

A SEA SYMPHONY.

3

WALT WHITMAN.

R. VAUGHAN WILLIAMS.

NO 1 A SONG FOR ALL SEAS, ALL SHIPS.

Moderato maestoso. $\text{♩} = 59$

Piccolo.

2 Flutes.

2 Oboes.

English Horn.

2 Clarinets in A.

E♭ Clarinet.

Bass Clarinet in B♭.

2 Bassoons.

Contra Bassoon.

4 Horns in F.

3 Trumpets in F.

3 Trombones.
&
Tuba.

Timpani A, B♭ & D.

Triangle.
& Side Drum.

Bass Drum.
& Cymbals.

Harp I.

Harp II.

Organ.
Manual.
Pedal.

Chorus.
Soprano.
Alto.
Tenor.
Bass.

Violin I.

div.

Violin II.

Viola.

Violoncello.

Bass.

Soli. ff marcato

The roll on the Cymbals to be made with two soft Timpani sticks.

Moderato maestoso. $\text{♩} = 59$

Moderato mes bso. $\text{♩} = 59$

Be - hold, the
Be - hold, the
Be - hold, the
Be - hold, the

ff brillante

Picc. *ff brillante* *legato* *dim.*

2 Flts. *ff brillante* *legato* *dim.*

2 Obs. *ff brillante* *legato* *dim.*

Eng. Hn. *ff brillante* *legato* *dim.*

2 Clts. *ff brillante* *legato* *dim.*

El. Clt. *ff brillante* *legato* *dim.*

Bass Clt. *ff brillante* *legato* *dim.*

2 Basses. *ff brillante* *legato* *dim.*

C. Basses. *ff brillante* *legato* *dim.*

4 Hns. *ff marcato* *dim.*

3 Tpts. *ff brillante* *dim.*

3 Trombs. & Tuba. *ff brillante* *dim.*

Timp. *Solo* *ff* *dim.*

Tri. & B.D. *ff* *dim.*

B.D. & Cym. *ff* *dim.*

Harp I. *ff* *gliss.*

Harp II. *ff* *gliss.*

Organ. *Men.* *great to 45th and full swell closed* *dim.* *swell dim.* *pp*

Ped. *swell gt to pedal off.*

Chorus. *Sop.* *sea* *it* *self,*

Alto. *sea* *it* *self,*

Ten. *sea* *it* *self,*

Bass. *sea* *it* *self,*

Vln. I. *ff brillante* *dim.* *mp*

Vln. II. *div.* *ff brillante* *dim.* *mp* *unio.*

Viols. *ff* *marcato* *dim.* *mp*

Cello. *ff* *marcato* *dim.* *mp*

Bass. *ff* *brillante* *dim.* *mp*

largamente

f ma dolce

largamente

f ma dolce

largamente

largamente *f ma dolce*

f dolce

largamente *f ma dolce*

mp dolce

largamente

poco f dolce

poco f dolce

poco f dolce largamente *pp*

mp sost.

largamente

pp

largamente

largamente

llegato

largamente

cresc.

cresc.

cresc.

cresc.

unip.

p

largamente

f ma dolce molto sostenuto

largamente

f ma dolce molto sostenuto

f ma dolce molto sostenuto

f ma dolce molto sostenuto

f ma dolce molto sostenuto

f ma dolce molto sostenuto

f ma dolce molto sostenuto

Full swell closed.

[illegible]

poco f ma dolce

poco f ma dolce

mp sosten.

mp sosten.

mp sosten.

mp sosten.

lim - it - less, heav - ing breast

ships; See, where their white sails, bel - ly - ing in the

lim - it - less, heav - ing breast

ships; See, where their white sails, bel - ly - ing in the

lim - it - less, heav - ing breast

ships; See, where their white sails, bel - ly - ing in the

cantab. e sosten.

cantab. e sosten.

A

Picc. *mf sosten.*
 2 Flts. *poco f sosten.*
 2 Ob. *poco f sosten.*
 Eng. Hn. *poco f sosten.*
 2 Clts. *poco f sosten.*
 E♭ Clt. *poco f sosten.*
 Bass Clt. *poco f sosten.*
 2 Basses. *poco f sosten.*
 C. Bass. *f sosten.*
 4 Hns. *mp sosten.*
 3 Tpts. *mp sosten.*
 3 Trombs. & Tuba. *mp sosten.*
 Timp. *pp*
 Harp I. *pp*
 Harp II.
 Organ: Man. Ped.
 Chorus:
 Sop. bel - ly - ing in the wind, see where their
 Alto. wind, see, where their white sails, their
 Ten. see, where their white sails, their white sails,
 Bass. wind, where their white sails, See, see where their
 Vln. I. *poco f sosten.*
 Vln. II. *poco f sosten.*
 Viola. *poco f sosten.*
 Cello. *poco f sosten.*
 Bass. *poco f sosten.*

This page of a musical score, numbered 9, contains multiple systems of staves. The notation is complex, featuring numerous triplets, sixteenth notes, and various dynamic markings. The score is divided into several systems, each with multiple staves. The first system includes a piano introduction with a *poco* marking. The second system features a *Full swell closed* instruction. The third system contains vocal or instrumental parts with lyrics: "white sails, see", "white sails speckle the green and blue, see", and "belly- ing in the wind, see". The fourth system includes a *cresc. sosten.* marking. The fifth system includes a *cresc.* marking. The sixth system includes a *cresc.* marking. The seventh system includes a *cresc.* marking. The eighth system includes a *cresc.* marking. The ninth system includes a *cresc.* marking. The tenth system includes a *cresc.* marking. The eleventh system includes a *cresc.* marking. The twelfth system includes a *cresc.* marking. The thirteenth system includes a *cresc.* marking. The fourteenth system includes a *cresc.* marking. The fifteenth system includes a *cresc.* marking. The sixteenth system includes a *cresc.* marking. The seventeenth system includes a *cresc.* marking. The eighteenth system includes a *cresc.* marking. The nineteenth system includes a *cresc.* marking. The twentieth system includes a *cresc.* marking.

Poco animando.

Muta in Flauto III. Fl. I & II. Fl. III.

Picc. 2 Flts. 2 Obs. Eng. Hn. 2 Clts. Eb Clt. Bass Clt. 2 Basses. C. Bass.

4 Hns. 3 Tpts. 3 Trombs. & Tuba. Timp. B.D. & Cym.

molto marc. *simile* *molto marc.* *simile* *molto marc.* *simile* *molto marc.* *simile* *molto marc.* *simile*

cresc. *gloss.* *gloss.*

Organ. Man. Ped.

Chorus. Sop. Alto. Ten. Bass.

See the steam-ers com-ing and go-ing,
See the steam-ers com-ing and go-ing,
— their white sails See the steam-ers com-ing and go-ing,
See the steam-ers com-ing and go-ing,

Vln. I. Vln. II. Viola. Cello. Bass.

molto marc. *simile* *molto marc.* *simile* *molto marc.* *simile*

Poco animando.

B

8 a.2. marc.

Mufa in Piccolo

mf marc. simile

B

gliss.

gliss.

steam ing in or out of port,

steam ing in or out of port,

steam ing in or out of port,

steam ing in or out of port,

sf marc.

sf marc.

sf marc.

sf molto marc.

B

[illegible]

accel.

C

musical score for piano and voice, measures 1-16. The piano part features complex arpeggiated figures in both hands. The voice part has lyrics: "un-du-la-ting, See, See, the long pen-nants of smoke." Dynamics include "poco f", "f marc.", "p cresc.", and "mf".

accel.

C

musical score for piano and voice, measures 17-32. The piano part continues with arpeggiated figures. The voice part has lyrics: "un-du-la-ting, See, See, the long pen-nants of smoke." Dynamics include "poco f", "f marc.", "p cresc.", and "mf". The score ends with "gliss." and "gtr" markings.

accel.

C

Più mosso.

Flc.

3 Flts.

2 Ob.

Eng. Ha.

2 Clts.

3b Clt.

Bass Clt.

2 Basses.

C. Bass.

4 Hns.

3 Tpts.

3 Trombs. & Tube.

Timp.

B.D. & Cym.

Più mosso.

Harp I.

Harp II.

Orga. { Man. Ped.

Chorus. { Sop. Alto. Ten. Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

Più mosso.

Tempo I.

D Largamente.

poco f sostenuto
a. 2.
poco f
poco f
poco f
poco f
poco f
poco f

Soli.
pp
molto cresc.
pp
molto cresc.
p cantab.
poco f cantabile.
poco f
poco f
poco f

Tempo I.

D Largamente.

Cresc.
Gt to principal full swell closed.
legato

Be - hold, the sea it
Be - hold, the sea it
Be - hold, the sea it
Be - hold, the sea it
Be - hold, the sea
unite
poco f sosten.
poco f
poco f
poco f
simile
poco f
poco f

Tempo I.

D Largamente.*poco f* *ses ten*

Picc.
 2 Flts.
 2 Ob.
 Eng. Hn.
 2 Clts.
 Bb Clt.
 Bass Clt.
 2 Basses.
 C. Bass.
 4 Hns.
 8 Tpts.
 8 Tromba
&
Tuba.
 Timp.
 Harp I.
 Harp II.
 Orga.
 Man.
 Ped.
 Chorus.
 Sop.
 Alto.
 Ten.
 Bass.
 Vin. I.
 Vin. II.
 Viola.
 Cello.
 Bass.

a. 2.
a. 2.
cantab.
cantab.
8va
add.
- self,
- self,
- self,
- self,
- self,
unis. 8va
long bows
long bows
sim.

poco f
 And on its
 And on its
 And on its
 And on its
 And on its

[illegible]

E Molto tranquillo.

The first system of the musical score includes parts for Harp I, Harp II, Chorus (Soprano, Alto, Tenor, Bass), Violin I, Violin II, Viola, Cello, and Bass. The Harp parts are marked *pp*. The Chorus parts are marked *pp*. The Violin I part is marked *p cantab.* and *div.*. The Violin II part is marked *p* and *div.*. The Viola part is marked *p* and *div.*. The Cello part is marked *p* and *div.*. The Bass part is marked *p*. The score is in 4/4 time and the key signature has one sharp (F#).

E Molto tranquillo.

Fls. I & II. **Allegro. $\text{♩} = 126$.**

Fl. III.

Flute I and II parts are marked with rests. Flute III enters in measure 4 with a melodic line. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a sustained bass line in the left hand.

Flute I and II parts are marked with rests. Flute III enters in measure 6 with a melodic line. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a sustained bass line in the left hand. A *dim.* marking is present above the Flute III staff in measure 6.

Allegro. $\text{♩} = 126$.

All parts (Flute I, Flute II, Flute III, and Piano) are marked with rests for measures 11 through 15.

All parts (Flute I, Flute II, Flute III, and Piano) are marked with rests for measures 16 through 20.

Flute I and II parts are marked with rests. Flute III enters in measure 21 with a melodic line. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a sustained bass line in the left hand. A *poco f* marking is present above the Flute III staff in measure 21.

Allegro. $\text{♩} = 126$.

3 Flts.

2 Ob.

Eng. Hn.

2 Clts. *Solo* *marc.*

E♭ Clt.

Bass Clt. *Solo* *mp marc.* *fan.* *When no Bass Clarinet.*

2 Basses.

C. Bass.

4 Hns.

3 Tpts.

3 Trombs. & Tuba

Timp.

B. D. & Cym.

Harp I.

Harp II.

B. Solo.

Chorus: Sop. Alto Ten Bass.

Vln. I.

Vln. II.

Viola *mp marc.* *fan.* *sim.*

Cellos. *unis.*

Bass.

F

fz. *fz.* *Solo I.* *pp*

p When no 2nd Ob. *pp* *pp* *pp*

Solo I. pp *pp* *pp*

Solo I. pp *pp* *pp*

II.

plen. *fz.* *pp* *pp*

F

Baritone Solo.

To - day a rude brief re-ci-ta-tive, Of ships sail-ing the seas,

4 desks unis. *pp* *pliss.* *arco*

4 desks *mp pliss.* *pp arco*

8 desks *mp* *pp arco*

pp arco 2 desks *pp* *pp* *div.*

2 desks *pp* *pp* *pp* *div.*

F

[illegible]

This image shows a page of a musical score, likely for a symphony. The score is written on multiple staves, with musical notation including notes, rests, and dynamic markings. The notation is in a standard musical format, with a key signature of one flat (B-flat) and a time signature of 4/4. The score is divided into measures by vertical bar lines. The dynamic markings include 'pp' (pianissimo), 'f' (forte), 'maic.' (marcato), 'ten.' (tenuto), 'pizz.' (pizzicato), and 'arco' (arco). The score is written in a single system, with the staves arranged in a vertical column. The page number '10' is visible in the top right corner.

Picc.

2 Flts.

2 Ob.

Eng. Hn.

2 Clts.

E♭ Clt.

Bass Clt.

2 Bassons

C. Basson

4 Hns.

3 Tpts.

3 Trombs & Tuba.

Timp.

S.D. & Tri.

B.D. & Cym.

Harp I.

Harp II.

B. Solo.

Of dash - ing spray and the winds piping and blow - ing.

Chorus

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

[H]

pp *a 2* *II*

p molto cresc.

p

Tri.

Cym Solo

wooden sticks

B.D. Solo.

Cym (Solo)

[H]

sf *And the winds pi - ping and blow - ing*

Of dash - ing spray and the winds pi - ping and blow - ing

And the winds pi - ping and blow - ing

Of dash - ing spray and the winds pi - ping and blow - ing

[H]

sfim.

Picc.
 2 Flts.
 2 Ob.
 Eng. Hn.
 2 Clts.
 Bb Clt.
 Bass Clt.
 2 Bassons.
 C. Basson.
 4 Hns.
 3 Tpts.
 3 Tromps.
 &
 Tubs.
 Timp.
 Tri.
 & S.D.
 B.D. &
 Cym.
 Harp I.
 Harp II.
 Chorus:
 Sop.
 Alto.
 Ten.
 Bass.
 Vln. I.
 Vln. II.
 Viola.
 Cello.
 Bass.

[illegible]

I

Picc. *ff*

2 Flts. *ff*

2 Ob. *ff*

Eng. Hn. *ff*

2 Clts. *a.2.* *ff*

E♭ Clt. *ff*

Bass Clt. *ff*

2 Basens. *ff*

C. Basen. *ff*

4 Hns. *mf*

3 Tpts. *Solo I.* *mf*

3 Trombs. & Tuba. *mf*

Timp. *poco*

Trl. & S.D. *p*

B.D. & Cym. *p*

II

Harps I & II.

Chorus.

Sop. seas, — each with its spe-cial flag or ship - sig-nal, Of un-named he-ros in the

Alto. seas, — each with its spe-cial flag or ship - sig-nal, Of un-named he-ros in the

Ten. seas, — each with its spe-cial flag or ship - sig-nal, Of un-named he-ros in the

Bass. seas, — each with its spe-cial flag or ship - sig-nal, Of un-named he-ros in the

Vln. I. *pizz.* *arco.*

Vln. II. *pizz.* *arco.*

Viola. *pizz.* *arco.*

Cello. *pizz.* *arco.*

Bass. *pizz.* *arco.*

I

simile

The musical score is arranged in three systems. The first system consists of 12 staves, with the first four staves grouped by a brace on the left. The second system also has 12 staves, with the first four grouped by a brace. The third system has 12 staves, with the first four grouped by a brace. The score includes various musical markings such as *mf*, *p*, *cresc.*, and *dim.*. There are also dynamic markings like *mf* and *p* in the vocal parts. The lyrics are written in the vocal staves, and there are some markings like *plss.* in the instrumental parts.

System 1:

- Staff 1: *mf* *cresc.*
- Staff 2: *mf* *cresc.*
- Staff 3: *mf* *cresc.*
- Staff 4: *mf* *cresc.*
- Staff 5: *mf* *cresc.*
- Staff 6: *mf* *cresc.*
- Staff 7: *mf* *cresc.*
- Staff 8: *mf* *cresc.*
- Staff 9: *mf* *cresc.*
- Staff 10: *mf* *cresc.*
- Staff 11: *mf* *cresc.*
- Staff 12: *mf* *cresc.*

System 2:

- Staff 1: *mf* *cresc.*
- Staff 2: *mf* *cresc.*
- Staff 3: *mf* *cresc.*
- Staff 4: *mf* *cresc.*
- Staff 5: *mf* *cresc.*
- Staff 6: *mf* *cresc.*
- Staff 7: *mf* *cresc.*
- Staff 8: *mf* *cresc.*
- Staff 9: *mf* *cresc.*
- Staff 10: *mf* *cresc.*
- Staff 11: *mf* *cresc.*
- Staff 12: *mf* *cresc.*

System 3:

- Staff 1: *mf* *cresc.*
- Staff 2: *mf* *cresc.*
- Staff 3: *mf* *cresc.*
- Staff 4: *mf* *cresc.*
- Staff 5: *mf* *cresc.*
- Staff 6: *mf* *cresc.*
- Staff 7: *mf* *cresc.*
- Staff 8: *mf* *cresc.*
- Staff 9: *mf* *cresc.*
- Staff 10: *mf* *cresc.*
- Staff 11: *mf* *cresc.*
- Staff 12: *mf* *cresc.*

Vocal Lyrics:

ships of waves spread
 ships of waves spread ing
 ships of waves spread ing, spread ing

Instrumental Markings:

plss.

[illegible]

[K]

[K]

gliss.

ten.

ten.

s.d.

[K]

Of dash - ing spray, and the

Of dash - ing spray, and the

Of dash - ing spray, and the

Of dash - ing spray, and the

on.

ten.

ten.

plac.

[K]

Picc. *ff* *a.2.*
 2 Flts. *ff*
 2 Ob. *ff*
 Eng. Hn. *ff*
 2 Clts. *ff*
 Eb Clt. *ff*
 Bass Clt. *ff*
 2 Basses. *ff*
 C. Bassn. *ff*
 4 Hns. *ff*
 3 Tpts. *ff* *Soli.*
 3 Trombs. & Tuba. *ff* *Soli.*
 Timp. *ff* *Tyl.*
 Tri. & S.D. *ff*
 B.D. & Cym. *ff* *Cym. p cresc.*
 Harp I & II
 Chorus:
 Sop. winds pip - ing and blow
 Alto. winds pip - ing and blow
 Ten. winds pip - ing and blow
 Bass. winds pip - ing and blow
 Vln. I. *ff cantabile*
 Vln. II. *ff cantabile*
 Viola. *ff*
 Cello. *ff cantabile*
 Bass. *ff*

This page of musical notation, page 33, contains a complex arrangement for multiple instruments. The score is organized into systems of staves. The upper systems feature dense, fast-moving passages with frequent sixteenth and thirty-second notes, marked with *ff* (fortissimo). The lower systems include more melodic and sustained lines, with some parts marked *cantabile* (cantabile) and *ff cantabile*. A section of the score includes vocal-like lines with the syllable "ing," repeated across several staves. The notation is rich with musical symbols, including various note values, rests, slurs, and dynamic markings. The key signature and time signature are not explicitly shown on this page, but the notation suggests a complex, possibly chromatic, key signature and a fast tempo.

Picc.

2 Flts

2 Ob.

Eng. Hn.

2 Clts.

E♭ Clt.

Bass Clt.

2 Basses.

C Basson.

4 Hns.

3 Tpts.

3 Trombs.
&
Tuba

Timp.

Tri.
& SD

B.D. &
Cym.

Harp I.

Harp II.

Chorus:
Sop.
Alto
Ten.
Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

of dash - ing spray,
of dash - ing spray,
of dash - ing spray,
of dash - ing spray,

loco

This image shows a page from a musical score, likely for a symphony or opera. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The dynamics include *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *molto pesante* (very heavy). The score includes vocal lines with lyrics such as "and the winds pip - ing and blow" and "ing." The notation is complex, with many notes and rests, and the overall style is that of a classical musical score.

Andante. $\text{♩} = 116$.

Picc. *Picc. muta in Fl. III.*

2 Flts.

2 Ob.

Eng. Hn.

2 Clts. *mutano in Eb.*

B♭ Clt.

Bass Clt.

2 Basses. *cfesc.*

C Bass.

4 Hns.

3 Tpts.

3 Trombs. & Tuba.

Timp.

Tri & S. D.

B. D. & Cym.

Harp I.

Harp II.

B. Solo.

Chorus: Sop. Alto. Ten. Bass.

Vln. I.

Vln. II.

Viola. *div.*

Cello.

Bass.

Muta C♯ in C. A in G.

Andante. $\text{♩} = 116$.

Baritone Solo

And out of

Andante. $\text{♩} = 116$.

these a chant for the sail-ors of all na-tions

And out of these a chant for the sail-ors of all

And out of these a chant for the sail-ors of all

And out of these a chant for the sail-ors of all

And out of these a chant for the sail-ors of all

double stop

pizz.

pizz.

[M] *nobilmente* **Animando.**

3 Flts.
2 Ob.
Eng. Hn.
2 Clts. Bb.
Eb Clt.
Bass Clt.
2 Basses
C. Basses

4 Hns.
3 Tpis.
Tuba.
Timp.

[M] *Animando.*

Harp I.
Harp II.
B. Solo

Sop.
Alto.
Ten.
Bass.

Vln I.
Vln II.
Viola.
Cello.
Bass.

div. nobilmente
arco
[M] **Animando.**

This page of a musical score contains the following elements:

- Staff 1 (Soprano):** Lyrics: "Fit - ful, like a surge". Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 2 (Alto):** Lyrics: "Fit - ful, like a surge". Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 3 (Tenor):** Lyrics: "Fit - ful, like a surge". Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 4 (Bass):** Lyrics: "Fit - ful, like a surge". Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 5 (Piano):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 6 (Violin I):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 7 (Violin II):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 8 (Viola):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 9 (Cello):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 10 (Double Bass):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 11 (Oboe II):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 12 (Clarinet):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 13 (Flute):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 14 (Piccolo):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 15 (Trombone):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 16 (Tuba):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 17 (Mellophone):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 18 (Timpani):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 19 (Harp):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 20 (Celesta):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 21 (Triangle):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 22 (Cymbals):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 23 (Wood Block):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 24 (Tamtam):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 25 (Gong):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 26 (Bells):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 27 (Chimes):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 28 (Sleigh Bells):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 29 (Anvil):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 30 (Sword):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 31 (Cannon):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 32 (Tom-toms):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 33 (Snare Drum):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 34 (Bass Drum):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 35 (Cymbal):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 36 (Triangle):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 37 (Wood Block):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 38 (Tamtam):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 39 (Gong):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 40 (Bells):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 41 (Chimes):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 42 (Sleigh Bells):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 43 (Anvil):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 44 (Sword):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 45 (Cannon):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 46 (Tom-toms):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 47 (Snare Drum):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 48 (Bass Drum):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 49 (Cymbal):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 50 (Triangle):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 51 (Wood Block):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 52 (Tamtam):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 53 (Gong):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 54 (Bells):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 55 (Chimes):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 56 (Sleigh Bells):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 57 (Anvil):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 58 (Sword):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 59 (Cannon):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 60 (Tom-toms):** Dynamics: *pp*, *cresc.*, *pesante*, *p cresc.*, *pp cresc.*, *pp*.
- Staff 61 (Snare Drum):**

[N]

3 Flts. *ff*

2 Ob. *ff*

Eng. Ha. *ff*

2 Clts. *ff*

B♭ Clt. *ff*

Bass Clt. *ff*

2 Basses. *ff*

C. Bass. *ff*

4 Hns. *fff con sord.*

3 Tpts. *fff con sord.*

3 Trombs. & Tuba. *poco f pesante*

Timp. *p*

Tri. & S.D. *p naturale*

B.D. & Cym. *p*

B. Solo. **[N]**

Chorus: Sop. *f* surge, like a surge, Of sea captains

Alto. *f* surge, like a surge,

Ten. *f* surge, like a surge,

Bass. *f* surge, like a surge,

Vln. I. *ff* *dim.* *pp* *agitato*

Vln. II. *ff* *dim.* *pp* *agitato*

Viola. *ff* *dim.* *pp* *agitato*

Cello. *ff* *double stop arco* *pp* *pluss.*

Bass. *ff* *arco* *pp*

[N]

When no Ob. II.

pp agitato

pp cresc.

p cresc.

cresc.

cresc.

cresc.

senza sord.

fp

senza sord.

p cresc.

cresc.

young or old, and the maters, and of all in - trop - id sal lora,

fit ful, of all in - trop - id

fit ful, of all in - trop - id

fit ful, like a surge

like a surge

pp

cresc.

cresc.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

div.

arco

pp cresc.

unis

[illegible]

P **Più mosso.**

3 Flts.
2 Ob.
Eng. Hn.
2 Clts.
E♭ Clt.
Bass Clt.
2 Basses
C Bass.

4 Hns.
3 Tpts.
3 Trombs.
&
Tuba.
Timp.
Tri.
& S.D.
B.D. &
Cym.

P **Più mosso.**

Harp I & II

R. Solo.
death— dis - may,

Chorus:
Sop.
Alto.
Ten.
Bass.

whom fate can nev - er sur - prise nor death— dis - may,
whom fate can nev - er sur - prise nor death— dis - may,
whom fate can nev - er sur - prise nor death— dis - may,
whom fate can nev - er sur - prise nor death— dis - may,

unis.
Vln I.
Vln II.
Viola.
Cello.
Bass.

8 Decks
8 Decks
8 Decks

P **Più mosso.**

Solo.

Picked spar - ing-ly with - out noise by thee old o - cean,

4 Decks

Tutti.

Tutti.

Q

3 Flts.

2 Ob.

Eng. Ha.

2 Clts.

E♭ Clt.

Bass Clt.

2 Basses.

C Bass.

4 Hns.

Soll.

8 Tpts.

f senza sord.

8 Trombs.

&

Tuba.

Timp.

Q

Harp I.

Harp II.

Barit Solo.

Sop.

Alto.

Ten.

Bass

Chorus.

Picked spar - ing - ly with - out

Picked spar - ing - ly with - out

Picked spar - ing - ly with - out

Picked spar - ing - ly with - out

Tutti

Vln. I.

Vln. II.

Viola.

Cello.

Bass

Q

This page contains a musical score for a vocal and piano ensemble. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes a piano introduction and the beginning of the vocal melody. The second system contains the vocal melody with lyrics and a piano accompaniment. The lyrics are: "noise by thee old o - cean, cho - sen by thee, noise by thee old o - cean, cho - sen by thee, noise by thee old o - cean, cho - sen by thee, noise by thee old o - cean, cho - sen by thee,". The piano part features various dynamics including *mf*, *poco f*, *p*, and *div.* (divisi). The score is marked with a rehearsal mark 'a.2' at the beginning of the piano introduction.

noise by thee old o - cean, cho - sen by thee,
 noise by thee old o - cean, cho - sen by thee,
 noise by thee old o - cean, cho - sen by thee,
 noise by thee old o - cean, cho - sen by thee,

The image shows a page from a musical score for 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. The score is for a piano and orchestra. The tempo markings are 'allargando' and 'a tempo'. The dynamic markings include 'pp', 'p', 'f', 'sf', 'subito', 'arg', 'pizz.', 'cresc.', 'dim.', 'rit.', and 'tr.'. The score is written in G major and 2/4 time. The piano part is in the upper staves, and the orchestra part is in the lower staves. The lyrics are in English and Russian. The score is for the first act, 'The Snowflake Dance'. The tempo is 'allargando' for the first part and 'a tempo' for the second part. The dynamic markings are 'pp' for the first part and 'p' for the second part. The score is written in G major and 2/4 time. The piano part is in the upper staves, and the orchestra part is in the lower staves. The lyrics are in English and Russian. The score is for the first act, 'The Snowflake Dance'.

Moderato. ♩ = 80.

Moderato. ♩ = 80

Moderato. ♩ = 80.

Quasi recit.

3 Flts.

2 Ob.

Eng. Hn.

2 Clts.

2b Clt.

Bass Clt.

2 Basses

C Bass.

4 Hns.

3 Tpts.

3 Trombs. & Tuba.

Timp.

Mute C in B.

Quasi recit.

Harp I.

Harp II.

Soprano Solo.

Flaunt out O sea your sep-ar-ate flags of na-tions!

Chorus.

Sop.

Alto.

Ten.

Bass.

Flaunt out O

Flaunt out O

Flaunt out O

Flaunt out O

Flaunt out O

Vln I.

Vln II.

Viola.

Cello.

Bass.

Quasi recit.

Piccolo.

Molto stringendo.

Flauto I & II.

T

Molto stringendo.

sea your sep-ar-ate flags of na-tions!

sea your sep-ar-ate flags of na-tions!

sea your sep-ar-ate flags of na-tions!

sea your sep-ar-ate flags of na-tions!

Gua

simile

Gua simile

strepitoso e molto stringendo

simile

strepitoso e molto stringendo

simile

strepitoso e molto stringendo

Molto stringendo.

a tempo

3 Flts.
2 Ob.
Eng. Hr.
2 Clts.
B♭ Clt.
Bass Clt.
2 Basses.
C Bass.

4 Hns.
3 Tpts.
3 Trombs.
&
Tuba.
Timp.

a tempo

Harp I.
Harp II.

S. Solo.
Chorus:
Sop.
Alto.
Ten.
Bass.

Vln I.
Vln II.
Viola.
Cello.
Bass.

a tempo

ev - er the va - ri - ous flags and ship - sig - nals!

Flaunt out vi - si - ble as ev - er the va - ri - ous flags and

Flaunt out vi - si - ble as ev - er the va - ri - ous flags and

Flaunt out vi - si - ble as ev - er the va - ri - ous flags and

Flaunt out vi - si - ble as ev - er the va - ri - ous flags and

U

Molto tranquillo. $\text{♩} = 72$.

Musical score for the first system, measures 1-3. The tempo is 'Molto tranquillo' at 72 beats per minute. The key signature has one sharp (F#). The score includes a piano introduction with a solo section marked 'Solo' and 'pp'. The melody is in the right hand, with a 'I. Solo' marking at the end of the first measure. The left hand provides a harmonic accompaniment.

Musical score for the second system, measures 4-6. The tempo is 'Molto tranquillo' at 72 beats per minute. The key signature has one sharp (F#). The score includes a piano introduction with a solo section marked 'Solo' and 'pp'. The melody is in the right hand, with a 'III' marking at the end of the first measure. The left hand provides a harmonic accompaniment.

Molto tranquillo. $\text{♩} = 72$.

Solo

Musical score for the third system, measures 7-9. The tempo is 'Molto tranquillo' at 72 beats per minute. The key signature has one sharp (F#). The score includes a piano introduction with a solo section marked 'Solo' and 'p'. The melody is in the right hand, with a 'p' marking at the end of the first measure. The left hand provides a harmonic accompaniment.

Musical score for the fourth system, measures 10-12. The tempo is 'Molto tranquillo' at 72 beats per minute. The key signature has one sharp (F#). The score includes a piano introduction with a solo section marked 'p dolce'. The melody is in the right hand, with a 'p dolce' marking at the end of the first measure. The left hand provides a harmonic accompaniment.

Musical score for the fifth system, measures 13-15. The tempo is 'Molto tranquillo' at 72 beats per minute. The key signature has one sharp (F#). The score includes a piano introduction with a solo section marked 'p dim.'. The melody is in the right hand, with a 'p dim.' marking at the end of the first measure. The left hand provides a harmonic accompaniment.

Molto tranquillo. $\text{♩} = 72$.

Musical score for a vocal and instrumental ensemble. The score is written for a large ensemble, including piano, strings, woodwinds, and brass. The vocal parts are written in a standard staff with lyrics. The instrumental parts are written in various staves, including piano, strings, woodwinds, and brass. The score includes various musical notations, such as dynamics (p, p cresc., p cresc.), crescendos (cresc.), and instrument-specific instructions (e.g., "When no Ob II.", "II Solo", "B. Cit."). The lyrics are:

soul of man.
 man one flag a
 - self and for the soul of man one flag
 you re - serve for the soul of man

The score is written in a standard staff with a key signature of one flat (B-flat) and a time signature of 4/4. The tempo is marked "p" (piano). The score includes various musical notations, such as dynamics (p, p cresc., p cresc.), crescendos (cresc.), and instrument-specific instructions (e.g., "When no Ob II.", "II Solo", "B. Cit.").

Picc.

2 Flts.

2 Ob.

Eng. Hn.

2 Clts.

E♭ Clt.

Bass Clt.

2 Bassns.

C. Bassn.

4 Hns.

3 Tpts.

3 Trombs.
&
Tuba.

Timp.

Harp I.

Harp II.

S. Solo.

Chorus

- Sop.
- Alto.
- Ten.
- Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

mf cresc.

cresc.

p

f

arco

one
-bove
rest,
one
one flag
flag

all
the
a
a
a

flag
the
rest,
bove
above all
all

[illegible]

[illegible]

Andante. ♩ : 78.

Flutes I & II.

Flute III.

pp

pp

pp

poco f

poco f

poco f

f

Andante. ♩ : 72.

ff

To - ken of all brave cap - tains and of all in -

death,

death,

death,

death,

Andante. ♩ : 72.

W

pp

pp

I. Solo
p espressivo

III Flute
pp

W

- tre - pid sail - ors and mates,

mf molto espress

To - ken of all brave cap - tains and of all in - tre - pid sail - ors and

p

W

[illegible]

The musical score is arranged in two systems. The first system contains piano accompaniment for the first four measures. The second system contains piano accompaniment for measures 5-8 and vocal parts with lyrics for measures 5-8. The piano accompaniment features a variety of textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. The vocal parts enter in measure 5 with the lyrics: "all in - tre - pid sai-lors and mates, And all that went down doing their da - ty, Re-min-is - cent of them, twined from all in - tre - pid cap - tains twined from To - ken of all brave cap - tains, and of". The lyrics are written in a simple, clear font, and the musical notation is standard for a piano score.

all in - tre - pid sai-lors and mates, And all that went down doing their da - ty, Re-min-is - cent of
 them, twined from all in - tre - pid cap - tains twined from
 (only half to sing)
 To - ken of all brave cap - tains, and of

8 Flts.

2 Ob.

Eng. Hn.

2 Clts.

E♭ Clt.

Bass Clt.

2 Basses.

C. Bass.

4 Hns.

8 Tpts.

8 Trombs. & Tuba.

Timp.

Tri. & S. D.

B. D. & Cym.

Harp I & II.

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

When no Bass Clar.

Solo

them, twined from all in tre - pid

all cap - tains young or old, Tutti divisi To - ken of

all in - tre - pid sail - ors and mates, and all that went down do - ing their du - ty, twined

Tutti. *p* *espress*

To - ken of all brave cap - tains,

cap - tains, and all that went down doing their du - min - is - cent of

all brave cap - tains, Tutti. from all in - tre - pid cap - tains, Re - min - is - cent of

rem - in - is - cent of them,

[illegible]

Musical score for a vocal and piano ensemble, page 71. The score includes vocal staves with lyrics and piano accompaniment. Dynamics include *p*, *mp*, *mf*, *f*, and crescendos. Performance markings include "Bouchee", "Naturale", and "arco".

Lyrics:

- id cap - tains to - ken, to -
 sail - ors, all sail - ors and
 mates to - ken of all to - ken of all
 to - ken of all in - tre - pid sail - ors and mates,

Y

Molto allargando.

3 Flts. *mf cresc.* *cresc.* *ff* *ff* *dim.*

3 Ob. *mf cresc.* *cresc.* *ff* *ff* *dim.*

Eng. Hn. *mf cresc.* *ff* *ff* *dim.*

2 Clts. *mf cresc.* *ff* *ff* *dim.*

E♭ Clt. *mf cresc.* *ff* *ff* *dim.*

Bass Clt. *mf cresc.* *ff* *ff* *dim.*

2 Basses. *fz* *mf cresc.* *ff* *ff* *dim.*

C. Basses. *fz* *mf cresc.* *ff* *ff* *dim.*

4 Hns. *mf cresc.* *cresc.* *cresc.* *ff* *ff* *dim.*

Nat. *fz* *fz* *ff* *ff* *dim.*

3 Tpts. *mf* *mf* *ff* *ff* *dim.*

3 Trombs. & Tuba. *mf* *mf* *ff* *ff* *dim.*

Tim. *Muta C in C♯.* *mf* *ff* *ff* *dim.*

Tri. & S.D. *mf* *ff* *ff* *dim.*

B.D. & Cym. *mf* *ff* *ff* *dim.*

Y

Molto allargando.

Harp I & II

Chorus.

Sop. *ken of all brave cap - tains and of all in - tre - pid*

Alto. *mates, all brave cap - tains and of all in -*

Ten. *cresc.* *of all that went down do - ing their*

Bass. *cresc.* *to - ken of all all of all in tre - pid*

Vln I. *mf cresc.* *ff* *ff* *dim.*

Vln II. *mf cresc.* *ff* *ff* *dim.*

Viola. *mf cresc.* *ff* *ff* *dim.*

Cello. *mf cresc.* *fz* *fz* *ff* *dim.*

Bass. *mf cresc.* *fz* *fz* *ff* *dim.*

Y

Molto allargando.

[illegible]

3 Flts.
2 Ob.
Eng. Hn.
2 Clts.
E♭ Clt.
Bass Clt.
2 Basses.
C. Bass.

4 Hns.
3 Trombs.
&
Tuba.
Timp.
Tri.
& S.D.
B.D. &
Cym.

Harp I.
Harp II.

Sop.
Alto.
Ten.
Bass.

Chorus.
Vln. I.
Vln. II.
Viola.
Cello.
Bass.

p espress.
to - ken of all that went down
p espress.
do - ing their du - ty,
p espress.
Re - min - is - cent of
p espress.
Re - min - is - cent of

(Sul G)
to - ken of all that went down do - ing their du - ty,
div.
uniso.
pp molto sosten.

[illegible]

Ancora più tranquillo.

Soli

3 Flts.
2 Ob.
Eng. Hn.
2 Clts.
E♭ Clt.
Bass Clt.
2 Basses.
C. Bass.

Solo

4 Hns.
3 Trombs.
&
Tuba.
Timp.

Ancora più tranquillo.

Harp I.
Harp II.
Organi.
Man.
Ped.

Chorus.
Sop.
Alto.
Ten.
Bass.

them, twined from all in - tre - pid cap - tains young or

Vin. I.
Vin. II.
Viola.
Cello.
Bass.

Ancora più tranquillo.

The image shows a page from a musical score for 'The Lord's Prayer' by Franz Liszt. The score is written for piano and voice. The piano part features a 'Solo I' section with a melodic line in the right hand and a supporting line in the left hand. The voice part enters with the lyrics 'old, young or old, em - blem of'. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo) and 'p' (piano). The lyrics are written below the voice staff.

Animato. $\text{♩} \cdot \text{♩}$ of the preceding bar.

Aa

mf *f* *marc.* *marc.* *Contra Fag.*

Aa

o - late a - bove death a - bove death o - late a - bove
 death, *f risoluto* em - blem of man *f risoluto* late a - bove death
 death, *f risoluto* em - blem of man e - late a - bove death a - bove

sempre f *sempre f* *sempre f* *sempre f* *f marc*

Aa

f marc.

89

Bb

f marc. *cresc.* *C.Fag.*

Bb

fff *gliss.* *16* *add* *16* *gliss.* *16* *add*

blem of man late a - bove death, man o - late a - bove death, of - late a - bove death em - blem of man o - late a - bove death, of

f marc. *cresc.* *C.Fag.*

Bb

Picc. *f marc. cresc.*
 2 Flts. *II*
 2 Obs. *I*
 Eng. Hn. *f cresc.*
 2 Clts. *II f marc. cresc.*
 Eb Clt. *f marc. cresc.*
 Bass Clt. *f cresc.*
 2 Basses. *f cresc.*
 C. Bass. *piu f cresc.*
 4 Hns. *f marc. cresc.*
 2 Tpts. *p*
 2 Trombs. & Tuba. *f marc. cresc.*
 Timp. *cresc.*
 B.D. & Cym.
 Harp I & II
 Organ. { Man. Ped.
 Chorus. { Sop. *em - ble of man*
 Alto. *death, a - bove death, of man o - late a - bove death, of*
 Ten. *man o - late a - bove death, a - bove death, em - ble of*
 Bass. *- late a - bove death, em - ble of man of man o -*
 Vln I.
 Vln II.
 Viola.
 Cello.
 Bass.

Ancora più mosso.

The first system of the musical score consists of ten staves. The notation is dense, featuring many triplets and complex rhythmic patterns. Dynamic markings such as *ff* (fortissimo) are present throughout the system.

Ancora più mosso.

The second system of the musical score includes vocal parts with lyrics and instrumental parts. The lyrics are: "o - late a - bove death, man o - late a - bove death, man o - late a - bove death, - late a - bove death, Em - blem of man o - late a - bove". The instrumental parts continue with complex notation and dynamic markings like *ff*.

Ancora più mosso.

Picc. **C♯**

2 Flts. *ff*

2 Obs. *ff*

Eng. Hn. *ff*

2 Clts. *ff*

E♭ Clt. *ff*

Bass Clt. *ff*

2 Basses. *ff*

C. Basses. *ff*

4 Hns. *ff*

3 Tpts. *Soli.* *poco f*

3 Trombs. & Tuba. *ff*

Timp. *f* *mf* *ff*

Harp I & II **C♯**

Organ. { Man. Ped. }

Chorus { Sop. Alto. Ten. Bass. }

em - blem of man e - late a - bove death,

death,

Vln I. *ff*

Vln II. *ff*

Viola. *ff*

Cello. *ff*

Bass. *ff* *marc.*

C♯

late a-bove death, em-blem of man e-late a-bove

Pico.
 2 Flts.
 2 Obs.
 Eng. Ha.
 2 Clts.
 Eb Clt.
 Bass Clt.
 2 Basses.
 C. Basses.
 4 Hns.
 3 Trpts.
 3 Trombs. & Tuba.
 Timp.
 B.D. & Cym.
 Harp I.
 Harp II.
 Organ.
 Man.
 Ped.
 Chorus.
 Sop.
 Alto.
 Ten.
 Bass.
 Violin I.
 Violin II.
 Viola.
 Cello.
 Bass.

marc.
pesante
dim.
mp
pp
quasi niente
Swell dim.
div
simile
dim.
pesante

Tempo del principio (♩ of preceding bar) or rather slower.

First system of music, measures 1-4. The score is for a piano and includes staves for right and left hand, and a grand staff. The music features a melodic line in the right hand and a supporting line in the left hand. Dynamics include *p*, *p dim.*, and *dim.* The tempo is marked as "Tempo del principio (♩ of preceding bar) or rather slower."

Tempo del principio (♩ of preceding bar) or rather slower.

Second system of music, measures 5-8. The score continues from the first system. It includes a grand staff and a piano part. The music features a melodic line in the right hand and a supporting line in the left hand. Dynamics include *p*, *p dim.*, and *dim.* The tempo is marked as "Tempo del principio (♩ of preceding bar) or rather slower."

Tempo del principio (♩ of preceding bar) or rather slower.

Dd

S. & B. 3086

The musical score is arranged in two systems. The first system contains staves for various instruments, including woodwinds and strings, with dynamic markings such as *poco f* and *poco sosten.*. The second system features a vocal section with lyrics and instrumental accompaniment. The lyrics are as follows:

sub - tly wav - ing all - time, o'er all brave
 sub - tly wav - ing all - lag time, o'er all brave
 Div. sub - tly wav - ing all - ing o'er all brave
 sub - tly wav - ing o'er all brave

The score includes various musical notations, including notes, rests, and dynamic markings, and is divided into measures by vertical bar lines.

Chorus.

[illegible]

Ee Animando.

Picc.
 2 Flts.
 2 Ob.
 Eng. Hn.
 2 Clts.
 B♭ Clt.
 Bass Clt.
 2 Basses.
 C. Basses.
 4 Hns.
 3 Tpts.
 3 Trombs. & Tuba.
 Harp I.
 Harp II.
 S. Solo.
 B. Solo.
 Chorus:
 Sop.
 Alto.
 Ten.
 Bass.
 Viol. I.
 Viol. II.
 Viola.
 Cello.
 Bass.

Ee Animando.
ppp when no Bass Clar.
Ee Animando.
 o'er all brave
 all time,
 sail - ors,
 sub - tly wav - ing
 all time,
 o'er all brave
 sail - ors,
 all time,
 o'er all brave
 sail - ors,
 Div.
ppp
 Div.
ppp
 Div.
ppp

Ee Animando.

[illegible]

Molto allargando

Picc. *molto cresc.*
 2 Flts. *f*
 2 Ob. *f molto cresc.*
 Eng. Hn. *f molto cresc.*
 2 Clts. *f molto cresc.*
 Eb Clt. *f molto cresc.*
 Bass Clt. *f molto cresc.*
 2 Basses. *mf molto cresc.*
 C. Bass. *mf molto cresc.*
 4 Hns. *mf molto cresc.*
 3 Tpts. *mf molto cresc.*
 2 Trombs. *mf molto cresc.*
 B. Tromb. & Tuba. *mf molto cresc.*
 Timp. *mf molto cresc.*
 Tri. & S.D. *mf molto cresc.*
 B.D. & Cym. *mf molto cresc.*

Harp I. *gda. f cresc.*
 Harp II. *f cresc.*
 Organ: Man. Full swell closed.
 Ped.
 S. Solo *-ver f cresc.*
 B. Solo *mf o'er cresc. all brave sail OFS,*
 Sop. *mf o'er cresc. all brave sail OFS,*
 Alto. *mf o'er cresc. all brave sail OFS,*
 Ten. *mf o'er cresc. all brave sail OFS,*
 Bass. *mf o'er cresc. all brave sail OFS,*
 Vln. I. *f molto cresc.*
 Vln. II. *f molto cresc.*
 Viola. *mf arco molto cresc.*
 Cello. *mf arco molto cresc.*
 Bass. *mf marcato*

Molto allargando

[illegible]

Tempo del principio, ma molto largamente.

ff

Great to 15th & Full Swell.

legato

one flag one flag a -

one flag one flag a -

one flag one flag a -

one flag one flag a -

one flag one flag a -

one flag one flag a -

one flag one flag a -

ff molto sust

long bows

ff molto sust

long bows

simile

simile

Picc
 2 Flts
 2 Ob
 Eng. Hn
 2 Clts.
 Eb Clt.
 Bass Clt.
 2 Bassns
 C. Bassns
 4 Hns.
 3 Tpts.
 2 Trombs.
 B. Tromb. & Tuba.
 Timp.
 Tri.
 B.D. & Cym.
 Harp I & II
 Organ
 Man.
 Ped.
 S. Solo
 B. Solo
 Chorus
 Sop.
 Alto
 Ten.
 Bass.
 Vln. I.
 Vln. II
 Viola.
 Cello.
 Bass

-bove all the rest one flag one flag a -
 -bove all the rest one flag a - bove all the rest
 -bove all the rest one flag a - bove all the rest
 -bove all the rest one flag a - bove all the rest
 -bove all the rest one flag a - bove all the rest
 -bove all the rest one flag one flag

non div.
 Div.

S. & R. 3036.

[illegible]

Picc.

2 Flts.

2 Ob.

Eng. Hn.

2 Clts.

Bass Clt.

2 Basses

4 Hns.

Timp.

B.D. & Cym.

S. Solo

B. Solo

Chorus

Sop. I & II

Alto I & II

Ten. I & II

Bass I & II

Vln. I.

Vln. II

Viola.

Cello

Bass.

Hh Poco più mosso.

Hh Poco più mosso.

breast the ships. *p, tranquillo*

All seas, all ships all

All seas, all

All seas, all

All brave sail - ors all

All seas, all seas, all

o'er all brave sail - ors, all

o'er all seas, all ships

One flag a - bove all

One flag a - bove all

unis
pp desks only.

1 desk

Hh Poco più mosso.

Picc.
 2 Flts.
 2 Ob.
 Eng. Hn.
 2 Clts.
 Bass Clt.
 2 Basses.
 4 Hrs.
 3 Tpts.
 Timp.
 B.D. & Cym.
 S. Solo
 B. Solo
 Sop. I & II
 Alto I & II
 Ten. I & II
 Bass I & II
 Vin. I.
 Vin. II.
 Viola.
 Cello.
 Bass.

(One flag a - bove the rest).
 Be - hold the sea it - self.
 seas, all ships
 all ships, all
 ships.
 seas, all ships.
 all ships.
 seas, all ships.
 o'er all ships.
 the rest, for all na - tions.
 the rest, for all na - tions.
 dim.
 Tutti *pppizz.*

Chorus.
 *) NOTE. Only a few Basses (about 4 to 5) to sing the first Bass.

3 Flutes.

2 Oboes.

English Horn.

2 Clarinets in Bb.

Bass Clarinet in Bb.

2 Bassoons.

Contra Bassoon.

4 Horns in F.

3 Trumpets in F.

2 Trombones.

Bass Trombone.

Bass Tuba.

Timpani A, C & E.

Bass Drum & Cymbals.

Largo sostenuto.

Baritone Solo.

Chorus.

Soprano.

Alto.

Tenor.

Bass.

Violin I.


Violin II.

Viola.

Violoncello, div.

Bass.

Largo sostenuto.

Note.— 1 or 2 Contrabassi to tune down to C. = 

A

This page of a musical score is divided into three systems of staves. The first system (top) includes a piano introduction with various dynamics like *pp*, *ppp*, and *ppp*, and a cymbal part labeled "Cym." with *pppp*. The second system (middle) features a Baritone Solo with the lyrics "On the beach at night a - lone," and a Semi Chorus of Altos with the lyrics "On the". The third system (bottom) includes a piano introduction with various dynamics like *pp*, *ppp*, and *ppp*, and a piano part with various dynamics like *pp*, *ppp*, and *ppp*. The score is marked with a key signature of one sharp (F#) and a time signature of 4/4. The page is numbered 3 in the top right corner.

C

to and fro sing-ing her husk - y song,

As the old mo - ther aways her to and fro sing-ing her husk - y

pp

ppp

div.

ppp

ppp

ppp

naturale

8 Flutes. *pp*

2 Oboes. Solo I. *pp agitato*

Eng. Hn.

2 Clts. *pp*

Bass Clt.

2 Basses. *pp*

C. Bass.

4 Hrs. *senza sord.*

3 Tpts.

2 Tromb.

B. Tromb.

B. Tuba.

Timp.

B.D. & Cym.

B. Solo. Solo. As I watch the bright stars shin - - ing,

Sop.

Alto. song, *pp* As I watch the bright stars

Ten.

Bass.

Vln. I. div. unis. *ppp*

Vln. II. *ppp* 3 desks

Viola. unis. *ppp* 3 desks

Cello. *ppp* 2 desks each div. *pp*

Bass. *ppp* div. 2 desks *pp*

This musical score is for the song "The Elf on the Shelf" by David Foster. It is a full orchestral score with vocal soloists and a large ensemble. The score is written in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "Moderato".

The score is divided into three systems. The first system (measures 1-16) features a vocal soloist (Soprano) and a large ensemble. The second system (measures 17-32) features a vocal soloist (Soprano) and a large ensemble. The third system (measures 33-48) features a vocal soloist (Soprano) and a large ensemble.

The vocal soloist part is written for Soprano. The lyrics are: "I think a thought of the elf of the".

The large ensemble part is written for a variety of instruments, including strings, woodwinds, and brass. The score includes dynamic markings such as *ppp*, *pp*, *f*, and *mf*.

The score is marked with a "D" in a box, indicating a specific section or measure.

E

3 Flutes *ppp*

2 Oboes *pp* *a 2*

Eng. Hn. *pp*

2 Clts. *When no 3rd Fl.* *Cl. II.* *pp* *When no 3rd Fl.* *Cl. II.*

Bass Clt. *pp*

2 Basses. *pp*

C. Basses. *pp*

4 Hns. *III. senza sord.* *ppp*

3 Tpts.

2 Trombs. *pppp* *pp*

B. Tromb. *pppp* *pp*

B. Tuba. *pppp* *pp*

Timp. *pppp*

B.D. & Cym. *pppp* *B.D. pppp* *pppp*

B. Solo. *u - ni-ver - ses and of the fu - ture.*

Chorus. *Sop.*
Alto.
Ten.
Bass.

Vin. I. *ppp* *div.*

Vin. II. *ppp* *div.*

Viola. *ppp* *div.*

Cello. *ppp*

Bass. *ppp* *div.*

E

pp Solo I.

Poco meno mosso.

SEMI CHORUS.

Poco meno mosso.

F

3 Flutes.

2 Oboes.

Eng. Hn.

3 Clts.

Bass Clt.

2 Basses.

C. Bass.

pp

4 Hns.

8 Tpts.

2 Trombs.

B. Tromb.

B. Tuba.

Timp.

B.D. & Cym.

pp

F

B. Solo. *g dolce*

A vast si - mil - i - tude in - ter - locks all.

SEMI CHORUS.

Sop. A vast si - mil - i - tude

Alto. A vast si - mil - i - tude All

Ten. A vast si - mil - i - tude

Bass. A vast si - mil - i - tude in - ter - locks all.

vast si - mil - i - tude

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

F

[illegible]

H Poco animando.

Largamente.

3 Flutes. *mf marc.* *cresc.*

3 Oboes. *mf marc.* *cresc.*

Eng. Hn. *mf marc.* *cresc.*

3 Clts. *mf marc.* *cresc.*

Bass Clt. *mf marc.* *cresc.*

2 Basses. *mf marc.* *cresc.*

C. Basses. *mf marc.* *cresc.*

4 Hns. *mf marc.* *cresc.*

8 Tpts. *mf marc.* *cresc.*

2 Trombs. *mf marc.* *cresc.*

B. Tromb. *mf marc.* *cresc.*

B. Tuba. *mf marc.* *cresc.*

Timp. *mf marc.* *cresc.*

B.D. & Cym. *mf marc.* *cresc.*

H Poco animando.

Largamente.

B. Solo. *mf marc.* *cresc.*

Chorus. *mf marc.* *cresc.*

Sop. *mf marc.* *cresc.*

Alto. *mf marc.* *cresc.*

Ten. *mf marc.* *cresc.*

Bass. *mf marc.* *cresc.*

Vln. I. *mf marc.* *cresc.*

Vln. II. *mf marc.* *cresc.*

Viola. *mf marc.* *cresc.*

Cello. *mf marc.* *cresc.*

Bass. *mf marc.* *cresc.*

H Poco animando.

Largamente.

3 Flutes. *pp*

2 Oboes.

Eng. Hn. *pp*

2 Clts. *pp*

Bass Clt.

2 Basses. *pp* (When no Bass Clt.) *pp* *p cresc.*

C. Basses. *pp* *p cresc.*

4 Hns. *pp* *p cresc.* *p cresc.*

3 Tpts.

2 Trombs.

B. Tromb.

B. Tuba.

Timp.

B.D. & Cym.

B. Solo. *mp*

Chorus.

Sop. *p* All souls, all liv - ing bod - ies *p cresc.* All *p cresc.*

Alto. *p* All souls, all liv - ing bod - ies *p cresc.* though they be

Ten. *p* liv - ing bod - ies *p cresc.* though they be

Bass. *p* bod - ies all liv - ing bod - ies *p cresc.* All

Vln. I. *p* *pp* *cresc.*

Vln. II. *p* *pp* *cresc.*

Viola. *p* *pp* *cresc.*

Cello. *p* *pp* *cresc.*

Bass. *p* *pp* *cresc.*

[K] Ancora più mosso.

The image displays a musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with quarter and eighth notes. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a variety of musical notations, such as slurs, ties, and dynamic markings like *p* (piano) and *pp* (pianissimo). The lyrics "The Rose Tree" are written below the piano part, and the vocal line is indicated by a treble clef and a series of notes without lyrics. The score is presented in a clean, professional layout with clear notation and a well-organized structure.

K Ancora più mosso.

[K] Ancora più mosso.

mf solenne

All na-tions, all i-den-ti-ties,

dim. souls, all liv-ing bod-ies,

dim. ev-er so dif-ferent,

dim. er-so dif-ferent,

dim. souls, all liv-ing bod-ies,

pp All na-tions, all i-den-ti-ties that

pp unis.

f

pp **[K]** Ancora più mosso.

L

a. 2. **M**

pp Solo.

a. 2. **M**

FULL CHORUS. **M**

past pres - ent, fu - ture, This vast si - mil - i - tude spans them, **ff**

pres - ent, fu - ture, This vast si - mil - i - tude spans them, **ff**

pres - ent, fu - ture, This vast si - mil - i - tude spans them, **ff**

pres - ent, fu - ture, This vast si - mil - i - tude spans them, **ff**

arco. **arco** **arco** **arco** **arco** **arco** **M**

allargando a tempo

3 Flutes.

2 Oboes.

Eng. Hn.

2 Clars.

Bass Clt.

2 Basses.

C. Basses.

4 Hns.

3 Tpts.

2 Trombs.

B. Tromb.

B. Tuba.

Timp.

B.D. & Cym.

allargando a tempo

B. Solo.

Chorus.

Sop.

Alto.

Ten.

Bass.

and al - ways has spanned, And shall for ev - er span them, and

and al - ways has spanned, And shall for ev - er span them, and

and al - ways has spanned, And shall for ev - er span them, and

and al - ways has spanned, And shall for ev - er span them, and

and al - ways has spanned, And shall for ev - er span them, and

Violin I.

Violin II.

Viola.

Cello.

Bass.

allargando a tempo

[illegible]

allargando **a tempo**

The Rose Tree, the Rose Tree, shall com-pact-ly hold and en-close them.

p molto cresc. *ff*

allargando **a tempo**

Tempo del principio.

*pesante***P**

3 Flutes. *pp*

2 Oboes. *pesante* *pp*

Eng. Hn. *pp*

2 Clts. *pp*

Bass Clt. *pp*

2 Basses. *pp*

C. Bassn. *pp*

4 Hns. *pp*

3 Tpts. *pesante* *pp*

3 Trombs. *pesante* *pp*

E. Tromb. *pesante* *pp*

E. Tuba. *pesante* *pp*

Timp. *pp*

B.D. & Cym. *pp*

Cymbal (with a soft stick) *pp*

Tempo del principio.

P

B. Solo.

Vocalists:

- Sop.
- Alto.
- Ten.
- Bass.

Vln. I. *piu.* *pp*

Vln. II. *piu.* *pp*

Viola. *unis.* *pp*

Cello. *pp*

Bass. *piu.* *pp*

arco *pp tranquillo*

Tempo del principio.

P

[illegible]

Q

3 Flutes.

2 Oboes.

Eng. Hn.

2 Clts. *(When no Bass Clt.)*

Bass Clt.

2 Basses.

C. Bass.

pp

Soli.

4 Hrs.

con sordino

pp

con sordino

pp

3 Tpts.

2 Trombs.

B. Tromb.

B. Tuba.

Timp.

B. D. & Cym.

Q

B. Solo.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

pp misterioso

unis.

pp misterioso

pp misterioso div.

arco

pp

unis.

pp

plaz.

Q

I. Solo.
p agitato

Soli.
pp

senza sord. Soli.
pp

ppp

ppp

ppp

pp

Cello Solo.
ppp

Tutti Celli divisi.
ppp

1 Desk.
ppp

3 Flutes.

2 Oboes.

Eng. Hn.

2 Clts.

Bass Clt.

2 Basses.

C. Bassn.

4 Hns.

8 Tpts.

2 Trombs.

B. Tromb.

B. Tuba.

Timp.

B.D. & Cym.

B. Solo.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

div. à 8.

ppp

unls.

molto tranquillo

pp molto tranquillo

Tutti.

Tutti. pss.

pp

R molto tranquillo

First system of the musical score, measures 1-10. The tempo is **molto tranquillo**. The score includes a piano introduction with a first violin part (I.) and a cello/bass part. The first violin part begins with a **ppp** dynamic and a first ending bracket labeled **I.** The cello/bass part has a **ppp** dynamic and a **con sord.** marking.

R molto tranquillo

Second system of the musical score, measures 11-20. The tempo is **molto tranquillo**. The score includes a piano introduction with a first violin part (I. Desk.), a first violin divided part (1 Desk div. del.), and a cello/bass part (1 Desk divided.). The first violin part begins with a **ppp** dynamic and a **div. 4 player** marking. The first violin divided part has a **ppp** dynamic and a **arco** marking. The cello/bass part has a **ppp** dynamic and a **arco** marking. The system concludes with a **Tutti.** section for all instruments.

R molto tranquillo

Nº 3. SCHERZO.- THE WAVES.

Allegro brillante. (♩ = 152.)

Piccolo.

2 Flutes.

2 Oboes.

English Horn.

2 Clarinets in B \flat .

Clarinet in E \flat .

2 Bassoons.

Contra Bassoon.

4 Horns in F.

3 Trumpets in F.

3 Trombones.

Bass Tuba.

Timpani D, C & B \flat .

Triangle.

Side Drum.

Bass Drum & Cymbals.

Allegro brillante. (♩ = 152.)

Harp I & II.

Chorus.

Soprano.

Alto.

Tenor.

Bass.

Violin I.

Violin II.

Viola.

Violoncello.

Bass.

Allegro brillante. (♩ = 152.)

brillante Af-ter the sea - ship, af-ter the whist-ling winds.

Af-ter the sea - ship, af-ter the whist-ling winds.

pizz.

arco brillante

A

mp [when no Obee II]

Soli mp

p

pp

A

After the whitegray sails taut to their spars and ropes,

Be -

Be -

arco p marc.

p marcato

A

S. & B. 8016

Picc.

2 Flutes.

2 Oboes.

Eng. Hn.

2 Clts. in Bb

E♭ Clt.

2 Basses.

C. Bass.

4 Hns.

8 Tpts.

3 Trombs.

E. Tuba.

Timp.

Tri.

S. D.

B. D. & Cym.

Harp I & II.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

non troppo

non troppo

Cymbal *p*

brillante
mp
Af-ter the sea -
mp
Af-ter the sea -

- low, a my - riad my - riad waves hast - en - ing,
- low, a my - riad my - riad waves hast - en - ing,

simile

simile

simile

simile

f brillante
mp
f brillante

f *cresc.*
plac.
f molto marcato

[illegible]

[illegible]

System 1 (Measures 1-5): Piano introduction. Measures 1-4 are marked *loco*. Measure 5 is marked *a. 2*.

System 2 (Measures 6-10): Solo II section. Measures 6-7 are marked *poco f*. Measure 8 is marked *poco f*. Measure 9 is marked *1.*. Measure 10 is marked *a. 2*. Cymbal instruction: *Cymbal struck with a soft stick.*

System 3 (Measures 11-15): Vocal melody. Lyrics: *my - riad waves hast - en - ing, lift - ing up their necks, lift - ing up their necks, lift - ing up their necks, lift - ing up their necks.* Measures 11-12 are marked *poco f*. Measure 13 is marked *poco f*. Measure 14 is marked *plz.*

Picc. *f* *legato*

2 Flutes. *f* *legato*

2 Oboes. *f* *legato*

Eng. Hn. *f* *legato*

2 Clts. in Bb. *f* *legato*

Eb Clt. *f* *legato*

2 Basses. *f* *legato*

C. Basses.

4 Hrs. *poco f*

3 Tpts. *Soli*

3 Trombs.

B. Tuba.

Timp.

Tri.

S.D.

B. D. & Cym. *Cymbal* *pp*

Harp I & II.

Chorus:

Sop. *poco f* lift - ing up their necks.

Alto. *poco f* lift - ing up their necks.

Ten. lift - ing up their necks.

Bass. lift - ing up their necks.

Vln. I. *div.* *uniss.* *pp*

Vln. II. *pp*

Viola. *pp*

Cello. *pp*

Bass. *pp*

Poco animando. $\text{♩} = 164$.

non troppo

Poco animando. $\text{♩} = 164$.

Solo

Tend - ing in
Tend - ing in
Tend - ing in
Tend - ing in

cease - less flow
cease - less flow
cease - less flow
cease - less flow

toward

arco
arco
arco
arco
arco
arco

Poco animando. $\text{♩} = 164$.

mf cresc. **D**

Picc.

2 Flutes.

2 Oboes.

Eng. Hn.

2 Clts in Bb.

E♭ Clt.

2 Basses.

C. Bass.

mf cresc.

4 Hrs.

8 Tpts.

8 Trombs.

B. Tuba.

Timp.

Tri.

S. D.

B. D. & Cym.

mf cresc.

mp marc.

poco f

mf

p

D

Harp I & II.

Chorus:

Sop. cease - less flow toward the track of the ship,

Alto. cease - less flow toward the track of the ship, *poco f*

Ten. — toward the track of the ship, *poco f* Af - ter the

Bass. — the track of the ship, Af - ter the

Vln. I. *mf cresc.*

Vln. II.

Viola.

Cello.

Bass.

mf

mf

mf

mf

mf

[illegible]

S & B. 4036

Musical score for a string quartet, page 141. The score is divided into four systems. The first system contains staves 1-4 with musical notation and dynamics like *pp*. The second system contains staves 5-8, with staff 5 having a *pppp* marking. The third system contains staves 9-12, which are mostly empty. The fourth system contains staves 13-16, with various markings including *arco.*, *pizz.*, and *p*.

F Ancora animando.

Picc.
 2 Flutes.
 2 Oboes.
 Eng. Hn.
 2 Clts in Eb
 Eb Clt.
 2 Basses.
 C. Bassn.

4 Hns.
 3 Tpts.
 3 Trombs.
 B. Tuba.
 Timp.
 Tri.
 S. D.
 B. D. & Cym.

Harp I & II

Chorus:
 Sop.
 Alto.
 Ten.
 Bass.

Vln. I.
 Vln. II.
 Viola.
 Cello.
 Bass.

p molto cresc.
p molto cresc.
mf
mf
Solo. cresc.
ossia.
p
ff
F Ancora animando.
ff
p molto cresc.
 Waves,
p cresc.
plxz. p cresc.
plxz. ff
plxz.

This page of a musical score contains the following elements:

- Staves:** Multiple staves for different instruments and voices, including a vocal line with lyrics.
- Dynamic Markings:**
 - p molto cresc.* (piano, very much crescendo)
 - ff* (fortissimo)
 - pizz.* (pizzicato)
- Performance Instructions:**
 - Waves, Cym. rubbed together.* (Waves, Cymbal rubbed together)
 - gliss.* (glissando)
 - div.* (divisi)
 - simile* (simile)
- Lyrics:**
 - un du - lat - ing
- Other Notations:**
 - Handwritten notes and markings, including "a.2." and "8".
 - Various musical symbols like slurs, ties, and accidentals.

S & B, 8086,

p molto cresc.
p molto cresc.
a.2.
p molto cresc.

p molto cresc.
p molto cresc.

gliss.

Waves,
Waves,
Waves,

an - du - lat - ing waves,

div.
smile

arco.
arco.
arco.

marcato

G

Flc.

2 Flts.

2 Ob.

Eng. Hn.

2 Cits in Bb

E♭ Cit.

2 Basses.

C. Bass.

4 Hns.

8 Tpts.

3 Trombs.

B. Tuba.

Timp.

Tri.

S.D.

B.D. & Cym.

Harp I.

Harp II.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

p

only when no 3rd Fl.

p cantabile e legato

liqu - id, un - o - ven, em - lous

p cantabile e legato

liqu - id, un -

uniso.

pizz.

Picc.

2 Flts.

2 Obs.

Eng. Hn.

2 Clarin. Bb

Bb Clar.

2 Basses.

C. Basses.

4 Hns.

3 Tpts.

3 Trombs.

E. Tuba.

Timp.

Tri.

S.D.

B.D. & Cym.

Harp I.

Harp II.

Chorus:

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

I Solo.

Solo.

waves,

- e - - - ven,

em - u - lous

em - u - lous

waves,

[illegible]

[illegible]

Musical score for page 151, featuring multiple staves with musical notation, lyrics, and performance markings. The score is divided into three systems. The first system includes a vocal line with lyrics "whirl" and "ing", and a piano line with markings "mf cresc." and "f dim.". The second system includes a vocal line with lyrics "cur" and "fount", and a piano line with markings "mf cresc." and "f dim.". The third system includes a vocal line with lyrics "whirl" and "ing", and a piano line with markings "mf cresc." and "f dim.". The score also includes a section marked "II. Solo." and "f dim.".

Musical score for page 151, featuring multiple staves with musical notation, lyrics, and performance markings. The score is divided into three systems. The first system includes a vocal line with lyrics "whirl" and "ing", and a piano line with markings "mf cresc." and "f dim.". The second system includes a vocal line with lyrics "cur" and "fount", and a piano line with markings "mf cresc." and "f dim.". The third system includes a vocal line with lyrics "whirl" and "ing", and a piano line with markings "mf cresc." and "f dim.". The score also includes a section marked "II. Solo." and "f dim.".

Musical score for page 151, featuring multiple staves with musical notation, lyrics, and performance markings. The score is divided into three systems. The first system includes a vocal line with lyrics "whirl" and "ing", and a piano line with markings "mf cresc." and "f dim.". The second system includes a vocal line with lyrics "cur" and "fount", and a piano line with markings "mf cresc." and "f dim.". The third system includes a vocal line with lyrics "whirl" and "ing", and a piano line with markings "mf cresc." and "f dim.". The score also includes a section marked "II. Solo." and "f dim.".

Picc.
 2 Flts.
 2 Ob.
 Eng. Hn.
 2 Clts. Bb.
 Eb Clt.
 2 Basses.
 C Bass.
 4 Hns.
 3 Tpts.
 3 Trombs.
 B. Tuba
 Timp.
 Tri.
 S. D.
 B. D. & Cym.
 Harp I & II.
 Chorus:
 Sop.
 Alto.
 Ten.
 Bass.
 Vln. I.
 Vln. II.
 Viola.
 Cello.
 Bass.

f dim.
p
mp agitato cresc.
stopped
II. p marc.
mp
mf
p
mp agitato cresc.

II. 8
 II.
mf agitato cresc.
mf cresc.
mf agitato cresc.
mf agitato cresc.
mf agitato cresc. cresc.
cresc.
cresc.
mf agitato cresc.
mf agitato cresc.
 I. *mp marc.*
mf
p
mf agitato
cresc.
mf agitato
mf cresc.
mf
cresc.
marcato
mf cresc.
marcato

S. & B. 8086.

buoy - ant laugh - ing and buoy

buoy - ant laugh - ing and buoy

laugh - ing and buoy ant buoy

div. cresc. unis. cresc. cresc.

cresc.

Allargando.

Largamente.

K

naturale *poco*

Where the great ves - sel sail - ing, sail - ing and tack - ing dis -

Largamente.

K

div

Where the great ves - sel sail - ing, sail - ing and tack - ing dis -

Largamente.

K

Picc.

2 Flutes.

2 Oboes.

Eng. Hn.

2 Clts in Bb.

E♭ Clt.

2 Basses.

C Bass.

4 Hns.

3 Tpts.

3 Trombs.

E. Tuba.

Timp.

Trl.

S. D.

B. D. & Cym.

Harp I & II.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vin. I.

Vin. II.

Viola.

Cello.

Bass.

marc.

poco

legato

legato

legato

legato

unis.

-placed the sur - face,

Lar - ger and small - er waves in the

-placed the sur - face,

Lar - ger and small - er waves in the

-placed the sur - face,

Lar - ger and small - er waves in the

-placed the sur - face,

Lar - ger and small - er waves in the

2

This image shows a page of a musical score, likely for a symphony. The score is written in a standard musical notation style, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into two main sections. The first section consists of several staves of music, with dynamic markings such as *marc*, *f marc*, *cresc*, and *p*. The second section begins with the lyrics "spread of the o - cean yearn - ful - ly flow ing," and continues with musical notation and dynamic markings. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a common time signature (C). The score is divided into two main sections. The first section consists of several staves of music, with dynamic markings such as *marc*, *f marc*, *cresc*, and *p*. The second section begins with the lyrics "spread of the o - cean yearn - ful - ly flow ing," and continues with musical notation and dynamic markings.

L

Picc.

2 Flutes.

2 Oboes.

Eng. Hn.

2 Clts in D \flat

B \flat Clt.

2 Basses.

C. Basses.

4 Hns.

3 Tpts.

3 Trombs.

B. Tuba.

Timp.

Tri.

S. D.

B. D. & Cym.

L

Harp I & II.

Chorus

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

L

marc.

marc.

marcato

marcato

The wake of the sea - ship af - ter she pass -

The wake of the sea - ship af - ter she pass -

The wake of the sea - ship af - ter she pass -

The wake of the sea - ship af - ter she pass -

Più mosso.

ff marcato
loco
brillante
brillante
8va bassa

Più mosso.

ff
loco
es, af - ter she pass
es, af - ter she pass
es, af - ter she pass
es, af - ter she pass

Più mosso.
S. & B. 3086.

Animato.

M

Picc. *ff brillante*

2 Flutes *ff brillante* *div 8*

2 Oboes. *ff brillante*

Eng. Hrn. *ff brillante*

2 Clts in B \flat *ff brillante*

E \flat Clt. *brillante* *ff*

2 Basses. *ff brillante*

C. Basses. *ff brillante*

4 Hns. *ff*

3 Tpts. *ff brillante*

3 Trombs. *ff*

B. Tuba. *ff*

Timp. *ff*

Tri. *ff*

S. D. *ff*

B. D. & Cym. *ff*

Animato.

M

Harp I. *ff* *glissando* *8*

Harp II. *ff brillante* *ff* *glissando* *brillante* *8*

Chorus:

Sop. es, flash ing and

Alto. es, *ff brillante* flash ing and

Ten. es, *ff brillante* flash ing and

Bass. es, *ff brillante* flash ing and

Vla. I. *brillante*

Vln. II. *ff brillante*

Viola. *ff brillante*

Cello. *ff brillante*

Bass. *ff brillante*

Animato.

M

8

frol - - le - some un - - der the

frol - - le - some un - - der the

frol - - le - some un - - der the

frol - - le - some un - - der the

S. & B. 8086.

flash ing and frol - - ic - some

flash ing and frol - - ic - some

flash ing and frol - - ic - some

flash ing and frol - - ic - some

[N]

Picc.

2 Flutes.

2 Oboes.

Eng. Hrn.

2 Clts in Bb

♯ Clt.

2 Basses.

C. Bass.

4 Hns.

3 Tpts.

3 Trombs

B. Tuba

Timp.

Tri.

S.D.

R.D. & Cym.

[N]

Harp I.

Harp II.

Chorus.

Sop. un - der the sun.

Alto. un - der the sun.

Ten. un - der the sun.

Bass. un - der the sun.

Vla. I.

Vla. II.

Viola.

Cello.

Bass.

[N]

2 & B. 8086

This page of musical notation consists of several systems of staves, likely for a piano. The notation is complex, featuring many beamed notes, slurs, and dynamic markings. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece is marked with a forte (f) dynamic at the beginning of the first system. A prominent glissando is marked in the lower right section of the page. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

f

glissando

Picc.
 2 Flutes.
 2 Oboes.
 Eng. Hrn.
 3 Clts in Bb.
 Eb Clt.
 2 Basses.
 C. Bass.
 4 Hns.
 3 Tpts.
 5 Trombs.
 E. Tuba.
 Timp.
 Tri.
 S.D.
 B.D. & Cym.
 Harp I.
 Harp II.
 Chorus.
 Sop.
 Alto.
 Ten.
 Bass.
 Vla. I.
 Vla. II.
 Viola.
 Cello.
 Bass.

Musical score for page 168, featuring a large orchestral ensemble and a chorus. The score is divided into three systems. The first system includes woodwinds, brass, and strings. The second system includes harps and the chorus. The third system includes violins, viola, cello, and bass. The music is in a key with one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'pizz.'.

This image shows a page of musical notation, likely a piano score, featuring multiple staves. The notation includes complex rhythmic patterns, such as triplets and sixteenth notes, and dynamic markings like "dim." (diminuendo) and "simile." (simile). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation is arranged in a system of staves, with some staves containing rests or other markings. The overall style is that of a classical or romantic-era piano score.

O

Ancora Animando.

First system of musical notation for 'Ancora Animando.' The system consists of two systems of staves. The first system of staves includes a vocal line with lyrics 'A mot - ley pro - ces - sion' and a piano accompaniment. The second system of staves includes a vocal line with lyrics 'A mot - ley pro - ces - sion' and a piano accompaniment. The piano accompaniment features various dynamics including *pp*, *cresc.*, *unif.*, *Solo.*, and *pp*.

Ancora Animando.

Second system of musical notation for 'Ancora Animando.' The system consists of two systems of staves. The first system of staves includes a vocal line with lyrics 'A mot - ley pro - ces - sion' and a piano accompaniment. The second system of staves includes a vocal line with lyrics 'A mot - ley pro - ces - sion' and a piano accompaniment. The piano accompaniment features various dynamics including *mp marc.*, *pp cresc.*, *pp*, *arco*, and *pp cresc.*.

Ancora Animando.

Picc

2 Flutes.

2 Oboes.

Eng. Hn.

2 Clts in Bb

E♭ Clt

2 Basses.

C. Basson.

4 Hns.

3 Tpts.

3 Trombs.

B. Tuba.

Timp

Tri.

S. D.

B. D. & Cym.

Harp. I & II.

Sop.

Alto

Ten.

Bass

Vln I.

Vln II.

Viola.

Cello

Bass.

ces - sion

with ma - ny a fleck of

with ma - ny a fleck of foam, of

with ma - ny a fleck of foam, of

with ma - ny a fleck of foam, of

with ma - ny a fleck of foam, of

This page of a musical score contains the following elements:

- Staff 1 (Violin I):** Features a melodic line with dynamics *p*, *cresc.*, and *ff dim.*. A section marked *a 2.* begins with *ff dim.*.
- Staff 2 (Violin II):** Mirrors the first staff with similar dynamics and phrasing.
- Staff 3 (Viola):** Includes a melodic line with dynamics *p*, *cresc.*, and *ff dim.*.
- Staff 4 (Cello):** Features a melodic line with dynamics *p*, *cresc.*, and *ff dim.*.
- Staff 5 (Double Bass):** Includes a melodic line with dynamics *p*, *cresc.*, and *ff dim.*.
- Staff 6 (Piano):** Features a melodic line with dynamics *p*, *cresc.*, and *ff dim.*.
- Staff 7 (Conductor's Part):** Includes a melodic line with dynamics *p*, *cresc.*, and *ff dim.*.
- Staff 8 (Solo):** Features a melodic line with dynamics *p*, *cresc.*, and *ff dim.*. A section marked *Solo.* begins with *ossia cresc.*.
- Staff 9 (Cymbals):** Includes a melodic line with dynamics *p*, *cresc.*, and *ff dim.*. A section marked *Cymbals rubbed together* begins with *ppp*.
- Staff 10 (Foam):** Features a melodic line with dynamics *molto cresc.*, *foam*, *sp molto cresc.*, *foam*, *sp molto cresc.*, *foam*, *sp molto cresc.*, and *foam*.
- Staff 11 (Pizzicato):** Includes a melodic line with dynamics *p cresc.*, *pizz.*, *ff pizz.*, and *cresc.*.
- Staff 12 (Divisi):** Features a melodic line with dynamics *simile*, *p cresc.*, *simile*, and *cresc.*.
- Staff 13 (Arco):** Includes a melodic line with dynamics *arco* and *ff*.

Picc. *p* *ff* *mf*
 2 Flutes. *p* *ff* *mf*
 2 Oboes. *p* *ff* *mf*
 Eng. Hn. *p* *p cresc.* *ff* *p*
 2 Clts. *p* *p cresc.* *ff* *p*
 Eb Clt. *p* *p cresc.* *ff* *p*
 2 Basses. *p cresc.* *ff* *ff marc.*
 C. Bass. *p cresc.* *ff* *ff marc.*
 4 Hns. *p* *p cresc.* *ff* *p*
 3 Tpts. *p* *ff marc.*
 8 Trombs. *p* *ff marc.*
 E. Tuba. *p* *ff marc.*
 Timp. *cresc.* *mf*
 Tri. *ff*
 S. D. *pp* *ff*
 B. D. & Cym. *pp* *ff*
 Harp I & II. *ff*
 Chorus.
 Sop. *p* *cresc.* *ff marc.*
 of foam and ma - ny frag - ments,
 Alto. *p* *cresc.* *ff*
 of foam and ma - ny frag - ments,
 Ten. *p* *cresc.* *ff*
 of foam and ma - ny frag - ments,
 Bass. *p* *cresc.* *ff*
 of foam and ma - ny frag - ments,
 Violin I. *unis* *div.* *smile* *ff dim.* *mf*
 Violin II. *div.* *smile* *ff dim.* *mf*
 Viola. *pizz.* *ff* *arco* *ff marc.*
 Cello. *ff* *arco* *ff marc.*
 Bass. *ff* *arco* *ff marc.*

This page of a musical score contains multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *ff marc.* and *a2.*. The score is written in a key with one sharp (F#) and a 2/4 time signature. The music is arranged in systems, with some staves having repeat signs and others having specific performance instructions. The bottom of the page features a vocal or instrumental line with the lyrics "Af - ter the sea - ship, af - ter the" repeated across four staves.

R Più animando. (beat 1 in a bar.)

Picc.

2 Flutes.

2 Oboes.

Eng. Hn.

2 Clts in Bb

E♭ Clt.

2 Basses.

C. Bass.

4 Hns.

3 Tpts.

3 Trombs.

B. Tuba.

Timp.

Tri.

S.D.

B D. & Cym.

Mute A in G

S.D. played

R Più animando. (beat 1 in a bar.)

Harp I.

Harp II.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vln I.

Vln II.

Viola.

Cello.

Bass.

whist - ling winds.

whist - ling winds.

whist - ling winds.

whist - ling winds.

div.

piaz.

pizz.

R Più animando. (beat 1 in a bar.)

Musical score for page 177, featuring multiple staves with various musical notations, dynamics, and performance instructions.

Dynamics and performance markings include:

- pp* (pianissimo)
- p* (piano)
- mp* (mezzo-piano)
- ppp* (pianississimo)
- div.* (divisi)
- pizz* (pizzicato)
- with Timpani sticks.*
- niente* (nothing)
- Solo.* (Solo)
- Tutti.* (Tutti)
- cantabile* (cantabile)

The score includes complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *pp*, *p*, *mp*, *ppp*, *div.*, *pizz*, *with Timpani sticks.*, *niente*, *Solo.*, *Tutti.*, and *cantabile*.

Pice.

2 Flutes.

2 Oboes.

Eng. Ha.

2 Clts in B \flat

E \flat Clt.

2 Basses.

C. Bass.

4 Hns.

3 Tpts.

3 Trombs.

B. Tuba.

Timp.

Tri.

S. D.

B. D. & Cym.

Harp I.

Harp II.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vln I.

Vln II.

Viola.

Cello.

Bass.

Tutti.

Solo.

This page contains a musical score for page 179. The score is organized into three systems of staves. The first system consists of five staves, the second of six, and the third of five. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score includes several dynamic markings: *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *f* (forte). There are also performance instructions such as *Solo col. tutti*, *arco*, and *p cantabile*. The score is written in a standard musical notation style, with staves connected by a brace on the left side.

p

pp

mp

f

pp

pp

pp

p cantabile

Solo col. tutti

arco

niente

This page of a musical score is for a symphony, likely the first movement of a major work. It features a large orchestral ensemble with the following instruments and parts:

- Picc.** (Piccolo)
- 2 Flutes**
- 2 Oboes**
- Eng. Hn.** (English Horn)
- 2 Clts in Bb** (Clarinets in B-flat)
- E♭ Clt** (E-flat Clarinet)
- 2 Bassons** (Bassoons)
- C Basson** (Contrabassoon)
- 4 Hns** (Horns)
- 3 Trpts.** (Trumpets)
- Timp.** (Timpani)
- Tri.** (Triangle)
- S.D.** (Snare Drum)
- B.D. & Cym.** (Bass Drum and Cymbal)
- Harp I**
- Harp II**
- Chorus:**
 - Sop. (Soprano)
 - Alto
 - Ten. (Tenor)
 - Bass.
- Vln Solo** (Violin Solo)
- Vln I** (Violin I)
- Vln II** (Violin II)
- Vla Solo** (Viola Solo)
- Vla. Tutti.** (Viola Tutti)
- Cello**
- Bass**

The score is written in 4/4 time. The key signature is one sharp (F#), indicating D major or B minor. The music features complex melodic lines, often with long, sweeping phrases. Dynamic markings such as *pizz.* (pizzicato), *arco* (arco), and *pizz.* (pizzicato) are used throughout. The score is divided into measures by vertical bar lines, and the instruments are grouped by brackets on the left side of the page.

This musical score page, numbered 181, contains four systems of staves. The first system consists of six staves, with the first two containing melodic lines marked with a first ending bracket and a piano (*p*) dynamic. The second system also has six staves, with the first two continuing the melodic development. The third system features a more complex texture with six staves, including a prominent arpeggiated figure in the first staff. The fourth system, which is the final one on the page, contains six staves and includes dynamic markings such as *pizz.* (pizzicato) and *arco* (arco). The notation includes various note values, rests, and slurs, indicating a continuous musical piece.

[illegible]

T *The chorus parts may be omitted from letter T to two bars after U.

cresc *Solo* *mf* When no Oboe II. *ff* *pp* *pp* *pp* *simile* *simile* *simile* *simile*

with ma - ny a fleck of foam
with ma - ny a fleck of foam
with ma - ny a fleck of foam
with ma - ny a fleck of foam

8 **U**

Picc. *mf cresc.* *ff*

2 Flutes. *mf cresc.* *ff*

2 Oboes. *mf cresc.* *ff*

Eng. Hn. *mf cresc.* *ff*

2 Clarin Bb *mf cresc.* *ff*

E♭ Clar. *mf cresc.* *ff*

2 Basses. *mf cresc.* *ff*

C. Bass. *mf cresc.* *ff*

4 Hns. *mf cresc.* *ff* *p molto cresc.*

8 Trpts. *p cresc.* *ff* *p cresc.*

8 Trombs. *mf cresc.* *ff* *p cresc. molto*

B Tuba. *mf cresc.* *ff* *p molto cresc.*

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

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

S.D. *mf* *ff* *molto cresc.*

B.D. & Cym. *mf* *ff* *molto cresc.*

Harp I *mf* *ff*

Harp II *mf* *ff*

Chorus: Sop. foam and man - y frag - ments,

Alto. foam and man - y frag - ments,

Ten. foam and man - y frag - ments,

Bass. foam and man - y frag - ments,

Vln. I. *mf cresc.* *ff*

Vln. II. *mf cresc.* *ff*

Viola. *mf cresc.* *ff*

Cello. *mf cresc.* *ff* *p molto cresc.*

Bass. *mf cresc.* *ff* *p molto cresc.*

U *p molto cresc.*

8

p molto cresc

div

plac

V

This image shows a page of musical notation, likely a piano score. It features multiple staves, some of which are filled with musical notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'pp', 'dim', and 'ppp'. The page is organized into systems of staves, with some staves containing musical notation and others being empty. The overall layout is typical of a musical score page.

S. & R. 80 16

8

f

mf

f

p

mf

f

p

p play when no Ob. II.

p

f

pp

natural

mf

af - ter the whist - ling winds,

af - ter the whist - ling winds,

whist - ling winds,

whist - ling winds,

arco

arco cresc.

mf cresc.

pp cresc.

f

trem.

p

8

W

Musical score for a piano and voice ensemble. The score is divided into three systems. The first system (measures 1-5) features a piano introduction with *f risoluto* markings. The second system (measures 6-10) continues the piano introduction with *mf* and *f cresc.* markings. The third system (measures 11-15) includes vocal entries with lyrics: "poco f Af-ter the white-gray sails taut to their spars and ropes, and Be -". The piano accompaniment includes *f cresc.*, *fp cresc.*, and *fp subito cresc.* markings. The score ends with a final *fp subito* marking and a boxed X.

Picc. *cresc.*

2 Flts.

2 Obs.

Eng. Hn. *cresc.*

2 Clts. Bb. *mp cresc.*

E♭ Clt. *mp cresc.*

2 Basses. *mp cresc.*

C. Bassn. *mp cresc.*

4 Hns. *cresc.* *mp cresc.* *mp cresc.*

3 Tpts.

3 Trombs.

B. Tuba.

Timp. *mp cresc.*

Tri.

S. D.

B. D. & Cym. *mp cresc.*

Harp. I & II.

Chorus:

Sop. *mp cresc.*
ropes, Be - low, a my - riad my - riad waves

Alto. *mp cresc.*
ropes, Be - low, a my - riad my - riad waves

Ten.
- low, a my - riad my - riad waves hast - en - ing,

Bass.
- low, a my - riad my - riad waves hast - en - ing,

Vln. I. *simile*

Vln. II. *cresc.* *simile* *mp cresc.*

Viola. *mp cresc.*

Cello. *mp cresc.*

Bass. *mp cresc.*

[illegible]

S. & B 3086

This page of musical notation is divided into four systems. The first system consists of six staves, with the first four staves containing complex melodic and harmonic lines, and the last two staves providing a bass line. The second system also has six staves, with the first four staves continuing the melodic and harmonic development, and the last two staves providing a bass line. The third system consists of two empty staves. The fourth system consists of four staves, with the first two staves containing melodic lines and the last two staves providing a bass line. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'smile'.

Largamente.

Picc. *a 2.* *ff*

2 Flts. *ff*

2 Ob. *ff*

Eng. Hn. *ff*

2 Clts. Bb. *a 2.* *ff*

E♭ Clt. *ff*

2 Basses. *ff*

C. Bass *ff*

4 Hns. *ff*

3 Tpts. *ff*

3 Trombs. *ff*

E. Tuba. *ff*

Timp. *ff*

Tri. *ff*

S. D. *ff*

B. D. & Cym. *ff*

Largamente.

Harp. I & II *ff*

Chorus:

Sop. *ff*

Alto. *ff*

Ten. *ff*

Bass. *ff*

in the wake fol

in the wake fol

in the wake fol

low-ing,

Fol - lowing the state - ly and ra - pid ship, fol

Vln. I. *ff marc.*

Vln. II. *ff marc.*

Viola. *ff marc.*

Cello. *ff marc.*

Bass. *ff marc.*

Largamente.

a 2.
cantabile
p cantabile
 play when no 2nd Oboe
 a 2.
 lowing,
 low-ing,
 fol
 lowing,
 fol - low-ing,
 fol - lowing,
 fol - lowing,
 fol - low-ing,
 fol - lowing.

Aa

Picc.

2 Flts.

2 Ob.

Eng. Hn.

2 Clts. Bb

E♭ Clt

2 Basses.

C Bass

4 Hns.

1 Solo

3 Tpts.

2 Trombs.

B. Tuba.

Timp.

Tri.

S. D.

B. D. & Cym.

Aa

Harp.

I & II.

Chorus:

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

mot - ley pro - ces - sion with man - y a flock of foam and man - y

mot - ley pro - ces - sion with man - y a flock of foam and man - y

mot - ley pro - ces - sion with man - y a flock of foam and man - y

mot - ley pro - ces - sion with man - y a flock of foam and man - y

Aa

marc.

marc.

marc.

marc.

marc.

marc.

Aa

Più mosso.

Bb

Poco stringendo.

Musical score for the first system, measures 1-12. The score is written for multiple staves, likely representing different instruments or voices. The tempo is marked "Più mosso." and the key signature is B-flat major (Bb). The dynamics range from *dim.* (diminuendo) to *marc.* (marcato) and *cresc.* (crescendo). There are also performance instructions such as "2. Soli" and "gus bassa".

Più mosso.

Bb

Poco stringendo.

Musical score for the second system, measures 13-24. The tempo remains "Più mosso." and the key signature is B-flat major (Bb). The dynamics continue with *dim.*, *frag.* (fragor), *ments.* (mentis), and *cresc.*. The notation includes various musical symbols such as notes, rests, and slurs.

Più mosso.

Bb

Poco stringendo.

Co

Picc. *8* *poco f*

2 Flts. *poco f*

2 Obs. *poco f*

Eng. Hrn. *poco f*

2 Clts. Bb. *poco f*

Bb Clt. *poco f*

2 Basses. *p cresc.*

C. Bass. *p cresc.*

4 Hns. *poco f*

3 Tpts. *mf*

3 Trombs. *Soli poco f*

B. Tuba. *mf*

Timp. *mf*

Tri. *mf*

S.D. *mf*

B. D. & Cym. *mf*

Co

Harp I. *mf*

Harp II. *mf*

Chorus

Sop. *mf* A mot - ley pro - ces - sion

Alto. *mf* A mot - ley pro - ces - sion

Ten. *mf* A mot - ley pro - ces - sion *poco f* with many a

Bass. *mf* A mot - ley pro - ces - sion *poco f* with many a

Vin. I. *mf cresc.*

Vin. II. *mf cresc.*

Viola. *mf cresc.*

Cello. *mf cresc.*

Bass. *mf cresc.*

Co

Poco stringendo.

Poco stringendo.

with man-y a flock of foam and man-y frag-ments Fol-low-ing the
 with man-y a flock of foam and man-y frag-ments Fol-low-ing the
 flock of foam Fol-low-ing the state
 flock of foam Fol-low-ing the state

Poco stringendo.

Dd Poco più mosso.

Picc.

2 Flts.

2 Obs.

Eng. Hn.

2 Clts. Bb.

E♭ Clt.

2 Basses.

C. Bass.

4 Hns.

3 Trpts.

3 Trombs.

E. Tuba.

Timp.

Tri.

S.D.

E. D. & Cym.

Soli.

marc.

marc.

marc.

Cym.

Dd Poco più mosso.

Harp I.

Harp II.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vin. I.

Vin. II.

Viola.

Cello.

Bass.

state - ly and ra - pid ship, in the wake fol - low - ing,

state - ly and ra - pid ship, in the wake fol - low - ing,

ly and ra - pid ship, in the wake fol - low - ing,

ly and ra - pid ship, in the wake fol - low - ing,

Dd Poco più mosso.

Ee

Ee

fol - low-ing,
 fol - low-ing,
 fol - low-ing,
 fol - low-ing,

Ee

100

Picc.

2 Flts.

2 Ob.

Eng. Hn.

2 Clts. Bb.

Bb Clt.

2 Basses.

C. Bassn.

4 Hns.

8 Tpts.

8 Trombs.

B Tuba.

Timp.

Tri.

S.D.

B.D. & Cym.

Harp I.

Harp II.

Chorus

Sop.

Alto.

Ten.

Bass.

Vin. I.

Vin. II.

Viola.

Cello.

Bass.

This page of musical notation is for a large ensemble, likely a symphony or concert band. It consists of 18 staves, organized into three systems of six staves each. The notation is dense, featuring a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. Dynamic markings such as *ff* (fortissimo) and *marc.* (marcato) are used throughout. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes many slurs, ties, and articulation marks. In the lower right section, there are four staves with the word "fol" (likely "follow") and "low-ing." written below them, indicating a specific performance instruction. The page is numbered 205 in the top right corner.

Note: The small notes only when there is no Chorus.

NO. 4. THE EXPLORERS.

Grave e molto adagio. $\text{♩} = 44$.

Flutes I & II.

Flute III.

2 Oboes.

English Horn.

2 Clarinets in B \flat .
(Clar in E \flat later)

Bass Clarinet in B \flat .

2 Bassoons.

Contra Bassoon.

4 Horns in F.

3 Trumpets in F.

Trombones I & II.

Trombone III
& Tuba.

Timpani A, B \flat & E \flat .

Triangle &
Side Drum.

Bass Drum
& Cymbals.

Grave e molto adagio. $\text{♩} = 44$.

Harp I & II.

Organ.

Manual.

Pedal.

Soprano Solo.

Baritone Solo.

Chorus.

Soprano.

Alto.

Tenor.

Bass.

Violin I.

Violin II.

Viola.

Violoncello.

Bass.

*Sw. 8ft. & 4ft. (no reeds)
Gt. Diaps.*

legato

Gt. to Ped.

legato

p sostenuto

O vast Ron - dure, swimming in space,

p sostenuto

O vast Ron - dure, swimming in space,

p sostenuto

O vast Ron - dure, swimming in space,

p sostenuto

O vast Ron - dure, swimming in space,

div.

div.

sul G.

Sul G.

div.

Grave e molto adagio. $\text{♩} = 44$.

Fl. I & II.
Fl. III.
2 Oboes.
Eng. Hn.
2 Cls. in Bb.
B. Cl. in Bb.
2 Basses.
C. Bass.
4 Hns.
3 Tpts.
Trombs. I & II.
Tromb. III. & Tuba.
Timp.
Tri. & S.D.
B.D. & Cym.
Harp I & II.
Organ.
Man.
Ped.
Chorus.
Sop.
Alto.
Ten.
Bass.
Vln. I.
Vln. II.
Viola.
Cello.
Bass.

A

A

teem - ing spi - rit - u - al dark - ness, Un - speak - a - ble high pro - ces - sions

and the teem - ing spi - rit - u - al dark - ness, Un - speak - a - ble high pro - ces - sions

and the teem - ing spi - rit - u - al dark - ness, Un - speak - a - ble high pro - ces - sions

teem - ing spi - rit - u - al dark - ness, Un - speak - a - ble high pro - ces - sions

A

S & B. 3086.

Fl. I & II.

Fl. III.

2 Oboes.

Eng. Hn.

2 Cls. in Bb.

B. Cl. in Bb.

2 Basses.

C. Basses.

4 Hrs.

3 Tpts.

Trombs. I & II.

Tromb. III. & Tuba.

Timp.

Harp I.

Harp II.

Organs.

Man.

Ped.

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

mf marcato

mf marc.

mf marc.

ma non troppo

ma non troppo

ma non troppo

mf

mf parlando

mf parlando

mf parlando

mf parlando

arco

arco

Gt. to Prin. & Full Sw.

mf Sw. to Ped.

Gt. to Ped.

f legato

With in - scrut - a - ble pur - - pose, some hid - - den pro - phet - ic in - ten - tion,

With in - scrut - a - ble pur - - pose, some hid - - den pro - phet - ic in - ten - tion,

With in - scrut - a - ble pur - - pose, some hid - - den pro - phet - ic in - ten - tion,

With in - scrut - a - ble pur - - pose, some hid - - den pro - phet - ic in - ten - tion,

simile *a 2.* **B**

simile *a 2.*

simile *f ma non troppo*

simile *f ma non troppo*

gue bassa. **B**

Now
Now
Now
Now

simile *d.v.* **B**

S & B. 8086.

Andante con moto. $\text{♩} = 48$.

Fl. I & II. *pp*

Fl. III. *pp*

2 Oboes. *pp*

Eng. Hn. *pp* When no 2nd Oboe.

2 Clar. in Bb. *pp*

B. Clar. in Bb. *pp*

2 Basses. *pp*

C. Basses. *pp* 2nd Basses, when no Bass Clar.

4 Hns. *pp* for Cor ang. & 4th Basses. When no Bass Clar. & 2nd Oboe.

3 Tpts.

Trombs. I & II

Tromb. III. & Tuba. Bb to Bb, Bb to Bb.

Timp.

Tri. & S.D.

B. D. & Cym. B. D. *ppp*

Andante con moto. $\text{♩} = 48$. Harp I. *p*

Harp I & II

Chorus.

Sop. first it seems my thoughts be-gin to span thee. *pp*

Alto. first it seems my thoughts be-gin to span thee. *pp*

Ten. first it seems my thoughts be-gin to span thee. *pp*

Bass. first it seems my thoughts be-gin to span thee. *pp*

Vln. I. *pp*

Vln. II. *pp*

Viola.

Cello.

Bass.

Andante con moto. $\text{♩} = 48$.

misterioso *pp*

Soli.
p misterioso

pp misterioso
Down from the gar - dens of As - ia des - cend - ing, Ad - am and
pp misterioso
Down from the gar - dens of As - ia des - cend - ing, Ad - am and

ppp
ppp
p misterioso
plss.
plss.

Fl. I & II.  

Fl. III.

2 Oboes.

Eng. Hn.

2 Clar. in Bb.

B. Clar. in Bb.

2 Basses.

C. Basses.

4 Hrs.

3 Tpts.

Trombs. I & II.

Tromb. III. & Tuba.

Timp.

Tri. & S.D.

B.D. & Cym.

Harp. I & II.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

Eve ap - pear, then their my - riad pro - ge - ny af - ter them,

Eve ap - pear, then their my - riad pro - ge - ny af - ter them,

p pesante

p pesante



First system of musical notation, featuring a grand staff with piano (p) dynamics and a rehearsal mark.

Bass (Lonely when no Bass Cl.

Second system of musical notation, featuring a grand staff with piano (p) dynamics, a solo section marked "Solo.", and a simile instruction.

mp poco pesante

Solo.

p pesante

p pesante

simile

Third system of musical notation, featuring a grand staff with piano (p) dynamics and a rehearsal mark.

à 2

mp

Fourth system of musical notation, featuring a grand staff with piano (p) dynamics and a rehearsal mark.

mp

Wand - er - ing,

mp

Wand - er - ing,

Fifth system of musical notation, featuring a grand staff with piano (p) dynamics and a rehearsal mark.

Fl. I & II.

Fl. III.

2 Oboes.

Eng. Hn.

2 Clar. in Bb.

B. Clar. in Bb.

2 Basses.

C. Basses.

Bass. I & II.

Bass. II. when no Bass Cl.

4 Hns.

3 Tpts.

Tromb. I & II.

Tromb. III. & Tuba.

Timp.

Tri. & S.D.

B.D. & Cym.

Cym. roll with soft stick.

Harp I.

Harp II.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vla. I.

Vla. II.

Viola.

Cello.

Bass.

p legato

legato

p espress.

p espress.

p leg. et espr.

p espr. e leg.

fff

fff

yearn - ing, with rest - less ex - plor -

yearn - ing with rest - less ex - plor - a - tions,

This page of a musical score contains multiple staves of music. The notation includes various dynamics and performance instructions:

- Top System:**
 - Staves 1-6: *p marc.* (piano, marcato)
 - Staff 7: *p marc.*
 - Staff 8: *p marc.*
 - Staff 9: *p marc.*
 - Staff 10: *p marc.*
 - Staff 11: *p marc.*
 - Staff 12: *p marc.*
 - Staff 13: *p marc.*
 - Staff 14: *p marc.*
 - Staff 15: *p marc.*
 - Staff 16: *p marc.*
 - Staff 17: *p marc.*
 - Staff 18: *p marc.*
 - Staff 19: *p marc.*
 - Staff 20: *p marc.*
 - Staff 21: *p marc.*
 - Staff 22: *p marc.*
 - Staff 23: *p marc.*
 - Staff 24: *p marc.*
 - Staff 25: *p marc.*
 - Staff 26: *p marc.*
 - Staff 27: *p marc.*
 - Staff 28: *p marc.*
 - Staff 29: *p marc.*
 - Staff 30: *p marc.*
 - Staff 31: *p marc.*
 - Staff 32: *p marc.*
 - Staff 33: *p marc.*
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 - Staff 220: *p marc.*
 - Staff 221: *p marc.*
 - Staff 222: *p marc.*
 - Staff 223: *p marc.*
 - Staff 224: *p marc.*
 - Staff 225: *p marc.*
 - Staff 226: *p marc.*
 - Staff 227: *p marc.*
 - Staff 228: *p marc.*
 - Staff 229: *p marc.*
 - Staff 230: *p marc.*
 - Staff 231: *p marc.</*

Fl. I & II.
Fl. III.
2 Oboes.
Eng. Hn.
2 Cls. in Bb.
B. Cl. in Bb.
2 Basses.
C. Bass.
4 Hrs.
8 Tpts.
Tromba. I & II.
Tromb. III.
& Tuba.
Timp.
Tri.
& S.D.
B.D. & Cym.
Harp I.
Harp II.
Chorus:
Sop.
Alto.
Ten.
Bass.
Vin. I.
Vin. II.
Viola.
Cello.
Bass.

Largamente.

a 2.
 p dim.
 p dim.
 p dim.
 p dim.
 p dim.
 p dim.
 p dim.
 p dim.
 Bass Cl.
 Tuba, gva basso

Largamente.

mf dim. p
 gva basso gva basso
 with nev - er hap - py hearts, mf
 with nev - er hap - py
 mf dim. p
 mf dim.

Largamente.

Poco animando.

Fl. I. & II. *ppp*

Fl. III. *ppp*

2 Oboes. *ppp*

Eng. Hn. *ppp*

2 Clar. in Bb. *ppp*

2 Clar. in Bb. *ppp*

2 Basses. *ppp*

C. Bass. *ppp*

4 Hns. *ppp*

3 Tpts. *ppp*

Tromb. I. & II. *pp*

Tromb. III. & Tuba. *pp*

Timp. *pp*

Trl. & S D. *pp*

D. B. & Cym. *pp*

Cym. naturale

Poco animando.

Harp I. *p*

Harp II. *p*

Chorus:

Sop. *mp*

Alto. *mp*

Ten. *mp*

Bass. *mp*

With that sad in -

heart,

Vln. I. *arco* *ppp* *arco* *ppp* *arco* *ppp* *arco* *ppp*

Vln. II. *arco* *ppp* *arco* *ppp* *arco* *ppp* *arco* *ppp*

Viola. *arco* *ppp* *arco* *ppp* *arco* *ppp* *arco* *ppp*

Cello. *arco* *ppp* *arco* *ppp* *arco* *ppp* *arco* *ppp*

Bass. *arco* *ppp* *arco* *ppp* *arco* *ppp* *arco* *ppp*

Poco animando.

[illegible]

♩ = ♩

Fl. I. & II.

Fl. III.

2 Oboes.

Eng. Hn.

2 Cls. in Bb

B Cl. in Bb

2 Basses.

C. Basses.

4 Hns.

3 Tpts.

Trombs. I. & II.

Tromb. III. & Tuba.

Timp.

Tri. & S. D.

B. D. & Cym.

Harp. I. & II.

★ Semi-Chorus.

Sop. I.

Sop. II.

Alto I.

Alto II.

Chorus.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

Where - - - fore un - sat - is - fied soul? whith er O mock ing

Where - - - fore un - sat - is - fied soul? whith er O mock ing

Where - - - fore un - sat - is - fied soul? whith er O mock ing

Where - - - fore un - sat - is - fied soul? whith er O mock ing

Where - - - fore un - sat - is - fied soul? whith er O mock ing

♩ = ♩

*Note. This Semi Chorus should consist of 16 voices; 4 to a part. The opening chord should be inaudible until the orchestra leaves off. If necessary a harmonium may accompany the opening chord only, or may play two bars before hand.

mock - ing - life?
life?
life?
life?

Ah who shall soothe these fev - er - ish child - ren?
Ah who shall soothe these fev - er - ish child - ren?

unis.
p unis.
unis.
p unis.

(The lower notes to be played only by 5 stringed Bases)

Fl. I. & II. *mf cresc.*

Fl. III. *mf cresc.*

2 Oboes. *mf cresc.*

Eng. Hn. *mf cresc.*

3 Cls. in Bb. *mf cresc.*

B. Cl. in Bb. *mf cresc.*

2 Basses. *mf cresc.*

C. Bass. *mf cresc.*

4 Hns. *mf cresc.*

8 Tpts. *mf cresc.*

Trombs. I. & II. *mf cresc.*

Tromb. III. & Tuba. *mf cresc.*

Timp. *mf cresc.*

Tri. & S.D. *mf cresc.*

B. D. & Cym. *mf cresc.*

Harp. I. & II. *mf cresc.*

Semi-Chorus.

Sop. I. *mf*

Sop. II. *mf*

Alto. I. *mf*

Alto. II. *mf*

Chorus.

Ten. *mf*

Base. *mf*

Who jus - ti - fy these rest - less ex - plor - a - tions? Who speak the so - crpt

Who jus - ti - fy these rest - less ex - plor - a - tions? Who speak the so - cret

Vin. I. *mf cresc.*

Vin. II. *mf cresc.*

Viola. *mf cresc.*

Cello. *mf cresc.*

Bass. *mf cresc.*

8. & B. 3086.

with Timpani sticks.
pp dim.
 Cym. struck (do not damp sound)
pp dim.

ppp
 Where - - - fore un - sat - is - fied
ppp
 Where - - - fore un - sat - is - fied
ppp
 Where - - - fore un - sat - is - fied
ppp
 Where - - - fore un - sat - is - fied

mf
 of the im - pass - - - ive earth?
mf
 of the im - pass - - - ive earth?

ppp
 div.
ppp
ppp dim.

Andante con moto.

Fl. I. & II.

Fl. III.

2 Oboes.

Eng. Hn.

2 Clts in Bb

B. Cl. in Bb

2 Basses.

C. Bass.

4 Hns.

3 Tpts.

Trumps I & II

Tromb. III & Tuba.

Timp.

Tri. & S. D.

B. D. & Cym.

Andante con moto.

Chr. I. & II

Soul Chorus.

Sop I

Sop II

Alto I.

Alto II.

Chorus.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

Andante con moto.

Yet soul be

Alto (Tutti) *mp*

Tenor (Tutti) *mp*

Bass (Tutti)

-sure the first in - tent re - mains, and shall be car - ried out and shall be car -

pizz.

pizz.

pizz.

pizz.

arco

G

Fl. I & II.

Fl. III.

2 Oboes.

Eng. Hn.

3 Cl. in Bb.

3 Cl. in Bb.

2 Basses.

C Bass.

4 Hns.

3 Tpts.

Trombs I & II.

Tromb III. & Tuba.

Timp.

Tri. & S.D.

B.D. & Cym.

G

Harp. I & II.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vin. I.

Vin. II.

Viola.

Cello.

Bass.

G

Yet soul be sure the first in -

first in - tent re - mains, and shall be car - ried out,

first in - tent re - mains, and shall be car - ried out,

- ried out,

Piccolo.

Flute I & II.

-tent re-mains,

Per-haps ev-en now the time has ar-rived

Per-haps ev-en now the time has ar-rived

Per-haps ev-en now the time has ar-rived

arco

arco

The musical score is arranged in two systems. The first system contains 12 staves: Piccolo (1), Flute I & II (2), and a grand staff (3-6) for piano and bass. The second system contains 10 staves: vocal parts (7-9) with lyrics, and a grand staff (10-13) for piano and bass. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'arco'.

Animando.

simile

simile

simile

simile

simile

mf

mf

gliss.

Af - ter the no - ble in - ven - tors,

Af - ter the no - ble in - ven - tors,

Af - ter the no - ble in - ven - tors,

Af - ter the no - ble in - ven - tors,

Animato.

[H]

Picc. *ff marc.*

Fl. I & II *ff marc.*

2 Oboes. *cresc.* *ff marc.*

Eng. Hn. *ff marc.*

2 Cl. in Bb. *cresc.* *ff marc.*

B Cl. in Bb. *f cresc.* *ff marc.*

2 Basses. *cresc.* *ff marc.*

C. Bass. *cresc.* *ff marc.*

4 Hns. *cresc.*

8 Tpts. *mf*

Tromb. I & II *mf* *ff marc.*

Tromb. III & Tuba. *ff marc.*

Timp. *ff marc.*

Tri. & S.D.

B.D. & Cym.

Animato.

[H]

Harp I & II *gliss.*

Chorus:

Sop. *ff* Fin - al - ly fin -

Alto. *ff* Fin - al - ly fin -

Ten. *ff* Fin - al - ly fin -

Bass. *ff* Fin - al - ly fin -

Vln. I. *cresc.* *ff*

Vln. II. *cresc.* *ff*

Viola. *cresc.* *ff*

Cello. *cresc.* *ff*

Bass. *cresc.* *ff*

Animato.

The musical score is arranged in four systems, each containing multiple staves. The notation is complex, featuring various musical symbols, dynamics, and articulations.

- System 1:** The first system shows a series of staves with complex notation. Dynamics include *ff* and *a 2.* (second ending).
- System 2:** The second system continues the notation. Dynamics include *ff marc.* (marcato).
- System 3:** The third system features a *gliss.* (glissando) marking and a measure number **22** above a staff.
- System 4:** The fourth system includes lyrics: *- al-ly*, *fin*, and *al-ly*. Dynamics include *ff*.

The score concludes with a final system of staves, including a *gliss.* marking and a measure number **23** above a staff.

Largamente

a tempo

a 2.
 ff marc
 ff marc
 marc.
 marc.
 a 2.
 ff marc.
 ff marc.
 Tub. marc.
 Tuba coll' ottava basso

a tempo

worth-y that name, The true son of
 worth-y that name, The true son of
 worth-y that name, The true son of
 worth-y that name, The true son of
 ff marc.
 ff marc.
 ff marc.
 ff marc.

a tempo



Musical notation for a piano and voice ensemble. The page contains five systems of staves. The first system has five staves (treble, two inner, and two bass). The second system has five staves. The third system has five staves. The fourth system has five staves, with the top two containing vocal lines and the bottom three containing piano accompaniment. The fifth system has five staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *ff*, *marc.*, *a 2.*, and *mf*. There are also lyrics "ing" and "sing" written under the vocal staves in the fourth system.

Picc.

Fl. I & II.

2 Oboes.

Eng. Hn.

2 Cls. in Bb.
marcato

B. Cl. in Bb.

2 Basses.

C. Bass.

4 Hns.
ff

8 Tpts.

Trombe I & II.

Tromb. III. & Tuba.
ff marc.

Timp.

Tri. & S.D.

B. D. & Cym.

Harp I & II.

Organ.
Man.
Ped.

Chorus.
Sop.
Alto.
Ten.
Bass.

Vln. I.

Vln. II.

Viola.
ff marc.

Cello.
ff marc.

Bass.

This musical score is for a large ensemble, likely a symphony orchestra and a vocal choir. The score is written for 12 staves, organized into four systems of three staves each. The first system includes a piano introduction marked *ff marc.* The second system features a vocal entry with the lyrics "sing - ing, sing - ing, sing - ing, sing - ing, sing - ing". The third system continues the vocal melody with the lyrics "sing - ing, sing - ing, sing - ing, sing - ing, sing - ing". The fourth system concludes the vocal part with the lyrics "sing - ing, sing - ing, sing - ing, sing - ing, sing - ing". The piano accompaniment consists of complex rhythmic patterns and harmonic support for the vocal lines.

Picc. [K]
 Fl. I & II.
 2 Oboes.
 Eng. Hn.
 2 Cls. in Bb.
 B. Cl. in Bb.
 2 Basses.
 C. Bass.
 4 Hrs.
 3 Tpts.
 Tromb. I & II.
 Tromb. III. & Tuba.
 Timp.
 Tri. & S.D.
 B.D. & Cym.
 Harp I & II. [K]
 Organ.
 Man.
 Ped.
 Chorus.
 Sop.
 Alto.
 Ten.
 Bass.
 Vin. I.
 Vin. II.
 Viola.
 Cello.
 Bass.

ing sing-ing his songs, sing-ing sing -
 sing-ing his songs, sing-ing sing -
 ing sing-ing his songs, sing-ing sing -
 sing-ing his songs, sing-ing sing -

Full to Mixture *ff*

[K]

ing, sing - ing sing - ing his

ing, sing - ing sing - ing his

ing, sing - ing sing - ing his

ing, sing - ing sing - ing his

ing, sing - ing sing - ing his

Allegro animato. $\text{♩} = 140$

Picc.

Fl. I & II.

2 Oboes.

Eng. Hn.

2 Cls. in Bb.

B. Cl. in Bb.

2 Basses.

C. Bass.

4 Hrs.

2 Tpts.

Trombs I & II

Tromb III. & Tuba.

Timp.

Tri. & S. D.

B. D. & Cym.

A to G, Bb to Bb.

Allegro animato. $\text{♩} = 140$

Harp I & II.

Chorus.

Sop. songs.

Alto. songs.

Ten. songs.

Bass. songs.

Vln. I.

Vln. II.

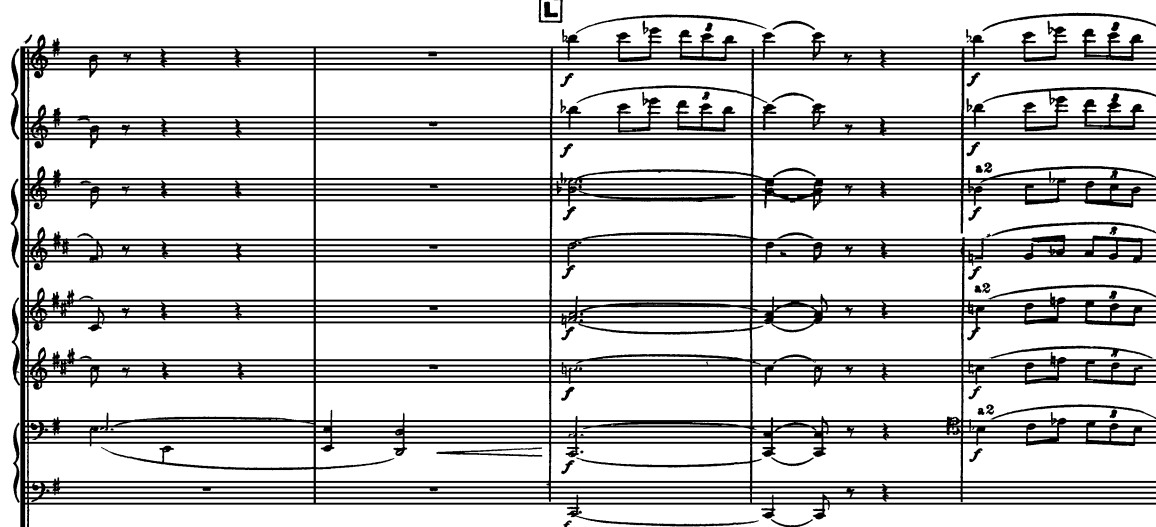
Viola.

Cello. div.

Bass.

Allegro animato. $\text{♩} = 140$

L

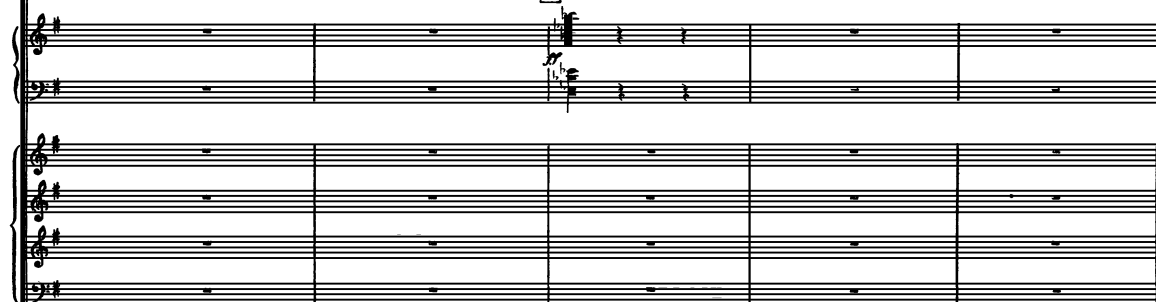


First system of musical notation, featuring a grand staff with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. A bracket labeled 'L' is positioned above the first staff.



Second system of musical notation, featuring a grand staff with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*.

L



Third system of musical notation, featuring a grand staff with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*.



Fourth system of musical notation, featuring a grand staff with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*.

L

Flc.
 Fl. I & II.
 2 Oboes.
 Eng. Hn.
 2 Cl. in E♭.
 B. Cl. in E♭.
 2 Basses.
 C. Bass.
 4 Hns.
 3 Tpts.
 Tromb. I & II.
 Tromb. III.
 & Tuba.
 Timp.
 Tri.
 & S.D.
 B.D. &
 Cym.
 Harp I & II.
 Chorus:
 Sop.
 Alto.
 Ten.
 Bass.
 Vla. I.
 Vla. II.
 Viola.
 Cello.
 Bass.

I Solo.
mf
f
div.
pizz.

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with some staves containing musical notation and others being empty. The notation includes notes, rests, and dynamic markings such as 'dim.' (diminuendo) and 'sf' (sforzando). The score is organized into measures, with some measures containing multiple notes and others containing rests. The overall layout is typical of a musical score, with staves arranged vertically and measures separated by bar lines. The page is numbered '1' in the top right corner.

Tranquillo.

Picc.

Fl. I & II.

2 Oboes.

Eng. Hn.

2 Cls. in B \flat

B. Cl. in B \flat

2 Basses

C. Bass.

4 Hns.

3 Tpts.

Trombs I & II

Tromb. III. & Tuba.

Timp.

Tri. & S.D.

B.D. & Cym.

Tranquillo.

Harp I & II.

Bar. Solo.

Chorus:

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

Tranquillo.

The image shows a page of a musical score, likely for a symphony orchestra and vocal soloist. The score is written in 2/4 time and features a vocal soloist part with lyrics in English. The orchestration includes strings, woodwinds, and brass. The lyrics are: "O we can wait no long - er, We too take ship - O - ul, Joy - ous we too launch out on track - less". The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature of 2/4. The vocal part is written in a single staff, and the orchestral parts are written in multiple staves. The lyrics are written below the vocal staff. The score is a page from a larger work, as indicated by the page number "10" in the bottom right corner.

S. & B. 8086.

seas, Fear - less for un - known shores on waves of ec - sta - sy to sail, —
 Fear - less for un - known shores on waves of ec - sta - sy to

Harp I.
 unis 6 desks pizz. arco
 6 desks
 p espress. & dec. kn
 p espress.
 pizz.
 unis
 pizz.
 div.

Animato.

[illegible]

Fl. I & II. *pp*

Fl. III. *pp*

2 Oboes. *pp*

Eng. Hn. *pp*

2 Clar. in Bb. *pp*

B. Clar. in Bb. *pp*

2 Basses. *pp*

C. Basses. *pp*

4 Hns. *pp*

3 Tpts. *p*

Trombs. I & II

Tromb. III. & Tuba.

Timp.

Tri. & S.D.

B.D. & Cym.

Harp I.

Harp II.

Sop. Solo. me to thee, I thee to me, I thee to

Bar. Solo. O soul thou press-ing me, to thee, O soul

Chorus.

Sop.

Alto.

Ten.

Bass.

Vln. I. *div.* *pp*

Vln. II. *div.* *pp*

Viola. *non div.* *pp*

Cello.

Bass.

me,
thou press - ing me to thee,

unis
pp
unis
pp
div.
pp

p subito
p subito
p subito
arco
p, ss.
p div.

Fl. I & II. *pp* *p* *pp*

Fl. III.

2 Oboes. *pp*

Eng. Hrn.

2 Clar. in Bb. *pp* *p* *pp*

B. Clar. in Bb.

2 Bassons *pp*

C. Basson. *pp*

4 Hns. *pp* *p* *pp*

3 Tpts.

Trombs. I & II.

Tromb. III. & Tuba.

Timp.

Tri. & S.D.

B.D. & Cym.

Harp I.

Harp II.

Sop. Solo. *f* Car - ol - ing free sing - ing our

Bar. Solo. *f* Car - ol - ing free sing - ing our

Chorus. { Sop. Alto. Ten. Bass.

Vln. I. *pp* *p* *pp*

Vln. II. *pp* *p* *pp*

Viola. *pp* *p* *pp*

Cello. *pp* *p* *pp*

Bass. *pp* *p* *pp*

Musical score for a choral and instrumental ensemble, page 257. The score includes staves for piano, strings, woodwinds, brass, and voices. It features dynamic markings like *p*, *cresc.*, and *pp*, and includes the lyrics "song of God, Chant - ing our".

The score is divided into three systems. The first system (measures 1-8) features a piano introduction with a *p* dynamic and a *cresc.* marking. The second system (measures 9-16) includes the vocal entry with the lyrics "song of God, Chant - ing our". The third system (measures 17-24) continues the vocal and instrumental parts, with a *pizz.* marking for the piano and a *div.* marking for the strings.

The piano part includes a *pizz.* marking in measure 17. The string part includes a *div.* marking in measure 17. The vocal part includes the lyrics "song of God, Chant - ing our" in measures 17-24.

The score is written in G major and 4/4 time. The piano part is in the right hand, and the string part is in the left hand. The vocal part is in the right hand.

The score is published by S. & B. 8086.

S & B 8036.

Musical score for a vocal ensemble and piano accompaniment, page 259. The score is divided into three systems. The first system has 8 staves, the second has 8 staves, and the third has 8 staves. The vocal parts are marked with *p* (piano) and *colla voce* (with voice). The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. The lyrics "ra - tion Chant" are visible in the third system.

Fl. I & II. *pp smorzando*

Fl. III.

2 Oboes.

Eng. Hn.

2 Cls. in Eb. *I. Solo colla voce pp smorzando*

B. Cl. in Bb.

2 Basses. *I Solo p colla voce*

C. Basses.

4 Hns. *pp smorzando*

8 Tpts.

Trombs. I & II *ppp*

Tromb. III. & Tuba.

Timp.

Tri. & S.D.

B.D. & Cym.

Harp I.

Harp II. *pp*

Sop. Solo *pp smorzando*

Bar. Solo *pp smorzando*

Chorus.

Sop.

Alto.

Ten.

Bass.

Vln. I. *div. smorzando*

Vln. II. *div. smorzando*

Viola. *pp*

Cello. *pp smorzando*

Bass. *pp smorzando*

Pizz. pp

ing our chant of pleasant ex - plo - ra - tion.

ing our chant of pleas - ant ex - plo -

Poco rall.

Andante tranquillo (♩ = 60)

Ob I. Solo

p

p dolce

con sordini

smorzando

pp

Hn. I. when no B. Cl.

pp

p

smorzando

Poco rall.

Andante tranquillo (♩ = 60)

pp

pp

ppp

pp

Poco rall.

Andante tranquillo (♩ = 60)

I Solo **Tempo rubato.**

Fl. I & II. *p dolce*

Fl. III.

2 Oboes.

Eng. Hn.

2 Cls. in Bb.

B. Cl. in Bb.

2 Basses. *pp Bsn I when no B. Cl.*

C. Bass.

4 Hns. *con sord* *pp*

3 Tpts.

Trombs. I & II

Tromb. III & Tuba.

Timp.

Tri.

4 S.D.

B. D. & Cym.

Tempo rubato.

Harp I.

Harp II.

Sop. Solo.

Bar. Solo.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vln. I. *I Solo* *p dolce* *pp*

Vln. II.

Viola. *Solo* *p dolce*

Cello.

Bass.

Tempo rubato.

a tempo

P

pp dolce

pp dolce

con sord.

pp dolciss.

con sord.

molto legato

a tempo

P

p tranquillo

p molto tranquillo

O soul thou pleas-est me, I thee, Sail - ing these seas or on the

Sail - ing these seas,

a tempo

P

pp

Cello Solo when no B.C1.

Fl. I & II. *pp dolce* *a 2.*

Fl. III.

2 Oboes. *Solo I.* *pp dolce* *p dolce*

Eng. Hn. *Cor. Ang. when no Ob. II.*

2 Cls. in Bb. *pp dolce*

B. Cl. in Bb.

2 Basses. *pp dolce*

C. Bass.

4 Hns.

3 Tpts.

Trombs. I & II

Tromb. III. & Tuba.

Timp.

Tri. & S.D.

B.D. & Cym.

Harp I & II.

Sop. Solo. hills, Thoughts, si - lent thoughts, of

Bar. Solo. or wak - ing in the night Thoughts, si - lent thoughts,

Chorus. { Sop. Alto. Ten. Bass.

Solo

Vln. I. *pp*

Vln. II.

Viola.

Cello.

Bass.

The musical score is arranged in four systems, each with multiple staves for piano accompaniment and a vocal line.

System 1: The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The vocal line is in the soprano register. Performance instructions include *pp misterioso* and *pp*.

System 2: The piano part continues with a similar texture. The vocal line has a *senza sord.* (without mutes) section marked *p tranquillo*, followed by a *con sord.* (with mutes) section marked *pp misterioso*. The piano part also has a *pp misterioso* instruction.

System 3: This system contains the lyrics: "Time and Space and Death, like wa - ters flow - ing, of Time and Space and Death, like wa - ters flow - ing,". The piano part provides harmonic support for the vocal line.

System 4: The piano part has a *Solo* section marked *p dolce*. The vocal line has a *Solo* section marked *pp misterioso*. The piano part also has a *pp misterioso* instruction.

Fl. I & II. Q

Fl. III.

2 Oboes.

Eng. Hn.

2 Cls. in B.

B. Cl. in B.

2 Basses.

C. Bass.

Solo I *p tranquillo*

p tranquillo

p tranquillo

Bssn. II. when no B. Cl.

4 Hns

3 Tpts.

Trombs. I & II.

Tromb. III. & Tuba.

Timp.

Tri. & S.D.

B.D. & Cym.

con sord.

pp

con sord.

pp

Harp I & II.

Sop. Solo.

Bar. Solo.

Bear me in - deed as through reg - ions in - fin - ite,

Bear me in - deed as through reg - ions in - fin - ite,

Chorus.

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

p tranquillo *pp*

p

Q

ppp

con sord. pp

Whose air I breathe, whose ripples hear, lave me all ov - er,

Whose air I breathe, whose ripples hear, lave me all ov - er,

pp

Largamente. $\text{♩} = \text{♩}$

Fl. I & II.

Fl. III.

2 Oboes.

Eng. Hn.

2 Clar. in Bb.

B. Clar. in Bb.

2 Basses.

C. Bass.

4 Hns.

3 Tpts.

Fromb. I & II.

Tromb. III. & Tuba.

Timp.

Tri. & S.D.

B.D. & Cym.

Harp I & II.

Sop. Solo.

Bar. Solo.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

Bathe me O God in thee, mounting to thee, I and my soul to range in range of

Bathe me O God in thee, mounting to thee, I and my soul to range in range of

Tutti

div.

unis.

Desk I. div.

other Desks div.

unis.

2 Desks

Largamente. $\text{♩} = \text{♩}$

a 2.

Soli

Solo

Soli

I & II senza sord. *Soli*

p dolcissimo

Più lento. J. 80

thee.

thee.

div

div

div

div

a 3 equally divided

Tutti div.

Più lento. J. 80

S. & B. 2026.

8

The musical score consists of multiple staves. The upper staves feature complex rhythmic patterns, including triplets and slurs. The lower staves include dynamic markings such as *pesante* and *legato*. A section of the score is marked with *gliss* and *gliss molto basso*. The text "Gt. to Principal & Full Swell" is present. The lyrics "thou trans - cend - ent," are written below the staves. The score is numbered 8 at the top left and 8 at the bottom left.

pesante

pesante

pesante

pesante

pesante

gliss

gliss molto basso

Gt. to Principal & Full Swell

legato

legato

thou trans - cend - ent,

8

8

Fl. I & II. *ppp*

Fl. III. *ppp*

2 Oboes. *ppp*

Eng. Hn. *ppp*

2 Clar. in Bb. *ppp*

B. Clar. in Bb. *ppp*

2 Basses. *ppp*

C. Bass. *ppp*

4 Hns. *ppp*

3 Tpts. *ppp*

Trombs. I & II. *ppp*

Tromb. III. & Tuba. *ppp*

Timp. *pppp*

B. D. & Cym. *pppp*

Harp I. *ppp*

Harp II. *ppp*

Organ. { Man. *ppp*
Ped. *ppp*

Sop. Solo. *p* Name - less, *mf* the fi - bre and the breath,

Bar. Solo. *p* Name - less, *mf* the fi - bre and the breath,

Chorus. { Sop. *pp* Name - less, *p* the fi - bre and the
Alto. *pp*
Ten. *pp*
Bass. *pp*

Vln. I. *ppp*

Vln. II. *ppp*

Viola. *ppp*

Cello. *ppp*

Bass. *ppp*

gloss.

gloss.

[illegible]

S. & B. 8036.

[illegible]

Fl. I & II. *ppp*

Fl. III. *ppp*

2 Oboes. *pp*

Eng. Hrn. *pp*

2 Clar. in Bb. *ppp*

B. Cl. in Bb. *ppp*

2 Basses. *ppp*

C. Bass. *pp*

Solo II. *pp*

4 Hrn. *pp*

8 Tpts. *pppp*

Trombs. I & II. *pp*

Tromb. III & Tuba.

Timp.

Tri. & S. D.

B. D. & Cym.

Harp I & II.

Bar. Solo. *pp*
shri - vel at the thought of God, At na - ture

Chorus:
Sop.
Alto.
Ten.
Bass.

Vln. I.

Vln. II. *pp*

Viola.

Cello.

Bass. *pp*

[illegible]

778

Fl. I & II. *ppp* *I Solo.* *pp*

Fl. III.

2 Oboes.

Eng. Hrn.

2 Cls. in Bb.

B. Cl. in Bb.

2 Bassons.

C. Basson.

4 Hrs.

3 Tpts.

Trombs. I & II.

Tromb. III & Tuba.

Timp.

Tri. & S.D.

B.D. & Cym.

Harp I & II.

Bar. Solo.

Death.

Sop.

Alto.

Ten.

Bass.

Solo.

Tutti.

con sord.

unis.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

[illegible]

Fl. I. & II. T

Fl. III. pp 2nd Fl. when no Oboe II.

2 Oboes pp

Eng. Hn. pp

2 Clar. in Bb. pp

B. Clar. in Bb. pp

2 Basses. pp

C. Basses. pp

4 Hns. pp

3 Tpts. pp

Trombs. I. & II.

Tromb. III. & Tuba.

Timp.

Tri. & S. D.

B. D. & Cym.

Bar. Solo. T

me, And lo, thou gent - ly mas - terest the orbs, thou mat - est

Chorus.

Sop.

Alto.

Ten.

Bass.

Solo.

Vln. I.

Vln. II. pp

Viola. pp

Cello. pp

Bass. arco pp pizz. pp

S. & B. 8086. T

Time, smil-est con-tent at Death, and fill-est,

Fl. I. & II. *pp*

Fl. III. *pp*

2 Oboes.

Eng. Hn.

2 Cls. in Bb.

B. Cl. in Bb.

2 Basses. *pp*

C. Bass.

4 Hrs. *pp* *naturale*

3 Tpts.

Trombs. I. & II.

Tromb. III. & Tuba.

Timp.

Tri. & S. D.

B. D. & Cym.

Bar. Solo. *pp*
Swell - est full the vast-ness-es of Space.

Chorus.
Sop.
Alto.
Ten.
Bass.

Solo *pp* *dim.*

Vln. I. *div.* *pp* *unis.* *dim.*

Vln. II. *div.* *pp* *unis.* *dim.*

Viola. *div.* *pp* *unis.* *dim.*

Cello. *pp*

Bass. *pp*

I. Solo

pp

Solo

pp

III. Solo

pp

Great - er than

Great - er than

Great - er than

Great - er than

Great - er than

dim.

fpp

arco div.

pp

dim.

fpp

pp

piu p

fpp

Allegro. $\text{♩} = 160$.

Picc.

2 Flts.

2 Oboes.

Eng. Hn.

2 Cls. in Bb.

Cl. in Eb.

B. Cl. in Bb.

2 Basses.

C. Bass.

4 Hns.

3 Tpts.

Trmbs. I. & II.

Tromb. III. & Tuba.

Timp.

Tri. & S. D.

B. D. & Cym.

Harp I.

Harp II.

Sop. Solo.

Bar. Solo.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

stars or suns, Bound - ing O soul thou jour - ey - est forth;

stars or suns. Bound - ing O soul thou jour - ey - est forth;

stars or suns, Bound - ing O soul thou jour - ey - est forth;

stars or suns, Bound - ing O soul thou jour - ey - est forth;

senza sordini

senza sordini

senza sordini

senza sordini

senza sordini

Allegro. $\text{♩} = 160$.

U

scheraando

scheraando

Cym. *p* naturale

U

glissando

gliss.

A-way

A-way

0

soull

A-way,

A-way,

A-way,

A-way,

A-way,

I. Solo

U

Picc.
 2 Flts.
 2 Oboes.
 Eng. Hn.
 3 Cls. in Bb.
 Cl. in Bb.
 B. Cl. in Bb.
 2 Basses.
 C. Bass.
 4 Hns.
 3 Tpts.
 Trombs. I & II.
 Tromb. III.
 & Tuba.
 Timp.
 Tri.
 & S. D.
 B. D. & Cym.
 Harp I.
 Harp II.
 Chorus:
 Sop.
 Alto.
 Ten.
 Bass.
 Solo.
 Vin. I.
 Vin. II.
 Viola.
 Cello.
 Bass.

senza sordini
naturale
naturale
Tri.
S. D.
naturale
B. D.
gliss.
A-way
A-way
A-way
scull
pp
div.
pp tutti
pizz
Desks I. III. V.
Desks II. IV. VI.
pizz
arco
arco
arco

[illegible]

Picc.

2 Flts.

2 Oboes.

Eng. Hn.

2 Cls. in Bb

Bb Cl.

B. Cl. in Bb

2 Basses.

C. Basses.

4 Hns.

8 Tpts.

Trombs. I & II

Tromb. III. & Tuba.

Timp.

Tri. & S. D.

B. D. & Cym.

Harp I.

Harp II.

Chorus.

Sop.

Alto.

Ten.

Bass.

Solo.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

simile

poco f

Naturale: poco f

simile

a-way

O soull!

arco

arco

Tutti

arco

schersando

schersando

schersando

schersando

281

V

ff marc.
Cut the haw-sers a-way O

ff

V

S. & B 8086.

[illegible]

Picc.
 2 Flts.
 2 Oboes.
 Eng. Hn.
 2 Cls. in Bb.
 Eb Cl.
 B. Cl. in Bb.
 2 Basses.
 C. Bass.
 4 Hns.
 8 Tpts.
 Tromba I & II
 Tromb. III
 Tuba.
 Timp.
 Tri. & S.D.
 B.D. & Cym.
 Harp I & II
 Chorus:
 Sop.
 Alto.
 Ten.
 Bass.
 Vln. I.
 Vln. II.
 Viola.
 Cello.
 Bass.

-way, a-way, a-way, a-way, a-way, a-way, shake out, shake out ev'ry sail! a-way.

(do not damp the sound.)
 (struck with soft stick.)
 8 *glissando*
 28 *glissando*
 30
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 998
 1000

F to Eb, Eb to D.
 shake out ev - 'ry sail.
 soul.
 O soul.
 O soul.
strepitoso
strepitoso
strepitoso
strepitoso

Più lento. (♩-100) **W**allarg.

Affrett. *allargando*

Affrett. *allargando*

Sail forth
Sail forth
Sail forth
Sail forth

Affrett. *allargando*

A tempo affrett. *allargando*

Picc.

2 Flts.

2 Oboes.

Eng. Hn.

2 Cls. in Bb.

B. Cl. in Bb.

2 Basses.

C. Basses.

4 Hns.

8 Tpts.

Tromba I & II

Tromb. III.

Tuba.

Timp.

Tri. & S. D.

B. D. & Cym.

A tempo affrett. *allargando*

Harp I & II.

Sop. Solo.

Bar. Solo.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vin. I.

Vin. II.

Viola.

Cello.

Bass.

A tempo affrett. *allargando*

steer for the deep wa - tern on -

steer for the deep wa - tern, deep

steer for the deep wa - tern

steer for the deep wa - tern

div.

a tempo **Affrett.** **Allegro agitato. (♩=90)**

dim. *dim.* *pp* *B. Cl. pp*

a tempo **Affrett.** **Allegro agitato. (♩=90)**

1st. Solo. *p*

mf Solo.
Reck - less O soul, ex - plor - ing,
Solo.
Reck - less O soul, ex -

ly.
wa - ters on - ly.
on - ly.
on - ly.

dim. *dim.* *dim.* *locor* *pp* *div.* *pp* *8 desks* *div.* *pp* *8 desks* *pp* *8 desks* *univ. pizz.* *pp* *2 desks*

100

NOTE.—The chorus parts between * and † on page 301 may be omitted.

[illegible]

Pico.

2 Flutes.

2 Oboes.

Eng. Hn.

2 Clts. in Bb.

B. Cl. in Bb.

2 Basses.

C. Bass.

4 Hns.

S. Tpts.

Tromba I & II

Tromb. III

B. Tuba.

Timp.

S. D.
& Tri.

B. D. &
Cym.

Harp I.

Harp II.

S. Solo.

B. Solo.

Chorus.

Sop.

Alto.

Ten.

Bass.

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

Violoncello

Double Bass

pp

p

f

appass.

unio.

arco

p

appass.

thou with me, Reck - less O soul, ex -
thee, and thou with me, Reck - less O
Sail forth

This is a page from a musical score, likely for a symphony or opera. It features multiple staves of musical notation, including vocal parts and instrumental accompaniment. The notation includes notes, rests, and various dynamic markings such as *dim.*, *mf*, *pp*, *f*, *p*, *ff*, *fz*, *fz f*, *cresc.*, *Tutti*, *cresc. Tutti*, and *fz f*. The vocal parts include lyrics in Italian, such as "plor", "soul", "ing", "ex", "plor", "ing", "I", "with", "Sail", "forth", "loco", "ava", and "Tutti". The instrumental parts include various musical notations, including notes, rests, and dynamic markings. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4.

S. & B. 2086.

[illegible]

FL I & II. *pp* *II Solo*

Fl. III. *pp*

2 Oboes. *pp*

Eng. Hn. *pp* Ob. II.

2 Clar. in Bb. *pp*

B. Clar. in Bb.

2 Basses. *pp*

C. Basses.

4 Hns. *pp* *naturale* *pp*

3 Tpts.

Trombs. I & II. *pp*

Tromb. III. *ppp*

E. Tuba.

Timp.

Harp I.

Harp II.

S. Solo.

E. Solo.

Chorus.

Sop. bound where mar - i - ner has not yet dared to go.

Alto. steer for the deep wat - ers on - ly. *pp* steer for the

Ten.

Bass.

Vin. I. *p*

Vin. II. *p*

Viola. *p cantabile* *div.*

Cello. *p cantabile*

Bass. *unis.* *p* *plac.*

Musical score for "The Sea" by Benjamin Britten. The score is written for voice and piano. The lyrics are:

For we are bound where mar - i - ner has not yet -
 deep wat - ers on - ly,
 steer for the deep wat - ers on - ly,

The score includes various musical notations such as dynamics (pp, p, f, fpp), articulation (arco, div.), and performance instructions (pizz., non div.). The piano part features complex textures, including arpeggiated figures and sustained chords.

Fl. I & II
Fl. III.
2 Oboes.
Eng. Hn.
2 Clts. in B \flat
BCl. in B \flat
2 Basses
C. Bass
4 Hns.
8 Tpts.
Tromb. I & II
Tromb. III.
B. Tuba.
Timp.
Harp. I.
Harp. II.
S. Solo.
B. Solo.
Sop.
Alto.
Ten.
Bass.
Vla. I.
Vla. II.
Viola.
Cello.
Bass.

[illegible]

Animando.

pp cresc
Anim and o

309

The image shows a page of a musical score, likely for a symphony, featuring multiple staves with musical notation. The notation includes notes, rests, and dynamic markings such as *f marc.* and *gliss.*. The score is written in a key with one sharp (F#) and a common time signature (C). The page number "309" is visible in the top right corner. The score is divided into several systems, each containing multiple staves. The notation is complex, with many notes and rests, and some staves have additional markings like "a 2." and "Tri.".

S & B 3036.

deep wa - ters on - ly, sail

deep wa - ters on - ly, sail

deep wa - ters on - ly, sail

deep wa - ters on - ly, sail

smile

Fl. I & II.

Fl. III.

2 Oboes.

Eng. Hn.

2 Clts. in Bb

E♭ Cl.

B. Cl. in Bb

2 Basses.

C. Bass.

4 Hns.

3 Tpts.

Tromb. I & II.

Tromb. III.

Tuba.

Timp.

Tri. & S. D.

B. D. & Cym.

Harp I & II.

gliss

gliss

Chorus.

Sop.

Alto

Ten

Bass

Vln. I.

Vln. II.

Viola.

Cello.

Bass.

forth, sail forth, sail forth, sail

forth, sail forth, sail forth, sail

forth, sail forth, sail forth, sail

forth, sail forth, sail forth, sail

The musical score is arranged in two systems. The first system consists of 12 staves, with the first 8 staves grouped by a brace on the left. The notation includes various rhythmic patterns, dynamic markings such as *piu f cresc.*, *fff marc.*, and *pp mollo cresc.*, and specific performance instructions like *Cym roll with soft stick*. The second system contains 4 staves, with the first 3 staves grouped by a brace and the 4th staff continuing the musical line. The score concludes with the instruction *piccola pausa*.

[illegible]

[illegible]

(♩ = ♪)
I. Solo.

pp sempre tranquillo

pp sempre tranquillo

pp

pp sempre tranquillo

Bass Cl.

pp sempre tranquillo

pp tranquillo

pp

pp sempre tranquillo

con sord.

II.

con sord.

pp molto tranquillo

pp molto tranquillo

pp

pppp

pppp

(♩ = ♪)

pp

pp

safe! are they not all the seas of God
joy the seas of God.

sail forth sail forth
sail forth sail forth
forth sail forth
sail forth O far - ther sail

naturale

pp sempre tranquillo
unis. naturale

pp sempre tranquillo

pp

pp naturale

div.
div. sul ponticello naturale

185
quasi niente

246
pp sempre tranquillo

sul ponticello naturale

naturale

(♩ = ♪)

pp

Bb

FL I & II. *ppp*

Fl. III. *Solo.*

2 Oboes. *p*

Eng. Hn. *p*

2 Cls. in Bb. *p*

B. Cl. in Bb.

2 Basses.

C. Bass.

4 Hns. *con sord.*

3 Tpts.

Trombs. I & II. *ppp*

Tromb. III. & Tuba. *ppp*

Timp. *ppp* with Timpani sticks.

Tri. & S.D. *ppp*

B.D. & Cym. *pppp*

Bb

Harp I. *ppp* *glissando*

Harp II. *pp*

Sop. Solo.

Bar. Solo.

pp sempre tranquillo

Chorus. { Sop. O far - *pp* ther

Alto. O far - *pp* ther

Ten. O far - *pp* ther

Bass. O far - *pp* ther

Vln. I. *pp*

Vln. II. *pp*

Viola. *sul pont. div.*

Cello. *sul pont.*

Bass.

Bb

[illegible]

Fl. I & II.
Fl. III.
2 Oboes.
Eng. Hn.
2 Cls. in Bb.
B. Cl. in Bb.
2 Basses.
C. Bassn.
4 Hns.
3 Trpts.
Trombs. I & II.
Tromb. III.
& Tuba.
Timp.
Trt.
& S.D.
B.D. &
Cym.
Harp I.
Harp II.
Sop. Solo.
Bar. Solo.
Chorus.
Sop.
Alto.
Ten.
Bass.
Vin. I.
Vin. II.
Viola.
Cello.
Bass.

Ob. II.

harmonic.

pp harmonic.

p 0 far ther sail!

pp 0 far - ther, far - ther, far - ther sail!

pp 0 far - ther, far - ther, far - ther sail!

far - ther, far - ther sail!

div. a. 8

div. a. 3

pp

pp

Cc

PROPERTY OF
CARL SIMPSON

323

This musical score is for a large ensemble, likely a symphony or concert band, consisting of 18 staves. The notation is arranged in four systems of five staves each. The first three systems contain mostly rests, indicating that the instruments are silent for most of the piece. The fourth system, starting at measure 8, contains the first musical entry. It features a complex texture with multiple melodic lines and dynamic markings. The first staff in the fourth system has a *ppp* (pianississimo) marking and an accent. The second staff has a *ppp* marking. The third staff has a *ppp* marking. The fourth staff has a *ppp* marking. The fifth staff has a *ppp* marking. The sixth staff has a *ppp* marking. The seventh staff has a *ppp* marking. The eighth staff has a *ppp* marking. The ninth staff has a *ppp* marking. The tenth staff has a *ppp* marking. The eleventh staff has a *ppp* marking. The twelfth staff has a *ppp* marking. The thirteenth staff has a *ppp* marking. The fourteenth staff has a *ppp* marking. The fifteenth staff has a *ppp* marking. The sixteenth staff has a *ppp* marking. The seventeenth staff has a *ppp* marking. The eighteenth staff has a *ppp* marking. The score concludes with a *quasi niente* (quasi niente) instruction.