

EYES WITHOUT LIGHT

by

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ABSTRACT**Supervisor: Dr. Stephen Chatman**

"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.

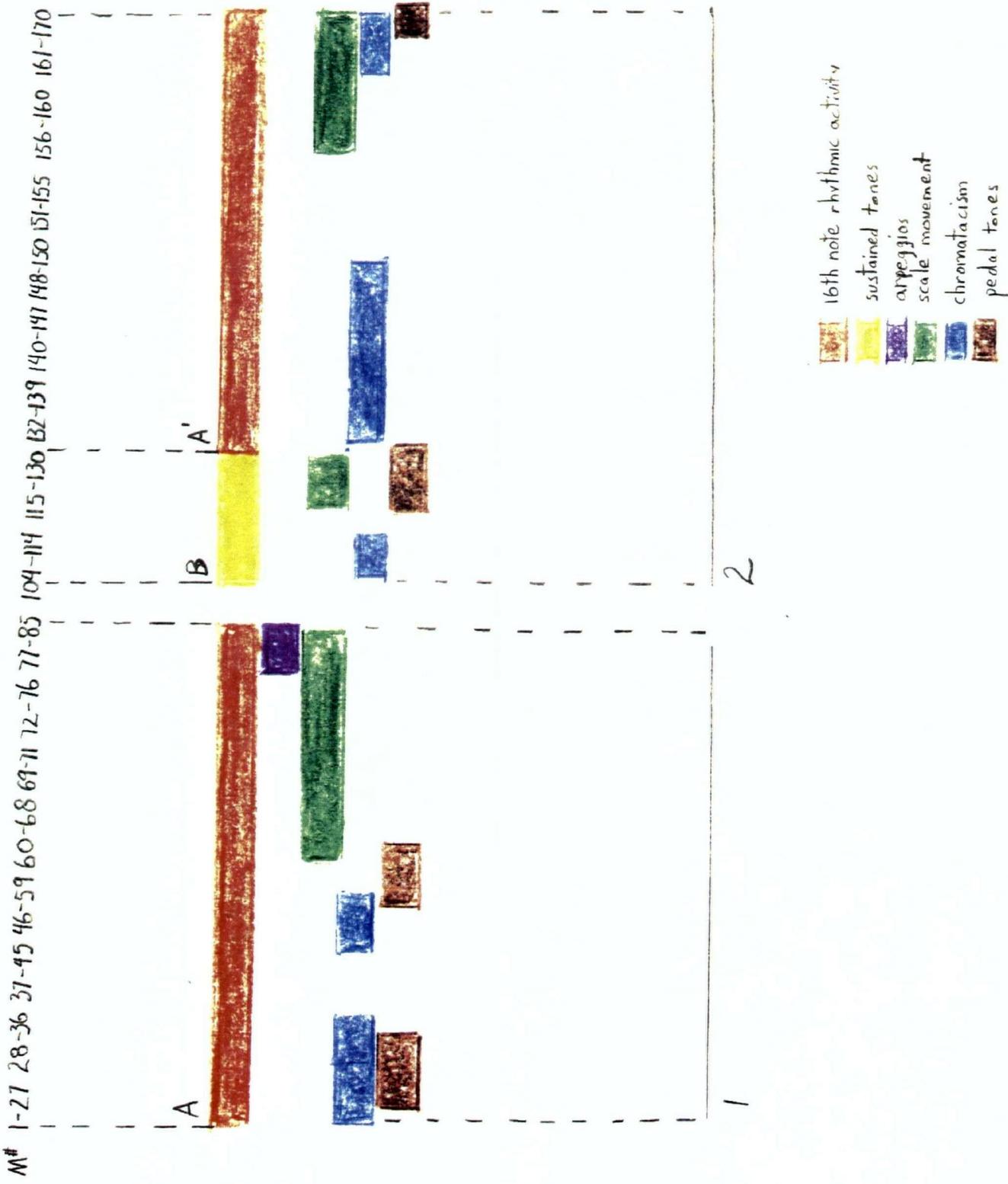
The exact number of players in each string section is suggested rather than mandatory in order to accommodate the divisi groupings and to balance the strings and winds. For example, 12 violins may be divided into two groups of 6, three groups of 4, or four groups of 3 players. Violas and cellos are divided 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 includes three parts: Flute (1 and 2), Oboe (1 and 2), and Bb Clarinet (1 and 2). The Flute parts play a melodic line with a slur over measures 77 and 78, marked *mf*. The Oboe and Bb Clarinet parts play arpeggiated segments, also marked *mf*. The key signature has one sharp (F#) and the time signature is 4/4.

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

M. 140

Handwritten musical score for measures 140-143. The score includes three parts: Viola (a and b), Cello (a and b), and DB (Double Bass). All parts play non-chromatic segments, marked *ff*. The Viola part has a slur over measures 140 and 141. The key signature has one sharp (F#) and the time signature is 4/4.

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

M. 32

Violin 1
a
b
c

Violin 2
a
b
c

Viola
a
b
c

Detailed description: This musical score excerpt covers measures 31, 32, and 33. It features three staves for Violin 1 (labeled a, b, c), three for Violin 2 (labeled a, b, c), and three for Viola (labeled a, b, c). The notation is in treble clef with a key signature of one flat. In measures 31 and 32, specific chromatic segments are circled in each part. The segments in Violin 1 and Violin 2 are more complex, involving eighth and sixteenth notes, while the Viola parts show simpler chromatic lines. Measure 33 continues the chromatic patterns across all parts.

6. Complete Chromatic Scale (complete composite scales)

M. 30

Flute
1
2

Oboe
1
2

Violin
a
b
c

Violin 2
a
b
c

Detailed description: This musical score excerpt covers measures 29, 30, and 31. It features two staves for Flute (labeled 1, 2), two for Oboe (labeled 1, 2), and six for Violin (labeled a, b, c for the first section and a, b, c for the second section). The notation is in treble clef with a key signature of one flat. In measure 30, complete chromatic scales are written for the second measures of the Flute, Oboe, and Violin parts, and these are circled. The first measures of each part show chromatic patterns, and the third measures continue with similar patterns. Dynamics markings like 'f' are present in the Violin parts.

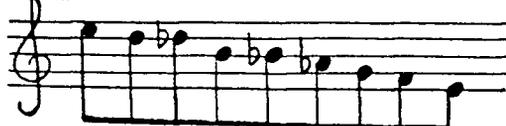
SCALE APPLICATION

Examples 4-8 illustrate nuances of scale groupings conforming to the six methods of scale application profiled previously. Pitches corresponding to scale 'a' (C# 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

Musical notation for Section 10, measures 115-130. The staff is divided into two parts: 'Linear' and 'Vertical', showing scale applications with beamed stems and slurred lines.

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 image displays musical notation for two sections. Section 7, labeled 'Section 7' and 'Strings', covers measures 71 to 76. It shows a descending octatonic scale: E4, D4, Db4, B3, Bb3, Ab3, G3, F3. Section 8 is divided into two parts. The top part, labeled 'Section 8' and 'Strings', covers measures 77 to 85. It features verticalized scale patterns where each note of the octatonic scale is sustained. The bottom part, labeled 'w.w. piano' and 'winds', covers measures 77 to 78. It shows linear scale statements for winds and brass, starting with a key signature change to one sharp (F#) in measure 77.

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

m 128 winds 130 strings

Section 11

m 133 strings 134 135 winds 136

Section 12

strings m 140 143 Low strings winds

Section 4

Bassoon strings m 45 55 56

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

This block shows musical notation for Section 4, measures 45 to 56. It consists of a single staff with a treble clef and a key signature of one flat. The notation includes a piano dynamic marking and various note values and rests.

Section 14

strings 151 152 low strings winds

This block shows musical notation for Section 14, measures 151 to 152. It features a treble clef and a key signature of one flat. The notation is divided into two parts: 'strings' for measure 151 and 'low strings winds' for measure 152.

Section 9

m104 106 108 110 112 114 115

This block shows musical notation for Section 9, measures 104 to 115. It is written on a single staff with a treble clef and a key signature of one flat. The notation includes a piano dynamic marking and various note values and rests.

Section 12

m140 strings 140 143 low strings winds

This block shows musical notation for Section 12, measures 140 to 143. It features a treble clef and a key signature of one flat. The notation is divided into two parts: 'strings' for measure 140 and 'low strings winds' for measures 141-143.

Section 13

m148

This block shows musical notation for Section 13, measures 148 to 152. It consists of a single staff with a treble clef and a key signature of one flat. The notation includes a piano dynamic marking and various note values and rests.

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

m36 37 39 40 41 42 strings

Section 6

m69 70 winds

Section 15

m156, 157

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.

m 8-29, 58-64

m 115 120 124 129 170

Example 10.

m 115 120 124 129 170

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.

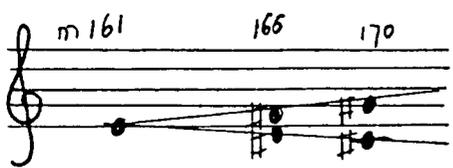
The penultimate sonorities (m 140-170) consist primarily of tritone intervals which are directed toward the final sonority at measure 170.

Example 11 A.

The image shows three musical staves illustrating harmonic resolution. The first staff shows a treble clef with notes E^{\flat} (measure 140) and F^{\flat} (measure 170) connected by a long horizontal line, with a circled F^{\flat} note in measure 151. The second staff shows a treble clef with notes E^{\flat} (measure 151) and F^{\flat} (measure 170) connected by a horizontal line. The third staff shows a treble clef with notes E^{\flat} (measure 151) and F^{\flat} (measure 170) connected by a horizontal line, with F^{\sharp} notes below the staff in measures 151 and 170.

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".

EYES WITHOUT LIGHT
'sul gan solas'

Douglas Schmidt 24

C score

MMJ=140 circa

Flute 1 2

Oboe 1 2

B^b Clar 1 2

Bsn 1 2

Horn in F 1 2 3 4

B^b Tpt 1 2

Tromb 1 2

Piano

Harp

Violin 1 a b c

Violin 2 a b c

Viola a b c

Cello a b

D B

pp

poco a poco cresc

pp

poco a poco cresc

pp

Flute 1
2

Oboe 1
2

Clarinet

Bsn 1
2

Horn 1
2
3
4

B♭ Tpt
Tromb

Vibraphone

Piano

Harp

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

Flute 1 2

Oboe 1 2

Clar 1 2

Bsn 1 2

Horn in F 1 2 3 4

B^bTpt 1 2

Tromb 1 2

TamTam *p*

Piano

Harp

Violin 1a *mp*

b *mp*

c *mp*

Violin 2a *mp*

b

c

Viola a

b

c

Cello a

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

Tam. Tam.

Piano

Harp

Violin a 1 2 3 *p* *mp*

Violin b 1 2 3 *p* *mp*

Violin c 1 2 3 *mf* *mf*

Viola a 1 2 3 *p*

Viola b 1 2 3 *p*

Viola c 1 2 3 *p*

Cello a 1 2 3 *p*

Cello b 1 2 3

DB. 1 2 3

15

Flute 1
2

Oboe 1
2

Clarinet 1
2

Bassoon 1
2

Horn in F 1
2
3
4

Trumpet 2

Trombone 2

Tam-Tam

Piano

Harp

Violin I a
b
c

Violin II a
b
c

Viola a
b
c

Cello a
b

DB

p
mf
mp
p

Flute 1 2

Oboe 1 2

Clarinet 1 2

Bsn 1 2

Hrn in F 1 2 3 4

Tpt

Trmb

Tam Tam

Piano

Harp

Violin 1 a b c

Violin 2 a b c

Viola a b c

Cello a b

DB

mf

mp

p

7

Flute 1
2

Oboe 1
2

Clarinet 1
2

Bassoon 1
2

Horn in F 1
2
3
4

Trumpet 1
2

Trombone 1
2

Tam-Tam

Piano

Harp

Violin 1 a
b
c

Violin 2 a
b
c

Viola a
b
c

Cello a
b

DB

harmen mate
harmen mate
f
f

Flute 1
Flute 2
Oboe 1
Oboe 2
B♭ Clarinet 1
B♭ Clarinet 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
B♭ Trumpet 1
B♭ Trumpet 2
Trombone 1
Trombone 2
Trombone 3
Tambourine
Percussion
Harp
Violin I a
Violin I b
Violin I c
Violin II a
Violin II b
Violin II c
Viola a
Viola b
Viola c
Cello a
Cello b
DB

Flute 1
2

Oboe 1
2

B♭ Clarinet 1
2

Bassoon 1
2

Horns in F

B♭ Trumpet 1
2

Trombone

Piano

Harp

Violin I a
b
c

Violin II a
b
c

Viola a
b
c

Cello

DB

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

Handwritten musical score for page 36, starting at measure 35. The score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and string section (Violins, Viola, Cello, Double Bass) are active, playing a rhythmic pattern of eighth notes. The piano and harp parts are present but mostly blank. Dynamics include piano (p) and unison (unis.).

Flute 1
2

Oboe 1
2

Clarinet 1
2

Bassoon 1
2

Horn in F 1
2
3
4

Trumpet 1

Trombone

Timpani

Piano

Harp

Violin I a
b
c

Violin II a
b
c

Viola

Cello

Double Bass

mf *f* *ff*

Flute 1
2

Oboe 1
2

clar 1
2

Bsn 1
2

Horn sin F 1
2
3
4

Tpt 1
2

Tromb

Timp *f*

Bass Drum *f*

Piano

Harp

Violin 1 a *mf*
b *mf*
c *mf*

Violin 2 a *mf*
b *mf*
c *mf*

Vlna *mf*

Cello *mf*

DB

mf *mf* *p*

resp. cymbal

Flute 2 *mf* *mf*

Oboe 1 *mf*

B♭ Clarinet 1 *mf*

B♭ Clarinet 2 *mf*

B♭ Clarinet 3 *mf*

B♭ Clarinet 4 *mf*

B♭ Trumpet 1 *mf*

B♭ Trumpet 2 *mf*

B♭ Trumpet 3 *mf*

B♭ Trumpet 4 *mf*

Trombone 1 *mf*

Trombone 2 *mf*

Trombone 3 *mf*

Snare *pp* *f* *pim*

Piano *mf*

Harp

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Cello *mf*

DB *mf*

55

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

mf

f

p

22

3

Flute 1
Flute 2
Oboe 1
Oboe 2
Bb Clarinet 1
Bb Clarinet 2
Bsn 1
Bsn 2
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Tpt 1
Tpt 2
Trmb 1
Trmb 2
Timp
Piano
Harp
Violini a 1
Violini a 2
Violini a 3
Violini a 4
Violini b 1
Violini b 2
Violini b 3
Violini b 4
Viola a
Viola b
Viola c
Cello a
Cello b
DB a
DB b

Handwritten musical score for a symphony orchestra, page 44, measures 60-62. The score includes parts for Flute, Oboe, Bb Clarinet, Bsn, Horn in F, Tpt, Trmb, Timp, Piano, Harp, Violini (a and b), Viola, Cello, and DB. The woodwinds and strings play a melodic line with a dynamic shift from *mp* to *f* at measure 61. The strings play a rhythmic accompaniment. The DB parts have a *div* marking and a *mp* dynamic.

65

Flute 1
Flute 2

Oboe 1
Oboe 2

B^b Clar 1
B^b Clar 2

Bsn. 1
Bsn. 2

Horns in F 1
Horns in F 2
Horns in F 3
Horns in F 4
Harmon

B^b Tpt. 1
B^b Tpt. 2

Tromb

piano

Harp

Violin 1
Violin 2
Violin 3

Viola 1
Viola 2
Viola 3

Cellb 1
Cellb 2

DB

Handwritten musical score for a symphony orchestra, page 46. The score includes parts for Flute, Oboe, Bb Clarinet, Bassoon, Horns in F, Bb Trumpet, Trombone, Piano, Harp, Violins, Violas, Cellos, and Double Basses. The music is in 3/4 time and features various dynamics such as p, mp, and dim. The score is divided into three measures.

Flute 1
2

Oboe 1
2

B^bClar 1
2

Bsn 1
2

Hrn in F 1
2
3
4

B^bTpt. 1
2

Tromb

Piano
Bva
mp
ped → sur.

Harp
mp
gliss

Violini a
b
c

Violin 2 a
b
c

Viola a
b
c

Cello a
b

DB

This page of a musical score, numbered 48, features a variety of instruments. The woodwind section includes two parts each for Flute, Oboe, Bb Clarinet, and Bassoon, all marked *pp*. The brass section consists of two parts for Horn in F and two parts for Bb Trumpet, also marked *pp*. The Vibraphone part is marked *pp* and includes the instruction *Solo segno*. The Piano part is marked *p* and features a complex rhythmic pattern. The Harp part is marked *pp* and consists of sustained chords. The string section includes Violin 1 and 2, Viola, Cello, and Double Bass, all marked *p*. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

Flute 1
Flute 2
Oboe 1
Oboe 2
B^b Clar 1
B^b Clar 2
Bsn 1
Bsn 2
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Tpt. 1
Tpt. 2
Tromb 1
Tromb 2
Piano
Harp
Violin 1 a
Violin 1 b
Violin 2 a
Violin 2 b
Viola
Cello
DB.

The musical score is written for a full orchestra. The woodwind section includes two flutes, two oboes, two bass clarinets, two bassoons, and four horns in F. The brass section consists of two trumpets and two trombones. The string section includes two violins, two violas, two cellos, and a double bass. The piano and harp are also present. The score is marked with a mezzo-forte (mf) dynamic for the woodwinds and a mezzo-piano (mp) dynamic for the strings and double bass. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals. There are several slurs and phrasing marks throughout the score.

Flute 1
Flute 2
oboe 1
oboe 2
Bb Clar 1
Bb Clar 2
Bsn. 1
Bsn. 2
Horn 1
Horn 2
Horn 3
Horn 4
Bb Tpt 1
Bb Tpt 2
Vib.
Piano
Harp
Violin 1 a
Violin 1 b
Violin 2 a
Violin 2 b
Viola a
Viola b
Cello
DB

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 I a
b

Violin II a
b

Viola a
b

Cello

DB

f

sus

cresc

85

Flute
a
b

Oboe
a
b

Bb Clarinet
a
b

Bsn.
a
b

Horn in F
1
2
3
4

Bb Tpt
a
b

Sus Gong

Vib

Piano

Harp

Violin
a
b
c

Viola
a
b
c

Cello

DB

ff

gliss

lv

Flute 1
2

Oboe 1
2

Clarinet 1
2

Bassoon 1
2

Horn in F 1
2
3
4

Trumpet 2

Trumpet 3

Piano

Harp

Violin 1 a
b
c

Violin 2 a
b
c

Viola a
b
c

Cello a
b

DB

gliss
dim
ff

Flute 1, 2

Oboe 1, 2

Clarinet 1, 2

Bassoon 1, 2

Horn in F 1, 2, 3, 4

Trumpet 1, 2

Trombone 1, 2

Timpani

Tam Tam

Piano

Harp

Violin 1 a, b, c

Violin 2 a, b, c

Viola a, b, c

Celli a, b

Double Bass

mp

mf

ff

dim

gliss

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 pp p pp pp
gliss
mp mp mp mp

Flute 1
Flute 2
Oboe
Clarinet 1
Clarinet 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet 2
Trombone 2
Vibraphone
Suspended Cymbal
Harp
Violin 1 a, b, c
Violin 2 a, b, c
Viola a, b, c
Cello a, b, c
Double Bass

Dynamics: *p*, *mp*, *pp*, *ppp*

Performance markings: slurs, hairpins, accents, and dynamic markings.

110

Flute 1
2

Oboe 1
2

B♭ Clarinet 2

Bassoon 1
2

Horn 1
2
3
4
F

B♭ Trumpet 1
2

Trombone 1
2

Tamtam

Suspended Cymbal

Harp

Violin 1
a
b
c
mf
mp
gliss
div gliss

Violin 2
a
b
c
mp
div gliss
gliss

Viola
a
b
c
mp
div gliss
gliss

Cello
a
b
c
mp
div gliss
gliss

Double Bass
mp

Flute 1/2
mp mp f

Oboe 1/2
mp mp f

B♭ Clarinet 1/2
mp mp f

Bsn. 1/2
mp mp f

Horn in F 1
2
3
4
mp mp f

B♭ Trumpet 1/2
mp mp f

Tronb 1/2
mp mp f

Tam Tam
p

Sus Cymba
p

Piano
mf *lento* *cresc* f

Violin 1
a
b
c
gliss *poco a poco cresc* (b♭ b♭) f

Violin 2
a
b
c
gliss *poco a poco cresc* f

Viola
a
b
c
gliss *poco a poco cresc* f

Cello
a
b
c
gliss *poco a poco cresc* f

DB
f

Temp tr

Flute 1
2

Oboe 1
2

B♭ Clarinet 1
2

B♭ Bassoon 1
2

Horns in F 1
2
3
4

Tpt 1
2

Tromb 1
2

Timp

piano

Harp

Violin 1
2

Viola
1
2

Cello
1
2

Double Bass

Flute 2 *mf*

Oboe 1 2

B^bclar 1 2

Bsn 1 2 *mf*

Horn 1 2 3 4
in F

B^btp 1 2

Tromb 1 2

Timp *mf*

piano *mf*

Harp

Violin 1 a b

Violin 2 a b

Viola a b

Cello a b

DB

Picc
 Fl
 Oboe 1
 Oboe 2
 B♭clar 1
 B♭clar 2
 Bsn 1
 Bsn 2
 Horn in F 1
 Horn in F 2
 Horn in F 3
 Horn in F 4
 B♭Tpt 1
 B♭Tpt 2
 orchestra
 Bellis
 Timp
 piano
 Bra
 Base
 Harp
 Violin 1 a
 Violin 1 b
 Violin 2 a
 Violin 2 b
 Viola a
 Viola b
 Cello a
 Cello b
 DB
 DB

Musical score for page 69, featuring various orchestral instruments and their parts. The score includes parts for Piccolo, Flute, Oboe 1 and 2, B♭ Clarinet 1 and 2, Bassoon 1 and 2, Horn in F 1-4, B♭ Trumpet 1 and 2, Orchestra (Bellis, Timp, piano, Bra, Base), Harp, Violin 1 (a, b), Violin 2 (a, b), Viola (a, b), Cello (a, b), and Double Bass (DB). The score is written in a standard musical notation with various dynamics such as *mf* and *p*.

M.M. = 140 circa

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet 1
Clarinet 2

Bassoon 1
Bassoon 2

Horn in F 1
Horn in F 2
Horn in F 3

Trombone 1
Trombone 2

Bass Drum

Piano

Harp

Violin 1 a
Violin 1 b

Violin 2 a
Violin 2 b

Viola

Cello

Double Bass

135

Handwritten musical score for a symphony orchestra, page 72, measures 135-137. The score includes parts for Flute, Oboe, B♭ Clarinet, Bassoon, Horns, Trumpets, Trombones, Piano, Harp, Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics include mp and p.

Flute (2 staves): Measures 135-137. Dynamics: mp, p.

Oboe (2 staves): Measures 135-137. Dynamics: mp, p.

B♭ Clarinet (2 staves): Measures 135-137. Dynamics: mp, p.

Bassoon (2 staves): Measures 135-137. Dynamics: mp, p.

Horn (4 staves): Measures 135-137. Dynamics: mp, p.

Trumpet (2 staves): Measures 135-137. Dynamics: mp, p.

Trombone (2 staves): Measures 135-137. Dynamics: mp, p.

Piano (2 staves): Measures 135-137. Dynamics: mp, p.

Harp (2 staves): Measures 135-137. Dynamics: mp, p.

Violin I (4 staves): Measures 135-137. Dynamics: mp, p.

Violin II (4 staves): Measures 135-137. Dynamics: mp, p.

Viola (2 staves): Measures 135-137. Dynamics: mp, p.

Cello (2 staves): Measures 135-137. Dynamics: mp, p.

Double Bass (2 staves): Measures 135-137. Dynamics: mp, p.

Handwritten musical score for a symphony orchestra and vocal ensemble. The score is divided into two systems by a vertical bar line. The instruments and parts are listed on the left side of the page:

- Flute 1 & 2
- Oboe 1 & 2
- B♭ Clarinet 1 & 2
- Bassoon 1 & 2
- Horns 1, 2, 3, 4
- B♭ Trumpet 1 & 2
- Trombone
- Floor Tom
- Phonograph
- Harp
- Vocal 1, 2, 3, 4
- Violin 1, 2
- Viola
- Cello
- DB (Double Bass)

The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include *mf* (mezzo-forte) and *f* (forte). The vocal parts feature lyrics written below the notes. The page number 73 is located in the top right corner, and the page number 50 is located in the bottom right corner.

Flute 1
 Oboe 1 2
 Clarinet 1 2
 Bassoon 1 2
 Horn in F 1 2 3 4
 Trumpet 1 2
 Trombone 1 2
 Floor Tom
 Snare Drum
 Piano
 Harp

Detailed description: This section of the score covers measures 140 through 145. It includes parts for Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns in F (1-4), Trumpets (1-2), Trombones (1-2), Floor Tom, Snare Drum, Piano, and Harp. The woodwinds and brass play rhythmic patterns with various articulations. The piano part features chords and melodic lines, while the harp provides accompaniment. A large bracket groups the woodwind and brass parts across measures 140-145.

Violin 1
 Violin 2
 Viola
 Cello
 DB

Detailed description: This section of the score covers measures 140 through 145 for the string ensemble. It includes parts for Violin 1, Violin 2, Viola, Cello, and Double Bass (DB). The strings play a consistent rhythmic accompaniment with various articulations. A large bracket groups the string parts across measures 140-145.

Flute 2

Oboe 1
2

B♭ Clarinet 1
2

Bsn. 1
2

Horn in F 1
2
3
4

B♭ Trpt 2

Tromb 1
2

Floor Tom

Bhodran

piano

Harp

Violin a
b
c
d

Viola a
b

Celli a
b

DB

Bva

Sus

B

Flute 2

Oboe 1 2

Clar 1 2

Bsn 1 2

Hrn in F 1 2 3 4

Tpt 2

Tromb 1 2

Floor Tom *ff*

Bhojran *ff* Bra

piano

Harp

Violin 1 a b c

Violin 2 a b c

Viola a b

Cello a b

DB

This page of a musical score is for a large orchestra. It contains 24 staves, each with a different instrument or section. The instruments listed on the left are: Flute 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1, 2, 3, and 4, Trumpet 1 and 2, Trombone 1 and 2, Floor Tom, Bhodran, Piano, Harp, Violin 1 (staves a, b, c), Violin 2 (staves a, b, c), Viola (staves a, b), Cello (staves a, b), and Double Bass (DB). The score is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The Bhodran part includes a 'ff' dynamic marking. The overall layout is clean and professional, typical of a printed musical score.

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

Violini a
b
c
d

Violini 2 a
b
c
d

Viola

Cello

DB

Flute 1

Oboe 1
2

Clarinet 1
2

Bsn 2

Horn in F 1
2
3
4

Tpt 1
2

Tromb 1
2

Flour Tom

Bhodran

Piano

Harp

Violin 1 a
b
c

Violin 2 a
b
c

Viola a
b

Cello a
b

DB

Flute 2

Obse 1
2

Clar 1
2

Bsn 2

Horn in F 1
2
3
4

Tpt 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

The image shows a musical score for two instruments: Floor Tom and Bhadran. The score is written on two staves. The top staff is for the Floor Tom, and the bottom staff is for the Bhadran. The music is divided into three measures. The first measure contains a series of eighth notes on the Floor Tom staff and a single note on the Bhadran staff. The second measure contains a series of eighth notes on the Floor Tom staff and a single note on the Bhadran staff. The third measure contains a series of eighth notes on the Floor Tom staff and a single note on the Bhadran staff. There are large bracketed sections on the left side of the score, one above the first two measures and one below the first two measures. The notation includes dynamic markings such as *ff* and *p*, and articulation marks like accents and slurs.

Floor Tom
Bhadran

This page of a handwritten musical score includes the following parts and markings:

- Flute (Flto):** Two staves (1 and 2).
- Oboe (Oboe):** Two staves (1 and 2).
- Clarinet (clar):** Two staves (1 and 2).
- Bassoon (Bsn):** Two staves (1 and 2).
- Horn in F (Hrn in F):** Four staves (1, 2, 3, 4).
- Trumpet (Tpt):** Two staves.
- Trombone (Tromb):** Two staves.
- Piano (piano):** Two staves.
- Harp (harp):** One staff with markings *mp* and *to*.
- Violin (Violin):** Three staves (a, b, c).
- Violin 2 (Violin 2):** Three staves (a, b, c) with markings *pp* and *p*.
- Viola (Viola):** Three staves (a, b, c).
- Cello (Cello):** Two staves (a, b).
- Double Bass (DB):** One staff.

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 1a, 1b

Violini 2a, 2b

Viola a, b, c

Cello a, b

DB a, b

Handwritten musical score for a full orchestra. The score is divided into three measures. The first measure shows various instruments with notes and rests. The second measure features a dynamic change to *p* (piano) for most instruments, with some triplets in the Flute and Harp parts. The third measure continues the *p* dynamic. The Harp part in the second measure includes a triplet of notes: mf $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{2}$. The string parts (Violini, Viola, Cello, DB) play a rhythmic pattern of eighth notes. The woodwinds and brass parts have various rests and notes.

Flute 1 *a1* *mp* *ppp*

Oboe

Clarinet

Bassoon

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet

Trombone

Tubular Bells *p* *LV*

Tam Tam *pp* *mp* *ped.* *p* *LV*

Piano *mp*

Harp *mf* *bp.* *p*

Violin 1a *pp*

Violin 1b *pp*

Violin 2a *pp*

Violin 2b *pp*

Viola 1a *pp*

Viola 1b *pp*

Viola 1c *pp*

Cello 1a *pp*

Cello 1b *pp*

Double Bass 1a *pp*

Double Bass 1b *pp*

Double Bass 2 *pp*