



OVERTURE

to

The Canterbury Pilgrims

An Opera in Three Acts

THE MUSIC COMPOSED BY

Charles Villiers Stanford

(1884)

FULL SCORE

COVER IMAGE

The Canterbury Pilgrims Assembled at the Old Tabard Inn

1874

by

Edward Henry Corbould

[British Painter, 1815 - 1905]



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ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

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

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Source Information

Autograph Manuscript:
Vocal Score:

Royal College of Music Library MS 4232
Boosey & Co., London - December 1883

Royal College of Music Library
Research & Score Preparation

Jonathan Frank, Ass't. Librarian - jonathan.frank@rcm.ac.uk
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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

The Canterbury Pilgrims

Overture

Charles Villiers Stanford

Andante moderato

Flute 1.2

Oboe 1.2

Clarinet in Bb 1.2

Bassoon 1.2

Horn in C 1

Horn in C 2

Horn in C 3

Horn in C 4

Trumpet in C 1.2

Trombone 1.2

Bass Trombone

Timpani

Violin I

Violin II

Viola

Violoncello

Double Bass

1 2 3 4 5 6 7 8

Fl. 1.2

Ob. 1.2

Cl. in B♭ 1.2

Bsn. 1.2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

9 10 11 12 13 14 15 16 17 18

This musical score page contains measures 19 through 26. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horn in C 1, Horn in C 2, Horn in C 3, Horn in C 4, Trumpet in C 1 & 2, Trombone 1 & 2, and Baritone Trombone. The string section includes Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D. B.). The percussion section includes Timpani (Timp.). The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 19 is marked with a box containing the letter 'A'. Dynamics include *p*, *poco cresc.*, *pp*, and *arco*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The timpani plays a series of eighth notes.

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1 2

Tbn. 1 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

27 28 29 30 31 32 33 34 35

dim.

pp

dim.

p

poco cresc.

1.

2.

p

poco cresc.

pp

mp

poco cresc.

pp

Hn in C 4

tr

pp

tr

pp

arco

pp

mp

pizz.

mp

poco cresc.

tr

poco cresc.

arco

p

poco cresc.

B

Fl. 1 2

Ob. 1.2

Cl. in Bb 1 2

Bsn 1 2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

dim.

p

pp

mf

mp

1.

2.

7

tr

36 37 38 39 40 41 42 43

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in C 1 2

Hn in C 3 4

Tpt in C 1 2

Tbn. 1 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

44 45 46 47 48 49 50

Fl. 1.2

Ob. 1.2

Cl. in Bb 1.2

Bsn 1.2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Tim.

Vln I

Vln II

Vla

Vc.

D. B.

a 2

8va

f

ff

mf

tr

p

molto

cresc.

divisi

unis.

51

52

53

54

55

56

(8)

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

57 58 59 60 61 62

f

8

Fl. 1 2 *poco a poco dim.*

Ob. 1 2 *poco a poco dim.*

Cl. in Bb 1 2 *poco a poco dim.*

Bsn 1 2 *poco a poco dim.*

Hn in C 1
Hn in C 2 *poco a poco dim.*

Hn in C 3
Hn in C 4 *poco a poco dim.*

Tpt in C 1.2 *dim.*

Tbn. 1 2 *dim.*

B. Tbn. *dim.*

Timp. *dim.*

Vln I *poco a poco dim.*

Vln II *poco a poco dim.*

Vla *poco a poco dim.*

Vc. *poco a poco dim.*

D. B. *poco a poco dim.*

loco a 2

dim.

dim.

pp

tr

p

pp

p

dim.

pp

pizz.

pizz.

arco

arco

p

63 64 65 66 67 68

D

Allegro molto

Fl. 1. 2

Ob. 1. 2

Cl. in B \flat 1. 2

Bsn. 1. 2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1. 2

Tbn. 1. 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

69 70 71 72 73 74 75 76

Fl. 1.2



Ob. 1
2



Cl. in Bb 1.2



Bsn 1.2



Hn in C 1
Hn in C 2



Hn in C 3
Hn in C 4



Tpt in C 1.2



Tbn. 1
2



B. Tbn.



Timp.



Vln I



Vln II




Vla



Vc.



D. B.



77

78

79

80

81

82

88

Fl. 1.2



mf *cresc.*

Ob. 1
2



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

Cl. in Bb 1.2



mf *cresc.*

Bsn 1
2



cresc. *mf* *cresc.*

Hn in C 1
Hn in C 2



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

Hn in C 3
Hn in C 4



Tpt in C 1
2



mp

Tbn. 1
2



B. Tbn.



Timp.



mp

Vln I



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

Vln II



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

Vla



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

Vc.



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

D. B.



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

89

90

91

92

93

94

Fl. 1. 2

Ob. 1. 2

Cl. in Bb 1. 2

Bsn. 1. 2

Hn in C 1. 2

Hn in C 3. 4

Tpt in C 1. 2

Tbn. 1. 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

95 96 97 98 99 100 101

[illegible]

G

Fl. 1.2

Ob. 1.2

Cl. in B♭ 1.2

Bsn. 1.2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

108

109

110

111

112

113

Fl. 1.2 a 2 (8) loco

Ob. 1.2 sf dim. dim.

Cl. in Bb 1.2 sf dim. p

Bsn 1.2 dim.

Hn in C 1
Hn in C 2 dim.

Hn in C 3 a 2
Hn in C 4 dim.

Tpt in C 1.2 a 2 p pp

Tbn. 1.2 f

B. Tbn. f

Tim. tr ~ dim. tr ~ tr ~ tr ~

Vln I tr ~ ff sf sf sf dim.

Vln II tr ~ ff sf sf sf dim.

Vla tr ~ dim.

Vc. tr ~ ff dim. p

D. B. ff dim. p

Fl. 1.2

Ob. 1
2

Cl. in B \flat 1.2

Bsn. 1.2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

p grazioso

p

pp

a 2

8

120 121 122 123 124 125

This musical score page contains measures 126 through 131. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horn in C 1 & 2, Horn in C 3 & 4, Trumpet in C 1 & 2, Trombone 1 & 2, Baritone Trombone, Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass.

Measure 126: Flute 1 & 2 plays a half note A2 with a *mf* dynamic. Oboe 1 & 2 plays a whole note chord. Clarinet in B-flat 1 & 2 plays a half note G# with a *p* dynamic and a "1. Solo" marking. Bassoon 1 & 2 plays a whole note chord with a *pp* dynamic. Horn in C 1 & 2 plays a whole note chord with a *mf* dynamic. Horn in C 3 & 4 plays a whole note chord with a *mf* dynamic. Trumpet in C 1 & 2, Trombone 1 & 2, Baritone Trombone, and Timpani are silent.

Measure 127: Flute 1 & 2 is silent. Oboe 1 & 2 plays a half note A2. Clarinet in B-flat 1 & 2 plays a half note G# with a *p* dynamic. Bassoon 1 & 2 plays a whole note chord with a *pp* dynamic. Horn in C 1 & 2 is silent. Horn in C 3 & 4 plays a whole note chord with a *mf* dynamic. Trumpet in C 1 & 2, Trombone 1 & 2, Baritone Trombone, and Timpani are silent.

Measure 128: Flute 1 & 2 is silent. Oboe 1 & 2 plays a half note A2. Clarinet in B-flat 1 & 2 plays a half note G# with a *p* dynamic. Bassoon 1 & 2 plays a whole note chord with a *pp* dynamic. Horn in C 1 & 2 is silent. Horn in C 3 & 4 plays a whole note chord with a *mf* dynamic. Trumpet in C 1 & 2, Trombone 1 & 2, Baritone Trombone, and Timpani are silent.

Measure 129: Flute 1 & 2 is silent. Oboe 1 & 2 plays a half note A2. Clarinet in B-flat 1 & 2 plays a half note G# with a *p* dynamic. Bassoon 1 & 2 plays a whole note chord with a *pp* dynamic. Horn in C 1 & 2 is silent. Horn in C 3 & 4 plays a whole note chord with a *mf* dynamic. Trumpet in C 1 & 2, Trombone 1 & 2, Baritone Trombone, and Timpani are silent.

Measure 130: Flute 1 & 2 is silent. Oboe 1 & 2 plays a half note A2. Clarinet in B-flat 1 & 2 plays a half note G# with a *p* dynamic. Bassoon 1 & 2 plays a whole note chord with a *pp* dynamic. Horn in C 1 & 2 is silent. Horn in C 3 & 4 plays a whole note chord with a *mf* dynamic. Trumpet in C 1 & 2, Trombone 1 & 2, Baritone Trombone, and Timpani are silent.

Measure 131: Flute 1 & 2 plays a half note A2 with a *mf* dynamic. Oboe 1 & 2 plays a whole note chord. Clarinet in B-flat 1 & 2 plays a half note G# with a *p* dynamic. Bassoon 1 & 2 plays a whole note chord with a *pp* dynamic. Horn in C 1 & 2 plays a whole note chord with a *mf* dynamic. Horn in C 3 & 4 plays a whole note chord with a *mf* dynamic. Trumpet in C 1 & 2, Trombone 1 & 2, Baritone Trombone, and Timpani are silent.

Fl. 1.2

Ob. 1.2

Cl. in B \flat 1.2

Bsn. 1.2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

132 133 134 135 136 137

1. *mf* *p dolce*

Fl. 1. 2

Ob. 1 2 *p dolce* 3 3 3

Cl. in B♭ 1 2 *mf*

Bsn. 1 2 *pp*

Hn in C 1 Hn in C 2 a 2

Hn in C 3 Hn in C 4 Hn in C 4

Tpt in C 1. 2 *pp*

Tbn. 1. 2

B. Tbn.

Timp. *mf* *pp*

Vln I *pp*

Vln II *pp*

Vla *mf* pizz. unis. arco *p*

Vc. *mf* *p*

D. B. *mf* *p*

138 139 140 141 142 143 144

The image displays a page from a musical score, likely for a symphony orchestra. The score is organized into two systems of staves. The first system includes woodwind and brass instruments: Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in C 1 & 2, Horn in C 3 & 4, Trumpet in C 1 & 2, Trombone 1 & 2, and Bass Trombone. The second system includes string instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is written in 4/4 time. The first system begins with a rehearsal mark 'J' in a box. The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, mf, cresc.). The woodwinds and strings are playing a melodic line, while the brass instruments provide harmonic support. The overall mood is dramatic and intense.

Fl. 1.2

Ob. 1.2

Cl. in Bb 1.2

Bsn 1
2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

mf

mf

mf

mf

mf

mf

mf

pp

pp

pp

p

p

p

tr

a 2

a 2

1. p

p

pp

p

p

151 152 153 154 155 156

Fl. 1.2

Ob. 1.2

Cl. in B \flat 1.2

Bsn. 1.2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1
2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

mf

cresc.

8^{va}

mp *cresc.*

157 158 159 160 161 162

This musical score page covers measures 163 through 169. It includes staves for the following instruments:

- Flute (Fl.):** 1 and 2 parts. Measure 163 starts with a key signature change to one sharp (F#) and a dynamic of *ff*. Measure 169 features a *loco* marking and triplets.
- Oboe (Ob.):** 1 and 2 parts. Measure 163 starts with a key signature change to one sharp (F#) and a dynamic of *ff*.
- Clarinet in Bb (Cl. in Bb):** 1 and 2 parts. Measure 163 starts with a key signature change to one sharp (F#) and a dynamic of *ff*. Measure 169 features a *loco* marking and triplets.
- Bassoon (Bsn.):** 1 and 2 parts. Measure 163 starts with a dynamic of *ff*.
- Horn in C 1 (Hn in C 1) and Horn in C 2 (Hn in C 2):** Measure 163 starts with a dynamic of *ff*.
- Horn in C 3 (Hn in C 3) and Horn in C 4 (Hn in C 4):** Measure 163 starts with a dynamic of *ff*.
- Trumpet in C (Tpt in C):** 1 and 2 parts. Measure 163 starts with a dynamic of *mf* and a first ending marking (1.).
- Trombone 1 and 2 (Tbn. 1.2):** Measure 163 starts with a dynamic of *mf* and a second ending marking (2.).
- Bass Trombone (B. Tbn.):** Measure 163 starts with a dynamic of *mf*.
- Timpani (Timp.):** Measure 163 starts with a dynamic of *f*. Measures 165 and 167 feature trills.
- Violin I (Vln I):** Measure 163 starts with a dynamic of *f*.
- Violin II (Vln II):** Measure 163 starts with a dynamic of *f*.
- Viola (Vla):** Measure 163 starts with a dynamic of *f*.
- Violoncello (Vc.):** Measure 163 starts with a dynamic of *f*.
- Double Bass (D. B.):** Measure 163 starts with a dynamic of *f*.

The score includes various musical notations such as dynamics (*ff*, *mf*, *f*, *dim.*), articulations (trills, triplets), and performance instructions (*loco*). The key signature changes from one flat (Bb) to one sharp (F#) at the beginning of measure 163.

[illegible]

Fl. 1 2

Ob. 1.2

Cl. in Bb 1.2

Bsn 1.2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1 2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

8va

ff

p

f

f

f

f

tr

molto

ff

p

178 179 180 181 182 183 184 185

This musical score page covers measures 186 to 194. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horns in C 1 & 2, Horns in C 3 & 4, Trumpet in C 1 & 2, Trombone 1 & 2, Baritone Trombone, Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass.

Measures 186-188: The woodwinds and brass are mostly silent. The bassoon and trombone/bassoon parts have a half note G2. The timpani plays a rhythmic pattern of eighth notes (G2, F2, E2, D2) with a crescendo marking. The strings play a rhythmic pattern of eighth notes (G2, F2, E2, D2).

Measures 189-190: The woodwinds and brass enter with a half note G#2. The bassoon and trombone/bassoon parts have a half note G2. The timpani continues the rhythmic pattern. The strings continue the rhythmic pattern.

Measures 191-192: The woodwinds and brass have a half note G#2. The bassoon and trombone/bassoon parts have a half note G2. The timpani continues the rhythmic pattern. The strings continue the rhythmic pattern.

Measures 193-194: The woodwinds and brass have a half note G#2. The bassoon and trombone/bassoon parts have a half note G2. The timpani continues the rhythmic pattern. The strings continue the rhythmic pattern.

Dynamic Markings: *ff* (fortissimo) is used for the woodwinds and brass in measures 189-190. *pp* (pianissimo) is used for the woodwinds and brass in measures 191-192. *f* (forte) is used for the bassoon and trombone/bassoon in measures 189-190. *pp* (pianissimo) is used for the bassoon and trombone/bassoon in measures 191-192. *cresc.* (crescendo) is used for the timpani in measure 188. *tr* (trill) is used for the timpani in measure 193.

Rehearsal Mark: A box with the letter "L" is placed above the woodwinds and brass staves in measure 191.

Fl. 1. 2

Ob. 1. 2

Cl. in B \flat 1. 2

Bsn. 1. 2

Hn in C 1. 2

Hn in C 3. 4

Tpt in C 1. 2

Tbn. 1. 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

195 196 197 198 199 200 201 202

Fl. 1.2

Ob. 1.2

Cl. in Bb 1.2

Bsn 1.2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

203

204

205

206

207

208

Fl. 1 2

Ob. 1 2

Cl. in B♭ 1 2

Bsn. 1 2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

209 210 211 212 213 214

mf *cresc.*

p cresc. *mf* *cresc.*

mf *cresc.*

mf *cresc.*

p *cresc.*

p *cresc.*

mp

mp

cresc. *mf* *cresc.*

cresc. *mf* *cresc.*

cresc. *mf* *cresc.*

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

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

This musical score page contains measures 215 through 221. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horns in C 1 & 2, Horns in C 3 & 4, Trumpet in C 1 & 2, Trombone 1 & 2, Baritone Trombone, Timpani, Violin I & II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 215 begins with a key signature change from one flat to two flats. Measure 216 features a 'M' marking above the woodwind section. Measure 217 features a 'M' marking above the string section. Measure 221 features a 'M' marking above the string section. The score includes various musical notations such as notes, rests, dynamics (ff, f, sf, mf), articulation (accents, slurs), and performance instructions (a 2, M).

Fl. 1. 2

Ob. 1 2

Cl. in Bb 1. 2

Bsn 1 2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1. 2

Tbn. 1. 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

8va

a 2

ff

a 2

ff

a 2

ff

a 2

f

f

cresc.

cresc.

cresc.

cresc.

cresc.

222 223 224 225 226 227

Fl. 1.2

Ob. 1.2

Cl. in Bb 1.2

Bsn. 1.2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

228 229 230 231 232 233

This musical score page contains measures 234 through 239. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns), brass (Trumpet, Trombone, Tuba), strings (Violins, Viola, Violoncello, Double Bass), and percussion (Timpani). The score includes dynamic markings such as *pp*, *mf*, and *p*, as well as performance instructions like *tr* (trill) and *Cantabile*. A rehearsal mark 'N' is placed above measure 235. The bottom of the page is numbered 234, 235, 236, 237, 238, and 239.

Fl. 1 2

Ob. 1 2

Cl. in B \flat 1 2

Bsn 1 2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

p

pp

cresc.

f

1. f

pizz.

240 241 242 243 244 245

Fl. 1 2

Ob. 1 2

Cl. in B♭ 1 2

Bsn. 1 2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1, 2

Tbn. 1, 2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

f

mf

p

pp

cresc.

divisi

arco

pizz.

246 247 248 249 250 251 252

This musical score page contains measures 253 through 258. The instruments and their parts are as follows:

- Fl. 1, 2:** Flute parts, mostly playing sustained chords and moving lines.
- Ob. 1, 2:** Oboe parts, with measure 254 featuring a first ending marked *p*.
- Cl. in Bb 1, 2:** Clarinet in B-flat parts, with measure 258 featuring first and second endings.
- Bsn. 1, 2:** Bassoon parts, playing sustained chords and moving lines.
- Hn in C 1, 2:** Horn in C parts, with measure 254 featuring a first ending marked *p*.
- Hn in C 3, 4:** Horn in C parts, with measure 254 featuring a first ending marked *p*.
- Tpt in C 1, 2:** Trumpet in C parts, with measure 254 featuring a first ending marked *pp*.
- Tbn. 1, 2:** Trombone parts, mostly playing sustained chords.
- B. Tbn.:** Baritone Trombone part, mostly playing sustained chords.
- Timp.:** Timpani part, with measure 254 featuring a first ending marked *pp*.
- Vln I:** Violin I part, with measure 254 featuring a first ending marked *cresc.*
- Vln II:** Violin II part, with measure 254 featuring a first ending marked *cresc.*
- Vla:** Viola part, with measure 254 featuring a first ending marked *cresc.*
- Vc.:** Violoncello part, with measure 254 featuring a first ending marked *cresc.*
- D. B.:** Double Bass part, with measure 254 featuring a first ending marked *cresc.*

The image displays a page of a musical score, measures 259 through 265. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with various dynamics and articulations indicated.

Woodwinds:

- Fl. 1.2:** Flute 1 and 2. Measures 259-261 show a melodic line with triplets. Measures 262-265 show a melodic line with triplets and a crescendo.
- Ob. 1.2:** Oboe 1 and 2. Measures 259-261 show a melodic line with triplets. Measures 262-265 show a melodic line with triplets and a crescendo.
- Cl. in Bb 1.2:** Clarinet in Bb 1 and 2. Measures 259-261 show a melodic line with triplets. Measures 262-265 show a melodic line with triplets and a crescendo.
- Bsn 1.2:** Bassoon 1 and 2. Measures 259-261 show a melodic line with triplets. Measures 262-265 show a melodic line with triplets and a crescendo.

Brass:

- Hn in C 1.2:** Horn in C 1 and 2. Measures 259-261 show a melodic line with triplets. Measures 262-265 show a melodic line with triplets and a crescendo.
- Hn in C 3.4:** Horn in C 3 and 4. Measures 259-261 show a melodic line with triplets. Measures 262-265 show a melodic line with triplets and a crescendo.
- Tpt in C 1.2:** Trumpet in C 1 and 2. Measures 259-261 show a melodic line with triplets. Measures 262-265 show a melodic line with triplets and a crescendo.
- Tbn. 1.2:** Trombone 1 and 2. Measures 259-261 show a melodic line with triplets. Measures 262-265 show a melodic line with triplets and a crescendo.
- B. Tbn.:** Baritone Trombone. Measures 259-261 show a melodic line with triplets. Measures 262-265 show a melodic line with triplets and a crescendo.

Percussion:

- Timp.:** Timpani. Measures 259-261 show a melodic line with triplets. Measures 262-265 show a melodic line with triplets and a crescendo.

Strings:

- Vln I:** Violin I. Measures 259-261 show a melodic line with triplets. Measures 262-265 show a melodic line with triplets and a crescendo.
- Vln II:** Violin II. Measures 259-261 show a melodic line with triplets. Measures 262-265 show a melodic line with triplets and a crescendo.
- Vla:** Viola. Measures 259-261 show a melodic line with triplets. Measures 262-265 show a melodic line with triplets and a crescendo.
- Vc.:** Violoncello. Measures 259-261 show a melodic line with triplets. Measures 262-265 show a melodic line with triplets and a crescendo.
- D. B.:** Double Bass. Measures 259-261 show a melodic line with triplets. Measures 262-265 show a melodic line with triplets and a crescendo.

The score is divided into two systems, each starting with a rehearsal mark 'O'. The first system covers measures 259-262, and the second system covers measures 263-265. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *p*, *pp*, and *cresc.*

Fl. 1.2

Ob. 1.2

Cl. in B \flat 1.2

Bsn. 1
2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1
2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

loco

8^{va}

mf

cresc.

a 2

mp cresc.

p

cresc.

mf

266 267 268 269 270 271 272

Fl. 1.2 *ff* *dim.* *loco*
 Ob. 1.2 *ff* *dim.* *a 2* *dim.*
 Cl. in Bb 1.2 *ff* *a 2* *dim.* *dim.*
 Bsn 1.2 *dim.* *dim.*
 Hn in C 1
 Hn in C 2 *ff* *dim.* *p*
 Hn in C 3
 Hn in C 4 *ff* *dim.* *dim.* *p*
 Tpt in C 1.2 *a 2* *f* *dim.* *pp*
 Tbn. 1.2 *f* *dim.* *p* *ppp*
 B. Tbn. *f* *dim.* *ppp*
 Timp. *dim.*
 Vln I *ff* *dim.* *p* *dim.*
 Vln II *ff* *dim.* *p* *dim.*
 Vla *ff* *dim.* *p* *dim.*
 Vc. *ff* *dim.* *p* *dim.*
 D. B. *ff* *dim.* *p* *dim.*

Fl. 1.2

Ob. 1.2

Cl. in B \flat 1.2

Bsn 1
2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

281 282 283 284 285 286 287

Fl. 1.2

Ob. 1.2

Cl. in B \flat 1.2

Bsn 1
2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

a 2

p

cresc.

pp

p

p

cresc.

p

cresc.

mp

pp

pp

pp

pp

pp

pizz.

arco

pp

Più mosso

Più mosso

288

289

290

291

292

293

294

Fl. 1.2

Ob. 1.2

Cl. in B \flat 1.2

Bsn. 1
2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

Q

mf

pp

mp

cresc.

8^{va}

295 296 297 298 299 300 301

Fl. 1.2

Ob. 1.2

Cl. in Bb 1.2

Bsn 1.2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

302 303 304 305 306 307 308

Fl. 1.2

Ob. 1.2

Cl. in Bb 1.2

Bsn 1.2

Hn in C 1
Hn in C 2

Hn in C 3
Hn in C 4

Tpt in C 1
2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

309

310

311

312

313

314

315

320



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