

HPS 606

BENJAMIN BRITTEN
THE YOUNG PERSON'S GUIDE
TO THE ORCHESTRA

BOOSEY & HAWKES

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OPUS 34



VARIATIONS AND FUGUE
ON A THEME OF PURCELL

BOOSEY & HAWKES

London · New York · Berlin · Sydney

The "Young Person's Guide to the Orchestra" should be performed with the inserted commentary, spoken by the conductor. The music is arranged so that the orchestra can continue playing at those moments when the conductor is speaking. A separate speaker can be used for the commentary if preferred.

In order to facilitate performance, a slightly different version omitting the spoken commentary is included in the score. The version without commentary, cuts or alters, in some instances, some bars between the sections of the theme and between the single variations. These instances are indicated as follows :

Bars to be played only in the version with the commentary are bracketed thus  : bars marked  apply to the version without the commentary only.

Notes printed in small type apply only to the version without commentary.

There are sometimes cuts marked with "vi-de" which, of course, refer only to the version without commentary.

Sometimes there are single bars "repeated ad libitum" so as to allow the speaker sufficient time. These bars are only to be played twice in the version without commentary. In addition the conductor will forego many pauses which are bracketed and linger less during the transitions if the commentary is not spoken.

*This work is affectionately inscribed
to the children of
John and Jean Maud
Humphrey, Pamela, Caroline and Virginia,
for their edification and entertainment*

Benjamin Britten, Op. 34
**The Young Person's Guide
to the Orchestra**

*Variations and Fugue
on a Theme of Purcell*

The commentary written by Eric Crozier

To be spoken before the music starts :

The composer has written this piece of music specially to introduce you to the instruments of the orchestra. There are four teams of players ; the STRINGS, the WOODWIND, the BRASS, and the PERCUSSION. Each of these four teams uses instruments which have a family likeness. They make roughly the same kind of sound in the same way. The STRINGS are played with a bow or plucked by the fingers. The WOODWIND are blown by the breath. The BRASS are blown too. The PERCUSSION are banged. First you will hear a Theme by the great English composer, Henry Purcell, played by the whole orchestra and by each one of the four groups of instruments.

Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Clarinets in B \flat and A
2 Bassoons
4 Horns in F
2 Trumpets in C
3 Trombones
Tuba
Timpani
*Percussion (3+)
Harp
Strings

*bass drum/cymbals/tambourine; triangle/side drum/Chinese block/xylophone; castanets/gong/whip.

Duration with spoken commentary: c. 19 minutes

Duration without commentary: c. 17 minutes

The music to **The Young Person's Guide to the Orchestra** was
originally written for the film 'The Instruments of the Orchestra'.

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THEME A

THEME A

Piccolo
Flutes I & II
Oboes I & II
Clarinets in B \flat I & II
Bassoons I & II
I & II
Horns in F III & IV
Trumpets in C I & II
I & II
Trombones
III (Bass) & Tuba
Timpani
Percussion
Harp
Violin I
Violin II
Viola
Cello
Bass

a²
marc.
marc.
marc.
a²
(pp)
Xylo.
S.D.
B.D.
sonoro
f
cym.
Allegro maestoso e largamente
div.

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*)

Picc. *marc.* *ff* *dim.*

Fits. I & II *marc.* *ff* *dim.*

Oboes I & II *marc.* *ff* *dim.*

Cits. in Bb I & II *marc.* *ff* *dim.*

Bsns. I & II *ff* *dim.*

I & II *ff* *dim.*

Horn in F III & IV *ff* *dim.*

Trpts. in C I & II *marc.* *ff* *dim.*

I & II *ff* *dim.*

Trombs. III & Tuba *ff* *dim.*

Timp. *ff* *dim.*

Xyl. *ff* *dim.*

S.D. *ff* *dim.*

Cym. *ff* *dim.*

B.D. *ff* *dim.*

Harp *ff* *dim.*

Vin. I *marc.* *ff* *dim.*

Vin. II *marc.* *ff* *dim.*

Vla. *ff* *dim.*

Cello *ff* *dim.*

Bass *ff* *dim.*

*) Cut to 12 if commentary is not spoken

B & H 15968

Picc.
 Flts. I & II
 Oboes I & II
 Clts. in Bb I & II
 Bsns. I & II
 I & II
 Hns. in F III & IV
 Trpts. in C I & II
 I & II
 Trombs. III & Tuba
 Temp.
 Xyl.
 S.D.
 Cym.
 B.D.
 Harp
 The WOODWIND are superior varieties of the penny-whistle. They are made of wood.
 Vin. I
 Vin. II
 Vla.
 'Cello
 Bass

* Bars marked [2] if commentary is not spoken.

THEME B

Picc. *sost.*
 Flts. I & II *sost.*
 Oboes I & II *sost.*
 Clts. in Bb I & II *sost.*
 Bsns. I & II *sost.*
 I & II
 Hrs. in F
 III & IV
 Trpts. in C I & II
 I & II
 Trombs.
 III & Tuba
 Timp. *pp*
 Cym. *pp*
 Harp *pp*
 Vin. I *pp*
 Vin. II *pp*
 Vla. *pp*
 'Cello *pp*
 Bass *pp*

Picc.
 Flts. I & II
 Oboes I & II
 Clts. in Bb I & II
 Bsns. I & II
 I & II
 Hns. in F III & IV
 Trpts. in C I & II
 I & II
 Trombs. III & Tuba
 Timp.
 Perc.
 Harp
 Vln. I
 Vln. II
 Vla.
 'Cello
 Bass

The first BRASS instruments were trumpets and hunting-horns.
 These are their modern descendants.

THEME C

Picc.
 Flts. I & II
 Oboes I & II
 Clts. in Bb I & II
 Bsns. I & II
 I & II
 Hns. in F
 III & IV
 Trpts. in C I & II
 I & II
 Trombs.
 III & Tuba
 Timp.
 Perc.
 Harp
 Vla. I
 Vla. II
 Vla.
 Cello
 Bass

The score for Theme C is written for a large symphony orchestra. The woodwind section (Piccolo, Flutes I & II, Oboes I & II, Clarinets in Bb I & II, Bassoons I & II) and the brass section (Horns in F I & II, Horns in F III & IV, Trumpets in C I & II, Trombones I & II, Trombones III & Tuba) are the primary instruments playing the theme. The strings (Violins I & II, Viola, Cello, Bass) provide harmonic support. The percussion section (Timpani, Percussion) and Harp are also present. The score includes dynamic markings such as *f* (forte) and *fp* (fortissimo piano), and articulation marks like accents and slurs. The key signature is one flat (Bb), and the time signature is 4/4.

*) 1 2

Picc.

Flts. I & II

Oboes I & II

Cits. in Bb I & II

Bsns. I & II

I & II

Hns. in F

III & IV

Trpts. in C I & II

I & II

Trombs.

III & Tuba

Timp.

Perc.

Harp

Vln. I

Vln. II

Vla.

'Cello

Bass

ff *pp* *pp* *pp*

The STRINGS, large and small, are scraped with a bow or plucked with the fingers.
Their cousin the Harp is always plucked.

*) As before

THEME D

Flac.
 Flts.
 I & II
 Oboes
 I & II
 Clts. in Bb
 I & II
 Bsns.
 I & II
 I & II
 Hrn. in F
 III & IV
 Trpts. in C
 I & II
 I & II
 Trombs.
 III & Tuba
 Timp.
 Perc.
 Harp
 Vin. I
 Vin. II
 Vla.
 Cello
 Bass

marc.
ff
pizz.
arco
ff
pizz.
ff
pizz.
ff

*) - de

Picc.

Flts.
I & II

Oboes
I & II

Clts. in Bb
I & II

Bsns.
I & II

I & II
Hus. in F

III & IV

Trpts. in C
I & II

I & II
Trombs.

III & Tuba

Timp.

B. D.

Harp

sec.
fz

The PERCUSSION group includes drums, gongs, tambourines and anything else you hit. When you have heard them, the whole orchestra will play the melody again.

vi - de

Vi. I

pizz.

Vi. II

arco - V

Vla.

ff

arco

pizz.

Cello

ff

arco - V

Bass

ff marcato

fz

sec.
fz

vi - de

*.) Cut if commentary is not spoken

B. & H. 15958

THEME F

THEME F

Picc.

Flts. I & II

Oboes I & II

Clars. in Bb I & II

Bsns. I & II

Trpts. I & II

Horns in F III & IV

Trbns. I & II

Trbns. III & Tuba

Timp.

Xyl.

S.D.

Cym.

B.D.

Harp

Vla. I

Vla. II

Vla.

Cello

Bass

Pico.
 Flts. I & II
 Oboes I & II
 Clts. in Bb I & II
 Basses I & II
 Hns. in F III & IV
 Trpts. in C I & II
 Trombs. III & Tuba
 Timp.
 Xyl.
 S.D.
 Cym.
 B.D.
 Harp
 Vln. I
 Vln. II
 Vla.
 'Cello
 Bass

Musical notation includes notes, rests, and dynamic markings such as *marc.*, *a2*, and *fp*. The score is written in 2/4 time and includes a key signature of one sharp (F#).

Presto

Picc.
I
Flts.
II
Oboes
I & II
Cls. in Eb
I & II
Bsns.
I & II
I & II
Hrns. in F
III & IV
Trpta. in C
I & II
I & II
Trombs.
III & Tuba
Timp.
Xyl.
S.D.

distinto (près de la table sempre)

Harp

Now let us hear each instrument play a variation of its own. The highest of the Woodwind team is the clear, sweet voice of the FLUTE, with its shrill little brother, the PICCOLO.

Presto

Vln. I
Vln. II
Via.
Cello
Bass

distinto (près de la table)

Harp

* Small notes of Flutes and Harp to be played if commentary is not spoken.

VARIATION A

Flco.
 I
 Flts. ^{*}
 II
 Tria.
 Harp
 Vin. I
 Vin. II
 Harp ^{*}
 as before

p cresc.
pp
cresc.
trem.
pp
poco cresc.
div.
cresc.
as before

Flco.
 I
 Flts.
 II
 Tria.
 Harp
 Vin. I
 Vin. II
 Harp ^{*}
 as before

ff
mf
mfpp
div.
etc.
as before

Picc. *sf*
 I *ff*
 Flts. II *ff*
 Trla. *mf* *5*
 Harp *f*
 Vln. I *fp*
 Vln. II *fp* *mfpp*

Picc. *sf*
 I *sf*
 Flts. II *sf*
 Trla. *mf*
 Harp *G major* *pp* *sf* *p*
 Vln. I *mfpp* *mfpp* *mfpp* *sf* (E)
 Vln. II *mfpp* *mfpp* *mfpp* *sf*

Picc. *pp* *(C)*

I *pp* *(C)* *(*)* *pp* *(C)*

Flts. II *pp* *(C)* *(*)* *pp* *(C)*

Harp *pp* *(C)*

OBOES have a gentle, plaintive quality, but they can be forceful enough when the composer wants them to.

Vin. I *pp* *div.* *(C)*

Vin. II *pp* *(C)*

Harp *pp* *(*)* *as before*

VARIATION B Lento

Fl. I *pp* *cresc.* *espress.* *pp* *largamento...* *p* *(a tempo)* *poco* *poco*

Oboes I & II *pp* *cresc.* *espress.* *pp* *largamento...* *p* *(a tempo)* *poco* *poco*

Timp. *p*

Vla. *pp* *espress.* *f* *pp* *p*

Cello div. *pp* *espress.* *f* *pp* *p*

Bass *pp* *div. V* *f* *pp* *p* *pizz.*

cresc. *ff* *larg.* *p dim. rall.* *pp*

Oboes I & II *cresc.* *ff* *p dim.*

Timp. *p*

Vla. *cresc.* *f* *pp* *PPP*

'Cello div. *cresc.* *f* *pp* *PPP*

Bass *cresc.* *f* *pp* *PPP*

(pizz.) *f*

CLARINETS are very agile. They make a beautifully smooth, mellow sound.

VARIAION C Moderato

I *f sempre*

Cits. in Eb II *f sempre*

Tuba *pp*

Vln. I *pizz.* *p*

Vln. II *pizz. (non div.)* *pp*

Vla. *unis. pizz.* *pp*

'Cello *unis. pizz.* *pp*

I
 Clts. in Bb
 II
 Tuba
 Viol. I
 Viol. II
 Vla.
 Cello

rall.
 a tempo
f *espress.*
p
f
pp
mf
p
p
p

I
 Clts. in Bb
 II
 Tuba
 Viol. I
 Viol. II
 Vla.
 Cello

cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.

I
 Clts. in Bb
 II
 Tuba
 Vln. I
 Vln. II
 Vla.
 Cello

ff (rubato) 20
pp
f
mf
p
pp
f
pp

I
 Clts. in Bb
 II
 Tuba
 Vln. I
 Vln. II
 Vla.
 Cello

mf
pp dim.
p
pp morendo
ppp
dim.
ppp
dim.
pp
ppp
dim.
ppp

BASSOONS are the
 largest of the Wood-
 wind team, so they
 have the deepest
 voices.

VARIATION D
Allegro alla marcia

I
Bans. *f marcatis.* *ff p dolce*

II
f marcatis. *ff*

S.D. *mf* (without snares)

Vla. II arco (non div.) (*molto secco*) *mf*

Vla. arco (non div.) (*molto secco*) *mf*

Cello arco (non div.) (*molto secco*) *mf*

Bass arco (*molto secco*) *mf*

I *pp* *rubato -* *espress.* *pp* *rubato -* *ten.*

II *f* *f* *f*

S.D. *pp*

Vla. II *pp* *rubato -* *rubato -*

Vla. *pp*

Cello *pp*

Bass *pp*

molto rall. . . a tempo

I
Bsns.
II
S.D.

molto rall. . . a tempo

Vla. II
Vla.
Cello
Bass

ppp *mf* *ppp* *mf* *ppp* *mf*

**)* *1* *2* *molto rit. .*

I & II
I
Bsns.
II

pp *ppp* *pp = ff* *pp = ff*

I & II
Hns. in F
III
Hns. in F
IV

ppp *ppp* *pp = ff* *ppp* *pp = ff* *pp = ff* *pp (loco) ff*

S.D.

The highest voices in the String family are the VIOLINS. They play in two groups – Firsts and Seconds.

molto rit. .

Vla. II
Vla.
Cello
Bass

^{*)} Play *1* if commentary is spoken, *2* if it is not spoken.

VARIATION E
Brillante - alla polacca

Bass, I & II

Hrns. in F

III & IV

Trpt. II in C

I & II

Trombs.

III & Tuba

B.D.

f stacc.

f stacc.

f stacc.

f stacc.

mf

Brillante - alla polacca

Vln. I

Vln. II

ff con forza

ff con forza

Bass, I & II

I & II

Hrns. in F

III & IV

Trpt. II in C

I & II

Trombs.

III & Tuba

Vln. I

Vln. II

a2

espress.

Bsns. I & II *a2* *mf* *cresc.*
 I & II *mf* *cresc.*
 Has. in F *mf* *cresc.*
 III & IV *mf* *cresc.*
 Trpt. II in C *pp* *cresc.*
 I & II *pp* *cresc.*
 Trombs. *pp* *cresc.*
 III & Tuba *pp* *cresc.*
 B.D. *pp* *cresc.*
 Vla. I *espress.* *cresc.*
 Vla. II *cresc.*

Bsns. I & II *a2* *mf* *cresc.*
 I & II *mf* *cresc.*
 Has. in F *mf* *cresc.*
 III & IV *mf* *cresc.*
 Trpt. II in C *mf* *cresc.*
 I & II *mf* *cresc.*
 Trombs. *mf* *cresc.*
 III & Tuba *mf* *cresc.*
 B.D. *mf*
 Vla. I *(sul G)*
 Vla. II *(sul G)*

*(Repeat ad lib.) **

Bsns. I & II *a?* *sf*

I & II *molto dim.* *pp*

Hns. in F *molto dim.* *pp*

III & IV *molto dim.* *pp*

Trpt. II in C *dim.* *pp*

I & II *dim.* *pp*

Trombs. *dim.* *pp*

III & Tuba *sf*

B.D. *sf/p* *dim.* *pp*

Vla. I *pizz* *ff* *mf*

Vla. II *pizz.* *ff*

Vla. *pp non espress.*

VIOLAS are a bit larger than Violins, and so are deeper in tone.

* Repeat this bar only once if commentary is not spoken.

VARIATION F

Meno mosso

Cits. in Bb I & II *pp*

Bsns. I & II *pp*

I & II *pp*

Hns. in F *pp*

III & IV *pp*

I & II *pp*

Trombs. *pp*

III & Tuba *pp*

Vla. I *Meno mosso*

Vla. *dolce e comodo* *cresc.*

Flts. I & II *pp*

Oboes I & II *pp*

Clts. in Bb I & II *pp*

Bsns. I & II *pp*

I & II *pp*

Hrs. in F III & IV *pp*

I & II *poco*

Trombs. III & Tuba *poco*

Vla. *espress.* *pp*

(rall.)

I & II *pp*

Hrs. in F III & IV *pp*

I & II *pp*

Trombs. III & Tuba *pp*

Timp. *pp*

Vla. div. *cresc.* *f* *dim.* *pp*

CELLOS sing with splendid richness and warmth. Listen to this fine sound!

2 Solo fine sound!

(rall.)

VARIATION G

Cits. in Bb I & II

Hm. IV in F

Harp

Vla.

'Cello

pp

pp

poco p

I Sola
pp sempre

II Sola
pp sempre

pp lusingando

simile

simile

Cits. in Bb I & II

Hm. IV in F

Harp

Vla.

'Cello

espress.

pp

Cits. in Bb I & II *a2*

Hr. IV in F

Harp

Vla. *I Sola*

Vla. *II Sola*

'Cello

cresc.

pp

mf

dim.

cresc.

ff

dim.

cresc.

più

f molto espress. e dim.

Cits. in Bb I & II *a2*

Bsn. I

Hr. IV in F

Harp

Vla.

'Cello

p sempre più

ppp

pp

sempre più p

p sempre più

p sempre più

sempre più p

ppp

rall.

The DOUBLEBASSES are the grandfathers of the String family, with heavy, grumbling voices.

VARIATION H

Cominciando lento ma poco a poco accel.

Cominciando lento ma poco a poco accel.

Picc. *pp* *cresc.* *pp* (*cresc.*)

Fts. I & II *pp* *cresc.*

Obces. I & II *pp* *cresc.*

Bsns. I & II *pp* *cresc.*

Tamb. *ppp* *cresc.*

Bass *pp* *poco a poco cresc.*

al - Allegro

Picc.

Flts. I & II

Oboes I & II

Bsns. I & II

Tamb.

Bass

pp stacc.

fz

veloce

gliss.

Flts. I & II *a2* *cresc.* *rall. molto*

Oboes I & II *a2* *cresc.*

Bsns. I & II *a2* *cresc.*

Bass *f* *cresc.* *ff*

Flts. I & II *pp* *cresc.*

Oboes I & II *pp* *cresc.*

Bsns. I & II *pp* *cresc.*

Tamb. *pp* *cresc.*

Bass *pp* *poco a poco cresc.*

comminciando lento ma accel.

Picc. *al Allegro*

Flts. I & II *ff* *a2* *pp stacc.*

Oboes I & II *ff* *a2* *pp stacc.*

Bsns. I & II *ff* *a2* *pp stacc.*

Tamb. *f* *fz*

Bass *veloce* *gliss.* *fz*

*)) Cut this bar if commentary is not spoken.

Maestoso (♩ = ♩)

Tutti *pp* ma pesante e risonante

The Brass family begins with the HORNS. These are made from brass tubing coiled into a circle.

The Brass family begins with the HORNS. These are made from brass tubing coiled into a circle.

VARIATION J

L'istesso tempo

I & II
 Hns. in F
 III & IV
 Timp.
 Harp
 Via.
 'Cello
 Bass

mf cresc.
mf cresc.
piu f
f
fz dim.
P dolciss.
f cresc.
fz dim.
P dolciss.
ppp
mf
pp
ppp trem. pont.
cresc.
mf
nat. 2 Sole
pp espress.
ppp trem. pont.
cresc.
mf
nat. 2 Soli
pp espress.
arco
ppp trem. pont.
cresc.
mf
pp

S.D. sticks

I & II
 Hns. in F
 III & IV
 Timp.
 Harp
 Via.
 'Cello
 Bass

cresc. molto
cresc. molto
cresc.
cresc.
pp sempre
cresc.

I & II
Horns in F

III & IV

Timp.

Harp

Vla.

Cello

Bass

Tutte div. a 2

Tutti div. a 2

arco

sf *sfz* *poco*

[illegible]

VARIATION K

Vivace

I Trpts. in C

II

S.D.

2 *pp* molto marcato

stacc. sempre

pp cresc.

stacc. sempre

pp cresc.

poco a poco cresc.

Vln. I

Vln. II

Vla.

'Cello

pp

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

pp

poco a poco cresc.

I Trpts. in C

II

S.D.

Vln. I

Vln. II

Vla.

'Cello

f

dim.

mf

dim.

sempre stacc.

mf

dim.

sempre stacc.

mf

dim.

sempre stacc.

mf

dim.

sempre stacc.

mf

dim.

I Trpts. in C

II

S.D.

Vln. I

Vln. II

Vla.

'Cello

pp

pp cresc.

ppp cresc.

mf

ppp

ppp cresc.

ppp cresc.

ppp cresc.

ppp cresc.

mf

mf

mf

mf

f

mf

I
Trp. in C
II
S.D.
Vln. I
Vln. II
Vla.
Cello

dim.
dim.
dim.
dim.
dim.
dim.
dim.

sempre dim.
sempre dim.
sempre dim.
sempre dim.

I
Trpts. in C

II

S.D.

Vla. I

Vla. II

Vla.

'Cello

pp (*senza cresc.*) *ff*

pp (*senza cresc.*) *ff*

ppp (*senza cresc.*) *f* *sfpp*

ppp (*senza cresc.*) *f* *ff* *pp*

ppp (*senza cresc.*) *f* *ff* *pp*

ppp (*senza cresc.*) *f* *ff* *pp*

S.D. *ppp* *molto cresc.* 4/4

The TROMBONES have heavy brassy voices. The BASS TUBA is heavier still.

still.

Vln. I *ppp* *molto cresc.*

Vln. II *ppp* *molto cresc.*

Vla. *ppp* *molto cresc.*

'Cello *ppp* *molto cresc.*

R. S. H. 45059

(attacca subito)

•) as before

VARIATION L
Allegro pomposo

Picc. *ff*

Flts. I & II *ff*

Oboes I & II *ff*

Clts. in A I & II *ff*

Bsns. I & II *ff* *a2*

I & III *f*

Has. in F II & IV *f*

Trpts. in C I & II *mf*

I & II *f* *sost.* *a2* *bv2*

Trombs. III *f* *sost.* *bv*

Tuba

Bass *f* *(arco)*

Picc.
 Flts. I & II
 Oboes I & II
 Clts. in A I & II
 Bsns. I & II
 I & III
 Hns. in F
 II & IV
 Trpts. in C I & II
 I & II
 Trombs.
 III
 Tuba
 Bass

mf
mf
mf
mf
p
p
p
p
f
p
p
p
f
p

Picc.
 Flts. I & II
 Oboes I & II
 Clts. in A I & II
 Bsns. I & II
 I & III
 Hns. in F II & IV
 Trpts. in C I & II
 I & II
 Trombs. III
 Tuba
 Bass

a2
cresc molto
f
ff
cresc molto
f
ff
cresc molto
f
ff
cresc molto
f
ff
cresc molto
mf
f
cresc molto
mf
f
espress.
p
f
espress.
p
f
espress.
p
f
cresc molto
mf
f

Pico.
 Flts. I & II
 Oboes I & II
 Clts. in A I & II
 Bsns. I & II
 I & III
 Hns. in F II & IV
 Trpts. in C I & II
 Trombs. I, II & III
 Tuba
 Bass

Oboes I & II
 Clts. in A I & II
 Bsns. I & II
 Hns. in F II & IV
 Trpt. II in C
 Trombs. I, II & III
 Tuba
 Bass

There is an enormous number of PERCUSSION instruments. We can't play them all, but here are the most familiar ones. First the KETTLE DRUMS—often called TIMPANI.

VARIATION M

Moderato

(Felt sticks)

Timp. *mf* *distinto*
 Perc. $\frac{6}{8}$
 Vin. I *p* *saltando*
 Vla. II *p* *saltando*
 Via. *p* *saltando*
 'Cello *pizz.*
 Bass *pizz.*
p

Timp. *ppp*
 Cym. *mf*
 B. D. *mf*

The BASS DRUM and CYMBALS

Vin. I *ppp*
 Vin. II *ppp*
 Via. *ppp*
 'Cello *p*
 Bass *p*
arco V
p

Timp. *PPP*

Cym. *ff*

Tamb. *ff*

B.D. *mf* *ff* *ffz* *p*

The TAMBOURINE
and TRIANGLE

Vln. I *arco* *PPP*

Vln. II *arco* *PPP* *pp*

Vla. *PPP*

'Cello *ppizz.* *ff* *PPP*

Bass *ppizz.* *ff* *PPP*

Timp. *PPP*

Tria. *p*

Tamb. *p*

The SIDE
DRUM and

Vln. I *pp* *PPP*

Vln. II *ppizz.* *PPP*

Vla. *pp* *arco* *PPP*

'Cello *ppizz.* *pp* *PPP*

Bass *pp* *(ppizz.)* *PPP*

Timp. *ppp*
 S.D.
 Ch. Block *Chinese Block* *ff*

CHINESE BLOCK

Vln. I *ppp*
 Vln. II *ppp*
 Vla. *ppp*
 'Cello *ppp*
 Bass *ppp*

Timp. *ppp*
 Xyl. *mf*
 Perc.

The XYLOPHONE

Vln. I *pizz.*
 Vln. II *pizz.*
 Vla. *pizz.*
 Cello
 Bass

Timp.
 Cast.
 The CASTANETS
 and GONG

Via. I arco *ppp* *col legno*
 Via. II arco *ppp* *col legno*
 Via. arco *ppp* *col legno*
 'Cello *ppp* *col legno*
 Bass *ppp* *col legno*

Timp.
 Gong
 Whip
 and before they all play together,
 the WHIP.

Via. I arco *ppp* *pp sul pont.* *mf*
 Via. II arco *ppp* *pp sul pont.* *mf*
 Via. arco *ppp* *pp sul pont.* *mf*
 'Cello pizz. *ppp* arco *pp sul pont.* *mf*
 Bass pizz. *ppp* *pp sul pont.* *mf*

Timp. *f*
 Whip *piu f*
 Tri. *ff*
 Gong *mf*
 Cym. *mf*
 B.D. *mf*
 Cast. *mf*
 S.D. *f*

Via. I *div. b* *portamento* *ten.* *ffz* *pp nat.* *sal 6*
 Via. II *div. b* *ten.* *ffz* *pp nat.*
 Via. *div. b* *ten.* *ffz* *pp nat.*
 'Cello *ten. pizz.* *ffz* *pp nat.* *ff* *(pizz.)*
 Bass *ff*

Timp. *meno f* *dim.* *pp*
 Tri. *meno f* *dim.* *pp*
 Gong *meno f* *dim.* *p*
 Cym. *meno f* *dim.*
 B.D. *meno f* *dim.*
 Cast. *meno f* *dim.*
 S.D. *meno f* *dim.* *ppp*

Via. I *V...* *mf* *dim.* *pp*
 Via. II *V...* *mf* *dim.* *pp*
 Via. *V...* *mf* *dim.* *pp*
 'Cello *meno f* *dim.* *pp*
 Bass *meno f* *dim.* *pp*

* If there are not enough players for the percussion instruments, the Triangle and the Gong may be omitted for the next six bars only.

Xyl. 

Tri.a. 

We have taken the whole Orchestra to pieces. Now let us put it together in a Fugue. The instruments come in one after another, in the same order as before—beginning with the Piccolo. At the end, the Brass will play Henry Purcell's fine melody, while

Win. I

Xyl. *ppp* *pp* *più p* *ppp* *rit.*

Trla. *ppp* *più p* *ppp*

the others go on playing Benjamin Britten's Fugue.

Vln. I

ppp *attaca* poco a poco dim. ppp *attaca*

•) as before

FUGUE
Allegro molto

Picc. *p*

A

Picc. *pp*

Fits. I & II *p*

B

Picc. *p*

Fits. I & II *pp*

Oboes I & II *mp*

C

Picc. *(pp)*

Fits. I & II *(pp)*

Oboes I & II *(pp)*

Cits. in Bb I & II *mf*

Picc. *cresc.*

Fits. I & II *cresc.*

Oboes I & II *cresc.*

Cits. in Bb I & II *cresc.*

D

Picc. *f* *pp*

Fits. I & II *f* *pp*

Oboes I & II *f* *pp*

Clts. in Bb I & II *f* *p*

Bsns. I & II *ff*

Picc. *cresc.*

Fits. I & II *cresc.*

Oboes I & II *cresc.*

Clts. in Bb I & II *cresc.*

Bsns. I & II *ff*

E

Picc. *ff* *pp*

Fits. I & II *ff* *pp*

Oboes I & II *ff* *pp*

Clts. in Bb I & II *ff* *pp*

Bsns. I & II *ff* *pp*

Vla. I *p*

Picc.

Flts. I & II

Oboes I & II

Clts. in Bb I & II

I

Bsns. II

Vln. I

Vln. II

p

Picc.

Flts. I & II

Oboes I & II

Clts. in Bb I & II

Bsns. I & II

Vln. I

Vln. II

Vla.

F

p

F

p

f

G

Picc. *cresc.*

Flts. I & II *cresc.*

Oboes I & II *cresc.*

Clts. in Bb I & II *cresc.*

Bsns. I & II *cresc.*

G

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

'Cello *cresc.*

H

Picc. *f* *pp*

Flts. I & II *f* *pp*

Oboes I & II *f* *pp*

Clts. in Bb I & II *f* *pp*

Bsns. I & II *f* *pp*

H

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

'Cello *f* *p*

Bass *f*

ff con tutta forza

Flco. *cresc.* *mf* *f*

I *cresc.* *mf* *f*

Fita. II *mf* *f*

Oboes I *cresc.* *mf* *f*

II *mf* *f*

Clte. in Bb I *cresc.* *mf* *f*

II *mf* *f*

Bsns. I *cresc.* *mf* *f*

II *mf* *f*

Vln. I *cresc.* *f*

Vln. II *cresc.*

Vla. *cresc.* *f*

'Cello *cresc.*

Bass *cresc.*

I

Flac.

I

Flts.

II

I

Oboes

II

I

Clts. in Bb

II

I

Bsas.

II

pp

pp

Solo

Harp

f

I

Vln. I

ff *dim.* *pp* *pizz.* *pp*

Vln. II

ff *dim.* *pp* *pizz.* *pp*

Vla.

ff *dim.* *pp* *pizz.* *pp*

'Cello

ff *dim.* *pp* *pizz.* *pp*

Bass

ff *dim.* *pp* *pizz.* *pp*

B. & H. 15958

Picc. *pp* *cresc.* *ff* *p*
 I *pp* *cresc.* *ff* *p*
 Flts. II *pp* *cresc.* *ff* *p*
 Oboes I *pp* *cresc.* *ff* *p*
 Oboes II *pp* *cresc.* *ff* *p*
 Clts. in Bb I *pp* *cresc.* *ff* *p*
 Clts. in Bb II *pp* *cresc.* *ff* *p*
 Bsns. I *pp* *cresc.* *ff* *p*
 Bsns. II *pp* *cresc.* *ff* *p*
 Hrn. in F I *pp* *cresc.* *ff* *p*
 Hrn. in F II *pp* *cresc.* *ff* *p*
 Hrn. in F III *pp* *cresc.* *ff* *p*
 Hrn. in F IV *pp* *cresc.* *ff* *p*
 Harp *f* *sempre*
 Viol. I *pp* *cresc.* *f* *p*
 Viol. II *pp* *cresc.* *f* *p*
 Vla. *pp* *cresc.* *f* *p*
 'Cello *pp* *cresc.* *f* *p*
 Bass *pp* *cresc.* *f* *p*

F major
f *sempre*

B. & H. 15958

58

Picc.

I

Flts.

II

I

Oboes

II

I

Cltas. in Bb

II

Bsns. I & II

I

II

Hrns. in F

III

IV

I

Trpts. in C

II

Harp

Bb major

F major

Gb major

Vln. I

Vln. II

Vla.

'Cello

Bass

K

K

Picc. *mf* *cresc.*
 Flts. I & II *a2* *cresc.*
 Oboes I & II *a2* *cresc.*
 Clts. in Bb I & II *a2* *cresc.*
 Bsns. I & II *a2* *cresc.*
 I & II *a2* *cresc.*
 Hrs. in F *a2* *cresc.*
 III & IV *a2* *cresc.*
 I *ff*
 Trpts. in C II *ff*
 Harp *Db major* *cresc.*
 Vla. I *mf* *cresc.*
 Vla. II *cresc.*
 Vla. *cresc.*
 'Cello *cresc.*
 Bass *cresc.*

The musical score is arranged in a system of staves. The instruments are listed on the left, and the corresponding musical notation is on the right. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature changes to Db major for the Harp part.

L

Picc. *cresc.* *stacc.*
 Flts. I & II *cresc.* *stacc.*
 Oboes I & II *cresc.* *stacc.*
 Clts. in Bb I & II *cresc.* *stacc.*
 Bsns. I & II *cresc.* *stacc.*
 I & II *cresc.* *stacc.*
 Hns. in F III & IV *cresc.* *stacc.*
 Trpts. in C I & II *cresc.* *stacc.*
 I *cresc.* *stacc.*
 Trombs. II *cresc.* *stacc.*
 Trombs. III *cresc.* *stacc.*
 Tuba *cresc.* *stacc.*
 Timp. (wooden sticks) *cresc.* *stacc.*
 Xyl. *cresc.* *stacc.*
 Cym. *cresc.* *stacc.*
 B.D. *cresc.* *stacc.*
 Tamb. *cresc.* *stacc.*
 S.D. *cresc.* *stacc.*
 Harp *cresc.* *stacc.*
 Via. I *cresc.* *stacc.*
 Via. II *cresc.* *stacc.*
 Vla. *cresc.* *stacc.*
 'Cello *cresc.* *stacc.*
 Bass *cresc.* *stacc.*

M *div.* *stacc.* *V* *V*
 M *div.* *stacc.* *V* *V*
 M *div.* *stacc.* *V* *V*
 M *div.* *stacc.* *V* *V*
 M *div.* *stacc.* *V* *V*
 M *div.* *stacc.* *V* *V*

(loco)

* Tambourine ad lib.

Flac.
 Flts.
 I & II
 Oboes
 I & II
 Clts. in B \flat
 I & II
 Bass.
 I & II
 I & II
 Has. in F
 III & IV
 Trpts. in C
 I & II
 Trombs.
 I, II & III
 Tuba
 Timp.
 Xyl.
 Cym.
 B.D.
 Tamb.
 S.D.
 Harp
 Vla. I
 Vla. II
 Vla.
 'Cello
 Bass

cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc.
cresc.
cresc.
cresc.
cresc.
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto

a2
 a3
 a3
 p
 f

B. & H. 15958

63

(♩ ♩ ♩) Con slancio (l'istesso tempo)

Picc.

Fits.
I & II

Oboes
I & II

Cits. in Bb
I & II

Bans.
I & II

I & II

Hns. in F
III & IV

Trpts. in C
I & II

I & II

Trombs.

III & Tuba

Timp.

Xyl.

Cym.

Gong

Tamb.

S.D.

Harp

(♩ = ♩) Con slancio (l'istesso tempo)
 unis.

Violin I
 Violin II
 Viola
 Cello
 Bass

Picc.
 Flts. I & II
 Oboes I & II
 Clts. in Bb I & II
 Bsns. I & II
 I & II
 Hns. in F III & IV
 Trpts. in C I & II
 I & II
 Trombs. III & Tuba
 B.D.
 Harp
 Vin. I
 Vin. II
 Vla.
 Cello
 Bass

This page of a musical score is for a symphony, likely the first movement of a Beethoven symphony given the instrumentation and style. The score is written for a full orchestra and includes the following parts:

- Picc.** (Piccolo)
- Flts. I & II** (Flutes I and II)
- Oboes I & II**
- Clts. in Bb I & II** (Clarinets in B-flat I and II)
- Bsns. I & II** (Bassoons I and II)
- I & II** (Horns I and II)
- Hns. in F III & IV** (Horns in F III and IV)
- Trpts. in C I & II** (Trumpets in C I and II)
- I & II** (Trombones I and II)
- III & Tuba** (Trombone III and Tuba)
- Cym.** (Cymbal)
- B.D.** (Bass Drum)
- Harp**
- Vin. I** (Violin I)
- Vin. II** (Violin II)
- Vla.** (Viola)
- Cello**
- Bass**

The score features various dynamic markings, including *mf* (mezzo-forte) and *piu f* (piu forte). The key signature is one sharp (F#), and the time signature is 4/4. The score is written for a full orchestra, with each instrument part clearly delineated on its own staff.

Picc.

Fits.
I & II

Oboes
I & II

Clts. in Bb
I & II

Bsns.
I & II

I & II

Hns. in F
III & IV

Trpts. in C
I & II

I & II

Trombs.
III & Tuba

Cym.

Gong

B.D.

Harp

Vln. I

Vln. II

Vla.

Cello

Bass

ff sempre sost.

ff sempre sost.

ff sempre sost.

ff sempre sost.

ff sempre sost.

piu f

p

ff sempre sost.

ff sempre sost.

Picc.
 Flta. I & II
 Oboes I & II
 Clts. in Bb I & II
 Bsns. I & II
 I & II
 Hns. in F III & IV
 Trpts. in C I & II
 Trombs. I & II
 III & Tuba
 Gong
 Harp
 Vln. I
 Vln. II
 Vla.
 Cello
 Bass

poco a poco cresc.
ff

Animato

Picc. *a2*

Flts. I & II *a2*

Oboes I & II *a2*

Clts. in Bb I & II *a2*

Bsns. I & II *a2*

I & II

Has. in F III & IV

Trpts. in C I & II *a2*

I & II

Trombs. III & Tuba

Timp. *Hard sticks*

S.D.

Cym.

Gong

B.D.

Harp

Vin. I *Animato*

Vin. II

Vla.

'Cello

Bass

allargando molto

Picc.
Flts. I & II
Oboes I & II
Clts. in Bb I & II
Bsns. I & II
I & II
Hns. in F III & IV
Trpts. in C I & II
I & II
Trombs. III & Tuba
Timp.
S.D.
Cym.
B.D.
Harp
Vin. I
Vin. II
Via.
Cello
Bass

allargando molto

crusc.

V