

# UNE PENSEE LOINTAINE.

**SOLO CLARINET in B $\flat$ .**

**3<sup>d</sup> AIR VARIE Clarinet Solo.**

**E.S. THORNTON.**

**Allegro.**

Musical notation for the first section of the piece, starting with 'Allegro' and ending with 'rall.'. The notation is on a single staff in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a series of eighth and sixteenth notes, some beamed together, and includes a 'Solo.' marking above the staff.

**Andante.**

Musical notation for the second section of the piece, starting with 'Andante' and ending with 'rall.' and 'f'. The notation is on a single staff in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a series of eighth and sixteenth notes, some beamed together, and includes dynamic markings such as *p*, *f*, and *cres*. There are also markings for triplets and a measure number '14'.

Moderato.

*ff* *poco rall.* *tr* *tr* *Piu mosso.* *tr* *tr* *1.* *2.* *rall.* *D.C.*

TUTTI.

1st. VAR.

*TUTTI.* *D.C.*

2d. VAR.

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *TUTTI.* *D.C.*

Andante.

Musical score for the Andante section, featuring a single staff with various dynamics and articulations. The piece begins with a piano (*p*) dynamic, followed by a forte (*f*) section, and then returns to piano (*p*). The final measure is marked *mf* and includes first and second endings. The tempo is marked *Andante*. The score includes a *rall.* (rallentando) marking over a long, sweeping melodic line.

Allegretto.

Musical score for the Allegretto section, featuring a single staff with frequent trills (*tr*) and dynamic changes. The tempo is marked *Allegretto*. The score includes dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The piece concludes with a *Presto* marking. The score includes a *Presto* marking at the end of the section.

# THIRD AIR VARIE.

UNE PENSEE LOINTAINE.

PICCOLO.

E.S. THORNTON.

**Introd:** *All<sup>o</sup>* *ff*

*And<sup>te</sup>* *p* **Long Cad:**

*p* *Colla parte.* **Caden:**

**THEME** *Mod<sup>to</sup>* *7* *7* *D.C. al*

**1<sup>st</sup> VAR** *Tutti.* *ff* *2* *2* *7* *7* *D.C. al*

**2<sup>d</sup> VAR** *Tutti.* *ff* *2* *2* *7* *7* *D.C. al* *Tutti.* *ff* *2* *2* *And<sup>te</sup>* *8*

*All<sup>to</sup>* *6* *7* *16* *Cad:* *mf* *tr* *tr* *tr* *tr* *2*

*1* *1* *2* *tr* *tr* *5* *8* *Presto.* *p*

*mf* *ff*

# THIRD AIR VARIE.

UNE PENSEE LOINTAINE.

E.S. THORNTON.

\*1<sup>st</sup> **E $\flat$**  ALTO. (ad lib.)

All<sup>o</sup>

Introd: *ff*

Andte *pp* Long Cad: 9 4

*pp* Modto *Colla parte* *rall* *a tem* *Piu mosso* Long Cad: 1 3 1 2 *D.C.al.*

THEME: *Tutti* *ff* *p < p* *pp* *D.C.al.*

1<sup>st</sup> VAR. *pp* *D.C.al.*

*Tutti* *ff*

2<sup>d</sup> VAR. *pp* *Tutti* *D.C.al.* *Andte* *ff*

*pp* *mf* *Cad*

All<sup>o</sup> *pp* *p* *pp* *Presto* *mf* *ff*

\*Where there are but two Altos use 2d. & 3d. W.H. Cundy .55 Court St. Boston.

# THIRD AIR VARIE.

UNE PENSEE LOINTAINE.

※ 2<sup>d</sup> & 3<sup>d</sup> E<sup>b</sup> ALTOS.

E. S. THORNTON.

**Allegro.**

Introd: *ff Unis.*

Cad

**Andante.**

*p*

Cad:

*Colla parte.*

Long Cad *f*

**Moderato.**

THEME. *pp* *poco rall.* *p*

*Piu mosso.* 1. 2. *D.C. al*

**Tutti.**

*ff*

1<sup>st</sup> VAR. *pp*

※ Where there are but two Altos use this part only. W.H.Cundy. 55 Court St. Boston.

pp *D.C. al*



Tutti. *ff*



2<sup>d</sup> VAR. *pp*



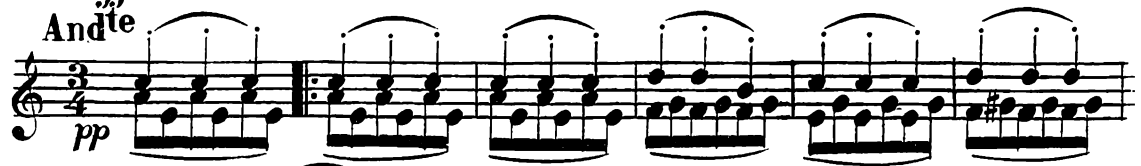
*D.C. al*



Tutti. *ff*



Andte *pp*



*p* 6 7 Cad



Allegretto. *p*



*mf p mf p*



*pp*



Presto. *mf ff*



# THIRD AIR VARIE.

BARITONE.

UNE PENSEE LOINTAINE.

E. S. THORNTON.

Allegro.

Introd *ff*

Andante.

Long Cadenza. *p*

Cad:

Colla parte.

Long Cad.: *f*

Moderato.

THEME. *p* *poco rall. a tempo* *Piu mosso.* *pp*

1 2 *Tutti.* *f*  
DC. al

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1st VAR. *pp*

*p* *D.C. al C*

*Tutti.* *ff*

2d VAR. *p* *pp*

*pp* *D.C. al C*

*Tutti.* *ff*

*Andante.* *pp* *Cad.*

*Allegretto.* *pp* *mf*

*mf* *pp* *Presto.*

*mf* *ff*

# THIRD AIR VARIE.

UNE PENSEE LOINTAINE.

\* **B $\flat$  CORNET.**  
(Conductor)

E. S. THORNTON.

**Allegro.**

Introd *ff*

Long Cad:

**And<sup>te</sup>** *p*

*p* **Cad:**

*p* **Long Cad:**

**THEME.** **Mod<sup>to</sup>** *f* *poco rall.* *a tem.*

**Long Cad:**

*Piu mosso.* *tr*

**Long Cad:**

**Tutti.** *ff* *f* *coll.* *D.C. al*

**Long Cad:**

**1st VAR.**

**Tutti.**  
*ff*

**2<sup>d</sup> VAR.**

*tr* **D.C.al** **Tutti.**  
*ff*

**Andte**  
Altos. *f* *p*

**E♭ Cl.** *pp*

**Allto** *p* *tr* *mf* **Cad:** *mf*

**Presto.**

*mf* *ff*

# THIRD AIR VARIE.

UNE PENSEE LOINTAINE.

E.S. THORNTON.

1<sup>st</sup> B $\flat$  CORNET.

All<sup>o</sup>

Intro: *ff*

And<sup>te</sup> *p* *pp* *Colla parte* *pp* Long Cad. Cad.

Mod<sup>to</sup> *pp* *f* *poco rall. a tem<sup>o</sup>* Long Cad.

THEME. *pp* *f* *p*

*Tutti.* *ff* 1<sup>st</sup> VAR. 5 *pp*

*Tutti.* *pp* *ff* 2<sup>d</sup>. VAR. *p*

*Tutti.* *p* *ff* *D.C.al<sup>o</sup>*

And<sup>te</sup> *ff* 8 *pp* *All<sup>to</sup>* *mf* *p* 4

*mf* *p* *mf* *p* 8 *p* 3

*Presto.* *mf* *ff*

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# THIRD AIR VARIE.

2<sup>d</sup> & 3<sup>d</sup> B $\flat$  CORNETS.

UNE PENSEE LOINTAINE.

E. S. THORNTON.

**All<sup>o</sup>**  
Introd. unis

**And<sup>te</sup>**  
Long Cad. *pp*  
Cad. *pp*  
Colla parte  
Long Cad.

**Mod<sup>to</sup>**  
THEME *ppp* *Piu mosso* *pp* *poco rall.* *ritem.* *Tutti* *Fine.* *ff*  
D.C. al Fine.

1<sup>st</sup> VAR. *pp* *Tutti* *Fine.* *pp*  
D.C. al Fine. *ff*

2<sup>d</sup> VAR. *p* *D.C. al* *Tutti* *And<sup>te</sup>* *ff* 8

**All<sup>to</sup>**  
1 *pp* *mf* *Cad.* *mf*  
1 *mf* *pp*  
**Presto** *mf* *pp* 1 *mf* *ff*

Detailed description of the musical score: The score is written for two parts, 2nd and 3rd B-flat Cornets. It begins with an introduction in 2/4 time, marked 'All<sup>o</sup>' and 'unis'. The first section is 'And<sup>te</sup>' in 2/4 time, featuring a 'Long Cad.' and dynamic markings of 'pp'. The second section is 'Mod<sup>to</sup>' in 2/4 time, marked 'THEME', with dynamics ranging from 'ppp' to 'ff' and performance instructions like 'Piu mosso', 'poco rall.', 'ritem.', and 'Tutti'. This section includes a 'D.C. al Fine.' instruction. The first variation, '1<sup>st</sup> VAR.', is in 2/4 time, marked 'pp' and 'Tutti', with a 'D.C. al Fine.' instruction. The second variation, '2<sup>d</sup> VAR.', is in 2/4 time, marked 'p' and 'Tutti', with a 'D.C. al' instruction and a tempo change to 'And<sup>te</sup> ff'. The final section is 'All<sup>to</sup>' in 3/8 time, marked 'Presto', with dynamics of 'pp', 'mf', and 'ff', and includes a 'Cad.' instruction.

# THIRD AIR VARIE.

**E♭ CORNETS.**

UNE PENSEE LOINTAINE.

E.S. THORNTON.

**Allegro.**

Introd. *ff*

**Andante.**

Cl.

Long Cadz:

**Mod.to**

Long Cad:

*poco rall*

*a tempo*

**THEME.**

**Tutti.**

**1st VAR.**

*D.C. al*

**Tutti.**  
*ff*

**2d VAR.**

**Tutti.**  
*ff*  
*D.C. al*

**Andante.** Cl.  
*f*

**E♭ Cl.**

**Allto**  
*mf*  
*Cad:* *mf*

*pp*

*mf* *p* *tr*

*pp*

**Presto**  
*p* *mf* *ff*

# THIRD AIR VARIE.

UNE PENSEE LOINTAINE.

**1st B $\flat$  CLARINET.** (Obligato.)

E. S. THORNTON.

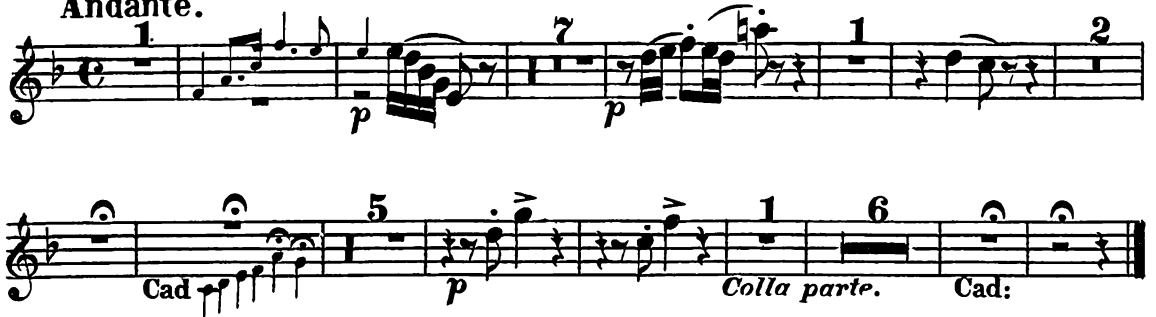
**Allegro.**

Introd: 

*ff*

Long Cadenza.

**Andante.**



*p* *p* *Colla parte.* *Cad.*

**Moderato.**

THEME. 

*pp* *rall. a tempo* *Piu mosso.* *pp*



*D.C. al*

**Tutti.**



*ff*

1st VAR. 

*pp* *D.C. al*

**Tutti.**



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2<sup>d</sup> VAR. 



*D.C. al* 

**Tutti.** 

**Andante.** 



*Cad:*

**Allegretto.** 



**Presto.** 



# THIRD AIR VARIE.

UNE PENSEE LOINTAINE.

**2<sup>d</sup> B $\flat$  CLARINET.**

(ad lib.)

E. S. THORNTON.

**All<sup>o</sup>**  
Intro *ff*

**And<sup>te</sup>** 1 8 1 2  
Long Cad.

Cad: 5 *Colla parte* 6 Cad:

**Mod<sup>to</sup>** *rall. aten<sup>do</sup>*

**THEME** *pp* *Tutti*

*DC. al* 1<sup>st</sup> VAR. 6 *ff*

6 *DC. al* *Tutti* *pp*

2<sup>d</sup> VAR. 7 *pp* *Tutti*

*DC. al* *Tutti* *ff* **Aff<sup>te</sup>**

4 *pp*

*pp* 4

**All<sup>to</sup>** 8 *pp* 4  
Cad

2 2 2 2

3 4 1  
*Presto* *mf* *f*

**E♭ CLARINET.**

**THIRD AIR VARIE.**

UNE PENSEE LOINTAINE.

E.S. THORNTON.

All<sup>o</sup>

Introd:

Musical notation for the introduction, starting with a treble clef, common time signature, and a forte (*ff*) dynamic marking.

Musical notation for the first section, marked *Andte* and *Modto*, with dynamics *p* and *pp*, and includes *Colla parte.* and *Long Cad:* markings.

Musical notation for the **THEME.** section, marked *Piu mosso.*, with dynamics *pp* and *ppp*.

Musical notation for the **Tutti.** section, marked *ff*, with *D.C.al* marking.

Musical notation for the **1st VAR** section, marked *pp* and *Tutti.*, with *D.C.al* marking.

Musical notation for the **2d VAR** section, marked *pp* and *ff*, with *D.C.al* marking.

Musical notation for the **Tutti.** section, marked *pp* and *ff*, with *D.C.al* marking.

Musical notation for the *Andte* section, marked *ff* and *delicato.*, with dynamics *p* and *pp*.

Musical notation for the *Allto* section, marked *pp* and *mf*, with dynamics *p* and *mf*.

Musical notation for the *Allto* section, marked *pp* and *mf*, with dynamics *p* and *mf*.

Musical notation for the *Allto* section, marked *pp* and *mf*, with dynamics *p* and *mf*.

Musical notation for the *Allto* section, marked *pp* and *mf*, with dynamics *p* and *mf*.

# THIRD AIR VARIE.

UNE PENSEE LOINTAINE.

1<sup>st</sup> & 2<sup>d</sup> TROMBONES.

E. S. THORNTON.

Allegro.

Introd.   
*ff* Unis.

Unis.   
Long Cadenza.

Andante.

  
*pp* *pp* Cadz:

  
*pp* Colla parte. *pp* Long Cad:

Moderato.

THEME.   
*p* *p poco rall.* *a tempo.* *Piu mosso.* *pp*

  
Tutti. *ff* Unis. *D.C. al C*



1<sup>st</sup> VAR.   
*pp*

  
*p* *D.C. al C*

**Tutti.**

*ff*

**2d VAR.**

*p*

**8**

*pp*

*D.C. al*

**Tutti.**

*ff*

**Andante.**

*p* *p* *pp*

**1** **2**

*pp*

**Cad:**

**Allegretto.**

*pp*

**Unis.**

*mf* *mf* *p*

**6**

*pp*

*Presto.*

**1** **1**

*mf* *ff*

# THIRD AIR VARIE.

3<sup>d</sup> TROMBONE  
or B $\flat$  BASS.

UNE PENSEE LOINTAINE.

E. S. THORNTON.

All<sup>o</sup>

Introd *ff*

And<sup>te</sup> *pp* 1 3 4 5 *Colla parte* *Mod<sup>to</sup>* *pp* Long Cad.

THEME *p* *pp* *Tutti. Fine.* *pp* 1 2 *DC. al Fine.* *ff* 1<sup>st</sup> VAR. 4

*Tutti. Fine.* *p* *DC. al Fine.*

2<sup>d</sup> VAR. *p* *pp* *DC. al Fine.* *Tutti* *And<sup>te</sup> ff* 4

*pp* *All<sup>to</sup>* *pp* *Cad: mf*

*pp* *Presto* 1 1 *mf* *ff*

**BASSES.**

**THIRD AIR VARIE.**

UNE PENSEE LOINTAINE.

E.S. THORNTON.

**Allegro.**

Introd: 

 Long Cadenza.

**Andante.**





 Cadz: *p*

*Colla parte.*

 Long Cadz: *f*

**Moderato.**

THEME.  *p* *a tempo*  
*poco rall.*

 *p* 1 2 *D. Cal*

**Tutti.**

 *ff*

**1st VAR.**

 *pp*

 *pp* *D.C. al*

Tutti.

ff

2d. VAR.

p pp

p D.C. al Coda

Tutti.

Tutti.

Andante.

p

pp

Allegretto.  
pp

mf p

mf p

Presto.

mf ff



# THIRD AIR VARIE.

DRUMS.

UNE PENSEE LOINTAINE.

E.S. THORNTON.

Intro *All<sup>o</sup>* 4 *ff*

*And<sup>te</sup>* 15 *a tempo* 14

Caden: Caden: Cad:

THEME *Mod<sup>to</sup>* 7 7 *DC.al* *Tutti.* *ff*

1<sup>st</sup> VAR. 31 *Tutti.* *ff*

2<sup>d</sup> VAR. 31 *Tutti.* *ff*

*And<sup>te</sup>* 8 6 1 1 2 *All<sup>to</sup>* 16

Caden:

8 15 *Presto* 10 *ff*