



# CONCERTSTÜCK

for  
Organ & Orchestra

by  
Benjamin J. Dale

(1902)



COVER IMAGE

## PIPE ORGAN DRAWING

Hupalo Repasky Pipe Organs

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<https://paintingvalley.com/pipe-organ-drawing#pipe-organ-drawing-12.jpg>



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# ENGLISH HERITAGE

## MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi.

Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey

Editor

Professor of Music

University of Minnesota - School of Music

Minneapolis, Minnesota USA

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### Source Information

*Autograph Manuscript:*

Royal Academy of Music Library MS 3059

*Score Engraving:*

David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Dorico Version 6.0.10.6078 *Audio Software:* Note Performer 4

*Graphic Software:* Affinity Photo 2 *Document Software:* Affinity Publisher 2

*Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011





Benjamin James Dale (17 July 1885 – 30 July 1943) was an English composer and academic who had a long association with the Royal Academy of Music. Dale showed compositional talent from an early age and went on to write a small but notable corpus of works. His best-known composition is probably the large-scale Piano Sonata in D minor he started while still a student at the Royal Academy of Music, which communicates in a potent late romantic style.

Despite an indifferent record at school, by the age of 14 Dale was already an accomplished organist and had written a small collection of compositions, including a concert overture called *Horatius*. Benjamin left school at the age of 15 to enroll as a student of the Royal Academy of Music (RAM). He started at the RAM in September 1900, on the same day as Arnold Bax, another promising pianist-composer, who became a lifelong friend. There he reunited with an early playground companion, the concert pianist and composer York Bowen, who also remained an especially close friend for the rest of Dale's life. Like the others,

Dale studied composition under Frederick Corder, a supporter of Wagner and biographer of Liszt who epitomised the progressive musical climate of the RAM under the direction of Alexander Mackenzie (contrasting with the more conservative Royal College of Music, where composition was Stanford's domain).

While studying at the RAM, Dale worked on several compositions, including the first movement of a piano trio, a complete organ sonata, two concert overtures (one inspired by Shakespeare's *The Tempest*), the Concertstück for organ and orchestra, and his first published work, the Piano Sonata in D minor.

Composed between 1902 and 1905 and dedicated to York Bowen, Dale's piano sonata is a large-scale virtuoso work in just two movements, the second of which combines slow movement, scherzo and finale in a set of variations, a form apparently influenced by Tchaikovsky's Piano Trio. Commentators have discerned various other influences and echoes within this eclectic work, including Liszt's Sonata in B Minor, Schumann's Fantasia in C, Balakirev's Islamey, Glazunov's first piano sonata and Wagner's Liebestod. In the opinion of Francis Pott, "the swirling arpeggiation and rich variety of gesture imply an attempted pianistic parallel to Wagnerian and Straussian orchestration, thus carrying the illusion of symphonic transcription to new places".

By this time, Dale had established himself as a successful composer and teacher, having been appointed Professor of Harmony at the RAM in 1909. In 1912, Henry Wood conducted Dale's Concertstück for organ and orchestra at the Proms, with Frederick Kiddle at the organ in what was probably its last performance to date. Wood was an admirer of Dale's music and described his once popular orchestral setting of Christina Rossetti's *Before the Paling of the Stars* (composed in 1912) as "a choral gem."

The outbreak of World War I caught Dale traveling to the Bayreuth Festival on one of his holiday trips to Germany. While being kept under parole in Nuremberg as an enemy alien, Dale wrote three song settings (including two part songs), his first new compositions since 1912. In November, Dale was interned in the civilian internment camp at Ruhleben, near Berlin, along with several other prominent musicians, including fellow composer and RAM professor, Frederick Keel, who was in the same barracks. In 1918, Dale was released early from Ruhleben after breaking his arm, being allowed to stay on a farm in the Netherlands for the duration.

Despite deteriorating health after the war, Dale was able to travel round the world, examining in Australia and New Zealand for the Associated Board of the Royal Schools of Music. He started composing again and became professor of harmony and later Warden at the Royal Academy of Music. He also worked for the BBC's Music Advisory Panel. In the post war period, Dale composed several chamber works for violin including a large scale Violin Sonata (1921–22). An anthem, *A Song of Praise*, followed in 1923. His last major work was the orchestral *The Flowing Tide* (1943), which has strong elements of Debussian Impressionism combined with Romanticism.

Dale died in July 1943 in London, aged 58, after collapsing during one of the final rehearsals for the première of *The Flowing Tide*.

[https://en.wikipedia.org/wiki/Benjamin\\_Dale](https://en.wikipedia.org/wiki/Benjamin_Dale)



# Concertstück for Organ & Orchestra

1902

Benjamin J. Dale

Lento e maestoso.

[illegible]

1

2

3

4

5

6

7



15



Picc.

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

Bsn 1  
2

Cbsn

Hn in F 1  
2

Hn in F 3  
4

Tpt in F 1,2  
3

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Org.

Vln I

Vln II

Vla

Vc.

D. B.

16 17 18 19 20 21 22



## B

The image displays a page from a musical score for "The Swan" by Charles Ives. The score is written for a full orchestra and solo instruments. The instruments listed on the left are: Picc., Fl. 1, 2, Ob. 1, 2, C. A., Cl. in Bb 1, 2, Bsn. 1, 2, Hn in F 1, 2, Hn in F 3, 4, Tpt in F 1, 2, 3, Tbn. 1, 2, B. Tbn. Tba, Timp., Hp, Org., Vln I, Vln II, Vla, Vc., and D. B. The score is in 3/4 time and features a variety of musical notations including dynamics (p, f, mf, ppp), articulation (accents, slurs), and performance instructions (e.g., "1. Solo", "mf espress.", "Sw. + trem.", "pizz."). The music is written in a key signature of one flat (Bb) and includes a section marked "B" with a box around the letter. The score is presented in a clean, professional layout with clear notation and a well-organized staff system.

*rall..... a tempo*

Picc.

Fl.  
1  
2

Ob.  
1  
2

C. A.

Cl. in B♭  
1  
2

Bsn.  
1  
2

Cbsn.

Hn in F 1.2

Hn in F 3.4

Tpt in F  
1.2  
3

Tbn.  
1  
2

B. Tbn.  
Tba

Timp.

Org.

Vln I

Vln II

Vla

Vc.

D. B.

*p*

*f espress.*

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

*f*

*ad lib.*

*add 4 ft.*

*arco*

*mf con molto espress.*

*mf*

*arco*

*mf con molto espress.*

*pizz.*

*mf*

*pizz.*

*mf*

30 31 32 33 34 35 36



41

This musical score page contains measures 42 through 46 of a concert piece for organ and orchestra. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and organ. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The organ part is written on a grand staff (treble and bass clefs). The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in F 1 & 2, Trumpet in F 3, Trombone 1 & 2, Bass Trombone, and Tuba. The brass section includes Timp. (Tympani), Hp. (Harp), and Org. (Organ). The percussion section includes Tbn. (Trombone), B. Tbn. (Bass Trombone), and Tba. (Tuba). The string section includes Vln I, Vln II, Vla, Vc., and D. B. (Double Bass). The organ part is written on a grand staff (treble and bass clefs). The score includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The organ part is written on a grand staff (treble and bass clefs). The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in F 1 & 2, Trumpet in F 3, Trombone 1 & 2, Bass Trombone, and Tuba. The brass section includes Timp. (Tympani), Hp. (Harp), and Org. (Organ). The percussion section includes Tbn. (Trombone), B. Tbn. (Bass Trombone), and Tba. (Tuba). The string section includes Vln I, Vln II, Vla, Vc., and D. B. (Double Bass). The organ part is written on a grand staff (treble and bass clefs). The score includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

Measures 42-46 are shown. The score includes parts for Picc., Fl. 1.2, Ob. 1.2, C. A., Cl. in Bb 1.2, Bsn 1.2, Cbsn, Hn in F 1.2, Hn in F 3.4, Tpt in F 1.2, Tpt in F 3, Tbn. 1.2, B. Tbn. Tba, Timp., Hp., Org., Vln I, Vln II, Vla, Vc., and D. B. The score includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.



The image shows a page of a musical score, labeled 'D' in the top right corner. The score is for a symphony, featuring various instruments including Piccolo, Flutes (Fl. 1.2), Oboes (Ob. 1.2), Clarinets (Cl. in Bb 1.2), Bassoons (Bsn 1.2), Horns (Hn in F 1.2, 3.4), Trumpets (Tpt in F 1.2, 3), Trombones (Tbn. 1.2, B. Tbn. Tba), Timpani (Timp.), Harp (Hp), Organ (Org.), Violins (Vln I, Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score includes dynamic markings such as *f*, *pp*, *mf*, *p*, and *ppp*, as well as performance instructions like *Solo*, *con molto espress.*, *pizz.*, and *divisi*. The key signature is B-flat major (two flats) and the time signature is 4/4. The page is numbered 'D' in the top right corner.

56



61

This page of the musical score is for a symphony, featuring a variety of instruments and dynamic markings. The instruments listed on the left include Piccolo (Picc.), Flute 1 & 2 (Fl. 1.2), Oboe 1 & 2 (Ob. 1.2), Clarinet in A (C. A.), Clarinet in Bb 1 & 2 (Cl. in Bb 1.2), Bassoon 1 & 2 (Bsn. 1.2), Contrabassoon (Cbsn.), Horn in F 1 & 2 (Hn in F 1.2), Horn in F 3 & 4 (Hn in F 3.4), Trumpet in F 1, 2 & 3 (Tpt in F 1.2.3), Trombone 1 & 2 (Tbn. 1.2), Bass Trombone/Tuba (B. Tbn. Tba.), Timpani (Timp.), Organ (Org.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

The score is written in 2/4 time and includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ppp* (pianissimo). Performance instructions like *cantabile* and *divisi* are also present. The score is divided into two systems, with the first system ending at measure 10 and the second system starting at measure 11. The key signature is one flat (Bb).

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. in Bb 1.2

Bsn 1.2

Cbsn

Hn in F 1.2

Hn in F 3.4

Tpt in F 1.2

Tpt in F 3

Tbn. 1.2

B. Tbn. Tba

Timp.

Org.

Vln I

Vln II

Vla

Vc.

D. B.

a 2

f cantabile

f espress.

a 2

f espress.

a 2

f espress.

1.

dim.

p

2.

4.

3.

p

3.

p

3.

pp

cresc.

f

pf

f cantabile

f cantabile

f cantabile

dim.

p

pizz.

f

f espress.

pizz.

f

divisi

unis.

divisi

67

68

69

70

71



Picc. *f* *ff*  
 Fl. 1.2 *f* *ff*  
 Ob. 1.2 *f* *ff*  
 C. A. *f* *ff*  
 Cl. in B $\flat$  1.2 *f* *ff*  
 Bsn. 1.2 *ff* *cresc. molto* *f* *ff*  
 Cbsn. *cresc. molto* *f* *ff*  
 Hn in F 1.2 *f* *mp* *cresc. molto* *f* *ff*  
 Hn in F 3.4 *f* *mp* *cresc. molto* *f* *ff*  
 Tpt in F 1.2 *f* *mp* *cresc. molto* *f* *ff*  
 Tpt in F 3 *f* *mp* *cresc. molto* *ffz*  
 Tbn. 1.2 *f* *mf* *cresc. molto* *ff*  
 B. Tbn. Tba *f* *mf* *cresc. molto* *ff*  
 Timp. *f*  
 Org. *ff* *fff*  
 Vln I *ff* *pizz.* *f* *arco* *ff*  
 Vln II *ff* *f* *arco* *ff*  
 Vla *ff* *f* *arco* *ff*  
 Vc. *ff* *divisi* *f* *unis.* *ff*  
 D. B. *ff* *mp* *f* *ff*

82

This page of a musical score is for a symphony orchestra. It includes staves for the following instruments:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- C. A.
- Cl. in Bb 1, 2
- Bsn. 1, 2
- Hn in F 1, 2
- Hn in F 3, 4
- Tpt in F 1, 2
- Tpt in F 3
- Tbn. 1, 2
- B. Tbn. Tba.
- Timp.
- Hp
- Org.
- Vln I
- Vln II
- Vla
- Vc.
- D. B.

The score features various musical notations, including notes, rests, and dynamic markings such as *ppp*, *p*, *mf*, *f*, and *ff*. It also includes articulations like *pizz.* (pizzicato), *arco* (arco), and *divisi* (divisi). The organ part includes specific registrations like "Sw.", "Gt. 8 & 4 ft.", and "Full Sw.". The string parts include markings for *pizz.*, *arco*, and *divisi*.



Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. in Bb 1.2

Bsn 1.2

Cbsn

Hn in F 1.2

Hn in F 3.4

Tpt in F 1.2

Tpt in F 3

Tbn. 1.2

B. Tbn.  
Tba

Timp.

Org.

Vln I

Vln II

Vla

Vc.

D. B.

88

89

90

91

92

Picc.   
 Fl. 1.2   
 Ob. 1.2   
 C. A.   
 Cl. in B $\flat$   $\frac{1}{2}$    
 Bsn 1.2   
 Cbsn   
 Hn in F 1.2   
 Hn in F 3.4   
 Tpt in F  $\frac{1}{2}$    
 Tpt in F 3   
 Tbn. 1.2   
 B. Tbn. Tba   
 Timp.   
 Org.   
 Vln I   
 Vln II   
 Vla   
 Vc.   
 D. B.

*f*   
*a 2*   
*f*   
*a 2*   
*f*   
*cantabile*   
*f*   
*cantabile*   
*a 2*   
*mf*   
*mf*   
*a 2*   
*p*   
*a 2*   
*p*   
*f*   
*f*   
*p*   
*f*   
*p*   
*f*   
*pizz.*   
*f*   
*pizz.*   
*f*   
*pizz.*   
*f*   
*divisi*   
*f*   
*pizz.*   
*f*   
*arco*   
*cantabile*   
*unis. arco*   
*mf*   
*arco*   
*mf*   
*mf*

This page of a musical score is for a symphony, featuring a large ensemble of instruments. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments are arranged in a standard orchestral layout, with woodwinds and brass in the upper staves, strings in the lower staves, and keyboard/percussion in the middle.

The instruments included are:

- Picc. (Piccolo)
- Fl. 1.2 (Flute 1 and 2)
- Ob. 1.2 (Oboe 1 and 2)
- C. A. (Clarinet in A)
- Cl. in Bb 1.2 (Clarinet in B-flat 1 and 2)
- Bsn. 1.2 (Bassoon 1 and 2)
- Cbsn. (Contrabassoon)
- Hn in F 1.2 (Horn in F 1 and 2)
- Hn in F 3.4 (Horn in F 3 and 4)
- Tpt in F 1.2 (Trumpet in F 1 and 2)
- Tpt in F 3 (Trumpet in F 3)
- Tbn. 1.2 (Trombone 1 and 2)
- B. Tbn. Tba. (Baritone Trombone and Tuba)
- Timp. (Timpani)
- Org. (Organ)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D. B. (Double Bass)

The score includes various dynamic markings and performance instructions:

- Dynamic markings:** *ff* (fortissimo), *f* (forte), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *molto cresc.* (molto crescendo).
- Performance instructions:** *divisi* (divided), *accelerando* (accelerating).
- Articulation:** *pizz.* (pizzicato), *arco* (arco).

The score is written in a standard musical notation, with notes, rests, and other musical symbols. The page is numbered 10 at the bottom right.



109

rit. Più tranquillo ritard. Andante

Picc.

Fl. 1 2

Ob. 1.2

C. A.

Cl. in Bb 1 2

Bsn 1 2

Cbsn

Hn in F 1.2

Hn in F 3.4

Tpt in F 1 2

Tpt in F 3

Tbn. 1 2

B. Tbn. Tba

Timp.

Si. Dr.

G.C.

Hp

Org.

32 ft. only

Vln I

Vln II

Vla

Vc.

D. B.

110 111 112 113 114 115

H

Picc.

Fl. 1  
2

Ob. 1.2

C. A.

Cl. in B♭ 1  
2

Bsn 1  
2

Hn in F 1.2

Hn in F 3  
4

Tpt in F 1  
2

Tpt in F 3

Tbn. 1.2

B. Tbn.  
Tba

Timp.

Hp

Org.

Vln I

Vln II

Vla

Vc.

D. B.

Solo 1. *mf* *espress.* *mf* *sf*

senza sord. 4. *p*

tr *ppp*

*f*

Sw.

*f* *p* *espress.* *legato*

senza sord. *espress.* *pp*

senza sord. *espress.* *pp*



Picc.

Fl. 1  
2

Ob. 1.2

C. A.

Cl. in B $\flat$  1  
2

Bsn 1  
2

Hn in F 1.2

Hn in F 3  
4

Tpt in F 1.2

Tpt in F 3

Tbn. 1.2

B. Tbn.  
Tba

Timp.

Hp

Org.

Vln I

Vln II

Vla

Vc.

D. B.

*mf*  
*mf*  
*a 2*  
*p*  
*sempre cresc.*  
*3*  
*ff*

*senza sord.*  
*p*  
*sempre cresc.*  
*ff*

*senza sord.*  
*3. p*  
*4. dolce*  
*pp*  
*mf express.*  
*1.*  
*2.*  
*mf*  
*fff*

*pp*  
*3*  
*2*  
*3*  
*pp*  
*p*  
*sempre cresc.*  
*fff*

*B. Tbn.*  
*pp*  
*3*  
*2*  
*3*  
*p*  
*sempre cresc.*  
*fff*

*p*  
*Tba*  
*sempre cresc.*

*tr*  
*p*  
*pp*

*molto espress.*  
*3*  
*ff*

*senza sord.*  
*sempre cresc.*  
*molto espress.*  
*3*  
*ff*

*senza sord.*  
*sempre cresc.*  
*molto espress.*  
*3*  
*ff*

*senza sord.*  
*sempre cresc.*  
*molto espress.*  
*3*  
*ff*

*sempre cresc.*  
*molto espress.*  
*3*  
*ff*

*senza sord.*  
*sempre cresc.*  
*molto espress.*  
*ff*

[illegible]

This page of a musical score is for a symphony, featuring a variety of instruments. The top section includes woodwinds: Piccolo (Picc.), Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinet in A (C. A.), Clarinet in Bb (Cl. in Bb 1, 2), Bassoon (Bsn. 1, 2), and Contrabassoon (Cbsn.). The middle section includes brass: Horns in F (Hn in F 1, 2, 3, 4), Trumpets in F (Tpt in F 1, 2, 3), Trombones (Tbn. 1, 2, B. Tbn.), Tuba (Tba), and Timpani (Timp.). The bottom section includes the Organ (Org.) and strings: Violins I and II (Vln I, Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.).

The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). It includes various dynamic markings such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo), as well as crescendo and decrescendo markings. Performance instructions like "Stringendo sempre." (becoming more urgent) and "sempre cantabile" (always in a singing style) are present. The score also features complex rhythmic patterns, including triplets and sixteenth-note runs, and uses a variety of articulation marks like accents, staccato, and marcato.

Picc. *ff* *ff sempre* *fff*

Fl. 1 *ff* *ff sempre* *fff* *a 2* *meno f*

Fl. 2 *ff* *ff sempre* *fff* *a 2* *meno f*

Ob. 1 *ff* *ff sempre* *fff* *a 2* *meno f*

Ob. 2 *ff* *ff sempre* *fff* *a 2* *meno f*

C. A. *ff* *ff sempre* *fff* *a 2* *meno f*

Cl. in Bb 1 *ff* *ff sempre* *fff* *a 2* *meno f*

Cl. in Bb 2 *ff* *ff sempre* *fff* *a 2* *meno f*

Bsn. 1.2 *ff* *ff sempre* *fff* *a 2* *meno f*

Cbsn. *ff* *ff sempre* *fff* *a 2* *meno f*

Hn in F 1.2 *ff* *ff* *f* *p*

Hn in F 3.4 *ff* *ff* *f* *p*

Tpt in F 1 *fff* *molto marcato* *fff* *ppp*

Tpt in F 2 *fff* *molto marcato* *fff* *ppp*

Tpt in F 3 *fff* *molto marcato* *fff* *ppp*

Tbn. 1.2 *ff* *mf* *ppp*

B. Tbn. *f* *ppp*

Tba. *f* *ppp*

Timp. *mf* *ppp* Flutes with trem.

Hp *ff* *sempre ff*

Org. *f* *pp* 32 ft. *p*

Vln I *ff* *ff sempre* *molto dim.* *pp*

Vln II *ff* *ff sempre* *molto dim.* *pp*

Vla *ff* *ff sempre* *molto dim.* *pp*

Vc. *ff* *ff sempre* *molto dim.* *pp*

D. B. *ff* *ff sempre* *molto dim.* *ppp*

141 142 143 144 145



rit. Poco Maestoso

Picc.

Fl. 1 2

Ob. 1.2

C. A.

Cl. in Bb 1.2

Bsn 1.2 a 2

Cbsn

Hn in F 1.2

Hn in F 3.4

Tpt in F 1 2

Tpt in F 3

Tbn. 1.2

B. Tbn. Tba

Timp. 4ft. 8ft. 16ft. Flutes with trem.

Hp

Org. sf f ff 5 3 dim. sf + trem.

rit. Poco Maestoso

Vln I

Vln II

Vla

Vc.

D. B.

146 147 148 149 150 151 152 153 154



accelerando

165

L

Poco Marziale  $\text{♩} = 100$

The musical score is for a full orchestra and includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinet in Bb 1 & 2, Bassoons 1 & 2, Contrabassoon, Horns in F 1 & 2, Horns in F 3 & 4, Trumpets in F 1 & 2, Trumpet in F 3, Trombones 1 & 2, Bass Trombone/Tuba, Timpani, Snare Drum, Organ, Violins I & II, Viola, Violoncello, and Double Bass. The score is in 3/4 time and B-flat major. It features various musical notations including staccato, marcato, Solo, p, f, mf, pp, and dynamic markings. The Organ part is marked 'sempre legato' and 'loco'. The Violoncello part is marked 'divisi'. The Double Bass part is marked 'pizz.' and 'mf'.

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Picc., Fl. 1.2, Ob. 1.2, C. A., Cl. in Bb 1.2, Bsn 1.2, Cbsn, Hn in F 1 2, Hn in F 3.4, Tpt in F 1 2, Tpt in F 3, Tbn. 1.2, B. Tbn. Tba, Timp., Si. Dr., Org., Vln I, Vln II, Vla, Vc., and D. B. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *f* molto espress. (very forte, very expressive). The score also includes performance instructions such as *espress.* (expressive), *a 2* (second ending), *divisi* (divided), and *arco* (arco). The score is divided into measures, with some measures containing multiple staves for different instruments. The score is written in a key signature of one flat (Bb) and a time signature of 2/4.

176 177 178 179 180 181



Picc. *ppp*

Fl. 1.2

Ob. 1 *pp* Solo

Ob. 2

C. A.

Cl. in Bb 1.2 *ppp*

Bsn 1 *pp*

Bsn 2 *ppp*

Cbsn *pp*

Hn in F 1.2 *ppp*

Hn in F 3.4 *ppp*

Tpt in F 1.2 *f* a 2

Tpt in F 3

Tbn. 1.2 *ma marcato*

B. Tbn. *p*

Tba

Timp. Solo *ff*

Cym. with drumstick *ppp*

G.C. *pp*

Hp *ff*

Org. *p molto cresc.*

Vln I *pp*

Vln II *divisi* *pp* *unis.* *pp*

Vla *pp* *pizz.*

Vc. *f* *pp* *unis.* *mf*

D. B. *pizz.* *f* *divisi* *f* *mf*

## Stringendo sempre

This page of a musical score is for a symphony, featuring a variety of instruments. The top section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet in A, Clarinet in B-flat 1 and 2, Bassoon 1 and 2, Horns in F 1 and 2, Horns in F 3 and 4, Trumpets in F 1 and 2, Trumpet in F 3, Trombones 1 and 2, Bass Trombone, and Tuba. The middle section features Timpani, Organ, and a Cello/Double Bass line. The bottom section includes Violin I, Violin II, Viola, Violoncello, and Double Bass.

The score is written in 4/4 time and includes various dynamic markings and performance instructions. Key markings include *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *Stringendo sempre* (becoming increasingly urgent). The Organ part features a complex texture with multiple voices and a *poco cresc.* (slightly increasing) marking. The string section includes *arco* (bowed) and *pizz.* (pizzicato) markings.

The score is divided into measures, with some measures containing multiple staves for different instruments. The bottom of the page features a large, bolded *f* marking, indicating a strong dynamic for the final measures.

The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is written in a single system, with each instrument's part on a separate staff. The instruments listed on the left include Picc., Fl. 1, Fl. 2, Ob. 1.2, C. A., Cl. in Bb 1, Bsn 1.2, Hn in F 1, Hn in F 3, Tpt in F 1.2, Tpt in F 3, Tbn. 1, B. Tbn. Tba, Timp., Si. Dr., Org., Vln I, Vln II, Vla, Vc., and D. B. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo and mood are indicated by the text "Piu vivo e furioso" at the top and "quasi recitativo" near the bottom. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *fff*, *cresc. molto*, and *mf*. There are also performance instructions like "Solo" and "Full Organ". The score is divided into measures by vertical bar lines, and the measures are numbered at the bottom. The overall layout is clean and professional, typical of a printed musical score.

[illegible]

O

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. in B $\flat$  1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in F 1.2.3

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Org.

Vln I

Vln II

Vla

Vc.

D. B.

*ppp*  
4ft.+8ft.+16ft. flutes with  
voix celestes & trem.

*molto espress.*

*ppp* *sf* *ppp* *sf* *molto espress.*

*p* *con molto espress.*

*p* *con molto espress.*

*3*

*3*

Poco accelerando.

Picc.
 Fl. 1.2
 Ob. 1.2
 C. A.
 Cl. in B♭ 1.2
 Bsn. 1.2
 Hn in F 1.2
 Hn in F 3.4
 Tpt in F 1.2.3
 Tbn. 1.2
 B. Tbn. Tba
 Timp.
 Hp
 Org.
 Vln I
 Vln II
 Vla
 Vc.
 D. B.

Poco accelerando.



Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. in B $\flat$  1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in F 1.2.3

Tbn. 1.2

B. Tbn. Tba

Timp.

Org.

Vln I

Vln II

Vla

Vc.

D. B.

221 222 223 224 225 226 227 228

*p* molto espress. Solo *f* *p*

*p* molto espress. *f* *p*

1. Solo

*pp* sub.

pizz. *pp*

pizz. *pp*

cresc. e accelerando

P Allegro

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. in Bb 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in F 1.2.3

Tbn. 1.2

B. Tbn. Tba

Timp.

Org.

Vln I

Vln II

Vla

Vc.

D. B.

cresc. e accelerando

P Allegro

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f marcato*

*f marcato*

*f marcato*

*f marcato*

*mf*

*pp*

*pp*

*ppp*

*ppp*

*ff*

*ff*

*mf*

*molto*

*f*

*p*

*pizz.*

*pizz.*

*arco*

*arco*

229 230 231 232 233 234

235                      236                      237                      238                      239

This page of a musical score is for a symphony, featuring a variety of instruments. The top section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinet in A, Clarinet in B-flat, Bassoon (1 and 2), Horns in F (1 and 2, 3 and 4), Trumpets in F (1 and 2, 3), Trombones (1 and 2), Tuba, and Timpani. The middle section features the Organ. The bottom section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is written in B-flat major and 4/4 time. It includes dynamic markings such as *molto rit.*, *a tempo*, *ff*, *f*, *p*, and *divisi*. Performance instructions like *L.H.*, *pizz.*, and *arco* are also present. The score is divided into measures, with some measures containing multiple staves for different instruments. The bottom of the page shows the beginning of the next page, which includes the Violoncello and Double Bass staves.

246

256



This page of the musical score is for a symphony, likely in D minor, given the key signature. It covers measures 1 through 10. The instrumentation includes a wide array of woodwinds, brass, percussion, and strings. Key performance features include:

- Woodwinds:** Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets in B-flat (Cl. in Bb 1, 2), Bassoons (Bsn 1, 2), and Horns in F (Hn in F 1, 2, 3, 4). The Horns in F part includes a *f* *molto espress.* marking.
- Brass:** Trumpets in F (Tpt in F 1, 2), Trombones (Tbn. 1, 2), and a Bass Trombone/Euphonium (B. Tbn. Tba). The Trombones and Tuba (Tba) parts include a *p* marking.
- Percussion:** Piccolo (Picc.), Timpani (Timp.), and Harp (Hp). The Harp part features a *ff* dynamic and a *ben marcato* instruction.
- Strings:** Violins I and II (Vln I, Vln II), Viola (Vla), Cello (Vc.), and Double Bass (D. B.). The Cello and Double Bass parts include a *molto f* *espress.* marking.
- Other:** An Organ (Org.) part enters in measure 8 with a *fff* dynamic. A Pedal (Ped. (uncoupled)) line is also present.

The score is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs, and a variety of dynamic markings ranging from *p* (piano) to *fff* (fortississimo). Performance instructions like *poco stringendo* and *molto espress.* are used to guide the conductor and performers.

Picc.

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

Bsn 1  
2

Cbsn

Hn in F 1  
2

Hn in F 3  
4

Tpt in F 1  
2

Tpt in F 3

Tbn. 1, 2

B. Tbn.  
Tba

Timp.

Org.

Vln I

Vln II

Vla

Vc.

D. B.

*mf*

*f espress.*

*mf marcato.*

*pp*

*pp*

*p molto cresc.*

*mf molto cresc.*

*mf* divisi

*f* pizz.

*p*

262 263 264 265 266 267

The image displays a page of a musical score, likely for a symphony, featuring various instruments and their parts across measures 268 to 273. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature (C). The instruments listed on the left include Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Clarinet in A (C. A.), Clarinet in B-flat 1 and 2 (Cl. in Bb 1, 2), Bassoon 1 and 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horn in F 1 and 2 (Hn in F 1, 2), Horn in F 3 and 4 (Hn in F 3, 4), Trumpet in F 1 and 2 (Tpt in F 1, 2), Trumpet in F 3 (Tpt in F 3), Trombone 1 and 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Triangle (Tri.), Cymbals (Cym.), Harp (Hp.), Organ (Org.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *fff*, *p*, *ff*, *fff*, *molto marcato*, *tr*, *vibrato*). Performance instructions like "rit" (ritardando) and "Molto più vivo." (Molto più vivo) are present. The page is numbered 268 at the bottom left and 273 at the bottom right, with measure numbers 268, 269, 270, 271, 272, and 273 indicated at the bottom of the page.





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