as a minim
624-5	Tromb. III	PO lacks three crotchets
632-3	Fl. II, Hb. II	P lacks ties

INTRATA DI ROB-ROY MACGREGOR

PAR

HECTOR BERLIOZ

INTRATA DI ROB-ROY MACGREGOR: *SOURCES*

This edition is based primarily on the copyist's score, with reference being made to the OBE where appropriate, which is reflected in the readings. Some of Malherbe's decisions can now be seen to have been misguided since he thought that he was working from the autograph.¹ As has been mentioned (Preface), Berlioz sometimes put dynamic indications for every pair of staves on the page and where this has been followed by the copyist, when it is obvious that that was Berlioz's intention that the indication applied to every instrument, such additions have not been noted, as they would make the readings cumbersome.

AUTOGRAPH SCORE: lost

MANUSCRIPT SCORE: F-Pc ms 1512. *Intrata di Rob-Roy MacGregor / Da Hector Berlioz* / [Lower R.:] *Roma 1832*. Pp. 72-167 (71 = TP; 168-70 blank), pagination consecutive with mss 1511 (*Mélologue*, 55) and 1512bis (*Quartetto e coro dei maggi*, 59). Upright 28,5 x 43.5 cm.; 21 staves, the centre stave hand-drawn. Ms. fair copy with aut. title.

PRINTED SCORE: first published by Malherbe and Weingartner (1900).

¹ OBE, vol. IV, p. x.

INTRATA DI ROB-ROY MACGREGOR

1 Allegro non troppo.

The score is written for a full orchestra and includes the following parts:

- Flûtes 1, II
- Hautbois
- Cor anglais
- Clarinètes (en La) 1, II
- Bassons I-IV
- Cors (en Ré) 1, II
- Cor (en Sol) III
- Cor (en Sol) IV
- Trompettes ordinaires (en La basso) 1, II
- Trompette à pistons (en Ré)
- Trombones 1, II
- III
- Timbales (en La, Ré)
- Harpe
- Vidons I
- II
- Flûtes
- Violoncelles
- Contrebasses

Dynamic markings include *pp*, *mf*, *f*, *crusc.*, *con sordm*, and *f*. The score is in 2/4 time and features a key signature of one sharp (F#).

8

Fl.

Hb.

C. a.

C. (La)

Bns

(Rd)

Cors (Sc)

p

unis

cresc. poco

cresc. poco

cresc. poco

Handwritten musical score for Brass instruments. The score is divided into four staves:

- Buis**: The top staff, featuring a section marked *II ds* and dynamic markings *poco f* and *cresc. molto*.
- Cors**: The second and third staves, with parts for *(Ré)* and *(Sol)*. Both parts include dynamic markings *cresc. molto*.
- Tromp. ord (La)**: The fourth staff, which is mostly empty.
- Tromp. à p. (Ré)**: The fifth staff, which is mostly empty.

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

Handwritten musical score for page 30, featuring various instruments. The score is written in treble clef with a key signature of two sharps (F# and C#). The instruments and their parts are as follows:

- Flute (Fl.)**: Resting on a whole note.
- Horn (Hb.)**: Resting on a whole note.
- Clarinet (Cl.)**: Resting on a whole note.
- Contrabass (Cb. (La.))**: Resting on a whole note.
- Bassoon (Bns)**: Active part with notes and rests, including a *unis.* marking.
- Cornets (Corns)**: Two parts, one in *(Ré)* and one in *(Sol)*, both active with notes and rests.
- Trombone (Tromp. ord. (La.))**: Active part with notes and rests.
- Trumpet (Tromp. à p. (Ré))**: Active part with notes and rests.
- Violins (Vns)**: Resting on a whole note.
- Violas (Vlles)**: Resting on a whole note.
- Cello (Cb.)**: Resting on a whole note.

Additional markings include *sf* (sforzando) and *solli pizz.* (soliloquy pizzicato) in the lower staves.

46

Fl.

Hb.

Cl.

Cl. (La)

Bns

(Re)
Cors

(Sol)

Tromp. o. (La)

Tromp. o. p. (Re)

Tumb.

Vns.

Altos

Vcllo et Cb.

unis.

unis.

p

53

FL.

Hb.

C. a.

Cl. (La)

Brs

(R)

Cors (Sol)

Tromp. ord. (La)

Tromp. à p. (Ré)

Tumb.

Vns

Altas

Vlles et Cl.

unis.

60

Fl.

Hb.

Cl. A.

Cl. Bb.

Brs.

Cora

Tromp. ord. (La)

Tromp. à p. (Ré)

Tub.

Vns.

Vlcs.

Cb.

sf

sfz

pp

mf

pizz.

69

Fl.

Hb.

C.a.

Cl. (A)

Bns

(Re)
Cora

(Sol)

Tromp. ord. (A)

Tromp. à p. (Bb)

Timb.

Vns

Altos

Vlles et Cb.

Cl. pizz e mf

mf cresc. - ff unis.

I^o mf cresc. - ff unis.

I^o mf cresc. - ff unis.

mf cresc. - ff unis.

mf cresc. - ff unis.

mf cresc. - ff unis.

cresc. - ff arco

cresc. - ff arco

cresc. - ff arco

cresc. - ff arco

77

Fl. *ff*

Hb.

C. a.

Cl. (B \flat)

Bsn

Cors. I, II (E \flat)

Tromp. ord. (E \flat)

Tromp. à p. (E \flat)

Vns

Altos

Vlles etCb.

unis.

f

Fl.

Hb.

C.a.

Cl. (b)

Bns

Vns

Vlles et Cb.

ff soli

f

sf

100

Handwritten musical score for a woodwind and string ensemble. The score is written on ten staves, with the following instruments listed on the left:

- Fl. (Flute)
- Hb. (Horn)
- C.a. (Clarinet)
- Cl.(La) (Clarinet in Bb)
- Bns (Bassoon)
- Vns (Violins)
- Altes (Violas)
- Vles et Cb. (Violoncelles et Contrebasses)

The score begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked *mf* (mezzo-forte). The woodwind parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The string parts are marked *pizz.* (pizzicato) and *f* (forte). The score is divided into measures by vertical bar lines.

108

Fl.

Hb.

C.a.

Cl. (La)

Bns

(Ré)

Cors (Sol)

Tromp. ord. (Ré)

Tromp. à p. (La)

Vns

Alts

Vlles et Cb.

f

p

arco

f

116

Fl. *I solo* *mf* *mf > p* *mf > p*

Hib. *mf > p* *mf > p*

C.a. *mf > p* *mf > p*

Cl. (La) *I solo* *mf* *mf > p* *mf > p*

Bns *mf > p* *mf > p*

Cors (Ré) *mf > p* *mf > p*

(Sol)

Tromp. ord. (La) *I solo* *mf > p* *mf > p*

Tromp. à p (Ré) *mf > p* *mf > p*

Timb.

Vns *mf > p* *> p > p > p > p > p > p* *mf > p* *> p > p > p*

Altos *mf > p* *mf > p*

Vlles *mf > p* *mf > p*

Cb. *mf > p* *mf > p*

124 solo

Fl.

Hb.

Cl. (La)

Bns

Cora (Ré)

Cora (Sol)

Tromp. ord. (La)

Tromp. à p. (Re)

Timp.

Vns

Vlles

Cb.

132

FL.

Hb.

C.a.

Cl.(La)

Bns

(Ré)
Corns

(Sol)

Tromp.
ord.(La)

Tromp.
à p.(Ré)

Timb.
con sord.

Vns

Altos

Vlles

Cb.

140

Fl.
Hb.
Cl. (La)
Bns
Cora (Ré)
Cora (Sol)
Tromp. ord. (La)
Tromp. à p. (Re)
Tomb.
Vns
Altos
Vlles etCb.

167

Fl.

Hb.

Cl. a.

Cl. (ba)

Bns

Cor (Ré)

Cor (Sol)

Tromp. ord. (La)

Tromp. ord. (Ré)

Timb.

Vns

Altos

Vcl

Cb.

mf

f

ff

p

fz

uniso.

153

The page shows a musical score for a section of an orchestra. The top section includes woodwinds and brass: Flute (Fl.), Horns (Hb.), Cor Anglais (C.a.), Clarinet in Bb (Cl. (La)), Bassoon (Bns), Horns in C (Cors (Re)) and F (Cors (Sol)), Trombones in Bb (Tromp. ord. (La)) and C (Tromp. à p. (Re)), and Timpani (Timb.). The bottom section includes strings: Violins (Vns), Violas (Alts), Violoncello (Vcl), and Double Bass (Cb.). The score is in a key with two sharps (D major) and a common time signature. The first measure is marked with a fermata and a breath mark. The flute and bassoon parts have dynamic markings of *ff* and *p*. A 'Solo' marking is placed above the flute staff. The horn parts have *ff* and *p* markings and include various fingerings. The clarinet and trombone parts also have *ff* and *p* markings. The bassoon part has a *ff* marking. The timpani part has a *ff* marking. The string parts include *pizz.* (pizzicato) and *arco* (arco) markings. The first violin and viola parts have a *f* marking at the end. The double bass part has a *f* marking at the end. The page number 153 is written at the top left.

161 *Soli*

Fl. *p* *cresc.* *ff*

Hb. *mf* *cresc.* *ff*

C.a. *mf* *cresc.* *ff*

Cl. (La) *p* *cresc.* *ff*

Bns *ff*

Cors (Re) *ff*

Cors (Sol) *ff*

Tromp. ord. (La) *ff*

Tromp. à p. (Re) *ff*

Timb. *ff*

Harfe

Vns *pizz.* *arco* *mf* *cresc.* *ff*

Altos *pizz.* *arco* *mf* *cresc.* *ff*

Vlcs *mf* *cresc.* *ff* *div.* *unis.*

Cb. *ff*

169

Fl.

Hb.

Cl. (A)

Bs.

Tromp. (sol.)

Tromp. d. p. (pizz.)

Harpe

Vns

Altes

Vlles

Cb.

solo

poco f

pp

pizz.

p

175

Fl.

Hb.

C.a.

Cl. (La)

Bns

Tromp. à p. (Re)

Harpe

Vns

Altos

Vlles

f *crescendo* *pp*

f *decrescendo* *pp*

f *decrescendo* *pp*

f *decrescendo* *pp*

f *dimin.* *pp*

con sordini *p dim.*

con sordini *p dim.*

Fl.

Hb.

Cl. a.

Cl. (b)

Bns

Tromp. (Bb)
a p.

Tymb.

Harpe

Vns

Alto

Vcl

p

Fl. *f* *dimin.* *ppp*
 Hb. *f* *dimin.* *ppp*
 C.a. *f* *dimin.* *ppp*
 Cl. (La) *f* *dimin.* *ppp* *mf*
 Bns *mf* *dimin.* *ppp*
 Cors (Ré)
 Cors (Sol)
 Tromp. à p. (Ré)
 Timb. *Solo* *p*
 Harpe *p*
 Vns *poco f* *dim.*
 Altos *poco f* *dim.*
 Vllcs

FL.

Hb.

C.a.

Cl-(La)

Bns

Cors (Ré)
(Sol)

Tromp. (Ré)
à p.

Timb.

Harpe

Vns

Altos

Vclon

III solo

soli

sempre pizz.

p

p

p

p

p

204

FL
Fg.
C.a.
Cl.(La)
Bns
(Rb)
Cora
(Sol)
Harpe
Vns
Altos
Vlles

f *dimen.* *pp*
f *dimen.* *pp*
pp
f *dim.* *p* *pp*
pp
pp

211

FL
Hr.
C.a.
Cl. (La)
Bns
(Cb)
Csts (Cb)
Vns
Alto
Vlcs
Cb.

mf
mf
mf
mf
mf
mf
f
f
sfz
mf
mf
mf
mf

allegro
poco
a poco
poco

arco

216

Fl.

Hb.

C.a.

Cl.(La)

Bns

(Ré)
Corns

(Sol)

Tromp.
à p. (Ré)

Vns

Altos

Vlas

Cb.

VnI
Bars
219-20

222

Fl.

Oboe.

Cl. (A)

Bsn.

Corn (E-flat)

Corn (F)

Trump. (E-flat)

Trump. (F)

Timb.

Violins

Violas

Cellos

sans presser

228

Fl. *unis.* *ff*

Hb. *ff*

C.a. *ff*

Cl (La) *ff*

Bns *unis.* *ff*

Cors (Ré) *ff*

Cors (Sol) *ff*

Tromp. (La) *ff* *unis.*

Tromp. à p. (Ré) *ff*

Timb. *f*

Vns *ff*

Vla *ff*

Vlles etCb. *ff*

Fl.
 Hb.
 C. a.
 Cl. (Ba)
 Bns
 (Kt)
 Cors
 (SR)
 Trmp. (La)
 ord.
 Trmp. o p. (Ca)
 Tmb.
 Harpe
 Vns
 Vcllo
 Cb.

247.

Fl.

Hb.

C. a.

Cl. (La)

Brs

Cors (Re)
(Sol)

Tromp. ord. (La)

Tromp. à p. (Re)

Tomb.

Harpe

Vns

Altos

Vlles et Cb.

ms.

Solo

ff

ff

ff

ff

ff

ff

257

Larghetto espressivo assai.

Fl. *ff*

Hb. *ff*

C.a. *ff* solo *p*

Cl. (C) *ff*

Bns *ff*

Cors (Ré) *ff*

Cors (Sol) *ff*

Tromp. (La) ord. *ff*

Tromp. à p. (Ré) *ff*

Timb. *ff* solo

Harpe *p*

Vns

Alto

Vlles et Cb

264

Tempo I

rall.

Fl.

Hb.

Cl. a.

Cl. (La)

Bns

Cors (Ré)
(Sol)

Tromp. ord. (La)

Tromp. à p. (Ré)

Timb.

Harpe

Vns

Altos

Vlles

Cb.

The musical score consists of 13 staves. The top section (measures 264-268) includes parts for Flute, Horns, Clarinets, Bassoons, Cor Anglais, Trombones, Trumpets, and Timpani. The bottom section (measures 264-268) includes parts for Harp, Violins, Violas, and Cellos. The score is marked with dynamics such as *f*, *sf*, and *sfz*. A *rall.* instruction is present at the end of the page. The bottom of the page features a series of accents (>) and dynamic markings (*sf*) for the string section.

275 *Larghetto espressivo assai.*

Hb.
C.a.
Harpe

282
C.a.
Harpe

289
C.a.
Harpe

291
C.a.
Harpe

295
C.a.
Harpe

301

Fl. *I solo*
mf

Hb.
C. a. *mf*

Cl. (La) *I solo*
mf

Bns *I° solo*
p

Cors (Re)
Corns (Sol) *p*
III

Harpe *mf*

Vns *pp*
div. a 4
div.

Altos *div. 3*
p

Vlles *p*
pizz.

Cb. *p*

Detailed description: This is a handwritten musical score for page 301. The score is written in G major (one sharp) and 4/4 time. It features ten staves for various instruments. The Flute (Fl.) has a first solo part starting with a mezzo-forte (mf) dynamic. The Clarinet in A (Cl. (La)) also has a first solo part. The Bassoon (Bns) has a first solo part. The Horns (Corns) and Trumpets (Corns) are marked piano (p). The Harp (Harpe) plays a melodic line with a mezzo-forte (mf) dynamic. The Violins (Vns) play a rhythmic accompaniment with a pianissimo (pp) dynamic, featuring a 'div. a 4' (divisi in four parts) instruction. The Viola (Vlla) and Violoncello (Cb.) parts also feature triplets and a 'div. 3' (divisi in three parts) instruction. The score includes various dynamics such as mf, sf, p, and pp, and includes articulation marks like slurs and accents.

303

Fl.

Hb.

C.a.

Cl. (La)

Bns

Cors (Ré)

Cors (Sol)

Harpe

Vns

Altes

Vlles

Cb.

305

Fl.

Hb.

C.a.

Cl(La)

Bns

(Ré)
Cora
(Sol)

Harpe

Vns

Altos

Vlles

Cb.

Fl.

Hb.

C.a.

Cl. (La)

Bns

Cors (Ps)

(Sol)

Harpe

Vns

Alts

Vlles

Cb.

Detailed description: This is a handwritten musical score for page 307. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are Flute (Fl.), Horns (Hb.), Clarinet in A (C.a.), Clarinet in Bb (Cl. (La)), Bassoon (Bns), Trumpets (Corns (Ps)), Trombones (Corns (Sol)), Harp (Harpe), Violins (Vns), Violas (Alts), and Cello (Cb.). The Flute, Clarinet in A, Clarinet in Bb, Bassoon, and Horns parts feature melodic lines with slurs and ties. The Harp part consists of arpeggiated chords. The Violin, Viola, and Cello parts are characterized by dense, rhythmic patterns, many of which are marked with a '3' indicating triplets. The Trombone part is mostly rests. The score is written in a clear, legible hand.

309

Fl.

Hb.

C.a.

Cl(la)

Bns

Cors
(Ré)
(Sol)

Harpe

Vns

Altos

Vles

Cb.

Musical score for page 309, measures 1-4. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet (C.a.), Saxophone (Cl(la)), Trumpet (Bns), Trombone (Bns), Harp (Harpe), Violins (Vns), Violas (Vles), and Cello (Cb.). The woodwinds and brass play sustained notes, while the strings play a rhythmic pattern of triplets. The harp plays a flowing accompaniment. Dynamics include sf and p.

Handwritten musical score for a symphony orchestra, featuring woodwinds, strings, and harp. The score is written in G major and 3/4 time. It consists of two systems of staves.

System 1:

- Fl.** (Flute): Starts with a triplet of eighth notes (311) and continues with a melodic line.
- Hb.** (Clarinet in Bb): Similar melodic line to the flute.
- C.a.** (Clarinete alto): Similar melodic line.
- Cl(La)** (Clarinete en La): Similar melodic line.
- Bns** (Basson): Similar melodic line.
- Cors (Ré) / (Sol)** (Cor Anglais / Horn in G): Similar melodic line.
- Harpe** (Harp): Features a complex arpeggiated pattern with fingerings 6, 5, 6, 6, 5, 6.

System 2:

- Vns** (Violins): Features a triplet of eighth notes and a melodic line.
- Altos** (Violas): Features a triplet of eighth notes and a melodic line.
- Vlcs** (Violoncelles): Features a triplet of eighth notes and a melodic line.
- Cb.** (Contrebasse): Features a triplet of eighth notes and a melodic line.

313

Fl.
Ob.
C.a.
Cl. (la)
Bns
(R.)
Corns
(Sol.)
Timp.
Harpe
Vns
A.ubs
Vlles
Cb.

The score is written in G major and 3/4 time. It features a variety of musical textures and techniques:

- Flute (Fl.):** Starts with a melodic line, including a triplet in the second measure.
- Oboe (Ob.):** Provides harmonic support with sustained notes.
- Clarinet (C.a.):** Features a melodic line with a triplet in the second measure.
- Trumpet (Bns):** Plays a melodic line with a triplet in the second measure.
- Horns (Corns/Sol.):** Provide harmonic support with sustained notes.
- Timpani (Timp.):** Remains silent throughout the page.
- Harp (Harpe):** Plays a continuous arpeggiated figure with sixteenth notes.
- Violins (Vns):** Play a complex texture with triplets and sixteenth-note patterns.
- Viola (Vlles):** Play a complex texture with triplets and sixteenth-note patterns.
- Cello (Cb.):** Provides a bass line with sustained notes and triplets.

Handwritten musical score for a full orchestra, page 511. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet in A (Cl. (La)), Bassoon (Bns), Cor Anglais (CR), Horn in F (Sol), Timpani (Timp.), Harp (Harpe), Violins (Vns), Violas (Vlls), and Cello (Cb.).

The score is written in treble clef with a key signature of one sharp (F#). It features numerous triplets and dynamic markings such as *cresc.*, *mf*, *pp*, and *con sord.*. The page number "511" is written at the top left of the Flute part. The Cello part includes a dynamic marking of *mf* with a crossed-out *cresc.* below it.

318

Fl. *p*

Hb. *p*

C. a. *p*

Cl. (la) *p*

Bns *p*

Cor (Ré) *pp*

Cor (Sol) *pp*

Timb.

Harpe *p*

Vns

Altos

Vlles

Cb. *p*

320

Fl.

Hb.

C.a.

Cl. (La)

Brs

(Al.)
Cora

(Sol.)

Tumb.

Harpe

Vns

Altos

Vlles

Cb.

*NB, This is a
single barline

322

Allegro non troppo

sol.

Fl.

Hb.

Cl. a.

Cl. (La)

Bns

Cors (Ré)

(Sol)

Tromp. ord. (La)

Tromp. a p. (Ré)

Timb.

Harpe

Vns

Altos

Vlles

Cb.

Handwritten musical score for a symphony orchestra, measures 322-325. The score includes parts for Flute, Horns, Clarinets, Bassoons, Cor Anglais, Trombones, Timpani, Harp, Violins, Violas, and Cellos. The tempo is *Allegro non troppo*. Dynamics include *ppp*, *p*, and *pp*. Performance instructions include *sol.*, *cresc.*, and *arco*. The score is written in a major key with a 4/4 time signature.

332

Fl. *f > pp* *pp* *p* *cresc. poco a poco*

Hb. *pp* *p* *cresc. poco a poco*

Cl. *pp* *p* *cresc. poco a poco*

Brs. *f > pp* *p* *p* *p cresc. poco a poco*

Cas (Rb) *f > pp*

Cas (Sol) *f > pp*

Tromp. ord. (La) *f > pp*

Tromp. à p. (Rb) *f > pp*

Vns

Alto *pp* *cresc. poco a poco*

Vlas *cresc. poco a poco*

Cb. *cresc. poco a poco*

367

Fl.

Hb.

C.a.

Cl. (La)

Bn.

Cors (Ré)

Cors (Sol)

Tromp. ord. (La)

Tromp. à p. (Ré)

Vns

Altos

Vlcs etCb.

351

Fl.
Hb.
Cl.
Bns
Cra
Cora
Tromp. à p.
Vns
Vla
Vcl. etCb.

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

unis.
unis.
unis.
unis.
unis.

5

358

Fl.

Hb.

C.a.

Cl. (La)

Bns

Cors (Ré)

(Sol)

Tromp. ord. (La)

Tromp. à p. (Ré)

Vns

Altos

Vlles et Cb.

This musical score page, numbered 358, contains ten staves of music. The instruments are: Flute (Fl.), Horn (Hb.), Clarinet in A (C.a.), Clarinet in Bb (Cl. (La)), Bassoon (Bns), Horn in E-flat (Cors (Ré)), Horn in C (Cors (Sol)), Trumpet in D (Tromp. ord. (La)), Trumpet in Bb (Tromp. à p. (Ré)), Violin (Vns), Viola (Altos), and Violoncello and Double Bass (Vlles et Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *ff* (fortissimo) and *unis.* (unison). The woodwinds and strings play a rhythmic accompaniment, while the brass instruments have more melodic lines. The score is divided into two systems of five staves each.

365 *Listesso tempo*

(la seconde prend la petite flûte)

Fl.

Hb.

Ca.

Cl. (La)

Bns

Cor (Bb)

(Sol)

Tromp. ord. (La)

Tromp. à p. (Ré)

Vns

Altos

Vlles etCb.

tutta forza

unis.

tutta forza

tutta forza

tutta forza

372

P.F.

Fl.

Hb.

Cl. (La)

Ens.

Cors (Bb)

Cors (Sb)

Tromp. ord. (Bb)

Tromp. & p. (La)

Timb.

Hrarp

Vns

Altes

VlesetCb.

f

5

2.

3

3

V

V

P. fl.

Fl.

Hb.

C-a.

Cl (La)

Bns

Cors (Rl)

Cors (Sol)

Tromp. ord. (La)

Tromp. à p. (Rl)

Timb.

Harpe

Vns

Altos

Vlos

Cb.

ff

sfz

senza sord.

387

P. Fl.
Fl.
Hb.
C.a.
Cl. (La)
Bns
Cors (Ré)
Cors (Sol)
Tromp. (La)
Tromp. à p. (Ré)
Timb.
Harpe
Vns
Altos
Vlls
Cb.

unis.

f

Handwritten musical score for orchestra, page 395, tempo "Lo stesso tempo". The score is written on 15 staves, each with a handwritten instrument label on the left. The instruments are: Pftl., Fl., Hb., C.a., Cl. (La), Bns, Cors (Ré) and (Sol), Tromp. ord. (La) and a p. (Ré), Timb., Harpe, Vns, Altos, and Vllles et Cb. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *ff*. The score is organized into systems, with some instruments grouped together by brackets.

402

L'istesso tempo

P. fl.
 Fl.
 Hb.
 C.a.
 Cl. (La)
 Bns
 Cors (Rè)
 Cors (Sol)
 Tromp. ord. (La)
 Tromp. a p. (Rè)
 Timb.
 Harpe
 Vns
 Altos
 Vcll. etcb.

409

Handwritten musical score for page 409, featuring the following instruments and parts:

- P.Fl.** (Piccolo Flute)
- Fl.** (Flute)
- Hb.** (Horn)
- C.a.** (Clarinet)
- Cl. (La)** (Clarinete)
- Bns** (Bassoons) - includes *unis.* and *a.* markings
- Cors** (Cor Anglais) - includes **(Rt.)** and **(Sol.)** parts
- Vns** (Violins) - includes a dense, fast-moving melodic line
- Altos** (Violas)
- Vclles et Cb.** (Violoncelles et Contrebassos) - includes *a.* marking

The score is written in a key signature of one sharp (F#) and a common time signature (C). It consists of 11 staves with various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for a symphony orchestra, page 416. The score includes staves for P.F., Fl., Hb., C.a., Cl. (La), Bns, Cors (Rd), Cors (Sol), Vns, Altos, and Vllas &Cb. The music is in 4/4 time with a key signature of one sharp (F#). The Vns part features a complex, fast-moving texture with many sixteenth notes. The Bns, Cors, and Vllas &Cb parts have dynamic markings like *sf* and accents.

P. Fl.

Fl.

Hb.

C.a.

Cl. (La)

Bns

Cors (R) (S)

Tromp. ord. (R)

Tromp. à p. (L)

Tumb.

Vns

Altos

Vlles

Cb.

Musical score for orchestra, measures 431-434. The score includes parts for P. Fl., Fl., Hb., C.a., Cl. (La), Bns, Cors (R/S), Tromp. ord. (R), Tromp. à p. (L), Tumb., Vns, Altos, Vlles, and Cb. Dynamics include *mf* and *p*. The woodwinds and brasses play sustained notes with dynamic markings. The strings play a rhythmic pattern with accents and dynamic markings. The Tromp. à p. part has a melodic line with dynamic markings. The Vns part has a complex rhythmic pattern with accents and dynamic markings. The Altos part has a melodic line with dynamic markings and the instruction "div. unis.". The Vlles and Cb. parts have rhythmic patterns with dynamic markings.

This musical score page, numbered 439, contains the following parts and markings:

- P. Fl. (Piccolo Flute):** Part of the woodwind section, marked with *f* and *mf*.
- Fl. (Flute):** Part of the woodwind section, marked with *f* and *mf*.
- Hb. (Horn):** Part of the brass section, marked with *mf* and *p*.
- C. a. (Clarinet in A):** Part of the woodwind section, marked with *f* and *mf*.
- Cl. (La) (Clarinet in Bb):** Part of the woodwind section, marked with *f* and *mf*.
- Bns (Bassoon):** Part of the woodwind section, marked with *mf* and *p*.
- Cos (Corns):** Two parts, labeled (Ré) and (Si), marked with *mf* and *p*.
- Tromp. ord. (La) (Trumpet in Bb):** Part of the brass section, marked with *mf* and *p*.
- Tromp. 2 p. (Ré) (Trumpet in D):** Part of the brass section, marked with *mf* and *p*.
- Timb. (Timpani):** Part of the percussion section, marked with *mf* and *p*, and includes the instruction *con sord.*
- Uns (Upright Piano):** Part of the keyboard section, marked with *f* and *mf*.
- Altos (Alto Saxophone):** Part of the woodwind section, marked with *mf* and *p*.
- Vlles (Violins):** Part of the string section, marked with *mf* and *p*.
- Cb. (Cello):** Part of the string section, marked with *mf* and *p*.

The score features dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano), along with articulation marks like accents and slurs. The woodwind parts include various note values and rests, while the strings and piano play rhythmic patterns.

This musical score is for a full orchestra. The instruments are arranged in the following order from top to bottom:

- P.fl.
- Fl.
- Hb.
- C.a.
- Cl. (La)
- Bns
- Cos (Ri) and (Sa)
- Tromp. (La) ord.
- Tromp. ap. (Ri)
- Tromb.
- Timb.
- Vns
- Altos
- Vlles et Cl.

Key performance markings include: *mf cresc.*, *f*, *poco f*, *solé*, *II solé*, *poco f solo*, *dim.*, *PPP*, *div.*, *PPPP*, and *PPP*. The score features complex rhythmic patterns and dynamic contrasts throughout.

Handwritten musical score for a full orchestra. The score is arranged in systems with the following instruments and parts:

- Woodwinds:** Flute (Fl.), Clarinet in A (Cl. (La)), Bassoon (Bsn.), Cor Anglais (Cors (Sa)), Clarinet in Bb (Cl. (La)).
- Brass:** Trumpet in C (Trump (La)), Trumpet in D (Trump à p. (Ré)).
- Percussion:** Timpani (Tymb.), with instruction "con sord." (with mutes).
- Strings:** Violins (Vns.), Violas (Vlls), Cellos and Double Basses (etCb.).

Key performance markings and dynamics include:

- Flute:** *cresc. molto*
- Clarinet in A:** *cresc. molto*, *un.* (unison)
- Bassoon:** *un.* (unison)
- Timpani:** *pp* (pianissimo), *cresc. poco a poco* (crescendo poco a poco), *ff* (fortissimo)
- Violins:** *un.* (unison), *cresc.* (crescendo), *un.* (unison)
- Violas:** *f* (forte)
- Cellos/Double Basses:** *f* (forte)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *pp*, *f*, and *ff*. The piece concludes with a double bar line and a fermata.

471 (prenez la grande flûte)

P.Fi.
Fl.
Hb.
C.a.
Cl.(La)
Bns
Cms (Re)
Cms (Si)
Timb.
Harpe
Vns
Altos
Vlles
Cb.

mf
mf
mf
pp
mf
sol
sol
sol
sol
pizz.
p

477

Fl. I, II

Hb.

Cl. (La)

Bns

Cors (Re)

Cors (Sol)

Timb.

Harpe

Vns

Alto

Vllos

f *perdendo*

p

f *perdendo* *p* *1º sdo*

p

con sord. *senza sord.*

p *dim.*

con sord. *senza sord.*

p *dim.*

484

Fl.

Hb.

C.a.

Cl. (La)

Bns

Cors. I, II (R6)

Tromb.

Timb.

Harpe

Vns

Altos

Vlls

f solo
p

solo
p

sempre pizz.
p

(changez le La a Sol#)

Fl.

Hb.

C.a.

Cl.(la)

Bns

Tromb.

Harpe

Vns

Altos

Vlcs

f *dim.* *p* *pp* I

f *dim.* *p* *pp* II

f *dim.* *p* *pp*

Presto

Fl.

C.a.

Cl. (la)

Bns

Vns

Alto

Vlles etCb.

p

p

p

p

pp

pp

p

arco

p

cresc. . . cen - - - do poco a poco

cresc. . . cen - - - do poco a poco

(Fl. II prend la petite suite)

511

Fl. *cresc.* *poco* *a* *poco*

Hb.

Cl. (A) *cresc.* *poco* *a* *poco*

Bns *cresc.* *poco* *a* *poco* *unis.*

Cora (R) (S)

Vns

Alto

Vlas etCb.

D. Fl. *p*

Fl.

Hb.

C. a.

Cl. (w) *i p*

Bns *mf*

(Ré)
Cors (Sol) *mf* II solo III solo *mf*

Vns *unis.*

Altos

Vlles etCb.

Detailed description: This page of a musical score, numbered 518, contains ten staves of music. The instruments are: Piccolo Flute (D. Fl.), Flute (Fl.), Horn (Hb.), Clarinet in A (C. a.), Clarinet in Bb (Cl. (w)), Trumpets (Bns), Horns (Ré) and Trombones (Sol), Violins (Vns), Violas (Altos), and Violas and Cellos (Vlles etCb.). The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments play a more melodic line with some sustained notes. The Clarinet in Bb has a first solo (I solo) and the Horns have a second (II solo) and third (III solo) solo. Dynamics include piano (p), mezzo-forte (mf), and unison (unis.).

Handwritten musical score for orchestra and strings, measures 526-540. The score is written in a key with one sharp (F#) and a 2/4 time signature. The tempo marking is "Più presto". The instruments and parts are:

- Pft. (Piano Forte)
- Fl. (Flute)
- Hb. (Horn)
- C.a. (Clarinet in A)
- Cl. (La) (Clarinet in Bb)
- Bns (Bassoon)
- Cors (Cb) (Cor Anglais)
- (sol) (Solo)
- Vns (Violins)
- Alto (Alto)
- Vlcs etCb. (Violas and Cellos)

The score consists of 15 measures. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments (Horn, Clarinet, Bassoon, and Cor Anglais) play a melodic line. The piano part (Pft.) plays a rhythmic pattern of eighth notes. The tempo marking "Più presto" is written above the Bassoon part in the 13th measure.

Handwritten musical score for page 534. The score is arranged in systems. The first system includes woodwinds: P.F. (Piccolo Flute), Fl. (Flute), Hb. (Clarinet in Bb), C-a. (Clarinet in A), Cl. (La) (Clarinet in C), and Bns (Bassoon). The second system includes brass: Cors (E) (Cornet in E), Cors (Sa) (Cornet in A), Tromp. ord. (La) (Trombone), and Tromp. à p. (Ré) (Trombone). The third system includes strings: Vns (Violins), Alts (Violas), and Vllcs et Cb (Violoncelles et Contrebasse). The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

541

P.F.
Fl.
Hb.
C.a.
Cl(La)
Bns

Corn
(Sb)
(Ba)

Trmp. (A)
Trmp. (B)
2 p.

Vns
Vla
Vcllo & Cb.

Handwritten musical score for page 541. The score is arranged in two systems. The top system includes staves for P.F., Fl., Hb., C.a., Cl(La), and Bns. The middle system includes staves for Corn (Sb) and (Ba). The bottom system includes staves for Trmp. (A), Trmp. (B), 2 p., Vns, Vla, and Vcllo & Cb. The music is written in a common time signature and features various rhythmic patterns and dynamic markings such as 'f' and 'p'.

548

P.Fl. *animez*
soli

Fl.

Hb.

C.a.

Cl.(La) *unis.*

Bns

Cors (R) *f*

Cors (S) *III*

Tromp. (La) *unis.*

Tromp. (R) *à p.*

Trmb.

Timb.

Vns

Altos

Vlles et Ch. 

P. fl.

Fl.

Hb.

C.a.

Cl. (La)

Bns

Cors (Ré)

Cors (Sol)

Tromp. ord. (La)

Tromp. à p. (Ré)

Tromb.

Tomb.

Vns

Altas

Vlles

Cb.

The image shows a page of handwritten musical notation for a symphony or concert band. The page is numbered 556 at the top. It contains 16 staves of music, each labeled with an instrument or section. The instruments listed are: P. fl. (Piccolo Flute), Fl. (Flute), Hb. (Horn), C.a. (Clarinet), Cl. (La) (Clarinet in B-flat), Bns (Bassoon), Cors (Ré) (Trumpet in D), Cors (Sol) (Trumpet in G), Tromp. ord. (La) (Trumpet in B-flat), Tromp. à p. (Ré) (Trumpet in D), Tromb. (Trombone), Tomb. (Tuba), Vns (Violins), Altas (Violas), Vlles (Violoncelles), and Cb. (Double Bass). The notation includes various notes, rests, slurs, and dynamic markings such as 'ff' (fortissimo) and 'uniss.' (unison). The key signature has one sharp (F#) and the time signature is 2/4. The score is written in a clear, legible hand.

566

P.Fi.
 Fl.
 Ubb.
 C.a.
 Cl. (La)
 Bns

(Ré)
 Cors
 (Sol)

Tromp. ord. (La)
 Tromp. a p. (Ré)

Tromb.

Timb. (changez le sol# à La)

Vns
 Altos
 Vllcs
 Cb.

Detailed description of the musical score: The score is for page 566 and is written in G major (one sharp). It consists of 11 systems of staves. The first system includes parts for Piccolo Flute (P.Fi.), Flute (Fl.), Oboe (Ubb.), Clarinet in A (C.a.), Clarinet in La (Cl. (La)), and Bassoon (Bns). The second system includes parts for Horns in D (Cors (Ré)), Horns in G (Cors (Sol)), Trumpets in A (Tromp. ord. (La)), Trumpets in D (Tromp. a p. (Ré)), Trombones (Tromb.), and Timpani (Timb.) with the instruction '(changez le sol# à La)'. The third system includes parts for Violins (Vns), Violas (Altos), Violas (Vllcs), and Cellos (Cb.). The woodwind parts feature complex rhythmic patterns with many beamed notes and slurs. The brass parts are mostly block chords. The string parts have a steady rhythmic accompaniment. There are two 'unis.' markings in the Clarinet in La and Bassoon parts. There are also two accent marks (>) under the Cello part at the bottom of the page.

P. Fl.
Fl.
Hb.
C-a.
Cl. (La)
Bns
Cors (Ré)
(Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Tymb.
Harpe
Vns
Altos
Vlles
Cb.

This musical score page, numbered 585, contains the following parts and staves:

- P.fl.** (Piccolo Flute): Treble clef, melodic line with slurs.
- Fl.** (Flute): Treble clef, melodic line with slurs.
- Hb.** (Oboe): Treble clef, melodic line with slurs.
- Cra.** (Cor Anglais): Treble clef, melodic line with slurs.
- Cl. (La)** (Clarinete en La): Treble clef, melodic line with slurs.
- Bns** (Basson): Bass clef, melodic line with slurs.
- Cors (Re)** (Corni in Re): Treble clef, melodic line with slurs.
- Cors (Sol)** (Corni in Sol): Treble clef, melodic line with slurs.
- Tromp. ord. (La)** (Trompete ordinaria in La): Treble clef, melodic line with slurs.
- Tromp. 2^a p. (Re)** (Trompete 2^a parte in Re): Treble clef, melodic line with slurs.
- Tromb.** (Trombone): Bass clef, melodic line with slurs.
- Timb.** (Timpani): Bass clef, rhythmic accompaniment.
- Harpe** (Arpa): Grand staff (treble and bass clefs), accompaniment.
- Vns** (Violini): Grand staff (treble and bass clefs), melodic and harmonic accompaniment.
- Altos** (Violeni): Grand staff (treble and bass clefs), melodic and harmonic accompaniment.
- Vlles** (Violoncelli): Grand staff (treble and bass clefs), melodic and harmonic accompaniment.
- Cb.** (Contrabbassi): Grand staff (treble and bass clefs), melodic and harmonic accompaniment.

The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwind and brass sections feature melodic lines with slurs, while the strings and harp provide harmonic support. The page concludes with a double bar line and a fermata over the final notes.

P.fl.

Fl.

Hb.

C.a.

Cl. (La)

Bns
unis.

Cors (R6)
(Sol)

Tromp. ord. (La)

Tromp. à p. (R6)

Tromb.

Timb.

Harpe

Vns

Alto

Vles et Cl.

P. fl.

Fl.

Hb.

C. a.

Cl. (La)

Bns

Cors (Ré)
(Sol)

Tromp. ord. (La)

Tromp. à p. (Ré)

Tromb.

Timb.

Harpe

Vns

Altos

Vllcs

Cb.

UNIS.

INTRATA DI ROB-ROY MACGREGOR: READINGS

<u>Bar no.</u>	<u>Instrument</u>	<u>Comment</u>
1-6	Cors III, IV	OBE assigns III to IV and IV to III
1	Cors III, IV	C lacks <i>p</i>
8	C. a.	OBE has <i>pp</i>
8	Cl.	C lacks dynamic; OBE has <i>pp</i>
14	Cor II	OBE has <i>g</i>
29	Bns I ^s	OBE has <i>d'</i> , C has <i>b</i> for 3rd note in bar
30	Cors I, II	C lacks hairpin dim
33	Tr. ord.	C lacks hairpin dim
36	Cor I	C lacks hairpin dim
38	Bns	C lacks <i>sf</i>
40	Bns	C lacks hairpin dim
40	Altos	C lacks hairpin dim
55-7	Bns, Altos, Vlles, Cb.	C lacks staccato dots
60-3	Strings and Woodwind	OBE has hairpin dim on 1st and 3rd notes
63	Fl., C.a., Altos, Cb.	OBE lacks hairpin dim
64	Hb., Cl.	OBE has <i>ffp</i>
69	Cb.	C and OBE lack <i>mf</i>
73	Cors III	C lacks <i>cresc</i>
73	Tr. ord.	OBE has <i>f</i>
84	C. a.	C lacks <i>f</i>
87	Bns	C has <i>ff</i>
97-8	Bns, Altos, Vlles, Cb.	OBE has slurs
100	C. a.	C has <i>f</i>
108	Altos, Vlles, Cb.	OBE lacks <i>ff</i>
108	Vlles, Cb.	C lacks <i>ff</i>
110-115	Bns	C has rests
115-6	Vns II	C omits # for <i>g'</i>
116	Fl., Cl.	OBE lacks <i>solo</i>
117	Tr ord. I	OBE lacks <i>solo</i>
124	Fl.	OBE lacks <i>solo</i>
131	Vn.I	C lacks slur
137	Cb.	C lacks <i>p</i>
140	C. a.	C has <i>e''</i> for 2nd note
141, 145	Timb.	OBE adds tremolo and hairpin dim <i>p</i>
142	Bns	OBE omits 1st hairpin dim
146	Bns	C lacks # for <i>a</i>
151	Cb., Vlles	OBE has <i>f</i> hairpin dim
153-4	Vns	OBE has staccato dots
155	Fl.	OBE lacks <i>sol</i>
162	Cl.	OBE lacks <i>sol</i>
170	C. a.	OBE lacks <i>sol</i>
171	Tr. à p.	OBE lacks <i>solo</i>
183	Vlles	C lacks <i>p</i>
195	Cl.	C has <i>pp</i>
194-5	Fl.	OBE has <i>b''</i> throughout

197	Timb.	OBE lacks <i>solo</i>
198	Cor III	OBE lacks <i>solo</i>
199	Vns II	OBE lacks <i>sol</i>
203	Harpe	OBE lacks dotted crotchet <i>a</i> in LH
204	Altos	OBE says, incorrectly, that <i>f</i> is missing in C
207-8	Fl., Cl., Bns	OBE has inconsistent slurring
209	Hb.	C lacks <i>pp</i>
210	C. a.	C has <i>c</i> natural
217-23	C. a.	C lacks <i>cresc. poco a poco - - - f</i>
219-20	Vn I	OBE has: write in the notes
228	Bns	C has <i>f</i>
240	Cb.	OBE refers to low D as unsuitable for double basses
243	Vn II	C lacks hairpin dim
246	Hb.	C has # for <i>a''</i>
254	Harpe	OBE lacks <i>solo</i>
260	C. a.	OBE lacks <i>solo</i> and has slur
264-5	Altos	C lacks all hairpin dims
266	Altos, vlles, cb.	C lacks hairpin dim
270	Vlles, Cb.	C lacks hairpin dim
275-9	C. a.	OBE has slur
275	Harpe	OBE has <i>p</i>
278,82	C. a.	OBE has different slurring
278,82	C. a.	OBE has quaver as last note of bar
286,7	Harpe	OBE has slurs as in bar 290
291	C. a.	OBE has <i>pp</i> under second beat
291-2	C. a.	OBE has different slurring
293	Harpe	OBE uses 9/8.
301	Fl., C. a., Cl., Bns	OBE has slurs
301	Bns	OBE had <i>mf</i>
303	WoodWind	OBE has slurs
304,8	Cl.	C lacks slurs
305,7	WoodWind	OBE has slurs
312	Cor IV, Bns II ^{ds}	C lacks slurs
315-6	Woodwind	OBE has variant slurring.
318	Hb., Cl., Bns	OBE has slurs
320	Cor III	OBE writes this <i>8vb</i>
326	Bns	C omits flat sign for <i>B</i>
328	Bns	OBE has dotted minim
330	Fl., Cl.	OBE lacks <i>sol</i> , <i>solo</i> respectively
332	Hb., C. a.	OBE lacks <i>solo</i>
332	Cors IV	C has unclear <i>b^b</i> merging into <i>c''</i> : OBE has <i>c'</i>
338	Bns	OBE lacks <i>p</i>
338,9	Cb.	OBE lacks slurs
339-40	C. a., Cl., Cb.	C lacks <i>cresc. poco a poco</i>
343	Altos	C lacks natural for <i>f</i>
347	Hb., Cb.	C lacks hairpin <i>cresc.</i>
347	Hb.	OBE has <i>b'd''d''</i>
348	Hb.	C has <i>d''</i>

*LE CARNAVAL ROMAIN:
OUVERTURE CARACTÉRISTIQUE*

PAR

HECTOR BERLIOZ

LE CARNAVAL ROMAIN: SOURCES

This edition is based on the printed score (P). The printed orchestral parts were taken from manuscript orchestral parts, since it is clear that they are not from the same source as P; reference has been made to them when necessary, although only facsimiles of certain orchestral parts were available for comparison. Reference has also been made to the OBE. In the foreword Malherbe states that 'the French edition ... was correct, and as such, it could be relied upon, in every respect'.¹ It is assumed when he says 'correct' he is referring to the notes, rather than details of slurs and dynamics, since there are many discrepancies between P and the OBE. The autograph fragment (AF) is taken to be later than printed score. It is included in the readings for reference. The sketch from the German diary (Ex. 1 in chapter *Le Carnaval romain*) is not described here since it is not used in the overture in the exact form in which it appears in the notebook.

AUTOGRAPH SCORE: lost.

AUTOGRAPH PART: **F-Pc** ms 1170. *Ouverture du Carnaval Romain / Solo de Cor Anglais transposé pour le Hautbois*. 1 folio (1^v blank). 63 bars of music. Upright 25 x 27 cm.; 15 staves. Above title: 1' Oboe.

MANUSCRIPT SCORE: **D-brd-DT** Mus. n 352. *La Carnaval romain / Ouverture caractéristique par Hector Berlioz*. 71 numbered pp. Oblong, 16 staves. German copyist.

MANUSCRIPT SCORE: Belonging to Dr Paul Banks. [Top RH corner] *Carl O. Hamilton / Le Carnaval Romain / Ouverture / caractéristique / par / Hector Berlioz / [lower R] Partitur*. 68 numbered pp. Oblong, 18 staves.

¹ OBE, vol. V, xi

MANUSCRIPT FRAGMENT: **D-brd-B** ms 1550. Copyist, probably German. (It was thought to be autograph, which is doubtful, but it does appear to be contemporary.) Oblong, 12 staves, 2 pages to be read as one page of 24 staves, showing the first 6 and last 5 bars of the overture as arranged for wind band, but some of the names are not clear. The following are: 2 Fl., 2 P. fl., P. cl. en Eb., Cl. I, II in Bb; Hb. I, II; Sop., Alto, Ten. and Bass Sax en Bb; Tromp. chromatique en Bb, Cornet en Bb, P. bugle en Bb, Bugle I, II, Tromb. I, II, III; Bass en Eb or Bb (unclear), Contrebasse en Eb, Contrebasse en Bb; Timballes en Bb (it is clear that F is also required). The missing parts are for Cors (but the key is not clear) and possibly for 2 further trumpets and baritones (Ex. 1).²

MANUSCRIPT ORCHESTRAL PARTS: **D-brd-DT** Mus. n 352. German copyist. Upright, 12 staves. 10 parts: Hb. I, Hb. II, Vns I (3), Vns II (2), Altos, Villes & Cb., Cb. Of these, the first page of Hb. I and Altos were available for comparison with other sources. They have no metronome mark. The part for cor anglais is transposed for the oboe. Both parts match printed score very closely. At first glance it looks as though the viola part has more dynamic markings, but it is clear, even in the photocopy, that those which do not match the printed score are rehearsal additions in a different hand.

PRINTED SCORE: LE / *Carnaval Romain* / OUVERTURE / *caractéristique* / à / Grand Orchestre / dédiée á S.A.S. le Prince / de Hohenzollern-Hechingen, / PAR / HECTOR BERLIOZ / A.V. / [L:] Prix: 24^f [R:] En Partition 24^f / Op: 9 / À PARIS, chez M^{ce}. SCHLESINGER, Rue Richelieu, 97 / Berlin, A.M. Schlesinger. Propriété des Editeurs. Paris: M. Schlesinger, [1844] (Berlin: A. M. Schlesinger). Pl. no. M.S. 4019. Hopkinson 32A Holoman 95.

² This has been discussed by David Whitwell in 'An unknown Berlioz band fragment' in *Winds*, 1990.

PRINTED ORCHESTRAL PARTS: Paris: Schlesinger, [1844]. Pl. no. M. S. 4018. 20 parts: Fl. I-II, Hb & C. a.; Cl. I-II, Bns I, Bns II, Cors I-II, Cors III-IV, Tromp. I-II, C. à p. I-II, Tromb. I, Tromb. II, Tromb III, Timb., Tamb. de basque, Tri., Cymb., Vns I, Vns II, Altos, Vlles & Cb. Hopkinson 32B.

PRINTED ARRANGEMENTS: for pf., four-hands, arr. by J. P. Pixis. Paris: M. Schlesinger, [1844]. Pl. no. M. S. 4035, Price 10^f 23pp. Hopkinson 32C.

For 2 pf., eight-hands, arr. by Pixis. Paris: M. Schlesinger, [1844]. Pl. no. M. S. 4035 and M. S. 4035 (2^o). Price 15.^f 2 vols. Hopkinson 32D.

This is a handwritten musical score for a wind band, presented as a facsimile. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The instruments listed at the bottom of the page are:

- Trompeten (Trumpets)
- Klarinetten (Clarinets)
- Saxophon (Saxophone)
- Bläser (Wind instruments)
- Alto (Alto saxophone)
- Trompeten (Trumpets)
- Saxophon (Saxophone)
- Alto (Alto saxophone)
- Bläser (Wind instruments)

The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are also some markings that appear to be performance instructions or dynamics, such as *mf* and *f*. The overall style is that of a working manuscript or a composer's sketch.

Ex.1 Facsimile of fragment for wind band

Trompeten
 Posaunen
 Violinen I
 Violinen II
 Violen
 Violoncelli
 Kontrabaß
 Orchester

The score is written on ten staves. The first staff (Trompeten) has a treble clef and a key signature of one flat. The second staff (Posaunen) has a bass clef and a key signature of one flat. The third staff (Violinen I) has a treble clef and a key signature of one flat. The fourth staff (Violinen II) has a treble clef and a key signature of one flat. The fifth staff (Violen) has a treble clef and a key signature of one flat. The sixth staff (Violoncelli) has a bass clef and a key signature of one flat. The seventh staff (Kontrabaß) has a bass clef and a key signature of one flat. The eighth staff (Orchester) has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *mf*.

LE CARNAVAL ROMAIN OUVERTURE CARACTÉRISTIQUE

H. Berlioz, Op. 9.

Allegro assai con fuoco $\text{♩} = 136$

Fûtes 1, 11
Hautbois 1, 11
Clarinettes (en La) 1, 11
Bassons 1-IV
Cors (en Ut) 1, 11
 (en Mi) III, IV
Trompettes ordinaires (en Ré) 1, 11
Cornets à pistons (en La) 4, 11
Trombones 1, 11
 III
Timbales (en La, Mi)
Triangle
Tambour
Cymbales

au moins 15 1
Violons
au moins 15 11
Altos
au moins 10
Violoncelles
au moins 12
Contrebasses
au moins 9

G. P. (silence)
 unis.
 unis.
 unis.
 unis.
 unis.
 G. P. (silence)
 G. P. (silence)
 G. P. (silence) *tr.*
 G. P. (silence)

19 Andante sostenuto (♩ = 52)

Fl.

C. a.

Cl. (La)

Cor (Mi)

Vns

Altos

Vlles

mf espressivo

p <f> p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

27

Fl.

Cl. (A)

Bns

Cors (A)

Vns

Vlla

Cb.

p

pp

cresc.

II

p

arco

arco

p

div. arco

mf

p

pizz.

arco

arco

p

35

Fl.

C.a.

Cl. (B \flat)

Bns

(M)
Cora (M)

Vns

Altos

Vlles

Cb.

mf

sf

pp

pp

mf

express

Detailed description: This page of a musical score covers measures 35 to 40. The instrumentation includes Flute (Fl.), Clarinet in A (C.a.), Clarinet in B-flat (Cl. (B \flat)), Bassoon (Bns), Cor Anglais (M) (Cora (M)), Violins (Vns), Alto Saxophone (Altos), Trombones (Vlles), and Contrabass (Cb.). The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Measure 35 begins with a treble clef and a key signature change to three sharps. The Flute part features a melodic line with a *mf* dynamic. The Clarinet in A part has a more rhythmic, eighth-note pattern with a *sf* dynamic. The Clarinet in B-flat and Bassoon parts play a steady eighth-note accompaniment, with the Bassoon marked *pp*. The Cor Anglais part also plays a rhythmic accompaniment, marked *pp*. The Violins play a rhythmic accompaniment of eighth notes. The Alto Saxophone part has a melodic line with a *mf* dynamic and an *express* marking. The Trombones and Contrabass parts play a rhythmic accompaniment of eighth notes.

41

Fl.
C.a.
Cl.(la)
Bns
(H)
Corns
(M)
Vns
Alto
Vlles

cresc.
Solo
mf
p
pizz.

Detailed description: This is a page of a musical score, numbered 41 at the top left. It features seven staves of music for different instruments. The top staff is for Flute (Fl.), followed by Clarinet in A (C.a.), Clarinet in Bb (Cl.(la)), Bassoon (Bns), Horns (Horns in F and C, labeled (H) and (M)), Violins (Vns), Alto (Alto), and Cello/Double Bass (Vlles). The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'cresc.' (crescendo) in the Flute and Clarinet parts, 'Solo' in the Flute part, and 'pizz.' (pizzicato) in the Violin part. Dynamic markings like 'mf' (mezzo-forte) and 'p' (piano) are also present. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature.

46

Fl.

Ca.

Cl. (la)

Bsn

(11)

Cors

(14)

Tromp. (R)

Cô p. (la)

Timb.

Tambour

Triangle

Vns

Alts

Vlcs

Cb.

cresc.

cresc.

cresc.

cresc.

p cresc.

unus.

unus.

p

p

cresc.

cresc. molto

dimin.

p

cresc. molto

dimin.

p

p

53

Fl. *mf*

Hb. *mf*

C.a. *mf*

Cl. (La) *mf*

Bns *mf* *unis.*

(U) Cors (Mi)

Tromp. (Ré) *p*

Cap. (La) *p*

Timb. *p*

Tambour *p*

Triangle *p*

Vns *arco* *mf*

Altos *mf*

Vlles *mf*

Cb. *mf*

Detailed description: This page of a musical score, numbered 53, contains 15 staves. The top five staves are for woodwinds: Flute (Fl.), Horn (Hb.), Clarinet in A (C.a.), Clarinet in Bb (Cl. (La)), and Bassoon (Bns). The next five staves are for brass: Trumpet in C (U) Cors in Mi, Trumpet in D (Tromp. (Ré)), and Horn in F (Cap. (La)). The percussion section consists of four staves: Timpani (Timb.), Tambourin (Tambour), and Triangle. The bottom five staves are for strings: Violins (Vns), Violas (Altos), Cellos (Cb.), and Double Basses (Vlles). The score is in a key with two sharps (F# and C#) and a 4/4 time signature. Dynamics include *mf* (mezzo-forte) and *p* (piano). The woodwinds and strings play melodic lines with long notes and slurs, while the brass and percussion play rhythmic patterns. The bassoon part includes the instruction *unis.* (unison).

61

Fl. I
 Fl. II
 Hb.
 C.a.
 Cl.(B)

Bns
 Timp.
 Triangle
 Tambour

Vns
 Vlas
 Cb.

This musical score covers measures 61 through 64. The woodwind section (Flutes I & II, Horns, Cor Anglais, and Clarinet in B-flat) plays a melodic line with slurs and accents, starting with a *pp* dynamic. The brass section (Trumpets and Trombones) provides a harmonic support with slurs and accents, also starting with *pp*. The strings (Violins and Violas) play a rhythmic pattern of eighth notes with slurs and accents, marked *pp*. The Cello part (Cb.) plays a similar rhythmic pattern with slurs and accents, marked *pp*. The percussion section (Tambourine, Triangle, and Tambour) consists of steady rhythmic accompaniment.

65

Fl.

Hb.

Cor.

Cl. (so)

Brs

Timb.

Triangle

Tambour

Vns

Altos

Vcl

Cb.

69

La deuxième flûte prend la petite flûte

Fl.

Hb.

Cl. (A)

Bns

Timp.

Triangle

Tambour

Vns

Vllas

Cb.

p *cresc.* *p cresc.* *sf unis* *sf*

cresc. *pizz.* *cresc.* *sf* *arco* *pp*

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

cresc. *pizz.*

en animant un peu

74

P.Fi.
Fl.
Hb
Cl. (La)
Bns
Timb.
Triangle
Tambour
Cymbales
Vns
Alts
Vles
Cb.

The musical score for measures 74-76 features a complex woodwind and brass texture. The woodwinds (Flute, Clarinet in La, Bassoon) and brass (Trumpets, Trombones) play rapid sixteenth-note passages. The percussion section includes Timpani, Triangle, and Tambour, with dynamic markings such as *poco f* and *p*. The strings (Violins, Violas, Cellos) provide a steady accompaniment. The score is marked with dynamic levels like *mf*, *sf*, and *pp*. The instruction "Baqnettes d'éponge." is written below the woodwind and brass staves. The tempo marking "en animant un peu" is at the top.

Tempo I. Allegro vivace.

P.R.
Fl.
Hb.
Cl.(la)
Bns
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.

ff
cresc.
mf
poco f
cresc.
f
con sord.
mf
con sord.
mf
con sord.
mf
con sord. pizz.
arco
mf
pizz.
sempre pizz.
mf

Detailed description: This is a page of a musical score for page 77, marked 'Tempo I. Allegro vivace.' The score is arranged in a standard orchestral layout. The woodwind section (P.R., Fl., Hb., Cl.(la), Bns) and strings (Vns, Altos, Vlles, Cb.) are in the upper half, while the percussion section (Timb., Triangle, Tambour, Cymb.) is in the middle. The woodwinds and strings play complex, rhythmic patterns, often with dynamic markings like *ff* and *cresc.*. The percussion section provides a steady, rhythmic accompaniment with various effects like *cresc.* and *mf*. The strings play a mix of *pizz.* and *arco* textures, with some parts marked *con sord.* (con sordina). The overall texture is dense and rhythmic, characteristic of an *Allegro vivace* tempo.

P. Fl.

Fl.

Hb.

Vns

Alto

Mes

Cb.

Handwritten musical score for measures 82-85. The score is written on seven staves, each labeled with an instrument: P. Fl., Fl., Hb., Vns, Alto, Mes, and Cb. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The P. Fl. and Fl. parts feature melodic lines with slurs and accents. The Hb. part has a more rhythmic, eighth-note pattern. The Vns part consists of a steady eighth-note accompaniment. The Alto, Mes, and Cb. parts provide harmonic support with rhythmic patterns and occasional melodic fragments.

90

P.Fl.

Fl.

Hb.

Bns

Vns

Alto

Vlcs

Cb.

97

P. Fl.

Fl.

Hb.

Cl. (la)

Vns

Altos

Vlles

Cb.

104

Fl. *pp* *solo*

Hrb. *pp* *solo*

Cl (La)

Brs

Cors {
(Ut)
(Ni)

Tumb

Triangle

Tambor

Vns *ppp*

Altes *ppp*

Vlcs

Cb. *arco* *pp* *pp*

114

P.F.L.

Fl.

Hb.

Cl. (la)

Bns

(ut)

Cors

(me)

Tramp. (Ré)

C.à.p. (la)

Timb

Triangle

Tambour

Cymb

Vns

Altos

Vlcs

Cb.

Musical score for measures 114-117. The score includes parts for P.F.L., Flute (Fl.), Horn (Hb.), Clarinet (Cl. (la)), Bassoon (Bns), Cors (Ut and Me), Trombone (Tramp. (Ré)), C.à.p. (la), Timpani (Timb), Triangle, Tambour, Cymb, Violins (Vns), Alto Saxophone (Altos), Violoncello (Vlcs), and Contrabass (Cb.).

Measure 114: Flute and Horn parts begin with a *pp* dynamic and a first finger (I) fingering. Clarinet and Bassoon parts enter in measure 115 with a *p* dynamic and first finger (I) fingering. Cors (Ut) part enters in measure 116 with a *p* dynamic and first finger (I) fingering. Percussion parts (Timb, Triangle, Tambour, Cymb) enter in measure 116 with a *p* dynamic. Violoncello (Cb.) part enters in measure 114 with a *pp* dynamic.

Measure 115: Flute and Horn parts continue with *pp* dynamics. Clarinet and Bassoon parts continue with *p* dynamics. Cors (Ut) part continues with *p* dynamics. Percussion parts continue with *p* dynamics. Violoncello (Cb.) part continues with *pp* dynamics.

Measure 116: Flute and Horn parts continue with *pp* dynamics. Clarinet and Bassoon parts continue with *p* dynamics. Cors (Ut) part continues with *p* dynamics. Percussion parts continue with *p* dynamics. Violoncello (Cb.) part continues with *pp* dynamics.

Measure 117: Flute and Horn parts continue with *pp* dynamics. Clarinet and Bassoon parts continue with *p* dynamics. Cors (Ut) part continues with *p* dynamics. Percussion parts continue with *p* dynamics. Violoncello (Cb.) part continues with *pp* dynamics.

P. Fl.

Fl.

Hb.

Cl. (La)

Bns

(Ug)

Cors (Mi)

Tromp (B)

Cia p. (La)

Tromb.

Timb.

Triangl

Tambour

Cymb.

Vns

Alto

Vlcs, Cb.

Handwritten musical score for a full orchestra. The score is arranged in systems. The top system includes parts for Piccolo Flute (P. Fl.), Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. (La)), and Bassoon (Bns). The second system includes parts for English Horn (Ug), Cor Anglais (Cors (Mi)), Trumpet in B-flat (Tromp (B)), and Clarinet in A (Cia p. (La)). The third system includes parts for Trombone (Tromb.), Timpani (Timb.), Triangle (Triangl), Tambourine (Tambour), and Cymbal (Cymb.). The bottom system includes parts for Violins (Vns), Viola (Alto), and Violoncello/Double Bass (Vlcs, Cb.). The score features various musical notations including notes, rests, dynamics (p, f, ff), articulation (accents), and performance instructions like "senza sord." (without mutes). The key signature has two sharps (F# and C#), and the time signature is 2/4. The page number "123" is written at the top left.

This musical score page, numbered 132, is arranged in a standard orchestral format. It includes the following parts and markings:

- P.F. (Piano Forte):** Treble clef, marked *dimin.* and *ff*.
- Fl. (Flute):** Treble clef, marked *dimin.* and *ff*.
- Hb. (Horn):** Treble clef, marked *dimin.*, *ff*, and *unis.*
- Cl. (Clarinete):** Treble clef, marked *dimin.*, *ff*, and *unis.*
- Bns (Bassoon):** Bass clef, marked *mf*, *dimin.*, *ff*, and *unis.*
- (Ue) Cors (M):** Treble clef, marked *mf*, *dimin.*, and *ff*.
- Tromp. (E):** Treble clef, marked *ff*.
- C. à p. (C):** Treble clef, marked *ff*.
- Timb. (Tambourin):** Bass clef, marked *ff*.
- Triangle:** Bass clef, marked *ff*.
- Tambour:** Bass clef, marked *ff*.
- Cymb. (Cymbale):** Bass clef, marked *ff*.
- Vns (Violins):** Treble clef, marked *dimin.* and *ff*.
- Altos:** Treble clef, marked *dimin.* and *ff*.
- Vlles (Violas):** Bass clef, marked *dimin.* and *ff*.
- Cb. (Cello):** Bass clef, marked *ff*.

P. Fl. *ff*

Fl. *ff*

Hb. *ff*

Cl. (La) *ff* unis.

Bns *ff* unis.

Cors (Mi) *ff* unis. *f*

Tromp. (Re) *ff* unis. *f*

C. à p. (La) *ff*

Timb. *ff*

Triangle *ff*

Tambour *ff*

Cymb. *ff*

Vns *ff*

Alto *ff*

Vcl. Cb. *ff*

148

P. Fl.
 Fl.
 Hb.
 Cl. (La)
 Bns
 (U) Cors (M)
 Tromp. (R)
 Cap. (La)
 Tromb.
 Tumb.
 Triangle
 Tambour
 Cymb.
 Vns
 Altos
 Vllas
 Cb.

Musical score for measures 148-151. The score includes parts for woodwinds (P. Fl., Fl., Hb., Cl. (La), Bns), brass (Cors, Tromp. (R), Cap. (La), Tromb.), percussion (Tumb., Triangle, Tambour, Cymb.), and strings (Vns, Altos, Vllas, Cb.). The music features dynamic markings such as 'cresc.', 'mf', 'ff', and 'unis.', and includes first and second endings. The key signature is one sharp (F#) and the time signature is 2/4.

P.F.
Fl.
Hb.
Cl. (La)
Bns

Handwritten musical score for woodwinds and brass instruments. The instruments listed are Piccolo Flute (P.F.), Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. (La)), and Bassoon (Bns). The notation includes various notes, rests, and dynamic markings such as *f* and *unis.*

(Uk)
Covs
(Mj)
Tromp (re)
Cà p. (La)
Tromb.
Tmb.
Triangle
Tambour

Handwritten musical score for percussion instruments. The instruments listed are Ukulele (Uk), Congas (Covs), Maracas (Mj), Trumpet (Tromp (re)), Cornet (Cà p. (La)), Trombone (Tromb.), Timpani (Tmb.), Triangle, and Tambourine (Tambour). The notation includes rhythmic patterns and dynamic markings such as *ff*, *cresc.*, and *mf*.

Vns
Altos
Vlles
Cb.

Handwritten musical score for string instruments. The instruments listed are Violins (Vns), Violas (Altos), Violas (Vlles), and Cellos (Cb.). The notation includes rhythmic patterns and dynamic markings such as *sempre più f*.

Handwritten musical score for a symphony orchestra, page 164. The score includes parts for P. Fl., Fl., Hb., Cl. (La), Bsn, Cors (Hr), Cors (Mi), Tromp (Bs), C. a p. (La), Tromb., Timb., Triangle, Tambour, Vns, Altos, Vlcs, and Cb. The music is in 4/4 time with a key signature of one sharp (F#). The score features various dynamics such as *sf* and *f*, and includes performance markings like *unis* for unison.

Handwritten musical score for a symphony orchestra, measures 173-178. The score includes parts for P.F., Fl., Hb., Cl. (La), Bns, (Ut) Cors (Mi), Tromp. (Ré), C. 3p. (La), Tromb., Timb., Triangle, Tambour, Vns, Altos, and Vllcs. Dynamics range from *f* to *ppp*, and articulation includes *pizz.*

Instrumentation and Dynamics:

- P.F. (Piano Forte):** *f*, *ppp*, *p*
- Fl. (Flute):** *f*, *ppp*, *p*
- Hb. (Horn):** *f*, *ppp*, *p*
- Cl. (La) (Clarinet):** *f*, *ppp*, *p*
- Bns (Bassoon):** *f*, *ppp*
- (Ut) Cors (Mi) (Cor Anglais):** *f*, *ppp*
- Tromp. (Ré) (Trumpet):** (No dynamics specified)
- C. 3p. (La) (Cello):** (No dynamics specified)
- Tromb. (Trombone):** (No dynamics specified)
- Timb. (Timpani):** (No dynamics specified)
- Triangle** (No dynamics specified)
- Tambour (Tambourine)** (No dynamics specified)
- Vns (Violins):** *ff*, *ppp*, *pizz.*
- Altos (Violas):** *ff*, *ppp*, *pizz.*
- Vllcs (Violoncellos):** *ff*, *ppp*, *pizz.*

This is a handwritten musical score for a full orchestra, page 182. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Woodwinds:** P. Fl., Fl., Hb., Cl. (La), Bns.
- Brass:** Cors (Ut), Cors (Mi), Tromp (R), C. p. (La).
- Percussion:** Timb., Triangle, Tambour, Cymb.
- Strings:** Vns, Altos, Vllas, Cb.

The score includes various musical notations such as dynamics (pp, ff, p, f), articulation (accents), and performance instructions like "unis." and "arco". The woodwind and brass parts feature complex rhythmic patterns and melodic lines, while the strings provide a dense harmonic and rhythmic foundation. The percussion parts are marked with rhythmic patterns and dynamic markings.

P. Fl.

Fl.

Hb.

Cl. (La)

Bn

(Ut)
Cors
(Mi)

Tromp. (Eb)

C. à p. (La)

Timb.

Triangle

Tambour

Cymb.

Vns

Altos

Vlls

Cb.

p

pp

ppp

P.Fl.
Fl.
Hb.
Cl. (La)
Bns
(Ut)
Cors (Mi)
Tromp. (Re)
Cap. (La)
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.

poco cresc.
poco cresc.
pp
pp
pp
pp
poco cresc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.

poco cresc.

poco cresc.

poco cresc.

cresc. molto

poco cresc.

cresc. molto

poco cresc.

pp

pp

pp

pp

p

p

p

p

poco cresc.

cresc. molto

poco cresc.

cresc. molto

cresc.

cresc. molto

cresc.

cresc. molto

P. Fl. *mf* *f* *f* *cresc.*
 Fl. *mf* *f* *f* *cresc.*
 Hb. *mf* *f* *f* *cresc.*
 Cl. (La) *mf* *f* *f* *cresc.*
 Bns *mf* *f* *f* *cresc.*
 (U) Cors (M) *mf* *f* *unis.* *cresc.*
 Tromp. (P) *f* *cresc.*
 C. ap. (a) *f* *cresc.*
 Timp. *poco cresc.* *p*
 Triangle *poco cresc.* *p*
 Tambour *poco cresc.* *p*
 Cymb. *poco cresc.* *p*
 Vns *mf* *f* *f* *cresc.*
 Altos *mf* *f* *f* *cresc.*
 Vllcs *mf* *f* *divisi* *cresc.*
 Cb. *mf* *f* *cresc.*

P. Fl.

Fl.

Hb.

Cl. (La)

Bsn

(E)

(C) (B)

Tromp. (E)

Cap.

Timb.

Triangle

Tambour

Cymb.

Vns

Altos

Vlles

Cb

The musical score for measures 225-230 features the following dynamics and markings:

- P. Fl.:** *ff* (measures 225-229), *dimin.* (measure 230)
- Fl.:** *ff* (measures 225-229), *dimin.* (measure 230)
- Hb.:** *unis.* (measures 225-229), *ff* (measures 225-229), *dimin.* (measure 230)
- Cl. (La):** *ff* (measures 225-229), *dimin.* (measure 230)
- Bsn:** *ff* (measures 225-229), *mf dimin.* (measure 230)
- (E):** *ff* (measures 225-229), *mf dimin.* (measure 230)
- (C) (B):** *ff* (measures 225-229), *mf dimin.* (measure 230)
- Tromp. (E):** *ff* (measures 225-229), *mf dimin.* (measure 230)
- Cap.:** *ff* (measures 225-229), *mf dimin.* (measure 230)
- Timb., Triangle, Tambour, Cymb.:** *ff* (measures 225-229)
- Vns:** *ff* (measures 225-229), *dimin.* (measure 230)
- Altos:** *ff* (measures 225-229), *dimin.* (measure 230)
- Vlles:** *ff* (measures 225-229), *unis.* (measures 225-229), *dimin.* (measure 230)
- Cb:** *ff* (measures 225-229), *dimin.* (measure 230)

P.F. *ff*

Fl. *ff*

Hb. *ff*

Cl. (La) *ff* *unis.*

Bns *ff* *unis.*

Cors (Ut) *ff* *f* *unis.* *ff*

Cors (Mi) *ff* *f* *unis.* *ff*

Tromp. (Ri) *ff* *f* *unis.* *ff*

Cap. (La) *ff* *f* *unis.* *ff*

Timb. *ff* *ff*

Triangle *ff* *ff*

Tambour *ff* *ff*

Cymb. *ff* *ff*

Vns *ff* *ff*

Altos *ff* *ff*

Vlas et Cb. *ff* *ff*

P. Fl.
 Fl.
 Hb.
 Cl. (La)
 Bns.
 (Ut)
 Cors (M)
 Tromp. (B)
 Cap. (La)
 Timb.
 Triangle
 Tambour
 Cymb.
 Vns
 Altos
 Vllcs
 Cb.

Musical score for a full orchestra, page 243. The score includes parts for woodwinds (Piccolo Flute, Flute, Horn, Clarinet in La, Bassoon), brass (Trumpet in B, Trombone in La), percussion (Timpani, Triangle, Tambour, Cymbals), and strings (Violins, Violas, Cellos). The score features dynamic markings such as 'cresc.', 'mf', and 'ff', and includes a second ending bracket at the top right.

Handwritten musical score for a symphony orchestra, page 251. The score includes staves for woodwinds (P. Fl., Fl., Hb., Cl. (La), Bns), brass (Cox, Trp. (Re), C. a. p. (La), Tromb.), percussion (Tumb., Triangle, Tambour, Cymb.), and strings (Vns, Altos, Vlas, Cb.). The music features various dynamics such as unis., ff, p, and pizz.

P.Fi. *ff*

Fl. *ff*

Hb. *ff*

Cl. (La) *ff*

Bns *f sf sf*

(Ut)
Csp (M)

Tromp. (Rg) *f*

C. à p (Rg) *f*

Tromb.

Timb.

Triangle

Tambour

Cymb.

Vns *arco ff*

Alto *arco f sf sf*

Vlles *arco f sf sf*

Cb. *f sf sf*

This page of a handwritten musical score, numbered 260, contains staves for various instruments. The woodwind section includes Piccolo Flute (P.Fi.), Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. (La)), and Bassoon (Bns). The brass section includes Trumpet in B-flat (Tromp. (Rg)), Corn in B-flat (C. à p (Rg)), Trombone (Tromb.), and Timpani (Timb.). Percussion includes Triangle, Tambour, and Cymb. The string section includes Violins (Vns), Alto, Violas (Vlles), and Cello (Cb.). The score features dynamic markings such as *ff* (fortissimo) and *f sf sf* (forte, sforzando, sforzando). The string parts include the instruction *arco* (arco). The notation includes various note values, rests, and articulation marks.

Handwritten musical score for a full orchestra, including woodwinds, brass, strings, and percussion. The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings such as *sf* and *ff*. The instruments listed on the left are:

- P.F. (Piano Forte)
- Fl. (Flute)
- Hb. (Horn)
- Cl. (Clarinete)
- Bu. (Bassoon)
- (Ut) Cors (M.) (Corns)
- Tromp. (B.) (Trumpets)
- C. ap. (C.) (Trumpets)
- Tromb. (Trombones)
- Timb. (Timpani)
- Triangle
- Tambour (Tambourine)
- Gymb. (Cymbals)
- Vns. (Violins)
- Altos (Violas)
- Vlles (Violoncelles)
- Cb. (Contrabass)

The score is divided into measures, with a 2/4 time signature indicated at the beginning of the first system. The notation includes various note values, rests, and dynamic markings. The percussion parts (Triangle, Tambour, Gymb.) are marked with *f* and have a 2/4 time signature. The string parts (Vns., Altos, Vlles, Cb.) are marked with *sf* and *ff*. The woodwind and brass parts (P.F., Fl., Hb., Cl., Bu., Cors, Tromp., C. ap., Tromb.) are marked with *sf* and *ff*. The score is written in a clear, legible hand.

276

A musical score for a woodwind and string ensemble. The score is divided into two systems. The first system includes Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. (La)), and Bassoon (Bns). The second system includes Violins (Vns), Violas (Vlas), and Cellos/Double Basses (Vcl./Cb.). The music is in 3/4 time and features a melodic line in the woodwinds and a harmonic accompaniment in the strings. The score includes dynamic markings such as *pp* and *f*, and articulation like accents and slurs. The woodwind parts have fingering numbers (I, II) indicated above the notes. The string parts have bowing directions like *2* and *3* indicated above the notes.

285 I Solo

Cl. (la)

Bns

Vns

Alto

Vlles

The musical score consists of five staves. The top staff is for Clarinet in B-flat (Cl. (la)), marked 'I Solo' and 'p'. It features a melodic line of eighth notes with a 'perdendo' marking. The second staff is for Bassoon (Bns), which is mostly silent. The third staff is for Violins (Vns), showing a melodic line with a 'perdendo' marking. The fourth staff is for Viola (Alto), and the fifth staff is for Violoncello (Vlles). The score is in 4/4 time with a key signature of one sharp (F#).

296 *unis*

Bns

Tromb.

Vns

Altos

Vlles

pp

ppp

The image shows a handwritten musical score for four brass instruments: Trombones (Bns), Trumpets (Tromb.), Alto Saxophones (Vns), and Trombones (Vlles). The score is for measures 296-300. The Trombone part has a 'unis' instruction. The Trumpet part has a 'pp' dynamic. The Alto Saxophone part has a 'ppp' dynamic. The Trombone part has a 'ppp' dynamic. The score includes various musical notations such as notes, rests, and slurs.

308

Fl.

Hb.

Cl. (b)

Bns

Tromb.

Vns

Alto

Vla

317

I La deuxième flûte prenez la petite flûte

FL. *mf* *uris.* *p*

Hb. *mf* *p*

Cl./Ba. *mf*

Bns *mf*

Cors (C) (D)

Tromb.

Vns *p*

Altos *p*

Vles *p*

Cb. *pizz.* *p*

P.fl.
 Fl. *crescendo poco a poco*
 Hb. *crescendo poco a poco*
 Cl (Lo) *cresc. poco a poco*
 Bns *poco cresc.* *unis.* *crescendo poco a poco*
 Cors (H) *p* *crescendo poco a poco*
 Cors (F)
 Tromp. (Fb)
 Cor. p. (La)
 Tromb. *poco cresc.* *poco cresc.*
 Tumb.
 Triangle
 Tambour
 Cymb.
 Vlns *p* *crescendo poco a poco*
 Altos *poco cresc.* *crescendo poco a poco*
 Vcll *poco cresc.* *crescendo poco a poco*
 Cb. *poco cresc.* *arco* *p* *crescendo poco a poco*

335

Rfl.

Fl.

Hb.

Cl. (La)

Bns

Cors (H)

Cors (Ni)

Tromp. (H)

Cap. (La)

Tromb.

Timb

Triangle

Tambar

Cymb

Vns

Altos

Vlcs

Cb.

mf

cresc. molto

un. is.

cresc. molto

mf

cresc. molto

cresc. molto

cresc. molto

mf

cresc. molto

cresc. molto

cresc. molto

cresc.

cresc. molto

f

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

344

P.H. *ff*

Fl. *ff*

Hb. *ff*

Cl. (La) *ff* *unis.*

Brs *ff* *unis.*

Cors (U) *ff*

Cors (M) *ff*

Tromp. (R) *ff*

C.ò p (La) *ff* *unis.*

Tromb. *ff*

Timb. *ff*

Triangle *ff*

Tambour *ff*

Cymb. *ff*

Vns *ff*

Altos *ff*

Vlos *ff*

Cb. *ff*

353

P. fl. *ff*

Fl. *ff*

Hb. *ff* *mf*

Cl. (La) *ff*

Bns *ff*

Corn (W) *ff*

Corn (M) *ff*

Tromp. (R) *ff*

Cl. p. (La) *ff*

Tromb. *ff*

Timb. *ff*

Triangle *ff*

Tambour *ff*

Cymb. *ff*

Vns *ff* *p*

Altos *ff* *p*

Vlles *ff* *Soli* *p*

Cb. *ff*

363

P.H.

Fl.

Hb.

Cl (Lo)

Bns

Cors (H)

(M)

Tromp. (B)

Cap. (La)

Tromb.

Timb

Triangle

Tambour

Cymb.

Vns

Altos

Vlcs

Cb.

Handwritten musical score for a symphony orchestra, measures 363-367. The score includes parts for woodwinds (P.H., Fl., Hb., Cl (Lo), Bns, Cors (H/M), Tromp. (B), Cap. (La), Tromb.), percussion (Timb, Triangle, Tambour, Cymb.), and strings (Vns, Altos, Vlcs, Cb.).

Measures 363-367 are shown. The woodwind section (P.H., Fl., Hb., Cl (Lo), Bns, Cors (H/M), Tromp. (B), Cap. (La), Tromb.) has various dynamics and articulations. The string section (Vns, Altos, Vlcs, Cb.) has a consistent rhythmic pattern. The percussion section (Timb, Triangle, Tambour, Cymb.) is mostly silent.

372

P. fl.

Fl.

Hb.

Cl. (la)

Bns

ff

ff

ff

ff

ff

Cors (H)

Cors (M)

Tromp (B)

Cap (la)

Trmb.

Timb.

Triangle

Tambour

Cymb.

unis.

f

f

Vns

Altos

Vllos, Cb.

ff

ff

ff

ff

ff

Handwritten musical score for a full orchestra. The score is divided into two systems. The first system includes woodwinds, brass, and percussion. The second system includes strings and a double bass.

First System:

- Woodwinds:** P. Fl. (Piccolo Flute), Fl. (Flute), Hb. (Clarinet in B-flat), Cl. (C) (Clarinet in C), Bns. (Bassoon). Dynamics include *ff* and *p*.
- Brass:** Cors. (W) (Cornet in F), Cors. (Mi) (Cornet in B-flat), Tromp. (R) (Trumpet in B-flat), Cap. (C) (Trumpet in C), Tromb. (Trombone), Tumb. (Tuba), Triangle, Tambour (Tambourine), Cymb. (Cymbal). Dynamics include *ff* and *f*.

Second System:

- Strings:** Vns. (Violins), Altos (Violas), Vlls. (Violas), Cb. (Double Bass). Dynamics include *ff* and *f*. A *divisi* marking is present in the Alto part.

Handwritten musical score for a full orchestra, page 390. The score includes parts for woodwinds (P.F., Fl., Hb., Cl., Bns), brass (Cors, Tromp., Cap., Tromb.), percussion (Timb., Triangle, Tambour, Cymb.), and strings (Vns, Altos, Vlls, Cb.). The music is in 2/4 time and features dynamic markings such as p, f, and mf.

Woodwinds:
P.F. (Piccolo Flute) - p, f
Fl. (Flute) - p, f
Hb. (Half Note) - p, f
Cl. (Clarinet) - p, f
Bns (Bassoon) - p, f

Brass:
Cors (Corn) - f
Tromp. (Trumpet) - f
Cap. (Cavalry Trumpet) - f
Tromb. (Trombone) - f

Percussion:
Timb. (Timpani) - mf
Triangle
Tambour (Tambourine)
Cymb.

Strings:
Vns (Violins)
Altos (Violas)
Vlls (Violas)
Cb. (Cello)

399

P. Fl.

Fl.

Hb.

Cl. (La)

Bns

Cors (U)

Cors (Mi)

Tramp. (E)

E. à p. (La)

Tromb.

Timb.

Triangle

Tambour

Cymb.

Vns

Altos

Vlles

Cb.

408

P. fl.
 Fl.
 Hb.
 Cl. (La)
 Bns
 Cors (Ut)
 Cors (Mi)
 Tromp. (Ré)
 Cap. (La)
 Trmb.
 Timb.
 Triangle
 Tambour
 Cymb.
 Vns
 Altos
 Vlles
 Cb.

4/8

P. fl.

Fl.

Hb.

Cl. (b)

Bns

Cors (U)

Cors (M)

Tromp. (R)

C. à p (U)

Tromb.

Timb.

Triangle

Tambour

Cymb.

Vns

Altos

Vlcs

Cb.

UNIS

Detailed description of the musical score: The score is a handwritten manuscript for a full orchestra. It is written in 4/8 time and consists of 18 staves. The instruments are listed on the left: Piccolo Flute (P. fl.), Flute (Fl.), Clarinet in B-flat (Cl. (b)), Bassoon (Bns), Cor Anglais (Cors (U)), Cor French (Cors (M)), Trumpet in B-flat (Tromp. (R)), Trombone (C. à p (U)), Trombone (Tromb.), Timpani (Timb.), Triangle, Tambourine (Tambour), Cymbals (Cymb.), Violins (Vns), Violas (Altos), Violas (Vlcs), and Cello (Cb.). The woodwind and brass sections have complex rhythmic patterns with many beamed notes. The string section has a more rhythmic accompaniment. There are dynamic markings such as 'UNIS' (unison) and 'p' (piano) throughout the score. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections.

427

P. Ft.

Fl.

Hb.

Ci. (La)

Bns

Corn (M)

Corn (W)

Tromp. (R)

Cia p (W)

Tromb.

Timb.

Triangle

Tambour

Cymb.

Vns

Altos

Vlles

Cb.

A handwritten musical score for a full orchestra and woodwinds. The score is arranged in a system with 15 staves. The instruments listed on the left are: P. Fl. (Piccolo Flute), FL (Flute), Hb. (Clarinet in Bb), Cl. (La) (Clarinet in A), Bns (Bassoon), Cors (Mi) (Cor Anglais), Tromp. (Re) (Trumpet in D), Cap. (La) (Cornet in A), Tromb. (Trombone), Timb. (Timpani), Tambour (Tambourine), Triangle, Cymb. (Cymbal), Vns (Violins), Altes (Violas), Vles (Violas), and Cba (Cello). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *tr* (trill) and *trm* (trill). The score concludes with a double bar line and repeat signs.

**LE CARNAVAL ROMAIN,
OUVERTURE CARACTÉRISTIQUE:
READINGS**

P has minim = 156; OBE has dotted crotchet = 156
P has Cors III and IV 'en Mi #'

Bar no.	Instrument	Comment
24-5	C. a./Hb.	AF has two slurs, not one
25-7	C. a.	OBE has variant slurs
26-7	C. a./Hb.	AF lacks slur over barline
29-30	C. a.	P lacks slur over barline
31-2	-	-
34	Fl. II	P lacks <i>pp</i>
35-6	C. a.	OBE has variant slur
37-9	Fl.	-
37-8	Bns	-
39	Cl.	-
41-2	Altos	-
42-3	Fl. I	-
47	C. a.	P and OBE have two slurs
50	Cl.	P lacks <i>cresc.</i>
51	Fl. I, II, Hb., Cl.	P and OBE have hairpin <i>dim</i> ¹
53-9	Triangle	P lacks hairpin <i>dim.</i>
53	Vlles	P has variant slur
53-4	C. a./Hb.	AF has 2 slurs here
55	C. a./Hb.	AF lacks slur
57	Fl., Hb., C. a., Bns, Cb.	OBE has <i>poco cresc.</i>
57-60	C. à p.	OBE has staccato dots
57-9	Tambour	P lacks hairpin <i>cresc.</i>
58	Vns II, Vlles	P lacks <i>poco cresc.</i>
59	Fl., Hb., Vns	OBE has variant slur
61-4	Bns	OBE has variant slur
61-66	Fl., C. a.	-
65	Altos	P has mis-aligned grouping
66	Vns I, II	P lacks slur
67	Vlles	OBE has variant slur
68-9	Vns I	P has slur over barline
69-71	Fl.	OBE has variant slur
70-71	Vns I	OBE lacks slur
71	Fl.	OBE has <i>sf</i>
71-3	Vlles	OBE has variant slur
75	Hb.	P lacks slur
75-6	Bns	P lacks slur
76	Hb.	P lacks slur
77	Hb.	AF has slur over the barline

¹ AF lacks the hairpin *dim*, presumably because *sf* implies a decrease in tone: accordingly it has been removed from all parts with *sf.*, except Vns I, which is a different situation.

76	Vns I, Altos	PO lacks note here; has 2 bars' rest
77-8	Altos, Vlles	OBE has variant slur
86-9	Vns I, II	P lacks staccato dots
132	Vns I, Vlles, Cb.	P lacks <i>dimin.</i>
158	Cb.	P lacks <i>sempre piu f</i>
173	Bns, Cors III,IV	P lacks <i>f</i>
183	Bns, Cors III,IV	OBE has variant slur
183	Cors I, II	OBE has <i>pp</i>
204	Cors III,IV	OBE has <i>poco cresc.</i>
205	Cors III, IV	P lacks slurs
205	Cb.	P lacks <i>poco cresc.</i>
212	Bns, Vns II	P lacks <i>cresc .molto</i>
222	Cors III, IV, Tromp., C. à p.	P lacks <i>cresc.</i>
229	Bns, Vns I, Vlles, Cb.	P lacks <i>dim.</i>
259	Bns, Cors IV	P lacks slur
264	C. à p. II	P lacks <i>f</i>
274	Tromb.	OBE has staccato dots
275	Wind, Brass	-
278-9	Fl., Hb., Cl.	OBE has variant slur
279-9	Strings	-
293	Vns I	-
314	Bns	-
324	Tromb.	-
330	Hb., Cors I, II	P lacks <i>cresc.</i>
330	Vns I	P has <i>cresc.</i>
337	P, fl.	P lacks <i>mf</i>
339	Cb.	P lacks <i>cresc. molto</i>
340	Tromb. III	-
352	Tromb. III,IV	P lacks <i>ff</i> which is in PO
356	Vlles	OBE lacks <i>sol</i>
359	Vlles	OBE has variant slur
362,3	Vlles	-
364	Fl., Cl.	-
388	Hb.I	P has tie, not in PO
388	Hb. II	P lacks slur
388	Vlles, Cb.	P lacks <i>f</i>
391	Strings	-
397	Cors III, IV	-
403	Cors III, IV	P lacks flat for B
403	Tromb. III	PO has <i>ff</i>
413-4	Cl.	OBE has tie
414	Cl. II	P lacks slur
413	Timb., Strings	P lacks <i>f</i>
414	Percussion	OBE lacks <i>f</i>
423	Vlles	P has <i>e, f#</i> for first 2 notes
430-1	C. à p.	P lacks ties
438	Vns II	PO has <i>a''</i>
439	Altos	PO has <i>e'''</i> for 1st beat
456	Woodwind, C. à p.	OBE has slur for trill

OUVERTURE DU CORSAIRE

PAR

HECTOR BERLIOZ

OUVERTURE DU CORSAIRE: SOURCES

This edition of *Le Corsaire* is based on the printed first edition (P), one copy of which (F-Pc Rés 2572) has autograph corrections, which can be seen to have been followed in later variants. These are indicated by using PI and PII to denote the different editions. The printed orchestral parts were made from the set of parts prepared by Rocquemont when the title was still *Le Corsaire rouge*.

AUTOGRAPH SCORE: Original layer of *Le Corsaire*, F-PC ms 1159, q.v. below.

AUTOGRAPH FRAGMENT: F-Pc ms 1519. 3 fols., 57 bars. Oblong 23 x 29 cm.; 16 staves. Originally fasc. 2 of the autograph.

MANUSCRIPT ORCHESTRAL PARTS: see *Le Corsaire*

AUTOGRAPH SCORE: F-Pc ms 1159. [Copyist:] *Ouverture / du / Corsaire Rouge [rouge del.]* / [red chalk, aut.:] *Par Hector Berlioz / œuvre* 21. 78 numbered pp. (TP, Tp^v blank, 1 = original aut. TP, 2 blank, 3-73, 74-78 blank). Oblong 23 x 29 cm.; 16 staves. Autograph working copy, with some passages in Rocquemont's hand. Used by the engraver. The original TP reads: *Ouverture / de / La Tour de Nice*; this title has been deleted and replaced by the new one. The autograph is dated 1831 in a later hand.

MANUSCRIPT ORCHESTRAL PARTS: F-Pc D 17534 (formerly F-Pn Vma ms 677). *Ouverture / du Corsaire / Par H. Berlioz*. Orchestral parts with aut. annotations. Stamped Rocquemont. Upright white, 14 staves. Used by the engraver. Ex Société des Concerts. 47 parts: Fl., Hb., Cl., Bns I, Bns II, Cors I-II, Cors III-IV, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph. ou Tuba, Timb., Vns I (9), Vns II (8), Altos (5), Vlles (6), Vlle & Cb., Cb. (4). One of the violin parts, upright green, 16 staves, is an original part for *La Tour de Nice* (101A), altered to become *Le Corsaire Rouge*.

D-brd-DT Mus n 354. German copyist. Upright white, 12 staves. 9 parts : Tromb. I, Vns I (3), Vns II (2), Altos, Vles & Cb. (2).

PRINTED SCORE: *A son ami Davison. / Ouverture / DU / CORSAIRE / PAR / Hector Berlioz. / Grande Partition. / [L.:] Oeuvre 21. [R.:] Prix: 5^f. net. / Parties d'Orchestre séparées 20^f / A. V. / PARIS, chez S. RICHAULT, Editeur, Boulevard Poissonnière, 26 au 1^{er}. / R. 11276. Paris : Richault, [1852]. Pl. no. 11276.R. Octavo: TP, Tp^v blank, 1-64, [65-66] blank; some copies lack last two blanks. Foot of p.1: *Imp: LANGLET Rue Cadet 18. Hopkinson 52A.**

PRINTED ORCHESTRAL PARTS: Paris: Richault, [1852]. Pl. no. R. 11369. 18 parts: Fl., Hb., Cl., Bns I, Bns II, Cors I-II, Cors III-IV, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph., Timb., Vns I, Vns II, Altos, Vles & Cb. Hopkinson 52B

PRINTED ARRANGEMENTS: for pf., four-hands. The 1852 Richault catalogue mentions such an edition, but no arranger is mentioned and no copies have been found.

For pf. solo, arr. by Hans von Bülow. Leipzig & Winterthur: Rieter-Biedermann, [1857]. Pl. no. 10. Price 20 Ngr. 13 pp. Hopkinson 52C(a).

For pf., four-hands, arr. by Hans von Bülow. Leipzig: Rieter-Biedermann, [1866]. The TP is similar to that of the pf. solo publication, but the pl. no. 408 has been added beside the pl. no. 10. Price 1 Rhtl. 23 pp. Hopkinson 52C(b).

OUVERTURE DU CORSAIRE

H. Berlioz, Op. 21.

Allegro assai (♩ = 152.)

Flutes I, II

Hautbois I, II

Clarinettes (en Ut) I, II

Bassons I-IV

Cors (en Fa) I, II

(en Ut) III, IV

Trompettes (en Ut) I, II

Cornets à pistons (en Sib) I, II

Trombones I, II

III

Ophicléide

Timbales (en Ut, Sol)

Violons au moins 15 I

II

Altos au moins 10

Violoncelles au moins 10

Contrebasses au moins 9

unis.

f

ff

pizz.

cresc. molto

arco

f

Handwritten musical score for a symphony orchestra. The score is arranged in systems for various instruments:

- Fl.** (Flute): Treble clef, playing a melodic line with notes and rests.
- Hb.** (Horn): Treble clef, playing a melodic line with notes and rests.
- Cl.(Ut)** (Clarinete): Treble clef, playing a melodic line with notes and rests.
- Bns** (Bassoon): Bass clef, playing a melodic line with notes and rests.
- CorS (Fa) (Ut)** (Corni): Two staves, Treble clef, playing a melodic line with notes and rests.
- Vns** (Violini): Two staves, Treble clef, playing a melodic line with notes and rests.
- Altos** (Violini): Two staves, Bass clef, playing a melodic line with notes and rests.
- Viles** (Violini): Two staves, Bass clef, playing a melodic line with notes and rests.

The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *f* (forte). The notation is handwritten and appears to be a working draft.

20

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

Hr. *diminuendo* *mf* *p* *pp* *pp*

Cl. (Bb) *diminuendo* *mf* *p* *pp* *pp*

Bns *diminuendo* *mf* *p* *pp* *pp*

Cors (Fa) *diminuendo* *mf* *pp*

Cors (Ut) *diminuendo* *mf*

Vns *dim.* *p* *pp* *div.* *pp*

Altos *dim.* *p* *pp*

Vcllo et Cb. *dim.* *p* *pp*

31 Adagio sostenuto. (♩ = 64)

The musical score is arranged in six systems. The first system contains the Flute (Fl.), Clarinet (Cl.), and Bassoon (Bns.) parts. The second system contains the Violins (Vns.) and Violas (Vlas.) parts. The third system contains the Violoncellos and Double Basses (Vlles Cb.).

Flute (Fl.): Starts with a first position (I) and later switches to a second position (II). Dynamics include *p*.

Clarinet (Cl.): Dynamics include *p*.

Bassoon (Bns.): Dynamics include *p*.

Violins (Vns.): Marked *unis.* (unison). Dynamics include *pp* and *poco cresc.* (poco crescendo). Playing *arco* (arco).

Violas (Vlas.): Dynamics include *pp*.

Violoncellos and Double Basses (Vlles Cb.): Marked *arco*. Dynamics include *poco f* (poco forte), *pp*, and *p*.

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

Cl. (Ut) *pp* *f* *p*

Brs *pp* *f* *p*

Timb.

Vns *poco sf* *pp* *f* *p*

Alto *pp* *f* *p*

Vlles et cb. *poco sf* *p*

Detailed description: This is a page of a musical score for a symphony orchestra, numbered 40. It features seven staves: Flute (Fl.), Clarinet in B-flat (Cl. (Ut)), Brass (Brs.), Timpani (Timb.), Violins (Vns), Alto (Alto), and Violas and Cellos/Double Basses (Vlles et cb.). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The Flute part begins with a dynamic of *p* and includes a first ending bracket. The Clarinet part starts with *pp* and has a first ending bracket. The Brass part starts with *pp*. The Violins part starts with *poco sf* and *pp*. The Alto part starts with *pp*. The Violas and Cellos/Double Basses part starts with *poco sf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

50

Tempo I. Allegro assai.

FL. *f p* *cresc.*

Hb. *f p* *cresc.*

Cl(♭) *f p* *cresc.*

Bns *cresc. univ.* *f p* *cresc.*

(Fa) Cors

(Ut)

Timb. *Soli* *pp*

Vns *f p*

Alto *f p*

Vlles et Cb. *poco f* *p*

60

Musical score for page 60, featuring woodwinds, brass, strings, and percussion. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments and their parts are:

- FL.** (Flute): Melodic line with dynamics *mf* and *cresc.*
- Hb.** (Horn): Harmonic support with dynamics *mf* and *cresc.*
- Cl. (B)** (Clarinet): Harmonic support with dynamics *mf* and *cresc.*
- Brs.** (Trumpet): Harmonic support with dynamics *mf* and *cresc.*
- (Fa) Cors (U)** (French Horns): Harmonic support with dynamics *p* and *cresc.*
- Timb.** (Timpani): Rhythmic accompaniment with dynamics *cresc.*
- Vns** (Violins): Melodic and harmonic support with dynamics *p* and *cresc. poco a poco.*
- Altos** (Violas): Harmonic support with dynamics *p* and *cresc. poco a poco.*
- Vlles** (Violoncello): Harmonic support with dynamics *p* and *cresc. poco a poco.*
- Cb.** (Double Bass): Harmonic support with dynamics *p* and *cresc.*

70

Fl.
Hb.
Cl. (Ut)
Bns
(Fa)
Cora (Ut)
Timb.
Vns
Vlls
Cb.

sf
cresc. molto
sf
cresc. molto
sf
cresc. molto

77

FL.

Hb.

Cl. (Ut)

Bns

(Fa)
Corns
(Ut)

Vns

Altos

Vlles

f

acc.

f

f

f

f

84

Fl.

Hb.

Cl (Ut)

Ens

(Fa)
Corns
(Ut)

Tromp

C à p.

Tromb

Tuba

Timb

Vns

Alto

Vlls

ff

f

Detailed description: This is a handwritten musical score for a symphony orchestra. The score is divided into two systems. The first system includes woodwinds (Flute, Horns, Clarinet in E-flat, Bassoon) and brass (French Horns in F and E-flat, Trombones, Trumpets, Tuba, and Timpani). The second system includes strings (Violins, Violas, and Violas). The woodwinds and brass sections have a dynamic marking of *ff* (fortissimo) starting in the fourth measure. The strings have a dynamic marking of *f* (forte) starting in the fourth measure. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

90

FL.

Hb.

Cl(ut.)

Brs

(Fa.) Cors (Ut.)

Tromp (Ut.)

C. & P. (Sib)

Tromb.

Oph.

Timb.

Vns

Alas

Vlles & Cb.

unis.

ff

Con Cb.

101

FL.

Hb.

Cl (Ut)

Bns

(Fa)
Cors

(Ut)

Tromp.
(Ut)

C. à p.
(Si b)

Tromb.

Oph.

Timb.

Vns

Altos

Vlles
et Cb.

musical notation including notes, rests, and dynamic markings such as *sf*, *f*, and *unis.*

118

Fl. *p*

Hb. *p*

Cl. (Vcl.) *p*

Vns. *p* *sf* *p* *pp* *ppp* *cresc.*

Altos *p* *sf* *p* *pp* *ppp*

Vlles et Cb. *p* *sf* *p* *pp* *ppp*

130

Fl. *p* *cresc.* *poco sf* *pp*

Hb. *poco sf* *pp*

Cl.(Cb) *poco sf* *pp*

Vns *poco* *sf* *p*

Alto's *sf* *p*

Vlles & Cb. *con Cb.* *p*

Detailed description: This is a page of a musical score, numbered 130 at the top left. It features six staves of music. The top staff is for Flute (Fl.), the second for Horn (Hb.), the third for Clarinet in C (Cl.(Cb)), the fourth for Violins (Vns), the fifth for Alto Saxophone (Alto's), and the sixth for Violoncello and Double Bass (Vlles & Cb.). The Flute part begins with a first finger fingering (I) and includes dynamic markings of *p*, *cresc.*, *poco sf*, and *pp*. The Horn and Clarinet parts have *poco sf* and *pp* markings. The Violins part starts with *poco*, followed by *sf* and *p*. The Alto Saxophone part has *sf* and *p* markings. The Double Bass part is marked *con Cb.* and *p*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

137

Fl.

Hb.

Cl(u)

Bns

Vns

Altos

Vlles
Cb

mf *p* *cresc.* *poco sf* *sf* *p*

I II

Detailed description: This is a page of a musical score for measures 137 through 141. The score is arranged in a system with seven staves. The instruments are: Flute (Fl.), Horns (Hb.), Clarinet in C (Cl(u)), Bassoons (Bns), Violins (Vns), Alto Saxophones (Altos), and Violas/Celli (Vlles/Cb). The key signature has one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), *poco sf* (poco sforzando), and *sf* (sforzando). There are also first and second endings marked with 'I' and 'II'. The score is written in a standard musical notation with various articulations and phrasing slurs.

146

Fl. *p* *cresc. poco a poco*

Hb. *p* *cresc. poco a poco*

Cl/ce *pp* *p cresc.*

Bns

Vns *p* *cresc. poco a poco*

Alto *cresc. poco a poco*

Vlas *Vlas* *p cresc. poco*

et Cb.

157

Fl.

Hb.

Cl. (Ut)

Bns.

(Fa)
Cors

(Ut)

Tromp.

C. à p.

Timb.

Vns

Alas

Vlles
et Co.

poco a poco

mf cresc

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

174 I

Fl.
Hb.
Cl. (Ut)
Bns
C. à p. (Sib)
Vns
Alti
Vlles et Cb.

mus.

ff

183

FL

Hb.

Cl (Ut)

Bns

Cors (Fa)

Cors (Ut)

Tromp. (Ut)

C. à p. (Si b)

Vns

Altos

Vlles etCb.

f *dim.*

192 *sans presser*

Fl.

Hb.

Cl (Ut)

Bns

(Fa)
Cors

(Ut)

Tromp (U)

C à P

Vns

Altos

Vlles et Cb

p

pp

f

p

mf

pp

p espress.

pccof

pp

pccof

200 Solo

Fl Solo

Hb

Cl. (Eb)

Bns

Cors (Fa)

Vns

Alts

Vlls et Cb.

Solo I

pp

ppp

poco f

207

Fl. *p* *mf*

Hr. *p* *mf*

Cl. (ut) *p* *mf*

Bns *p* *mf*

Vns *poco f*

Alti

Vlas et Cb. *poco f* *pp* *poco f*

214

FL. $b\sharp\sharp\sharp\sharp$ $b\sharp\sharp\sharp\sharp$ $b\sharp\sharp\sharp\sharp$ $\sharp\sharp\sharp\sharp$ $b\sharp\sharp\sharp\sharp$ $\sharp\sharp\sharp\sharp$ $\sharp\sharp\sharp\sharp$

Hb.

Cl. (nr)

Vns. $b\sharp\sharp$ $b\sharp\sharp$ $\sharp\sharp$ $b\sharp\sharp$ $\sharp\sharp$ $\sharp\sharp$ *sf* *cresc.*

Alto $\sharp\sharp$ $\sharp\sharp$ $\sharp\sharp$ $\sharp\sharp$ $\sharp\sharp$ $\sharp\sharp$ *sf* *cresc.*

Vlas et Cb. $b\sharp\sharp$ $b\sharp\sharp$ *com.* Cb. *p*

221

Fl.

Hb.

Cl. (C)

Vns

Alto

Vlcs
et Cb.

I

sf

p

sf

p

228

FL.

Hb.

Cl. (B♭)

Vns

Alto

Vlles et Cb.

b# # b# # #

cresc. molto

cresc. molto

b

234

Fl.

Hb.

Cl. (UE)

Vns

Alto

Vlcs
at Cb.

Solo

esp. piz. so.

pizz.

pizz.

pizz.

Vlcs p

sf

p

pp

pp

pizz.

pizz.

pizz.

p

251

Fl. *pp* *cresc.*

Hb. *cresc.*

Cl.

Bns *unis. e + b_e* *mf* *cresc.*

Cors (Fa) *I* *p* *cresc.*

Cors (Ut)

Tramp.

C. à p.

Tromb.

Oph.

Timb.

Vns *pppp* *pizz.*

Altoes *pppp*

Vlles *Vlles^{arco} e + b_e* *mf* *cresc.*

Insert
 Cl. (2)
 Cors 1 line
 Tromp.
 C. à p. 4a
 Tromb. 2 lines
 Oph.
 Timb.
CHECK

259

FL. *f p p mf*

Hb. *f p p mf*

Cl. (Ut) *f mf*

Bns *f p* *Soli*

(Fa) Cors *f p*

(Ut) *f > p cresc...*

Tromp. (Ut) *f mf cresc...*

Tr. à p. (Si b) *f p cresc...*

Tr. b. *f p cresc...*

Oph. *f*

Timb. *f*

Vns *f p cresc... mf*

Altes *f p cresc... mf*

Vles etCb. *f p cresc...* *Con. Cb.*

266

Musical score for orchestra, measures 266-270. The score is arranged in systems. The first system includes Flute (FL), Horns (Hb.), Clarinet (Cl (Lt)), and Bassoons (Bns). The second system includes Horns (Fa) Cors (Lt), Trombones (Tromp. (Lt)), Trumpets (Cap. (Sib)), Trombones (Tromb.), Ophicleide (Oph.), and Timpani (Timp.). The third system includes Violins (Vns), Violas (Vlies), and Celli (Clb.). Dynamics include *f*, *sf*, and *mf*. The score features complex rhythmic patterns and dynamic markings.

272

Fl.

Hb.

Cl. (Ut)

Bns unis.

Cors (Fa)
(Ut)

Tromp

Cl. à p

Tromb

Oph.

Timb

Vns

Altos

Vlles

Cb.

278

Fl.

Hb.

Cl. (Ut)

Bns

Cors (Fa)

Cors (Ut)

Trump (Ut)

C. à p (Si b)

Tromb.

Oph.

Timb.

Vns

Altos

Viles

Cb.

ff

f

284

Fl.

Hb.

Cl. (Ut)

Ens

(Fa)

Cors (Ut)

Tromp. (Ut)

Cap. (Sib)

unis.

Tromb.

Oph.

Timb.

Vns

Alto

Vcl. et C.

293

Fl.

Hb.

Cl (Ut)

Bns

Cors (Fa)

Cors (Ut)

Tromp. (Ut)

C. à p. (Sib)

Tromb

Oph.

Timb.

Vns

Altos

Viles et lb

ppp *poco sf* pp

Soli

mf

pp

303

Musical score for measures 303-305. The score is divided into two systems. The first system includes Flute (FL.), Horn (Hb.), Clarinet (Cl.), and Bassoon (Bns.). The second system includes Violins (Vns.), Violas (Altos), and Violas and Cellos (Vles et Cb.).

Flute (FL.): Measures 303-305 are mostly rests. In measure 304, there is a *p* dynamic marking and a trill (*tr*) over a note. In measure 305, there is a *cresc.* marking and a trill (*tr*) over a note.

Horn (Hb.): Measures 303-305 are mostly rests. In measure 304, there is a *p* dynamic marking and a trill (*tr*) over a note. In measure 305, there is a *cresc.* marking and a trill (*tr*) over a note.

Clarinet (Cl.): Measures 303-305 are mostly rests. In measure 305, there is a trill (*tr*) over a note.

Violins (Vns.): Measures 303-305 feature a melodic line. In measure 303, there is a *dimia.* marking. In measure 304, there is a *pp* marking. In measure 305, there is a *cresc.* marking and a *f* dynamic marking.

Violas (Altos): Measures 303-305 feature a rhythmic accompaniment. In measure 304, there is a *dimin* marking. In measure 305, there is a *pp* marking and a *f* dynamic marking.

Violas and Cellos (Vles et Cb.): Measures 303-305 feature a rhythmic accompaniment. In measure 305, there is a *pizz.* marking and a *mf* dynamic marking.

313

Fl.

Hb.

Cl.

Bns

(Fa)
Cors.

(Ut)

Tromp.
(Ut)

C. à p.
(Si b)

Tromb.

Oph.

Timb.

Vns

Alcos

Vlles
et Cb.

319

FL.

Hb.

Cl.

Bns

(Fa)
Cors

(Ut)

Tromp.
(Ut)

C à P
(Sib)

Tromb.

Oph.

Timb.

Vns

Altos

Vlles

Cb.

H. B. 12.

328

FL.

Hb.

Bns

Cl.

(Fa)
Cors

(Ut)

Tromp.
(Ut)

C. à p.
(Sib)

Tromb.

Oph.

Timb.

Viol.

Altos

Vlles
et G.

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

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

337

FL. *cresc.*

Hb. *cresc.*

Cl. I *cresc.* *unis.*

Bns I *cresc.*

(Fa) Cors *f* *mf* *cresc.*

(Ut) *f* *mf* *cresc.*

Tromp. (Ut) *f*

E. à p. (Sib) *f*

Tromb. *f* *mf* *cresc.* *mf*

Oph. *f*

Timb. *f* *p* *poco a poco cresc.* *mf*

Vns *f* *pp* *p* *cresc.*

Alto *f* *ppmf* *cresc.*

Vies et Cb. *mf* *cresc.*

3/4

FL

Hb

Clar. (Ut)

Bns

(Fa.)
Corns
(Ut)

Tromb.

Vns

Alto

Vlles

Cb.

p

f

f

f

f

p

pp

pizz.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

b₂ 3

b₂ 3

352

FL.

Hb.

Cl.

Bns

(Fa)
Cors

(Ut)

Tromp.
(Ut)

C. ap.
(Sib)

Tromb.

Oph.

Timb.

Vns

Altes

Vlles

Cb.

359

FL. *cresc. molto.* *ff*

Hr *cresc. molto.* *ff*

Cl *cresc. molto.* *ff*

Bns *cresc. molto.* *ff*

(Fa) Cors *mf cresc.* *ff*

(Ut) *mf cresc. molto.* *ff*

Tromp. (Ut) *mf* *ff*

C. ap (Sib) *f* *ff*

Tromb *f* *ff*

Oph. *f* *ff*

Timb.

Vns *ff*

Altos *ff*

Vlles *ff*

cb. *arco* *ff*

366

FL. *ff*

Hb. *ff*

Cl. *ff*

Bns *ff*

(Fa.) Cors *ff* *unis.*

(Ut) *ff*

Tromp. (Ut) *ff* *unis.*

C. à p. (Sib) *f*

Tromb. *f*

Oph. *f*

Timb. *f*

Vns

Altos

Vlles

Cb. *ff*

387

FL
Hb.
CL
Bns.
(Fa.)
Cors
(Ut.)
Tromp.
(Ut.)
C. à p.
(Sib.)
Tromb.
Oph.
Vns.
Altos
Vlies
Ct.

ff

393

Fl. *mf*

Hb. *mf*

Cl. *mf*

Bns *mf*

Cors (Fa) *mf*

Cors (Ut) *mf*

Tromp. (Ut) *mf*

C à p. (Sib) *mf*

Tromb. *mf*

Oph. *mf*

Timb. *mf*

Vns *mf*

Altos *mf*

Villes *mf*

Cb. *mf*

Handwritten annotations: *unis.* above Cors (Fa) and Tromp. (Ut) staves.

Con fuoco

299

This musical score is for a full orchestra, starting at measure 299. The tempo is marked *Con fuoco*. The score includes parts for:

- Flute (FL)
- Horn (Hb.)
- Clarinet (CL)
- Bassoon (Bns)
- French Horns (Fa) and Corsos (Ut)
- Trombones (Tromp UE)
- Trumpets in C and B-flat (C. à p. (Sib))
- Trombones (Tromp.)
- Ophicleide (Oph.)
- Timpani (Timp.)
- Violins (Vns)
- Violas (Altos)
- Violas (Vlles)
- Double Basses (Cb.)

The score features various dynamics, including *ff* (fortissimo) and *uniss.* (unison). The woodwinds and brass sections play melodic lines, while the strings provide a rhythmic accompaniment. The percussion section includes timpani and ophicleide.

409

Fl.

Hb.

Cl.

Bns.

(Fa)
Cors

(Ut)

Tromp.
(Ut)

C & P
(Sib)

Tromb.

Oph.

Timb.

Vns.

Altos

Vlles

Cb.

unis.

unis.

unis.

unis.

unis.

418

FL.

Hb.

Cl.

Bns

(Fa)

Cors

(Ut)

Tromp.

(Ut)

C à p.

(Sib)

Tromb.

Oph.

Timb.

Vns

Altos

Viols

Cb.

unis.

unis.

unis.

427

FL. unis.

Hb. unis.

CL. unis.

Bns unis.

(Fa) unis.

Cors (Ut) unis.

Tromp. (Ut) unis.

Cap (Sb) unis.

Tromb.

Oph.

Timb.

Vns

Alcos

Vlles

Cb.

436

Fl.

Hb.

Cl.

Bus

(Fl.)

Cors

(All)

Tromp (All)

Cor Ang (Sib)

Tromb.

Ophs

Timb.

Vns

Allos

Vlles or Cb.

436

437

438

439

440

441

445

FL

Hb.

Cl

Bns

(F#)
Cors

(D)

Tromp.
(C)

(Bb)

C. à p.
(Sib)

Tromb.

Oph.

Timb.

Vns

Altos

Vlles
et Cb.

un peu retenu

463

454

Fl.

Hb.

Cl.

Bns.

(Fa)
Cors

(Ut)

Tromp.
(Ut)

C à p.
(Sib)

Tromb.

Oph.

Timb.

Vns

Altos

Viol.

Cb.

unis.

unis.

unis.

div.

OUVERTURE DU CORSAIRE: READINGS

<u>Bar no.</u>	<u>Instrument</u>	<u>Comment</u>
2	Vns	A lacks slur
5	Vns I,	P has con molto
9-10	Vns	A lacks slurs
12, 13	Vns	A has variant slurs
13	Vns, Altos	A lacks slur, 2nd beat
14	Vns, Altos	A lacks flat for last quaver
15	Vns, Altos	A lacks slur
17	Cors IV	A has only 2nd note
20	Cors III, IV	PI has aut. slur, corrected in PII
21	Cb.	A lacks <i>dim.</i>
30-1	Cl. II	A lacks tie
32-3	Altos	A has ambiguous slurs
34	Vlles, Cb.	A has hairpin dim to end of bar
40	Fl., Cl., Bns	P lacks <i>sf</i>
40	Vns I	P has <i>f</i>
44	Vns, Altos	P has hairpin dim as accent
45-6	Vns I	P lacks slur, in A in red
46	Cl.	A has slur for whole bar as well as that used here.
48, 9	Vns I	P lacks ties
50-1	All except Vlles, Cb.	P has hairpin dim as accent
51	Bns	P lacks hairpin cresc.
51,2	Vns I	P lacks 1st slur
67	Cb.	P lacks <i>cresc.</i>
73	Vns	A has slur
77	Vlles	A lacks <i>f</i> ; P lacks hairpin cresc
79	Bns	A has
80-1	Vns	A lacks slurs
88	Cors	See bar 17
91-2	Hb.	P has slurs
93-4	Cors III,IV	P lacks slurs
94-5	Hb.	P has upper slur
96	Bns	P starts hairpin cresc in 97
97-8	Hb.	PI has aut. slurs added which are corrected in PII
107	Oph.	A and P have inverted v accent
107	Cb.	A and P lack <i>sf</i>
112	Tromb.	PI has flat added by Berlioz to 3rd crotchet, lacking in A and corrected in PII
132-3	Cl. II	A has slur
138-9	Vns I	A and P lack <i>p cresc.</i>
138-9	Bns	A has variant slurs
139	Hb.	P lacks <i>cresc.</i>
140	Vns I	A and P lack <i>poco sf</i>
145-6	Cl.	A has variant slur
147-8	Altos	A lacks slur
156	Cl.	P lacks <i>p</i>

164	Cl.	A and P lack <i>cresc. molto</i>
174-9	Bns	A lacks staccato dots
174-5, 176-7	Cl.	A lacks hairpin dim
179	Bns	PI has aut. flat sign added, corrected in PII
180-1	Hb., Cl.	A lacks hairpin dim.
180-96	Bns	A and P lack staccato dots
182-3	Cl.	A lacks hairpin dim.
183	Bns	A has Eb for fourth crotch
184-5	Hb., Cl.	A lacks hairpin dim.
191	Fl., Cl.	A and P lacks slur*
191	Hb.	P lacks slur*
192-3	Fl.	A has slur over both bars*
193	Fl., Hb.	A lacks slur*
194-5	Cl.	A and P lack hairpin dim.
195	Fl., Hb.	A and P lack slur*
195	Cl.	P lacks slur
196, 9	Vlles, Cb.	P has accent
198	Vns I	A ends slur sooner than P
200	Fl.	A lacks P
200	Bns	P lacks <i>p</i>
205-7	Vns I	A lacks hairpins, <i>cresc</i> and <i>dim</i>
208-9	Fl., Hb., Cl.	A has ambiguous slurs
212	Hb., Cl.	A lacks <i>mf</i>
212	Vns I	A lacks <i>poco f</i>
235	Altos	A lacks slur
237	Altos	PI has aut. <i>p</i> added, corrected in PII. P lacks slur over barline as seen in Vn I.
263	C à p.	P lacks <i>cresc.</i>
264-5	Cl.	A lacks slur
266	Oph.	A and PI have <u>B</u> , not corrected by Berlioz
267	Strings	A lacks slur
274	Vns	A lacks slurs
275	Vlles	PI has aut. flat, lacking in A and corrected in PII
278	Vns, Altos, Vlles	P has slur for 3 notes: A lacks a 2nd slur
280	Vns, Altos, Vlles	A lacks slur
294	Cors	A and P lacks accents
302	Vns I	A has <i>p</i>
312	Cl.	A and P lack dynamic
313-4	All	A lacks most of the dynamics
317-9	All	A lacks <i>cresc.</i>
318	Vns II	PI has aut. # added to F, corrected in PII
319-20	All	A lacks various dynamics and slurs
349	Fl., Cl., Bns	A lacks <i>f</i>
354	Altos	A lacks <i>cresc. molto</i>
355	Fl., Hb., Cl., Bns	A has <i>cresc</i>
373	Fl., Hb., Cl., Bns, Cors	PI has aut. semibreve changed to dotted minim corrected in PII
382	Tromb., Oph.	A lacks <i>ff</i>
412	Tromb. III	PI has e; remains uncorrected in PII

425-8	Fl.	PI has aut. flat added to a", corrected in PII
437, 445	Strings	A lacks staccato dots
439	Tromp.	A has <i>ff</i>
447	Bns, Brass	PI shows 1st crotchet added here; not aut.; no change in PII
451	C. à p. II	PI has aut a' over the g', corrected in PII

* denotes a page in autograph in Rocquemont's hand

APPENDIX I

The violin I part prepared by Rocquemont with the collettes lifted to show it as it was for *La Tour de Nice*.

11° 9.

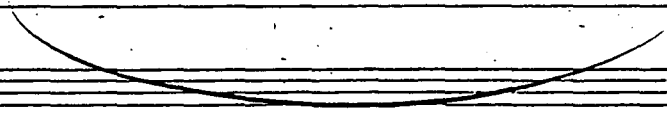
1^{er} Violon

Divertissement



du Corsaire Rouge

Par: Berlioz



All' assai

cres molto

divisi 9. *ppp*

Largo assai $\frac{3}{8}$

1 2 3 4 5

6 7 1 2 3 4

5 6 7

cres molto *All' assai (silence)*

p

Detailed description: This is a handwritten musical score for a piano piece. It consists of ten staves. The first staff begins with the tempo marking 'All' assai'. The second staff includes the instruction 'cres molto' with a hairpin crescendo. The third and fourth staves show complex rhythmic patterns. The fifth staff is marked 'divisi' and 'ppp', with a '9.' indicating a nine-measure phrase. The sixth staff is marked 'Largo assai' and '3/8', with a bracketed section of five measures numbered 1 through 5. The seventh and eighth staves continue the melodic line with measures numbered 6 through 7, and 1 through 4 respectively. The ninth staff contains measures numbered 5 through 7. The tenth staff concludes with 'cres molto' and 'All' assai (silence)', followed by a piano (*p*) dynamic marking.

This is a handwritten musical score consisting of approximately 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is organized into several systems. The first system features three staves, with the first two containing rests labeled "(Silence)". The second system includes a staff with the marking "Cresc. a poco a poco" and another with "Cresc. molto". The third system contains a staff with "Cresc. molto" and a subsequent staff with a fermata. The fourth system shows a staff with a fermata and another with a key signature change to two flats. The fifth system contains a staff with a fermata and another with a key signature change to one flat. The sixth system is a large block of music enclosed in a rectangular box, with a diagonal cross drawn over it, indicating it is to be omitted. The seventh system consists of two staves with a fermata. The eighth system contains two staves with a fermata. The ninth system has two staves with a fermata. The tenth system has two staves with a fermata. The eleventh system has two staves with a fermata. The twelfth system has two staves with a fermata. The thirteenth system has two staves with a fermata. The fourteenth system has two staves with a fermata. The fifteenth system has two staves with a fermata. The score concludes with a double bar line and a key signature change to one flat.

This is a handwritten musical score for piano, consisting of 14 staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The score is written in a single system, with each staff connected to the next by a brace on the right side. The key signature is one sharp (F#), and the time signature is 2/4. The score begins with a treble clef and a key signature of one sharp. The first staff starts with a forte (f) dynamic. The second staff has a piano (p) dynamic. The third staff has a piano (p) dynamic. The fourth staff has a piano (p) dynamic. The fifth staff has a piano (p) dynamic. The sixth staff has a piano (p) dynamic. The seventh staff has a piano (p) dynamic. The eighth staff has a piano (p) dynamic. The ninth staff has a piano (p) dynamic. The tenth staff has a piano (p) dynamic. The eleventh staff has a piano (p) dynamic. The twelfth staff has a piano (p) dynamic. The thirteenth staff has a piano (p) dynamic. The fourteenth staff has a piano (p) dynamic. The score includes several dynamic markings: *f*, *p*, *Cres*, *Cres poco*, *Cres molto*, *pp*, and *ppp*. There are also some performance instructions: *in Poco ritardando* and *ppp*. The score is written in a clear, legible hand.

This is a page of handwritten musical notation, likely a piano score. It consists of approximately 15 staves of music. The notation is dense, featuring many slurs, ties, and dynamic markings. Key markings include:

- Largo assai* (Very Slowly)
- ppp* (pianissimo)
- mf* (mezzo-forte)
- all: assai* (Allegretto assai)
- divisi* (divided)
- Larguassai* (Very Slowly)

The music appears to be in a minor key, with several flats visible in the key signature. The handwriting is clear and professional, typical of a composer's manuscript.

Handwritten musical score for a string instrument, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings. The score includes the following elements:

- Staff 1:** A complex, dense passage with many notes and slurs, possibly a tremolo or rapid scale.
- Staff 2:** A melodic line with a wavy line above it, possibly indicating a vibrato or a specific performance technique.
- Staff 3:** A melodic line with dynamic markings: *ppp*, *ppp*, *ppp*, *f*, *pp*.
- Staff 4:** A melodic line with a *Diminu.* marking.
- Staff 5:** A melodic line with a *Crescendo* marking.
- Staff 6:** A melodic line with a *f* marking and a *2 2* marking.
- Staff 7:** A melodic line with a *rit. rallent.* marking.
- Staff 8:** A melodic line with a *pp* marking and a *cresc. a poco* marking.
- Staff 9:** A melodic line with a *poco* marking.
- Staff 10:** A melodic line with a *res. molto* marking.
- Staff 11:** A melodic line with a *3* marking.
- Staff 12:** A melodic line with a *3* marking.
- Staff 13:** A melodic line with a *3* marking.
- Staff 14:** A melodic line with a *3* marking.
- Staff 15:** A melodic line with a *3* marking.
- Staff 16:** A melodic line with a *3* marking.
- Staff 17:** A melodic line with a *3* marking.
- Staff 18:** A melodic line with a *3* marking.
- Staff 19:** A melodic line with a *3* marking.
- Staff 20:** A melodic line with a *3* marking.

Spicc:

cres

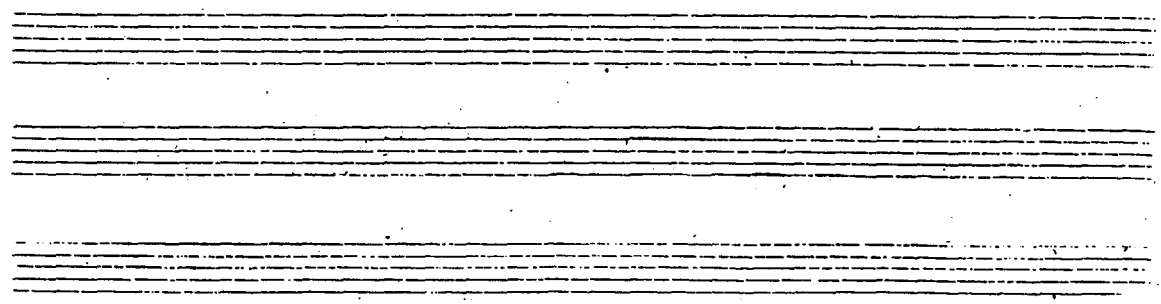
p

ppp

Con fuoco

The image shows a page of handwritten musical notation, likely for a string quartet. It consists of approximately 14 staves. The top staff begins with the tempo marking "Spicc:". The notation is dense, featuring many slurs, accents, and dynamic markings. Key markings include "cres" (crescendo), "p" (piano), "ppp" (pianissimo), and "Con fuoco" (with fire). There are also some numerical markings like "2" and "4" above certain notes. The bottom of the page features the marking "Con fuoco" in a larger, bolder font.

Handwritten musical score for guitar, consisting of 12 staves. The notation includes a melodic line with a wavy line above it, a bass line with a wavy line below it, and a section of chords with numbers 1-6. The text "Loco Ammer in Pen" is written across the middle staves. The page ends with a signature "in Petreleoni".



APPENDIX II

A reconstruction of *La Tour de Nice* as far as is possible, using the violin I part prepared by Rocquemont and rejected material etc. as seen in the autograph and reproduced in OBE. Bars which were removed at the revision are in superscript to facilitate their identification.

* It is possible that the opening crotchets were not a part of *La Tour*.
Circled bar numbers are those as in *Le Corsaire*

Allegro assai. ($\text{♩} = 152$.)

H. Berlioz, Op. 21.

The musical score is presented in a standard orchestral layout. At the top, the title 'Allegro assai. ($\text{♩} = 152$.)' and the composer 'H. Berlioz, Op. 21.' are clearly visible. The score begins with a key signature of one flat and a 2/4 time signature. The initial measures show the entry of the strings and woodwinds. A circled '6' in the Violin I part is a key reference point. The score includes various performance instructions such as 'f' (forte), 'cresc. molto' (crescendo molto), and 'arco' (arco). The bottom of the page features the tempo marking 'Allegro assai ($\text{♩} = 152$.)' and the page number '687'.

Allegro assai ($\text{♩} = 152$.)

Fl. *f*

Obt. *f*

Clar. *f*

Cor. *f*

Fag. *f*

Viol. *f*

12

12

Fl. *f*

Ob. *f*

Clar. *f*

Cor. *f*

Fag. *f*

Viol. *f*

19

19

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

Fl. *dim.* *mf* *p* *pp* 26

Ob. *dim.* *mf* *p* *pp* 26

Clar. *dim.* *mf* *p* *pp* 26

Cor. *dim.* *mf*

Fag. *dim.* *mf* *p* *pp*

Viol. *dim.* *p* *pp*

26² 26³ 26⁴

26' 26² 26³ 26⁴

ppp Divisi.

Largo.
Absai

265 1 2 3 4 5 35

2610 6 7 1 2 3 4 42

26175 6 7 50

2625 57

2633 *cresc. molto* 31 *M^o Absai (silence)* 64

2644 55

The musical score consists of several staves of handwritten notation. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Largo.' and the piece is titled 'Absai'. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc. molto'. There are several measure numbers and section markers, including '265', '2610', '26175', '2625', '2633', and '2644'. A section starting at measure 31 is labeled 'M^o Absai (silence)'. The score concludes with a double bar line and a final measure number '55'.

65 I

72

(Silence)

(Silence)

79

26 48

creo apoco apoco

(101)5

82

69

26 55 26 56

83

Fl.

Ob. 70

Clar.

Cor.

Fag.

Timp.

Viol.

ff

cresc. molto

cresc. molto

cresc. molto

89

76

H. R. 19

Fl. 90

Ob. 77

Clar.

Cor.

Fag.

Viol.

a 2.

96

83

97

Fl.

84

Clar.

Cor.

Fag.

Viol.

89

102

Handwritten musical score with five systems of staves. The notation is dense and includes various musical symbols such as notes, rests, and bar lines. The score is organized into five systems, each with a corresponding number and a smaller number below it:

- System 1: 105 (top), 893 (bottom)
- System 2: 112 (top), 899 (bottom)
- System 3: 118 (top), 8915 (bottom)
- System 4: 122 (top), 8919 (bottom)
- System 5: 127 (top), 8924 (bottom)

At the bottom of the page, there is a section of staves with the numbers 130 and 8927 written below it.

131

Fl.

90

Ob.

141

100

Clar.

Cor.

Fag.

Tr.

Clli

Tromb.

Tuba.

Timp.

Viol.

1142

This image shows a handwritten musical score consisting of two systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system also includes a grand staff and two additional staves. The notation is dense, featuring many beamed notes and rests. There are several circled numbers: '101' in the first measure of the first system, '109' in the first measure of the second system, and '150' in the first measure of the third system. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like 'ff' and 'f'. The handwriting is in black ink on aged paper.

157

Page 9, bars 4 and 5. Berlioz first written the following for the celles and double-basses:

113

159

120

Page 10, bar 3. Berlioz had at first the following for the second-violins:

Fl. *p* **118**

Ob. *p*

Clar. *p*

pp **170**

pp **129**

Viol. *sf* *p* (*pp*) *ppp* *cresc.*

Fl. **171** *p* *cresc.* *poco sf* *pp* **177**

Ob. **130** *poco sf* *pp* **136**

Clar. *poco sf* *pp*

Viol. *- poco sf* *p*

178

Fl. *mf*

Ob. (137) *p* *cresc.* *poco sf* *p* 186

Clar. *mf* *poco sf* 145

Fag. *mf* *poco sf* *sf*

Viol. *p* *cresc.* *poco sf* *sf* *p*

poco sf *p* *sf* *p*

poco sf *p* *sf* *p*

187

Fl. *pp* *p* *cresc. poco a poco* 197

Ob. (146) *pp* *p* *cresc. poco a poco* 156

Clar. *pp* *p* *cresc. poco a poco*

Fag. *sf* *pp* *p* *p cresc.*

Viol. *pp* *p* *cresc. poco a poco*

pp *p* *cresc. poco a poco*

pp *p* *cresc. poco a poco*

pp *p cresc. poco*

Fl. I. *cresc. molto*

Ob. (157) *f cresc.*

Clar. *cresc. molto*

Fag. *poco a poco* *mf cresc.* *cresc. molto*

Viol. *cresc. molto*

a poco *cresc. molto*

206

165

Fl. *mf cresc.*

Ob. (166) *ff*

Clar. *ff*

Cor. III. *mf cresc.* *ff* *III.*

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

Tr. *ff*

Ctn *ff*

Timp. *mf cresc.* *ff*

Viol. *ff*

mf cresc. *ff*

213

172

Handwritten musical notation on a staff, starting with a treble clef and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines. A measure number '173' is written below the staff. A dynamic marking 'pp' is present. A measure number '219' is written above the staff.

Handwritten musical notation on a staff, continuing the piece. A measure number '173' is written below the staff. A dynamic marking 'pp' is present. A measure number '226' is written above the staff.

Handwritten musical notation on a staff, continuing the piece. A measure number '173' is written below the staff. A dynamic marking 'pp' is present. A measure number '232' is written above the staff.

Handwritten musical notation on a staff, continuing the piece. A measure number '173' is written below the staff. A dynamic marking 'pp' is present. A measure number '242' is written above the staff.

Handwritten musical notation on a staff, continuing the piece. A measure number '173' is written below the staff. A dynamic marking 'pp' is present. A measure number '248' is written above the staff.

Handwritten musical notation on a staff, continuing the piece. A measure number '173' is written below the staff. A dynamic marking 'pp' is present. A measure number '255' is written above the staff.

Handwritten musical notation on a staff, continuing the piece. A measure number '173' is written below the staff. A dynamic marking 'pp' is present. A measure number '262' is written above the staff.

Handwritten musical notation on a staff, continuing the piece. A measure number '173' is written below the staff. A dynamic marking 'pp' is present. A measure number '266' is written above the staff.

Handwritten musical notation on a staff, continuing the piece. A measure number '173' is written below the staff. A dynamic marking 'pp' is present. A measure number '271' is written above the staff.

Handwritten musical score for the first system, measures 293-302. The score includes multiple staves with musical notation, including notes, rests, and dynamic markings such as *cresc.*, *mf*, and *p*. Handwritten annotations include "293", "305", "173¹⁰", "173¹²", "304", "3123", "p173", and "1738".

Handwritten musical score for the second system, measures 314-320. The score includes multiple staves with musical notation and dynamic markings such as *mf* and *p*. Handwritten annotations include "314", "173¹⁰", "320", and "173".

Handwritten musical score for the third system, measures 320-327. The score includes multiple staves with musical notation and dynamic markings such as *arco*, *p espress.*, *poco f*, and *p*. Handwritten annotations include "173" and "107".

do 321

197 198 199

Vi.

Vclli

pp
ndo

poco f >

Fl. I. 324

Ob. I. 200

Clar.

Cor. in F (Fa)

Fag. I. 2

Viol.

Vcllo. e C.B.

330

206

p

p

p

poco f >

pp

ppp

Fl. 331

Ob. (207)

Clar.

Fag. I. 2.

p

mf

I.

mf

a 2.

mf

337

(213)

Viol.

poco f

Vello.

poco f *pp*

C.B.

poco f *pp*

Fl. 338

Ob. (214)

Clar.

Viol.

sf *cresc...*

sf *cresc...*

p (sempre)

p (sempre)

344

(230)

358

Fl. *mf*

Ob. (234) *p*

Clar. *p* *espress.*

Viol. *sf* *p* *pp*

Viola *sf* *p* *pizz.*

Vcllo. *p*

365

(241)

Ob. 366

Clar. (242) *p* *perdendosi*

Viol. *ppp* *pppp*

Viola *ppp* *pppp*

Vcllo.

374

(250)

Fl. 375

Ob. (251)

Cor. in F. (Fa)

Fag. 376

Viol. (252)

Viola

Vcllo.

Handwritten musical score for two staves, likely for Horns (Horn 1 and Horn 2), in a key of one sharp (F#).

Staff 1 (Horn 1):

- Measures 384-390: *Largo assai*, *ppp*. Includes a dynamic marking of *ppp* and a *dim.* instruction. Measure numbers 384, 253, 252, and 390 are written above the staff.
- Measures 397-402: *Largo assai*, *ppp*. Includes a dynamic marking of *ppp* and a *dim.* instruction. Measure numbers 397, 252, 253, and 402 are written above the staff.
- Measures 402-408: *All: assai*, *ppp*. Includes a dynamic marking of *ppp* and a *dim.* instruction. Measure numbers 402, 252, 26, and 408 are written above the staff.

Staff 2 (Horn 2):

- Measures 390-397: *Largo assai*, *ppp*. Includes a dynamic marking of *ppp* and a *dim.* instruction. Measure numbers 390, 253, 14, and 397 are written above the staff.
- Measures 402-408: *All: assai*, *ppp*. Includes a dynamic marking of *ppp* and a *dim.* instruction. Measure numbers 402, 252, 26, and 408 are written above the staff.

The score features various musical notations including notes, rests, accidentals (sharps), and dynamic markings (*ppp*, *pp*, *pp*). There are also some handwritten annotations and corrections throughout the piece.

Fl.

Ob. (261)

403

Cl. 403

Cor.

Fa.

Tr.

C^{II}

T^I

T^{II}

T^{III}

Viol.

Vcllo

C.B.

p

mf

f

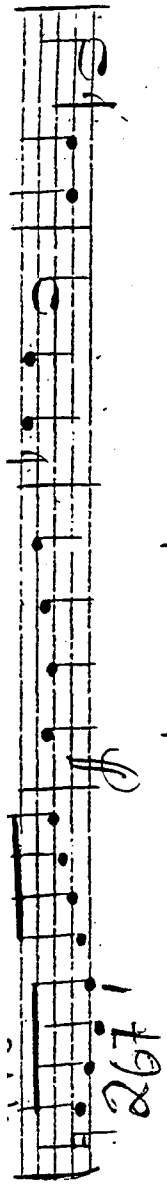
sf

cresc.

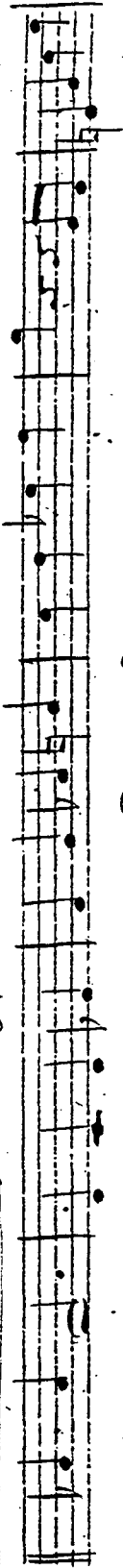
col. oben

?

410
267 4



419
267 10



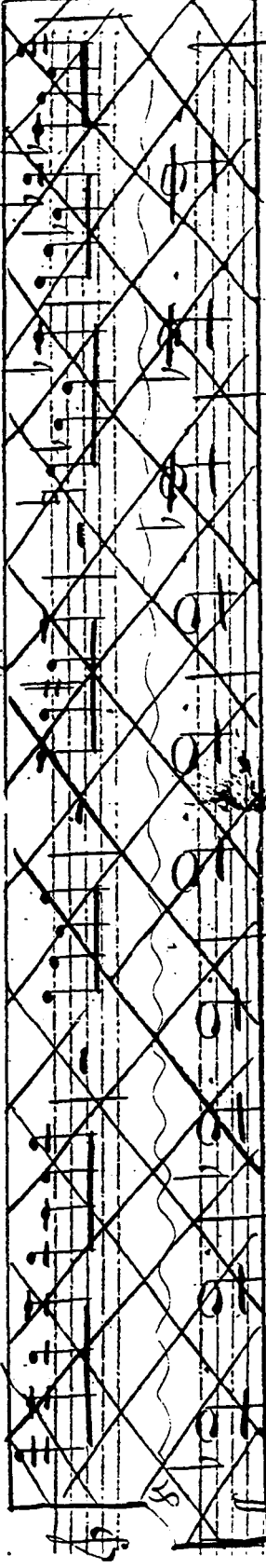
424
267 15



428
267 19



433
267 26



438
267 29

↑ P Q R

See bar 5 opp 45

439

Musical score for the first system, measures 289-292. The score consists of ten staves. The first two staves are circled and labeled with the numbers 289 and 292 respectively. The notation includes various rhythmic values, accidentals, and dynamic markings such as *sf* and *f*. The key signature is one flat (B-flat).

442

Musical score for the second system, measures 293-296. The score consists of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *sf* and *f*. The key signature is one flat (B-flat).

443

293

452

302

Handwritten musical score for a string quartet, measures 293-302. The score is written on ten staves. The top four staves are for Violin I, Violin II, Viola, and Violoncello. The bottom six staves are for Double Bass I, Double Bass II, and three additional parts. The music features complex rhythmic patterns and dynamic markings such as *ppp*, *poco sf*, and *pp*. There are also handwritten annotations above the staves, including "443" at the top left and circled numbers "293" and "302".

453

Fl. *tr* *a 2.* *tr* *tr*

Ob. (303) *p* *cresc.* 462

Clar. *p* *cresc.* (312) *tr* *p cresc.*

Viol. *dimin.* *pp* *cresc.* *f*

mf cresc. *f*

dimin. *pp* *f*

pizz.

mf

pizz.

mf

463

Fl. *tr*

Ob. (313) 467

Clar. (317)

Fag.

Viol. *ff*

ff

ff

650

468

469

474

317

317

Fl.

Ob.

Cl. in C (U).

Fag.

Viola.

Violonc. e C. B.

p

senza accelerando.

un poco rit.

arco

poco sf → *pp*

475

3178

Fl.

Ob.

Cl. C (U).

Fag.

ol. I.

II.

a.

mf

cresc.

po - co a po - co

mf

cresc.

po - co a po - co

mf

cresc.

po - co a po - co

mf

cresc.

po - co a po - co

pizz.

cresc.

po - co a po - co

478

317''

Fl. *f* *tb* 479 *f* *tb* 481
 Ob. *f* *tb* (349) *f* *tb* (357)
 Clar. *f* *tb*
 Fag. *f* *tb*
 Eb. *f* *tb*
 Tr. *f* *tb*
 Vi. *f* *tb*
 Cresc. poco a poco
 Cresc. poco a poco
 Cresc. poco a poco
 Cresc. poco a poco
 Cresc. poco a poco
 Cresc. poco a poco

Fl. 482 *f* *tb* *f* *tb* *f* *tb* *f* *tb* 488
 Ob. (352) *f* *tb* *f* *tb* *f* *tb* *f* *tb* (358)
 Clar. *f* *tb* *f* *tb* *f* *tb* *f* *tb*
 Fag. *f* *tb* *f* *tb* *f* *tb* *f* *tb*
 Viol. *f* *tb* *f* *tb* *f* *tb* *f* *tb*
 Cresc. molto
 Cresc. molto
 Cresc. molto
 Cresc. molto
 Cresc. molto
 Cresc. molto

489

495

Fl. *cresc. molto.* **359** *ff* **365**

Ob. *cresc. molto.* *ff*

Clar. *cresc. molto.* *ff*

Cor. *mf cresc. molto.* *mf cresc.* *ff*

Fag. *cresc. molto.* *mf cresc. molto* *ff*

Tr. *mf cresc.* *ff*

Cti *a 2.* *f*

Tromb. *a 2.* *f*

Tuba. *f*

Timp. *ff*

Viol. *ff* *ff*

arco **653**

ten. *ff*

496

503

511
3738

517
37314

523
37320

529
37326

535
37332

541
37338

547
37344

552
37349

560
37357

565
37362

566

374

571

379

a. 2.

Handwritten page number: 572

Handwritten measure numbers: 380, 578, 386

Dynamic markings: *ff*, *a 2.*

579

387

584

392

ff

This block contains the first system of a musical score, spanning measures 579 to 584. It consists of ten staves. The first two staves are treble clef, and the remaining eight are bass clef. Measure numbers 579, 584, 387, and 392 are circled. The dynamic marking *ff* (fortissimo) is present in measures 580, 581, 582, 583, and 584. The notation includes various note values, rests, and slurs.

ff

This block contains the second system of a musical score, spanning measures 585 to 588. It consists of five staves. The first two are treble clef, and the last three are bass clef. The dynamic marking *ff* is present in measures 585, 586, 587, and 588. The notation includes various note values, rests, and slurs.

585

393

590

398

This page of musical notation contains several systems of staves. The top system includes a treble clef staff with a circled number '399' and a dynamic marking of *ff*. The second system features a treble clef staff with a circled number '408' and a dynamic marking of *ff con fuoco*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*, *ff con fuoco*, and *a 2.*. The bottom system shows a grand staff with piano and bass clefs, including a treble clef staff with a circled number '600' and a dynamic marking of *ff con fuoco*. The page is filled with complex musical notation, including slurs, ties, and various rhythmic values.

601

This image shows a handwritten musical score for guitar, consisting of 14 staves. The score is divided into two systems of seven staves each. The first system includes circled numbers 409 and 417. The second system includes the number 661. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and chord diagrams. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in black ink on white paper.

Handwritten musical score with multiple staves. The score includes various musical notations such as notes, rests, and accidentals. Key annotations include:

- Measure 1: a_2 , 610
- Measure 2: a_2 , (418)
- Measure 3: a_2
- Measure 4: a_2
- Measure 5: a_2
- Measure 6: a_2
- Measure 7: a_2
- Measure 8: a_2
- Measure 9: a_2
- Measure 10: a_2
- Measure 11: a_2
- Measure 12: a_2
- Measure 13: a_2
- Measure 14: a_2
- Measure 15: a_2
- Measure 16: a_2
- Measure 17: a_2
- Measure 18: a_2
- Measure 19: a_2
- Measure 20: a_2
- Measure 21: a_2
- Measure 22: a_2
- Measure 23: a_2
- Measure 24: a_2
- Measure 25: a_2
- Measure 26: a_2
- Measure 27: a_2
- Measure 28: a_2
- Measure 29: a_2
- Measure 30: a_2
- Measure 31: a_2
- Measure 32: a_2
- Measure 33: a_2
- Measure 34: a_2
- Measure 35: a_2
- Measure 36: a_2
- Measure 37: a_2
- Measure 38: a_2
- Measure 39: a_2
- Measure 40: a_2
- Measure 41: a_2
- Measure 42: a_2
- Measure 43: a_2
- Measure 44: a_2
- Measure 45: a_2
- Measure 46: a_2
- Measure 47: a_2
- Measure 48: a_2
- Measure 49: a_2
- Measure 50: a_2
- Measure 51: a_2
- Measure 52: a_2
- Measure 53: a_2
- Measure 54: a_2
- Measure 55: a_2
- Measure 56: a_2
- Measure 57: a_2
- Measure 58: a_2
- Measure 59: a_2
- Measure 60: a_2
- Measure 61: a_2
- Measure 62: a_2
- Measure 63: a_2
- Measure 64: a_2
- Measure 65: a_2
- Measure 66: a_2
- Measure 67: a_2
- Measure 68: a_2
- Measure 69: a_2
- Measure 70: a_2
- Measure 71: a_2
- Measure 72: a_2
- Measure 73: a_2
- Measure 74: a_2
- Measure 75: a_2
- Measure 76: a_2
- Measure 77: a_2
- Measure 78: a_2
- Measure 79: a_2
- Measure 80: a_2
- Measure 81: a_2
- Measure 82: a_2
- Measure 83: a_2
- Measure 84: a_2
- Measure 85: a_2
- Measure 86: a_2
- Measure 87: a_2
- Measure 88: a_2
- Measure 89: a_2
- Measure 90: a_2
- Measure 91: a_2
- Measure 92: a_2
- Measure 93: a_2
- Measure 94: a_2
- Measure 95: a_2
- Measure 96: a_2
- Measure 97: a_2
- Measure 98: a_2
- Measure 99: a_2
- Measure 100: a_2

619

620

The image shows a handwritten musical score for two systems, measures 619 and 620. The score is written on ten staves. The first system (measures 619 and 620) features a piano part on the top two staves and a violin part on the bottom two staves. The piano part includes circled measure numbers 427 and 428. The second system (measures 619 and 620) features a piano part on the top two staves and a violin part on the bottom two staves. The score is written in a standard musical notation style with treble and bass clefs, and various accidentals.

4281
 4284
 4284
 624
 4284
 629
 4289
 634
 42814
 638
 42818

Solo Chamber in Fall
 The Fall
 The Fall

Fl. *a 2.* 639 649

Ob. 428¹⁹ 428²⁹

Clar. in C (Ut.)

Horn I. in F (Fa.) *a 2.*

Horn II. in C (Ut.) *a 2.*

Fag.

Trombe in C (Ut.) *a 2.*

Contrab. in B (Si♭)

Tromb. I. II. *a 2.*

Tromb. III.

Tuba.

Timp. in C (Ut.) G (Sol.)

Viol. I.

Viol. II.

Viola.

Vcllo. e C. B.

Handwritten musical score on page 729, featuring two systems of staves. The top system includes circled numbers 448, 453, and 454. The bottom system contains dense musical notation with many beamed notes.

The image shows a page of handwritten musical notation. At the top, there are two systems of staves. The first system consists of 11 staves. The first staff has a circled number '448' and a handwritten '650' above it. The second staff has a circled number '453' and a handwritten '650' above it. The third staff has a circled number '454' and a handwritten '650' above it. The rest of the staves in the first system contain musical notation. The second system also consists of 11 staves, with the first staff having a circled number '448' and a handwritten '650' above it. The rest of the staves in the second system contain musical notation. The page number '729' is at the bottom center.

Handwritten musical score for measures 454-461. The score consists of ten staves. The first two staves are treble clef, and the last two are bass clef. The middle six staves are a mix of treble and bass clefs. The music is written in a common time signature. Handwritten annotations include '454' at the start of the first staff, '454 6' at the end of the second staff, '657' at the start of the third staff, and '662' at the end of the fourth staff. The word 'a 2.' is written above the sixth staff. The number '461' is circled at the end of the tenth staff.

Handwritten musical score for measures 462-465. The score consists of four staves. The first two are treble clef, and the last two are bass clef. The music is written in a common time signature. Handwritten annotations include '462' above the first staff, '463' above the second staff, and '665' at the end of the fourth staff. The name 'un Perreleu' is written below the first staff. There are some scribbles and a circled '461' from the previous page visible on the right side of the page.