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Title
Appalachian Rhapsody

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APPALACHIAN RHAPSODY

Composed by:
Matt Combs & Nate Strasser

Appalachian Rhapsody

Matt Combs
& Nate Strasser

Lento ♩ = 58

Più mosso

Flute I

Flute II (Piccolo)

Oboe I

Oboe II (English Horn)

Clarinet in B♭ I

Clarinet in B♭ II

Bassoon I

Bassoon II

Horn in F I-II

Horn in F III-IV

Trumpet in B♭ I

Trumpet in B♭ II

Trumpet in B♭ III

Trombone I

Trombone II

Bass Trombone

Tuba

Timpani

Snare Drum

Bass Drum

Cymbals

Marimba/Glockenspiel/Xylophone

Piano

Harp

Violin Solo

Lento ♩ = 58

Più mosso

(10) Violin I

(6) Violin II

(6) Viola

(6) Violoncello

(3) Contrabass

1 2 3 4 5 6

Fl. I

Fl. II

Ob. I

Ob. English Horn To Ob.

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Mar.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

8

9

10

11

12

13

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Mar.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

14 15 16 17 18 19

Full Score

♩ = 74

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Glock.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

21

22

23

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Mar.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(soli w/ S. Vln.)

mp

p

p

p

p

p

mp

Full Score

The score is a full orchestral score for measures 28 through 31. It is written in 6/4 time. The key signature has one sharp (F#). The score includes parts for the following instruments:

- Fl. I: Melodic line with a long note in measure 28, followed by a series of eighth notes and a final note in measure 31.
- Picc.: Silent.
- Ob. I: Silent.
- Ob. II: Silent.
- Cl. I: Silent.
- Cl. II: Silent.
- Bsn. I: Silent.
- Bsn. II: Silent.
- Hn. I-II: Silent.
- Hn. III-IV: Silent.
- Tpt. I: Silent.
- Tpt. II: Silent.
- Tpt. III: Silent.
- Tbn. I: Silent.
- Tbn. II: Silent.
- B. Tbn.: Silent.
- Tba.: Silent.
- Timp.: Silent.
- S. D.: Silent.
- B. D.: Silent.
- Cym.: Silent.
- Mar.: Silent.
- Pno.: Silent.
- Hp.: Silent.
- Solo Vln.: Melodic line with a long note in measure 28, followed by a series of eighth notes and a final note in measure 31.
- Vln. I: Sustained notes, marked *mp dolce* and *sul tasto*.
- Vln. II: Sustained notes, marked *mp dolce* and *sul tasto*.
- Vla.: Sustained notes, marked *mp dolce* and *sul tasto*.
- Vc.: Sustained notes, marked *mp dolce* and *sul tasto*.
- Cb.: Sustained notes, marked *pizz.* and *mp*.

Measure 31 features a *rit.* (ritardando) marking. The score ends with a *div.* (divisi) marking for the strings.

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Mar.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

33

34

35

36

37

38

♩ = 133

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Mar.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

40

41

42

43

44

45

46

47

This image shows a page from a musical score, specifically measures 48 through 53. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and a solo violin. The instruments listed on the left are Fl. I, Picc., Ob. I, Ob. II, Cl. I, Cl. II, Bsn. I, Bsn. II, Hn. I-II, Hn. III-IV, Tpt. I, Tpt. II, Tpt. III, Tbn. I, Tbn. II, B. Tbn., Tba., Timp., S. D., B. D., Cym., Mar., Pno., Hp., Solo Vln., Vln. I, Vln. II, Vla., Vc., and Cb. The music is in common time (C). Measures 48-50 show the piano playing a sustained chord in the right hand and a moving bass line in the left hand. Measure 51 begins a new section where many instruments enter with eighth-note patterns. Measures 52-53 continue this rhythmic texture. Dynamics include mp (mezzo-piano) and mf (mezzo-forte). Performance instructions like pizz. (pizzicato) and tutti are present for some string parts.

This page of a musical score is for a symphony orchestra, featuring a variety of instruments. The score is written in 4/4 time and includes a key signature of one flat (B-flat). The instruments and their parts are as follows:

- Fl. I:** Flute I, starting with a whole note G4.
- Picc.:** Piccolo, starting with a whole note G4.
- Ob. I:** Oboe I, starting with a whole note G4.
- Ob. II:** Oboe II, starting with a whole note G4.
- Cl. I:** Clarinet I, starting with a quarter note G4.
- Cl. II:** Clarinet II, starting with a quarter note G4.
- Bsn. I:** Bassoon I, starting with a quarter note G3.
- Bsn. II:** Bassoon II, starting with a quarter note G3.
- Hn. I-II:** Horn I and II, starting with a whole note G3.
- Hn. III-IV:** Horn III and IV, starting with a whole note G3.
- Tpt. I:** Trumpet I, starting with a whole note G3.
- Tpt. II:** Trumpet II, starting with a whole note G3.
- Tpt. III:** Trumpet III, starting with a whole note G3.
- Tbn. I:** Trombone I, starting with a whole note G2.
- Tbn. II:** Trombone II, starting with a whole note G2.
- B. Tbn.:** Baritone Trombone, starting with a whole note G2.
- Tba.:** Tuba, starting with a whole note G2.
- Timp.:** Timpani, starting with a whole note G2.
- S. D.:** Snare Drum, starting with a whole note G2.
- B. D.:** Bass Drum, starting with a whole note G2.
- Cym.:** Cymbal, starting with a whole note G2.
- Mar.:** Maracas, starting with a whole note G2.
- Pno.:** Piano, starting with a whole note G4.
- Hp.:** Harp, starting with a whole note G4.
- Solo Vln.:** Solo Violin, starting with a whole note G4.
- Vln. I:** Violin I, starting with a whole note G4.
- Vln. II:** Violin II, starting with a whole note G4.
- Vla.:** Viola, starting with a whole note G3.
- Vc.:** Violoncello, starting with a whole note G2.
- Cb.:** Contrabass, starting with a whole note G2.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *ff*). The page is numbered 10 in the bottom right corner.

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Mar.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

64

65

66

67

68

69

70

Fl. I



Picc.



Ob. I



Ob. II



Cl. I



Cl. II



Bsn. I



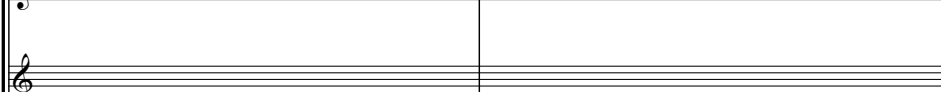
Bsn. II



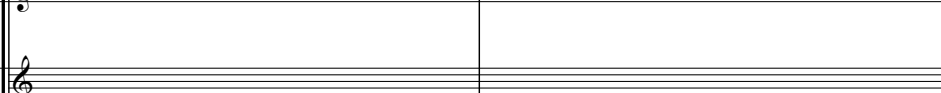
Hn. I-II



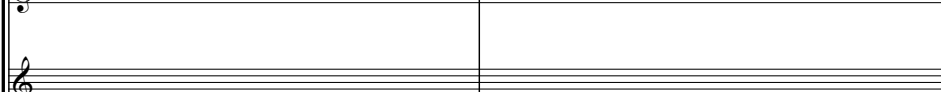
Hn. III-IV



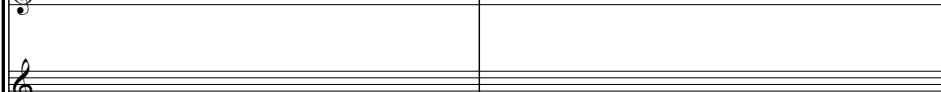
Tpt. I



Tpt. II



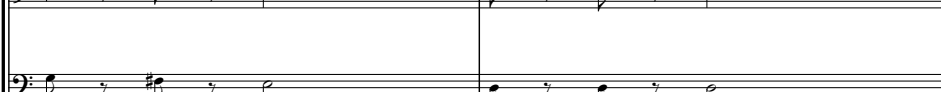
Tpt. III



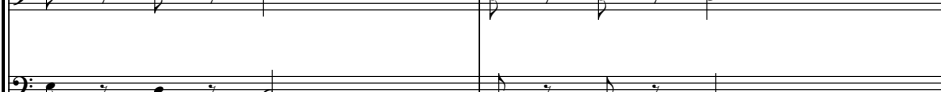
Tbn. I



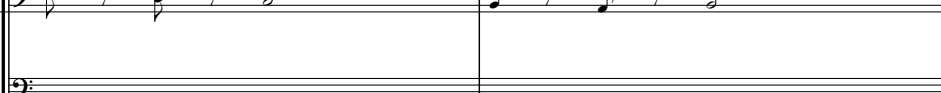
Tbn. II



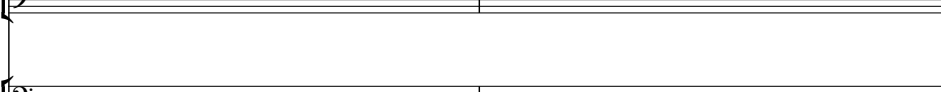
B. Tbn.



Tba.



Timp.



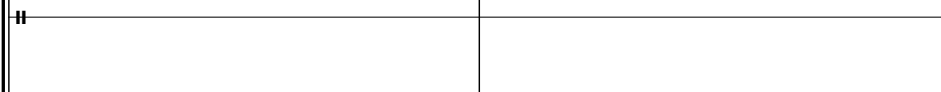
S. D.



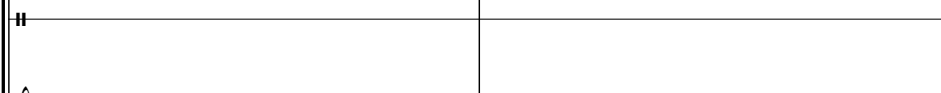
B. D.



Cym.



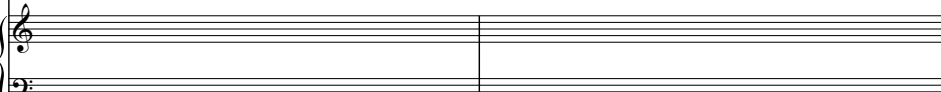
Mar.



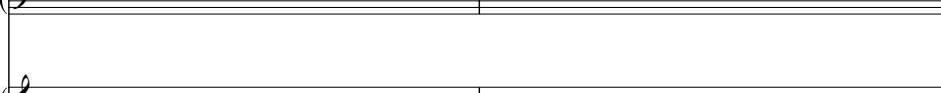
Pno.



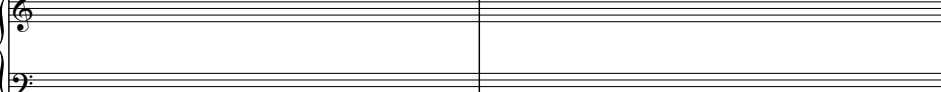
Hp.



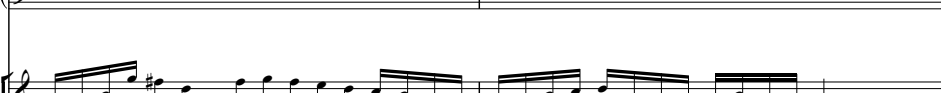
Solo Vln.



Vln. I



Vln. II



Vla.



Vc.



Cb.











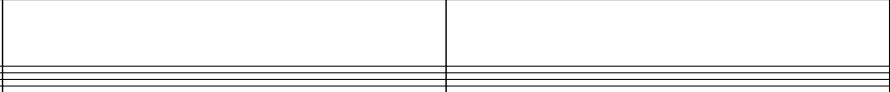


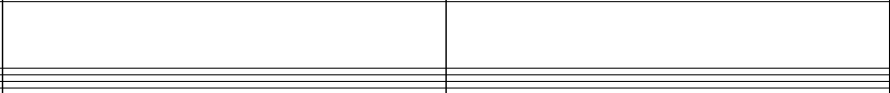


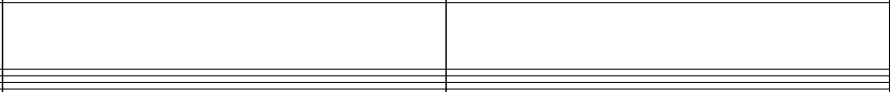


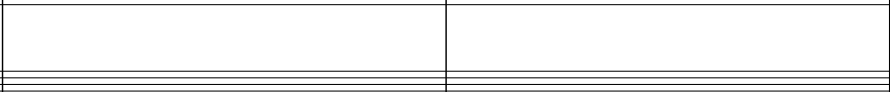




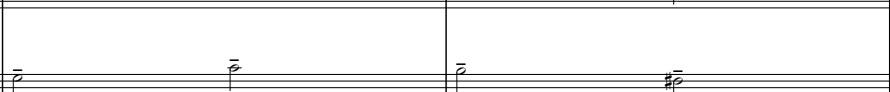


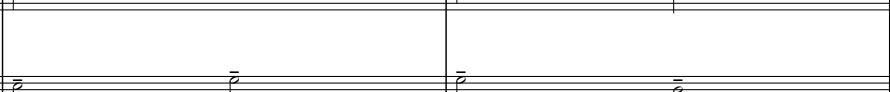


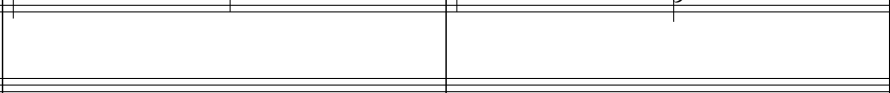


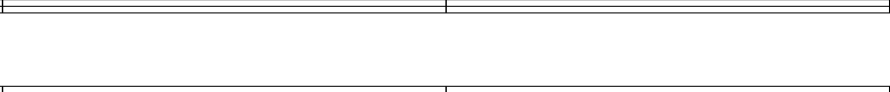




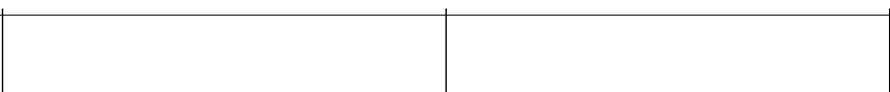








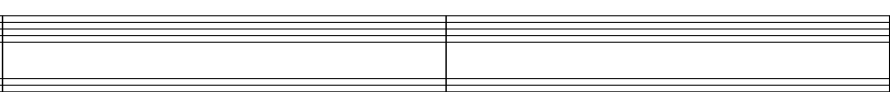


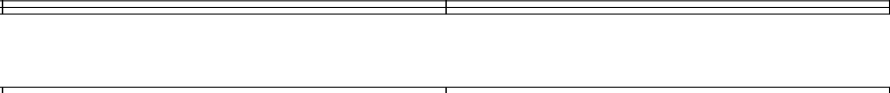


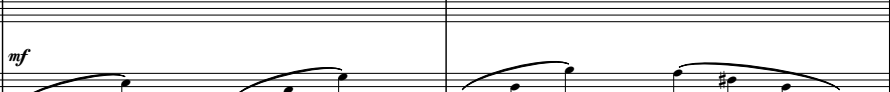


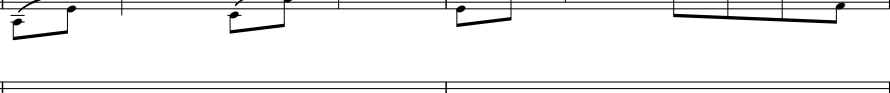


















Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Mar.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

82

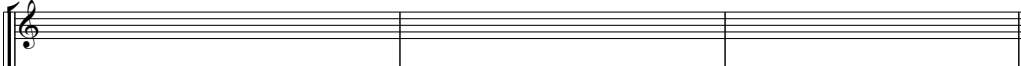
83

84

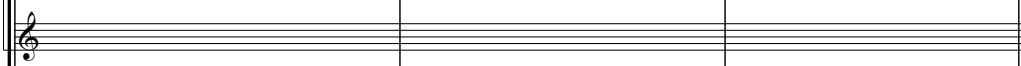
85

86

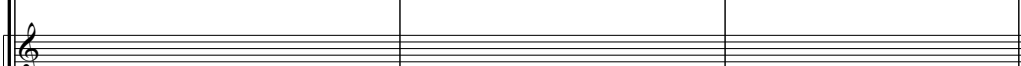
Fl. I



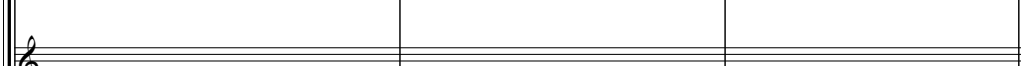
Picc.



Ob. I



Ob. II



Cl. I



Cl. II



Bsn. I



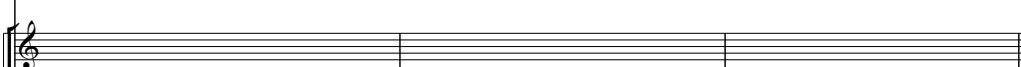
Bsn. II



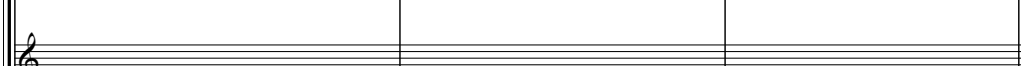
Hn. I-II



Hn. III-IV



Tpt. I



Tpt. II



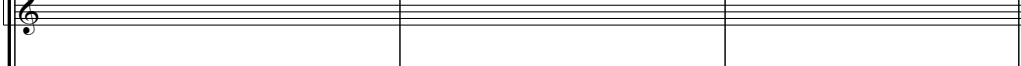
Tpt. III



Tbn. I



Tbn. II



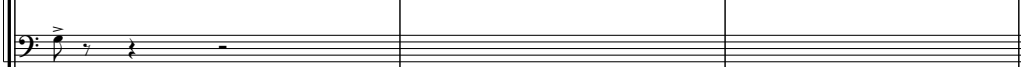
B. Tbn.



Tba.



Timp.



S. D.



B. D.



Cym.



Mar.



Pno.



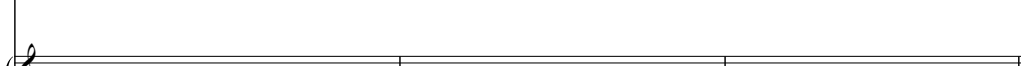
Hp.



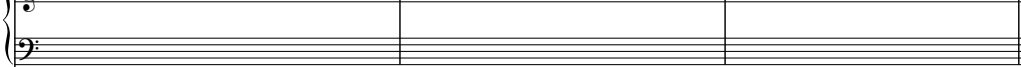
Solo Vln.



Vln. I



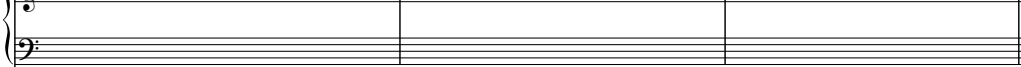
Vln. II



Vla.



Vc.



Cb.



87

88

89

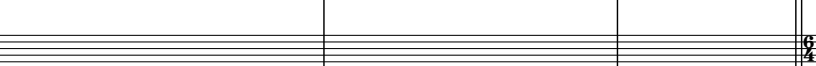
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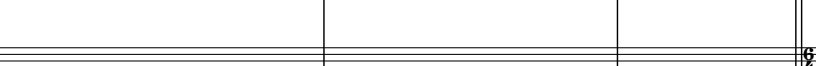
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92

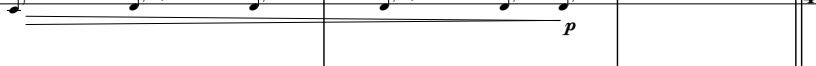








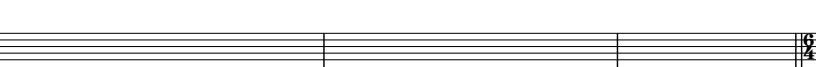


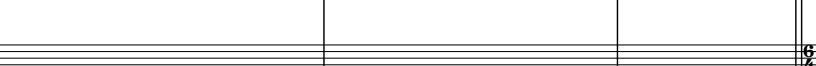








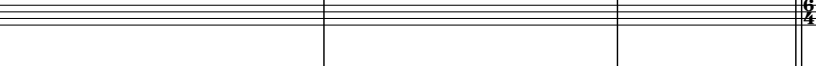






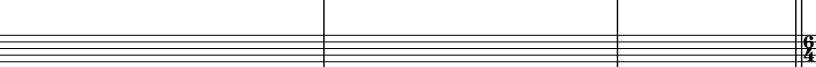
















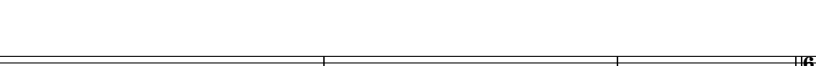


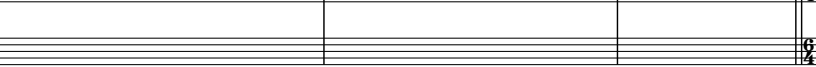




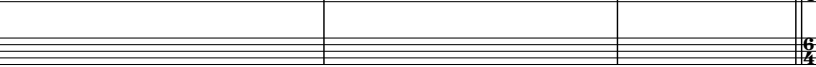


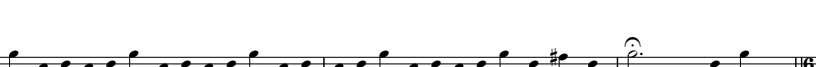












rit. . . . ♩ = 58

rit. . . . ♩ = 58

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Mar.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Xyl.

93

94

95

96

97

98

99

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

100

101

102

103

104

105

106

[illegible]

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

115 116 117 118 119 120 121 122

The image displays a page of a musical score, measures 123 through 130. The score is written for a large symphony orchestra, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fl. I, Picc., Ob. I, Ob. II, Cl. I, Cl. II, Bsn. I, Bsn. II, Hn. I-II, Hn. III-IV, Tpt. I, Tpt. II, Tpt. III, Tbn. I, Tbn. II, B. Tbn., Tba., Timp., S. D., B. D., Cym., Xyl., Pno., Hp., Solo Vln., Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 4/4 time and features a variety of notes, rests, and dynamic markings such as *f*, *p*, and *sub. p*. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

131

132

133

134

135

136

137

138

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

147

148

149

150

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

151

152

153

154

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

155

156

157

158

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

G

mp

Hp.

mp

Solo Vln.

mp

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Cb.

mp

163

164

165

166

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.



Freely ♩ = 80

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Freely ♩ = 80

Fl. I

Fl. II

(Flute)

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

div.

Vc.

div.

Cb.

rit.

♩ = 88

Fl. I

p

Picc.

Ob. I

Ob. II

Cl. I

p

Cl. II

Bsn. I

p

Bsn. II

p

Hn. I-II

a2

p

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

p

Vln. I

unis.

Vln. II

div.

unis.

Vla.

div.

unis.

Vc.

div.

Cb.

p

189

190

191

192

193

194

195

196

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

D

F#m

G

A

Em

G

Bm

A

Em

G

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

197

198

199

200

201

202

203

204

205

206

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

207 208 209 210 211 212 213 214 215 216

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

217

218

219

220

221

222

223

224

This musical score page contains measures 225 through 232. The instrumentation includes a full orchestra and a solo violin. The woodwind section consists of Flute I, Piccolo, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Horn I-II, Horn III-IV, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Baritone Trombone, and Tuba. The percussion section includes Timpani, Snare Drum, Bass Drum, Cymbals, and Xylophone. The string section includes Piano, Harp, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations such as notes, rests, and accidentals. Chord symbols (Em, G, Bm, A, D) are present above the piano part. A 'solos' section is indicated for measures 231 and 232, involving the solo violin and violin II.

Piu Mosso

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Bm

G

D

A

Bm

G

D/A

A

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

233

234

235

236

237

238

239

240

Piu Mosso

Fl. I



Picc.



Ob. I



Ob. II



Cl. I



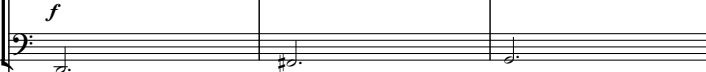
Cl. II



Bsn. I



Bsn. II



Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

241

242

243

244

245

246

247

248

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

249

250

251

252

253

254

255

256

This musical score page contains measures 257 through 264. The instrumentation includes:

- Flutes:** Fl. I (treble clef)
- Picc.** (treble clef)
- Oboes:** Ob. I (treble clef), Ob. II (treble clef)
- Clarinets:** Cl. I (treble clef), Cl. II (treble clef)
- Bassoons:** Bsn. I (bass clef), Bsn. II (bass clef)
- Horns:** Hn. I-II (treble clef), Hn. III-IV (treble clef)
- Trumpets:** Tpt. I (treble clef), Tpt. II (treble clef), Tpt. III (treble clef)
- Trombones:** Tbn. I (bass clef), Tbn. II (bass clef), B. Tbn. (bass clef), Tba. (bass clef)
- Timpani:** Timp. (bass clef)
- Drums:** S. D. (snare drum), B. D. (bass drum), Cym. (cymbal)
- Xyl.** (xylophone, treble clef)
- Piano:** Pno. (grand staff)
- Harps:** Hp. (grand staff)
- String Section:** Solo Vln. (treble clef), Vln. I (treble clef), Vln. II (treble clef), Vla. (bass clef), Vc. (bass clef), Cb. (bass clef)

Measure 257: The harp (Hp.) begins with a melodic line in the right hand, starting on G4 and moving stepwise up to A4, then down. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) are playing sustained chords. Vln. I and Vln. II are marked *p* and *sul tasto*. Vla. is marked *p* and *div., sul tasto*.

Measure 258: The harp continues its melodic line. The strings maintain their sustained chords.

Measure 259: The harp continues its melodic line. The strings maintain their sustained chords.

Measure 260: The harp continues its melodic line. The strings maintain their sustained chords.

Measure 261: The harp continues its melodic line. The strings maintain their sustained chords.

Measure 262: The harp continues its melodic line. The strings maintain their sustained chords.

Measure 263: The harp continues its melodic line. The strings maintain their sustained chords. Vln. I and Vln. II are marked *unis.* and *p*.

Measure 264: The harp continues its melodic line. The strings maintain their sustained chords. Vln. I and Vln. II are marked *unis.* and *p*.

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

D

F#m

G

A

D

F#m

G

A

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

265

266

267

268

269

270

271

272

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Em

G

Bm

A

Em

G

D

A

D

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Adagio ♩ = 65

♩ = 155

281 282 283 284 285 286 287 288 289 290

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(ord.)

mp

(ord.)

sfz

f

mp

(ord.)

mp

sfz

f

mp

(ord.)

mp

sfz

f

mp

non div., (ord.)

mp

sfz

f

mp

mp

f

291

292

293

294

295

296

297

301

Fl. I

Picc.

(To Fl.)

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

a2
mf

Hn. III-IV

a2
mf

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

mpmf

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

302

303

304

305

306

307

Fl. 1

Fl. 2

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

308

309

310

311

312

Fl. I

Fl. 2

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

313

314

315

316

317

318

Fl. I

Fl. 2

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

319

320

321

322

323

Fl. I

Fl. 2

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

324

325

326

327

328

Fl. I

Fl. 2

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I

Fl. 2

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

335

336

337

338

The image displays a page from a musical score, specifically measures 330, 340, and 341. The score is written for a large symphony orchestra, with staves for various instruments including Flutes (Fl. I, Fl. 2), Oboes (Ob. I, Ob. II), Clarinets (Cl. I, Cl. II), Bassoons (Bsn. I, Bsn. II), Horns (Hn. I-II, Hn. III-IV), Trumpets (Tpt. I, Tpt. II, Tpt. III), Trombones (Tbn. I, Tbn. II, B. Tbn., Tba.), Timpani (Timp.), Snare Drum (S. D.), Bass Drum (B. D.), Cymbals (Cym.), Xylophone (Xyl.), Piano (Pno.), Harp (Hp.), Solo Violin (Solo Vln.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex musical notation, including notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The page is numbered 330, 340, and 341 at the bottom.

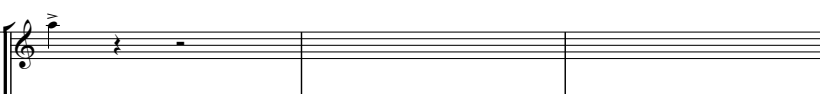
This musical score page contains measures 342 through 345. The instrumentation includes:

- Flutes (Fl. I, Fl. 2):** Play a melodic line with grace notes and accents, marked *sub. p*.
- Oboes (Ob. I, Ob. II):** Enter in measure 344 with a melodic line, marked *p*.
- Clarinets (Cl. I, Cl. II):** Play a melodic line with grace notes and accents, marked *sub. p*.
- Bassoons (Bsn. I, Bsn. II):** Play a rhythmic pattern of eighth notes, marked *sub. p*.
- Horns (Hn. I-II, Hn. III-IV):** Play a melodic line with grace notes and accents, marked *p*.
- Trumpets (Tpt. I, Tpt. II, Tpt. III):** Silent.
- Trombones (Tbn. I, Tbn. II, B. Tbn.):** Play a rhythmic pattern of eighth notes, marked *p*.
- Tuba (Tba.):** Play a rhythmic pattern of eighth notes, marked *p*.
- Timpani (Timp.):** Play a rhythmic pattern of eighth notes, marked *p*.
- Percussion (S. D., B. D., Cym., Xyl.):** Silent.
- Piano (Pno.):** Silent.
- Harps (Hp.):** Silent.
- Solo Violin (Solo Vln.):** Play a melodic line with grace notes and accents, marked *p*.
- Violins (Vln. I, Vln. II):** Play a melodic line with grace notes and accents, marked *sub. p*.
- Viola (Vla.):** Play a rhythmic pattern of eighth notes, marked *sub. p*.
- Violoncello (Vc.):** Play a rhythmic pattern of eighth notes, marked *sub. p*.
- Contrabass (Cb.):** Play a rhythmic pattern of eighth notes, marked *sub. p*.

The score is written for measures 342, 343, 344, and 345. The key signature is one sharp (F#). The tempo is marked *Andante*. The dynamics are marked *p* (piano) and *sub. p* (subito piano).

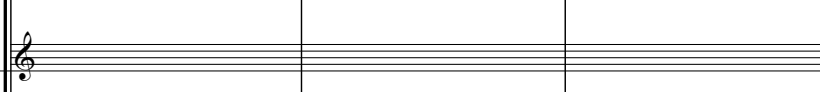
353

Fl. I



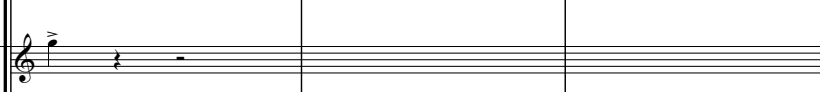
Fl. I staff: Treble clef, key signature of one sharp (F#). Measures 354-357 are rests. Measure 358 has a sixteenth-note scale: F#4, G4, A4, B4, C5, D5, E5, F#5. Measure 359 is a rest. Measures 360-361 are rests.

Picc.



Picc. staff: Treble clef, key signature of one sharp (F#). Measures 354-357 are rests. Measure 358 has a sixteenth-note scale: F#4, G4, A4, B4, C5, D5, E5, F#5. Measure 359 is a rest. Measures 360-361 are rests.

Ob. I



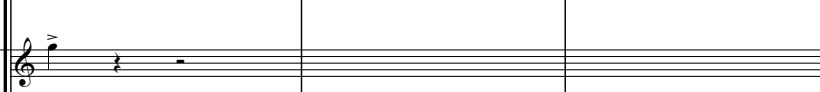
Ob. I staff: Treble clef, key signature of one sharp (F#). Measures 354-361 are rests.

Ob. II



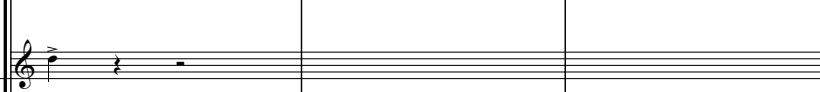
Ob. II staff: Treble clef, key signature of one sharp (F#). Measures 354-361 are rests.

Cl. I



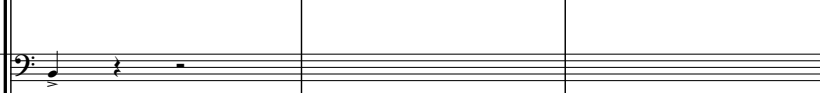
Cl. I staff: Treble clef, key signature of one sharp (F#). Measures 354-361 are rests.

Cl. II



Cl. II staff: Treble clef, key signature of one sharp (F#). Measures 354-361 are rests.

Bsn. I



Bsn. I staff: Bass clef, key signature of one sharp (F#). Measures 354-357 are rests. Measure 358 has a dotted quarter note F#3, eighth rest, eighth note G3, quarter note A3. Measure 359 has a dotted quarter note B3, eighth rest, eighth note C4. Measure 360 has a dotted quarter note D4, eighth rest, eighth note E4. Measure 361 has a dotted quarter note F#4, eighth rest, eighth note G4.

Bsn. II



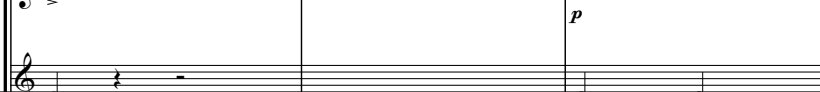
Bsn. II staff: Bass clef, key signature of one sharp (F#). Measures 354-357 are rests. Measure 358 has a dotted quarter note F#3, eighth rest, eighth note G3, quarter note A3. Measure 359 has a dotted quarter note B3, eighth rest, eighth note C4. Measure 360 has a dotted quarter note D4, eighth rest, eighth note E4. Measure 361 has a dotted quarter note F#4, eighth rest, eighth note G4.

Hn. I-II



Hn. I-II staff: Treble clef, key signature of one sharp (F#). Measures 354-355 are rests. Measure 356 has a half note F#4. Measure 357 has a half note G4.

Hn. III-IV



Hn. III-IV staff: Treble clef, key signature of one sharp (F#). Measures 354-355 are rests. Measure 356 has a half note F#4. Measure 357 has a half note G#4.

Tpt. I



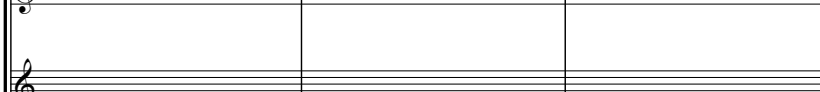
Tpt. I staff: Treble clef, key signature of one sharp (F#). Measures 354-361 are rests.

Tpt. II



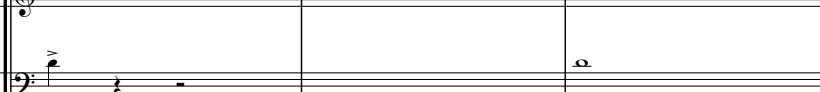
Tpt. II staff: Treble clef, key signature of one sharp (F#). Measures 354-361 are rests.

Tpt. III



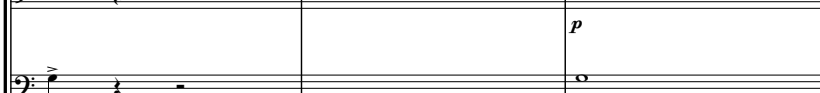
Tpt. III staff: Treble clef, key signature of one sharp (F#). Measures 354-361 are rests.

Tbn. I



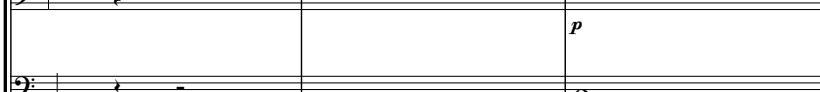
Tbn. I staff: Bass clef, key signature of one sharp (F#). Measures 354-355 are rests. Measure 356 has a half note F#3. Measure 357 has a half note G#3.

Tbn. II



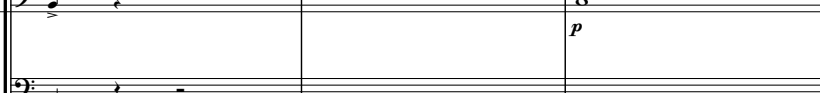
Tbn. II staff: Bass clef, key signature of one sharp (F#). Measures 354-355 are rests. Measure 356 has a half note F#3. Measure 357 has a half note F#3.

B. Tbn.



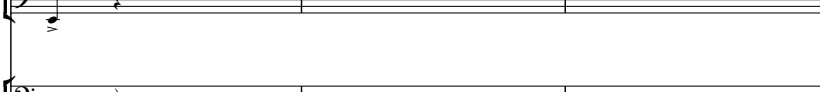
B. Tbn. staff: Bass clef, key signature of one sharp (F#). Measures 354-355 are rests. Measure 356 has a half note F#3. Measure 357 has a half note F#3.

Tba.



Tba. staff: Bass clef, key signature of one sharp (F#). Measures 354-357 are rests. Measure 358 has a dotted quarter note F#3, eighth rest, eighth note G3, quarter note A3. Measure 359 has a dotted quarter note B3, eighth rest, eighth note C4. Measure 360 has a dotted quarter note D4, eighth rest, eighth note E4. Measure 361 has a dotted quarter note F#4, eighth rest, eighth note G4.

Timp.



Timp. staff: Bass clef, key signature of one sharp (F#). Measures 354-361 are rests.

S. D.



S. D. staff: Treble clef, key signature of one sharp (F#). Measures 354-361 are rests.

B. D.



B. D. staff: Treble clef, key signature of one sharp (F#). Measures 354-361 are rests.

Cym.



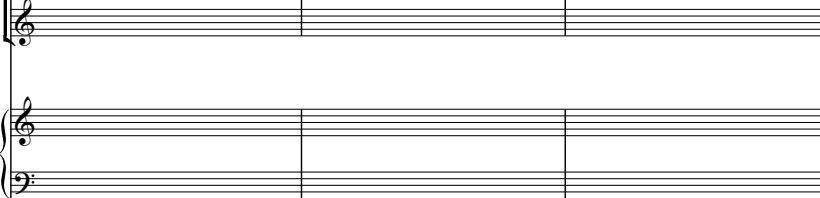
Cym. staff: Treble clef, key signature of one sharp (F#). Measures 354-361 are rests.

Xyl.



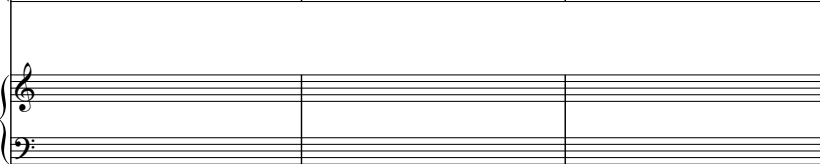
Xyl. staff: Treble clef, key signature of one sharp (F#). Measures 354-361 are rests.

Pno.



Pno. staff: Grand staff, key signature of one sharp (F#). Measures 354-357 are rests. Measure 358 has a sixteenth-note scale: F#4, G4, A4, B4, C5, D5, E5, F#5. Measure 359 has a sixteenth-note scale: F#4, G4, A4, B4, C5, D5, E5, F#5. Measure 360 has a sixteenth-note scale: F#4, G4, A4, B4, C5, D5, E5, F#5. Measure 361 has a sixteenth-note scale: F#4, G4, A4, B4, C5, D5, E5, F#5.

Hp.



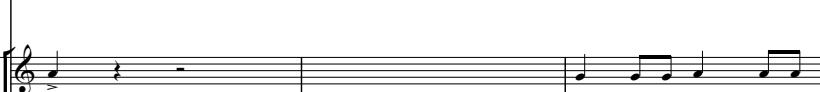
Hp. staff: Grand staff, key signature of one sharp (F#). Measures 354-361 are rests.

Solo Vln.



Solo Vln. staff: Treble clef, key signature of one sharp (F#). Measures 354-357 are sixteenth-note scales: F#4, G4, A4, B4, C5, D5, E5, F#5. Measure 358 has a dotted quarter note F#4, eighth rest, eighth note G4, quarter note A4. Measure 359 has a dotted quarter note B4, eighth rest, eighth note C5. Measure 360 has a dotted quarter note D5, eighth rest, eighth note E5. Measure 361 has a dotted quarter note F#5, eighth rest, eighth note G5.

Vln. I



Vln. I staff: Treble clef, key signature of one sharp (F#). Measures 354-355 are rests. Measure 356 has a half note F#4. Measure 357 has a half note G4.

Vln. II



Vln. II staff: Treble clef, key signature of one sharp (F#). Measures 354-355 are rests. Measure 356 has a half note F#4. Measure 357 has a half note G#4.

Vla.



Vla. staff: Bass clef, key signature of one sharp (F#). Measures 354-355 are rests. Measure 356 has a half note F#3. Measure 357 has a half note G3.

Vc.



Vc. staff: Bass clef, key signature of one sharp (F#). Measures 354-355 are rests. Measure 356 has a half note F#3. Measure 357 has a half note F#3.

Cb.



Cb. staff: Bass clef, key signature of one sharp (F#). Measures 354-355 are rests. Measure 356 has a half note F#3. Measure 357 has a half note F#3.

354

355

356

357

358

359

360

361

Fl. I

*mf*

Picc.

*mf*

Ob. I

*mf*

Ob. II

*mf*

Cl. I

*mf*

Cl. II

*mf*

Bsn. I

*mp*

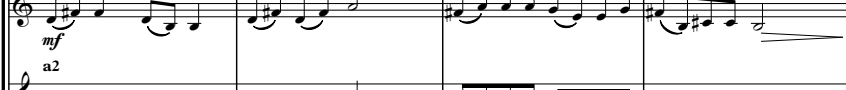
Bsn. II

*mp*

Hn. I-II

*mf*
a2

Hn. III-IV

*mf*
a2

Tpt. I

*mf*

Tpt. II

*mf*

Tpt. III

*mf*

Tbn. I



Tbn. II



B. Tbn.



Tba.

*mp*

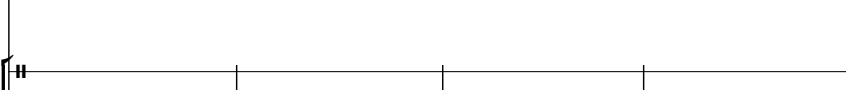
Timp.



S. D.



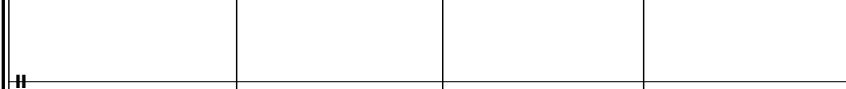
B. D.



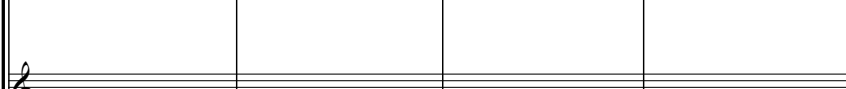
Cym.



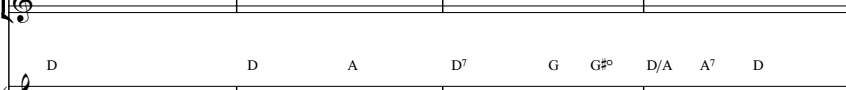
Xyl.



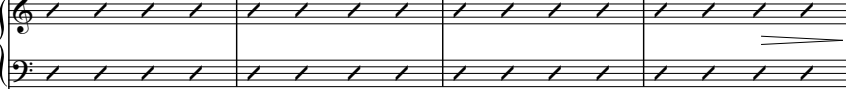
Pno.

*mp*

Hp.



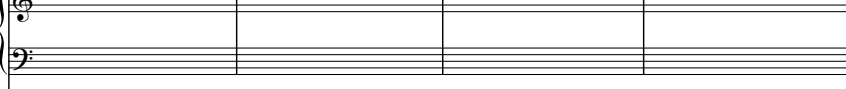
Solo Vln.

*mp*

Vln. I

*mp*

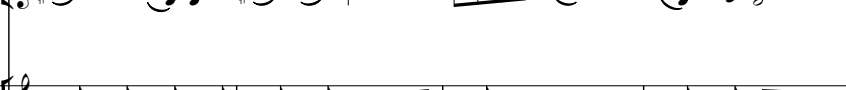
Vln. II

*mp*

Vla.

*mp*

Vc.

*mp*

Cb.

*mp*

362

363

364

365

366

367

368

369

Fiddle Solo

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

370

371

372

373

374

375

376

377

Fiddle Solo

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

D

D

A⁷

D⁷

G

G^{#o}

D/A

A⁷

D

G

D

G

D

A⁷

Pno.

Hp.

D

D

A⁷

D⁷

G

G^{#o}

D/A

A⁷

D

G

D

G

D

A⁷

Solo Vln.

Vln. I

div.

Vln. II

unis.

Vln. I

div.

Vln. II

unis.

Vln. I

div.

Vln. II

unis.

Vln. I

div.

Vln. II

unis.

Vln. I

div.

Vln. II

unis.

Vln. I

div.

Vln. II

unis.

Vln. I

div.

Vln. II

unis.

Vla.

Vc.

Cb.

378

379

380

381

382

383

384

385

Piano Solo

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

386

387

388

389

390

391

392

393

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

394 395 396 397 398 399 400 401

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

402 403 404 405 406 407 408 409

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

410 411 412 413 414 415 416 417

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I-II

Hn. III-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Xyl.

Pno.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

418

419

420

421

422

423

424

This image shows a page from a musical score, likely for a symphony. The page contains multiple staves for various instruments, including woodwinds, brass, percussion, strings, and piano. The score is written in a standard musical notation with notes, rests, and dynamic markings. The instruments listed on the left side of the page are: Fl. I, Picc., Ob. I, Ob. II, Cl. I, Cl. II, Bsn. I, Bsn. II, Hn. I-II, Hn. III-IV, Tpt. I, Tpt. II, Tpt. III, Tbn. I, Tbn. II, B. Tbn., Tba., Timp., S. D., B. D., Cym., Xyl., Pno., Hp., Solo Vln., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *mf*, *ff*, *ffmp*, *fmp*, *mp*, and *ff*. There are also articulation marks like accents and slurs. The bottom of the page features a measure number from 425 to 433. The page is numbered 6 in the top right corner.