

EYES WITHOUT LIGHT

by

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ABSTRACT

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"Eyes Without Light" is conceived and scored for symphonic orchestra. The title of this work reflects personal concerns regarding global environmental issues. The phrase "eyes without light", derived from the Gaelic term "sul gan solas", refers in this instance to the blind greed of multi-national industrial and political corporations which are responsible for the destruction of the earth's ecosystem (primarily the forests and oceans).

This work, influenced by the 19th-century symphonic poem initiated by Beethoven, Berlioz and Liszt, is programmatic in nature. The busy, confrontational destructiveness of mankind is represented by repeated or moving sixteenth notes at the beginning and end of the piece. These sections utilize varying densities of semitone clusters and are predominantly dissonant. The calmness and balance of the planet earth is represented by the middle section of the work, which consists primarily of slow-moving sustained lines. These sustained lines move to a sonority which is the structural focal point of the work (m 129-131). This sonority is resolved in the final measures. Both the focal point sonority and its resolution are constructed of P5 and P4 intervals. The aggressive destructiveness of mankind is emphasized by the repeated dissonant chords in the concluding measures (m 140-147, m 151-157) of the section.

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INTRODUCTION

"Eyes Without Light" is conceived and scored for symphonic orchestra. The title of this work reflects personal concerns regarding global environmental issues. The phrase "eyes without light", derived from the Gaelic term "sul gan solas", refers in this instance to the blind greed of multi-national industrial and political corporations which are responsible for the destruction of the earth's ecosystem (primarily the forests and oceans).

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INSTRUMENTATION

The instrumentation for "Eyes Without Light" consists of the following: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns in F, 2 Bb trumpets, 2 tenor trombones, 1 bass trombone, 1 harp, 1 piano, suspended cymbal, bhodran (celtic frame drum), floor tom, tam tam, 2 tympani, bass drum, chimes, vibraphone, 12 1st violins, 12 2nd violins, 9 violas, 9 cellos, and 6 double basses.

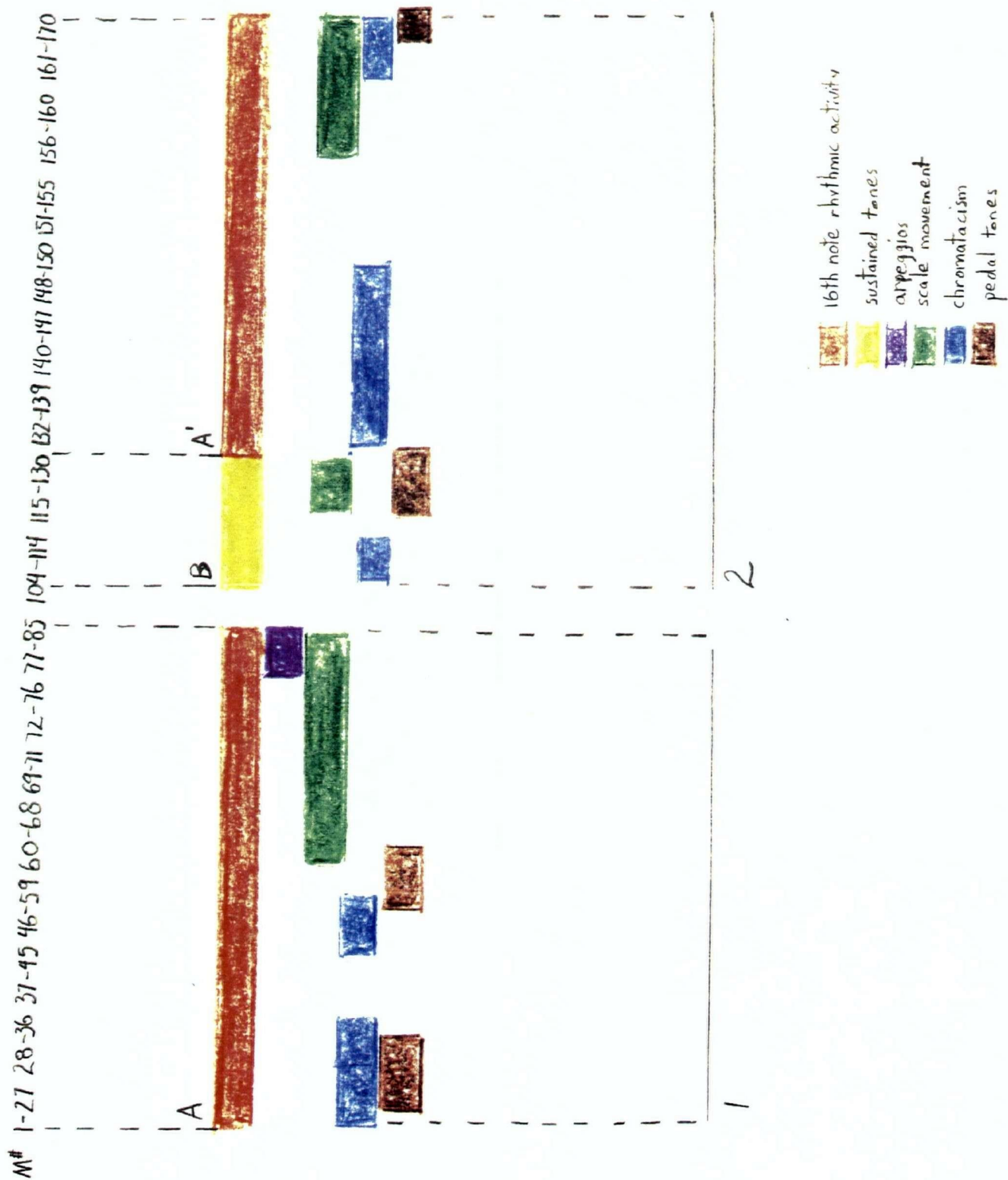
The exact number of players in each string section is suggested rather than mandatory in order to accommodate the divisi groupings and to balance the strings and winds. For example, 12 violins may be divided into two groups of 6, three groups of 4, or four groups of 3 players. Violas and cellos are divided into divisi groupings of one, two or three. If 12 players in each of these respective sections are not available, 9 players per section are sufficient. Divisi groupings of 9, 5+4, or 3+3+3 are suggested. In the instance of a 5+4 grouping, the larger number of players performs the lowest part. The double bass section is divided into two groups of 3, three groups of 2, or one group of 6.

FORM

The formal design is a single movement simple ternary A B A'. Structural form is delineated by rhythm, orchestration, and to a lesser extent, pitch. The most readily apparent characteristics of section A (bars 1-85) and A' (bars 132-170) are 1) consistent sixteenth note rhythmic activity, 2) animated tempo, 3) textural sectionalization between winds and strings, and 4) percussion solos. Section B (bars 96-131) is distinguished by 1) slow tempo, 2) predominance of sustained tones, 3) special effects by the strings, i.e., gliss and harmonics, and 4) winds and strings less sectionalized. Section A and A' are rhythmically active, and section B is more sustained or rhythmically inactive.

Example 1 illustrates the three structural divisions by means of a color code system. Respective colors are intended to convey the structural outline rather than any emotive impressions. Sections A and A' are indicated by a red color, which indicates sixteenth note rhythmic activity executed predominantly by the strings. Section B is indicated by yellow, which refers to rhythmic inactivity or sustained tones. The subsidiary colors of green, blue, purple and brown represent scalar movement, chromaticism, arpeggios, and drones or pedal tones.

Example 1.



The parallel locations of pedal tones (brown) and chromatic scale passages (blue) indicate a two part symmetry between bars 1-85 and bars 95-170. This symmetry suggests a subordinate two-part structure functioning independently from the three-part A B A' form.

The composite form may be further divided into sixteen subsections of unequal length. The subsections form a connected series or succession of events. Pitches in these subsections or individual events are organized by various means and each event occurs either as a continuation or as a result of the previous event or events.

The distinct subsections with corresponding measure numbers and type of scale use are illustrated below:

SECTION	MEASURE NUMBER	TYPE OF SCALE USE
1.	1-27	-3, 3, 4 note segments -chromatic (full)
2.	28-36	-chromatic (segments)
3.	37-45	-diads (segments)
4.	45-59	-chromatic (full, reordered)
5.	60-68	-complete scale
6.	69-71	-6 note segments -whole tone
7.	72-76	-2 and 4 note segments
8.	77-85	-arpeggiated 4 note segments
9.	104-114	-chromatic (reordered diads)

- | | | |
|-----|---------|--|
| 11. | 132-139 | -chromatic (segments) |
| 12. | 140-147 | -chromatic (reordered diads)
-6 note segments |
| 13. | 148-150 | -chromatic
-4 note segments |
| 14. | 151-155 | -repeated vertical 5 note segments
-chromatic (reordered diads) |
| 15. | 156-160 | -repeated vertical 4 note segments |
| 16. | 161-170 | -2, 3 note segments, 5 note vertical segments |

PITCH

The pitch content of the composition is based on either divisions or combinations of three octatonic scales which will be referred to as 'primary scales'. The three scales are constructed from a matrix illustrated in Example 2.

Example 2.

C		
A	A#	B
F#	G	G#
D#	E	F
C	C#	D
1	2	3

Vertical alignment of pitches beginning on C, C# and D display three diminished 7th chords. Stepwise combinations of rows 1-2, 2-3, and 1-3 produce three possible primary octatonic scales. These scales, referred to as scale a, b and c (Example 3) yield the basic pitch material employed in the work.

Example 3.**Scale 'a'**

C C# D# E F# G A A#

Scale 'b'

C# D E F G G# A# B

Scale 'c'

C D D# F F# G# A B

Scale segmentation and combinations are developed in the following six ways:

1. Diads

M.39

2. Complete Scale

m. 62

3. Arpeggiated Segments

M. 77

Handwritten musical score for measures 77-78. The score is for three woodwind parts: Flute (1 and 2), Oboe (1 and 2), and Bb Clarinet (1 and 2). The key signature has one sharp (F#) and the time signature is 4/4. The Flute parts play a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, and F#4. The Oboe and Bb Clarinet parts play arpeggiated segments, starting on G4 and moving up stepwise to B4, then down to A4, G4, and F#4. The dynamic marking *mf* (mezzo-forte) is present for all parts. The score is written on a single system with a repeat sign at the end of measure 78.

4. 3, 4, 5, 6, 7 note Non-Chromatic Segments

M. 140

Handwritten musical score for measures 140-141. The score is for three string parts: Viola, Cello, and DB (Double Bass). The key signature has one sharp (F#) and the time signature is 4/4. The Viola part plays a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, and F#4. The Cello and DB parts play non-chromatic segments, starting on G4 and moving up stepwise to B4, then down to A4, G4, and F#4. The dynamic marking *ff* (fortissimo) is present for all parts. The score is written on a single system with a repeat sign at the end of measure 141.

5. Chromatic Segments (composite scale segments derived from combinations of primary scales)

M. 32

This musical score excerpt covers measures 32, 33, and 34. It features three staves: Violin 1a, Violin 2a, and Viola. Each staff has three parts labeled 'a', 'b', and 'c'. The Violin 1a part contains several circled segments of music, indicating chromatic segments. The Violin 2a and Viola parts also contain similar musical notation, though they are not circled.

6. Complete Chromatic Scale (complete composite scales)

M. 30

This musical score excerpt covers measures 30, 31, and 32. It features four staves: Flute (1 and 2), Oboe (1 and 2), Violin 1a, and Violin 2a. Each staff has three parts labeled 'a', 'b', and 'c'. The Flute and Oboe parts contain complete chromatic scales, which are circled in the original image. The Violin 1a and Violin 2a parts also contain similar musical notation, though they are not circled.

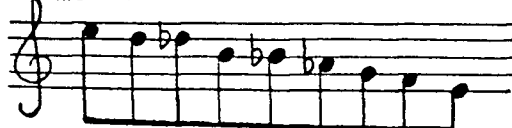
SCALE APPLICATION

Examples 4-8 illustrate nuances of scale groupings conforming to the six methods of scale application profiled previously. Pitches corresponding to scale 'a' (C C# D# E F# G A A#) are indicated by beamed stems notated above the staff. Pitches corresponding to scale 'b' (C# D E F G G# A# B) are indicated by beamed stems notated below the staff. Pitches corresponding to scale 'c' (C D D# F F# G# A B) are indicated by slurred lines. Consider the following observations regarding Examples 4 through 8. The ensuing examples indicate the fundamental pitches corresponding to the specific sections indicated.

Example 4.

Section 5

m60-68



Section 10

115 Linear 119 121 124 129 130

Vertical

Musical notation for Section 10, measures 115-130. The notation is divided into two systems: 'Linear' and 'Vertical'. The 'Linear' system shows a sequence of notes with beamed stems above and below, indicating scale applications. The 'Vertical' system shows a sequence of notes with beamed stems above and below, indicating scale applications.

Section 5 (m 60-68) and sections 10 (m 115-130) are examples of complete octatonic scale statements. Section 5 consists primarily of imitative linear descending stepwise scalar patterns. Each of the scales consist of the pitches E D Db B Bb Ab G F (scale 'b'). The closing scale statements are finalized by the addition of sustained E natural beginning in bar 65 (E D Db B A Ab G F E-). Section 10 (m 115-130) contrasts verticalized scales (a, b, c) sustained by the strings with rapidly moving linear statements of scales a, b, and c by the winds and brass. Linear scale statements are initially introduced as single lines (m 116) and eventually developed as contrapuntal lines (m 116-127).

Example 5.

Section 7

Strings m71 72 74 75 76

Section 8

Strings m77 78 79 80 81 82 83 84 85

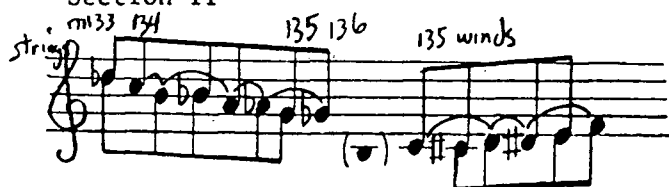
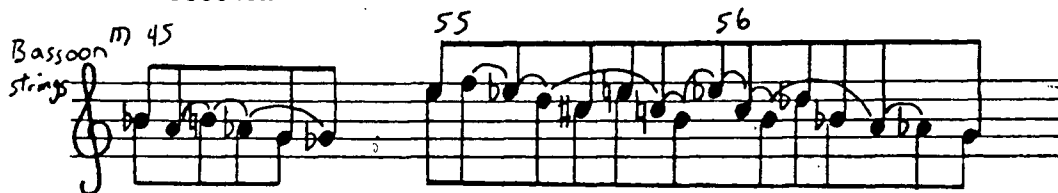
W.W. piano 77 78 78 winds

The musical score for Example 5 is presented in three systems. The first system, labeled 'Section 7', shows a string part (measures 71-76) with a descending octatonic scale. The second system, labeled 'Section 8', shows a string part (measures 77-85) with verticalized scales and a wind part (measures 77-78) with linear statements. The third system, labeled 'W.W. piano', shows a woodwind part (measures 77-78) with linear statements. The notation includes various musical symbols such as notes, rests, and accidentals, and is accompanied by measure numbers and section labels.

Sections 6 (m 69-71), 7 (m 72-76), 8 (m 77-85), 15 (m 156-160), and 16 (m 161-170) consist of two types of scale application: 1) composite diatonic scale segments derived from simultaneous combinations of primary scales a, b, and c, 2) scale segments derived exclusively from single scales a, b, or c.

Sections 7 (m 71-76) and 8 (m 77-85) incorporate alternating 'composite' and 'primary' scale segments. The principal component of section 8 consists of arpeggiated overlapping 4 note segments (C Eb F# A/ C# E G Bb/ D F Ab B) which are articulated by the winds and piano.

Section 6 (m 69-71) consists of linear composite segments derived from the primary scales a, b, and c. Sections 15 (m 156-160) and 16 (m 161-170) consist of verticalized segments. Section 16 consists of composite segments derived from scales a, b, and c, and section 15 consists of segments derived from scale b exclusively.

Example 6.**Section 2****Section 11****Section 12****Section 4**

As with 'composite' diatonic segments, chromatic scale passages are constructed by simultaneously combining multiple primary scales. Chromatic scale passages are designated as either 1) conventional or 2) reordered. Conventional chromatic segments consist of notes in normal chromatic order, i.e., C C# D D# E F etc., whereas reordered chromatic segments comprise chromatic pitches arranged in a non-conventional order, i.e., C D C# E D# F. Sections 2 (m 28-36) and 11 (m 132-139) utilize conventional chromatic segments, and section 4 (m 45-59) and section 12 (m 140-147) employ reordered chromatic segments.

Example 7.

Section 4

m45 55 56

Section 14

strings 151 152 low strings winds

Section 9

m104 106 108 110 112 114 115

Section 12

m140 140 143 low strings winds

Section 13

m148

Sections 4 (m 45-59), 9 (m 104-114), 12 (m 140-147), 13 (m 148-150) and 14 (m 151-155) use 11 and 12 note full chromatic reordered scales. The individual sections are associated with each other by means of a reciprocal arrangement of pitches. For example, pitches of each section may be organized into groupings of 4 note patterns, i.e.,

Section 4- E F Eb D/ C# E C B/ Eb C B C#/

Section 9- Ab Bb A B/ C B C# D/ E D F Eb/

Section 12- E F# G F/ G# Bb A B/ C Ab G A/

Section 13- G# A A# B/ A A# B C/ A# B C C#/

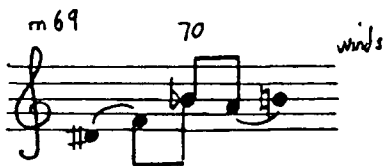
Section 14- G G# Bb A/ B C D C#/ Eb D E D#/

Example 8.

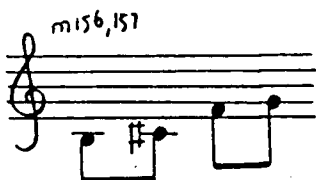
Section 3



Section 6



Section 15



Although most patterns may be reduced to diad configurations, section 3 utilizes diads entirely. Section 3 (m 37-45) consists of whole tone diads derived from scales a, b, and c. (The whole tone segments of sections 6 and 15 also reduce to a diad format.)

SENSE OF PROGRESSION

The sense of underlying or 'background' tonal progression is effected by four essential components (see Examples 9, 10, and 11):

- 1) Sustained tritone pedal tones $E \overset{Bb}{\text{]}}$ in section A (m 8-29, m 58-64) by the double basses and cellos.
- 2) Harmonic movement articulated by the strings in section B (m 115-129).
- 3) Harmonic movement articulated by the winds and strings in section A' (m 140-170).
- 4) The resolution of i) the tritone $E \overset{Bb}{\text{]}}$ of section A (m 8-29, m 58-64), ii) the final sonority of section B (m 129) and iii) the penultimate sonorities of A' (m 140-169) in iv) the final sonority of A' (m 170).

Each of the four components are described by the following examples:

Example 9.

Example 10.

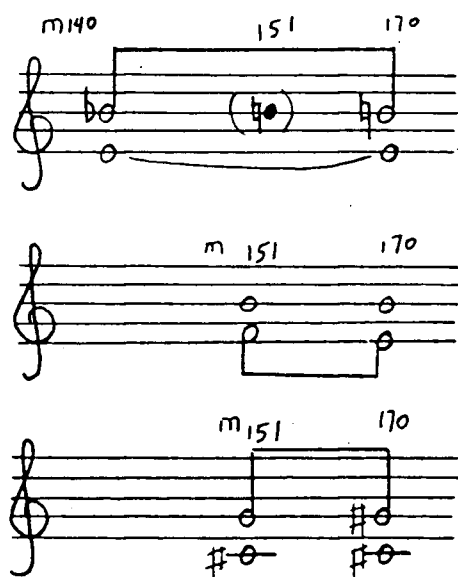
The primary pedal tones E^{\flat} and their ultimate resolution of E (m 170) are indicated by half notes beamed above the staff. The subordinate tones D^{\flat} (m 129) which also resolve to measure 170 B are indicated by quarter notes beamed below the staff. The tones E and F^{\sharp} articulated by the double bass (m 115, 120, 124) approach D natural in measure 129, and are indicated by slurred unbeamed quarter notes. The transposed restatement

of E^{\flat} as an ancillary single sonority of F^{\flat} C^{\sharp} in measure 156 is indicated by unbeamed quarter notes.

The paramount 'background' harmonic 'resolution' of the sonority at m 129 is achieved at measure 170. This is the fundamental harmonic progression of the work. Example 10 details the motion of measures 115, 120 and 124, which is directed toward the interim destination of measure 129, and the resolution of measure 129 at the ultimate sonority (m 170). The subsidiary harmonies (m 115, 120, 124) preceding measure 129 are depicted by unstemmed quarter notes, and the movement of the sonority located at measure 129 toward the final sonority (m 170) is indicated by half notes beamed below the staff.

The penultimate sonorities (m 140-170) consist primarily of tritone intervals which are directed toward the final sonority at measure 170.

Example 11 A.



Example 11 A indicates the expansion of tritone intervals articulated by the winds at measure 140 into perfect fifth intervals located at measure 170.

Example 11 B.



Example 11 B represents the local stepwise movement from E natural (m 161) F#] D#] (m 166) to the final destination of C#] G#] in measure 170.

CONTEXT IN LITERATURE

The following experiences or circumstances had a profound effect on my inspirations and compositional approach to "Eyes Without Light".

While at the Banff Centre for the Arts during 1986-1987, I attended lectures as well as private tutorials by Witold Lutoslawski. I was most impressed by Lutoslawski's 'chain' concept of structural development. In his work, short formal sections of a composition are linked to each other by common elements, with each subsequent section developing characteristics of preceding sections.

In 1984, John Adams gave a brief seminar at the University of British Columbia, introducing his minimal composition "Shaker Loops" for string orchestra. Although I do not consider my particular style of composing to be minimal, I was impressed by Adams' idiomatic style of string scoring, which frequently utilizes sixteenth note repeated tones.

Since 1987, I have been interested in Celtic music, and have been actively performing Celtic-based music with other musicians throughout Canada. Thus, the percussion solos used in "Eyes Without Light" are derived from typical Celtic-based "Bhodran" frame drum beat patterns.

Perhaps the most marked influence on my personal style of composing is a result of performing and exposure to Brazilian jazz and ethnic music. I have been particularly inspired by the Brazilian jazz performer Hermeto Pasqual and his brother Sivuca. Segments of Hermeto's music freely utilize dissonance and virtuoso flourishes on various instruments. The fundamental ideas advanced by Pasqual, as well as the incessant drive of north Brazilian rhythms have affected my compositional ideas leading to the conception of "Eyes Without Light".

Douglas Schmidt 24

MMJ = 140 circa

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Flute 1
2

Oboe 1
2

Clarinet 1
2

Bsn 1
2

Horn 1
2
3
4

B♭ Tpt 1
2

Trombone 1
2

Vibraphone

Piano

Harpsichord

Violin 1
a
b
c

Violin 2
a
b
c

Viola
a
b
c

Cello
a
b

DB

mp

mf

mp

soft mallets

mp

p

p

p

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left are: Flute (1, 2), Oboe (1, 2), Bb Clarinet (1, 2), Bassoon (1, 2), Horns in F (1, 2, 3, 4), Trumpets (1, 2), Trombones (1, 2), Tuba, Violins (1, 2), Viola (1, 2), Cello (1, 2), and Double Bass (1, 2). The score includes various musical notations, including notes, rests, and dynamic markings such as *mf*, *f*, *p*, and *cresc*. There are also markings for *Chime* and *gloss*. The score is divided into measures by vertical bar lines. The handwriting is in ink on aged paper.

Flute 1 2

Oboe 1 2

Clarinet 1 2

Bsn 1 2

Horn in F 1 2 3 4

B♭ Tpt 1 2

Tromb 1 2

TamTam *p*

Piano

Harp

Violin 1a *mp*

Violin 1b *mp*

Violin 1c *mp*

Violin 2a *mp*

Violin 2b *mp*

Violin 2c *mp*

Viola a

Viola b

Viola c

Cello a

Cello b

DB

FLUTE 1 2 *mf*

Oboe 1 2

Clarinet 1 2

Bassoon 1 2

Horn in F 1 2 3 4

Trumpet 1 2

Trombone 1 2

Tan-Tam

Piano

Harp

Violin 1 a b c *p* *mp*

Violin 2 a b c *mf* *mp*

Viola a b c *mf*

Viola 1 a b c *p*

Viola 2 a b c *p*

Cello a b c *p*

Double Bass a b c *p*

5

15

Flute 1 2

Oboe 1 2

Clarinet 1 2

Bsn 1 2

Horn in F 1 2 3 4

Tpt 1 2

Tronb 1 2

TamTaml

Piano

Harp

Violin 1 a b c

Violin 2 a b c

Viola a b c

Cello a b

DB

mp *p* *mf* *p*

Flute 1 2
Oboe 1 2
Clarinet 1 2
Bsn 1 2
Hrn in F 1 2 3 4
Tp+
Trmb
Tam Tam
Piano
Harp
Violin 1 a b c
Violin 2 a b c
Viola a b c
Cello a b
DB

Dynamic markings: *mf*, *mp*, *p*

7

Handwritten musical score for a symphony orchestra, measures 20 to 31. The score includes parts for Flute, Oboe, Bb Clarinet, Bassoon, Horns in F, Trumpet, Trombone, Tam-Tam, Piano, Harp, Violin 1, Violin 2, Viola, Cello, and Double Bass. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf*, *mp*, and *f*. The score is written on multiple staves, with some parts grouped by brackets. The page number 20 is at the top left, and 31 is at the top right.

This is a handwritten musical score for a symphony orchestra, spanning 12 measures. The score is written on multiple staves, with each instrument or section having its own staff. The instruments and sections included are:

- Flute:** Two staves (1 and 2).
- Oboe:** Two staves (1 and 2).
- B^b Clar:** Two staves (1 and 2).
- Bsn:** Two staves (1 and 2).
- Horn in F:** Three staves (1, 2, and 3).
- Tpt 2:** One staff.
- Tromb 2:** One staff.
- Tam Tam:** One staff.
- Piano:** One staff.
- Harp:** One staff.
- Violin 1:** Three staves (a, b, and c).
- Violin 2:** Three staves (a, b, and c).
- Viola:** Three staves (a, b, and c).
- Cello:** Two staves (a and b).
- DB:** One staff.

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- mf (mezzo-forte):** Marked in the Flute, Oboe, B^b Clar, and Violin 1 parts.
- cresc (crescendo):** Marked in the Violin 1 and Violin 2 parts.
- mf (mezzo-forte):** Marked in the Violin 2 and Viola parts.

The score is written in a clear, legible hand, with a focus on the rhythmic and melodic lines of the woodwinds and strings. The percussion parts (Tromb 2 and Tam Tam) are also clearly indicated.

Flute 1 2

Oboe 1 2

B♭ Clarinet 1 2

Bassoon 1 2

Horn in F 1 2 3 4

Trumpet 1 2

Trombone 1 2

Tam-Tam

Piano

Harp

Violin I a b c

Violin II a b c

Viola a b c

Cello a b

DB

herman mate

herman mate

f

f

10

30

Flute 1 2

Oboe 1 2

B^b Clarinet 1 2

Bassoon 1 2

Horn in F 1 2 3 4

B^b Trumpet 1 2

Trombone 1 2

Tammam

Piano

Harp

Violin 1 a b c

Violin 2 a b c

Viola a b c

Cello a b

DB

Handwritten musical score for page 35, featuring woodwinds, brass, strings, and keyboard instruments. The score is written on multiple staves, with measures grouped by bar lines. The instruments listed on the left are:

- Flute (1, 2)
- Oboe (1, 2)
- B^b Clar (1, 2)
- Bassoon (1, 2)
- Horns in F (4 staves)
- B^b Trumpet (1, 2)
- Trumpet (1)
- Piano (1)
- Harp (1)
- Violin I (a, b, c)
- Violin II (a, b, c)
- Viola (a, b, c)
- Cello (1)
- DB (1)

The notation includes various musical symbols such as notes, rests, and dynamic markings. The woodwinds and brass sections are active in the upper half of the page, while the strings and keyboard instruments are in the lower half.

35

Flute 1

2

oboe 1

2

clar 1

2

Bsn 1

2

Horn in F 1

2

3

4

Tpt

Tromb

piano

Harp

Violin a

b

c

Violin 2 a

b

c

Viola a

b

c

cello

DB

unis.

p

Flute 1 2

Oboe 1 2

Clarinet 1 2

Bsn 1 2

Horn in F 1 2 3 4

Tpt. 1 2

Tromb. 1 2

Timp

piano

Harp

Violin I a b c

Violin II a b c

Viola

Celli

DB

mf

ff

Flute
Oboe
Clar
Bsn
Horn in F
Tpt
Tromb
Timp
Bass Drum
Piano
Harp
Violin 1
Violin 2
Viola
Cello
DB

[illegible]

Flute 1 2

Oboe 1 2

Bb Clarinet 1 2

Bassoon 1 2

Horn in F 1 2 3 4

Trumpet

Trombone

Piano

Harp

Violin 1 a b c d

Violin 2 a b c d

Viola

Cello

DB

50

Flute 2

Oboe

B^b clar.

Bsn. 1

2

Horn 1

F

3

4

B^b Trump

2

Tromb 2

Piano

Harp

Violin 1 a

b

Violin 2 a

b

Viola

Cello

Bass

41

18

Handwritten musical score for a symphony orchestra, page 42. The score is divided into two systems, with a measure number 55 marked at the beginning of the second system. The instruments listed on the left are:

- Flute 2
- Oboe 2
- Bb Clarinet 2
- Bsn. 2
- Horns in F (4 parts: 1, 2, 3, 4)
- Bb Trumpet 2
- Tomb 2
- Snare
- Piano
- Harp
- Violin 1 (a, b)
- Violin 2 (a, b)
- Viola
- Cello
- DB

The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include *mf* (mezzo-forte), *f* (forte), *p* (piano), *pp* (pianissimo), and *rim* (rimbando). The Flute 2 part has a handwritten *a2* above it. The Bsn. 2 part has a handwritten *a2* above it. The Horns in F part has a handwritten *F* above it. The Bb Trumpet 2 part has a handwritten *mf* below it. The Snare part has a handwritten *pp* below it. The Piano part has a handwritten *mf* below it. The Violin 1 and Violin 2 parts have a handwritten *b* above them. The Viola part has a handwritten *b* above it. The Cello part has a handwritten *mf* below it. The DB part has a handwritten *b* above it. The score is written on a grand staff with multiple staves for each instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems, with a measure number 55 marked at the beginning of the second system. The instruments listed on the left are: Flute 2, Oboe 2, Bb Clarinet 2, Bsn. 2, Horns in F (4 parts: 1, 2, 3, 4), Bb Trumpet 2, Tomb 2, Snare, Piano, Harp, Violin 1 (a, b), Violin 2 (a, b), Viola, Cello, and DB. The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include *mf* (mezzo-forte), *f* (forte), *p* (piano), *pp* (pianissimo), and *rim* (rimbando). The Flute 2 part has a handwritten *a2* above it. The Bsn. 2 part has a handwritten *a2* above it. The Horns in F part has a handwritten *F* above it. The Bb Trumpet 2 part has a handwritten *mf* below it. The Snare part has a handwritten *pp* below it. The Piano part has a handwritten *mf* below it. The Violin 1 and Violin 2 parts have a handwritten *b* above them. The Viola part has a handwritten *b* above it. The Cello part has a handwritten *mf* below it. The DB part has a handwritten *b* above it. The score is written on a grand staff with multiple staves for each instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems, with a measure number 55 marked at the beginning of the second system.

Flute 2

Oboe 2

B♭ Clarinet 2

Bsn. 2

Horns in F 1, 2, 3, 4

B♭ Tpt. 2

Tromb. 2

Timp

Bass Drum

Piano

Harp

Violin 1 a, b

Violin 2 a, b

Viola

Cello

DB

22

f

mf

p

Handwritten musical score for a symphony orchestra, page 60. The score is written for the following instruments:

- Flute (1, 2)
- Oboe (1, 2)
- B♭ Clarinet (1, 2)
- B♭ Trumpet (1, 2)
- Horn in F (1, 2, 3, 4)
- Trumpet (1)
- Trumpet (2)
- Trumpet (3)
- Trumpet (4)
- Trumpet (5)
- Trumpet (6)
- Trumpet (7)
- Trumpet (8)
- Trumpet (9)
- Trumpet (10)
- Trumpet (11)
- Trumpet (12)
- Trumpet (13)
- Trumpet (14)
- Trumpet (15)
- Trumpet (16)
- Trumpet (17)
- Trumpet (18)
- Trumpet (19)
- Trumpet (20)
- Trumpet (21)
- Trumpet (22)
- Trumpet (23)
- Trumpet (24)
- Trumpet (25)
- Trumpet (26)
- Trumpet (27)
- Trumpet (28)
- Trumpet (29)
- Trumpet (30)
- Trumpet (31)
- Trumpet (32)
- Trumpet (33)
- Trumpet (34)
- Trumpet (35)
- Trumpet (36)
- Trumpet (37)
- Trumpet (38)
- Trumpet (39)
- Trumpet (40)
- Trumpet (41)
- Trumpet (42)
- Trumpet (43)
- Trumpet (44)
- Trumpet (45)
- Trumpet (46)
- Trumpet (47)
- Trumpet (48)
- Trumpet (49)
- Trumpet (50)
- Trumpet (51)
- Trumpet (52)
- Trumpet (53)
- Trumpet (54)
- Trumpet (55)
- Trumpet (56)
- Trumpet (57)
- Trumpet (58)
- Trumpet (59)
- Trumpet (60)
- Trumpet (61)
- Trumpet (62)
- Trumpet (63)
- Trumpet (64)
- Trumpet (65)
- Trumpet (66)
- Trumpet (67)
- Trumpet (68)
- Trumpet (69)
- Trumpet (70)
- Trumpet (71)
- Trumpet (72)
- Trumpet (73)
- Trumpet (74)
- Trumpet (75)
- Trumpet (76)
- Trumpet (77)
- Trumpet (78)
- Trumpet (79)
- Trumpet (80)
- Trumpet (81)
- Trumpet (82)
- Trumpet (83)
- Trumpet (84)
- Trumpet (85)
- Trumpet (86)
- Trumpet (87)
- Trumpet (88)
- Trumpet (89)
- Trumpet (90)
- Trumpet (91)
- Trumpet (92)
- Trumpet (93)
- Trumpet (94)
- Trumpet (95)
- Trumpet (96)
- Trumpet (97)
- Trumpet (98)
- Trumpet (99)
- Trumpet (100)

The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). There are also handwritten annotations like "div" (divisi) and "f" (forte) in the lower staves. The page number "60" is written at the top left, and "44" is written at the top right. The page number "21" is written at the bottom right.

Handwritten musical score for a symphony orchestra, page 4. The score includes parts for Flute (1, 2), Oboe (1, 2), B♭ Clarinet (1, 2), Bassoon (Bsn), Horns (1-4), Trumpet (Tp), Trombone (Tromb), Timpani (Timp), Piano, Harp, Violins (1a, 1b, 1c, 2a, 2b, 2c), Viola (a, b, c), Cello (a, b), and Double Bass (D.B. a, b). The music is written in 4/4 time with a key signature of one flat (B-flat). The Flute and Oboe parts feature melodic lines with many accidentals. The Violin and Viola parts have dense, rhythmic patterns. The Cello and Double Bass parts are mostly sustained notes. The score is marked with 'pp' (pianissimo) in several places.

65 96

Flute 1 2

Oboe 1 2

B♭ Clarinet 1 2

Bsn. 1 2

Horns in F 1 2 3 4

B♭ Tpt. 1 2

Tromb. 1 2

Piano

Harp

Violin 1 2 3

Violin 2 1 2 3

Viola 1 2 3

Cello 1 2

DB 1 2

Handwritten musical score for orchestra, page 70. The score includes parts for Flute, Oboe, B♭ Clarinet, Bassoon, Horn in F, B♭ Trumpet, Trombone, Piano, Harp, Violini, Violin 2, Viola, Cello, and Double Bass. The music is in 4/4 time and features various dynamics like *p*, *mp*, and *f*, along with articulation marks like accents and slurs.

Handwritten musical score for page 48, featuring woodwinds, strings, and piano/harp. The score is written on multiple staves, with dynamics and articulation markings.

Woodwinds:

- Flute 1 & 2: *pp*
- Oboe 1 & 2: *pp*
- B♭ Clarinet 1 & 2: *pp*
- B♭ Trumpet 1 & 2: *pp*

Brass:

- B♭ Trumpet 1 & 2: *pp*
- Horn in F 1, 2, 3, 4: *pp*

Strings:

- Violin 1 & 2: *p*
- Viola: *p*
- Cello: *p*

Piano/Harp:

- Piano: *pp*
- Harp: *pp*

Other markings:

- mp* (mezzo-piano) marking on the right side of the page.
- Segno* marking on the Piano staff.
- pp* (pianissimo) markings throughout the score.

75

Flute 1 2

Oboe 1 2

Clar

Bsn 12

Hrn in F 1 2 3 4

Tpt 1 2

Tromb 1 2

Vib

Piano

Harp

Violin 1 2

Viola

Cello

DB

mp

2

Handwritten musical score for a symphony orchestra, page 50. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings.

Flute (1, 2): *mf*

Oboe (1, 2): *mf*

B^b Clar. (1, 2): *mf*

Bsn (1, 2):

Horn in F (1, 2, 3, 4):

Tpt. (1, 2):

Tromb (1, 2):

Piano: *mp*

Harp: *mp*

Violin I (a, b): *mp*

Violin II (a, b): *mp*

Viola (a, b): *mp*

Cello: *mp*

DB. (Double Bass): *mp*

Handwritten musical score for a symphony orchestra, spanning measures 30 to 51. The score is written on multiple staves, with instrument names listed on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures: 30, 51

Instruments and Parts:

- Flute (1, 2)
- Oboe (1, 2)
- B♭ Clarinet (1, 2)
- Bassoon (1, 2)
- Horn in F (1, 2, 3, 4)
- B♭ Trumpet (1, 2)
- Vibraphone (Vib.)
- Piano (Piano)
- Harp
- Violin 1 (a, b)
- Violin 2 (a, b)
- Viola (a, b)
- Cello
- Double Bass (DB)

Key Features:

- Dynamic markings: *mf* (mezzo-forte), *sfz* (sforzando), *pp* (pianissimo).
- Tempo/Character markings: *And.* (Andante), *Alleg.* (Allegretto).
- Rehearsal marks: Indicated by a double bar line and a number (e.g., 30, 51).
- Handwritten annotations: "54" and "55" are written near the Piano and Harp staves.

Handwritten musical score for a symphony orchestra, page 52. The score is written on multiple staves, with instrument names and part numbers indicated on the left. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *f*, *cresc*), and articulation marks.

Instrumentation and Parts:

- Flute 1, 2
- Oboe 1, 2
- B♭ Clarinet 1, 2
- Bsn. 1, 2
- Horns in F 1, 2, 3, 4
- B♭ Trumpet 1, 2
- Vib.
- Piano
- Harp
- Violin 1a, 1b
- Violin 2a, 2b
- Viola 1a, 1b
- Cello
- DB

Key Musical Features:

- Flute 1:** Features a melodic line starting with a forte (*f*) dynamic, marked with a slur and a crescendo.
- Oboe 1:** Mirrors the Flute 1 line with a similar melodic contour.
- B♭ Clarinet 1:** Plays a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Bsn. 1:** Provides a harmonic support with a melodic line, marked with a forte (*f*) dynamic.
- Horns in F:** Four staves, mostly containing rests, indicating they are silent during this passage.
- B♭ Trumpet 1:** Plays a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic.
- Vib.:** Plays a continuous melodic line, marked with a forte (*f*) dynamic.
- Piano:** Features a complex rhythmic pattern with various articulation marks, including slurs and accents.
- Harp:** Plays a series of chords, marked with a forte (*f*) dynamic.
- Violins and Violas:** The string section (Violin 1, Violin 2, Viola, Cello, DB) plays a continuous melodic line, marked with a forte (*f*) dynamic and a crescendo.

85

53

Flute

Oboe

Bb Clar

Bsn.

Horn in F

Bb Trpt

Sus Gong

Vib

Piano

Harp

Violin 1

Violin 2

Viola

Cello

DB

Handwritten musical score for a symphony orchestra, page 21. The score includes staves for Flute, Oboe, Clarinet, Bassoon, Horn in F, Trumpet, Trombone, Piano, Harp, Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *gliss*, *dim*, and *ff*.

Flute 1 2

Oboe 1 2

Clarinet 1 2

Bsn 1 2

Horn in F 1 2 3 4

Trpt 1 2

Tromb 1 2

Timp.

Tam Tam

Piano

Harp

Violin 1 a b c

Violin 2 a b c

Viola a b c

Celli a b

D.B.

mp

mf

ff

dim

gliss

mf

32

Rit. poco a poco

Flute 1 2

Oboe 1 2

Clarinet 1 2

Bassoon 1 2

Horn in F 1 2 3 4

Trumpet 2

Trombone

Timpani *mf* *p*

Tam-tam *p*

Piano

Harp *Rit. poco a poco*

Violin 1 a b c *dim poco a poco* *pp*

Violin 2 a b c *dim* *pp*

Viola a b c *dim poco a poco* *pp*

Cello a b *dim poco a poco* *mp*

D.B. *dim poco a poco* *mp*

dim poco a poco *mp33*

95 $MMJ = 80$ circa

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument. The instruments listed are: Flute (1, 2), Oboe (1, 2), Clarinet (1, 2), Bassoon (1, 2), Horns in F (1, 2, 3, 4), Trumpet (1, 2, 3, 4), Timpani, Piano, Harp, Violins (1, 2), Viola, Violoncello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The notation is handwritten and appears to be a draft or a working score. The score is organized into measures, with some measures containing multiple notes and rests. The overall layout is typical of a musical score, with the instruments listed on the left and the corresponding staves on the right.

Handwritten musical score for a symphony orchestra, page 100. The score is written on 10 systems of staves, each with a part name on the left. The parts are: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn in F 1, 2, 3, & 4, Trumpet, Trombone, Piano, Harp, Violin 1 (a, b, c), Violin 2 (a, b, c), Viola (a, b, c), Cello (a, b, c), and Double Bass (DB). The score is written in treble and bass clefs. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings. The page number '100' is written in the top right corner. The score is handwritten and appears to be a working draft.

Flute 1 2

Oboe 1 2

Clarinet 1 2

Bassoon 1 2

Horn 1 2 3 4

Trumpet

Timpani

Piano

Harp

Violin 1 a b c

Violin 2 a b c

Viola a b c

Cello a b c

Double Bass

tr

pp

p

pp

tr

pp

p

p

pp

pp

tr

pp

p

p

pp

pp

glos

glos

mp

mp

mp

mp

Handwritten musical score for a symphony orchestra, page 105. The score includes parts for Flute, Oboe, B♭ Clarinet, Bassoon, Horns in F, Trumpet, Timpani, Vibraphone, Piano, Harp, Violins (a, b, c), Violas (a, b, c), Cellos (a, b, c), and Double Basses (DB). The music is written in a single system with multiple staves. Dynamics include *p* (piano), *mp* (mezzo-piano), and *soft mallet*. The score features various musical notations such as notes, rests, and slurs. A large bracket on the right side of the page indicates a section of the score.

Handwritten musical score for page 61, featuring woodwinds, brass, strings, and percussion. The score is written on multiple staves, with dynamics and articulation markings.

Woodwinds:

- Flute:** Staves 1 and 2. Dynamics: *p* (first measure), *mp* (second measure).
- Oboe:** Staff 1. Dynamics: *mp* (second measure).
- Clarinet:** Staves 1 and 2. Dynamics: *p* (first measure), *mp* (second measure).
- Bassoon:** Staves 1 and 2. Dynamics: *p* (first measure), *mp* (second measure).

Brass:

- Horn in F:** Staves 1, 2, 3, and 4. Dynamics: *p* (first measure), *mp* (second measure).
- Trombone:** Staff 1. Dynamics: *p* (first measure), *mp* (second measure).
- Trumpet:** Staff 1. Dynamics: *p* (first measure), *mp* (second measure).

Strings:

- Violin 1:** Staves a, b, and c. Dynamics: *p* (first measure), *mp* (second measure).
- Violin 2:** Staves a, b, and c. Dynamics: *p* (first measure), *mp* (second measure).
- Viola:** Staves a, b, and c. Dynamics: *p* (first measure), *mp* (second measure).
- Cello:** Staves a, b, and c. Dynamics: *p* (first measure), *mp* (second measure).

Percussion:

- Suspension Cymbal:** Staff 1. Dynamics: *ppp* (first measure), *pp* (second measure).

Other:

- Harp:** Staff 1. Dynamics: *p* (first measure), *mp* (second measure).

110

Flute 1
2

Oboe 1
2

B♭ Clarinet 2

B♭ Bassoon 2

Horn 1
2
3
4
F

B♭ Trumpet 2

Trombone 2

Tam Tam

Susp Cymbal

Harp

Violin 1
a
b
c

Violin 2
a
b
c

Viola
a
b
c

Cello
a
b
c

DB

f

f

p

p

p

p

p

p

f

p

gliss

mp

div

gliss

mp

gliss

mp

div

gliss

mp

gliss

mp

div

gliss

mp

gliss

mp

div

gliss

mp

gliss

mp

115

Flute 1/2 *mp* *f*

Oboe 1/2 *mp* *f*

B♭ Clarinet 1/2 *mp* *f*

Bsn. 1/2 *mp* *f*

Hrn in F 1 *f*

2 *f*

3 *f*

4 *f*

B♭ Tpt. 1/2 *f*

Trmb 1/2 *f*

Tam Tam *p*

Sus Cymba *p*

Piano *mf* *lento* *cresc* *f*

Violin 1 *gliss* *div gliss* *poco apoco cresc* *f*

Violin 2 *gliss* *div gliss* *poco a poco cresc* *f*

Viola *gliss* *div gliss* *poco a poco cresc* *f*

Cello *gliss* *poco a poco cresc* *f*

DB *f*

Temp

p

f

40

Handwritten musical score for a symphony orchestra, page 64. The score includes parts for Flute, Oboe, B♭ Clarinet, Bassoon, Horn in F, Baritone Trombone, Timpani, Piano, Harp, Violin 1 & 2, Viola, Cello, and Double Bass (DB). The music is written in a single system with multiple staves. Dynamics include *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), and *tr* (trill). The score features various musical notations such as notes, rests, slurs, and articulation marks. A section labeled "Harmon mute" is present in the Baritone Trombone part. The page number "64" is written in the top right corner.

Handwritten musical score for a symphony orchestra, page 65. The score is written on multiple staves, with instrument names listed on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Flute
1. Flute 1: Active in the first measure, playing a melodic line. Flute 2: Rests in the first measure.

Oboe
1. Oboe 1: Active in the second measure, playing a melodic line. Oboe 2: Rests in the second measure.

Bclar
1. Bclar 1: Active in the third measure, playing a melodic line. Bclar 2: Rests in the third measure.

Bsn
1. Bsn 1: Active in the third measure, playing a melodic line. Bsn 2: Rests in the third measure.

Horns in F
1. Horns 1, 2, 3, 4: Rests in the first measure.

Tpt
1. Trumpet 1: Rests in the first measure.

Tromb
1. Trombone 1: Rests in the first measure.

Timp
1. Timpani: Active in the first measure, playing a rhythmic pattern.

piano
1. Piano: Active in the first measure, playing a rhythmic pattern.

Harp
1. Harp: Active in the first measure, playing a rhythmic pattern.

Dynamic Markings
mf (mezzo-forte) is marked in the second measure for the Oboe 1, Bclar 1, and Bsn 1 parts.

Handwritten musical score for page 66, featuring various orchestral instruments. The score is written on multiple staves, with some instruments having multiple parts (e.g., Oboe 1 and 2, B♭ Clarinet 1 and 2, Bassoon 1 and 2, Horns 1 through 4, B♭ Trumpet 1 and 2, Trombone 1 and 2, Violin 1 and 2, Viola, Cello, and Double Bass). The notation includes notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The score is divided into two systems by a double bar line. The instruments listed on the left are: Flute 1/2, Oboe 1/2, B♭ Clarinet 1/2, Bassoon 1/2, Horn 1/2/3/4, B♭ Trumpet 1/2, Trombone 1/2, Timpani, Piano, Harp, Violin 1/2, Viola, Cello, and Double Bass. The page number 66 is in the top right corner, and 43 is in the bottom right corner.

Handwritten musical score for a symphony orchestra, page 67. The score includes parts for Flute, Oboe, B♭ Clarinet, Bassoon, Horns (F), B♭ Trumpet, Trombone, Timpani, Piano, Harp, Violin 1 & 2, Viola, Cello, and Double Bass. The notation is in 2/4 time and features various dynamics (f, mp, mf, p) and articulations (tr, gliss).

Flute: 2 staves. Measures 1-4 show a melodic line with a trill in measure 3. Measure 5 has a triplet of eighth notes.

Oboe: 2 staves. Measures 1-4 show a melodic line with a trill in measure 3. Measure 5 has a triplet of eighth notes.

B♭ Clarinet: 2 staves. Measures 1-4 show a melodic line with a trill in measure 3. Measure 5 has a triplet of eighth notes.

Bassoon: 2 staves. Measures 1-4 show a melodic line with a trill in measure 3. Measure 5 has a triplet of eighth notes.

Horn in F: 4 staves. Measures 1-4 show a melodic line with a trill in measure 3. Measure 5 has a triplet of eighth notes.

B♭ Trumpet: 2 staves. Measures 1-4 show a melodic line with a trill in measure 3. Measure 5 has a triplet of eighth notes.

Trombone: 2 staves. Measures 1-4 show a melodic line with a trill in measure 3. Measure 5 has a triplet of eighth notes.

Timpani: 2 staves. Measures 1-4 show a melodic line with a trill in measure 3. Measure 5 has a triplet of eighth notes.

Piano: 2 staves. Measures 1-4 show a melodic line with a trill in measure 3. Measure 5 has a triplet of eighth notes.

Harp: 2 staves. Measures 1-4 show a melodic line with a trill in measure 3. Measure 5 has a triplet of eighth notes.

Violin 1: 2 staves. Measures 1-4 show a melodic line with a trill in measure 3. Measure 5 has a triplet of eighth notes.

Violin 2: 2 staves. Measures 1-4 show a melodic line with a trill in measure 3. Measure 5 has a triplet of eighth notes.

Viola: 2 staves. Measures 1-4 show a melodic line with a trill in measure 3. Measure 5 has a triplet of eighth notes.

Cello: 2 staves. Measures 1-4 show a melodic line with a trill in measure 3. Measure 5 has a triplet of eighth notes.

Double Bass: 2 staves. Measures 1-4 show a melodic line with a trill in measure 3. Measure 5 has a triplet of eighth notes.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute, Oboe, B♭ Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Piano, Harp, Violin, Viola, Cello, and Double Bass. The notation includes notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The score is divided into two systems, with a double bar line separating them. The instruments are arranged in a standard orchestral layout, with woodwinds and brass in the upper staves and strings in the lower staves. The page number '25' is visible in the top left corner.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are:

- Picc (Piccolo)
- Fl (Flute)
- Oboe 1 and 2
- B♭ Clarinet 1 and 2
- B♭ Bassoon 1 and 2
- Horn in F 1, 2, 3, and 4
- B♭ Trumpet 1 and 2
- Orchestra Bell
- Timp (Timpani)
- Piano
- Harp
- Violin 1 (a and b staves)
- Violin 2 (a and b staves)
- Viola (a and b staves)
- Cello (a and b staves)
- DB (Double Bass)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- mf** (mezzo-forte) in the Oboe 1 staff, Violin 1 and 2 staves, Viola staves, Cello staves, and DB staves.
- p** (piano) in the Timp staff.
- 8va** (8va) and **Basso** in the Piano staff.
- gl** (glissando) in the Harp staff.
- bp** (basso profundo) in the Violin 1 staff.

The score is written on a single page, with the instruments arranged vertically. The notation is handwritten, and the paper shows signs of age and wear.

Handwritten musical score for a symphony orchestra, measures 130-131. The score includes parts for Flute, Oboe, B♭ Clarinet, Bassoon, Horn in F, B♭ Trumpet, Trombone, Timpani, Piano, Harp, Violin 1 & 2, Viola, Cello, and Double Bass. Measure 130 features a melodic line in the B♭ Clarinet and Bassoon, with dynamics mp and p. Measure 131 features a melodic line in the B♭ Trumpet and Trombone, with dynamics p and pp. The string section (Violins, Viola, Cello, Double Bass) plays a sustained note with a 'dim' (diminuendo) marking. The Harp plays a sustained note with a 'mp' (mezzo-piano) marking. The Timpani plays a sustained note with a 'pp' (pianissimo) marking. The Piano and Harp parts are also visible.

Handwritten musical score for a symphony orchestra. The score is written on a system of staves, with the following instruments listed on the left:

- Flute 1 & 2
- Oboe 1 & 2
- Clarinet 1 & 2
- Bassoon 1 & 2
- Horn 1, 2, 3, & 4
- Trombone 1 & 2
- Bass Drum
- Piano
- Harp
- Violin 1 & 2
- Viola
- Cello
- Double Bass (DB)

The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano). A tempo indication at the top left reads "MM = 140 circa". The notation includes various musical symbols, including notes, rests, and slurs, indicating a complex orchestral arrangement.

135

Flute

Oboe

B♭ Clarinet

Bassoon

Horn in F

B♭ Trombone

Piano

Harp

Violin I

Violin II

Viola

Cello

Double Bass

mp

p

f

acc

slur

mute

Handwritten musical score for page 73. The score is written on multiple staves, each labeled with an instrument or voice part. The notation includes notes, rests, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The instruments listed are:

- Flute (1 and 2)
- Oboe (1 and 2)
- B^b Clar (1 and 2)
- Bsn (1 and 2)
- Horns (1, 2, 3, and 4)
- B^b Trp (1 and 2)
- Tromb
- Floor Tom
- Phonon
- Harp
- Vocal (1, 2, 3, and 4)
- Vocal 2 (1, 2, 3, and 4)
- Viola
- Cello
- DB

The score is divided into two systems by a double bar line. The first system contains the upper woodwinds, brass, and percussion. The second system contains the strings, vocal parts, and lower woodwinds. The notation is handwritten and includes various musical symbols such as clefs, key signatures, and dynamic markings.

Flute 1 2

Oboe 1 2

Bclar 1 2

Bsn 1 2

Horn in F 1 2 3 4

Bpt 1 2

Tromb 1 2

Floor Tom

Bdrum

Piano

Harp

Violin 1

Violin 2

Viola

Cello

DB

Handwritten musical score for page 75. The score is written on multiple staves, with a large bracketed section spanning across the woodwinds and strings. The instruments listed on the left are:

- Flute 1
- Oboe 1
- Oboe 2
- B♭ Clarinet 1
- B♭ Clarinet 2
- Bsn. 1
- Bsn. 2
- Horn in F 1
- Horn in F 2
- Horn in F 3
- Horn in F 4
- B♭ Trumpet 1
- Trombone 1
- Trombone 2
- Floor Tom
- Bhadran
- piano
- Harp
- Violin 1 a
- Violin 1 b
- Violin 1 c
- Violin 1 d
- Violin 2 a
- Violin 2 b
- Violin 2 c
- Violin 2 d
- Viola a
- Viola b
- Cello a
- Cello b
- DB

The score includes various musical notations, including notes, rests, and dynamic markings. A large bracketed section is present across the woodwinds and strings, indicating a specific musical phrase or section. The piano part includes markings for *Bva* and *Sus*. The string section (Violins, Violas, Cellos, and Double Basses) is also included.

Flute 2

Oboe 1 2

Clar 1 2

Bsn 1 2

Hrn in F 1 2 3 4

Tpt 1 2

Tromb 1 2

Floor Tom

Bhodran

piano

Harp

Violin 1 a b c

Violin 2 a b c

Viola a b

Cello a b

DB

Flute 2

Oboe 1 2

Clar 1 2

Bsn 1 2

Hrn 1 2 3 4

Tpt 1 2

Tromb 1 2

Floor Tom

Bhodran

Piano

Harp

Violin 1 a b c

Violin 2 a b c

Viola a b

Cello a b

DB

Flute 1
2
Oboe 1
2
Clarinet 1
2
Bsn. 1
2
Horn in F 1
2
3
4
Tpt 1
2
Tromb 1
2
Piano
Harp
Violin 1 a
b
c
d
Violin 2 a
b
c
d
Viola
Cello
DB

150

Flute 1/2

Oboe 1/2

Clarinet 1/2

Bsn 1/2

Hrn 1/2/3/4

F

Tpt 1/2

Tromb 1/2

Floor Tom

Bhadran

Piano

Harp

Violin a/b/c/d

Viola a/b

Cello a/b

DB

Buo

Loco

Sus

FL L R L L R PR LL R

Handwritten musical score for a large ensemble, including woodwinds, brass, percussion, strings, and piano/harp. The score is divided into two systems, with the first system starting at measure 150. The instruments listed on the left are: Flute 1/2, Oboe 1/2, Clarinet 1/2, Bsn 1/2, Horn 1/2/3/4, F, Tpt 1/2, Tromb 1/2, Floor Tom, Bhadran, Piano, Harp, Violin a/b/c/d, Viola a/b, Cello a/b, and DB. The right system includes additional parts for Buo, Loco, and Sus. The score features complex rhythmic patterns and melodic lines, with various dynamics and articulations indicated. The page number 79 is in the top right corner, and 150 is written above the first staff.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written in a traditional musical notation with various instruments and their parts. The instruments listed on the left side of the page are:

- Flute
- Oboe
- Clar
- Bsn
- Horn
- Tpt
- Tromb
- Floor Tom
- Bhodran
- Piano
- Harp
- Violin
- Viola
- Violoncello
- DB

The score is written in a traditional musical notation with various instruments and their parts. The notation includes notes, rests, and other musical symbols. The page is numbered 60 in the top right corner.

155

Flute 2

Oboe 1 2

Clarinet 1 2

Bsn 1 2

Horn in F 1 2 3 4

Tpt 1 2

Tromb 1 2

Floor Tom

Bhadron

Piano

Harp

Violin 1 a b c

Violin 2 a b c

Viola a b

Cello a b

DB

Flute 2
ff

Oboe 1
ff

Oboe 2
ff

Clarinet 1
ff

Clarinet 2
ff

Bassoon 1
ff

Bassoon 2
ff

Horn 1
ff

Horn 2
ff

Horn 3
ff

Horn 4
ff

Trumpet 1
ff

Trombone 1
ff

Floor Tom
ff

Snare Drum
ff

Piano
3ra
4a
ff

Violin 1
a
ff

Violin 1
b
ff

Violin 1
c
ff

Violin 2
a
ff

Violin 2
b
ff

Violin 2
c
ff

Viola
a
ff

Viola
b
ff

Viola
c
ff

Cello
a
ff

Cello
b
ff

Cello
c
ff

Double Bass
a
ff

Double Bass
b
ff

59

Floor
Tom
Bhadran



Flto 1 2

Oboe 1 2

clar 1 2

Bsn 1 2

Hrn in F 1 2 3 4

Tpt 1 2

Tromb 1 2

piano

harp mp *bo* *bo* *bo*

Violin 1 a b c

Violin 2 a b c

Viola a b c

Cello a b

DB

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are:

- Flute 1/2
- Oboe 1/2
- Clarinet 1/2
- Bassoon 1/2
- Horn in 1/2
- Trumpet 1/2
- Trombone 1/2
- Piano
- Harp
- Violin 1/2
- Violin 1/2
- Viola 1/2
- Cello 1/2
- Double Bass 1/2

The score includes various musical notations such as notes, rests, and dynamics. The dynamics marked include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is written in a single system, with measures separated by vertical bar lines. The notation is handwritten, showing a personal or working draft style.

Handwritten musical score for page 86, featuring woodwinds, brass, percussion, piano, harp, and strings. The score is written on multiple staves, with dynamics marked as *mp* (mezzo-piano) and *pp* (pianissimo).

Woodwinds:

- Flute 1: *mp*
- Oboe 1: *mp*
- Oboe 2: *mp*
- Clarinet 1: *mp*
- Clarinet 2: *mp*
- Bassoon 1: *mp*
- Bassoon 2: *mp*
- Horn in F 1: *mp*
- Horn in F 2: *mp*
- Horn in F 3: *mp*
- Horn in F 4: *mp*

Brass:

- Trombone 1: *mp*
- Trombone 2: *mp*

Percussion:

- Timp.: *mp*
- TamTam: *pp*

Piano:

- Piano: *pp*

Harp:

- Harp: *pp*

Strings:

- Violin 1: *mp*
- Violin 2: *mp*
- Viola: *mp*
- Cello: *mp*
- Double Bass: *mp*

Flute 1 2

Oboe 1 2

Clarinet 1 2

Bassoon 1 2

Horn in F 1 2 3 4

Trumpet 1 2

Trombone

Timpani

Tam-tam

Piano

Harp

Violini 1 2

Violini 3 4

Violini 5 6

Viola 1 2 3

Cello 1 2

Double Bass 1 2

Handwritten musical score for a full orchestra. The score is divided into two systems. The first system (measures 1-10) features a complex woodwind and brass section with multiple parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone. The string section (Violins, Violas, Cellos, and Double Basses) is also present. The second system (measures 11-20) continues the orchestration, with the woodwinds and brass playing more active roles. The string section provides a steady accompaniment. The score is written in a standard musical notation with various dynamics (p, mp, mf) and articulations (accents, slurs) indicated.

Handwritten musical score for page 88, featuring various instruments and dynamic markings. The score is written on a single system with multiple staves.

Instruments and Parts:

- Flute 1: *a1*, *mp*, *ppp*
- Oboe
- Clarinet
- Bassoon
- Horn 1
- Horn 2
- Horn 3
- Horn 4
- Trumpet
- Trombone
- Tubular Bells
- Tam-Tam
- Piano
- Harp
- Violin 1
- Violin 2
- Viola
- Cello
- Double Bass (DB)

Dynamic Markings and Performance Instructions:

- mp* (mezzo-piano)
- ppp* (pianississimo)
- pp* (pianissimo)
- mf* (mezzo-forte)
- bp.* (basso piano)
- ped.* (pedal)
- LV* (Lento Vivace)

The score includes various musical notations such as notes, rests, and slurs, indicating a complex musical composition.