

Aphrodite.

Symphonic Fantasia.

1st = Flute.

G. W. Chadwick.

Adagio. Andante con moto e tranquillo. **A** 14 **B** 4 (Clar.)
(Celesta.)

Un poco più mosso. (Ob.)

Allegro con fuoco.

Copyright 1912 by Arthur P. Schmidt.

sf sf sf sf sf

Molto risoluto.

3 *p cresc. molto*

f ff sf

f

f

K

p cresc. ff f

1^{ste} Flute.

3

Molto con fuoco.

2 *Quasi Presto.* *ff* *3 ff*

sf *ff con tutta forza.* *Lento.* *sf* *3*

Andante lamentabile.

f = p *f = p* *f* *p* *f* *p* *ff*

M *p* *mf* *mf*

3 N 4 (Bass-Clar.) *a tempo* *p* *più f*

Andante amoroso e tranquillo. (Horn.) *dim.* *pp* *attaca.* *6* *3*

p *f* *p*

1st Flute.

4

0 6

espress.

p *f*

f *p*

marc.

f *più f* *sf*

P *un poco più moto*

fp *p*

Con anima.

sf *p* *sempre più cresc.*

fp *fp*

fp *f* *sempre più*

Molto Maestoso.

ff *fp*

1 3 4

1^{ste} Flute.

5

R 2 *cresc.* *f* *cresc. molto*

sf *sf* 3 5 18 *un poco più mosso* (Ob.) 4 4 3 4

Allegretto semplice. 4 (Ob.) *p* 7 *f*

T *p* 2 *p* 1

p *più p*

6 (Clar.) *poco rall.* *a tempo* *p dolce* 1

1 *poco cresc.*

1 *cresc.* *f*

2 *p* *più cresc.*

2 *f* 1 *meno f* 36 *Moderato alla Marcia.* (Trumpets.) 4

[illegible]

1st Flute.

7

The musical score for the 1st Flute part consists of ten staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The tempo and mood markings are as follows:

- Maestoso.** (Staff 3)
- sf stentato** (Staff 3)
- sempre ff** (Staff 4)
- sf** (Staff 4)
- sf** (Staff 4)
- ff con tutta** (Staff 5)
- forza Alla Marcia: (come prima.)** (Staff 6)
- sf** (Staff 6)
- ff** (Staff 6)
- dim.** (Staff 7)
- Adagio. (Vivaci solo.)** (Staff 8)
- Andante con moto. (come prima.)** (Staff 8)
- p** (Staff 8)
- Aa** (Staff 9)
- pp** (Staff 9)

The score also includes various musical notations such as notes, rests, accidentals, and dynamic markings. The tempo and mood markings are as follows:

Aphrodite.

Symphonic Fantasia.

1

2nd Flute.

G. W. Chadwick.

Adagio. *Andante commoto e tranquillo.* *A* 14 *B* 4
12 16 4 (Celerità.)

(Clar.)

mf *f*

sf *mf* *dim.* *ff*

Un poco più mosso.

E 2 1 *f* *p*

Allegro con fuoco. *sf* *F*

sf

2nd Flute.

2

2nd Flute.

2

sf *sf*

sf

ff

H *Molto risoluto.*

p *cresc. molto*

f *ff*

sf *ff*

f

1 *ff*

1 *f*

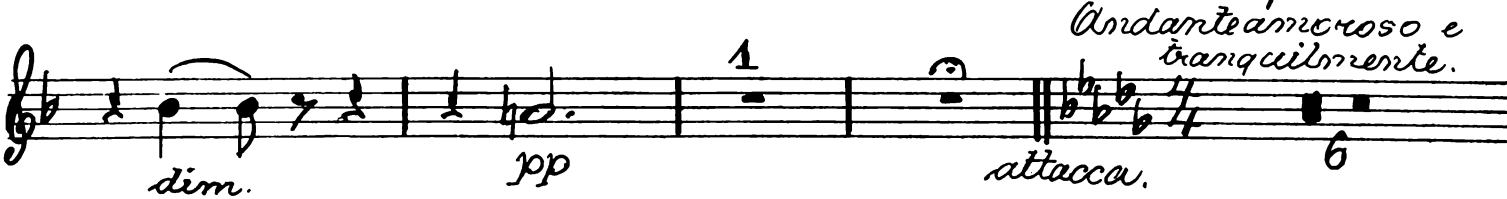
1 *f*

1 *p cresc.* *ff* *sf* *3*

K

2nd Flute.

3



(Horn) 3

1

f *p*

1 0 8 (1st.) *espress.*

f *p*

f marc.

più f *sf* *ff* *sf*

1 *Può poco più moto*

p *fp*

Con anima.

p *cresc.* *fp*

f sempre più

Molto Maestoso.

ff

sf *R* *p cresc.*

2nd Flute.

5

più cresc. *cresc. molto*

ff *ff* *3* *8* *18*

un poco più mosso *Allegretto semplice.* *(1st)* *(Ob.)* *p*

f *p* *p*

1 *p*

1 *poco rall.* *a tempo* *più p* *f* *dolce*

1 *poco cresc.*

1 *p* *cresc.*

2 *f* *p* *più cresc.*

2 *1* *35* *Moderato alla Marcia.* *(Trumpets.)* *f* *meno f*

2nd Flute.

6

(Clar.) 16 V (Timp.)

4 5. 2m.

W 9 6

p poco cresc. mf

p cresc. poco... a... poco... sf

X f sempre f

sf

sf sf sf 3

più f sempre ff

sf sf 1 2

sf sf

2nd Flute.

4

ff

Maestoso.

sf stentato

sempre ff

fff son tuttaforza

Alla Marcia (come prima.)

dim.

p

Adagio.

Andante con moto

(Cel.) 12

2

(1st Fl.)

Aa

5

pp

5

Bb

10

cresc. molto

p

Detailed description: This is a musical score for the 2nd Flute part, spanning measures 1 to 19. The score is written on ten staves. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first staff contains measures 1-4. The second staff contains measures 5-8, with a dynamic marking of *ff* and a tempo change to *Maestoso.* The third staff contains measures 9-12, with dynamic markings of *fff*, *sf stentato*, and *sempre ff*. The fourth staff contains measures 13-16, with dynamic markings of *sf* and *fff son tuttaforza*. The fifth staff contains measures 17-19, with dynamic markings of *sf*, *dim.*, and *fff*. The sixth staff contains measures 20-23, with dynamic markings of *p* and *Adagio.* The seventh staff contains measures 24-27, with dynamic markings of *Andante con moto*, *(Cel.) 12*, *2*, and *(1st Fl.)*. The eighth staff contains measures 28-31, with dynamic markings of *Aa*, *5*, *pp*, and *5*. The ninth staff contains measures 32-35, with dynamic markings of *Bb*, *10*, and *cresc. molto*. The tenth staff contains measures 36-39, with dynamic markings of *p* and *6*.

2nd Flute.

8

Allegretto tempo.

pp *cresc.* 1

f 1 *ff*

p

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

p *molto cresc.* *ff*

Da *p* 2

p *mf* 1

pp *cresc.* *f*

dim. *p* 1 *pp*

Aphrodite.

1

Symphonic Fantasia.

3rd = *Flute et Piccolo.*

G. W. Chadwick.

Adagio. *Andante con moto e tranquillo.* *A* 14

12 16 4

B 4 *C* 2

(Celesta.) (Clar.) *mf*

f

D 1

mf 1 4

mute in Piccolo. 2 7

Un poco più mosso. (Ob.) *f*

E 2 1

f 4

3rd Flute et Piccolo.

2

Allegro con fuoco.

First section of the musical score for 3rd Flute et Piccolo, marked *Allegro con fuoco*. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one flat (Bb). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a treble clef and a key signature of one flat (Bb). The fifth staff has a treble clef and a key signature of one flat (Bb). The music features various dynamics including *f* (forte), *sf* (sforzando), and *ff* (fortissimo). There are also fingerings indicated by numbers 1, 2, 3, and 4. The tempo is *Allegro con fuoco*.

II *Molto risoluto.*

Second section of the musical score for 3rd Flute et Piccolo, marked *Molto risoluto*. The score consists of four staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a treble clef and a key signature of one flat (Bb). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a treble clef and a key signature of one flat (Bb). The music features various dynamics including *f* (forte), *sf* (sforzando), and *ff* (fortissimo). There are also fingerings indicated by numbers 1, 2, 3, 4, and 5. The tempo is *Molto risoluto*.

3rd Flute et Piccolo.

3

1

f

1

p cresc.

Molto con fuoco.

sf

3

Quasi Presto.

ff

3

1

contutta forza

sf

sf

2

Lento.

Andante

Sf Flute in Flute. 3

cantabile

sf

p

f

p

largamente

ff

M

p

mf

mf

3

(Bass Clar.) a tempo

p

1

più f

dim.

pp

attacca.

Andante amoroso e tranquillamente.

1 1
 9 *p* *f*
 0 6 *p*
 1 1 *marcato* *f* *più f*
 3 *P* *un poco più moto.* *p* *sf*
 4 *p* *cresc.* *sf*
f *sempre più*
Molto Maestoso. *ff* *sf*
 4 *R* 2 *più cresc.* *f*
cresc. molto *ff* *sf* 3
 18 *un poco più mosso* *Allegretto semplice.*
 4 15

3^{me} Flûte et Piccolo.

(Clar.) (1st & 2nd) **T** 5

f *p* *p*

p

pia p *poco rall.* *al tempo.* *p dolce*

poco cresc.

p *cresc.* *f*

pia cresc.

Mourte to Piccolo. *Moderato alla Marcia.*

meno f 36 *Piccolo.* 20

(Flutes.) 4 4 9

(Fl.) 10 *Piccolo.* *p* *cresc.*

4 3

2 X 1 3 2

sempre f

Handwritten musical score for "The Rose Tree" by J. S. Ziehr, Op. 19. The score is written on ten staves in G major (one sharp) and 2/4 time. It includes various musical notations such as notes, rests, beams, and slurs. Performance instructions are written in Italian: "sf" (sforzando), "sempre ff" (always fortissimo), "sempre marc." (always marcato), "Maestoso." (Majestic), "ff" (fortissimo), "sf" (sforzando), "Alla Marcia." (In the style of a march), "Mute to Flute.", "dim." (diminuendo), and "9" (crescendo). The score concludes with a double bar line and the number "9".

Aphrodite.

Symphonic Fantasia.

1st = Oboe.

G. W. Chadwick.

1

Adagio. *Andante con moto e tranquillo.* *A* *(Harp.)*

es. press. *p* *f* *dim.* *p* *B* *mf* *acc.* *f* *C'* *ff* *D* *mf* *dim.* *p* *compocopia mosso. (cel.)* *1* *II* *4* *f*

p *f* *p* *cresc.*

Allegro con fuoco.

f

sf

sf

sf

sf

ff

H Molto Moderato

sf

f *sf* *sf*

p molto cresc. *ff* *sf* *sf*

ff *f*

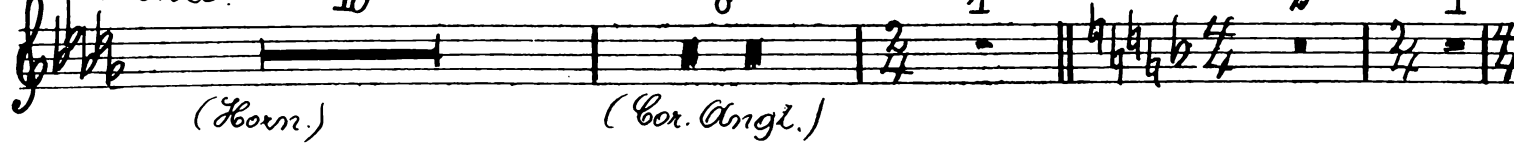
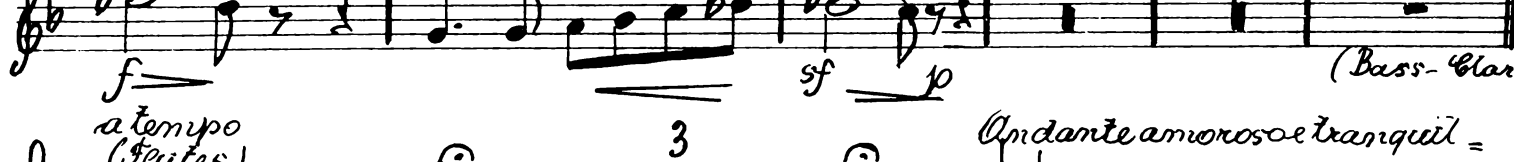
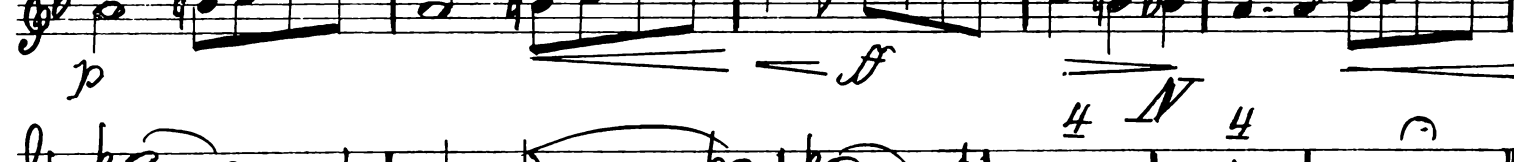
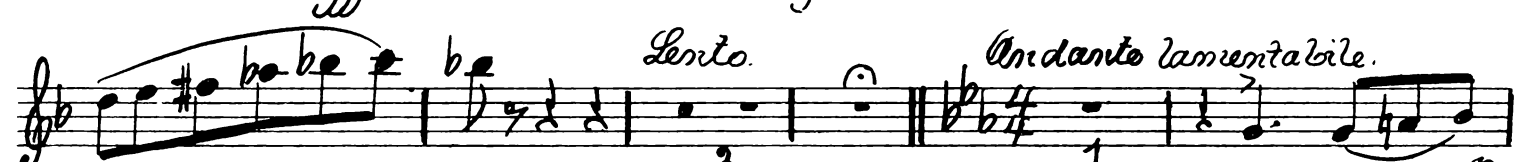
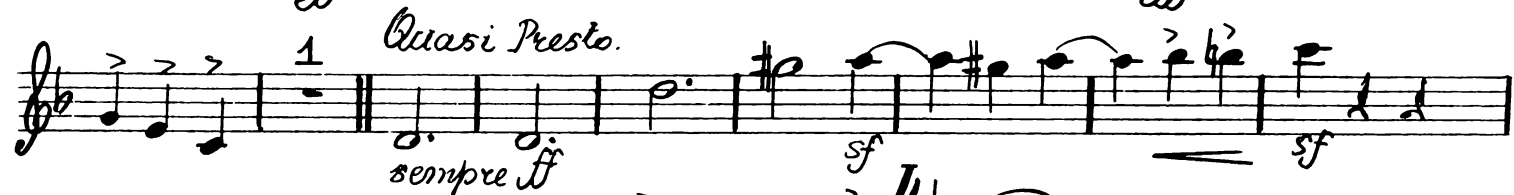
f *p cresc.*

1st Oboe.

Molto con fuoco.

3

K



(Horn.)

(Cor. Angl.)

1st Oboe.

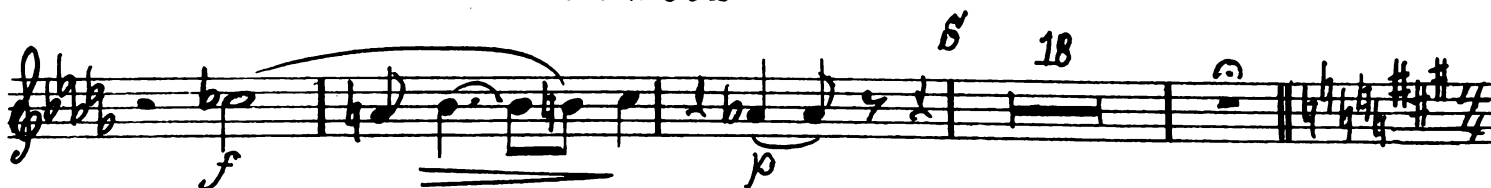
4

(Fl. & Cor. Angl. 1)

marcato



Molto Maestoso.



1st Oboe.

5

Un poco più mosso. 1 *Allegretto semplice.* 1

p *pp* *p*

4 8 *(Fl.)* 1

p *p*

1 2 *p*

pia p *poco rall. a tempo* 1 4 *p* 4

pp 4 *p* 3 *f* 1

13 *(Horn.)* *p* *mf*

Moderato alla Marcia. *(Trumpets.) (Clar.)* *(Flute.)* 4 *pp*

13 4 16

4 3 *p*

W 3 6 *mf* *p* *p*

cresc. *sf* *p* *cresc.*
poco... a... poco-- *sf* *p*
f *sempre f* *sf*
y sf *piu f*
sempre ff
sempre marc.
ff
Maestoso.
sf stentato *sempre fff* *sf*
sf
Con tutta forza. *ff*

1st Oboe.

Alla Marcia.

ff

dim. poco . . . a . . . poco . . .

5 7 19 A.P. 4

Adagio.

Andante con moto.

12

Timp. p

3 Aa

4 4

Bb

cresc. molto

p

10

Flutes.

distesso tempo.

cresc. sempre poco a poco

1

f più cresc.

ff

p

f

p

f

p

cresc.

molto.

ff

dim. sempre

3 3 3 3 3

Ad dolce

p

p

pp

cresc.

5 1 1 1

f

dim.

p

pp

1

Aphrodite.

Symphonic Fantasia.

2nd Oboe.

G. W. Chadwick.

Adagio. *Andante con moto e tranquillo.* **A**

12 16 4

(1st)

cresc. *f* *dim.* **B**

7 *mf* *cresc.* *f*

ff *sf* *sf* *p* *p*

un poco più mosso. 7 3 4

1

H 4

Allegro con fuoco.

p *f* *p* *cresc.*

H

Molto risoluto.

p molto cresc.

K

1

f *p* *overo.* *Molto con fuoco.* *f* *sf*

3 1 *Quasi Presto.* *sempre ff*

sf *sf* *sf*

sf *fff*

sf 1

Lento. *Andante lamentabile.* *p* *p*

3 1

p *f* *p* *p*

largamente *M* *sf*

sf *p* *ff* *sf* *N* *ff* *ff* *ff*

a tempo *Andante amoroso e tranquillo.* *attacca.* 16

2 3 4 4 (Bass-Clar.)

0 8 1 2 1 (Engl. Flc.)

f *più f*

sf *ff* *fp*

P Un poco più moto.

p *f*

p *cresc.* *sf* *sempre cresc.*

f *sempre più*

Molto Maestoso.

ff

p *2 B 3* *(1. sc)*

f *cresc. molto* *ff* *sf* *sf* *f* *(1. sc)*

un poco più mosso

Allegretto. (F.) *II*

Solo

poco rall. a tempo

(Horn.) *mf*

Moderato alla Marcia. V (Trumpets) (B.) *(Forte.)*

W

1 8 18 1 17 1 2 1 7 1 3 1 13 18 4 4 16 3 3 6

p *picc p* *p* *f* *meno f* *mf* *pp* *p* *mf* *p*

1
sf
cresc.

poco *a* *poco*

X
f
sempre f
sf

1
sf
sf
sf
sf
y

più f
sempre ff

sf
y
sf

sempre marcato

ff

stentato
sf
sf
Maestoso
sempre ff

sf
sf
sf

Con tutta forza.
ff

2nd Oboe.

7

Alla Marcia.

sf ff

dim. poco a poco

5 7 19 Q. P. 4

Adagio. Andante con moto.

12 10

(1st)

Bb

cresc. molto

10 *distesso tempo.* 1

cresc. sempre poco a poco

f più cresc. ff

p f

p f p molto cresc.

ff

dim. sempre

3 *Dd* 9 1 1

pp cresc. f

dim. p pp

Aphrodite.

Symphonic Fantasia.

Englisch-Horn

1

G. W. Chadwick.

Adagio. *Andante con moto e tranquillo.*

Un poco più mosso.

Allegro con fuoco.

E 13 **F** 9 8 8 8

Englisch Horn.

Molto risoluto. 7 *J* 16 *K* 6 *Molto con furore.* *Quasi Presto.*

Lento. 13 *Andante lamentabile.* (Viol.) *p*

p *f* *p* *fp* *f* *p* *M* *ff* *sf*

mf *p* *espress.* *p*

N 11 *Andante amoroso e tranquillamente.* *attacca.* 6 (Horn.) 8 *O dolce* *p*

(Horn.) *pp* *p* *espress.* *f* *f* *p* *marcato* *f* *più f* *sf*

Englisch. Horn.

3

1 *P un poco più moto*

fp *f*

p *f*

p *cresc.* *fp* *fp*

sempre cresc.

f

Molto Maestoso.

ff *f*

2 *p* *p* *cresc.*

più cresc. *f*

4 *6* *p*

cresc. *ff* *p*

5 *p* *fp*

1 *f* *pp* *2*

Englisch-Horn.

Un poco più mosso. *Allegretto semplice.*

p *pp* *15* *(Cl.)* *(Fauts.)*

1 *p* *1* *p*

più p *poco rall.* *a tempo* *poco f espress.*

1 *poco cresc.* *p* *cresc.*

f *più cresc.* *f*

meno f *p*

p *16*

Moderato alla Marcia. *(Trumpets.)* *(Cl.)* *V* *15* *(Ob.)*

4 *16*

mf *p* *3* *p*

6 *3* *sf*

The musical score is written for English Horn in G major (three sharps). It begins with a 4/4 time signature and a tempo marking of 'Un poco più mosso.' The first staff contains measures 1 through 15, with dynamics ranging from piano (p) to pianissimo (pp). A key signature change to D major (four sharps) occurs at measure 16. The tempo changes to 'Allegretto semplice.' The second staff continues from measure 16 to 31, featuring various dynamics including p, pp, and crescendos. The third staff contains measures 32 to 47, with dynamics like f and crescendos. The fourth staff contains measures 48 to 63, including a 'poco rall.' section and a return to 'a tempo'. The fifth staff contains measures 64 to 79, with dynamics like f and crescendos. The sixth staff contains measures 80 to 95, including a 'meno f' section and a 'p' section. The seventh staff contains measures 96 to 111, with a 'p' section and a '16' measure mark. The eighth staff contains measures 112 to 127, with a 'Moderato alla Marcia.' tempo change and instrumentations for Trumpets, Clarinet, and Oboe. The final staff contains measures 128 to 143, with dynamics like mf, p, and sf, and a '3' measure mark.

acess. --- poco --- a poco --- sf sf
X
sempre f sf
sf sf sf sf
1
più f
sf
sf sf
sempre marc.
ff
stentato sf Maestoso
sf ff sf
fff
Allo. marc. ff
2

Aphrodite.

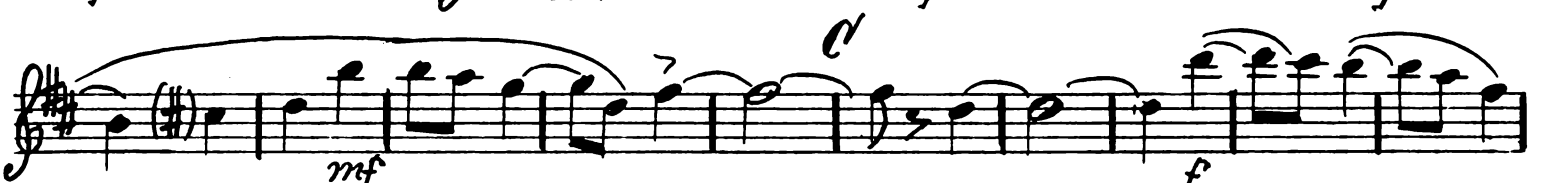
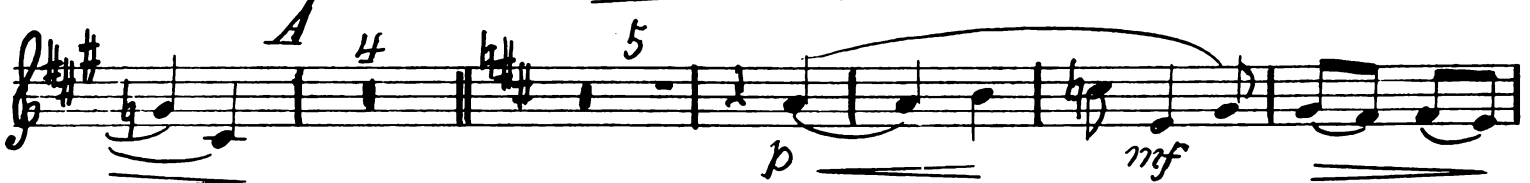
1

Symphonie Fantasia.

1st Clarinet.

G. W. Chadwick.

in A.



Un poco più mosso.

Un poco più mosso.

p *f* *sf* *cresc.*

IV

Allo. con fuoco.

f *sf*

ff

ff

H Molto risoluto.

meno f sf

p cresc. molto.

f p molto cresc. ff

sf

J 1

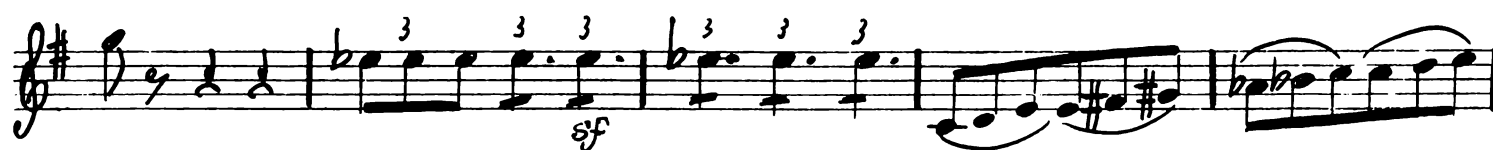
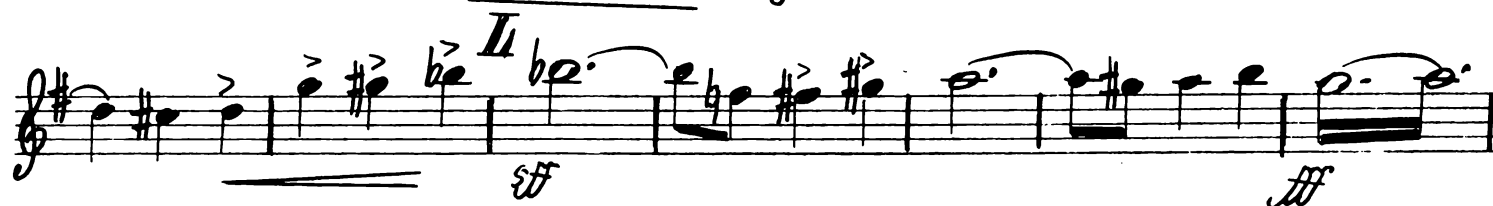
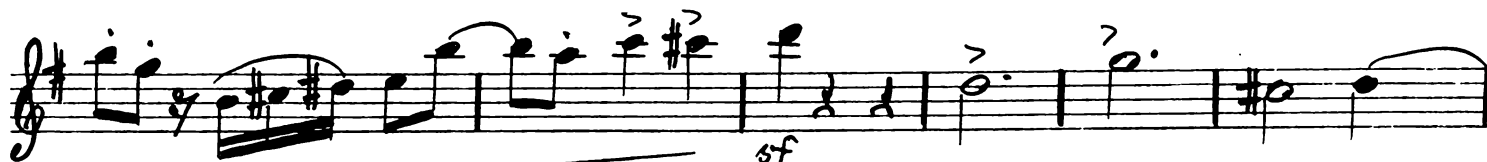
ff p

f

f

p cresc.

K sf

1st Clarinet.*Molto con fuoco.*1 *Quasi Presto.**Andante
lamentabile.*

1st Clarinet.

5

Solo. *N*

più p *f* *fp* *f*

3 *(B-Cl.)* *p* *più f*

Andante amoroso e tranquillamente. *3*

1 *pp* *attacca.* *9* *(Flutes.)* *p*

0 (2nd.) *3 Solo. espress.* *poco p*

2 *1* *(Fl.)* *2*

f marc. *più f*

sf *1*

P un poco più moto *p* *p*

espress. *fp* *poco f*

acess. *f* *4*

sempre cresc. *fp*
f sempre più
Molto Maestoso.
ff *sf* *meno f*
espress. *sempre dim.* *p* *R. 4*
cresc. molto *fff*
p *6* *3*
Solo. *muta in A.* *12*
in A. *Un poco più mosso.* *1* *Allegretto semplice.* *14*
p *pp* *4* *p* *5* *T* *p*

4

Handwritten musical score for a single melodic line, likely for a violin or flute. The score consists of 11 staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The music features various dynamics including *p* (piano), *pp* (pianissimo), *f* (forte), and *mf* (mezzo-forte), as well as crescendos and decrescendos. There are also markings for *poco rall.* and *a tempo*. The score ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

Moderato alla Marcia.
(Trumpets.)

4

pp

1

pp

1

W
p sempre

3

p

3

1

3

3

3

3

p cresc.

sf

sf

X

f

sempre f

sf

7

1st Clarinet.

Handwritten musical score for "Allegretto scherzoso" by Franz Schubert. The score consists of ten staves of music, primarily in treble clef, with a key signature of one flat (B-flat). The tempo is marked "Allegretto scherzoso".

The score includes various musical notations and performance instructions:

- Staff 1:** Features a first ending bracket and the instruction *piu f* (pizzicato forte).
- Staff 2:** Includes a first ending bracket and the instruction *sempre* (always).
- Staff 3:** Includes a first ending bracket and the instruction *sf* (sforzando).
- Staff 4:** Includes a first ending bracket and the instruction *sf* (sforzando).
- Staff 5:** Includes a first ending bracket and the instruction *sf* (sforzando).
- Staff 6:** Includes a first ending bracket and the instruction *sf* (sforzando).
- Staff 7:** Includes a first ending bracket and the instruction *sf* (sforzando).
- Staff 8:** Includes a first ending bracket and the instruction *sf* (sforzando).
- Staff 9:** Includes a first ending bracket and the instruction *sf* (sforzando).
- Staff 10:** Includes a first ending bracket and the instruction *sf* (sforzando).

Other markings include *Maestoso* (slowly), *sf* (sforzando), *stentato* (staccato), *sempre ff* (always fortissimo), *Contutta forza* (with all force), *Alla Marcia* (in the style of a march), and *dim. poco a poco* (diminuendo little by little).

1st Clarinet.

p

più p

pp

Maestoso.

pp

f

Andante con moto.

f dim.

pp

p

pp

p

cresc. molto

Bb

p

pp

Lis' tesso tempo

pp

cresc. sempre poco a poco

f più cresc.

ff *p*

f *p* *f* *p*

p molto cresc.

ff *dim.*

Dd *2* *p* *p* *p*

pp *cresc.*

f *dim.* *p* *1* *ppp*

Aphrodite.

1

Symphonic Fantasia.

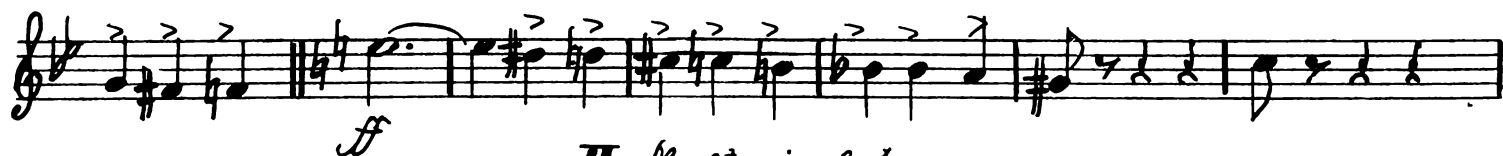
2nd Clarinet.

G. W. Chadwick.

in A.

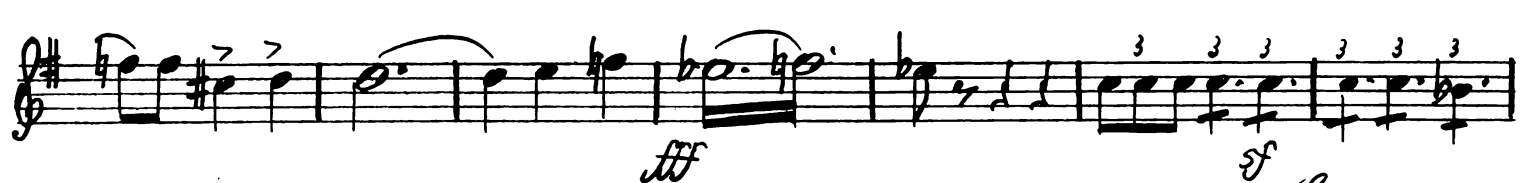
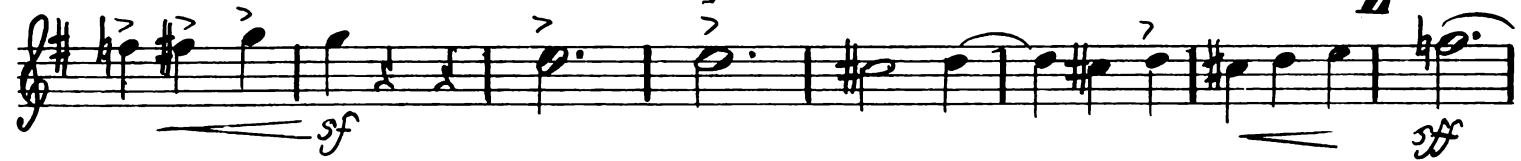
Adagio.

The musical score is written for the 2nd Clarinet part of the Symphonic Fantasia 'Aphrodite' by G. W. Chadwick. It is in the key of A major (two sharps) and 4/4 time. The tempo is marked 'Adagio'. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It features a series of notes with dynamic markings of *pp*, *f*, and *fp*. The second staff continues the melody with a dynamic of *p* and a *f* marking. The third staff has a dynamic of *p* and a *mf* marking. The fourth staff is marked 'A' and '4', with a dynamic of *f* and a *mf* marking. The fifth staff is marked 'B' and '3', with a dynamic of *p* and a *mf* marking. The sixth staff has a dynamic of *f*. The seventh staff has a dynamic of *f* and a *mf* marking. The eighth staff has a dynamic of *sf* and a *mf dim.* marking. The ninth staff is marked 'D' and '1', with a dynamic of *mf* and a *mf dim.* marking. The score includes various musical notations such as slurs, ties, and dynamic markings. The final staff ends with a double bar line and a key signature change to B major (three sharps), indicated by the text 'muta in B.'.

Un poco più mosso.

2nd Clarinet.

3



Andante lamentabile.

(B. Cl.) 4

molto cresc.

f

2

f *p*

largamente

3

ff

M

p *mf*

Solo.

N

3 *più p*

(B. Cl.)

a tempo

p *più f* *dim.* *pp* *attacca.*

Andante amoroso e tranquillamente.

12 (Horn.)

0 5 1st.

2 1 1

marcato

f *più f*

3

ff

2nd Clarinet.

P *un poco più moto*

p *sempre cresc.* *sf* *Con anima.* *5*

f *sempre* *6* *6* *6* *6*

Molto Maestoso. *ff* *6*

fp *f* *meno f* *sempre dim.* *3*

R *4* *1st.* *f cresc. molto*

f

B Change to A. *p* *18*

Un poco più mosso. *p* *1* *pp* *1*

Allegretto semplice. *4* *p* *5*

The musical score is written for a 2nd Clarinet. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first staff starts with a piano (p) dynamic and a tempo marking of 'un poco più moto'. The second staff features a forte (f) dynamic and a 'sempre cresc.' (always crescendo) instruction. The third staff has a 'sf' (sforzando) dynamic and a 'sempre' (always) instruction. The fourth staff is marked 'Molto Maestoso.' and 'ff' (fortissimo). The fifth staff has a 'meno f' (less forte) dynamic and a 'sempre dim.' (always decrescendo) instruction. The sixth staff is marked '1st.' and 'f cresc. molto'. The seventh staff has a 'f' dynamic. The eighth staff is marked 'B Change to A.' and 'p'. The ninth staff is marked 'Un poco più mosso.' and 'p'. The tenth staff is marked 'Allegretto semplice.' and 'p'. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 6).

cresc. *f* *p* *p* *T* *1*

p *3* *più p* *6* *poco rall.* *1*

a tempo *3* *poco cresc.*

pp *2* *f* *U*

dim. *p* *più cresc.*

meno f *dim.* *5*

1 *p* *1* *p*

mf

Moderato alla marcia. *ppp* *8* *4* *1* *pp*

Change to B. *4* *1*

2nd Clarinet.

2

1 *V*
pp

1

1

W 3 3 3 3 *p* *acc.* *sf*

X

sempre f *sf*

sf sf sf 1

Detailed description: This is a musical score for the 2nd Clarinet part, spanning 12 measures. The key signature has one flat (B-flat). The score begins with a first ending bracket over measures 1-6, marked with a '1' and a 'V' (crescendo) hairpin, and a 'pp' (pianissimo) dynamic. Measure 7 starts with a 'W' (woodwind) marking and contains four triplet eighth notes, each marked with a '3'. Measures 8-11 continue with various rhythmic patterns, including triplets and sixteenth notes, with dynamics ranging from 'p' (piano) to 'sf' (sforzando). Measure 12 features a first ending bracket marked with a '1'. A large 'X' is placed above measure 9. The instruction 'sempre f' (always forte) is written below measures 10 and 11.

2nd Clarinet.

pizz f *sempre ff*

sf *sf* *sf*

ff

sf *sf*

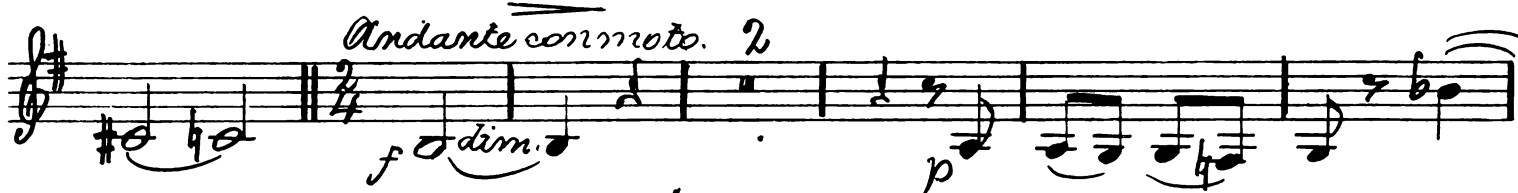
Maestoso.
sempre ff *sf*

fff *Con tutta forza.*

Allegro Marcia.

2nd Clarinet.

9



Lo stesso tempo.

pp

cresc. sempre poco a poco

f più cresc.

ff

p

f

p

f

p

molto cresc.

dim. sempre

ff

dim.

pp

cresc.

dim.

p

pp

1

Bass-Clarinet in Bb.

Handwritten musical score for a piece titled "Adagio". The notation is on a single staff in 4/4 time, with a key signature of two flats (B-flat and E-flat). The score includes a variety of note values, rests, and dynamic markings. The first measure is a whole rest, followed by a half note G4, a half note F4, and a half note E4. The second measure contains a half note D4, a half note C4, and a half note B3. The third measure has a half note A3, a half note G3, and a half note F3. The fourth measure is a half note E3, followed by a half note D3, and a half note C3. The fifth measure contains a half note B2, a half note A2, and a half note G2. The sixth measure has a half note F2, a half note E2, and a half note D2. The seventh measure is a half note C2, followed by a half note B1, and a half note A1. The eighth measure contains a half note G1, a half note F1, and a half note E1. The score is marked with "pp" (pianissimo) and "fp" (fortissimo) dynamics.

Handwritten musical score for a piece titled "Andante con moto e tranquillo." The score is written on a single staff in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is indicated as "Andante con moto e tranquillo." above the staff. The piece starts with a triplet of eighth notes (G4, A4, B4) marked with a "3" above them. This is followed by a half note (G4) marked with a forte "f" dynamic. A slur connects the half note (G4) to a half note (F#4). A double bar line follows. The second section begins with a half note (G4) marked with a piano "p" dynamic. A slur connects the half note (G4) to a half note (F#4). The piece ends with a half note (G4) marked with a pianissimo "pp" dynamic. The number "6" is written below the staff near the end of the piece.

[illegible][illegible]

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is B-flat major (two flats). The melody begins with a whole note G4 (labeled '1'), followed by a half note A4 (labeled '7'), a half note B4 (labeled 'D'), and a half note G4 (labeled '5'). This is followed by a double bar line. The second measure contains a half note F4 (labeled '1'), a half note E4, a half note D4, and a half note C4. The piece ends with a double bar line.

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 4/4. The melody begins with a half rest, followed by a quarter note G4 (labeled '2'), a quarter note A4, a quarter note B-flat4, and a quarter note G4. This is followed by a half note F#4, a half note E4, and a half note D4. The melody then continues with a quarter note C4, a quarter note B-flat4, and a quarter note A4. The staff concludes with a half note G4 and a half note F#4. The notation is written in a cursive, handwritten style.

Handwritten musical score for a single staff. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The score is divided into two main sections. The first section is marked '2' and 'tempo più mosso.' and contains measures 1 through 7. The second section is marked '13' and 'Allegro con fuoco.' and contains measures 14 through 16. The notation includes various note values, rests, and bar lines. There are also some handwritten annotations and corrections.

F 9 8 *Q* 8 8 *H* *Molto risoluto.* 7

J 16 *K* 6 *Molto con fuoco* *Quasi Presto* 13 *Lento.* 3

12

Andante lamentabile.

(Viol.) *p*

cresc. molto

f

1 2

f

f

f

f

f

f

f

f

619

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score consists of ten staves of music, primarily in treble clef, with some staves in bass clef. The key signature is D major (two sharps). The time signature is 4/4. The score includes various dynamics (p, f, sf, ff, pp, fp, cresc., decresc.), tempo markings (Andante amoroso e tranquillamente, Marcato, Molto Maestoso), and performance instructions (più p, ritard., a tempo, con anima, sempre cresc.). The score is written in a clear, legible hand, with some corrections and markings visible. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests. The overall style is characteristic of 19th-century musical notation.

R
più cresc. *f*
f cresc. molto *sf*
p
p
un poco più mosso. Allegretto semplice. (Viol.)
cresc. *f* *(Ob. 4e.)* *p*
più p *poco rall.* *poco f*
poco cresc. *cresc.*
f *dim.* *f*
dim.
p

Bass-Clarinet Bb.

5

Moderato alla Marcia.

22

(Timp.) 4

pp

1

1 V 21 W 28 X 22

12 12 12

Maestoso.

17

Alla Marcia. 7 Clar. 2nd Bassoon.

16

picc p

16

Adagio (1st Clar.)

Andante con

2 3

fp

dim.

mo.to.

7

Aa

2

p

4 7 (Clar.)

over. molto.

6

Bb

ralando
pp

Lo stesso tempo.
pp

cresc. sempre poco a poco

f più cresc.

ff
p

1
p

p
molto cresc.
ff

ff
cresc.

ff
dim.
p

1

6

pp

ff

1

6

Aphrodite.

Symphonic Fantasia.

1

1st Fagot.

G. W. Chadwick.

Adagio. (Celli) *Andante con*

molto e tranquillo.

sf *A* *pp* *cresc.*

B *pp* *dim.* *p*

p *mf* *C*

f

D *sf* *mf dim.*

p *p*

pp

un poco più mosso.

8. Fag.

f *f* *sf*

p *cresc.*

Allegro con fuoco.

6 4

ff *sf* *f* *ff* *sf*

H Molto risoluto.

meno f *f*

sf *mf* *ff*

p subito

f *f*

1st Lago.

K

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

Molto con fuoco. Quasi Presto.

L

ff *ff*

Lento. *Andante lamen. (Kol.)*

labile. *p* *p* *p*

largamente *ff* *ff*

mf *1* *3* *4* *6*

Andante amoroso e tranquillamente. (2nd.) *attacca* *0* *4*

(Flutes.)

12

espress.

1 *2* *1*

pp

(2nd)

marc.

f *f* *più f*

sf *ff* *p*

impoco più moto

pp *f*

con anima

p *cresc.* *Q* *sempre cresc.*

f sempre più

Molto Maestoso.

ff

sf *p*

sempre dim.

R *2*

3

p cresc.

18

p

1st Fagot.

5

Un poco più mosso.

(Allegretto semplice.)

(B. Clar.)

(Clar.)

4 15 cresc. f

1 p 1

3 (2nd) 4

pp corall. f

a tempo 3 4 4 pp

U p più cresc.

f diminu.

p p 5

1 4

p 2

8

2 4

1st Page.

6

Moderato.
(Tpts.)

16 *V* (Timp.)
pp

4

1

1

W
p sempre

3

1
p

3

3

3
cresc.

p cresc.

sf

f

1
piu f

1st Fagot.

7

z

sempre ff

1

sf *sf*

yy

4 *stentato* *sf* *sf* *Maestoso* *sempre ff*

sf *sf* *sf* *sf*

fff *con tutta forza.*

3 *3* *Alla Marcia.* *ff*

dim.

p

16 *Allegro 3*

piu p

Adagio. (B-Clar.)

16^{te} Fagot.

Adagio. (B-Clar.)

Andante con moto.

f dim.

p

pp

cresc. molto

cresc. sempre

pp

ff

pp

ff

dim. sempre

pp

dimin

pp

Printed in Germany.

2nd Fagot.

sf *F* *p* *cresc.*

Allegro sonfuoco.

ff

H Molto risoluto.

meno f

f *p*

p subito *f* *p*

f *p cresc.* *ff*

The musical score is written for a 2nd Bassoon. It begins with a series of eighth and sixteenth notes, marked *sf* (sforzando) and *F* (forte). A first ending bracket is shown above the staff. The tempo changes to *Allegro sonfuoco.* The music continues with various dynamics including *p* (piano), *ff* (fortissimo), and *cresc.* (crescendo). A second ending bracket is also present. The tempo then changes to *H Molto risoluto.* (Molto risoluto). The dynamics shift to *meno f* (meno forte). The score includes several triplet markings (3) and articulation marks (accents). The final section features a *p subito* (piano subito) marking, followed by *f* (forte) and *p* (piano) markings, and concludes with a *f* (forte) marking and a *p cresc.* (piano crescendo) marking.

K *Molto con fuoco.*

2 *ff* *3*

Allegro Presto.

fff *sempre ff* *sf* **II**

Lento.

sf *3*

Andante lamentabile.

sf *sf = p* *f*

2 *p* *2*

largamente

M *ff* *1* *ff* *1^{st.}* *3*

mf *mf* *p*

N *4* *6* *Andante amoroso e tranquillo*

attacca *12*

Furtes.

p

7 *1*

f *p*

marcato *3*

p *f* *sf*

più f *sf* *P* *un poco più moto.* *ff*

p *pp* *f*

con anima *p* *cresc.*

Q *sempre cresc.*

f *sempre più* *Molto Maestoso* *1* *ff*

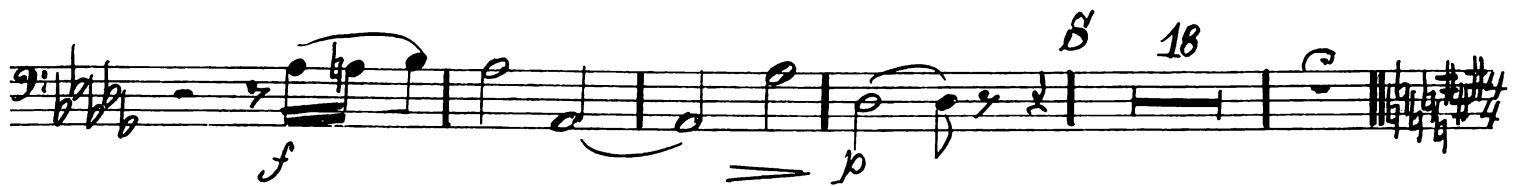
sf

1 R 2 *3*

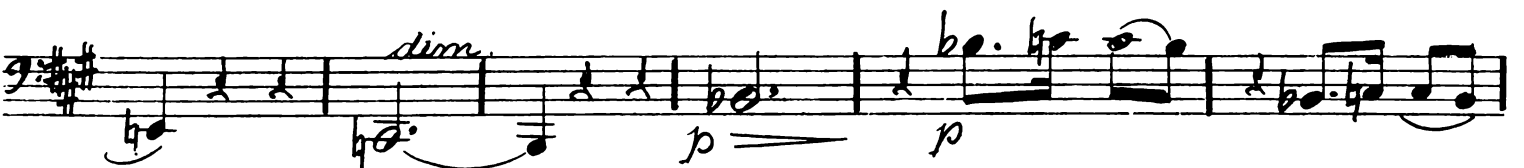
p *cresc.*

2nd Taget.

5



Un poco più mosso. Allegretto semplice.



2nd Fagot.

Moderato (alla Marcia.) V

(Fagot.) 4 16 (cel.) *p*

1

W

p sempre

1 *p*

3

cresc.

p

sf

f

sempre f

1 *più f*

1

sf

f

sempre f

1 *più f*

7

[illegible]

2nd Fagot.

Adagio. *1st* *Andante con moto.* *3*

9 *fp* *f dim.* *5* *pp* *Bb*

2 *3* *cresc. molto*

10 *Lo stesso tempo.* *p* *pp* *cresc. sempre*

f più cresc.

ff

f = p *ff* *p* *f* *p* *f* *>*

molto cresc. *p* *ff* *dim. sempre*

Dd *2* *3* *p* *mf* *p*

pp *cresc.*

f *dim.* *1* *pp*

Aphrodite.

Symphonic Fantasia.

Contra-Fagot.

G. W. Chadwick.

Adagio. Andante son molto e tranquillo.

12 16 4

(Horns.) (Clari.) *pp*

B 10 *f*

D 3 *f* *sf*

3 *p* *pp*

Un poco più mosso.

5 *f* *P*

6 *cresc.* *Allegro con fuoco.* 1 *(J. II. Fag.)*

7 *f*

7 *Molto risoluto.* 12

1 7 *ff* *sf* *J* 16

2

3

(1st. 2nd.)

Molto con fuoco.

Quasi Presto.

sempre f

I

Lento.

Andante lamentabile.

$p' \gg$
largamente.

Andante amoroso e tranquillamente.

attacca.

Un poco più forte. *Con anima.*

Q Molto Maestoso.

$$4P4$$

f cresc. molto

un poco più mosso. Allegretto semplice. 20

пoco rall. a tempo $\text{U } 38$

五

18

7

18

3

This page of musical notation is for a bassoon part, likely from a 19th-century symphony. It consists of ten staves of music. The notation includes various dynamics such as *f* (forte), *sf* (sforzando), *ff* (fortissimo), and *pp* (pianissimo). Articulations like accents and slurs are used throughout. The tempo and mood change from *Moderato* to *Maestoso* and finally to *Alla Marcia*. The key signature is B-flat major, and the time signature is 4/4. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Contra-Fagot

3 *Adagio.* *Andante con moto.*

12 4 *p*

Aa 3 7

Bb 10

cresc. molto *f*

Allo stesso tempo. *pp* *cresc. sempre*

Cc *f più cresc.* *ff*

f *p* *f* *p molto cresc.*

3 *Dd* 8 (1st. 2nd.)

p cresc. *f*

dimin. 4 *p* *pp*

APHRODITE

SYMPHONIC FANTASIA

1ST HORN in F

G. W. CHADWICK

Adagio 9 *Bass'n* *And^{te} con moto e tranquillo*

11 *IV Horn* 5 *A (con Sordini)* *f* *pp* *dim*

12 *B (con Sordini)* *f*

(off) 5 *C* *pp* *f*

4 *f marcato sf* *D* *ff*

Solo, espress *m.f. dim.*

7 *pp* *f*

un poco più mosso *E* 5 *f* *sf*

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

All^o con fuoco *sf. gestapft* *f* *p* *1* *2* *f*

4 *sf* *1*

marcato

ff

sf

Molto risoluto

meno f

sf

gest.

sf

offen

f

sf

f

ff

J

p

pp cresc

K

ff

ff

Molto con fuoco

sf

Quasi Presto

sf

sf

L

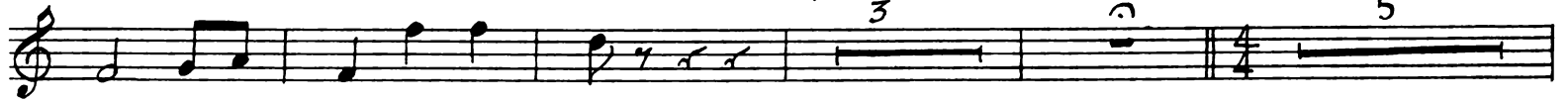
sf

sf

1st Horn
-3-

dento
3

And^{te} lamentabile
5

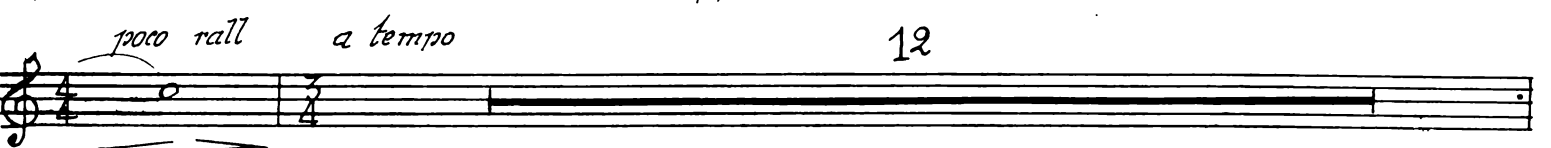
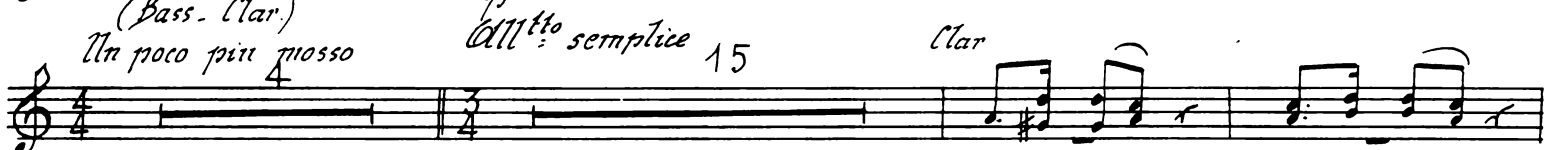


1st Horn
- 4 -

con anima sempre più



Molto Maestoso



1st Horn
-5-

(cl)

U

meno *f* dim - - - -

p *p*

3 3

II^d 3

10

Mod^{to} alla Marcia 4 I: 14

V 4 15

W 3 1

(cl + tag) 6

3 2

p cresc

X 4

1st Horn
-6-

sf *sf* *pin f*

Y *sempre ff*

Yy *ten* *ff*

Maestoso *ff* *sf* *stentato*

sempre ff *sf*

fff con tutta forza

Alla Marcia

sf *ff*

dim. *poco* *a* *poco*

Z 17

1st Horn
-7-

con sord.
G.P.

Adagio 8

Violas

Ancl^{te} con moto

p *f* *dim*

1 *La* 9

piu p *Bb*

cresc. molto *f* *istesso tempo* 6 *p* *tranquillo*

6 *II^d*

Cc

ff

p *f*

p *f* *p* *p molto cresc.*

3 *Solo* *p* *dim* - - -

Od 6 *pp*

cresc

f *dim* *p* *1* *Fine* *pp*

APHRODITE

SYMPHONIC FANTASIA

2ND HORN in F

G. W. CHADWICK

Adagio 10 *I:* *And^{te} con moto e tranquillo* 10

f *p dim ppp*

IV Horn 3 **A** (con Sordino)

12 **B** (con Sordini) (sordini off) 4

p *ppp*

C

mf *f* *ff* *sf*

marcato *sf*

D

m.f dim *ppp*

15 *Un poco più mosso* 5

f *sf*

Tripts & Tromb.

5 3

f *p* *f*

All: con fuoco

sf *gestopft*

F

1 2 4

sf *sf*

1

2nd Horn
-2-

marcato
ff

G

ff

H Molto risoluto
meno f *sf*

offen
f *sf*

cresc
p

K
ff

Molto con fuoco
sf

Quasi Presto
sempre ff *sf*

L
sf

fff con tutta forza *sf*

2nd Horn
-3-

And^{te} lamentabile *lento* 3

5 *p* 3

p cresc *f* *dim* *p* *M* 3 *1st Solo* 4

largamente *ff* *a tempo* 6 *And^{te} amoroso e tranquillo* *attaca* 16

0 5 *I^o* *p* 4

f *p* *f* *sf* *mf* *p* *Un poco più moto* 3 2

ff 4 *con anima, sempre più* *p* *cresc.* *cresc.*

a *sempre cresc.*

1

Molto Maestoso

f *cresc* *ra-ten-ten-do* *ff* *ff*

4 *R* 4

f *cresc. molto* *ff* 3

S 5 3 (con sordini) 8 *U*

Un poco più masso *Allto semplice* *p* *fag.* *p* *p* *T*

4 16 1 *con sordini* 5 1

2 (senza sord) 5 *poco rall* *a tempo* 12

U *f* *p* *f*

meno f *dim* *in p* *U*

3 *I:* 3 *m.f.*

3 12

Modto alla Marcia *Inpts* 4 4

2nd Horn
-5-

ppp

V

4

1

4

1

3

ten.

W

9

(Fl+Bassins)

2

m.f

cresc.

3

p

cresc

X

sempre f

sf

sf

1

-6-

[illegible]

2nd Horn
-7-

2nd Horn
-7-

Measures 1-12 of the musical score for the 2nd Horn. The score is written in treble clef with a key signature of one flat (Bb). The tempo is marked *Andante* (Aa) and the dynamics range from *ppp* to *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Measures 1-12:

- Measure 1: *Andante* (Aa), *cresc. molto*, *f*, *tranquillo*, *p*.
- Measure 2: *cresc. sempre*, *f*, *tranquillo*, *p*.
- Measure 3: *cresc. sempre*, *f*, *tranquillo*, *p*.
- Measure 4: *cresc. sempre*, *f*, *tranquillo*, *p*.
- Measure 5: *cresc. sempre*, *f*, *tranquillo*, *p*.
- Measure 6: *cresc. sempre*, *f*, *tranquillo*, *p*.
- Measure 7: *cresc. sempre*, *f*, *tranquillo*, *p*.
- Measure 8: *cresc. sempre*, *f*, *tranquillo*, *p*.
- Measure 9: *cresc. sempre*, *f*, *tranquillo*, *p*.
- Measure 10: *cresc. sempre*, *f*, *tranquillo*, *p*.
- Measure 11: *cresc. sempre*, *f*, *tranquillo*, *p*.
- Measure 12: *cresc. sempre*, *f*, *tranquillo*, *p*.

APHRODITE

SYMPHONIC FANTASIA

3RD HORN in F

G. W. CHADWICK

Adagio 10 IST Horn *And^{te} con moto e tranquillo*

10 IV Horn *f* *p dim* *A (con sordini)*

12 *B (con sordini)* *p*

(sordini off) 4 II. 1 *C* *f*

D 4 *sf* *ppp* 3

2 *ppp* 5 *Un poco più mosso.* *Grpts + Trom* 5

E 5 *f* *sf* *f* *3* *3*

Allegro con fuoco *sf* *gestopft* *f* *p* *1* *2* *F* *+* *4*

3rd Horn.
-2-

open

ff marcato

sf

fl

H *Molto risoluto*

meno f sf + gest sf

offen

f sf f

J

f p

ff

K

Molto con fuoco

ff

Quasi Presto

sempre ff

sf sf

L

ff con tutta forza

vento 3

3rd Horns
-3-

And^{te} lamentabile

largamente

And^{te} amoroso e tranquillo.

attaca

2nd Horn

piu f *sf* *un poco piu moto* *con anima.* *sempre piu.*

sempre cresc

Molto Maestoso

Solo *ff* *sf* *p* *cresc.*

f *cresc. molto* *ff*

1 3 II 1 f dim 1 7 p N a tempo 6 16 0 8 1 2 1 7#p f 2 P 8 p cresc 1 f cresc ff 4 R p cresc. 3

[illegible]

3rd Horn
-5-

pizz f *sempre ff* *sf* *ten* *sf* *Maestoso* *fff* *sf stentato sf* *sempre ff* *sf* *ff* *Allegro Marcia* *ff* *dim* *poco a poco* *3* *19* *g.p.* *3* *Adagio* *10* *Andte con moto* *f* *dim* *8*

Aa g 1st
 2 cresc Bb
 6 8
 p[#] tranquillo
 C C
 f più cresc ff
 p f p
 ff dim. sempre
 Da
 p espress
 1 p fp pp
 cresc f
 dim p Fine
 pp

APHRODITE

SYMPHONIC FANTASIA

4th HORN in F

G. W. CHADWICK

Adagio 10 1st Horn *And^{te} con moto e tranquillo* 10

f *dim* *pp* *pp + gestopft* *pp*

12 B *con sordini* *pp* *(sord. off)* 4

mf C 3 1 4 *f* 3 *f*

D 4 3 2 *p* *Un poco più mosso* 4 5 *f* 3 3 *sf*

E 5 *f* 3 *p* *Allegro con fuoco* 4 *sf gestopft*

1 2 3 *open*

1 *marc.* *ff* 1

1 G

H *Molto risoluto*

meno f *sf* *f*

2

1 2

J

4 K 5

Molto con fuoco *Quasi Presto*

sf *sempre ff* *sf*

3

L

con tutta forza

3

dento *And^{te} lamentabile*

3

largamente
And.te amoroso e tranquillamente
a tempo
attaca.
con anima, sempre più cresc.
sempre cresc.
Molto Maestoso
cresc.
cresc. molto.

4th Horn
-4-

S 8 (con Sord.) 4

pp *pppp* *Un poco più mosso* *All^{to} Semplice* 18

dim. 5 (con Sord.) 1

2 (senza Sord.) 4 1 14

pp *dim* *poco rall.* *a tempo*

I: *meno f*

1 30

dim *Mod^{to} alla Marcia.* *Tpts* 4

pp 4

pp *b*

V 4 4

pp

1 3

ten *W* 3

m.f *p*

5

4th Horn
- 5 -

Handwritten musical score for the 4th Horn, measures 1 through 24. The score is written on ten staves. The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations include 'cresc.', '4', 'cresc.', 'X', 'sempre', 'sf', 'pizz f', 'sempre ff', 'Y', 'Yy', 'ten', 'sf', 'fff', 'Maestoso', 'sf stentato sf', 'sempre ff', and 'con tutta forza'. Measure numbers 1, 4, and 1 are indicated above the staves. The score concludes with a double bar line at the end of measure 24.

Handwritten musical score for the 4th Horn, measures 1 through 24. The score is written on ten staves. The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations include 'cresc.', '4', 'cresc.', 'X', 'sempre', 'sf', 'pizz f', 'sempre ff', 'Y', 'Yy', 'ten', 'sf', 'fff', 'Maestoso', 'sf stentato sf', 'sempre ff', and 'con tutta forza'. Measure numbers 1, 4, and 1 are indicated above the staves. The score concludes with a double bar line at the end of measure 24.

4th Horn
-6-

Alla Marcia

3 3

dim.

ff

poco a poco

dim

7

17 *g.p.* *3* *Adagio* *10* *I*

And^{te} con moto *8* *Aa* *9* *I:* *2*

f *dim*

cresc molto *Bb* *6*

stesso tempo *cresc sempre*

pp *Cc* *piu cresc*

ff

pp molto cresc *ff* *dim* *sempre*

Da *pp* *cresc* *fp* *pp* *express*

1 *f* *dim* *p* *1* *Fine*

SYMPHONIC FANTASIA

$$in\ B^b$$

Adagio 12 Andante con moto e tranquillo 16 A 4 14 B

ms 10 C 2 Cl + Cello f marcato.

13 (Engl. Horn) Un poco più mosso.

E 2 p f p

2 1 3 cresc. Allegro con fuoco sf

2 2 F 1 sf

2 f marcato ff

G 1

1st Trumpet
-2-

1st Trumpet
-2-

ff

molto risoluto

sf *sf* *poco f*

f

pin f

ff *sff*

f *p* *cresc*

ff *marcato* *Quasi Presto* *ff* *Molto con fuoco*

ff

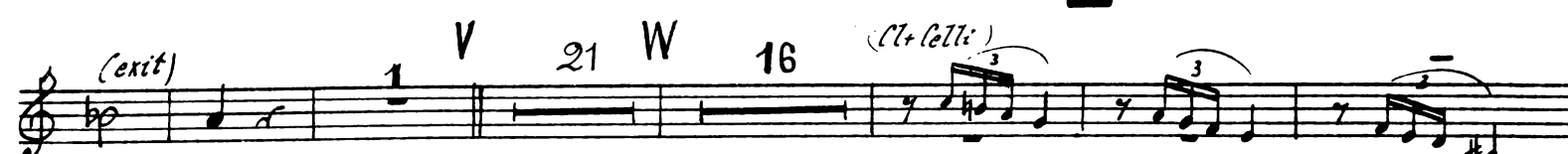
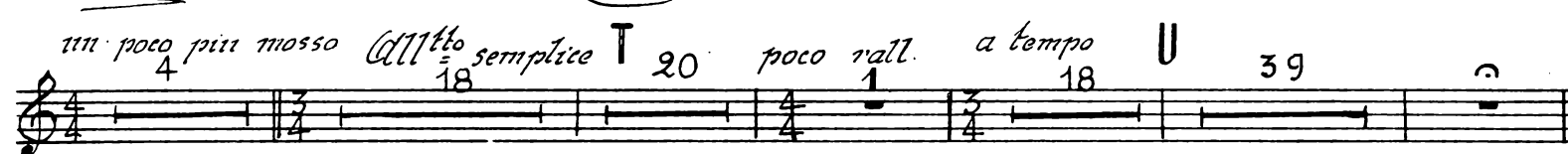
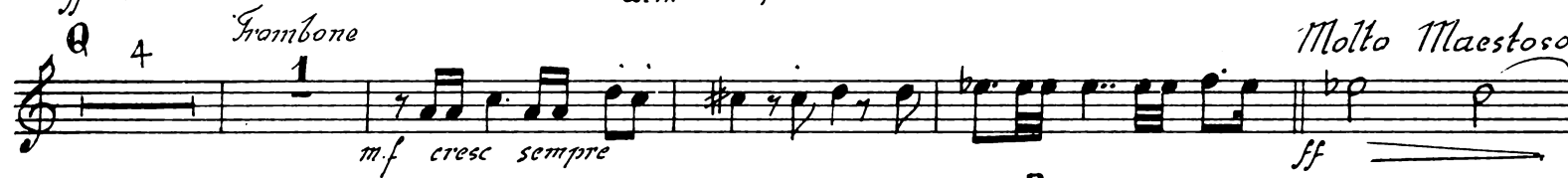
sf

ten *fff* *con tutta forza*

Lento *sf*

1st Trumpet
-3-

And^{te} lamentabile



1st Trumpet
-4-

3
10/10 cresc cresc: sf 3

3 3 X f 3

3 sf sf sf sf

sf 1 Y sempre ff

1 2

Yy 1 ff

sf fff

Maestoso 1 ff

sf stentato sf

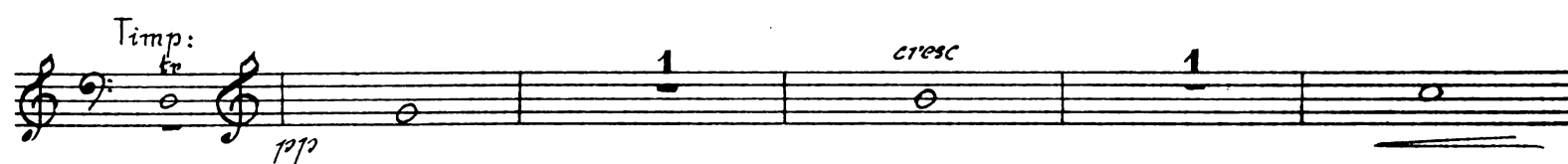
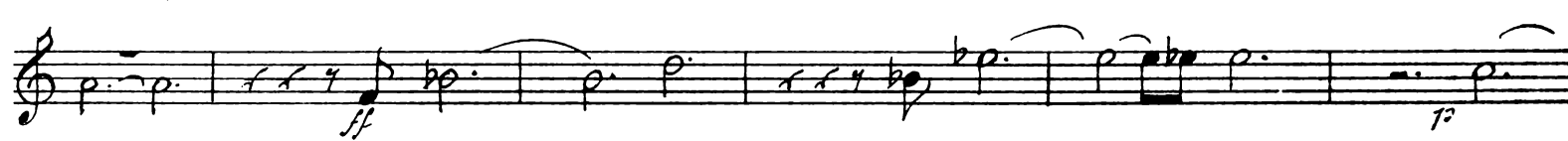
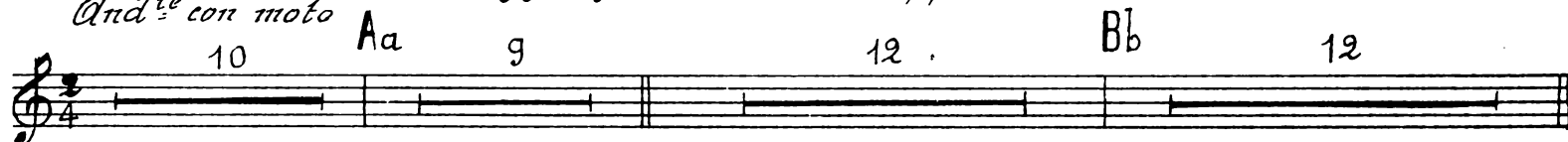
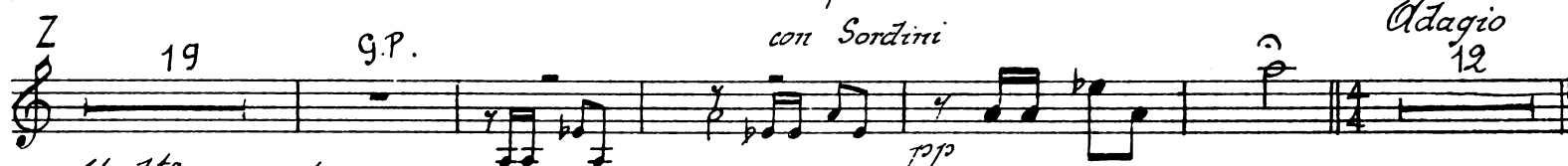
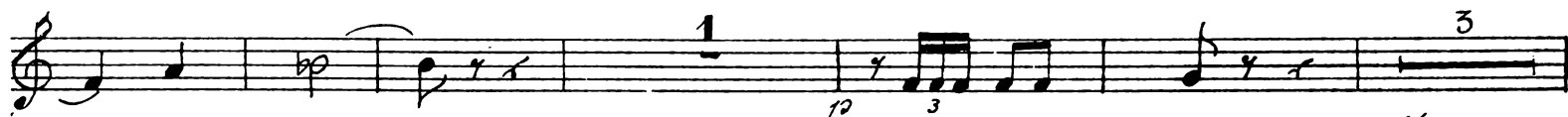
1 #p.

fff con tutta forza.

1st Trumpet
-5-



Alla Marcia



Fine

SYMPHONIC FANTASIA

G. W. CHADWICK

Copyright 1912 by Arthur P. Schmidt.

2nd Trumpet
-2-

f

pin f

ff

sff

f₂

f₂

f₂

f

p

cresc

K

ff

ff marcato

Molto con fuoco

ff

Quasi Presto

ff

sf

L

ten

fff con tutta forza

Sento

sff₂

Andante lamentabile.

p

f

p

pp

f

dim

2nd Trumpet
-3-

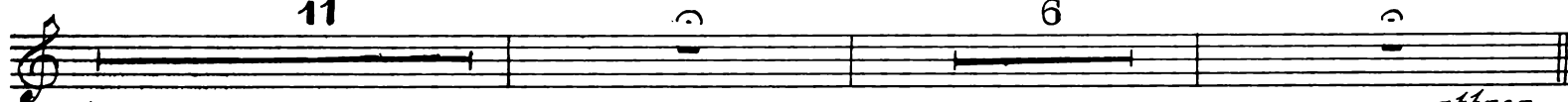
largamente

M



11

6



Andante amoroso e tranquillamente

attaca.

16

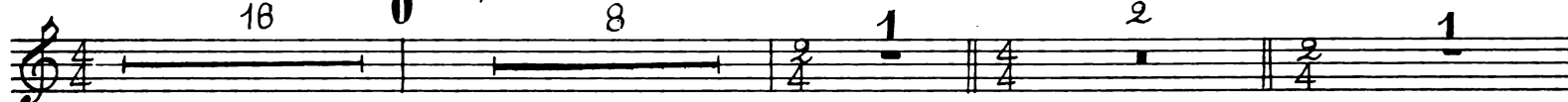
0

8

1

2

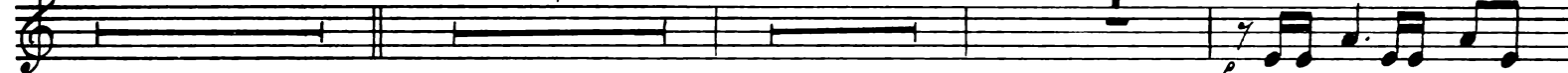
1



1st Horn



P un poco più mosso con anima



Molto Maestoso

mf cresc. sempre



(go out)

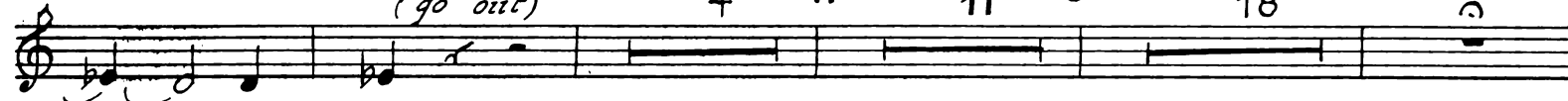
4

R

11

S

18



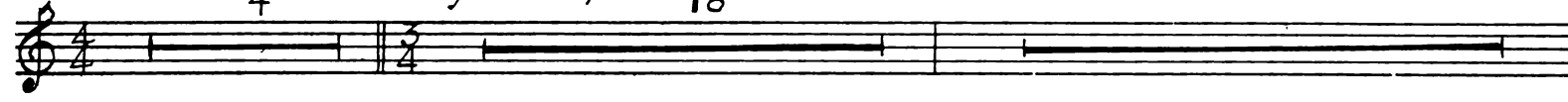
Un poco più Mosso

Allegretto semplice

18

T

20

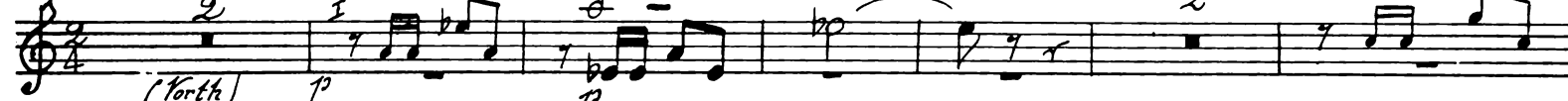


poco rall.

a tempo

Molto alla Marcia

in the South



(North)

p

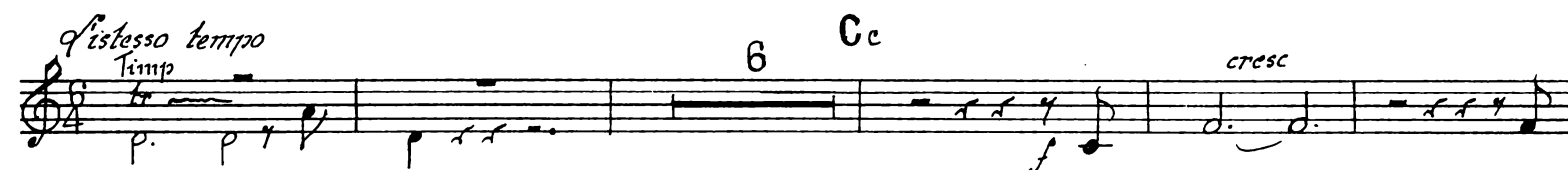
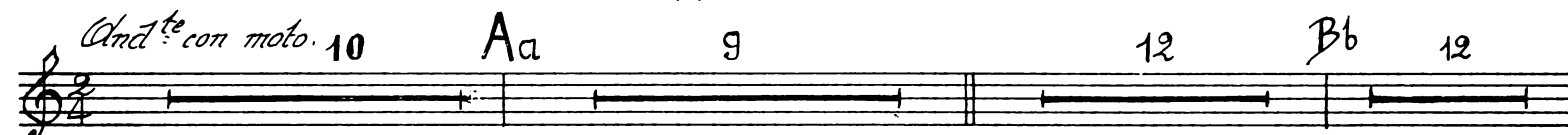
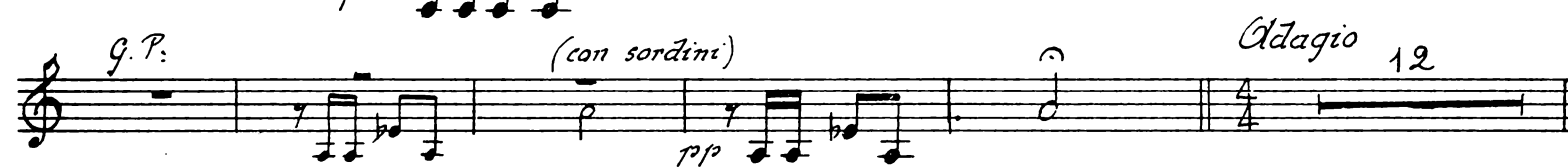
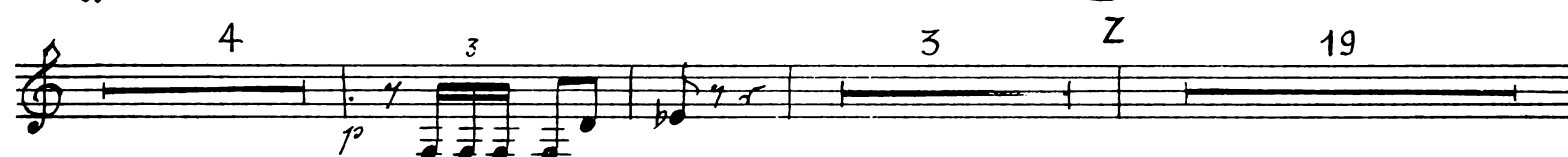
p



2nd Trumpet
- 4 -

[illegible]

2nd Trumpet
-5-



APHRODITE

SYMPHONIC FANTASIA

3RD TRUMPET

G. W. CHADWICK

Adagio 12 *And^{te} con moto e tranquillo* 16 *in B^b* A 4 14 B 10 C 8 7 D 5

13 *Engl Horn* *un poco più mosso*

2 *E* *p* *f* *2*

3 *cresc*

Allegro con fuoco 5 F 9 8 G I+II *sf*

3 *Molto risoluto* 8 I+II *ff* (con Sordini) (senza Sordini) *f* *più f*

2 *ff* *sff* J 6 I+II

3 K 1 *ff marcato*

Molto con fuoco *Quasi Presto* *sempre ff*

3 2 L 3

3^a Trumpet
-2-

fff con tutto forza
And^{te} lamentabile

sfz *p* *f*

f *p* *p cresc* *f* *p*

2 largamente M 7 N 4 6 (go out)
Andante amoroso e tranquillamente *ff* *p* *attaca*

18 0 8 1 2 1 10 P un poco piu moto 4
con anima.

4 Trombone 4 Molto Maestoso R 11 S 18 Un poco piu mosso 4

Alto Semplice T 20 poco rall a tempo U 39 Mod^{to} alla Marcia (in the distance, South)
18 1 18

(Field Drums in the North)

6 Trumpets

1 V 21 W 28 X 22 Y 4 1²

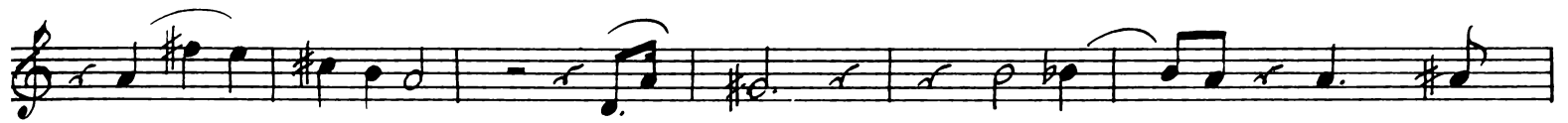
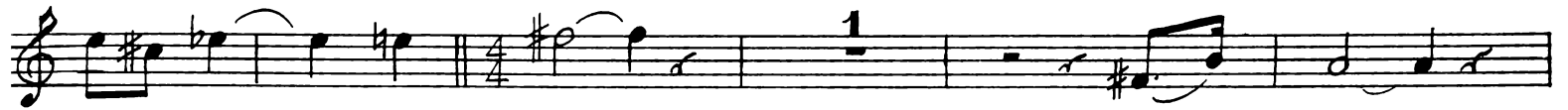
2 Yy 1

ff

sf *fff*

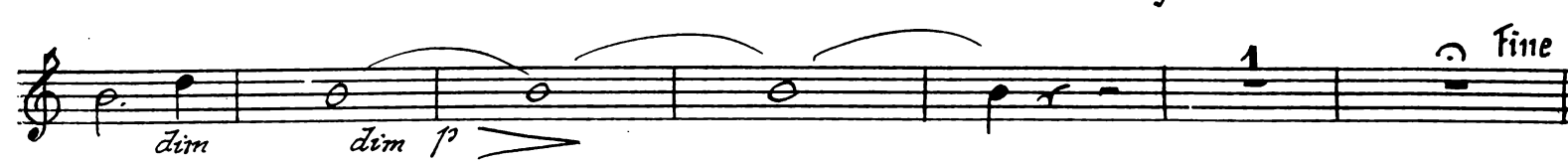
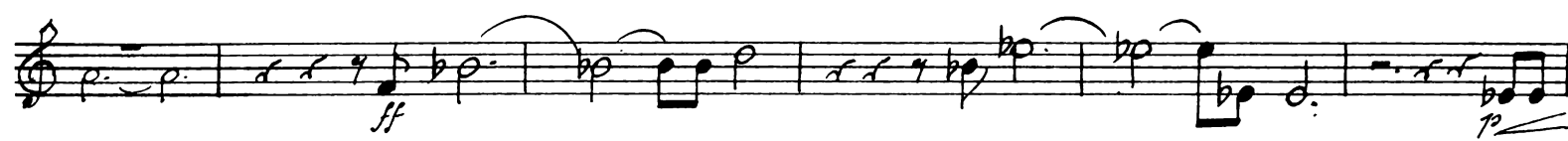
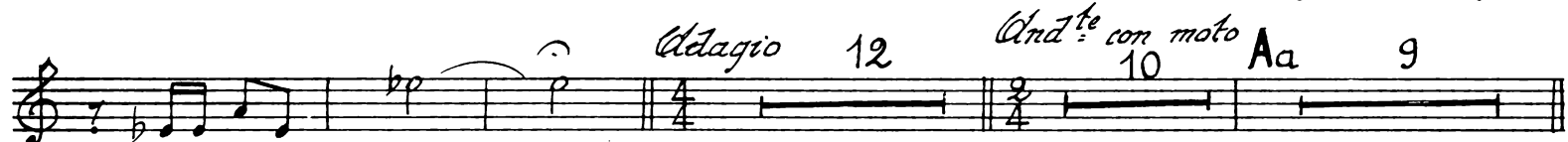
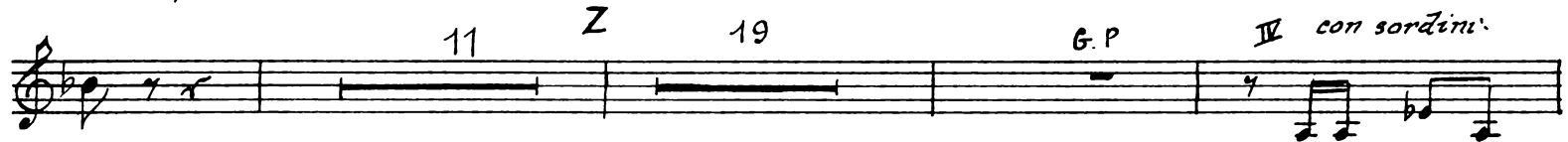
3rd Trumpet
-3-

Maestoso



fff con tutta forza

Alla Marcia



APHRODITE

SYMPHONIC FANTASIA

4TH TRUMPET in B^b

G. W. CHADWICK

Adagio 12 *And^{te} con moto e tranquillo* 4 10 4 *B* 10

C 8 7 *D* 5 13 (*Engl. Horn*) *un poco più mosso* *p* *mf*

E 2 *p* *f*

Allegro con fuoco 2 3 3 2 5 *F* 9 8 *G* I+II *sf*

H *Molto risoluto* 3 8 *1st + 2nd Trump* 2 *con Sordini* (*senza Sordini*) *ff* *piu^f*

J 2 *ff* 6 *I+II* *sf^{pp}*

K 3 1 *ff marc.* *Molto con fuoco* 3 *ff*

Quasi Presto 1 3 3 3 3 3 *ff*

1 3 3 3 3 3

4th Trumpet
-2-

L

3 3 *con tutto fff furzo*

And^{te} lamentabile

1 4 *sf* *Viol 1* *p*

f *p* 3 *dim.* *p* *#0* (go out)

largamente **M** 7 **N** 4 6 *attaca*

ff *And^{te} amoroso e tranquillamente*

16 0 8 1 2 1 10 *p* *un poco più mosso con anima* 8 4

Q 4 *Traboni* 4 *Molto Maestoso* **R** 11 **S** 18 *Un poco più mosso* 4

Allegretto Semplice 18 **T** 20 *poco rall* *a tempo* 18 **U** 39 *Mod^{to} alla Marcia (in the distance: South)* 8

Trump **V** 21 **W** 28 **X** 22 **Y** 12 **Yy**

4 1st *ff* *Maestoso* *sempre ff* *ff* *sf*

sf

con tutta forza
fff

Allegro marcato
ff

11 19

G.P. *con sordino* *Adagio* 12

I Horn
And.te con moto 10 *Aa* 9 12

Bb 12 *stesso tempo*
Timpani

Cc *cresc* *f*

4 8

Da 8 *tr* 3rd 1 *cresc* 1

Timp *ppp* *f*

dim *p*

Fine

APHRODITE

SYMPHONIC FANTASIA

1ST TRUMPET in B^b
(in the North)

G. W. CHADWICK

Tacet from A to U.

*Mod^{to} alla Marcia
field Drums*

The musical score for the 1st Trumpet in B^b part of "Aphrodite" by G. W. Chadwick. The score is written in treble clef with a key signature of two flats (B^b). It begins with a tempo marking of "Mod^{to} alla Marcia" and "field Drums". The music is marked "Tacet from A to U." and includes dynamics such as *p* (piano) and *cresc* (crescendo). The score is divided into measures, with some measures marked with numbers (21, 28, 22, 12, 17, 6, 19) and letters (W, X, Y, Z). The tempo changes to "Maestoso" and then back to "alla Marcia". The score ends with a marking "G.P. Trump. in the South.".

(in the South)

(in the North)

cresc

21 W 28 X 22 Y

12 Y Y 12 12

Maestoso 17 *alla Marcia*

6 Z 19

G.P. Trump. in the South.

SYMPHONIC FANTASIA

(in the North)

G. W. CHADWICK

1st Sept.

Facet till Fine

APHRODITE

SYMPHONIC FANTASIA

1ST TRUMPET in B^b
(in the South)

Facet from A to U.

G. W. CHADWICK

Mod^{to} alla Marcia
(Tr. in the North)

(Trpt. in the North)

The musical score for the 1st Trumpet in B^b part of "Aphrodite" by G. W. Chadwick. The score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (B^b), and a 2/4 time signature. The tempo is marked "Mod^{to} alla Marcia" with the instruction "(Tr. in the North)". The second staff includes a "Solo" marking and a dynamic of "p". The third staff has a "cresc" marking. The fourth staff contains a series of rests with letter markings: V, 21, W, 28, X, 22, Y, and 12. The fifth staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature, marked "Maestoso". The sixth staff has a dynamic of "f" and the instruction "Orchestra Alla Marcia". The seventh staff includes a marking "6 Z Cl + Fag:". The eighth staff has a marking "12 G. P.". The ninth staff includes a marking "con Sord.". The tenth staff ends with a "Facet at fine." marking.

APHRODITE

SYMPHONIC FANTASIA

2ND TRUMPET in B^b
(in the South)

G. W. CHADWICK

Tacet from A to U

Mod^{to} alla Marcia
Drum in the North (1st in the North)

(in the South) 1st

cresc

1 V 21 28 22

12 12 12 *Maestoso*

f (Orchestra) *All^o Marcia*

13

Orchestra

6 2 Clar + fag.

12 G. P

Solo

Tacet at Fine.

Aphrodite.

Symphonic Fantasia.

1st Trombone.

G. W. Chadwick.

Adagio. *Andante con moto e tranquillo.* *B* 10 *C* 8

12 4 3 *D* 5 16 14 4 14

(Tupé.) *Un poco più* *p*

mosso. *mf* *p* *cresc.* *p* *f* *p*

Allegro con fuoco. *f marcato* *1* *2* *1* *F*

sf pesante *ff* *3* *8* *4* *2*

sf *ff* *1* *1* *ff*

H Molto risoluto. *ff* *sf* *4* *f*

5 *più f* *2* *ff*

2 *ff* *f* *f*

3 *K* *1* *2* *ff*

1st Trombone.

Molto con fuoco *Quasi Presto.*

ff *sempre ff*

1 *sf* *sf* *2* *L*

contutta forza. *3*

Lento. *Andante lamentabile.*

ff *3* *4* *p* *f* *p*

3 *p* *f* *dim.* *p* *cresc.*

ff *8* *4* *(B. & C.)* *6* *attaca.*

Andante amoroso e tranquillamente. *1* *2* *1* *10*

16 *8*

P *un poco più mosso* *Con anima.* *Q* *(Harp.)* *tr* *Bassi.* *tr*

8 *4* *(Timp.)*

Molto Maestosa

f *cresc.* *più cresc.* *ff*

p *dim.*

R *4* *3* *6* *11*

f *ff* *f*

1st Trombone.

3

Un poco più *Allegretto semplice.*
molto.

ppp 2 4 18

20 *poor rall.* *a tempo.* 38

Moderato alla Marcia. *(Dr. & Trumpets.)* V 21 W 28 X 10

4 16 *(Trumpets.)*

f

1 2 *sempre ff* 1

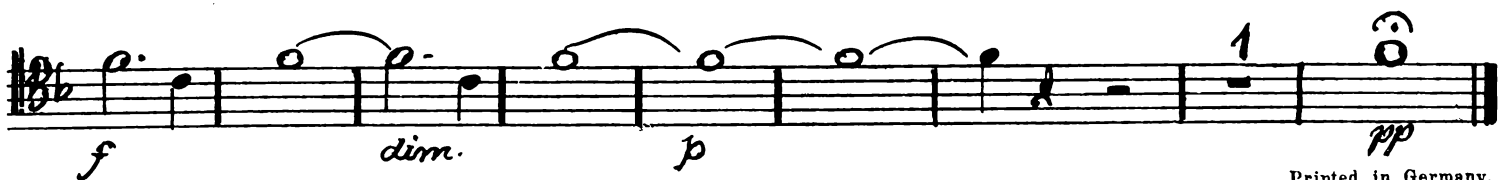
1

2/4

ff *sf* *Maestoso.*

stentato *sempre ff*

sf



Aphrodite.

Symphonic Fantasia.

1

2nd Trombone.

G. W. Chadwick.

Adagio. *Andante con moto è tranquillo.* *B* 10 *C* 8

12 16 4 14 (Engl. Fl.) *Unpoco più mosso.*

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

p *cresc.*

Allegro con fuoco. *f marcato*

F 1 *sf pesante* *sf* 3 8

sf 2 1 1

f *Molto risoluto.* *f* *più f* 5

ff *ff* *f* 2 2 3

f *f* *f* 3

1

Molto con fuoco.

Quasi Presto.

con tutta forza.

Andante lamentabile

Andante amoroso e tranquillamente.

Molto Maestoso.

Un poco più moto. Con anima.

3

[illegible]

Con tutta forza.

Alla Marcia.

ff marcato

Q.P. 3 *Adagio.* 12 *Andante con moto.* 10 9 12

B♭ 12 *Lo stesso tempo.*

Bassi.

Cr

f *cresc.* *ff*

p *f*

p *p* *p* *molto cresc.*

ff *dim. sempre* 4 *Del* 8 1 *(Pomp.)*

pp *cresc.* 1 *f*

dim. 1 *pp*

Aphrodite.

Symphonie Fantasia.

3rd *Trombone.*

G. W. Chadwick.

Adagio. *Andante con moto e tranquillo.* *B* 10 *C* 8

12 16 4 14 7 5 14 (Engl. Str.) *Un poco più mosso.* *p* *mf*

poco f *f* *p*

Allegro con fuoco. 1 *f marcato* 1 *f*

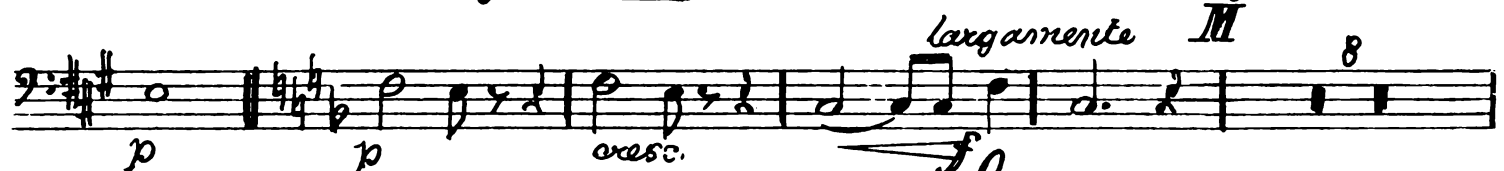
sf pesante. 3 8

sf 1 1 *ff*

1 *ff* *più f*

Molto risoluto. 4 *f* 5 *ff* *f*

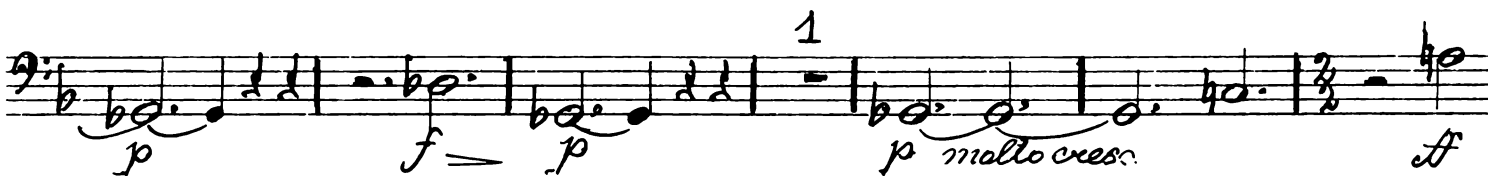
I 2 *ff* 2 *f* 2



3

Handwritten musical score for a symphony, featuring multiple staves with various musical notations, including notes, rests, and dynamic markings. The score includes tempo changes such as "Allegretto semplice", "Moderato alla Marcia", and "Maestoso". It also features performance instructions like "Un poco più mosso" and "con tutta forza".

Alla Marcia.

11 $\frac{7}{4}$ 19 *q.p.*

Aphrodite.

Symphonic Fantasia.

Tuba.

G. W. Chadwick.

1

Adagio. *Andante con moto e tranquillo.* *B* 10

12 16 4 14

Un poco *p*

più mosso *f* *poco f* *2* *E*

Allegro con fuoco. *f marcato* *1* *1*

sf pesante *3*

8 *2* *1* *1*

Molto risoluto. *2* *2* *4*

f *più f* *2*

J *3 Fromb.* *2*

Tuba.

3 **K**
f *f* *sf* *sf*
 3 *Molto con fuoco.* 1 *Quasi*
Presto. 2 *sf* *sempre ff* 2
L 1 *con tutta forza*
 3 *Lento.* *Andante lamentabile.* 4 *p* *f*
p *dim.* *p cresc.* *f* *p* *p* *cresc.*
largamente **M** 8 **N** 4 6 *attacca.*
Andante amoroso e tranquillo. 1 2 1 10
 16 8
P *Un poco più moto.* *con anima.* **Q**
 8 4 *trm* *trm* *Bassi.*
f *cresc.* *più cresc.*
Molto maestoso. *sostenuto* 4
 (b) *ff*

R 4 *f* *cresc. molto* *ff* 3

6 8 3 2 4 *Un poco più mosso.*

(Horn.) *ppp* *ppp*

Allegretto semplice. *T* 20 *poco rall.* *a tempo*

18 1 18

U 38 *Moderato alla Marcia.* *V* 21 *W* 28

4 16

X 10 *Bassi* *3^a Trombi.* *f*

1 2 *f* *sempre ff* *3y*

1 1 *y*

ff *Maestoso.* *ff* *ff* *ff*

sempre ff *fff*

ff

Alla Marcia.
max.

pf *f*

11 19 *Q.P.*

Adagio. *Andante con moto.*

4 12 *Bb* 12

12 10 9 (*1st Horn.*)

Lo stesso tempo
(*Bassi.*)

f *excess.* *ff*

p *f* *p* *f*

1 *excess.* *p* *f* *dimin.*

3 *Dd* 8 *trm* 1

(*Temp.*) *pp*

1 *excess.* *f*

1 *dimin.* *p* *pp*

Aphrodite.

Symphonic Fantasia.

1

Timpani.

G. W. Chadwick.

D # C # G.

Adagio.

2 *p*

(muta in F#) *Andante con moto e tranquillo.*

3 *p dim. — pp* 3 *pp*

2 (muta G# in Bb) 4 *pp* 4 *pp* 1 *pp*

tr 1 *tr* 1 *tr* 1 *B* 8 (Harp.) 1

3 *mf* (muta D# in G.) *tr* 2 *f*

1 *marc.* 3 *tr* *tr* *tr* 3 1

D (muta B in G#) *tr* 2

(muta G# in G.) 2 (muta F# in A.)

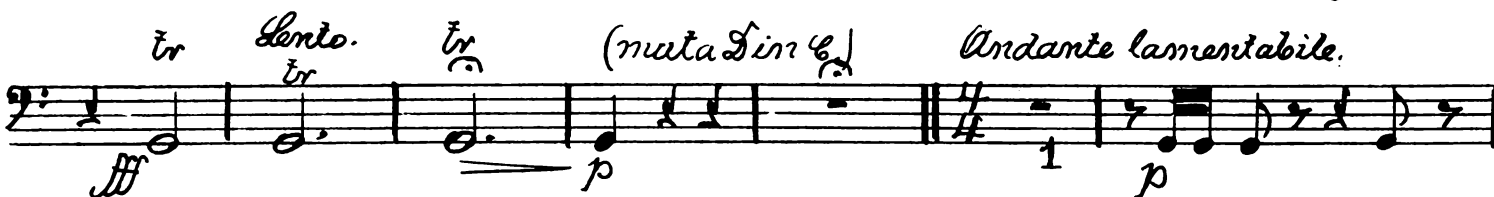
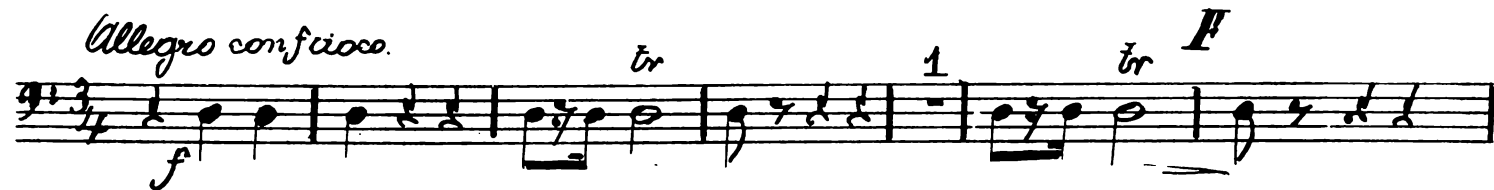
3 *Un poco più mosso.* 4 *tr* *tr*

p — mf — f *f*

5 *tr* *tr* (muta in D.) 3

Timpani.

Allegro con fuoco.



Timpani.

3

tr largamente. tr **M**

p molto cresc. *p*

1 (muta Gin **N** F.) B. Gl. *a tempo*

1 4 4

(muta Gin A b.) *Andante amoroso e tranquillo.*

pp 16

0 8 1 2 1 (F. Engl. H.)

1 *tr* *f* *tr* *f* *tr* *più f* *tr*

tr *tr* *2 P un poco più moto.*

f *pp* *Q* *tr*

(muta Gin D b.) *con anima* *p* *cresc.*

tr *4 rall.* *Molto Maestoso.* *tr*

1 *f*

tr *tr* *dim.*

R *4* *tr* *tr* *tr*

2 *tr* *8* *1* *8*

p

Timpani.

1 *dimin.* 1

pp *Un poco più mosso. Allegretto semplice. T* 20 *poco rall.*

a tempo. *U (in C. & G.)* *Moderato alla Marcia.*
(Fig. 2. & 3.) (Cl.)

18 38 4 14

pp *sempre pp* 2

4 *W* *pp*

1 *muta C. in D - C. in E.* 1

15 *p* *cresc.* *X*

cresc. *f*

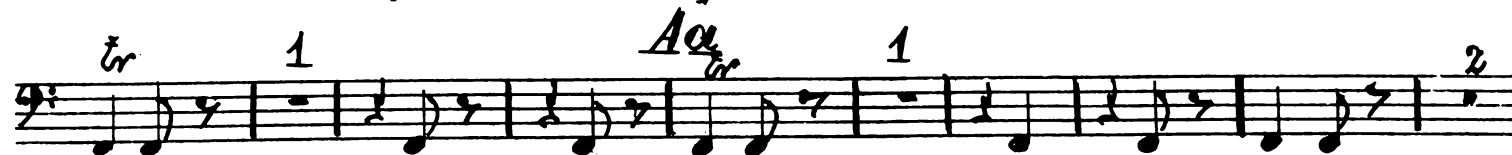
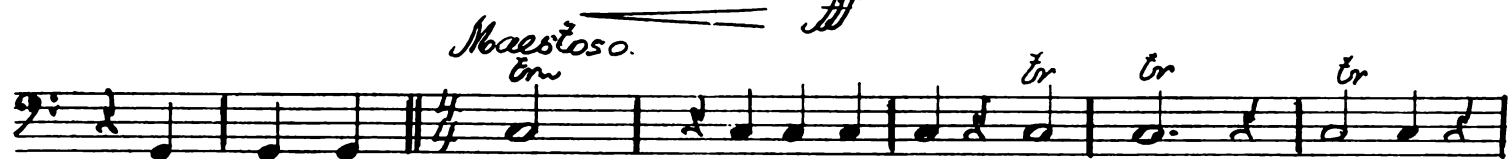
3 *muta D. in C. - A. in G.* 12

y *muta in C. & G.* 4

y y 1

Kmpani.

5



Trompani.

trm *muta high F in D^b - C in B^b B^b_{tr}*

trm *10* *f*

tranquillo *D^bB^bA^bF.* *Listessotempo.* *trm*

trm *7* *pp*

trm *cresc.* *trm*

trm *C^a* *trm* *3* *f*

trm *1* *trm* *p* *trm* *p*

trm *f* *p* *f* *p cresc.*

trm *ff* *trm* *dimin.*

Dd *muta D^b in D, B^b in A.* *trm*

trm *7* *pp*

trm *trm* *trm* *f*

trm *dim.* *trm* *p* *trm* *1* *trm* *pp*

APHRODITE

SYMPHONIC FANTASIA

GRAND CASSA

G. W. CHADWICK

Adagio 12 *And^{te} con moto e tranquillo* 16 A 4 14

B 10 C 8 7 D 5 13

Eng. Horn *Un poco più mosso* *tr* *1^o with timpani stick*

4 E *tr* 4 *tr*

f *Allegro con fuoco* 3 1 2 1 *sf* *sf*

F 9 3 2 1 *ff*

G 2 *tr* 1 *tr* 1

tr 6 H *Molto risoluto* 12 7 J 16

ff K 6 *Molto con fuoco* 1 *Quasi Presto* *tr* *tr*

(Snare Dr.) *ff* *sf* *sempre ff (with timpani sticks)*

3

L 1 9 *tr* *dento* *tr* *ff*

Grand Cassa
-2-

And^{te} lamentabile

(with timpani sticks)

1 4 trn 6
p *Lam Lam* G.C. *f* M 2
cresc
5 N 4 6 *attaca*
B.C.

And^{te} amoroso e tranquillamente

16 0 8 2 1 2 1
10 P *un poco piu moto* con anima Q 8 9
Molto Maestoso

R 11 S 18 *Un poco piu mosso* *All^{to} semplice* 18

T *Tria* 20 *poco rall. a tempo* 18 U 38

Mod^{to} alla Marcia 4 16 V 4 *Snare Dr + Tria* 13 *Tria*
(Field Drums) Sn. Dr

W 3
ppp

3 1

9 X 2 *mf*

1 8

Grand Cassa
-3-

f *ff* *Maestoso* *ff* *sn. Dr* *(with timpani sticks)* *tr* *tr* *meno f* *p* *p* *pp* *Adagio* *Andte con moto* *ppp* *Aa* *g* *12* *Bb* *12* *d'istesse tempo (sonore)* *ppp* *ppp* *cresc* *Cc* *1* *Bells (ad lib)* *f* *G.C* *mf* *11* *Da* *24* *Fine*

APHRODITE

SYMPHONIC FANTASIA

TAMBOUR MILITAIRE

G. W. CHADWICK

Adagio 12 *And^{te} con moto e tranquillo* 16 A 4 14 B 10

C 8 7 D 5 17

Un poco più mosso 7 E 13 *Allegro con fuoco* 6 F 9

(Bass Tr.)

Bass Tr. tr 2 1 6

2 tr 1 tr 1 tr

2 tr 1 tr 1 tr

2 tr 1 tr 1 tr

5 3

2 J

1 2

4 K (at the Side) tr tr tr tr tr

cresc

tr *Molto con fuoco* 3 *Quasi Presto* 6 tr tr

ff ff

Lambour Militair

-2-

2 L 13 *Sento* 3 *Lam Lam Solo* *And^{te} lamentabile* 6 4 M 8

N 4 6 *attaca* *And^{te} amoroso e tranquilmente* 16 0 8

1 2 1 10 *p* *Un poco più moto con anima* 8 4

8 *Molto Maestoso* 9 R 11 S 18 *Un poco più Mosso* 4

All^{to} semplice *Violins* 18 T *Triangle* 20 *poco rall* *a tempo* 18

U 38 *Mod^{to} alla Marcia* *tr* *tr* *pp* *Field II^s in the North* *ppp* *possibile*

(in the South) *tr* *tr* 3

1 ... V 3

4 5 *ppp*

W 27 X 2

Tria 2

1 3 3 *f* *tr* *tr* *f*

Gambour Militair
-3-

Y
1 3 5 3 3
ff
Yy
3 10 tr tr
ff
Maestoso
3 2 tr tr 1
ff sf
tr 4 tr tr tr
sf fff
Alto Marcia
tr tr 3 3 3
ff
1 2
m.f dim più p
5 19 G. P. 3 Adagio 12
Andte con moto 10 Aa 9 12 Bb 12 L'istesso tempo 8
Cc Bells ad lib
1 1 1 1 1
bd. f bd. p
1 1 1 3
p
Dd
3 16 1 1 3
ppp f p pp
Fine

APHRODITE

SYMPHONIC FANTASIA

FIELD DRUMS

(in the North)

Tacet from A to U.

G. W. CHADWICK



APHRODITE

SYMPHONIC FANTASIA

FIELD DRUMS

(in the South)

Tacet from A to U.

G. W. CHADWICK

Mod^{to} alla Marcia
(in the North)

Trumpet



(Solo)

bd



tr m

tr

tr

1



cresc.

Tacet at Fine

Copyright 1912 by Arthur P. Schmidt

APHRODITE

SYMPHONIC FANTASIA

PIATTI

G. W. CHADWICK

Adagio 12 *And^{te} con moto e tranquillo* 16 A 4 14

B 10 C 8 7 D 5 17

Un poco più mosso 2 1

Timp *f* *sf*

E 2 5

(with timpani stick) *Allegro con fuoco* 2

p *sf* *sf*

1 F 1 *tr* 5 B.D.

2 1 G 2

ff *sf*

1 2 *tr*

6 H *Molto risoluto* *tr (with timpani sticks)* 4 *tr* *tr*

p *f* *ff*

4 15

ff *sf* *sf*

K 6 *Molto con fuoco* *Quasi Presto* 1 3

(Snare Dr) *f* *sf*

Piatti
-2-

The musical score consists of 12 staves, each with a letter label (L, M, N, P, R, T, U, V) and various musical notations including notes, rests, and dynamic markings.

- Staff L:** Starts with *sf* (sforzando) and *sf*. Includes a triplet of eighth notes. Ends with *tr* (trill) and *tr*.
- Staff M:** Starts with *sf* and *sf*. Includes a triplet of eighth notes. Ends with *m.f.* (mezzo-forte) and *cresc.* (crescendo).
- Staff N:** Starts with *fento* (fatto) and *3*. Includes *Sam. Sam* and *And^{te} lamentabile*. Ends with *10*.
- Staff P:** Starts with *M* and *8*. Includes *N* and *4*. Ends with *6*.
- Staff R:** Starts with *And^{te} amoroso e tranquillmente*. Includes *16*, *8*, *1*, *2*, *1*, and *10*.
- Staff T:** Starts with *P* and *un poco più moto*. Includes *con anima* and *8*. Ends with *Molto Maestoso* and *9*.
- Staff U:** Starts with *R* and *11*. Includes *S* and *18*. Ends with *Un poco più mosso* and *Att^{te} semplice* and *18*.
- Staff V:** Starts with *T* and *Triangle*. Includes *2* and *Tria.*. Ends with *2*.
- Staff W:** Starts with *1*. Includes *1* and *7*. Ends with *poco rall.* and *1*.
- Staff X:** Starts with *a tempo* and *18*. Includes *U* and *38*. Ends with *1*.
- Staff Y:** Starts with *Mod^{to} alla Marcia* and *4*. Includes *16* and *V*. Ends with *4* and *Tria*.
- Staff Z:** Starts with *(Field Drums)* and *4*. Includes *5*.

W 27 X Fiol. Piatta. m.f

1 Tria 3

Piatti f

Y 1 8 Yy 11 ff

Tria. tr tr 2 Maestoso fff tr con tutta forza ff

1 1 3 2 1 sf ff fff

1 tr Alla Marcia 1 2 sf ff p

1 2 Z 19 pp p

g.p. 4 Adagio 12 And^{te} con moto 10 Aa g

12 Bb 12 L'istesso tempo (sonore) 1 1 ppp cresc.

1 Cc 8 f

1 12 Da 24 Fine m.f

APHRODITE

SYMPHONIC FANTASIA

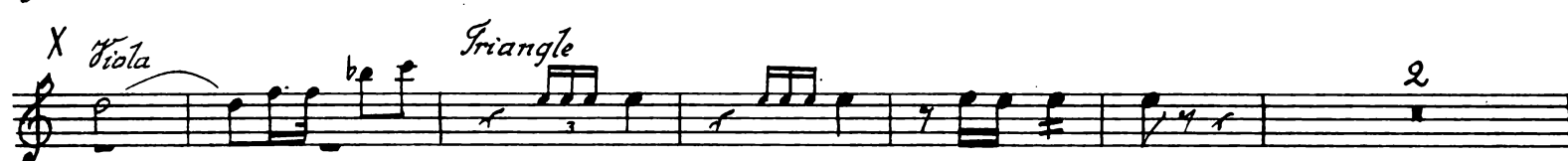
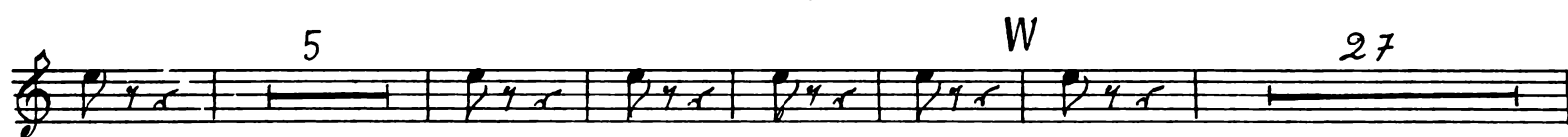
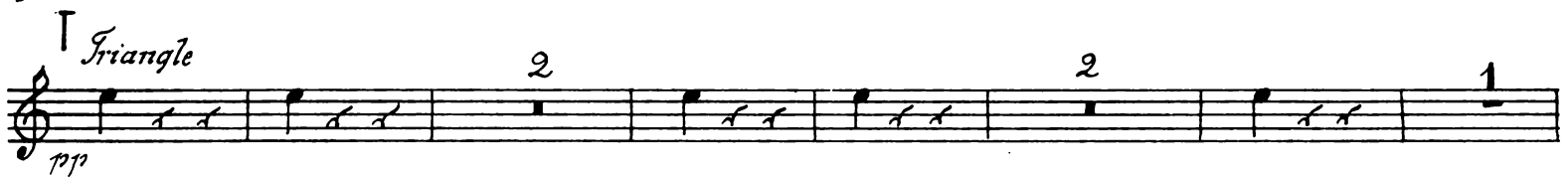
TRIANGLE & BELLS

Adagio. Tacet from A to S.

G. W. CHADWICK

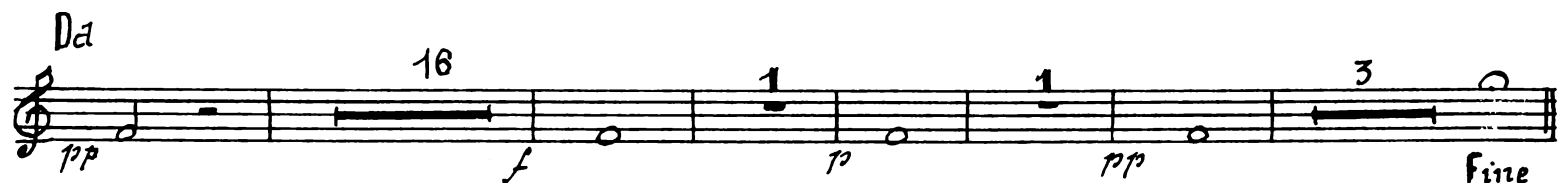
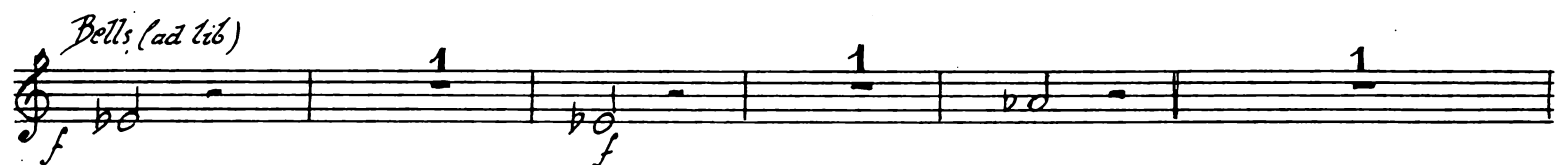
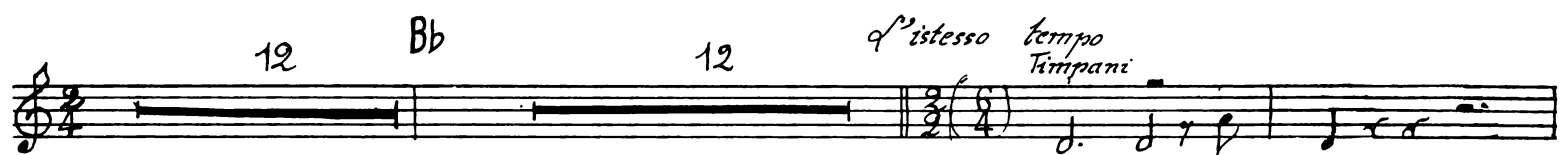
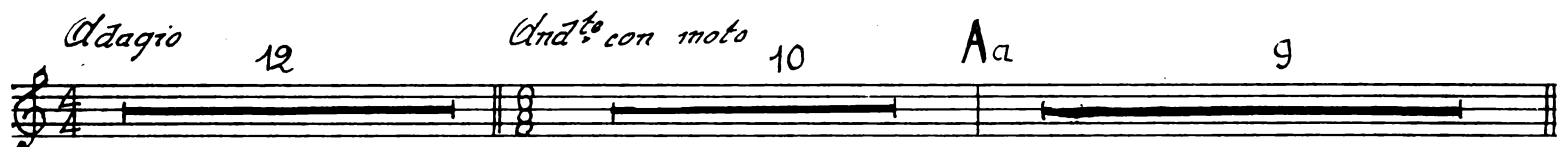
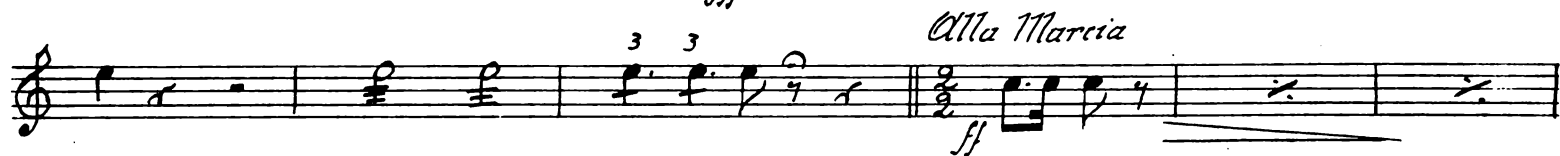
All^{to} semplice
Violin 1.

Ob. & Cl.



Tri-a-Bells -2-

Maestoso



Aphrodite.

1

Symphonic Fantasia.

Celesta.

G. W. Chadwick.

Adagio. (Harp.) A

12 16 p 6 pp 13 p 5 15 16

80 basso. *80 basso (Harp.)*

The first system of the Celesta part consists of two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a series of chords and single notes, with a first finger fingering (1) indicated in the second measure of the lower staff. A crescendo hairpin is present in the third measure.

The second system continues the Celesta part. It includes a first finger fingering (1) in the second measure of the lower staff. A crescendo hairpin spans the third and fourth measures, leading to a fortissimo (f) dynamic marking in the fourth measure.

The third system features a forte (f) dynamic marking in the second measure, followed by a descending scale. A first finger fingering (1) is indicated in the fourth measure. The system concludes with another first finger fingering (1) in the final measure.

The fourth system includes a first finger fingering (1) in the second measure. A first clarinet (1st Clar.) part is indicated above the staff in the third measure. The system concludes with a first finger fingering (1) in the final measure.

The fifth system begins with a piano (pp) dynamic marking in the first measure. It includes first finger fingerings (1) in the second and fourth measures. The system concludes with a first finger fingering (1) in the final measure.

Tacet al Fine.

Aphrodite.

Symphonic Fantasia.

1

Harp.

G. W. Chadwick.

Adagio. (Viola et Celli) Andante con moto e tranquillo.

10

pp dim.

pp dolcissimo.

1

mf

A

sempre dolcissimo

pp

4

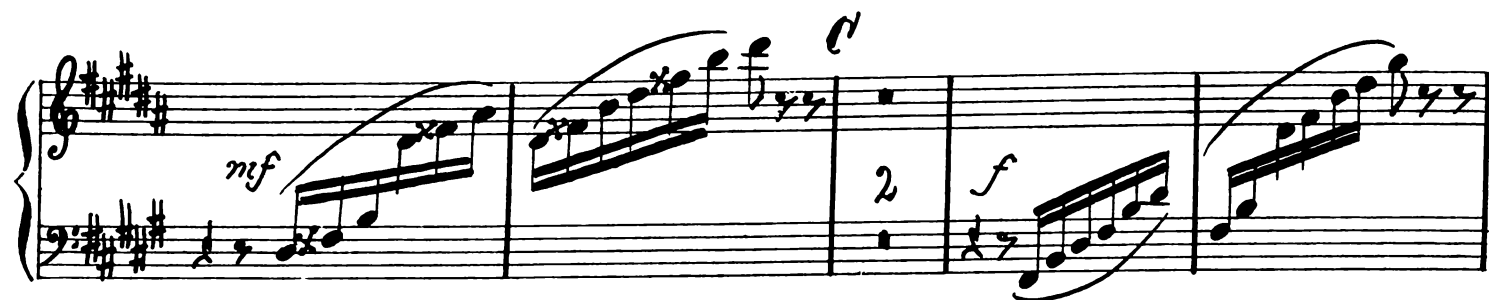
B

8

resc.

f

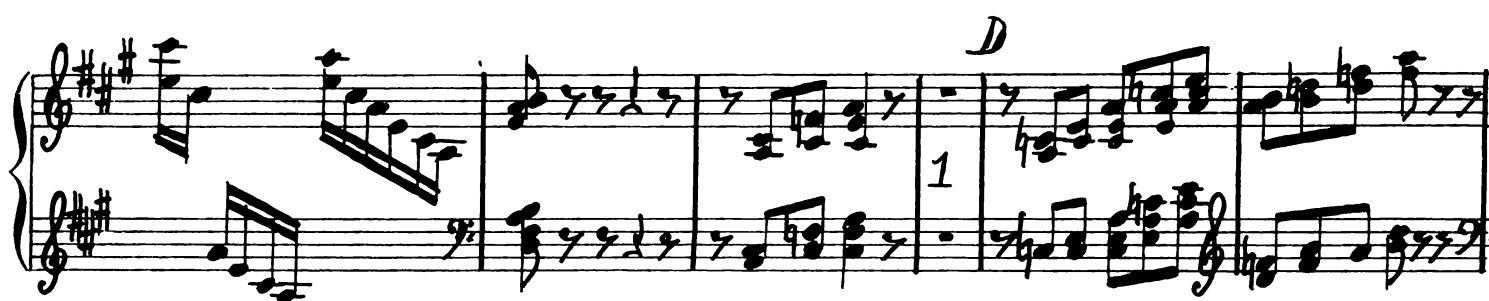
dim.



First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). Time signature: 4/4. Dynamics: *mf* (mezzo-forte) and *f* (forte). A fermata is placed over the first measure of the treble staff. A finger number '2' is written below the second measure of the bass staff.



Second system of musical notation. Treble and bass staves. Key signature: three sharps. Time signature: 4/4. Dynamics: *ff* (fortissimo). A finger number '4' is written below the first measure of the bass staff. A fermata is placed over the eighth note in the third measure of the treble staff.



Third system of musical notation. Treble and bass staves. Key signature: three sharps. Time signature: 4/4. Dynamics: *D* (dolce). A finger number '1' is written below the first measure of the bass staff.



Fourth system of musical notation. Treble and bass staves. Key signature: three sharps. Time signature: 4/4. Dynamics: *p* (piano) and *dolce*. A finger number '1' is written below the first measure of the bass staff.



Fifth system of musical notation. Treble and bass staves. Key signature: three sharps. Time signature: 4/4. Dynamics: *pp* (pianissimo). A finger number '1' is written below the first measure of the bass staff.



Sixth system of musical notation. Treble and bass staves. Key signature: three sharps. Time signature: 4/4. Dynamics: *un poco più mosso*. A finger number '3' is written below the first measure of the bass staff. A finger number '1' is written below the second measure of the bass staff.

Allegro con fuoco. *Ucrp.* *Molto risoluta.*

13 6 9 8 8 8 12 7 16

Molto con fuoco. *Quasi Presto.* *Andante tranquillo.*

6 4 12 16 7 6 4 8

atempo *Andante amoroso e tranquillamente.*

4 6 16 8 1

(Bass-Clar.) *(Engl. Horn solo.)* *(Viol.)*

(Forte)

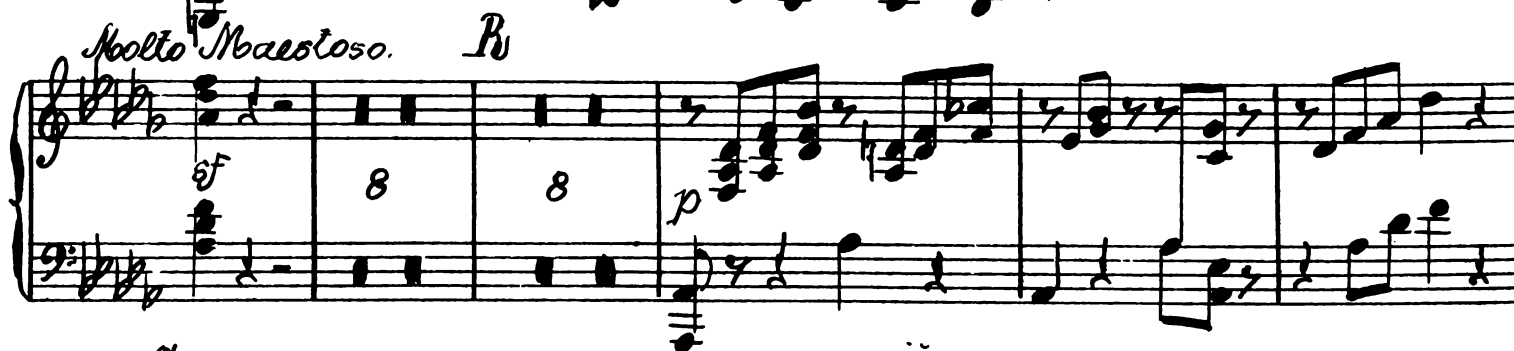
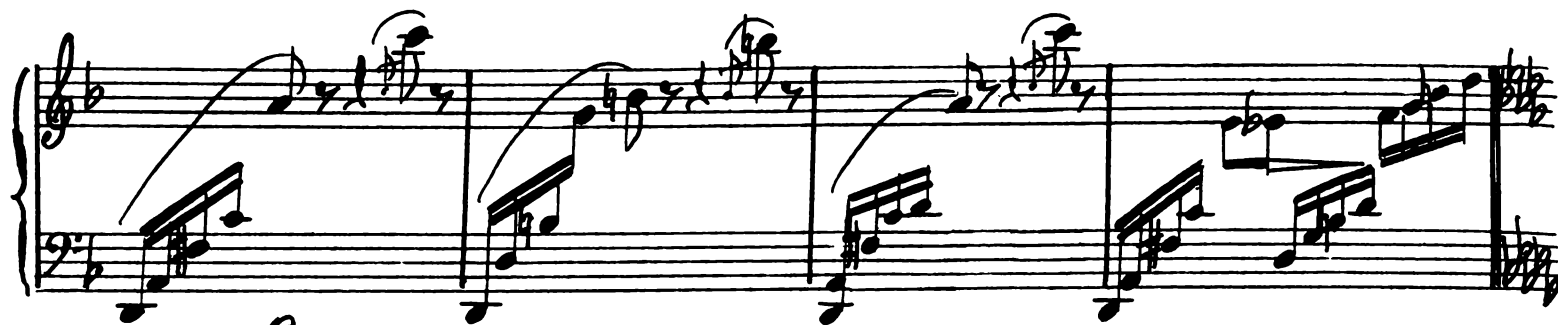
1 2

piu f

piu f

piu poco *piu moto*

4



Musical score for two instruments: Celesta and Triangel. The Celesta part is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The Triangel part is written on a single staff with a bass clef and a key signature of two sharps (F# and C#). The Celesta part begins with a whole note chord (F#4, C#5, F#5) and is followed by a series of eighth notes. The Triangel part begins with a whole note chord (F#2, C#3, F#3) and is followed by a series of eighth notes. The two parts are played in unison, with the Celesta part leading the Triangel part. The score is divided into four measures. The first measure contains the initial chords. The second measure contains the first eighth notes. The third measure contains the second eighth notes. The fourth measure contains the final eighth notes and a double bar line. The number '2' is written at the end of the Triangel staff, indicating a second ending or a repeat.

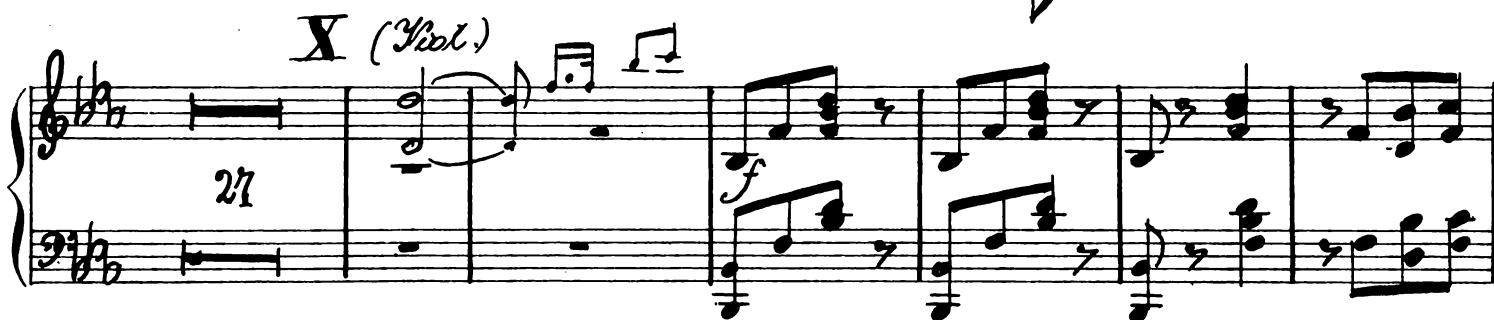
[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff joined by a brace on the left. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics "The Rose Tree" are written below the treble staff. The score consists of 12 measures. The first measure has a treble staff with a quarter note G4, an eighth note A4, and a quarter note B4, and a bass staff with a quarter note G2, an eighth note A2, and a quarter note B2. The second measure has a treble staff with a quarter note C5, an eighth note B4, and a quarter note A4, and a bass staff with a quarter note C3, an eighth note B2, and a quarter note A2. The third measure has a treble staff with a quarter note G4, an eighth note F#4, and a quarter note E4, and a bass staff with a quarter note G2, an eighth note F#2, and a quarter note E2. The fourth measure has a treble staff with a quarter note D5, an eighth note C#5, and a quarter note B4, and a bass staff with a quarter note D3, an eighth note C#3, and a quarter note B2. The fifth measure has a treble staff with a quarter note E4, an eighth note D#4, and a quarter note C#4, and a bass staff with a quarter note E2, an eighth note D#2, and a quarter note C#2. The sixth measure has a treble staff with a quarter note F#4, an eighth note E#4, and a quarter note D#4, and a bass staff with a quarter note F#2, an eighth note E#2, and a quarter note D#2. The seventh measure has a treble staff with a quarter note G4, an eighth note F#4, and a quarter note E4, and a bass staff with a quarter note G2, an eighth note F#2, and a quarter note E2. The eighth measure has a treble staff with a quarter note A4, an eighth note G#4, and a quarter note F#4, and a bass staff with a quarter note A2, an eighth note G#2, and a quarter note F#2. The ninth measure has a treble staff with a quarter note B4, an eighth note A#4, and a quarter note G#4, and a bass staff with a quarter note B2, an eighth note A#2, and a quarter note G#2. The tenth measure has a treble staff with a quarter note C5, an eighth note B#4, and a quarter note A#4, and a bass staff with a quarter note C3, an eighth note B#3, and a quarter note A#3. The eleventh measure has a treble staff with a quarter note D5, an eighth note C#5, and a quarter note B4, and a bass staff with a quarter note D3, an eighth note C#3, and a quarter note B2. The twelfth measure has a treble staff with a quarter note E4, an eighth note D#4, and a quarter note C#4, and a bass staff with a quarter note E2, an eighth note D#2, and a quarter note C#2. The lyrics "The Rose Tree" are written below the treble staff. The word "The" is in the first measure, "Rose" is in the second measure, "Tree" is in the third measure, "The" is in the fourth measure, "Rose" is in the fifth measure, "Tree" is in the sixth measure, "The" is in the seventh measure, "Rose" is in the eighth measure, "Tree" is in the ninth measure, "The" is in the tenth measure, "Rose" is in the eleventh measure, and "Tree" is in the twelfth measure. The lyrics are written in a stylized, handwritten font. The score is a black and white image with a white background. The musical notation is in black ink. The lyrics are in a black, stylized font. The score is a musical score for a piano, with a treble and bass staff joined by a brace on the left. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics "The Rose Tree" are written below the treble staff. The score consists of 12 measures. The first measure has a treble staff with a quarter note G4, an eighth note A4, and a quarter note B4, and a bass staff with a quarter note G2, an eighth note A2, and a quarter note B2. The second measure has a treble staff with a quarter note C5, an eighth note B4, and a quarter note A4, and a bass staff with a quarter note C3, an eighth note B2, and a quarter note A2. The third measure has a treble staff with a quarter note G4, an eighth note F#4, and a quarter note E4, and a bass staff with a quarter note G2, an eighth note F#2, and a quarter note E2. The fourth measure has a treble staff with a quarter note D5, an eighth note C#5, and a quarter note B4, and a bass staff with a quarter note D3, an eighth note C#3, and a quarter note B2. The fifth measure has a treble staff with a quarter note E4, an eighth note D#4, and a quarter note C#4, and a bass staff with a quarter note E2, an eighth note D#2, and a quarter note C#2. The sixth measure has a treble staff with a quarter note F#4, an eighth note E#4, and a quarter note D#4, and a bass staff with a quarter note F#2, an eighth note E#2, and a quarter note D#2. The seventh measure has a treble staff with a quarter note G4, an eighth note F#4, and a quarter note E4, and a bass staff with a quarter note G2, an eighth note F#2, and a quarter note E2. The eighth measure has a treble staff with a quarter note A4, an eighth note G#4, and a quarter note F#4, and a bass staff with a quarter note A2, an eighth note G#2, and a quarter note F#2. The ninth measure has a treble staff with a quarter note B4, an eighth note A#4, and a quarter note G#4, and a bass staff with a quarter note B2, an eighth note A#2, and a quarter note G#2. The tenth measure has a treble staff with a quarter note C5, an eighth note B#4, and a quarter note A#4, and a bass staff with a quarter note C3, an eighth note B#3, and a quarter note A#3. The eleventh measure has a treble staff with a quarter note D5, an eighth note C#5, and a quarter note B4, and a bass staff with a quarter note D3, an eighth note C#3, and a quarter note B2. The twelfth measure has a treble staff with a quarter note E4, an eighth note D#4, and a quarter note C#4, and a bass staff with a quarter note E2, an eighth note D#2, and a quarter note C#2. The lyrics "The Rose Tree" are written below the treble staff. The word "The" is in the first measure, "Rose" is in the second measure, "Tree" is in the third measure, "The" is in the fourth measure, "Rose" is in the fifth measure, "Tree" is in the sixth measure, "The" is in the seventh measure, "Rose" is in the eighth measure, "Tree" is in the ninth measure, "The" is in the tenth measure, "Rose" is in the eleventh measure, and "Tree" is in the twelfth measure. The lyrics are written in a stylized, handwritten font. The score is a black and white image with a white background. The musical notation is in black ink. The lyrics are in a black, stylized font.

[illegible]

Handwritten musical score for "Marchia" in D major, 2/4 time. The score is for piano and drums. It features a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano part is written on a grand staff with treble and bass clefs. The drums part is indicated by a single line with a drumstick icon. The score includes a "Moderato alla" tempo marking and a "Marchia" title. The piano part has a 33-measure rest, followed by a piano (p) dynamic marking, and then a 1-measure rest. The drums part has a 4-measure rest.

V



Harp.

7

3

1

f

3

1

Maestoso. *Alla Marcia.* *Q.P.* *Adagio.*

12 17 16 19 4 8

(Viola et Celli.) *Andante con moto.*

p dolcissimo

1

Ala

1

B6 *Cc* *Stesso tempo.* *(Tromboni)*

1 2 12 12 8



Aphrodite.

Symphonic Fantasia.

1st Violin.

G. W. Chadwick

Adagio. *Andante con moto e tranquillo* *2^d Violin. B Celesta con sordini.*

12 16 4 12 4 *p*

mf

p molto cresc.

f

ff non div.

ff non div.

ff *mf dim.*

p dolce

senza sord.

Un poco più mosso.

arco

f

sf

molto cresc. sempre

Allegro con fuoco

f sempre sf

F

sf

The musical score is written for a piano and features a variety of musical notations. It includes a key signature of one flat (B-flat) and a time signature of 3/4. The score is divided into several systems, each containing two staves. The notation includes a variety of musical symbols, such as notes, rests, and dynamic markings. The piece begins with a forte (f) dynamic and a tempo marking of 'Molto risoluto.' The score includes a variety of musical notations, such as notes, rests, and dynamic markings. The piece begins with a forte (f) dynamic and a tempo marking of 'Molto risoluto.' The score includes a variety of musical notations, such as notes, rests, and dynamic markings. The piece begins with a forte (f) dynamic and a tempo marking of 'Molto risoluto.'

1st Violin.

div.
p molto cresc.

sf *sf* *sf*

sul G. *J* *sf*

p *f* *p*

f *p*

sempre cresc.

Molto con fuoco. *sf* *sf p* cresc.

fff con impeto.

quasi Presto.
1 *sempre sf*

1

Andante lamentabile.

[illegible]

Andante amoroso e tranquillamento.
(3 soli) **3** *Con sordini.*

(3 soli) *Con sordini.*

Solo (primo) senza sord.

p espr.

ppp

cresc.

f

dim.

mf

Tutti Violini con sord.

ppp

f

sf

più f

senza Sord. P

Un poco più moto.

p

lusingando

sul D. *Con anima sempre più* *cresc.*

mf *sf* *sf* *sf* *sempre cresc.*

f sempre più *Moderato maestoso.* *ff div. passionato*

Ral - - - len - tan - do.

f *sf* *pespr.* *cresc.* *div.*

f cresc. molto ff

Viol. Solo *S* *con sordini.*

sf *p* *1*

14 *senza sordini*

The musical score is for the first violin part of a piece. It begins with a treble clef and a key signature of three flats. The first system includes a 'sul D.' instruction and a 'Con anima sempre più' tempo marking, with dynamics ranging from mezzo-forte (mf) to fortissimo (ff). The second system continues with 'sf' (sforzando) and 'sempre cresc.' (sempre crescendo). The third system introduces 'f sempre più' and 'Moderato maestoso.' The fourth system features a 'Ral - - - len - tan - do.' (Ritardando) marking and 'ff div. passionato'. The fifth system includes 'f', 'sf', 'pespr.' (pesante), and 'cresc.'. The sixth system has 'f cresc. molto ff' and 'div.'. The seventh system is marked 'Viol. Solo' and 'S' (Sordini), with 'con sordini.' and measures numbered 1 and 14. The final system is marked 'senza sordini'.

1st Violin.

Allegretto semplice.

Un poco più mosso. (2 Soli.)

(2 Soli senza sord.) dir.

p

p cresc.

f

T Tutti.

cresc.

f

p

dolce

dolce

poco rall.

a tempo

pp

p

poco cresc.

cresc.

f

p

cresc. *f* *V* *1*

meno f *con sordini. 3* *p* *pp* *8va.* *18*

Violas. *(3 soli)* *I.* *II.* *ppp* *III.*

Moderato alla marcia.
senza sordini. *4* *1* *ppp sempre* *ppp*

rit. *1* *V* *ppp sempre*

2 *3*

arco *W* *p sempre*

cresc. *ff* *dim.* *1*

1st Violin.

Musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written for voice and piano. The key signature is one flat (B-flat major/D minor). The tempo is marked *Maestoso*. The score includes various dynamics such as *p* (piano), *cresc.* (crescendo), *poco* (a little), *sf* (sforzando), *sempre ff* (always fortissimo), *più f* (more forte), *arco 3* (arco triple), *sten-tato* (staccato), and *con tutta forza* (with all force). The score is divided into measures, with some measures containing multiple notes and rests. The vocal part is written in a single staff, and the piano part is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Alla Marcia. come prima.

ff

dim. - - - sempre

p

pizz.

ppp

1 11 3

Adagio.
Celli. Violas.

8 4

Andante con moto (come prima)

p Sordini.

p

12 13 14

Ala

8

Ob. & Cor Eng.

4

1st Violin.

cresc. molto
L'istesso tempo.
pp
Bb
10
Senza

cresc. sempre poco a poco
f più cresc.
ff
p
f
pp
cresc.

dim.
sempre
dim.
sempre
ff
f
dim.
pp

The musical score is for the first violin and piano. It begins with a first violin part in 7/8 time, marked *cresc. molto* and *L'istesso tempo.*, with a *pp* dynamic. The piano part enters in the second system, marked *cresc. sempre poco a poco* and *f più cresc.*. The score features various dynamics including *pp*, *p*, *f*, *ff*, *dim.*, and *sempre*. There are also markings for *Bb* and *10*. The piece concludes with a *pp* dynamic and a *cresc.* marking.

Aphrodite.

Symphonic Fantasia.

7

2nd Violin

G. W. Chadwick

Adagio. *Andante con moto e tranquillo.*

dolcissimo
pp Con Sordini.

allegro. *f* *dimin.*

B
pp *p* *mf* *1*

Handwritten musical score for the 2nd Violin part, measures 1 through 12. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is written on five systems, each with a treble and bass staff joined by a brace.

- Measures 1-4:** The first system begins with a treble clef and a common time signature. The music features a continuous eighth-note pattern in the treble staff. The bass staff contains a lower eighth-note pattern. Dynamics include *p* *molto cresc.* and *f*.
- Measures 5-8:** The second system continues the eighth-note patterns. The bass staff has some rests in measures 6 and 7. Dynamics include *f* and *p*.
- Measures 9-12:** The third system shows a change in the treble staff, with notes beamed in pairs. The bass staff continues with eighth notes. The instruction *non divisi* is written above the treble staff. Dynamics include *ff*.
- Measures 13-16:** The fourth system features a key change to D major (indicated by a 'D' above the staff). The treble staff has a melodic line with slurs and accents. The bass staff continues with eighth notes. Dynamics include *f*, *dim.*, and *p*.
- Measures 17-20:** The fifth system returns to the original key signature. The treble staff has a melodic line with slurs. The bass staff continues with eighth notes. Dynamics include *p dolce*.

*unisono**pp sempre**senza Ped.**Un poco più mosso.**pizz.**arco**pizz.**arco**Allegro con fuoco.**p sempre molto cresc.**f sempre sf**sf**sf**sf**divisi*

sf *sf* *sf*

sf

ff

H *Molto risoluto.*

meno f

p cresc. *f*

sf *sf* *molto cresc.* *dirz*

ff *sf*

Fin. G. *J* *ff* *p subito*

2nd Violin.

5

Handwritten musical score for the 2nd Violin part, featuring ten staves of music. The score includes various dynamics, articulations, and performance instructions.

- Staff 1:** Starts with a treble clef and a key signature of two flats. The music consists of eighth and sixteenth notes. A *p* (piano) dynamic is marked near the end of the staff.
- Staff 2:** Continues the melodic line. Dynamics include *f* (forte), *p* (piano), and *sempre cresc.* (always crescendo). A large **K** time signature change is indicated.
- Staff 3:** Features a series of chords and moving lines. Dynamics include *ff* (fortissimo), *ffp* (fortissimissimo), and *cresc.* (crescendo). The instruction *Molto con fuoco.* is written above the staff.
- Staff 4:** Continues the intense passage. Dynamics include *ff* (fortissimo) and *con impeto* (with impetus).
- Staff 5:** The tempo changes to *Quasi Presto.* with the instruction *bern.* (Bernini). Dynamics include *ff* (fortissimo) and *sempre* (always).
- Staff 6:** Continues the rapid passage. Dynamics include *ff* (fortissimo) and *trern.* (trerni).
- Staff 7:** Features a series of chords and moving lines. Dynamics include *ff* (fortissimo) and *trern.* (trerni).
- Staff 8:** Continues the rapid passage. Dynamics include *ff* (fortissimo) and *trern.* (trerni).
- Staff 9:** Continues the rapid passage. Dynamics include *ff* (fortissimo) and *trern.* (trerni).
- Staff 10:** The tempo changes to *Lento.* (Lento). The music consists of long notes and rests. Dynamics include *ff* (fortissimo) and *1* (first ending).

Andante lamentabile.

[illegible]

4

Un poco più moto

senza l'ordino

P Un poco più moto

p *pp* *cresc.* *f* *mf*

Con anima sempre più.

A *fp sempre cresc.* *fp* *dir.* *sempre più*

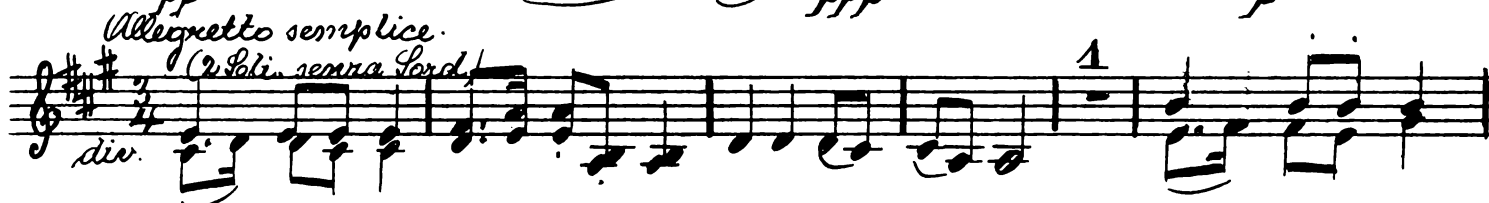
Molto Maestoso. *ff passionato*

p espress. *cresc.* *f* *cresc. molto* *ff* *Senza*

2nd Violin.

8

8 con Sordini.



2nd Violin.

9

1
cresc. *f*

p cresc. *f*

1 con Bord. 3 *f* meno *f* *pp*

senza Bord. 26 *pp* Moderato alla Marcia.

4 *pp* 1

1 *pp* sempre

1 *pp* sempre

2

divisi

arco *p* sempre

3 cresc. *f* dim. 2

3 *piu. dim.* *arco*

pp

11 Q.P.

4 Adagio. Viola

Andante con moto. (come prima)

pp

p con Sordino.

Sordine

div.

Aa

piu p

1

Bb

cresc. molto

senza Sord:

10

Lo stesso tempo. cresc. sempre poco a poco *C_c*

pp *f* *ff* *p* *f* *p* *f* *p* *f* *dimin. sempre*

Da dolce *2* *pp* *cresc.* *f* *dimin.* *pp*

1

Aphrodite.

Symphonic Fantasia.

Viola.

G. W. Chadwick

Adagio.
(one Viola Solo)

p espress. *mf* *poco cresc.*

f *molto cresc.* *f* *p*

con moto e tranquillo.

pp *dolcissimo sempre*
(con Sordino.)

Andante

mf

A *pp*

First system of musical notation for Viola, measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The music features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The dynamic marking *pp* *dolcissimo* is present in the first measure.

Second system of musical notation for Viola, measures 5-8. The music continues with the eighth-note patterns. The dynamic marking *cresc.* appears in the eighth measure.

Third system of musical notation for Viola, measures 9-12. The music continues with the eighth-note patterns. The dynamic marking *f* appears in the tenth measure, and *dimin.* appears in the eleventh measure.

Fourth system of musical notation for Viola, measures 13-16. The music continues with the eighth-note patterns. The dynamic marking *pp* appears in the thirteenth measure, and *p* appears in the fifteenth measure. A section marker *B* is placed above the first measure of this system.

Fifth system of musical notation for Viola, measures 17-20. The music continues with the eighth-note patterns. The dynamic marking *mf* appears in the seventeenth measure. A section marker *1* is placed above the nineteenth measure, followed by the dynamic marking *p molto cresc.*

Sixth system of musical notation for Viola, measures 21-24. The music continues with the eighth-note patterns. The dynamic marking *f* appears in the twenty-first measure. The system concludes with a double bar line and a key signature change to two sharps (F#, C#).

First system of musical notation for Viola. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with triplets and sixteenth notes. The first measure includes a triplet of eighth notes and a triplet of sixteenth notes, both marked with a forte (*f*) dynamic.

Second system of musical notation for Viola. The music continues with a forte (*f*) dynamic, marked with a crescendo hairpin. A double bar line is followed by a *D* time signature change. The music then transitions to a mezzo-forte (*mf*) dynamic with a decrescendo hairpin, ending with the instruction *mf dim.*

Third system of musical notation for Viola. The music is marked *P dolce* (piano, dolce). It features a continuous flow of sixteenth notes in both hands.

Fourth system of musical notation for Viola. The music continues with a steady flow of sixteenth notes, maintaining the *P dolce* character.

Fifth system of musical notation for Viola. The music is marked *pp sempre* (pianissimo, sempre). It features a continuous flow of sixteenth notes in both hands.

Sixth system of musical notation for Viola. The music is marked *Un poco più mosso.* (Un poco più mosso). It features a continuous flow of sixteenth notes in both hands. The system concludes with the instruction *senza Ordino. 1* (senza Ordino. 1).

Viola.

Violin score for Viola, measures 1-24. The score is written in 12/8 time and features a variety of musical notations including triplets, slurs, and dynamic markings. The key signature changes from one flat to two flats. The score includes the following markings and instructions:

- Measures 1-4:** *3* (triplet), *f* (forte), *1* (first ending), *piizz.* (pizzicato), *E arco* (arco).
- Measures 5-8:** *f* (forte), *3* (triplet), *1* (first ending), *piizz.* (pizzicato), *arco* (arco).
- Measures 9-12:** *p* (piano), *sempre molto cresc.* (sempre molto crescendo), *Allegro con fuoco.* (Allegro con fuoco).
- Measures 13-16:** *f* (forte), *sempre* (sempre), *ff* (fortissimo).
- Measures 17-20:** *ff* (fortissimo), *divisi* (divisi).
- Measures 21-24:** *ff* (fortissimo), *ff* (fortissimo).

H Molto risoluto.

The musical score consists of 12 staves of music, primarily in 3/4 time. The key signature is B-flat major (two flats). The score includes various musical notations such as triplets, slurs, and dynamic markings.

Staff 1: *meno f*, *f*, *f*, *p cresc.*

Staff 2: *f*

Staff 3: *ff*, *f*, *f*, *I*

Staff 4: *f subito p*

Staff 5: *f*, *p*, *f*

Staff 6: *p*, *sempre cresc.*

Staff 7: *ff*, *f*, *Molto con fuoco*

Staff 8: *Quasi Presto. ff con impeto*

Staff 9: *trem. ff*, *Dim.*

Staff 10: *ff*

Staff 11: *ff*, *f*

Staff 12: *Lento.*, *1*

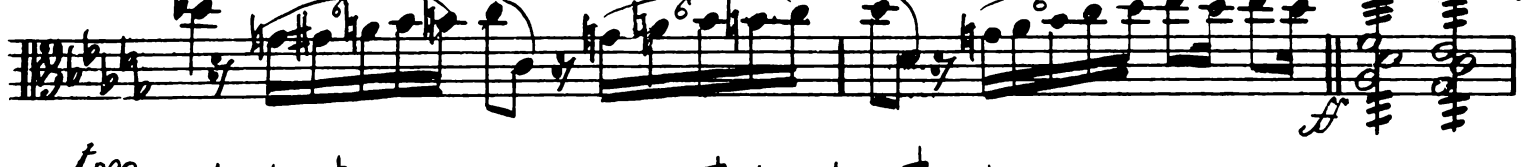
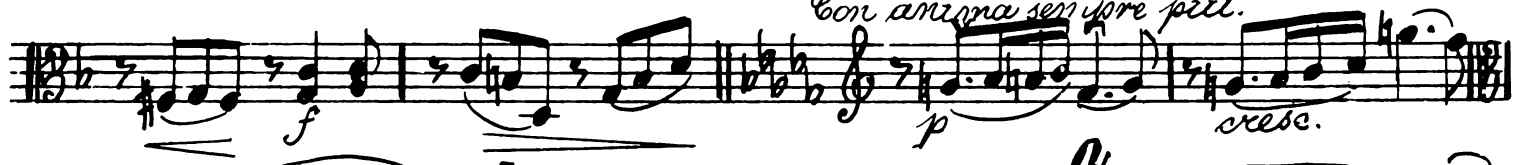
Andante lamentabile.

Musical score for Viola, starting with *Andante lamentabile.* The score consists of 12 staves of music. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various dynamic markings and performance instructions:

- Staff 1: *p* (piano), *molto cresc.* (molto crescendo).
- Staff 2: *f* (forte), *molto cresc.*
- Staff 3: *f*, *molto cresc.*
- Staff 4: *f*, *molto cresc.*
- Staff 5: *f*, *molto cresc.*
- Staff 6: *f*, *molto cresc.*
- Staff 7: *f*, *molto cresc.*
- Staff 8: *f*, *molto cresc.*
- Staff 9: *f*, *molto cresc.*
- Staff 10: *f*, *molto cresc.*
- Staff 11: *f*, *molto cresc.*
- Staff 12: *f*, *molto cresc.*

The score concludes with the instruction *Andante amoroso e tranquillo.* and the tempo marking *4 Poli. Con Sordini.* (4 Poli. Con Sordini). The final dynamic marking is *pp* (pianissimo).

0

*Tutti. con Ordino.**pp**Lento.**mf sempre meno f*

R

oess.

3

Con Sordino.

1

p

più f

pp

1 (4 soli)

calando

ppp

Un poco più mosso.

p

pp

Allegretto semplice.

(2 soli)

senza Sordino.

1

p

3 divisi

f

p

Tutti senza Sordini.

oess.

f

1

2

pp

poco rall. *a tempo*

p

1

poco cresc.

1

cresc. *f*

p *cresc.* *f*

div. *meno f*

p

1

ppp

senza Ford.

ppp

Moderato alla Marcia.

pizz.
pp
arco
pizz.
V
pp sempre.
1
2
W
arco.
p
div.
cresc.
sf
dim.
dimin. ---
p
cresc. --- poco ---
X
a
poco
sf
f
div.
f

17

Handwritten musical score for a string quartet, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- div.* (divisi) at the top left.
- pizz.* (pizzicato) and *pizz. f* (pizzicato forte) in the third staff.
- arco* (arco) and *f* (forte) in the third staff.
- sempre marc.* (sempre marcato) in the fifth staff.
- Maestoso.* (Maestoso) in the eighth staff.
- sempre ff* (sempre fortissimo) in the eighth staff.
- stentato* (stentato) in the eighth staff.
- fff* (fortissimissimo) at the bottom left.

The score is written in a single system, with each staff representing a different instrument. The music is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The notation is highly detailed, with many slurs, ties, and dynamic markings throughout.

Alla Marcia. (come prima)

ff *pixx.* *dim. sempre*

arco *3 3* *3 3* *3* *pixx.* *p dim.*

1 *arco*

8 *Q.P. Con Sordino. Adagio.* *pp* *4* *1* *fp*

1 *Tutti.* *fp* *fp*

Andante con moto. (Come prima.) *p*

The score is written for Viola in G major (one sharp) and 2/4 time. It begins with a forte (*ff*) dynamic and a 'pizz.' (pizzicato) instruction. The first system includes a 'dim. sempre' (diminuendo) instruction. The second system features 'arco' (arco) and triplet markings (*3 3*). The third system has a first ending bracket (*1*) and an 'arco' instruction. The fourth system marks the beginning of a new section with a repeat sign, a first ending bracket (*1*), and a 'pp' (pianissimo) dynamic. The tempo changes to 'Adagio' and the instruction 'Q.P. Con Sordino' (Quasi Presto with Mute) is given. The fifth system includes a 'Tutti' marking and a first ending bracket (*1*). The sixth system begins with 'Andante con moto. (Come prima.)' and a piano (*p*) dynamic. The final two systems continue the 'Andante con moto' section with piano accompaniment.

Aa

This musical score is for a Viola part, page 73. It consists of six systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 3/8. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). Performance instructions include *cresc.* (crescendo) and *molto*. The piece concludes with a double bar line and a final measure marked with a '2'.

pp

cresc. molto

Bb *Senza Ordini.*

f *p* 2

Viola.

Solo I.
P Solo II.
calando
pp
Lo stesso tempo.
Tutti.
pp

cresc. sempre poco a poco.
ff
più cresc.
p
f
p
f
p
f

p
molto cresc.
ff
dimin. sempre

pp
cresc.

f
dim.
p
pp

pp
cresc.
f
dim.
p
pp

Aphrodite.

Symphonic Fantasia.

Cello.

G. W. Chadwick

Adagio. *Andante con moto e*

tranquillo con sordini: *molto cresc.* *ff* *p*

pp *mf*

A *pp* *1* *pp dolciss.*

cresc.

B *f* *dim.* *pp*



pp sempre

Un poco più mosso.

senza sord.

arco

arco

p sempre molto cresc.

Allegro con fuoco.

F

Cello.

6 4 trem. 1

2

H *Molto risoluto.*
meno f

2 3

3

1

J *sf subito p* f

p f p sempre cresc.

K 2

Molto con fuoco.

2

quasi Presto.
trem.

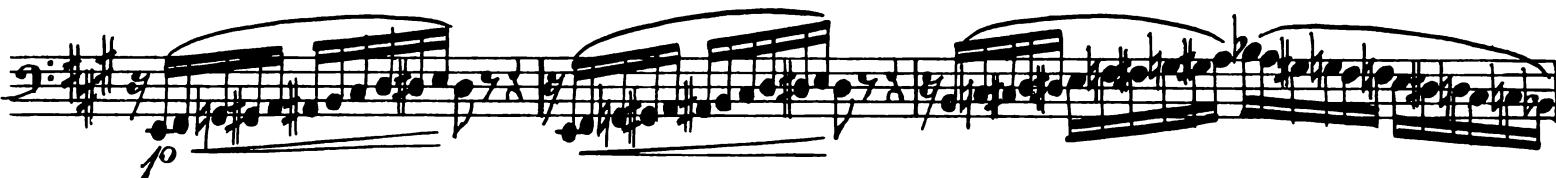
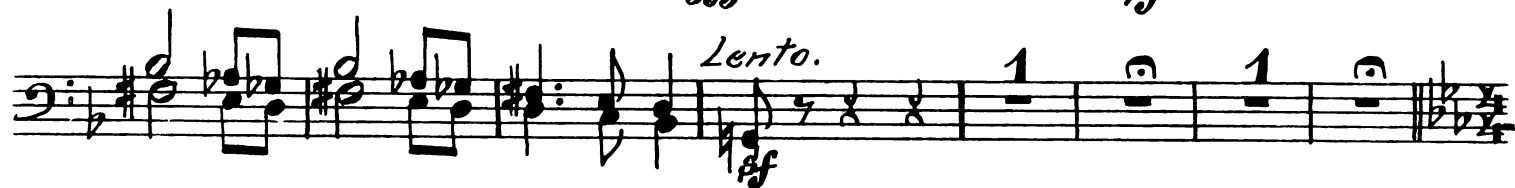
sempre ff

trem.

L

ff

Detailed description: This is a musical score for a cello, consisting of 16 measures. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The piece is divided into sections marked with letters G, H, J, K, and L. Section G (measures 1-2) starts with a 4-measure rest, followed by a tremolo on a whole note, and then a series of eighth notes. Section H (measures 3-4) is marked 'Molto risoluto.' and 'meno f'. It features a series of eighth notes and a triplet. Section J (measures 5-6) is marked 'sf subito p' and 'f'. It contains a series of eighth notes and a half note. Section K (measures 7-8) is marked 'Molto con fuoco.' and features a series of eighth notes and a half note. Section L (measures 9-10) is marked 'quasi Presto.' and 'trem.'. It features a series of eighth notes and a half note. The score includes various dynamic markings such as 'sf' (sforzando), 'p' (piano), 'f' (forte), 'meno f' (less forte), and 'sempre cresc.' (always crescendo). There are also articulation marks like accents and slurs. The piece ends with a final chord marked 'L' and 'ff'.



Cello.

*Andante amoroso e tranquillo.
(2 soli) con sordini.*

pp sempre

The image shows a musical score for a song titled "The Song of the Lark" by Maurice Strakosky. The score is written for voice and piano. It is in the key of B-flat major (two flats) and 3/4 time. The vocal line is on the upper staff, and the piano accompaniment is on the lower staff. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "cresc.".

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melody of eighth and quarter notes, with a triplet of eighth notes in the third measure. The lower staff is in bass clef with the same key signature and time signature, featuring a simple bass line of quarter and half notes. The system concludes with a double bar line.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, both in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is in the upper staff, and the accompaniment is in the lower staff. The piece concludes with a double bar line and repeat dots.

mus.

f *p*

f *sf* *più f* *sf*

P *Un poco più moto.*

ff *fp* *p* *senza sord.* *più f.* *più f.*

cresc. *sf* *pp* *arco*

f *p* *con anima sempre*

più cresc. *sf* *sempre cresc.*

Detailed description: This is a musical score for Cello and Piano. The score is written in 3/4 time and consists of 24 measures. The Cello part is on a single staff, and the Piano part is on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The score includes various dynamic markings such as *f* (forte), *p* (piano), *sf* (sforzando), *ff* (fortissimo), *fp* (fortissimo piano), *pp* (pianissimo), *cresc.* (crescendo), and *sf* (sforzando). There are also performance instructions like *mus.* (musical), *Un poco più moto.* (a little more motion), *senza sord.* (without mutes), *arco* (arco), *con anima sempre* (with spirit always), and *sempre cresc.* (always crescendo). The score features a variety of musical notations including eighth notes, sixteenth notes, and rests.

sf *sf*

f sempre più *Molto Maestoso.* *ff passionato*

sf

R *po espres.* *cresc.* *f*

f cresc. molto *f* *sf* *p*

più p. *consord. S* *p*

più p *pp*

div. (2 soli) *calando*
pp *Allegretto semplice.*
Un poco più mosso.
pp *Tutti.* *senza sord. ve.* *arco*
cresc. *arco*
pp *arco*
pp *poco rall.*
pp *a tempo*
poco f con sentimento
pp *poco cresc.*

cresc.
cresc.
f
p
V
f
unis. pizz.
con sordini
arco
arco
p
mf
1
2
pp
pp

Semi *Moderato alla Marcia.**rit. #*

ppp
arco
pp
1 V
pp sempre
W
rit. #
p sempre
cresc.
arco
dim. - - -
po cresc.
po - co -
X
f
po - - co
con forza
1

1

(4 soli.)
arco

pp

3 4 8

ppp

V.C I. con sord.

Andante con moto (come prima.)

sf

div.

f

con sordini.

Ala

Cello.

più p

cresc. molto *f*

Bb

(senza sord. 2) *pp*

pp *cresc. poco a poco*

più cresc.

ff *ff*

piant.
p
f
ff
dim. sempre

Del arco dir.
p dolce
Bass. piant.

pp
cresc.
f
dim.
p
pp

Basso.

Adagio. 12

Andante con moto e tranquillo (4 soli.),
pizz. con sordini.
arco

|| (five string basses tune down to B $\flat$.)

194

pink.

pp

arco

194

A

(5 string Bass
tune to C.)

Tutti:

 V_{ref}

molto cresc.

f

 3π

dirr

Un poco più mosso.
trem.   

Copyright 1912 by Arthur P. Schmidt.

2

Basso.

E

p *f*

molto cresc.

Allegro con fuoco.

f

sf

tr em.

ff *sf*

H molto risoluto

meno f

ff

p sempre cresc.

sf *sf* *sf* *sf*

Molto con fuoco.

quasi Presto.

tr em.

sempre ff

ff

sf

The musical score is written for a Bassoon (Basso) in bass clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The first staff features a series of chords and a melodic line, with dynamics *p* and *f*. The second staff continues the melodic line, marked *molto cresc.* and *Allegro con fuoco.*, ending with a forte *f* dynamic. The third staff shows a melodic line with a first ending bracket and a forte *f* dynamic. The fourth staff continues the melodic line, marked *sf*. The fifth staff features a melodic line with a first ending bracket, marked *tr em.* and *ff*. The sixth staff continues the melodic line, marked *H molto risoluto* and *meno f*. The seventh staff features a melodic line with a first ending bracket, marked *ff*. The eighth staff continues the melodic line, marked *ff*. The ninth staff features a melodic line with a first ending bracket, marked *p sempre cresc.* and *sf*. The tenth staff continues the melodic line, marked *Molto con fuoco.* and *ff*. The eleventh staff features a melodic line with a first ending bracket, marked *quasi Presto.* and *tr em.*. The twelfth staff continues the melodic line, marked *sempre ff* and *sf*.

trem.

ff *ff* *ff* *L*

1 *ff* 2

Lento. 3 *Andante lamentabile.*

sf 1 *sf* *p*

sf *p* *f* *molto cresc.*

f *mf*

piu#. *arco*

p poco marc. *f*

p *ff*

M *piu#.* 1

p

N *arco*

f

rit. piu#.
(one Bass only)

ppp

Basso.

Andante amoroso e tranquillamento.

15 Solo Viol.

p

f

p

sf

sf

sf

sf

p

p *piu* *(un poco piu moto.)*

cresc.

con anima sempre arco

p

piu

cresc.

Q

p sempre cresc.

f sempre piu

Molto Maestoso.

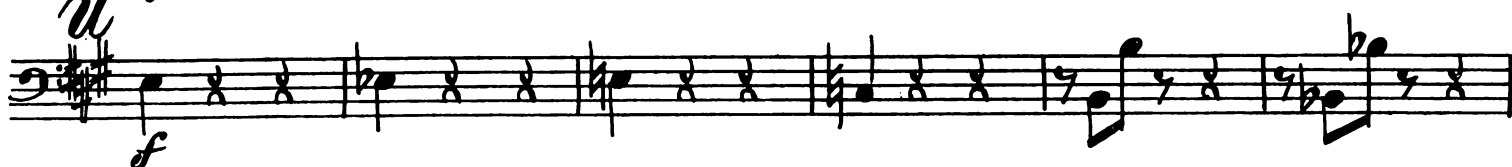
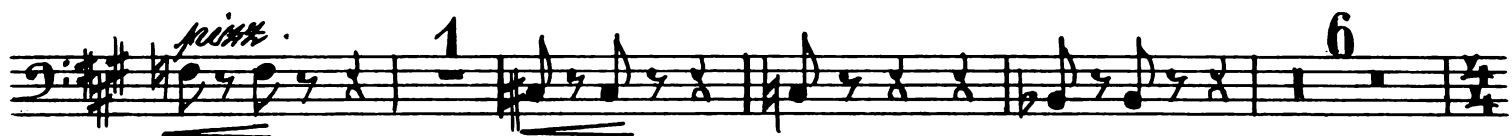
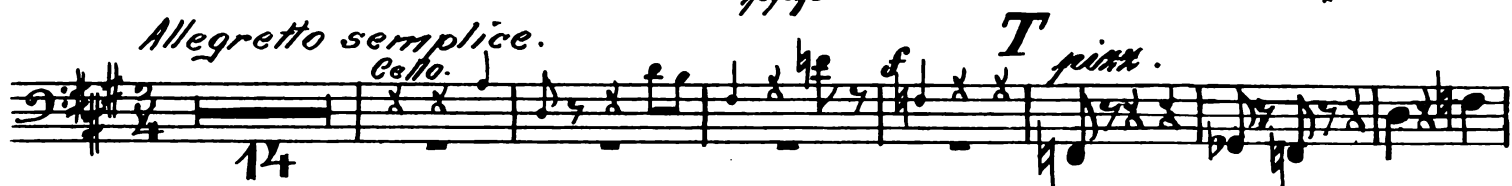
sf

R

cresc.

f cresc. molto

piu



Basso.

Moderato alla Marcia.

pinch.
arco
pp
pp sempre
1
U pinch.
p sempre
1
cresc.
arco
pp cresc. *pp - - co* *a* *ff pp - - co*
X
f *f sempre*
(b)
com
1 *pinch* *arco*
forz. *pinch f* *sempre ff*

1

Yy

div. 3

sf

sf stentato

Maestoso.

sf

sempre sf

sf

sf

Allegro Marcia.

arco

dim.

dim. sempre

pp

ppp

(one C.B. Solo.)

ppp

1 2 3 4

Basso.

Adagio.

Viola. 8

Cello. 1

Andante con moto.

pizz. (come prima) arco

Musical score for Bassoon (Basso) in a symphony. The score is written in bass clef with a key signature of one flat (B-flat). It consists of 11 staves of music.

Staff 1: Starts with a 3-measure rest, followed by a half note B-flat, a quarter note A, and a half note G. Dynamics: *pp*.

Staff 2: Continues the melody with a half note F, a quarter note E, and a half note D. Dynamics: *pp*.

Staff 3: Continues the melody with a half note C, a quarter note B, and a half note A. Dynamics: *pp*.

Staff 4: Continues the melody with a half note G, a quarter note F, and a half note E. Dynamics: *pp*.

Staff 5: Continues the melody with a half note D, a quarter note C, and a half note B. Dynamics: *pp*.

Staff 6: Continues the melody with a half note A, a quarter note G, and a half note F. Dynamics: *pp*.

Staff 7: Continues the melody with a half note E, a quarter note D, and a half note C. Dynamics: *pp*.

Staff 8: Continues the melody with a half note B, a quarter note A, and a half note G. Dynamics: *pp*.

Staff 9: Continues the melody with a half note F, a quarter note E, and a half note D. Dynamics: *pp*.

Staff 10: Continues the melody with a half note C, a quarter note B, and a half note A. Dynamics: *pp*.

Staff 11: Continues the melody with a half note G, a quarter note F, and a half note E. Dynamics: *pp*.

Performance Instructions and Dynamics:

- Staff 1:** *Adagio.*, *Viola. 8*, *Cello. 1*, *Andante con moto.*, *pizz. (come prima) arco*
- Staff 2:** *Aa*
- Staff 3:** *Bb*
- Staff 4:** *L'istesso tempo.*
- Staff 5:** *Cc*
- Staff 6:** *sempre poco a poco*
- Staff 7:** *ff*
- Staff 8:** *pp*, *cresc.*
- Staff 9:** *ff*, *pp*, *f più cresc.*
- Staff 10:** *ff*, *pp*, *f molto cresc.*
- Staff 11:** *ff*, *pp*, *dimin. sempre*
- Staff 12:** *arco*, *pp*, *cresc.*
- Staff 13:** *1*, *pp*