

Fl. en Sol *Solo* *f* *ff* *f* *pp*

Cl. I *pp* *f* *pp* *f*

Cl. II *pp* *f* *pp* *f*

Tptt. *f* *pp* *f* *pp*

Hpe. I *5/4* *Assez tranquille* *1/4* *3/4* *2/4* *5*
Mi \flat , Fa \sharp , Sol \sharp , La \flat
Re \sharp , Do \sharp , Si \flat
laisser vibrer
non arpeggiati sempre
mp *mf*

Hpe. II *5/4* *Assez tranquille* *1/4* *3/4* *2/4* *5*
Mi \flat , Fa \sharp , Sol \sharp , La \flat
Re \sharp , Do \sharp , Si \flat
laisser vibrer
non arpeggiati sempre
mp *mf*

Piano *mf* *p* *mf* *p*

Perc. I *Cloches à Vache* *laisser vibrer* *N.B.: Baguettes de gong* *Cymb.* *laisser vibrer* *Crotales* *laisser vibrer*

Perc. II *Vib.* *laisser vibrer* *laisser vibrer* *laisser vibrer*

Perc. III *laisser vibrer* *laisser vibrer* *laisser vibrer*

Vil. I *Pizz.* *IV* *Arco* *Sul Pont.* *ord.* *p* *mf*

Vil. II *Pizz.* *5* *Arco* *Sul Pont.* *ord.* *p* *mf*

Alto *Sul Tasto* *3* *ord.* *p* *mf*

Vc. *Sul Pont.* *ord.* *p* *mf*

Fl. en Sol

Cl. I

Cl. II

Tppt.

Sord. Sèche

Tbn.

Sord. Sèche

Euph.

1 4

2 4

5 4

Hpe. I

Hpe. II

Piano

P.Sost.

Una Corda

Ped.

Timbales

Perc. II

Perc. III

1 4

2 4

5 4

Vil. I

Vil. II

Alto

Vc.

10

10

poco accel.

poco accel.

[illegible]

This page of a musical score is for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings, tempo changes, and performance instructions.

Instruments and Parts:

- Cl. I, Cl. II:** Clarinets, first and second.
- Tp. I, Tptt.:** Trumpets, first and second.
- Tbn.:** Trombone.
- Euph.:** Euphonium.
- Hpe. I, Hpe. II:** Horns, first and second.
- Piano:** Piano.
- Perc. I, Perc. II, Perc. III:** Percussion, first, second, and third.
- Vil. I, Vil. II:** Violins, first and second.
- Alto:** Viola.
- Vc.:** Cello.

Key Performance Instructions and Markings:

- Tempo Changes:** The score features several tempo changes, including *a tempo*, *accel.* (accelerando), *molto rit.* (molto ritardando), and *molto rit.* (molto ritardando).
- Dynamic Markings:** Various dynamic markings are used throughout the score, including *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *sfz* (sforzando).
- Performance Instructions:** Specific instructions are provided for certain instruments, such as *(sempre con sord.)* (always with mutes) for the Trumpets, *Sord. Sèche* (dry mutes) for the Trombone and Euphonium, and *Table* (table) for the Horns.
- Rehearsal Marks:** The score includes rehearsal marks, such as *20*, *21*, and *22*.

Fl. en Sol

Solo
ord.
f
3
p
f

Cl. I

pp

Cl. II

mf

Cl. II 

Tpt.
 Tbn.
 Euph.

Musical score for Tpt., Tbn., and Euph. showing dynamics and articulation. The score is divided into two measures. The first measure features a Tpt. part with a half note G4, a Tbn. part with a half note G2, and an Euph. part with a half note G2. The second measure features a Tpt. part with a half note G4, a Tbn. part with a half note G2, and an Euph. part with a half note G2. Dynamics include *f* (forte) and *pp* (pianissimo). Articulation includes accents and slurs.

Tbn. 

Euph.  

24

34

14

38

34

The musical score for Hpe. I and Hpe. II, measures 25-28, is as follows:

Measure 25: Hpe. I starts with a half note G#4 (Fa#) and a half note G#3 (Mi). Hpe. II starts with a half note G#3 (Mi) and a half note G#2 (Re#). Dynamics: *p* for Hpe. I, *p* for Hpe. II.

Measure 26: Hpe. I has a triplet of eighth notes G#4, A#4, Bb4. Hpe. II has a triplet of eighth notes G#3, A#3, Bb3. Dynamics: *f* for Hpe. I, *ff* for Hpe. II.


Measure 27: Hpe. I has a half note G#4 (Fa#) and a half note G#3 (Mi). Hpe. II has a half note G#3 (Mi) and a half note G#2 (Re#). Dynamics: *mf* for Hpe. I, *mf* for Hpe. II.

Measure 28: Hpe. I has a half note G#4 (Fa#) and a half note G#3 (Mi). Hpe. II has a half note G#3 (Mi) and a half note G#2 (Re#). Dynamics: *mf* for Hpe. I, *mf* for Hpe. II.

The score includes various musical notations such as triplets, dynamics (*p*, *mf*, *f*, *ff*), and articulation marks. The tempo changes to *a tempo* at measure 27.

[illegible]

Perc. II

Perc. III 

(cloches tubes)

p

f

Ped.

(timbales)

f coupez immédiatement

Vib.

f

Cloches à Vache
Baguettes de gong

laisser vibrer

24

34

14

38

34

Viol. I

Viol. II

Alto

ord.

ff

ff

ff

Arco

p

The image shows a musical score for Violin II and Alto. The Violin II part is in treble clef, and the Alto part is in treble clef with a key signature of one sharp (F#). Both parts have a dynamic marking of *pp* (pianissimo) and a crescendo hairpin leading to *ff* (fortissimo). The Alto part also includes a section marked "ord." (ordinario) and another section marked "Arco" (arco) with a dynamic marking of *p* (piano) and a crescendo hairpin leading to *f* (forte).

Alto

(pp) *ff*

Arco

p *f*

25

pp *f*

pp *f*

Arco

pp *f*

Sul Pont. 3

pp sempre

Sul Pont. 3

pp sempre

Sul Pont. 3

pp sempre

ff

Page 6

The musical score for page 6 includes the following parts and markings:

- Fl. en Sol:** Flute in Sol, starting with a triplet and a *poco* marking.
- Cl. I & II:** Clarinets I and II, with dynamic markings *pp* and *p*.
- Tp.:** Trumpets, with dynamic markings *pp* and *f*.
- Tbn.:** Trombones, with dynamic markings *pp* and *f*.
- Euph.:** Euphonium, with dynamic markings *pp* and *f*.
- Hrpe. I & II:** Harps I and II, with dynamic markings *f*, *pp*, and *ff*.
- Piano:** Piano, with dynamic markings *f*, *pp*, *mf*, and *ff*.
- Perc. I & III:** Percussion I and III, including Cloches Tubes, Crotales, and Cymb., with dynamic markings *p*, *mf*, and *ff*.
- Vil. I & II:** Violins I and II, with dynamic markings *ff* and *pp*.
- Alto & Vc.:** Alto and Violoncello, with dynamic markings *f*, *pp*, and *ff*.

The score also includes various musical notations such as triplets, slurs, and dynamic markings like *poco*, *molto rit.*, and *Agité*.

[illegible]

The musical score for 'L'Espresso' by Olivier Messiaen is presented in a multi-staff format. The top section includes parts for Flute in G (Fl. en Sol), Clarinets I and II (Cl. I, Cl. II), Trumpets (Tptt.), Trombones (Tbn.), Euphonium (Euph.), Harp I (Hpe. I), Harp II (Hpe. II), Piano, Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Violins I (Vil. I), Violins II (Vil. II), and Crini Battute. The score is divided into measures 2, 5, 8, and 3, with a 'Solo' section for the harp. The tempo is marked 'a tempo'. The score includes various musical notations such as notes, rests, dynamics (ppp, ff, f, mf, p), articulation (accents, slurs), and performance instructions (e.g., 'ôter la sourdine', 'changer rapidement les baguettes', 'étouffez le gong'). The percussion parts include specific instructions for different instruments like Gong, Tamtam, Rototoms, and Crotales. The harp part features a 'Solo' section with a 'Solo' marking. The Crini Battute part includes a 'Crini Battute' marking. The Violins I and II parts include a 'Vib.' marking. The Piano part includes a 'Piano' marking. The Percussion I, II, and III parts include a 'Perc.' marking. The Harp I and II parts include a 'Hpe.' marking. The Clarinets I and II parts include a 'Cl.' marking. The Trumpets part includes a 'Tptt.' marking. The Trombones part includes a 'Tbn.' marking. The Euphonium part includes an 'Euph.' marking. The Flute in G part includes a 'Fl. en Sol' marking. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4.

[illegible]

Fl. en Sol

Cl. I

Cl. II

Tptt.

Tbn.

Euph.

Hpe. I

Hpe. II

Piano

Perc. I

Perc. III

Vil. I

Vil. II

Alto

Vc.

sfz pp *ff*

pp

p *pp*

mp *pp*

p *pp*

mf *p*

3 *poco accel.* *molto rit.* *3 a tempo*

ord. *8va* *(Mi b)* *(loco)* *Table* *ord. p* *mf > p* *mp*

mf *mf* *ff* *ff* *mf* *f* *pp* *mf* *mf* *pp* *pp*

Ped. *Ped.* *Ped.*

Marimba *Crotales*

f > pp *ff pp* *f p*

p *mf* *f*

3 *poco accel.* *molto rit.* *3 a tempo*

pos. naturelle *Pizz.* *(pizz.)* *f*

pos. naturelle *Sul Pont.* *f pp* *poco* *f* *pp*

pos. naturelle *Pizz.* *Sul Pont.* *f* *pp* *pos. naturelle* *p* *ff p* *f*

Pizz. *(pizz.)* *f* *ffz* *sfz* *poco* *ff* *poco* *mf*

Arco *pos. naturelle* *p < f > pp* *f* *pos. naturelle* *f* *mf* *poco* *Arco* *mf*

Page 12

The musical score for page 12 includes the following parts and markings:

- Fl. en Sol:** Flute in Sol, with dynamics *f*, *mf*, *f*, *pp*, and *pp*.
- Cl. I:** Clarinet I, with dynamics *p*, *mf*, *p*, *poco sfz*, and *pp*.
- Cl. II:** Clarinet II, with dynamics *p*, *f*, *mf*, *pp*, and *pp*.
- Tptt.:** Trumpets, with dynamics *pp*, *f*, *mf*, *pp*, *sfz*, and *f*.
- Tbn.:** Trombones, with dynamics *pp*, *mf*, *pp*, *sfz*, and *pp*.
- Euph.:** Euphonium, with dynamics *p*, *f*, *mf*, *p*, *sfz*, and *pp*.
- Hpe. I:** Harp I, with dynamics *f* and *mf*.
- Hpe. II:** Harp II, with dynamics *f* and *mf*.
- Piano:** Piano, with dynamics *f*, *mf*, and *sfz*.
- Perc. I:** Percussion I, with dynamics *f*, *mf*, and *mf*.
- Perc. II:** Percussion II, with dynamics *f* and *mf*.
- Perc. III:** Percussion III, with dynamics *f* and *mf*.
- Vil. I:** Violin I, with dynamics *sfz*, *mf*, and *mf*.
- Vil. II:** Violin II, with dynamics *sfz*, *mf*, and *mf*.
- Alto:** Alto, with dynamics *sfz*, *mf*, and *mf*.
- Vc.:** Violoncello, with dynamics *sfz*, *mf*, and *mf*.

Tempo and meter changes are indicated by arrows and text: *3/4* to *2/4* (a tempo), *4/8* to *4/4* (a tempo), and *3/4* to *2/4* (a tempo). Other markings include *accel.*, *un peu plus lent*, *molto rit.*, and *sfz*.

Fl. *f* *f* *pp*

Cl. I *f* *f* *p* *f* *pp*

Cl. II *f* *f* *f* *pp*

Tp. *pp* *f* *pp* *ppp*

Tbn. *p* *f*

Euph. *p* *f*

Hpe. I *mf* *f* *p* (Do₄, Si₄) *f*

Hpe. II *mp* (Do₄, Si₄) *p* (Mi₄, Fa₄) *mf* *p* (Re₅)

Piano *p* *mf* *f* *p*

Perc. I *p* *mf* *pp*

Perc. II *mf* *pp*

Perc. III *f* *pp* *mf* *pp* *poco*

Vil. I *p* *poco*

Vil. II *p* *poco*

Alto *p*

Vc. *p*

3/4 [75] 2/4 1/4 3/4 4/4 7/8

Crotales *laisser vibrer*

Cymb. *laisser vibrer*

Vib. *mf* *pp*

Ped. *mf* *pp* *poco*

Etouffez les Crotales

Rototoms *p* *p*

Tam-tam *mf* *pp* *poco*

Vib. *f* *pp* *poco*

Ped. *f* *pp* *poco*

3/4 [75] 2/4 1/4 3/4 4/4 7/8

Sul Pont. *p* *poco*

Sul Pont. *p* *poco*

ord. *pp* *pp* *pp* *p*

Fl. *f* *pp* *ff* *mp* *f* *mp*

Cl. I *mf* *p* *mf* *pp* *f* *mp*

Tptt. *f* *p* *f*

Tbn. *f*

Euph. *f*

Hpe. I *f* *f* *f* *mf*

Hpe. II *mp* *f* *f* *mf*

Piano *p* *f* *ff* *mf* *f* *Piano*

Perc. I *f* *p*

Perc. II *Gong* *Cymb.* *Tamtam* (*jouez sur le Tamtam du Perc. III*) *mf*

Perc. III *f* *ff* *f*

Vil. I *mf* *pp* *ff* *p* *f*

Vil. II *mf* *pp* *ff* *p* *f*

Alto *mf* *pp* *ff* *p* *f*

Vc. *p* *p* *f*

7/8 *80* *molto* 3/4 *rit.* *a tempo* 2/4

Flzg. *ord.* *tr.*

Célesta *Crotales*

Muta in Célesta *Muta in Piano*

Ped. *mf* *f*

Sul Pont. *pp* *ff* *p*

Pizz. *pos. naturelle* *ff* *p*

5:3 *f*

Fl. *f* *mp* *f* *ppp* *subito* *pp*

Cl. I *f* *mp* *f* *pp* *mp* *f* *f* *pp* *f*

Cl. II *f* *mp* *f* *pp* *poco* *p* *f*

(sempre con sord.) Flzg. *mf* *p* *f* *ppp* *f* *pp* *f*

(sempre con sord.) Tptt. *mf* *p* *f* *ppp* *f* *pp* *f*

(sempre con sord.) Tbn. *f*

(sempre con sord.) Euph. *f*

85 $\frac{3}{4}$ $\frac{4}{4}$ *a tempo* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Hpe. I (Re#) *mf* *mf* *f* *f*

Hpe. II (Mi \sharp , Sol#) *f* *mf* *f* *f*

Piano *mf* *f* *mf* *sfz* *p* *f*

Perc. I Cymb.

Perc. II (tamtam) Timbales Rototoms *pp* *p* *f* *p* *f*

Perc. III *f* *mf* *f* *pp* *f*

85 $\frac{3}{4}$ $\frac{4}{4}$ *a tempo* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vil. I *f* *p* *ppp* *ff* *pp* *pp* *poco* *sfz* *f* *pp*

Vil. II *f* *p* *ppp* *ff* *pp* *pp* *poco* *sfz* *f* *pp*

Alto *f* *p* *ppp* *f* *ppp* *pp* *poco* *sfz* *f* *pp*

Vc. *mp* *p* *ff* *p* *subito* *poco* *sfz* *f* *p*

Fl.

Cl. II

Trptt.

Tbn.

Euph.

Hpe. I

Hpe. II

Piano

Perc. I

Perc. II

Perc. III

Vil. I

Vil. II

Alto

Vc.

Tempo II
Moins vif, agité $\text{♩} = 72$

3/4 90

2/4

5/4 (court)

3/4

Cheville

Table

(table)

(Fa)

pas de Pédale

Rototoms

(rototoms)

Timbales

Tamtam

gliss.

Pizz.

ord.

ôter la sourdine

ne pas frapper pendant les gliss.

Flzg. ord. *ffz* *f* *poco* *mf*

Cl. I *f* *ffz* *ffz* *ffz* *f* *p* *f* *poco* *f* *ffz* *ffz* *ffz* *f* *p*

Cl. II *f* *p* *mp* *ffz* *f* *ffz* *f* *p* *f*

Tptt. *f* *p* *ffz* *p*

Tbn. *mf* *poco* *p* *ffz* *3* *ôter la sourdine*

Euph. *pp* *3* *sans sourdine*

3 **Tempo III** **4** **1** **3** **1**
4 **90** **95** **4** **4** **4**

Hpe. I *f* *ff* *ff* *mf* *mf*

Hpe. II *f* *ff* *f* *ff* *f* *mf*

Piano *f* *pas de Pédale* *mp* *f* *mp* *Ped.* *mf* *Ped.*

Perc. I *Crotales* *(crotales)*

Perc. II *(préparez les timbales)* *Vib.*

Perc. III *mf* *f* *mf* *f* *mf* *pp* *Ped.*

3 **Tempo III** **4** **1** **3** **1**
4 **90** **95** **4** **4** **4**

Vil. I *Pizz.* *f* *sfz* *Arco* *Sul Pont.* *mp* *pos. naturelle* *Crini Battute* *Arco* *ord.* *Sul Tasto* *p* *pos. naturelle*

Vil. II *f* *p* *subito* *mp* *pos. naturelle* *Crini Battute* *Arco* *ord.* *Sul Tasto* *p* *pos. naturelle*

Alto *f* *p* *subito* *mp* *Sul Tasto* *f* *mf* *pos. naturelle* *Crini Battute* *Arco* *ord.* *Sul Tasto* *f* *mf*

Vc. *(pizz.)* *f* *mp* *Arco* *ord.* *Sul Tasto* *f* *mf*

Fl. Flzg. *f* ord. *f sempre* *ff* *mf* *f* *ff*

Cl. I *mf* *pp* *mp*

Cl. II *f* *p* *pp*

Tptt. *pp* *mp* *sfz* *sfz* *pp* *ôter la sourdine* *sans sourdine*

Hpe. I *f* (Fa \flat) *p* *f* *mf* *f* *f p* *f* *p* *ff* *rit.* *(Do \sharp)*

Hpe. II *f* *p* *f* *mf* *ff* *ord.* *mf* *ff*

Piano *mp* *Ped.*

Perc. I (crotales) *p*

Perc. III *f* *p* *p*

Vil. I *f* *Sul Pont.* *f* *ff* *p* *f* *pp*

Vil. II *f* *Sul Pont.* *f* *mf* *ff* *mf* *f* *pp*

Alto *Pizz.* *f* *sfz* *f* *p*

Vc. *mp* *ppp*

Flzg. *fff* *pp*

Cl. I *p* *ff* *sfz* *mf* *ff* *f*

Cl. II *p* *ff* *sfz* *mf* *ff* *f*

Tptt. *ff* *f* *p* *pp* *ff* *p*

Tbn. *ff* *p* *pp* *ff* *p*

Euph. *ff* *mf* *pp* *ff* *p*

Tempo II
 1/4 $\text{♩} = 72$ 2/4 [105] 3/4 7/8 1/4 2/4 [110] 3/4

Hpe. I (Fa#) *mf* *ff* *sfz* *p* *ff* *f*

Hpe. II *mf* *ff* *sfz* *ff* *ff* *ff*

Piano *pp* *ff* *ffz* *mf* *p* *mf* *ff* *ffz*

Una Corda

Perc. I (crotales) *pp possible*

Perc. II Grosse Caisse *ff* *pp* *ff*

Perc. III Timbales *p* *ff*

Tempo II
 1/4 $\text{♩} = 72$ 2/4 [105] 3/4 7/8 1/4 2/4 [110] 3/4

Pizz. Arco *ff* *pp* *f* *pp* *f* *pp* *ff*

Pizz. Arco *ff* *pp* *f* *pp* *f* *pp* *ff*

Alto *pp* *ff* *pp* *f* *pp* *f* *pp* *ff*

Vc. *pp* *ff* *pp* *f* *pp* *f* *pp* *ff*

[illegible]

Fl. Flzg. *f* ord. *f* *sempre* *ff* *mf* *f* *ff*

Cl. I *mf* *pp* *mp*

Cl. II *f* *p* *pp*

Tptt. *p* *mp* *sfz* *sfz* *pp* *ôter la sourdine* *sans sourdine*

Hpe. I *f* (Fa b) *p* *f* *mf* *f* *f-p* *f* *p* *ff*

Hpe. II *f* *p* *f* (Mi b) *mf* *ff* *ord.* *mf* *ff*

Piano *Muta in Célesta* *mp* *Ped.*

Perc. I (crotales) *p*

Perc. III *f* *p*

Vil. I *Sul Pont.* *f* *ff* *p* *f* *pp*

Vil. II *Sul Pont.* *f* *mf* *ff* *mf* *f* *pp*

Alto *Pizz.* *f* *sfz* *f* *p*

Vc. *mp* *ppp*

1 2 3 120

1 2 3 120

[illegible]

Fl. *> ppp p^{5:3} mf ppp f ppp*

Cl. I *> ppp p^{5:3} mf ppp f ppp*

Cl. II *> ppp p^{5:3} mf ppp f ppp*

Tptt. *ff ppp pp*

Tbn. *f ppp p ppp pp*

Euph. *ff p ppp ff pp*

Hpe. I *mf f (Fa \sharp) ord. (Re \flat)*

Hpe. II *f (Fa \sharp , Re \flat) ff (Si \sharp)*

Piano *mf p sec ff Solo sec poco sfz p*

Perc. I *(crotales) 3 3*

Perc. II *(gong) frappez sur le bord (doit sonner une octave au dessus) étouffez*

Perc. III *f mf 3*

Vil. I *(loco) flautando ord. Pizz. f pp subito f*

Vil. II *(loco) flautando ord. Pizz. f p subito f*

Alto *f p mf f p subito p (acc.)*

Vc. *f p mf p (acc.)*

Table *ff*

Ped. *ff*

Arco *f p*

Pizz. *ff*

125

4/4 3/4 4/4 3/8 12/16

The image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in a complex, modern style with many dynamic markings and tempo changes.

Instrument Staves (from top to bottom):

- Fl. (Flute)
- Cl. I (Clarinet I)
- Cl. II (Clarinet II)
- Tppt. (Trumpet)
- Tbn. (Trombone)
- Euph. (Euphonium)
- Hpe. I (Horn I)
- Hpe. II (Horn II)
- Piano
- Perc. I (Percussion I)
- Perc. III (Percussion III)
- Vil. I (Violin I)
- Vil. II (Violin II)
- Alto
- Vc. (Cello)

Key Features of the Score:

- Tempo Changes:** The score includes tempo markings such as *molto rit.* (molto ritardando) and *a tempo*.
- Dynamic Markings:** A wide range of dynamics is used, including *pp* (pianissimo), *f* (forte), *ff* (fortissimo), *sfz* (sforzando), and *ppp* (pianississimo).
- Rhythmic Complexity:** The score features complex rhythmic patterns, including triplets, sixteenth notes, and various rests.
- Performance Instructions:** Specific instructions are provided for certain instruments, such as "Ongle" (nail) for the Horns and "Arco" (arco) for the Cello.
- Section Markers:** The score is divided into sections, with a "Muta in Célesta" (Change to Celesta) instruction appearing in the Piano part.

The score is a detailed and challenging work, requiring a high level of technical skill and musical understanding from the performers.

Fl. *f* *f**p*

Cl. I *f* *f**p*

Cl. II *f* *f**p*

Tptt. *ff*

Tbn. *ff* *pp* *ff*

Euph. *ff*

Hpc. I *ord.* *ff* *ffz*

Hpc. II *ord.* *ff* *ffz*

Piano *Piano* *sec* *f* *mf* *f*

Perc. I (crotales)

Perc. III *f* *sfz* *f* *ff* *f* *ff* *f* *sfz*

Vil. I *f* *pp* *f* *sfz* *f* *sfz* *f* *sfz*

Vil. II *f* *pp* *f* *sfz* *f* *sfz* *f* *sfz*

Alto *f* *pp* *f* *sfz* *f* *sfz* *f* *sfz*

Vc. *f* *sfz* *f* *sfz* *f* *sfz* *f* *sfz*

3/4 1/4 2/4 140 5/8

3/4 1/4 2/4 140 5/8 3/8

Page 29

Fl. *ff-pp* *f* *pp* *ff-pp* *f* *sfz* *f*

Cl. I *ff-pp* *f* *pp* *ff-pp* *f* *sfz* *f*

Cl. II *ff-pp* *f* *pp* *ff-pp* *f* *sfz* *f*

Tp. *f*

Tbn. Flzg. *ord.* *mf* *ppp* *f* *sfz* *f*

Euph. Flzg. *ord.* *mf* *ppp* *f* *sfz* *f*

3/8 3/4 2/4 145 5/4

Piano *f* *ff* *f* *ff* *f* *ff* *f*

Perc. I (crotales) *f* *ff* *f* *ff* *f* *ff* *f*

Perc. III *mf* *ff* *f* *ff* *f* *ff* *f*

Vil. I *f* *ff* *f* *ff* *f* *ff* *f*

Vil. II *f* *ff* *f* *ff* *f* *ff* *f*

Alto *f* *ff* *f* *ff* *f* *ff* *f*

Vc. *f* *ff* *f* *ff* *f* *ff* *f*

Page 30

The musical score for page 30 is a complex orchestral arrangement. It features a variety of instruments including Flute (Fl.), Clarinets I and II (Cl. I, Cl. II), Trumpets (Tppt.), Trombones (Tbn.), Euphonium (Euph.), Horns I and II (Hpe. I, Hpe. II), Piano, Percussion I, II, and III (Perc. I, Perc. II, Perc. III), Violins I and II (Vil. I, Vil. II), Alto, and Violoncello (Vc.). The score is written in a multi-measure rest format, with large numbers (5, 8, 3, 9, 5) indicating the number of measures for each instrument. The key signature is one flat (B-flat major or D minor). The time signature is 5/4. The score includes various musical notations such as dynamics (ff, mf, p, f, sfz), articulation (accents, slurs), and performance instructions (e.g., "Flzg.", "ord.", "Table", "Cheville", "Marimba", "Cymb.", "Timbales", "Tamtam", "Pizz.", "Arco", "laissez vibrer"). The percussion section includes Marimba, Cymb., Timbales, and Tamtam. The string section includes Violins I and II, Alto, and Violoncello. The woodwind section includes Flute, Clarinets I and II, Trumpets, Trombones, and Euphonium. The brass section includes Horns I and II. The piano part is also included. The score is a page from a larger manuscript, as indicated by the page number "Page 30" in the top left corner.

Excerpt from the musical score for measures 10-11. The parts shown are Tptt. (Trumpets), Tbn. (Tubas), and Euph. (Euphoniums). The notation includes dynamic markings (*ff*) and articulation marks (accents and slurs). The Tptt. part is in treble clef, while Tbn. and Euph. are in bass clef. The music features complex rhythmic patterns with triplets and quintuplets.

[illegible]

The first system of the musical score features four staves. The top staff is for Violin I (Vil. I) in treble clef, marked *Pizz.* and *ff*. The second staff is for Violin II (Vil. II) in treble clef, also marked *Pizz.* and *ff*, with a triplet of eighth notes indicated by a bracket and the number 3. The third staff is for Alto in alto clef (C4), marked *ff*, with a triplet of eighth notes and a measure marked *(pizz.)*. The bottom staff is for Violoncello (Vc.) in bass clef, marked *ff*, with a triplet of eighth notes and a measure marked *(pizz.)* and *Pizz. ord.*. The system concludes with a double bar line.

This page of the musical score, numbered 155, contains the following elements:

- Instrumentation:** Tptt. (Trumpets), Tbn. (Trombones), Euph. (Euphonium), Hpe. I (Harp I), Hpe. II (Harp II), Célesta, Perc. I (Percussion I), Perc. II (Percussion II), Perc. III (Percussion III), Vil. I (Violin I), Vil. II (Violin II), Alto, and Vc. (Violoncello).
- Time Signatures:** The score transitions between 3/4, 2/4, and 4/4 time signatures.
- Tempo Changes:** The tempo changes from *molto rit.* (very slow) to *a tempo* (normal tempo).
- Dynamic Markings:** Various dynamics are used throughout the score, including *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *p* (piano), *sfz* (sforzando), and *ppp* (pianissimissimo).
- Performance Instructions:** Specific instructions are provided for certain instruments, such as "Sord. Sèche" (mute) for the Tbn., "ôter la sourdine" (remove the mute) for the Tbn., "laissez vibrer" (let ring) for Perc. I, "étouffer" (dampen) for Perc. II, and "Arco" (arco) for the strings.
- Other Markings:** The score includes various musical notations such as notes, rests, and articulation marks.

Fl. *> ppp* *p* *mf* *ppp* *f* *ppp* Flzg.

Cl. I *> ppp* *p* *mf* *ppp* *f* *ppp*

Cl. II *> ppp* *p* *mf* *ppp* *f* *ppp*

Tptt. *ff* *ppp* *pp* *ff* *pp*

Tbn. *ff* *ppp* *p* *ppp* *ff* *pp*

Euph. *ff* *ppp* *p* *ppp* *ff* *pp*

Hpe. I *mf* *f* *ord.* *f* *mf* *f* *ord.* *mf* *f*

Hpe. II *(Fa♯, Reb)* *f* *ff* *f* *ff* *(Si♯)* *mf* *f*

Piano *mf* *f* *p* *sec* *mf* *f* *ff* *sec* *poco sfz* *p* *f*

Perc. I *(crotales)* *mf* *f*

Perc. II *(gong)* *frappez sur le bord* *(doit sonner une octave au dessus)* *étouffez* *mf*

Perc. III *f* *mf* *f*

Vil. I *(loco)* *f* *p* *flautando* *ord.* *mf* *f* *pp* *subito* *f* *Pizz.*

Vil. II *(loco)* *f* *p* *flautando* *ord.* *mf* *f* *pp* *subito* *f* *Pizz.*

Alto *f* *p* *flautando* *ord.* *mf* *f* *pp* *subito* *p* *(Vc)*

Vc. *f* *p* *flautando* *ord.* *mf* *f* *pp* *subito* *p* *(Vc)*

4/4 3/4 4/4 3/8 160 12/16

4/4 3/4 4/4 3/8 160 12/16

Arco *p*

Pizz. *ff* *Arco* *p*

Pizz. *ff* *Arco* *p*

The image displays a page from a musical score, likely for a symphony, featuring various instruments and complex notation. The instruments listed on the left include Fl. (Flute), Cl. I (Clarinet I), Cl. II (Clarinet II), Tptt. (Trumpets), Tbn. (Trombone), Euph. (Euphonium), Hpe. I (Harp I), Hpe. II (Harp II), Piano, Perc. I (Percussion I), Perc. III (Percussion III), Vil. I (Violin I), Vil. II (Violin II), Alto, and Vc. (Cello).

The score is written in 12/16, 3/16, 2/16, 1/4, and 3/4 time signatures. It includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *ff*, *pp*, *sfz*, *ppp*). There are also articulation marks like accents and slurs. The score is divided into measures, with some measures containing multiple notes and rests. The bottom of the page features a large, bold, blacked-out area, possibly a redaction or a placeholder for a specific section of the score.

Fl. *mf* *express.* *3* *f* *p*

Cl. I *mf* *express.* *3* *f* *p*

Cl. II *mf* *express.* *3* *f* *p*

Tptt. *>ppp* *Sord. Sèche* *p* *(p) < ff* *cresc. subito* *f* *pp* *f* *fff* *3* *p*

Tbn. *p* *(p) < ff* *cresc. subito* *f-p* *f* *fff* *3* *p*

Euph. *p* *(p) < ff* *cresc. subito* *f-p* *f* *fff* *3* *p* *mf*

molto rit. **4** *a tempo* **2** **4** **3** **4**

Hpe. I *(Sol $\frac{1}{2}$)* *mf* *ff* *f* *ff* *Cheville* *8va* *3* *fff* *5*

Hpe. II *mf* *ff* *f* *ff* *Cheville* *8va* *3* *fff* *ord. (loco)* *Cheville*

Célesta *ff* *Muta in Piano* *Ped.*

Perc. I *(crotales)* *5*

Perc. III *baguettes dures* *f* *5* *7* *Changez les baguettes* *Ped.*

molto rit. **4** *a tempo* **2** **4** **3** **4**

Vil. I *mf* *express.* *3* *p* *f* *5* *mf* *8va* *3* *Pizz.* *(loco)* *ff* *Arco* *f* *3*

Vil. II *mf* *express.* *3* *p* *f* *5* *mf* *8va* *3* *Pizz.* *(loco)* *ff* *Arco* *f* *3*

Alto *f* *f* *5* *mf* *8va* *3* *Pizz.* *(loco)* *ff* *Arco* *f* *3*

Vc. *f* *f* *5* *mf* *8va* *3* *Pizz.* *(loco)* *ff* *Arco* *p*

Fl. *f* *f-p* *ff* *pp*

Cl. I *f* *f-p* *f* *pp*

Cl. II *f* *f-p* *f* *pp*

Tp. *ff*

Tbn. *ff-pp* *ff*

Euph. *ff*

Harp. I *ord.* *ff* *sfz* *f*

Harp. II *ord.* *ff* *sfz* *f* *8va...* *(loco)*

Piano *Piano* *sec* *f* *mf* *f* *Ped.*

Perc. I *(crotales)*

Perc. III *f* *sfz* *f* *ff* *f* *ff* *f* *sfz*

Vil. I *f* *pp* *f* *sfz* *f* *8va...* *(loco)*

Vil. II *f* *pp* *f* *sfz* *f* *8va...* *(loco)*

Alto *f* *pp* *f* *sfz* *f* *(f)*

Vc. *f* *sfz*

3/4 170 1/4 2/4 5/8 3/8

[illegible]

Flg.

ff

ff

ff

Tppt.

Tbn.

Euph.

The first system of the musical score for 'The Song of the Lark' features a vocal line and a piano accompaniment. The vocal line begins with a piano (*pp*) dynamic, marked with a fermata over a half note. The piano accompaniment starts with a forte (*ff*) dynamic, marked with a fermata over a half note. The tempo is marked 'Allegretto' and the time signature is 3/4. The key signature has one sharp (F#). The system includes various dynamic markings such as *pp*, *ff*, *fff*, and *pp<ff>p*, as well as articulation marks like accents and slurs. The vocal line is marked 'Flzg. ord.' and the piano accompaniment is marked 'Flzg. ord.' and 'Flzg. ord. 3'.

5 *Plus vif, brusque* 1 3 1 3 7 3 3
8 4 8 4 4 8 8

Hpe. I



(Fa)

pp

laissez vibrer

(Fa \flat , La \flat)

fff

The musical score for 'cluster' consists of three measures. The first measure begins with a forte (*ff*) dynamic and a 'sempre' marking. It contains a series of chords, with a 'Ped.' (pedal) marking under the final chord. The second measure is marked 'pas de Pédale' (no pedal) and features a complex chordal texture with a bracketed group of notes. The third measure continues the complex texture with a very forte (*fff*) dynamic and a 'cluster' marking above the notes.


Perc. I **Marimba**

Perc. II **Rototoms**

Rototoms

Timbales

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

Cymb.

étouffez immédiatement
ff

Perc. III 

5 *Plus vif, brusque* 1 \square 3 \triangle 1 \square 3 7 \square \square \square \square 3 \square \square
8 \square 4 8 \square 4 8 \square
108 180

Viol. I

Viol. II

Alto

Vc.

The musical score for 'The Rose Tree' is presented in a system of five staves. The top four staves are for voices: Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass). The bottom staff is for the Piano (Piano). The key signature is one sharp (F#), and the time signature is 3/4. The Soprano part begins with a treble clef and a key signature change to one sharp. The Alto, Tenor, and Bass parts begin with a treble clef. The Piano part begins with a bass clef. The score is divided into three measures by vertical bar lines. The Soprano part has a melodic line with a slur over the first two measures and a fermata in the third. The Alto, Tenor, and Bass parts have a similar melodic line. The Piano part has a bass line with a slur over the first two measures and a fermata in the third. The lyrics 'The Rose Tree' are written below the Soprano staff. The lyrics 'The Rose Tree' are written below the Bass staff. The lyrics 'The Rose Tree' are written below the Piano staff. The lyrics 'The Rose Tree' are written below the Soprano staff. The lyrics 'The Rose Tree' are written below the Bass staff. The lyrics 'The Rose Tree' are written below the Piano staff.

2 *Moins vif*
4 ♣

44

(Do#)

Hpe. I



ff *ppp*

(Do#)

Hpe. II

ff *ppp*

[illegible]

The musical score for Percussion III and Vibraphone. Percussion III has a single measure with a cymbal symbol and a *ppp* dynamic marking. The Vibraphone has a single measure with a *f* dynamic marking and a 'Vib.' box above the staff.

2 *Moins vif*
4 ♣

Viol. I

Viol. II

Alto

Pizz.

ff

Pizz.

ff

Pizz.

ff

The musical score is for the piece "L'Espresso" by Olivier Messiaen. It is in 4/4 time, marked "Tempo I Assez tranquille" with a tempo of 54 ca. The score is divided into two systems, each with a 190-measure first section and a 195-measure second section. The instruments and parts include:

- Harp (Hpe. I & II):** Hpe. I plays a melodic line in the first system, while Hpe. II plays a more active line in the second system. Both are marked with dynamics like *mf* and *ff*.
- Piano:** Plays a simple harmonic accompaniment, marked *p* and *pp*.
- Drum (Perc. I & II):** Perc. I plays a rhythmic pattern, while Perc. II plays a more complex pattern. Both are marked with dynamics like *mf* and *pp*.
- Vocal (Vc.):** Features a solo in the first system, marked *f*.
- Violins (Vil. I & II) and Alto:** Play a simple harmonic accompaniment, marked *pp*.

The score includes various musical notations such as notes, rests, and dynamic markings. It also includes French lyrics: "laissez vibrer (Do)" and "laissez vibrer jusqu'à la fin". The tempo is marked "Tempo I Assez tranquille" with a tempo of 54 ca. The score is divided into two systems, each with a 190-measure first section and a 195-measure second section. The instruments and parts include: