

CONFLUENCE

for piano and orchestra

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ABSTRACT

This thesis consists of two main parts. The first part is the musical score of an original composition for piano and full orchestra entitled "Confluence". This is a single movement work of approximately thirteen minutes duration.

The second part is an essay containing a detailed aesthetic, conceptual and technical analysis of the musical work.

RÉSUMÉ

La présente thèse comporte deux grandes sections. "Confluence" constitue la première section, composition originale pour piano et grand orchestre; il s'agit d'une oeuvre en un mouvement d'une durée approximative de treize minutes.

La seconde section, sous forme d'essai, présente une analyse détaillée de cette oeuvre musicale, des points de vue esthétique, conceptuel et technique.

CONFLUENCE FOR PIANO AND ORCHESTRA

INTRODUCTION

"Confluence" is a bilingual French and English word (the French pronunciation is preferred) which means "flowing together". It was chosen to suggest a fluid amorphous entity, like a river, held together by some organizing principles or some common direction. The "river of sound" created by an orchestra, like a river of water, is not uniform but contains diverse and conflicting forces and materials; this piece focuses on the interplay of these diverse elements "flowing together". Accordingly, this composition contains much local detail and variety, as well as a core process which evolves organically from beginning to end.

One could say that music explores the nature of sensory perception; the ways in which sonic material and process form perceived structure. This composition, rather than expressing extra-musical ideas through music, uses extra-musical concepts - visual, dramatic and mathematical - to facilitate the organization of sound materials.

"Confluence" is the third of a series of musical essays considering the nature of the relationship between the "soloist" and "accompanying" ensemble from varying perspectives. The central relationship of this piece is that of the piano to the

orchestra - not so much of the soloist to the ensemble as of the piano as a smaller "unified orchestra" (with a wide range of registral, textural and dynamic variety) to the ensemble as a larger diverse orchestra (expanding and extending all aspects of the piano sonority).

The following chart delineates the grouping of the orchestral instruments in this piece and outlines the timbral relationships between the piano and each of the instrumental groups.

<u>Instrumental Group</u>	<u>Timbral Comparison to Piano</u>
1. mallet percussion	
a) glock, vibes, marimba	similar attack and generally decay.
b) xylophone	similar attack and similar timbre in upper register; differs because of extremely fast decay.
2. clarinets	similar large dynamic range and "moderate" timbre - neither very bright nor very mellow but colored by a few prominent harmonics - especially in the "rich" mid-low register. The clarinet

sonority is sometimes used to dovetail with decaying piano tones and gradually mask them, seeming to reverse the natural decay of the individual piano sonority.

3. harp

similar attack, decay, large range, and ability to play large numbers of notes at one time, including clusters and glissandi.

4. strings

share sound of vibrating strings, large pitch range as a group, and large dynamic range. Non vibrato and thick textural effects emphasize similarity to piano.

5. brass

similar incisiveness of attack and brightness and fullness of chords in

mid-low register at loud dynamics.

6. other percussion and woodwinds (excluding malletophones and clarinets) not closely related; used for contrast and support in heavily scored textures.

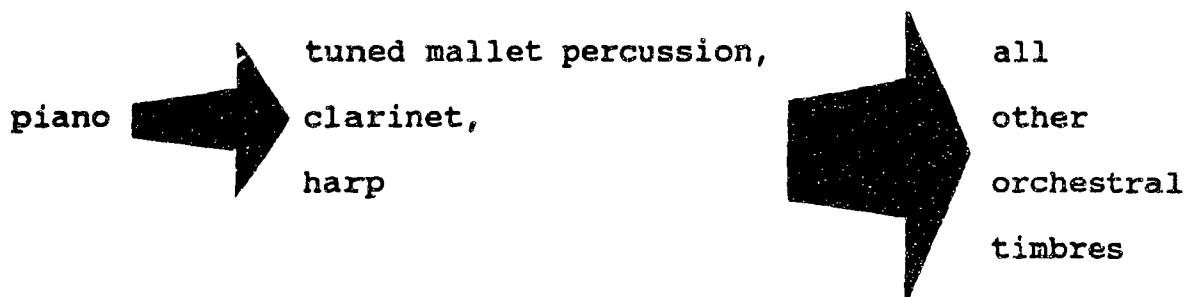
These timbral relationships determine the relative importance of the various instrumental groups and the ways in which they are used. Accordingly, there are two expansions of the standard medium-size orchestra: the percussion section is expanded to five players due to the frequent and complex use of malletophones, and the clarinets are treated as an individual section with four players - three playing standard B-flat clarinets, one playing the bass clarinet.

Timbre is used to mold and clarify texture and context by giving individual sound-characters to the various materials and relating these materials by timbral contrast, similarity and change. The use of timbre for intrinsic interest is secondary to this.

The degree of overtone richness of each timbre is considered in terms of its potential to add complexity and fullness to the texture by adding to such acoustic phenomena as sympathetic vibration and harmonic beating. These aspects of sound, along

with the variety of attack characteristics among the various instrumental timbres, are used to create and manipulate a wide variety of subtle and transient effects within the total musical texture, giving it timbral "depth".

PRIMARY TIMBRAL RELATIONSHIPS



GENERAL TIMBRAL PRINCIPLES AND PROCESSES

(a continuum from simplest to most complex)

1. Uniform, non-changing timbres - use of a single instrument or instrumental choir;
2. closely related timbres (such as oboe and harmon-muted trumpet);
3. contrast of two or more different timbres - simultaneously or sequentially;
4. change of timbre - gradually, quickly or instantaneously;
5. pointalistic timbres - very frequent and varied changes;
6. many different timbres simultaneously within a complex texture.

LOCAL TIMBRAL EFFECTS

(adding local interest and textural depth)

1. Non-standard instruments: thundersheet, revolving plastic hose (which "whistles" a random harmonic series), metal wind chimes;
2. A few non-standard uses of standard instruments: timpani played with hard mallets; harp played exclusively "près de la table" with fingernails (the absence of a comparison with standard harp timbre suggests the use of a new, different instrument);
3. the unique (or extremely rare) very sudden and brief use of a single timbre;
4. "implosion": many different instrumental colors on one or a few pitches, usually in an extreme register; adds depth and intensity of sound due to the many conflicting and interacting tunings, overtones and vibrati;
5. "cushion": almost imperceptible doubling by a second timbre to slightly color predominant timbre; adds "warmth" and "body" to the sound;
6. "echo": a) notated "phasing", one instrument tracks another at a short time interval; b) the piano is used as a reverberation chamber, doubling other instruments very softly with the damper pedal down;
7. overtone interaction and reinforcement: wide spacing, use of several different pitches, timbres and registers, prominence of "open" intervals such as perfect fifths and fourths, and

moderately slow tempi contribute to this effect;

8. ambiguity of exact pitch and/or octave:

- a) melodic - scalar passages with octave expansion played extremely fast so that the ear has insufficient time to perceive how the melodic line jumps several octaves so quickly (see score pages 17 to 30);
- b) harmonic -- extreme registers with very wide spacing, combined with a variety of highly colored timbres (high partial content), obscure exact perception of register, of "separate notes" (upper notes tend to be perceived as partials of lower notes) and of "separate parts" (examples: pages 7 to 9, high percussion, piano and woodwinds).

TIMBRAL TREATMENT OF THE "SOLO" PIANO

1. Restriction of register to the very low ("rich, full") and/or the very high ("bright, percussive");
2. "transparency": spreading pitches sparsely throughout the entire range for greater resonance (without "thickness");
3. "thick" texture: clusters and large chords; close spacing and "dissonant" intervals; many conflicting harmonic partials; "harshness" of sound when combined

- with percussive attacks and loud dynamics;
4. varied, changing, amorphous texture; a variety of articulation and dynamics (attacks and decays) over a short period of time, sometimes in conjunction with
 5. continuous use of damper pedal to mix these materials fluidly.

CONTINUUM OF SIMPLICITY/COMPLEXITY

The "Primary Timbral Relationships" chart and the "General Timbral Principles and Processes" chart on page 5 above are examples of the organization of musical elements according to the general conceptual model. This organization has facilitated the integration of eclectic, diverse and sometimes conflicting ideas (technical, conceptual, dramatic, mathematical and philosophical) into a whole. Sound information varies along a continuum between two opposite poles, as delineated by the following:

SIMPLICITY/COMPLEXITY SCALE

Level 1 — Level 2 — Level 3 — Level 4 —> Level 5
extreme simple moderate extreme
simplicity order complexity ambiguity complexity

This conceptual model also functions to describe activity or energy levels. It can be applied to more specific concepts, such as mathematical organization, predictability and focus:

MATHEMATICAL ORGANIZATION SCALE

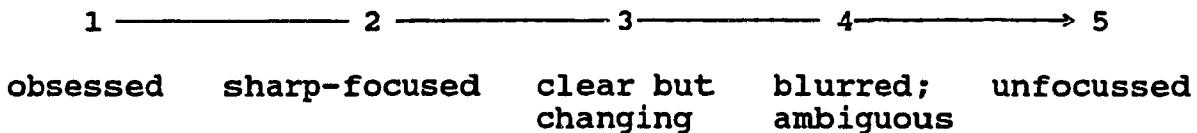
1	2	3	4	5
uniformity	simple	logical	irregularity; randomness	
	regularity; change;	distortion;		
	symmetry	evolution	fragmentation	

Mathematical organization is manifested primarily in two musical parameters: rhythm and pitch.

PREDICTABILITY SCALE

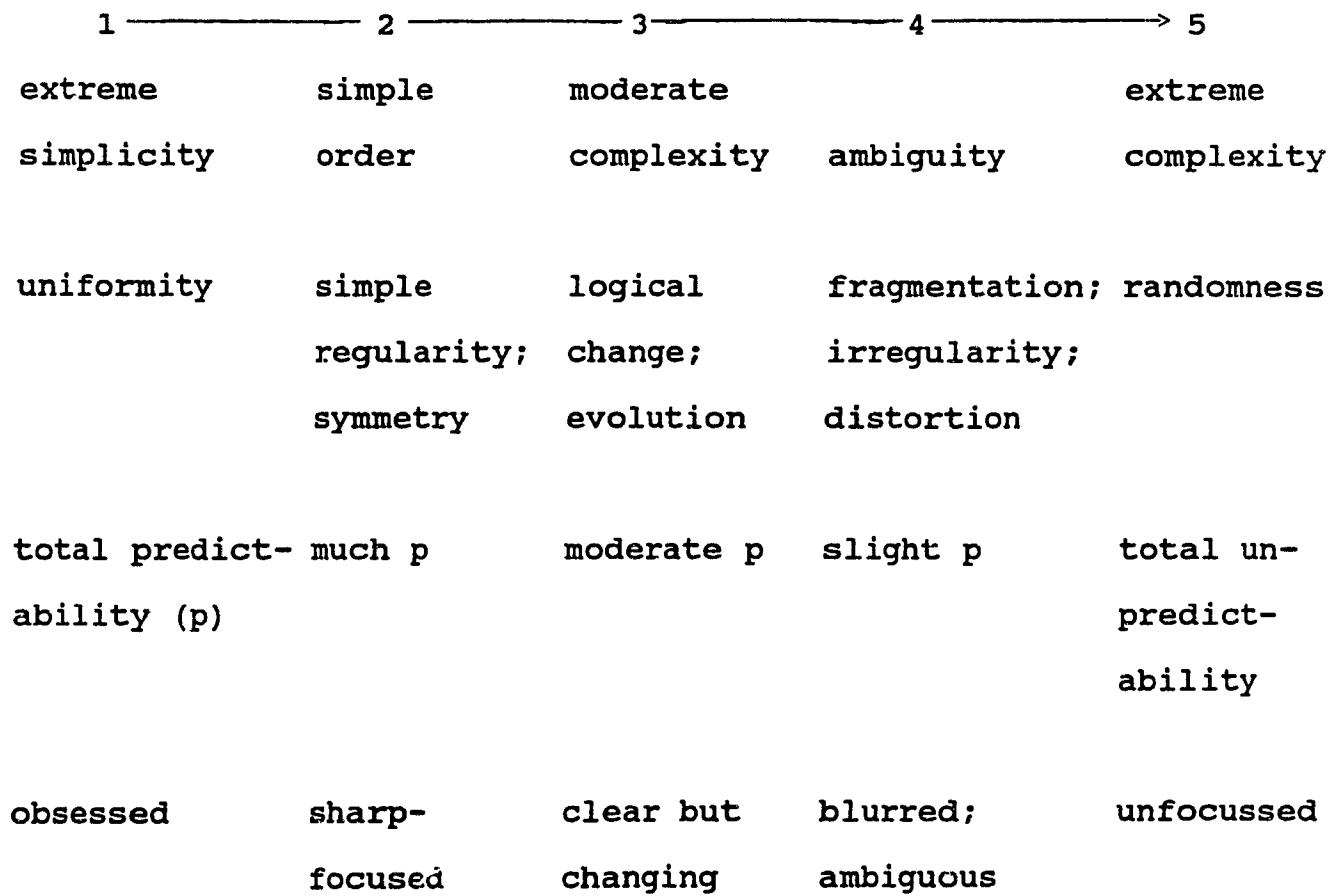
1	2	3	4	5
total	much	moderate	slight	total
predictability	p	p	p	unpredictability
(p)				

FOCUS SCALE



The various complexity scales work in tandem - so they can be combined thus:

COMBINED CONTINUUM OF SIMPLICITY/COMPLEXITY



Musical material which lies near the middle point of this continuum is the most immediately perceivable and understandable sonic information as it avoids the monotony and boredom of under-stimulation at one extreme (Level 1) and the confusion and disorder of over-stimulation at the other extreme (Level 5).

The Simplicity/Complexity Continuum model, then, is useful in the following way:

Most of the music most of the time is kept primarily within the middle level, and secondarily weaving in and out of the 2nd and 4th levels. The two extremes, levels 1 & 5, are used only occasionally and briefly for "relief" (resting the "mental-ear", allowing time for reflection and conjecture) for "surprise" or "shock" effect and for "contrast" to the predominant or current level. There may be variations in complexity levels between two (or more) layers of the total musical texture at any one given time. There may also be simultaneous differences of level and/or direction along the Simplicity/Complexity Continuum among the various musical elements; for example: rhythm may become simpler while timbres become more complex.

Since this music is primarily textural in concept - notwithstanding important structural, rhythmic and harmonic elements - the application of the Simplicity/Complexity Continuum

model to the textural design of the piece, as graphically outlined below, is of primary importance to understanding the work. The overall texture varies along the following:

CONTINUUM OF TEXTURAL DENSITY

Extreme
simplicity;
transparency



Maximum
complexity;
density

Level 1 Level 2 Level 3 Level 4 Level 5

Solo

Unison

(1 part;
1 player;
1 sound)

(1 part;
2 or more
players)

Echo;
heterophony;
vertical
sonority

Imitation;
"separate parts";
multiple layers;
timbral variety;
harmonic
"progression"

Unlimited
use of
any and
all of
the
procedures
outlined
above

phasing

ANALYTICAL OUTLINE

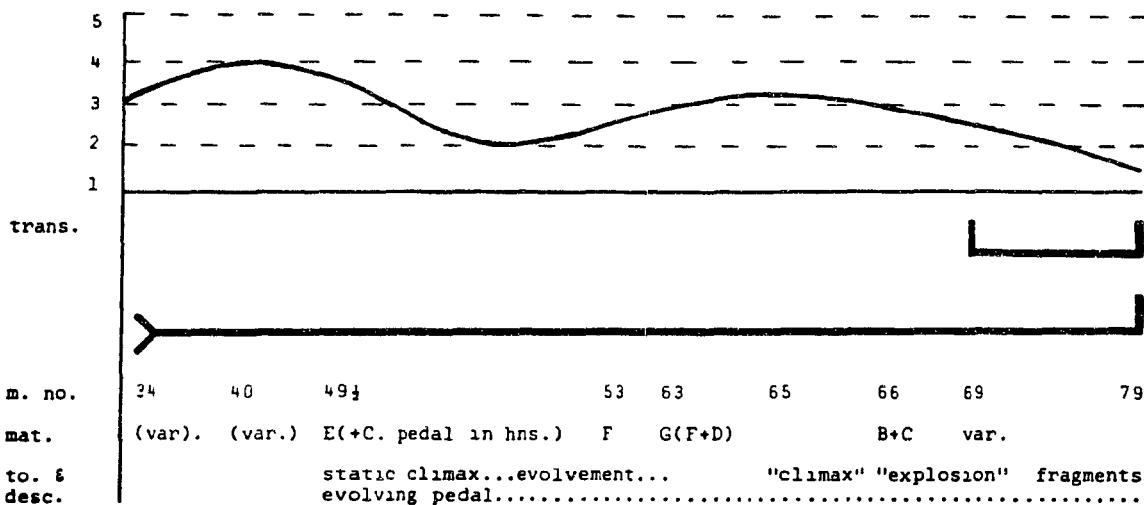
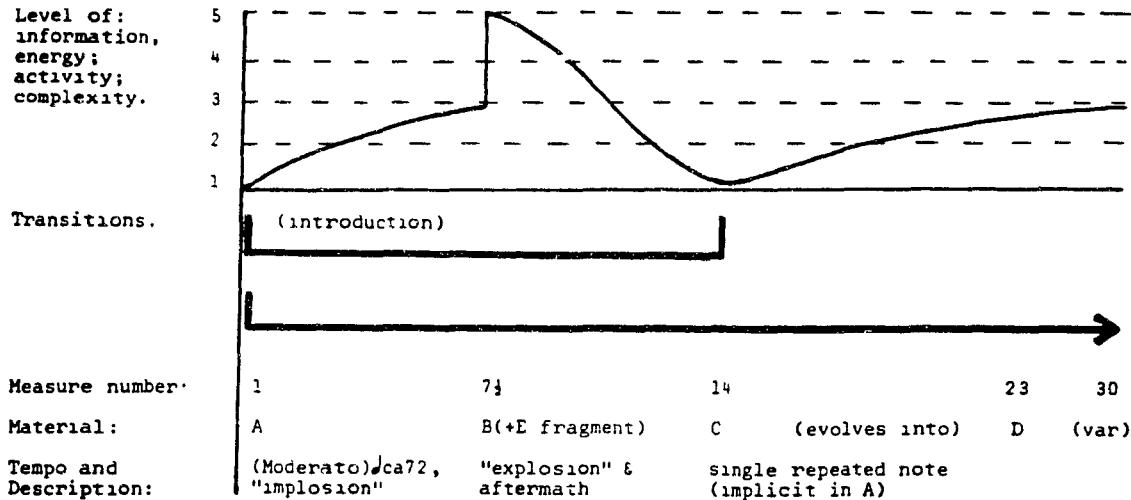
The introductory section sets in motion a basic set of tensions - between order and disorder; between stasis and movement - that motivates and energizes the piece. At the outset, a brief period of increasing static tension (m. 1-7) leads to a tremendous explosion (m. 7) briefly followed by slowly rising "shock waves", falling chunks of sonic "debris" and swirling clouds of settling "dust". This great outburst of energy rapidly dissipates, leaving the piano (m. 14) to gradually reconstruct the piece from the diverse compositional "rubble". This "reconstruction" begins at letter "A" (m. 14) with a simple repeated-note figure which grows gradually in rhythmic, then melodic, then harmonic interest. This process continues with ever-increasing timbral and textural variety and complexity, until it is interrupted by a new type of material: a "fast section" beginning at rehearsal letter "F" (m. 80).

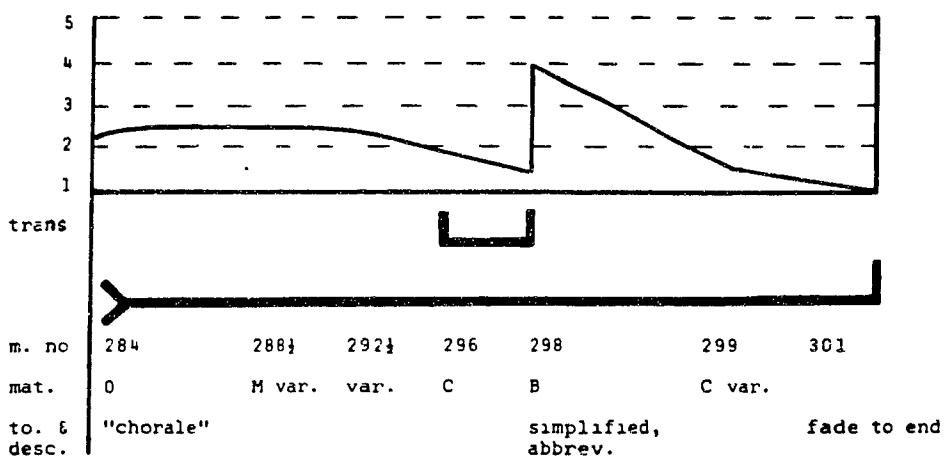
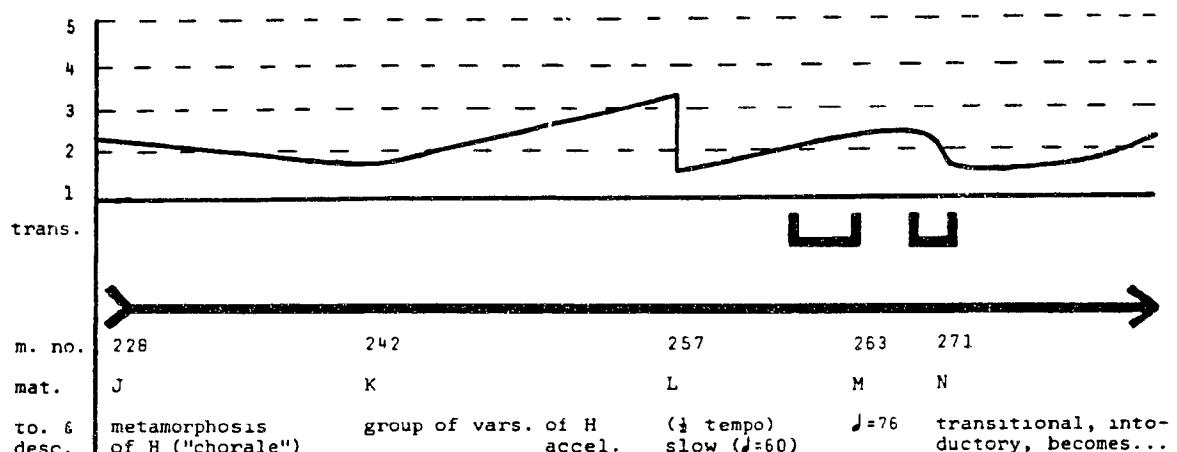
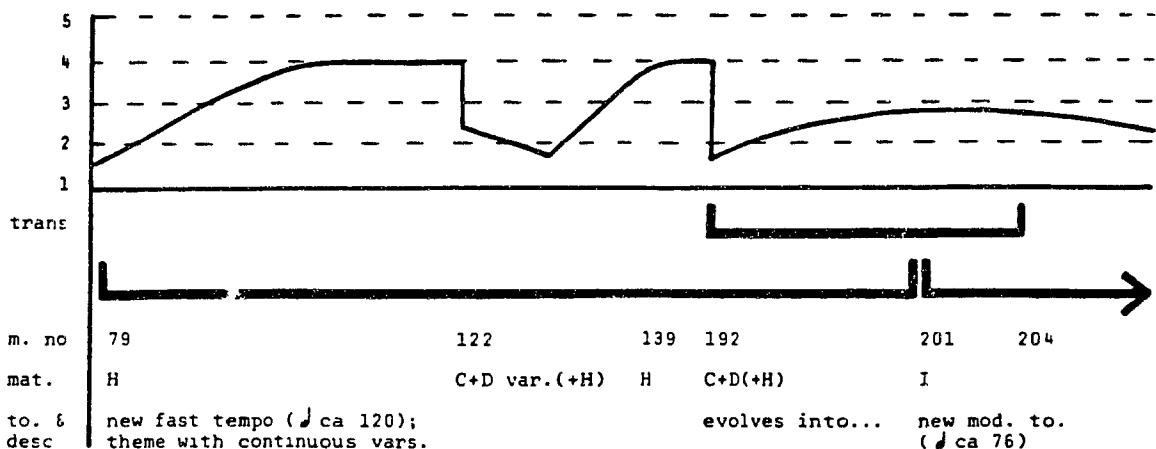
This new section may be considered a diversion: a very high-energy musical interlude dropped into the flowing stream of sound. It is a lighthearted interjection into a process that may otherwise have become too unidirectional and predictable. It is also a playful and whimsical response to the inevitable expectation of virtuosity which a piece for piano and orchestra - even if not specifically titled a "concerto" - evokes. This format allows virtuosic passages and loud rambunctiousness while (hopefully) avoiding bombast and pretension.

I Gradually, (from m. 198) the music resumes a process of evolution similar to that of the first large ("slow") section with a gradual decrease in rhythmic intensity and definition and a general slowing of tempo. The distinctions among the various instrumental timbres are gradually blurred, then eradicated, leading to unity of piano and orchestra. This process constitutes the third, and final, large section. The short coda consists of a brief restatement of the explosion motif (m. 298) by certain orchestral factions - as if to say "Let's do it again". This is answered very quietly by the piano: "No, it's finished", and the music drifts out of hearing range...

Since the materials of this piece progress from the simple to the complex and because these materials are often juxtaposed, combined and continuously varied (not to mention brief foreshadowings and interjections), it has been necessary at times to consider clarity and convenience, and to use personal judgement in distinguishing and labeling the "separate" materials and sections in the following "Graph of Formal Sections":

GRAPH OF FORMAL SECTIONS



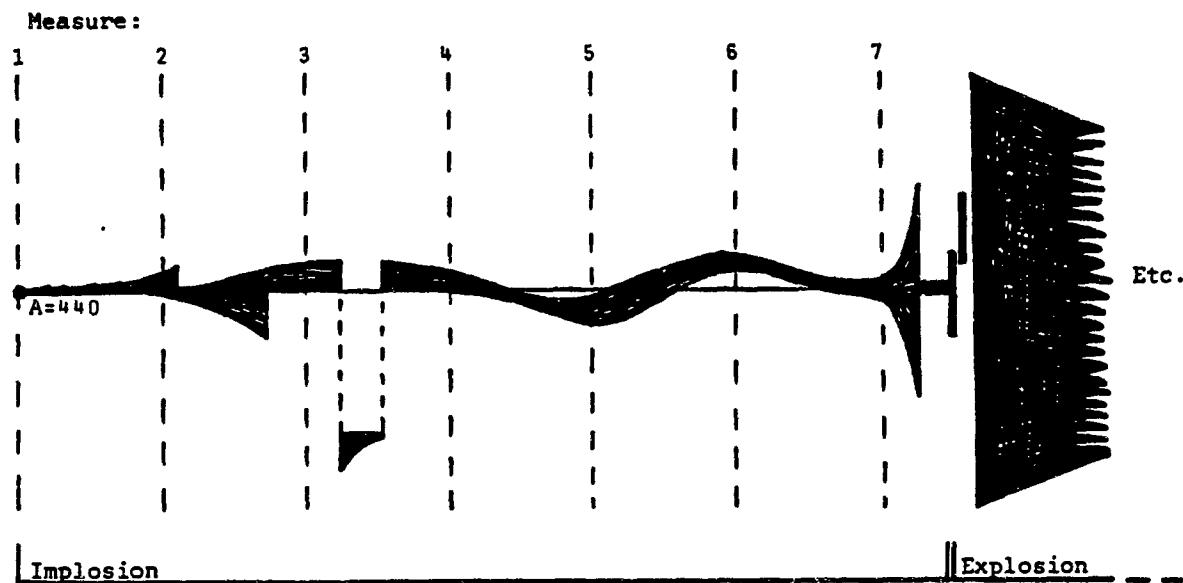


SELECTIVE, DETAILED ANALYSIS OF INDIVIDUAL SECTIONS

The introduction (m. 1-13) consists of two sound-mass gestures. It is quite different in style from most of the rest of the piece, although it provides dramatic (energizing) motivation and contains implicitly many of the basic gestures and the rhythmic and melodic motives to be delineated and developed later.

The first gesture is a build-up of static tension, as evolving clusters push and pull away from the constant repeated note: A = 440 (the "tuning" note, of course) first stated by the "solo" piano. The stream of sound pulls away from this note both downward and upward, then is pulled back to the centre at the end of m. 6, and after a final, desperate, unsuccessful stretching of the texture (m. 7), the tension is broken by the explosion initiated by the piano. Thus the soloist exerts a primary dramatic and structural influence on the course of the piece.

PROPORTIONAL DIAGRAM OF THE INITIAL "IMPLOSION"



The orchestration brightens and thickens up to the explosive climax, m. 7, after which the musical texture divides into three layers:

- 1) an harmonically static but multi-rhythmic "screen" of four minor ninths (semitone cluster expansion) in the middle-to-high registers, played by the piano, harp, and malletophones; (a "screen" is a static sound-mass which is transparent due to its relatively few pitches separated by wide pitch intervals).
- 2) two streams of string glissandi undulating downward from the very high to the mid-low registers, thickening, then fading

(additional textural interest is added to this material by the unpitched jeté "sound-mass" material in the low strings, and the windy, whistling effect of the rotated plastic hose in Perc. III;)

- 3) chordal material in the brass and piano in two gestures - the first emerges from the "explosion" in m. 7, falling in pitch and dynamic level, then rising to a secondary climax on the fourth sixteenth-note of m. 9 - the second continues from the first as a slowly rising "tidal wave" which expands and contracts, becoming a loud, thick cluster in m. 12 before slowly fading out.

This "tidal wave" of chords is a clear and concise example of the harmonic materials and methods used throughout much of this piece:

(at m. 9)

The musical score consists of two staves of music. The top staff begins with a bracket labeled "chord gesture 1" covering measures 1 through 10. Measure 1 starts with a bass clef, a key signature of one sharp, and a common time signature. It contains ten notes. Measure 2 has ten notes. Measure 3 has nine notes. Measure 4 has ten notes. Measure 5 has nine notes. Measure 6 has ten notes. Measure 7 has nine notes. Measure 8 has ten notes. Measure 9 has nine notes. Measure 10 has ten notes. Following this, a bracket labeled "c.g. 2" covers measures 11 through 20. Measure 11 starts with a bass clef, a key signature of one sharp, and a common time signature. It contains ten notes. Measure 12 has ten notes. Measure 13 has nine notes. Measure 14 has ten notes. Measure 15 has nine notes. Measure 16 has ten notes. Measure 17 has nine notes. Measure 18 has ten notes. Measure 19 has nine notes. Measure 20 has ten notes. The bottom staff begins with a bracket labeled "c.g. 3" covering measures 11 through 14. Measure 11 starts with a bass clef, a key signature of one sharp, and a common time signature. It contains ten notes. Measure 12 has ten notes. Measure 13 has nine notes. Measure 14 has ten notes. Following this, a bracket labeled "c.g. 4" covers measures 15 through 20. Measure 15 starts with a bass clef, a key signature of one sharp, and a common time signature. It contains ten notes. Measure 16 has ten notes. Measure 17 has nine notes. Measure 18 has ten notes. Measure 19 has nine notes. Measure 20 has ten notes.

This total gesture consists of four modified and transposed statements of a simple chordal material first manifested in chords 1 to 6. They are linked together by a "top-line" spiralling upward chromatically, with the occasional downward semitone movement in the first half of the gesture (at chords 3 and 9).

The basic harmonic materials are stated in chords 1 and 2 above: Chord 1 is a quartal chord - major second plus perfect fourth - and chord 2 is a major $\frac{6}{3}$ chord. The interest of this material is the close relationship between two materials from "different" pitch systems; this relationship is manifested in the sharing of pitches and intervals, in close voice-leading, and by the simple alternation of two chords back and forth.

The basic principle of chord movement, alternation with expansion, is illustrated by chords 7 to 10 thus:

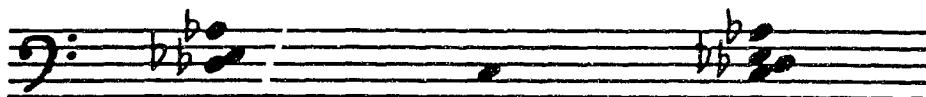
alternation: black notes

expansion: white notes

Chcrd:	7	8	9	10
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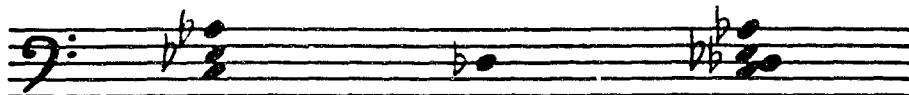
Chord 8 (as well as 4, 6 and 12) are formed by interlocking the two basic chords thus:

basic chord 1 + added tone = chord 8, etc.
(transposed)



also:

basic chord 2 + added tone = chord 8, etc.

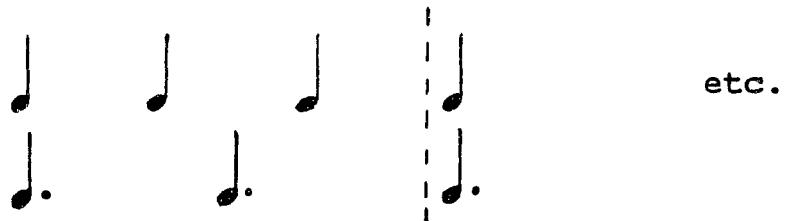


Chord 8 (etc.), which is also a major $\frac{6}{3}$ chord with an added perfect fourth, becomes an important "signature-chord" towards the end of the piece.

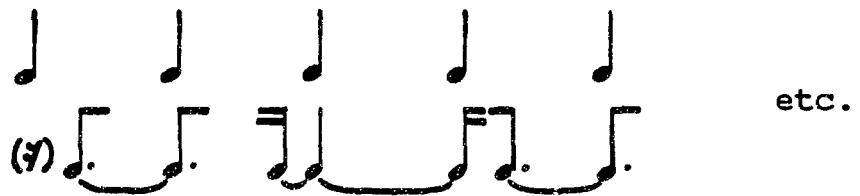
In chord 9 (as well as 5 and 13) the particular added-tone is chosen because it adds the characteristic intervals of a major third, a tritone, and a major seventh to the harmonic texture. It is also part of the fanning-out process between chords 7 to 10. Chords 10 and 14 are constructed by stacking two transpositions of chord 1 at the interval of a minor sixth so as to include chords 2 and 4.

The preceding and following examples illustrate the constantly applied principle of this work: analysis and exploration of very simple materials and concentration on the basic relationships between them. The use of these materials is both systematic and intuitive, as will be explained in greater detail on page 28 below.

At m. 14 the after-effects of the "explosion" are dying away, leaving the piano to "reconstruct" the music starting from the simplest of musical ideas: one pitch (B natural) and one rhythmic unit (the reiterated quarter-note) gradually emerging from the fading tone-cluster. This single tone is joined by a repeated B flat, which by its third reiteration has become another unitary metric layer with a ratio of 2:3 to the original B natural:



The new "beat", however, is displaced one sixteenth-note thus:



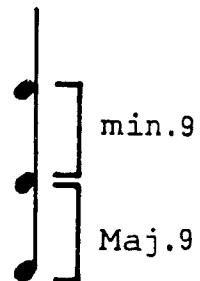
This pattern continues with irregularities and distortions including a notated tempo change and brief impressionistic "dabs" of material suggestive of the previous "explosion" motif. Added

to this are brief melodic lines of sevenths and ninths and scalar material of the simplest kind - the first five degrees of the major scale - presented as "out-of-tune" lines of parallel minor ninths (some with octave displacement at m. 20). This material is presented in a repetitive, gradually accelerating melodic line (almost as if the pianist were learning how to play!)

From m. 23 there is the suggestion that the pianist is attempting to fashion a "traditional melody" from the simple scalar line by adding an "alto voice" in parallel thirds and some variations in pitches, dynamics and rhythm. Since the material is so minimal, tentative and "non-functional" (but containing "diatonic" references), the listener cannot quite distinguish any major or minor "key" (nor any modal nor whole-tone "scale") despite the brief allusions to these structures and a tenuous perception of two layers of "tonality".

At m. 30 the previous material is expanded into two layers using the registral extremes. The upper layer continues the scalar theme in parallel minor tenths with rhythmic heterophony. The lower level is simple, mostly sustained, material moving in parallel perfect fifths. Mm. 34-40 consist of two "cartwheeling" interlocking lines of minor sixths, major thirds and major tenths, suggesting interlocking (different) major chords in rhythmically displaced parallel movement.

At m. 40 the upper layer expands into three parallel lines. The rhythmic heterophony between them becomes more pronounced and varied, sometimes with repeated-notes forming complex arpeggiations. The notes always outline the first three degrees of the minor mode with octave expansion:



Percussive timbres were used for their bell-like quality: hard attacks, richness of overtones (which help unify the layer in spite of the distance between the voices) and natural decay (which adds clarity and variety to the textures). The lower layer is principally two interlocking sets of parallel perfect fifths (twelfths) which are a tritone apart. The chords are exchanged by dynamic modulation: as one set fades-in, the other fades-out. The fifths are interspersed with minor sixths (inverted major thirds) to continue the continual contrast of "major" and "open" sounding vertical sonorities. The loud, accented open twelfths moving in parallel at the beginning of each evolving harmonic unit add structural clarity and textural richness to this passage. The interchange of instrumental timbres coordinated with the exchange of dynamics is an integral element of the total effect.

At m. 49 the previous material expands into a harmonically static, multi-rhythmic "screen" (defined on page 17, above). The

total texture of this example consists mainly of two complex elements:

I. three two-part proportionally related layers:

- 1) flute and trumpet,
- 2) glock and marimba, and
- 3) piano (one part per hand);

II. fast arpeggios, irregular but gradually getting slower, softer and melodically thinner due to the (more or less) methodical replacement of some notes by rests (filtering):

- 1) xylophone and temple blocks,
- 2) harp, and
- 3) chimes.

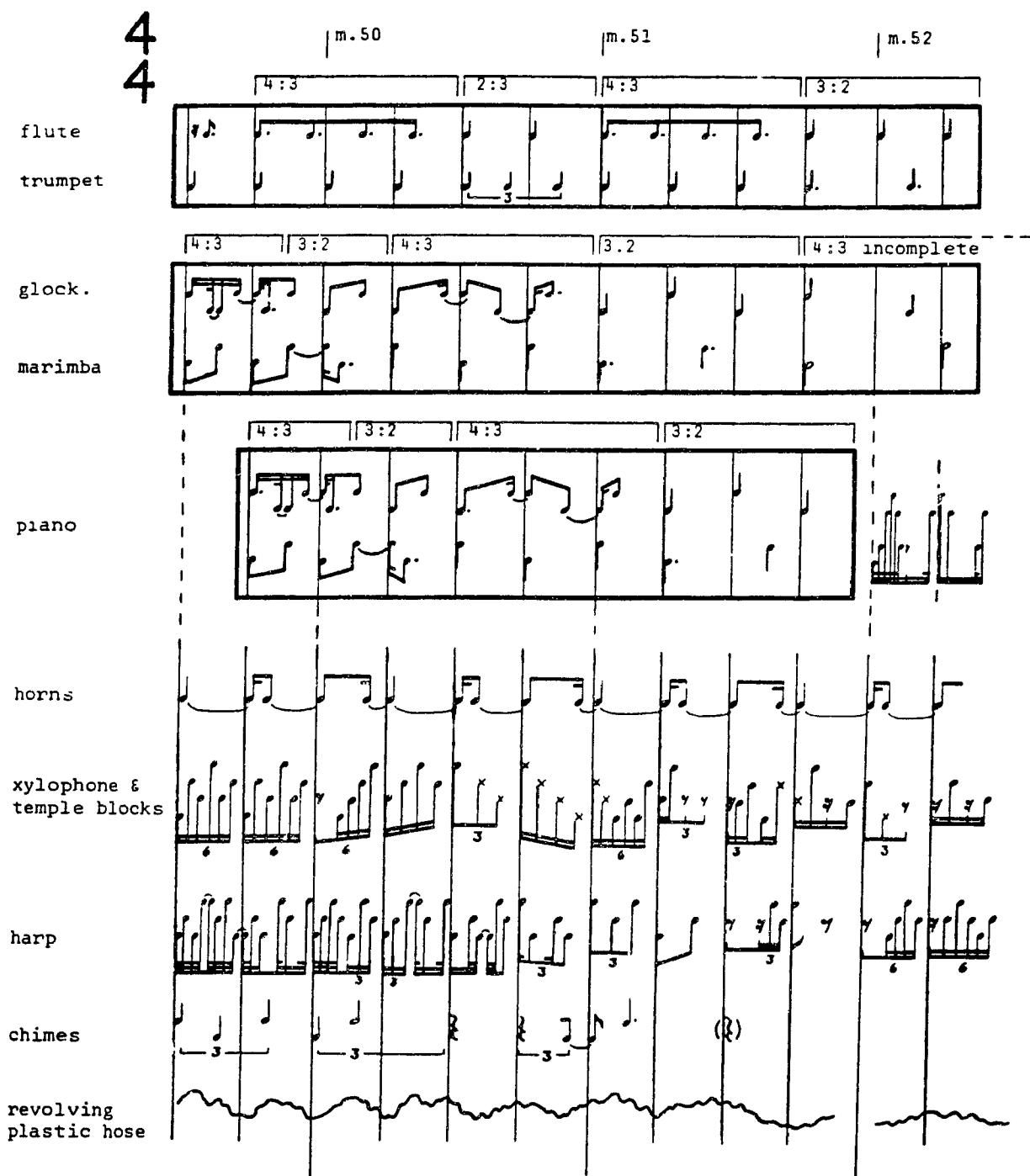
Supporting these rhythmic elements are the following sustained elements:

I. a continuous rhythmic unison pedal in three alternating horn timbres, open, muted and stopped (on G, middle register);

II. a three-note "open fifth" chord, in the strings, trombone, piano, bassoon and timpanum, which is obscured at first by an underlying open fifth diad (at the relation of a tritone) in the extreme low register of the piano;

III. an evolving, whistling sound produced by swinging a plastic hose around in circles.

Here is a graphic outline of this multi-rhythmic texture:



The three two-part proportionally related layers are enclosed in rectangles in the graph above. The rhythmic ratios (of upper part to lower) are shown in braces above the "blocks".

Each "line" is restricted to two widely spaced, alternating pitches (at the interval of a ninth). This promotes some clarity of individual line despite shared pitches and overall rhythmic complexity. Also, a melodic unit of two notes, "up-down", (melodic rhythm) overlaid upon metric units of three and two adds another aspect of rhythmic interest.

The alternating tones of the flute and trumpet form the first metric layer. Its simple by-metric pattern is readily perceived from the above graph.

The second (glock and marimba) and third (piano) layers are more intricately structured, and are identical except for the abbreviation of the third layer. Thus, the third layer imitates the second, one "beat" later. Of course, the "beat" is merely a notational convenience; it cannot be aurally perceived in such a complex context. The structural features of each layer include:

- 1) ratios of 4:3 consistently alternating with ratios of 3:2 (upper part to lower);
- 2) gradual deceleration occurs as the slower rhythmic unit (lower line) becomes the faster rhythmic unit (upper line) in each succeeding metric group.

In these ways, the concepts of consistent bi-metric layering and gradual written rallentando are integrated. The total effect of this passage, when the other, rhythmically irregular ("intuitive"), layers are added, is that of a (written-out) rallentando within a rhythmically complex texture.

The preceding and following analyzed passages are good examples of the general compositional method used in this piece: the intuitive use of systematized materials. These materials are usually quite simple in essence: the simple directional form described above; the harmonic materials - the open chord, the minor chord, the "major chord with added fourth"; the methods of harmonic movement - parallelism (exact or altered), "traditional voice-leading" (keeping common tone, moving to nearest tone of new chord, passing tones, etc.), overlapping or "pyramiding" chords, reverberation (tracking a passage very softly with the piano with damper pedal down); and the rhythmic concepts - simple regular movement, delay, anticipation, written-out accelerandi and ralentandi.

The intuitive use of these materials includes: deciding when and how to change from one type of material to another; analyzing and utilizing the subtle relationships between the material to intertwine them into a unified fabric; sensing when an idea going in one direction (such as the 9/8 passage, mm. 63 to 65) becomes predictable and judging the appropriate kind and amount of change. Most importantly, this thought process is improvizational, whether

at the keyboard or away from it: the constant mental switching and balancing from system to sound gives the music a kind of organic logic and consistency that encompasses freedom and spontaneity.

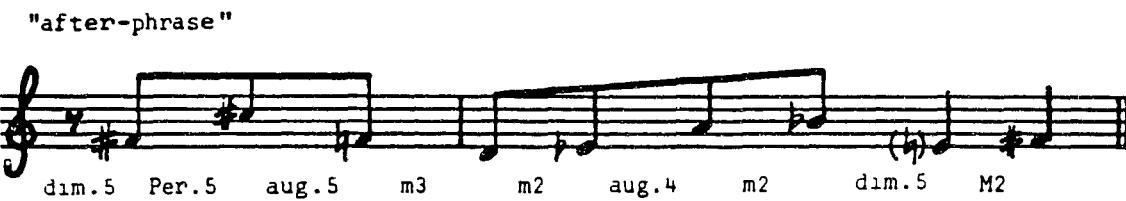
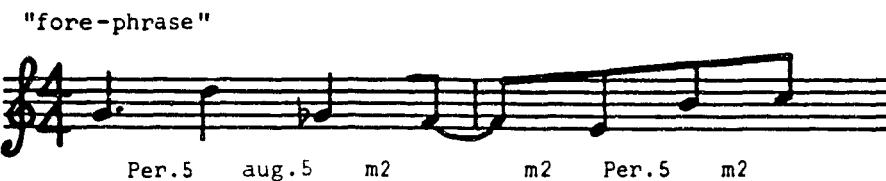
Here are four detailed examples of this process, from the passage between m. 55 and m. 78:

- 1) in m. 55 the parallel open ⁹ chords played in the low register in unison by the piano, harp, and strings give to the listener a sense of inexact (yet, somehow, "definite") pitch due to the extremely rich and thick harmonic interaction of the various instrumental timbres. This intriguing timbral effect is suggestive of tuned membranophones or of "electronic" sounds;
- 2) from the last beat of m. 55 to the first beat of m. 56 there is a curious ambiguity of perceived octave - the ear follows the semitone movement from D up to E flat and thus hears the harmonic movement as primarily a semitone upward. But it is also apparent that the second chord is much clearer and (thus) "higher" than the first. So there is a perceived sense of octave shift which conflicts with the sense of semitone movement;
- 3) particularly from m. 58 to m. 64, the parallel chords intersect the pedal-note G to create a constant variety

of chords sounding variously modal, quartal, tritonal,
etc.;

- 4) with the oboe entry at m. 64, the very gradual process of rhythmic and timbral displacement and evolution of the pedal-note G begins. This continues to the end of the section (m. 78).

The music of the second (middle) main section, from m. 79, is a continuous series of variations of the following theme:



This is a freely atonal pitch series. Its modified serialism is incidental, not structural. The pitches were chosen to outline

a simple directional motif with a very recognizable shape and very restricted interval pattern. The important intervals are: three perfect fifths, three tritones, and five minor seconds. Two augmented fifths, one minor third and one major second add variety. The upward perfect fifths at the beginning of each phrase and near the end of the first phrase, and the augmented fourths, upward and downward in the second phrase, are contrasted with each other and with the short chromatic motives - three notes descending at first, then several two-note rising figures. This simple and repetitive material retains its recognizability in spite of continuous distortion: octave expansion of pitches without changing direction of interval (continuously used); octave displacement of pitches changing melodic direction (rarely used); and rhythmic alteration. There is a basic rhythmic dichotomy between regular, metric material and irregular patterns based primarily on written-out accellerandi and ritardandi. The following alteration techniques are continuously applied to the motif: transposition (usually a whole-tone downward), shortening, extension, filtering of pitches and frequent changes of timbre and dynamics. In fact, the "original theme" as notated above is never stated in its entirety.

The main gestural features of this section are:

- 1) frantic, acrobatic activity manifesting great energy, whimsicality and virtuosity;
- 2) brief, static, uni-chordal interruptions (just as this whole section is an extended interruption of the previous

- and following "flow" of sound);
- 3) spontaneous "cutting and splicing" of the material in the manner of tape editing, causing (a) expansion, contraction and "arranging" of the theme and (b) gradual removal (filtering-out) of the static-chord material.

(Here, arranging means a brief-resetting of the material in a contrasting style or from a different perspective, as if it were "contributed" by a different composer. See examples at mm. 146 and 166).

Mm. 110 to 112, and 176 to 184, are examples (among others) of "super-human", "quasi-electronic" virtuosity. It does not seem possible that one pianist can play so many notes, so fast, in so many different registers, and with such wide intervallic leaps in both hands simultaneously. This effect is calculated to suggest, in breadth and complexity of sound, the "orchestral" capacity of the piano.

From mm. 146 to 148, a simple homophonic setting (arrangement) in parallel minor triads is subjected to registral distortion by interval contraction and expansion, and by (multi-) octave displacement among the chordal units. Note that the motif is stated in its "original" form (in terms of pitch) by the english horn and in an octave-expanded form by the piano, outlining alternately the lowest and highest tones of the string chords.

Chordal melody at m. 146

english horn

piano

strings

This is directly followed by an "implosion" in which the theme is stated in its most intervallically contracted form, and the pitches are allowed to "bleed together" to form an evolving "cluster" or "sound-mass" (mm. 149-152). This passage of melodic overlapping (creating a "reverberation effect") then evolves timbrally as the piano color is gradually exchanged for the sound of the bright brass: trumpets, trombones and oboes "acting as trumpets".

Underlying the material from m. 201 to m. 228 is the progression of chords notated on page 35 below. The general pitch

direction of this progression is gradually and consistently downward, after an initial slightly ascending passage to chord 6 (see "Original Progression" notated below). This progression consists of two basic kinds of "bi-chords", that is, chords made up of two vertical layers of three notes each. The first kind consists of a simple diatonic triad in the upper layer and different diatonic triad in the lower layer. Note the frequent use of first inversion and traditional voice-leading (even traditional progressions such as I to IV!) and open spacing within each layer. The second type of chord has two forms; one has an open-spaced first inversion major triad in the lower layer, and three notes which are analogous to "non-harmonic" overtones of the lower layer thus:



upper layer:
"non-harmonic overtones"

lower layer:
first inversion major triad

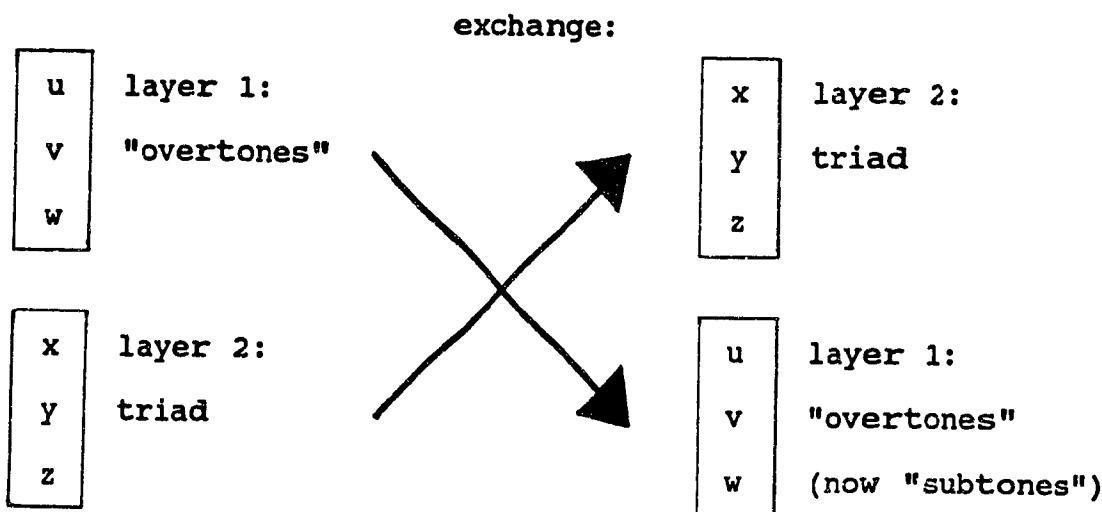
the other type simply reverses the layers:



upper layer:
first inversion major triad

lower layer:
"non-harmonic subtones".

These two chords are sometimes used in sequence, the total effect being:



An example of this is chords 11 and 12 in the chordal reduction below. I call this ambiguous movement a "progression/inversion"; there is a sense of chord change, but it is harmonically static, because both chords use the same six pitches (though in different octaves).

Here is the chord progression notated as originally conceived, followed by the octave-displace chords used in the score (m. 201 to 228):

ORIGINAL PROGRESSION

Handwritten musical score for two staves (treble and bass) showing the original progression from Chord 1 to Chord 9. The score consists of two measures per chord, with each measure containing two notes. The bass staff uses a bass clef, and the treble staff uses a treble clef. Chords are labeled below the staff.

Chord: 1 2 3 4 5 6 7 8 9

Handwritten musical score for two staves (treble and bass) showing the original progression from Chord 10 to Chord 17. The score consists of two measures per chord, with each measure containing two notes. The bass staff uses a bass clef, and the treble staff uses a treble clef. Chords are labeled below the staff.

10 11 12 13 14 15 16 17

Handwritten musical score for two staves (treble and bass) showing the original progression from Chord 18 to Chord 24. The score consists of two measures per chord, with each measure containing two notes. The bass staff uses a bass clef, and the treble staff uses a treble clef. Chords are labeled below the staff.

18 19 20 21 22 23 24

REGISTRALLY DISPLACED CHORDS

Handwritten musical score for two staves (treble and bass) showing registrally displaced chords from Chord 2 to Chord 12. The score consists of two measures per chord, with each measure containing two notes. The bass staff uses a bass clef, and the treble staff uses a treble clef. Chords are labeled below the staff.

Chord: 2 3 5 6 11 12

Handwritten musical score for two staves (treble and bass) showing registrally displaced chords from Chord 13 to Chord 19. The score consists of two measures per chord, with each measure containing two notes. The bass staff uses a bass clef, and the treble staff uses a treble clef. Chords are labeled below the staff.

13 14 18 19

The rhythmic processes used in activating this material include: simultaneous layering of repeated-note lines related by simple ratios; irregular arpeggiation; overlapping chords; and traditional chord progression. These follow each other in the order listed, with some exceptions, and by the "two-steps-forward, one-step-back" method.

Dynamic interchange is an important feature of this material, both horizontally (one vertical sonority fades-out while the next fades-in, etc.) and vertically, as in mm. 215-216, where the high layer is loud and the lower layer is soft. Mm. 222 to 224 feature gradual interchange of loud and soft between the upper and lower layers.

Mm. 242-257 consist of freely tonal material, mainly of two kinds:

- 1) the main theme from the "fast section" altered, then harmonized with parallel overlapping major $\frac{6}{3}$ triads with open spacing. Some of the "melody-chords" are octave-displaced, and there are also interjections (still the same kind of chord) in the high and low registers. This material has a bright, spacious, reverberant sound created by the overlapping of clarinet, harp, piano, glock and vibraphone timbres;

2) two brief contrasting interjections of sombre, dense, dryer and lower material from the strings (later joined by the brass). This material is in a "quasi-minor mode" contrasting to the previous and following "quasi-major" material. The "soprano" line starts as an inversion of the previous theme, and the chords start to move as a functional progression in G dorian, but almost immediately start to "modulate" and "drift away". But the main contrast of this material is the fact that it is "de-tuned" to one quarter-tone below the prevailing pitch level, while the chords and "progressions" themselves remain internally "in tune".

The simplicity of the two materials emphasizes the "change-of-tuning" effect. (Since this piece seems to be a piano concerto, the use of this "de-tuned" material is ironic: the piano cannot play it - it is "between the keys".)

The piano material at m. 257 is interesting for its orchestral effect (partly supported, or "cushioned", very softly by orchestral instruments). The pan-registral fullness and richness, the variety of articulations, note-lengths and (particularly) dynamics gives great variety and depth to the texture.

The unusual spacing and dynamics of the E Major chord (m. 257), with the isolated, loudly accented B natural in the middle

register, and the other two-chord factors played very softly in the very low register with the third of the chord in the bass, adds a unique dramatic effect; as does the sudden clearing of texture to a single, accented B natural in m. 259.

All vertical sonorities from mm. 265 to 269 are inversions of the "major chord plus perfect fourth", as are almost all the chords from mm. 284 to 291 (with a little "wandering" and a few accented interjections). This is an interesting chord because each different inversion or spacing emphasizes a different intervalic and/or spacing effect with a corresponding difference in the perception of the degree of consonance/dissonance. Here is an outline of the inversion and spacing possibilities of this type of chord, as used in m. 265 to m. 291:

spacing: close → medium → wide

* (5th changed to flat 7th)

The use of traditional voice-leading with passing tones, etc., gives a smooth-flowing quality and directionality that divert attention from the similarity of the vertical sonorities.

From m. 291 to m. 296, there is a return to chords in two three-note layers, as at mm. 201 to 228. This time there is more use of the vertical interchange of "triad" and "non-harmonic partial" layers in consecutive chords as described above, but now they are in the low register. They are now used to rework the alternating-chord motif from m. 263. These "dissonant" pitches in the lower register, closed position, played on the piano produce a powerful, hard-edged, pungent sonority which is emulated by the orchestral choirs as the material is passed around from group to group.

Mm. 298 to 301 consist of two dramatic gestures: a flashback to the initial "explosion" abbreviated in the manner of film editing (minimal gestures with no preparation and no repetition) then a brief fade-out consisting of two simple lines of alternating whole-steps followed by the ultimately simple musical gesture:



...which fades in the distance...

CONCLUSION

In a sense, this piece is a perceptual game for the listener - to find the direction of the piece as a whole, and in local areas, amid the maze of material which is sometimes disguised, sometimes clear, sometimes contradictory, sometimes logical.

Two conceptual chains were particularly important in the formation and manipulation of the musical material:

- 1) STRUCTURE: simple → regular → symmetrical → changing → evolving → distorting → disintegrating;
- 2) FOCUS: obsessive → clear → shifting → blurring → ambiguous → obscured.

These two chains of concepts are really two different viewpoints of the same thing: the composer is concerned with organizing the structure of the sonic experience in such a way that the listener can make meaningful patterns from it; the listener must actively participate by deciding where to focus his attention, by continually relating one aspect of the music to another and re-evaluating these decisions in the light of the changing, evolving, distorting - that is, RESTRUCTURING - sound continuum.

The form and materials of this piece are molded by these concepts so that the listener's attention is guided or manipulated in various ways - shifted gradually, changed suddenly, even "tricked" by unpredictable musical events so that he must continually choose where to focus his attention and decide the relative importance of the various sonic events. Thus the listener's perception of the piece evolves with repeated listening as these perceptual choices are re-examined and altered. Hopefully, this music will seem to become more intricate and interesting as the listener becomes more and more familiar with it.

The increased recognition, patterning and interrelating of local sonic events increases the awareness of the logic, directionality and unity of the musical structure, but also increases awareness of the complexities, ambiguities and subtleties inherent in the musical texture.

Through the process of the piece the "solo" piano and the orchestra meld into one "super-instrument". This becomes particularly apparent in the final gestures of the work. The return to extremely simple material reveals the essential unity of all the disparate musical forces and materials used. Finally, everything is "flowing together", fulfilling the promise of the title of the work: "Confluence".

Confli

for piano and or



by
Brian S

duration: ca 13 m

Instrumentation:

Solo Piano

I Flute

II Flute doubling piccolo

uence

orchestra

Sexton

minutes

tion

10

1 & 11 Trumpets in C

1 & 11 Trombones

Confini

for piano and orchestra

dca72

Flute I $\begin{array}{cccc} \overbrace{3} & 3 & 3 & 3 \\ \text{pp} & \text{cresc} & - & - \end{array}$ $\begin{array}{c} 2 \\ \text{mp} \end{array}$ $\begin{array}{c} 5 \\ p \end{array}$

I Oboes II

B^b Clarinets $\begin{array}{cccc} \overbrace{3} & 3 & 3 & 3 \\ \text{pp} & \text{cresc} & - & - \end{array}$ $\begin{array}{c} \text{mp} \\ \text{p} \end{array}$ $\begin{array}{c} 5 \\ p \end{array}$

I II III

Horns in F $\begin{array}{c} \text{ff} \\ \text{p} \end{array}$ $\begin{array}{c} \text{mp} \\ \text{p} \end{array}$ $\begin{array}{c} 5 \\ \text{mp} \end{array}$

I II III

Trombones $\begin{array}{c} \text{ff} \\ \text{p} \end{array}$ $\begin{array}{c} \text{pp} \\ \text{p} \end{array}$ $\begin{array}{c} 3 \\ \text{pp} \end{array}$

I II

slow g'is

II

slow g'is

tempo
Tune:

Fluence and orchestra

Brian Sexton, 1986

5

P cresc - 5 - - - - 5 - f

{ P cresc - 3 - - - - 3 - - - - f

3 5 5

P cresc - - - - - 5 - - - - 5

{ mp 7 7 5 7 7

7 7 7 7

5

3 cresc - 3 - mf

3 cresc - 6 - mf

PP cresc - 3 - mf

P - - - - mf

low gliss.

w gliss.

P - - - - mf

slow gliss.

P - - - - ff

slow gliss. ff

tempo
med mallets

2

2

A handwritten musical score for two staves. The top staff consists of six measures. Measure 1: 5 eighth notes. Measure 2: 5 eighth notes. Measure 3: 6 eighth notes, dynamic f, instruction *dim*. Measure 4: 5 eighth notes. Measure 5: 5 eighth notes, dynamic mf. Measure 6: 5 eighth notes. The bottom staff consists of six measures. Measure 1: 3 eighth notes. Measure 2: 3 eighth notes. Measure 3: 5 eighth notes, dynamic dim. Measure 4: 3 eighth notes. Measure 5: 3 eighth notes, dynamic mf. Measure 6: 3 eighth notes. The score then continues with two more staves. The first measure of the second staff starts with a dynamic of 3 eighth notes, followed by 3 eighth notes, dynamic mf, 3 eighth notes, dynamic dim, 3 eighth notes, dynamic mp, and 3 eighth notes. The second measure of the second staff starts with a dynamic of 3 eighth notes, followed by 3 eighth notes, dynamic ms, dynamic *dim*, 3 eighth notes, dynamic mp, and 3 eighth notes. The third measure of the second staff starts with a dynamic of 3 eighth notes, followed by 3 eighth notes, dynamic *smoothie gliss*, 3 eighth notes, dynamic mp, and 3 eighth notes.

3

Fl. I 8va 3 - - - - -
 picc. 9 ff
 1 4. p
 Ob 555 3 p
 II 6 555 3 p
 1 7 555 3 p
 II 6 555 3 p
 Cl. 10 ff 555 p
 III
 bs
 1 3
 Bn.
 II
 Hu.
 III
 IV
 Tpt I
 Trb I
 Ta
 1
 B.D., how BD beater
 Thunder sheet or Tom Tom
 gix

A handwritten musical score consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a sixteenth-note pattern starting with a sharp, followed by a rest, then a sharp, and another sharp. A dynamic marking "ff" with a double arrow is placed below the notes. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It shows a single note with a sharp followed by a rest. Below this, there are two more notes with sharps, each marked with "ff". The score concludes with a dynamic marking "mf" followed by a crescendo arrow "p" above a sixteenth-note pattern, and a dynamic marking "fp" with a crescendo arrow "p" below it. The final instruction "CRESCE POCO A POCO" is written between the two dynamic markings.

ff

ff

mf — p

fp — p

CRESCE POCO A POCO

4

10

I Fl
II Picc
Ob II
I Cl
II
III
bs.
Bn II

II

I II Hn.
III IV

Tpt II
Trb II
Ta
I, II
III
Perc
IV
V

MP

poco mf cresc --

MP cresc b7 p

cresc --

b7 pp

P *corrugated plastic hose* swing around in the air

mp > > f

3 - p

pp

12

II

pp cresc f p ff msbd

f p (mp) mf 3 f

p mf mp 3 f

II

I metal wind chimes

siz cym. 9

3

tam tam

mp ff

14

A

This is a handwritten musical score page, likely page 14, labeled 'A'. The page contains ten staves, each with a clef, key signature, and time signature. The instruments listed from top to bottom are: Flute (Fl), Picc (picc), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Bassoon (Bsn), Horn (Hrn), Trombone (Tbr), Tuba (Ta), and Percussion (Perc). The score includes dynamic markings such as 'pp' (pianissimo) and 'mf' (mezzo-forte). The music consists of short, eighth-note-like patterns.

1
Fl
II
picc
Ob
I
Cl
II
III
Bs
Bsn
I
Hrn
II
IV
Tpt
II
Tbr
II
Ta
I & II
Perc
III
IV
V

5

16

vibph *Moving on*
4/4 *p* 3
(Red.) *poco*

6
20

C.I. *ff*

Tpt I *ff*

I

II *glk* 5 *poco*

Perc *ff* 5 *poco*

III *pp* 5 *poco*

IV

V marimba *poco* 3

Pno { 3 4. cresc b. bd. *cresc* b.

22

C.I. *p* 3 4. *ppp*

Pno { 3 4. *bd.* 24 *mp* 16. *dim.*



Handwritten musical score page 1. The score consists of five systems of music. The first system features a single melodic line with dynamic markings *p*, *m.m.*, *poco mp*, and *ppp*. The second system includes a bassoon part with *harmon mute* and *sus cym.* The third system contains parts for *motor off*, *xyl.*, and *glk mp*. The fourth system shows a bassoon part with *poco mp* and *mp*. The fifth system includes a bassoon part with *esc*, *bz*, *p*, *dim poco*, *mp*, *dim poco*, *mp*, and *poco*. The score concludes with a system numbered 16, featuring a treble clef, a key signature of one sharp, a time signature of 2/4, and a bassoon part with *dim*, *p*, and *3*.



- I Flute
 II Flute doubling piccolo
 1 & II Oboes
 1, II & III Clarinets in B^b
 Bass Clarinet
 I & II Bassoons
 I, II, III & IV Horns in F
 Harp
- Percussion:
 I timpani(4), suspended cym.
 5 temple blocks, triangle
 II glock., snare drum, hi-hat
 III vibes, chimes, guiro, anv.
 IV xylophone, 5 temple blocks
 V marimba, slap stick, taiko

Score in C: all instruments sound an octave transpositions: piccolo sounds an octave higher, and double bass

Traditional rules for application of

1 & II Trombones

Tuba

I & II Violins

Viola

Violoncello

Double Bass

P

cymbal, metal wind chimes, bass drum

triangle

cat cymbal, ratchet

vil, corrugated plastic hose(see note in score)

ks, triangle, sizzle cymbal

ham tam(i.e. large untuned gong)

sounding as written except for the usual
8va higher, glock sounding 15ma higher,
double bass snd. 8va lower.

6 accidental signs apply in this score.

Tercussion

三

三

Jca 72

Piano

Ente

1 inf

Ped

Violin I

Violin I.

Vieda

?Cello

div. a4

A musical staff consisting of five horizontal lines. A treble clef symbol is positioned at the top left. To its right is a time signature symbol resembling a '3' over an '8'.

P C R E S S

$$-\frac{3}{0.8} =$$

© 1986 Brian T

ratchet

xyl.

NESE PUU U PULU F

div. a2
slow gliss.

p cresc - div. a2
slow gliss.

p cresc - f

mp
molto vib., sul pont -

mf
unis (irreg. trem.) ff

mf

mf

mp < mf

This page contains five staves of handwritten musical notation. The top staff includes markings for 'ratchet' and 'xyl.'. The second staff features the text 'NESE PUU U PULU' followed by a dynamic 'F'. The third staff has markings for 'div. a2' and 'slow gliss.'. The fourth staff shows 'p cresc' followed by 'div. a2' and 'slow gliss.' again. The fifth staff has 'p cresc' followed by 'f'. The sixth staff includes 'mp' and 'molto vib., sul pont'. The seventh staff has 'mf' and 'unis (irreg. trem.)' followed by 'ff'. The eighth staff has 'mf'. The ninth staff has 'mf'. The bottom staff starts with 'mp' and ends with 'mf'. Various slurs, grace notes, and dynamic markings like 'fff' and 'pp' are scattered throughout the staves.

R. Sexton

Pno. {

String: slow smooth gliss.
change bow when necessary, as smoothly as possible

Vln I dim. - - - - - mp cresc - - - - -

div.a2

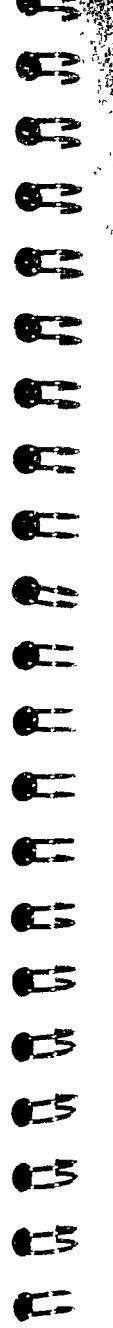
Vln II dim. - - - - - mp cresc - - - - -

div.a2

Vla. dim. - - - - - mp cresc - - - - -

Vlc. dim. - - - - - mp cresc - - - - -

A handwritten musical score for guitar, consisting of six staves. The first staff begins with dynamic markings *f*, *mf cresc.*, and *f*. The second staff starts with *f*, followed by a measure with *dim.*, *mf cresc.*, and *mf*. The third staff begins with *f*, followed by *dim.*, *mf cresc.*, and *mf*. The fourth staff starts with *f*, followed by *dim.*, *mf*, and *dim.*. The fifth staff begins with *f*, followed by *dim.*, *mf cresc.*, and *p*. The sixth staff ends with the instruction *sul pont, (irreg. trem)*.



f dim. - - -

(xylophone)

dim.

This page contains two staves. The top staff has dynamic markings 'f' and 'dim.' followed by a dashed line. The bottom staff has dynamic markings '(xylo)' and 'dim.' followed by a dashed line.

d. d. - - - mp

ss dim. - - -

F# G# A#

This page contains three staves. The first staff has dynamic markings 'd.' and 'd.' followed by a dashed line. The second staff has dynamic markings 'ss' and 'dim.' followed by a dashed line. The third staff has dynamic markings 'F# G# A#'.

15 Ma - - -

This page contains three staves. The first staff has dynamic markings '15 Ma' followed by a dashed line. The second staff has dynamic markings 'ff' and 'tr' followed by a dashed line. The third staff has dynamic markings 'ff' and 'tr' followed by a dashed line.

p cresc. loco

cresc poco a poco - - -

- p mp

mf dim. - - - - - p

(arco)

mf

This page contains five staves. The first staff has dynamic markings 'p cresc.' and 'loco' followed by a dashed line. The second staff has dynamic markings 'cresc poco a poco' followed by a dashed line. The third staff has dynamic markings '- p' and 'mp' followed by a dashed line. The fourth staff has dynamic markings 'mf dim.' followed by a dashed line, then '- - - - - p'. The fifth staff has dynamic markings '(arco)' followed by a dashed line, then 'mf'.

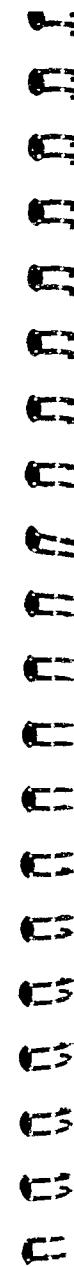
* In the 1970's a corrugated plastic hose about
it is swung around in circles over your head to
harmonic series

A handwritten musical score for orchestra and piano. The score consists of five systems of music, each with multiple staves. The instruments listed are Harp, Piano, Violin I (div. a2), Violin II (div. a2), Viola (div. a2), and Double Bass (DB). The score includes dynamic markings such as crescendo, decrescendo, and sforzando, as well as performance instructions like "dim.", "mp", and "f". The piano part features a unique notation involving a curved line and the number "3". The score concludes with a note to the violins and double basses: "# Vlc & DB. LH lightly damp 1 or 2 strings RH jeté, sul pont.".

Vlc & DB.
LH lightly damp 1 or 2 strings MP cresc. --- f dim. - - - - p
RH jeté, sul pont.

base about 2 ft long was a popular children's toy.
our head to create a windy, whistling irregular

Handwritten musical score for a wind instrument, likely a recorder or flute, featuring six staves of music. The score includes dynamic markings such as *p*, *f*, *mf*, *poco*, *pp*, *V*, and *(UNIS.)*. The first staff begins with a dynamic *p* and ends with *mf*. The second staff starts with *f* and includes a *poco* instruction. The third staff begins with *f* and ends with *p*. The fourth staff starts with *pp* and ends with *mf*. The fifth staff begins with *pp* and ends with *f*. The sixth staff begins with *p*. The score is annotated with various performance instructions and dynamics throughout.



U U U U U U U U U U U U U U U U U U

Hrp { *r3* E^b F⁴ G⁴ A[#] B^b
mp b7d A

Pno { *pp* *ar esc* *poco* a *poco* *poco* p
pp

Vln I *ss* *pp*
div a3 *ff* *pp*
ff *pp*
ff *pp*
ff *pp*

Vln II *ff* *pp*
div a2 *ff* *pp*
ff *pp*
ff *pp*

Vla div a2 *pp* *pp*
ss *pp*
ss *pp*

Vlc *pp*

DB *mp* *p*



28

acc. poco a poco - - - - - B atem,

I Fl

II Picc

II Perc.

V

Pno {

I Vln

II

Vlc

DB

glk

mf gva - - -

mf

pp 8va - - -

mf

div

pp

div o2

pp #o

3

3

PP cresc poco a poco - - - - -

6

tempo

32

guitar
3 5 8
mp loco
3 5 7
mp
poco sul dito
poco sul tasto
mp
poco sul tasto
mp
UNIS 3
div 3
UNIS 3
fff
fff



36

1
Fl.
II
Perc.

Ob I

I
Cl.
II
III

bs.

Bn II

I
II
Hn.
III
IV

Tpt II

Trb II

Ta

I
II
Perc.
IV
V

3
ppp

3
mp

3
5
8

p

p

36

7

mf

38

*mp**s**s**mf**mp**s**bass*

A

A

metal wind chimes

glk.

mf

tri

*mf**mf*

C

I
 Fl.
 II picc
 Ob II
 I Cl.
 II
 III
 bs.
 Bn II

I
 II
 Hn.
 III
 IV

Tpt II
 Trb II
 Ta

I
 II
 Perc.
 III
 IV

tmpd blks. ♩

glk.
 vibph. motor off
 ms

xylo. ♩
 ms

to
 3
 m.f.

3
 4

9

t6

Handwritten musical score page 9, system 6. The score consists of five systems of music for various instruments. The systems are as follows:

- System 1:** Bassoon (Bassoon part). The bassoon has a dynamic marking of **f**.
- System 2:** Trombones (Trombone part). The first measure shows dynamics **mf**, **m**, **ms**, and **pp**. The second measure shows a dynamic marking of **mf**.
- System 3:** Trombones (Trombone part). The dynamic marking is **mf**.
- System 4:** Trombones (Trombone part). The dynamic markings are **ff**, **mf**, and **pp**.
- System 5:** Marimba (Marimba part). The dynamic markings are **ff**, **mf**, **ms**, and **pp**.

48

I
II
pic
Ob I
II
III
Cl
bs
Bn I
II
III
IV
Tpt I
II
Trb I
II
Ta
I
II
Perc I
II
III
IV

picc
p cresc.
p cresc.
p cresc.
mf 3
dim.

(mute)
mf > pp

glik.
vibph.
cresc.
cresc.

Timp
xylo.

10

D

50

Handwritten musical score for two voices. The first measure shows two voices in eighth-note patterns. The second measure shows the top voice in sixteenth-note patterns and the bottom voice in eighth-note patterns. Measure 3 begins with a forte dynamic (ff) and a 3/4 time signature. The top voice has a sustained note with a grace note, and the bottom voice has eighth-note patterns. Measure 4 starts with a piano dynamic (p) and a 2/4 time signature.

I (open)

f

ff

II mute

III stopped

I (open)

II mute

b> f

dim poco a poco - - - -

mute)

b> f

p

Timp salt timp sticks

tempo

p f chimes 3

corrugated plastic hose
swing around in the air

dim. poco a poco - tmpl blks

Handwritten musical score page 52. The score is organized into two systems separated by a vertical bar line.

System 1:

- Fl.**: Part I (top) has a dynamic of *picc.* and a bass clef. It plays eighth-note patterns. Part II (middle) has a dynamic of *fp*.
- Ob**: Part I (top) has a dynamic of *picc.* and a bass clef. It plays eighth-note patterns. Part II (middle) has a dynamic of *p*.
- Ct.**: Part I (top) has a dynamic of *p* and a bass clef. It rests. Part II (middle) has a dynamic of *p*.
- Bsn.**: Part I (top) has a dynamic of *p* and a bass clef. It rests. Part II (middle) has a dynamic of *p*.

System 2:

- Hn.**: Part I (top) has a dynamic of *y.* and a bass clef. It plays eighth-note patterns. Part II (middle) has a dynamic of *mf*. Part III (bottom) has a dynamic of *mf* and is labeled *III stopped*.
- Tpt.**: Part I (top) has a dynamic of *fp* and a bass clef. It plays eighth-note patterns. Part II (middle) has a dynamic of *p*.
- Trb.**: Part I (top) has a dynamic of *fp* and a bass clef. It plays eighth-note patterns. Part II (middle) has a dynamic of *p*.
- Ta.**: Part I (top) has a dynamic of *p* and a bass clef. It rests. Part II (middle) has a dynamic of *p*.
- Perc.**: Part I (top) has a dynamic of *p* and a bass clef. It rests. Part II (middle) has a dynamic of *p*. Part III (bottom) has a dynamic of *p*.
- Sn.**: Part I (top) has a dynamic of *p* and a bass clef. It rests. Part II (middle) has a dynamic of *p*. Part III (bottom) has a dynamic of *mf*.

(3 horns sempre simile)

11

A handwritten musical score page featuring ten staves of music. The score includes various dynamics such as *p*, *pp*, *mf*, *cresc.*, and *decresc.*. It also includes performance instructions like "Change Hi E♭ → F♯" and "sus. cym." with a wavy line. The music consists of a mix of eighth and sixteenth note patterns, with some measures containing rests or sustained notes. Measure 11 starts with a dynamic of *pp* across all staves. Measures 12-13 show a rhythmic pattern with dynamics *mp*, *cresc.*, and *mf*. Measures 14-15 show a dynamic of *mf*. Measures 16-17 show a dynamic of *p*. Measures 18-19 show a dynamic of *pp*. Measures 20-21 show a dynamic of *mf*. Measures 22-23 show a dynamic of *p*. Measures 24-25 show a dynamic of *pp*. Measures 26-27 show a dynamic of *mf*. Measures 28-29 show a dynamic of *p*. Measures 30-31 show a dynamic of *pp*. Measures 32-33 show a dynamic of *mf*. Measures 34-35 show a dynamic of *p*. Measures 36-37 show a dynamic of *pp*. Measures 38-39 show a dynamic of *mf*. Measures 40-41 show a dynamic of *p*. Measures 42-43 show a dynamic of *pp*. Measures 44-45 show a dynamic of *mf*. Measures 46-47 show a dynamic of *p*. Measures 48-49 show a dynamic of *pp*. Measures 50-51 show a dynamic of *mf*. Measures 52-53 show a dynamic of *p*. Measures 54-55 show a dynamic of *pp*. Measures 56-57 show a dynamic of *mf*. Measures 58-59 show a dynamic of *p*. Measures 60-61 show a dynamic of *pp*. Measures 62-63 show a dynamic of *mf*. Measures 64-65 show a dynamic of *p*. Measures 66-67 show a dynamic of *pp*. Measures 68-69 show a dynamic of *mf*. Measures 70-71 show a dynamic of *p*. Measures 72-73 show a dynamic of *pp*. Measures 74-75 show a dynamic of *mf*. Measures 76-77 show a dynamic of *p*. Measures 78-79 show a dynamic of *pp*. Measures 80-81 show a dynamic of *mf*. Measures 82-83 show a dynamic of *p*. Measures 84-85 show a dynamic of *pp*. Measures 86-87 show a dynamic of *mf*. Measures 88-89 show a dynamic of *p*. Measures 90-91 show a dynamic of *pp*. Measures 92-93 show a dynamic of *mf*. Measures 94-95 show a dynamic of *p*. Measures 96-97 show a dynamic of *pp*. Measures 98-99 show a dynamic of *mf*.

12

56

12

56

mf → ff

pp

I str. mute
mf → ff

pp

glk.
vibph.
motor on mp

58

I
 Fl.
 II piece
 Ob
 I CI
 II III
 bs
 Bn

Cresc f

II Hn
 III IV

Tpt

Trb

Ta

I
 II
 Perc. (vibph.)
 III motor off
 IV f

13 60

A handwritten musical score page featuring a staff system. The top staff has two measures. The first measure contains a single note with dynamics pp and f . The second measure contains three notes with dynamics mp , pp , and pp . The bottom staff has two measures. The first measure contains a single note with dynamics pp and f . The second measure contains three notes with dynamics pp , pp , and pp . Measure numbers 13 and 14 are written above the staves.

A handwritten musical score page featuring a staff system. The top staff has two measures. The first measure contains a single note with dynamics pp and f . The second measure contains three notes with dynamics pp , pp , and pp . The bottom staff has two measures. The first measure contains a single note with dynamics pp and f . The second measure contains three notes with dynamics pp , pp , and pp . Measure numbers 13 and 14 are written above the staves.

(damp)

A handwritten musical score for orchestra. The score consists of seven staves, each with a clef, key signature, and time signature. The instruments are grouped by brace:

- Hrp.** (Harp) - Staves 1-2
- Pno.** (Piano) - Staves 3-4
- Vln. I** (Violin I) - Staff 5
- Vln. II** (Violin II) - Staff 6
- Vla.** (Cello) - Staff 7
- Vcl.** (Double Bass) - Staff 8
- DB.** (Drums) - Staff 9

Performance instructions include dynamics such as *mp*, *pp*, and *fff*, and performance techniques like *sul D*. Measures 1-2 show sustained notes. Measures 3-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measure 9 shows a dynamic change from *ppp* to *mp*.

A handwritten musical score page featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note heads and stems. Measure 1 has a grace note and a eighth note. Measures 2 and 3 have quarter notes. Measure 4 has a eighth note followed by a sixteenth-note cluster. Measure 5 has a eighth note followed by a sixteenth-note cluster. Measure 6 ends with a eighth note. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains three measures of music. Measure 1 has a quarter note. Measure 2 has a eighth note followed by a sixteenth-note cluster. Measure 3 ends with a eighth note. Various dynamics like *poco cresc.*, *mf*, and *ped.* are written above the notes. The page is numbered 1 at the top center.

A handwritten musical score page featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains four measures of music. Measure 1 has a eighth note. Measures 2 and 3 have quarter notes. Measure 4 ends with a eighth note. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains three measures of music. Measure 1 has a eighth note. Measures 2 and 3 have quarter notes. The page is numbered 2 at the top center.

IV

xylo.

3 *bass* *mf*

Hrp. { *f*

Pno. { *f* *s* *mf* *3* *1* *d*

I Vln *mf* *p* *mf*

II *mf* *p* *mf*

Vla *mf* *p* *mf*

Vlc *mf* *div.* *bass* *bass*

DB *poco sul pont., non vib.* *ppp* *cresc.* *poco*

mf

with nails, near bridge

ord.

mf

D# E# F#

C# A#

3 4 8

mf

*

Ped.

p *mf*

p *mf* *p*

p *mf*

p *mf* *v* *p*

p *f*

p *p* *cresc.* *poco a poco*

IV

Hrp { 

Pno { sus. ped. ped.

Vln I

Vln II

Vla

Vlc

DB.

ms

non arpeggiate

mf

8va. ---

pp s f p. f mf f

Violin Violin Violin

r 37

mf p mf p

r 37

mf p mf p

p mf pp

p mf pp

xylo. ff

IV

V marimba

3 cresc. - - - - ff

Hrp. { 3/4 8va b
D[#] B^b A^b ss

Pno. { dim. poco a poco p

I

Vln.

II

Vla.

Vlc. ms 3 p

D.B. 3 dim. - - - - p

xylo. ff

*corrugated plastic hose:
swing around in the air*

dim. poco a poco -

be ff 6

3 ff 6

ss 6 dim. poco a poco -

8va be ss 3

D

15ma -

ff be dim. be poco a poco -

- p

p

- p



U U U U U U U U U U U U U U U U

IV V

Hrp {

Pno {

I Vln II Vla Vlc DB

This is a handwritten musical score page featuring ten staves. From top to bottom, the staves are: Flute (marked IV), Bassoon (marked V), Harp (grouped with a brace), Piano (grouped with a brace), Violin I (marked I), Violin II (marked II), Viola (marked Vla), Cello (marked Vlc), and Double Bass (marked DB). The score includes dynamic markings such as f , mp , mf , and p . Measure numbers 6 and 3 are indicated above the Flute and Bassoon staves respectively. The Harp and Piano staves show rhythmic patterns with eighth and sixteenth notes. The Violin, Viola, Cello, and Double Bass staves are mostly blank, with the Double Bass staff showing a sustained note.

Handwritten musical score page 16, measures 15-17.

Measure 15 (Top): Bassoon (B♭) and Bassoon (C) play eighth-note patterns. Dynamics: p .

Measure 16 (Middle): Bassoon (B♭) and Bassoon (C) continue their patterns. Dynamics: p .

Measure 17 (Bottom): Bassoon (B♭) and Bassoon (C) continue their patterns. Dynamics: p .

(Reverberation for bass chorale.)

Measure 18 (Top): Bassoon (B♭) and Bassoon (C) play eighth-note patterns. Dynamics: mp .

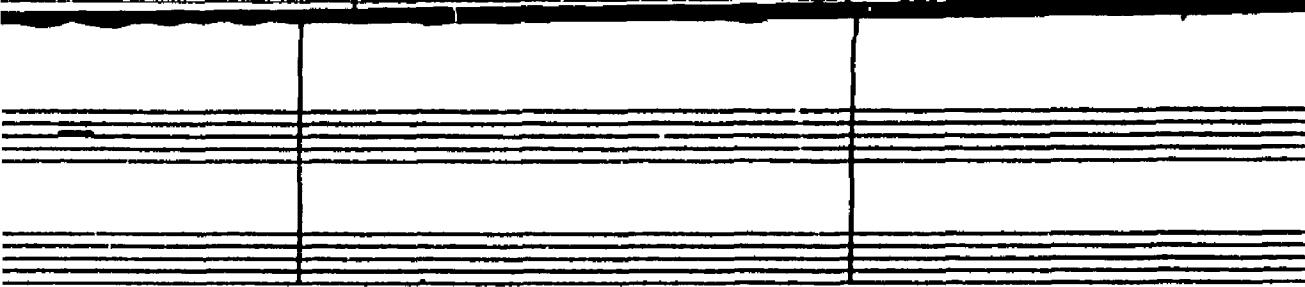
Measure 18 (Middle): Bassoon (B♭) and Bassoon (C) play eighth-note patterns. Dynamics: pp . Articulation: $\ddot{\text{z}}$.

Measure 18 (Bottom): Bassoon (B♭) and Bassoon (C) play eighth-note patterns. Articulation: $\ddot{\text{z}}$. Dynamics: p .

Measure 19 (Bottom): Bassoon (B♭) and Bassoon (C) play eighth-note patterns. Articulation: $\ddot{\text{z}}$.

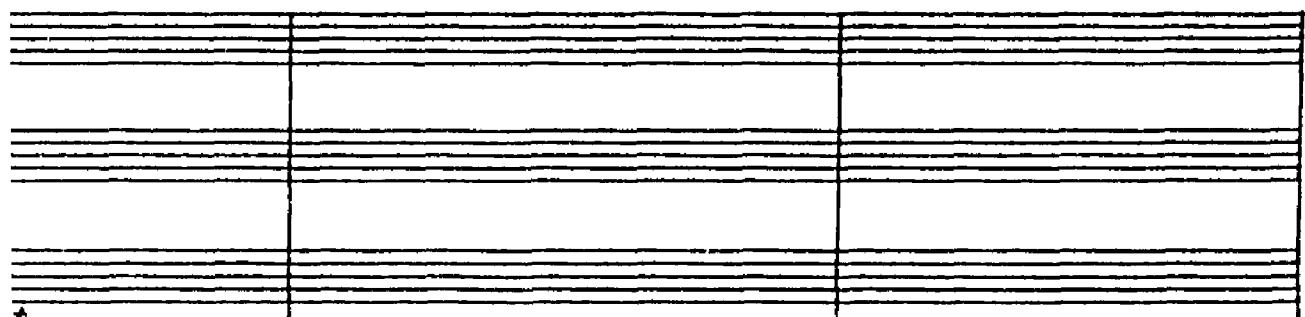
xyl.
 IV
 f gva - 6 dim poco a 6 poco - - - - p
 V
 f gva - 3 dim poco a poco 3 mp - - -
 Hrp.
 f dim poco a poco - - - - mp p
 f gva - 3 poco
 Pno
 f dim - - - - mp
 f f f f f f f f
 I
 Vln
 II
 Vla
 Vlc
 DB

1 desk per part.
 div 3
 1 desk
 { pp poco 3

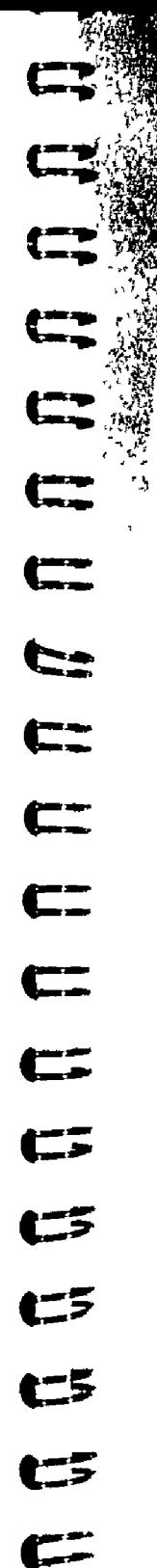


Handwritten musical notation on a staff. It includes a treble clef, a key signature of one sharp, and a time signature of 3/4. The notes are written in black ink. Above the staff, there is a vertical column of letters: C^b, B^b, E^b, F^b, and G^b. Below the staff, the word "poco" is written twice.

Handwritten musical notation on a staff. It includes a treble clef, a key signature of one sharp, and a time signature of 3/4. The notes are written in black ink. There are two measures of music. The first measure has a dynamic marking "poco". The second measure has a dynamic marking "a poco". The third measure has a dynamic marking "f". Below the staff, the word "poco" is written twice.



Handwritten musical notation on a staff. It includes a treble clef, a key signature of one sharp, and a time signature of 3/4. The notes are written in black ink. The first measure has a dynamic marking "poco". The second measure has a dynamic marking "ppp".



Handwritten musical score page 10. The page features seven staves for different instruments. From top to bottom, the staves are:

- Hrp**: A single staff with a treble clef, dynamic **f**, and a measure consisting of two eighth notes.
- Pno**: A single staff with a treble clef, dynamics **pp** and **mf**, and a measure with sixteenth-note patterns.
- Vln I**: A single staff with a treble clef.
- Vln II**: A single staff with a treble clef.
- Vla**: A single staff with a bass clef.
- Vc**: A single staff with a bass clef.
- DB**: A single staff with a bass clef.

The page is divided into measures by vertical bar lines. The first two staves (Hrp and Pno) have a common time signature, while the remaining five staves (Vln I, Vln II, Vla, Vc, DB) have a different time signature indicated by a '3' below the staff.

F

p *ores...-ss*

f

mf

3

4

7

I
 Fl
 II picc
 Ob
 I
 Cl
 II
 III
 bs
 Bn

62

64 14

{ A₃ cresc. - - - - - mf cresc.
 M₃ cresc. - - - - - mf 3₃ cresc.

I
 II
 Hn
 III
 IV

Tot

Trb

Ta

I
 II
 Perc
 III

vibph. (motor off)

p cresc poco = poco -- -

E

Handwritten musical score for a band or orchestra, page E. The score consists of ten staves of music. The first four staves are for woodwind instruments (likely oboe and bassoon) and the last six staves are for brass instruments (likely tuba and three different brass parts). The score includes dynamic markings such as *mp*, *cresc.*, *poco*, *ff*, *p*, *pp*, *f*, *mf*, and *poco*. Performance instructions include "a poco" above the first staff, "I harmon mute" above the fifth staff, "tempo" above the eighth staff, "Natal Timp sticks" above the ninth staff, and "change BACH" above the tenth staff. The score concludes with "xyl." and a xylophone icon at the bottom.



15

I
Fl
II
picc
Ob II
mf
dim. poco a poco --
I
Cl
III
bs
Bn II
I
II
Hn
III
IV
Tpt I
har. mutes
mf
pp
Trb I
ms
Ta
temp.
I
glk
b.p.
mf
II
Perc
vibph.
motor on
III
IV
ms
damp

change

pp

15

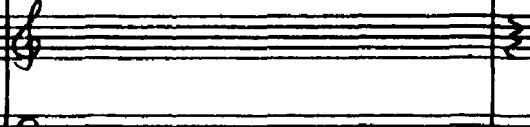
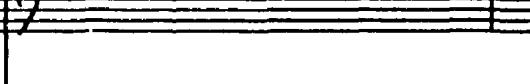
68

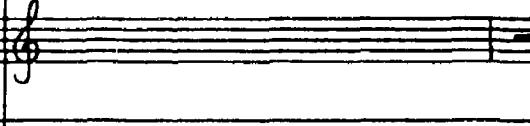
pp

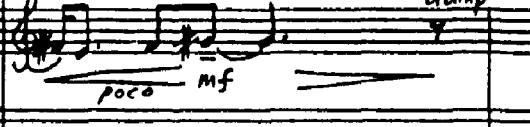
change: F# → D, C# → A#

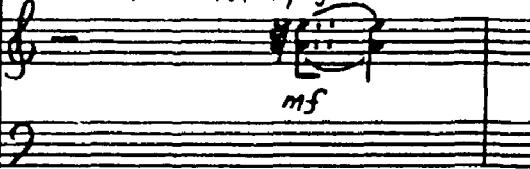
mp

16

F1 I
 70 
Ob I
 70 
Cl I
 70 
Bn I
 70 

Tpt I
 72 

Perc
 72 

Hrp
 72 

Pno
 72 

7

6

A handwritten musical score page featuring six staves of five-line staff paper. The first staff contains a single measure of music with dynamic markings *mp* followed by *f*. The second staff begins with a large vertical measure separator line and a $\frac{4}{4}$ time signature. The remaining four staves are blank.

U U U U U U U U U U U U U U U U

A handwritten musical score page featuring six staves of five-line staff paper. The first staff includes dynamic markings *p*, *mp*, and *f*, along with a crescendo line and a fermata. The second staff begins with a $\frac{4}{4}$ time signature. The third staff contains a measure with a dynamic marking *g.v.* and a crescendo line. The fourth staff has a dynamic marking *mp* and a crescendo line. The fifth staff has a dynamic marking *f* and a crescendo line. The sixth staff ends with a dynamic marking *cresc - * -*.

F d ca 120

Cl II

Bn II

PercII

80

82 17

mp cresc - - - - f

F d ca 120

Pno { 7 24

1

Vln I

Vln II

Vla

Vlc

DB

5 8 2 4

mp Ped *

8va -

mp

8va -

f

mp

f

mp

f

mp

f

Cl I

86

mp

88

3

p

8va -

f

3

p

Pno

5 8

mp Ped

8va -

f

3

p

5 8

mp Ped

Vln I

div a2

pp cresc

pp cresc

17

84

glk. 3 \sharp p 3 3 3 damp
f

ff loco b \sharp ff
8va 3 3 3 3 3 3 3 3
ff f f f f f f f
p p p p p p p p

This block contains two staves. The top staff is for a glk (glockenspiel) and includes dynamic markings 'glk.', '3', 'damp', and 'f'. The bottom staff is for a piano and includes dynamic markings 'ff', 'loco b \sharp ', 'ff', and '8va'. Both staves feature sixteenth-note patterns with three groups of three measures each.

90

92

2 4

This block shows a single staff with a large '2' and '4' written above the staff line, likely indicating a specific performance technique or measure number.

cresc. 3 3 3 3 3 3 3 3 ff

This block shows a single staff with a dynamic marking 'cresc.' followed by a series of sixteenth-note patterns. The patterns end with a dynamic marking 'ff'.

18

102

100

C1 I

Perc II

Pno {

24

(cresc) 5 - f

3 *

sotto

8va loco

b 8va loco

ped.

I

Vln

II

Vla

Vlc

div.

a2

DB

div.

a2

pp

f

pp

f

pp

f

mp

mp

mp

mp

pp

f

mp

mp

104

II I

Picc

Ob II

C1 I

ff

p

ss

p

mp

ff

p

102

G

SOLO *glk.* *f* *f*

loco *8va* *mp* *loco* *f*

ed. *8va* *

f *non dim.* *f* *non dim.*

mf *f* *non dim.*

mp *f* *non dim.*

f *non dim.*

mp *f* *non dim.*

mf *f* *non dim.*

108

ff

I SOLO

217

2

A handwritten musical score page featuring ten staves of music. The first staff begins with a dynamic of $m\cdot f$ and a tempo of $\frac{3}{4}$. The second staff starts with ss . The third staff begins with a_2 . The fourth staff starts with ss . The fifth staff begins with a_2 . The sixth staff starts with ss . The seventh staff begins with a_2 . The eighth staff starts with ss . The ninth staff begins with a_2 . The tenth staff starts with ss . Measures 114 are indicated at the top right of the page.

A handwritten musical score page featuring ten staves of music. The first staff begins with a_2 . The second staff begins with a_2 . The third staff begins with a_2 . The fourth staff begins with mf . The fifth staff begins with mf . The sixth staff begins with $mf \#$. The seventh staff begins with $temp$, $8va$, and $damp$. The eighth staff begins with $harp$, $temp.$, $sticks$, and $sn.d.$. The ninth staff begins with ss . The tenth staff begins with ss . Measure 15 ma is indicated at the bottom left.

120 122 H 124 20

I
 Fl
 II picc
 Ob I
 II
 Cl
 III
 bs
 Bn II

I
 II
 Hu
 III
 IV

Tpt I
 II

Trb I
 II

Ta

I
 II
 Perc
 III
 IV

3 4 3 4

mf non dim

{mf non dim

change D → H, E

mf non dim
 glock. b p p (damp.)

ss (damp)

anvil ms

mp cresc (mf) 3

mp cresc 3

II change to E. H.



IV

A handwritten musical score page featuring five systems of music. The first system shows a treble clef staff with a dynamic of f . The second system features two staves for 'Hrp.' (Harp) in treble and bass clefs, with dynamics f and p , and instructions 'cresc. poco a poco' above a measure. The third system shows a treble clef staff with a dynamic of ff . The fourth system features two staves for 'Pno' (Piano) in treble and bass clefs, with dynamics ff and p , and measure numbers 1, 2, 3, 4, and 5. The fifth system shows staves for 'Vln I', 'Vln II', 'Vla', 'Vlc', and 'D8' (Double Bass), all in bass clef.

kyr.

ff

oco - - - - f mf

E

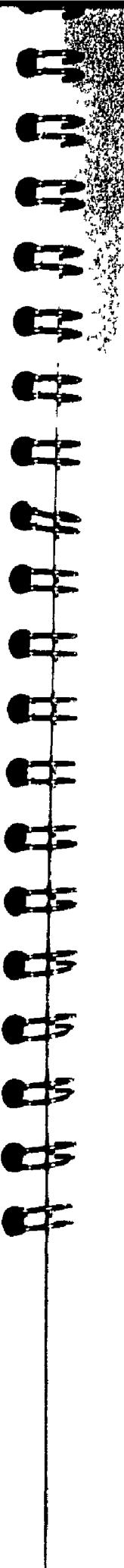
4 4

fff pp

p. Pod.

p. ff dim. - - - -

p. ff dim. - - - -



117

Hrp {

8va - *mp*

mf

Pno {

gva - *f*

p

cresc. poco a poco

mf

I Vln

II

Vla

=*pp*

pp

mf

Vlc

=*pp*

p

mf

DB

=*pp*

mf

This is a handwritten musical score page. On the left, there are vertical staves for various instruments: Harp (Hrp), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Cello (Vlc), Double Bass (DB), and Double Bass (DB). The score is divided into measures by vertical bar lines. Measure 1: Harp plays eighth notes at mp, followed by mf. Measure 2: Piano plays eighth notes at gva-f, with a dynamic bracket from measure 1. Measure 3: Piano plays eighth notes at p, followed by crescendo markings (cresc. poco a poco) leading to mf. Measures 4-5: Violin I, Violin II, Cello, and Double Bass play eighth notes at pp. Measures 6-7: Violin I, Violin II, Cello, and Double Bass play eighth notes at p. Measures 8-9: Violin I, Violin II, Cello, and Double Bass play eighth notes at mf.

Handwritten musical score for two staves. The top staff is in common time (indicated by a '2') and has a dynamic of **f**. The bottom staff is in common time (indicated by a '4') and has dynamics of **f** and **8va**. The score includes handwritten markings: **C# B7 E9** above the top staff, **secco - i** above the bottom staff, *****, **ped.**, and various performance instructions like **f (non dim)**, **mp**, **s (non dim)**, **p**, **mf < s (non dim)**, and **f (non dim)**.

C# B7 E9

secco - i

***** **ped.**

f (non dim)

mp **s (non dim)**

p **f (non dim.)**

mf < s (non dim)

f (non dim)

Fl 1 f *74*

Ct 1 f

Pno { *secco* *legg.* *ss* *ped*

I pp mf

Vln II p mf

Vla p mf

Vlc pp mf

div 2 p mf

DB. pp mf

This is a handwritten musical score page for orchestra and piano. The score is organized into ten staves. From top to bottom, the staves are: Flute 1, Clarinet 1, Piano (with a dynamic bracket for 'secco' and 'legg.'), Violin I, Violin II, Viola, Cello, Double Bass, and a second Divisi part. The piano part also includes dynamic markings 'ss' (staccato) and 'ped' (pedal). Measure 74 begins with a forte dynamic for Flute 1 and Clarinet 1. The piano part has a dynamic bracket from 'secco' to 'legg.' over several measures. The violin parts play eighth-note patterns. The viola, cello, and double bass provide harmonic support with sustained notes and eighth-note patterns. The second Divisi part enters in measure 74. Dynamics throughout the page include f, ff, p, pp, mf, and ss.

Vln I
div.a2

Vln II
div.a2

Vla
div.a2

Vlc.
div.a2

DB.
div.a2

pp (crescendo)

p

Pno

f

ff

94

96

8va

ff

8va

mp

Cresc. - - - - - ff
 1 bb mp cresc. - - - - - ff
 np cresc. - - - - - ff
 mF cresc. - - - - - ff
 2
 4 bb mp cresc. - - - - - ff
 p cresc. - - - - - ff
 p cresc. - - - - - ff
 p cresc. - - - - - ff
 mf cresc. - - - - - ff

8va
 7 10 11
 mp cresc 8 - 11
 Ped

C1 II 3
 Pn II 4
 Hn f
 tpt II
 trb I 3
 I
 Perc II f
 III alk.
 I
 Pno { ff
 MP cresc
 ff
 8va 3
 4
 Ped. 8va -
 I
 Vln II
 Vla 3
 Vlc
 D.B. 2

I SOLO

4 3 2
4 4

ff *viv* Non dim

4 3 2
4 4

f *bif* *mp* *8va* *ff*

2ed

4 3 2
4 4

ff

ff

ff

mf *ff*

ff

Pno

8va

ff 3 3 mf

5 8

I

Vln

II

Vla

Vlc

DB

8va ---

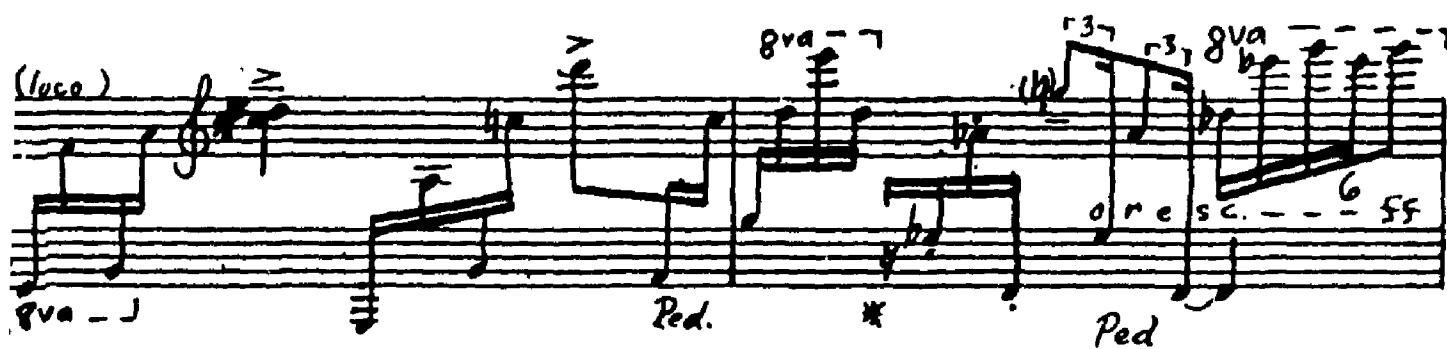
116 (clrc)

Pno

*

Ped

*



*

IV

Hrp {

Pno {

I Vln

II

Vla

Vlc

DB

Handwritten musical score page IV. The score consists of seven staves. The first two staves are for Harp (Hrp) and Piano (Pno). The subsequent five staves are for strings: Violin I (Vln), Violin II (II), Viola (Vla), Cello (Vlc), and Double Bass (DB). The score includes various dynamics such as ff, f, sforzando, and crescendo, as well as performance instructions like "non dim.", "simile", and "poco a poco". The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes.

A handwritten musical score for a string quartet (two violins, viola, cello) and basso continuo. The score consists of two systems of music.

System 1:

- Measures 1-3: Empty staves for the strings.
- Measure 4: Violin 1 and Violin 2 play eighth-note chords. Violin 1 has a dynamic of ff . Violin 2 has dynamics of f , f .
- Measure 5: Violin 1 and Violin 2 play eighth-note chords. Violin 1 has a dynamic of f . Violin 2 has a dynamic of f .
- Measure 6: Violin 1 and Violin 2 play eighth-note chords. Violin 1 has a dynamic of p . Violin 2 has dynamics of f , pp .
- Text: "Red."

System 2:

- Measures 1-3: Violin 1 and Violin 2 play eighth-note chords. Violin 1 has dynamics of f , f , f . Violin 2 has dynamics of f , f , f .
- Measures 4-6: Violin 1 and Violin 2 play eighth-note chords. Violin 1 has dynamics of f , f , f . Violin 2 has dynamics of f , f , f .
- Measures 7-9: Violin 1 and Violin 2 play eighth-note chords. Violin 1 has dynamics of mf , mf , mf . Violin 2 has dynamics of mf , mf , mf .
- Text: "div. b"
- Text: "pizz sccco"

The basso continuo part is indicated by a vertical column of eighth-note patterns on the right side of the page, corresponding to the measures of the string parts.

128

I
Fl
II picc

Ob II

I
Cl.
II
III

bs

Bn II

Hn.
III
IV

T.t II

Trb II

Ta

I
II
Perc.
III

IV

vibph
motor on

p.

mp

(f)

p.

1

130 *p* *p* *#p* 132 *#p* *#p* 134 *p* *r-3*

p cresc poco a poco --- - - - *mf* — *mp*

I *r-3* *r-3* *r-3* *r-3* *r-3* *r-3*

p cresc poco a poco --- - - - *mf* — *mp*

This page contains two staves of handwritten musical notation. The top staff has a tempo marking of 130 at the beginning, followed by a series of dynamic changes: *p*, *p*, *#p*, 132, *#p*, *#p*, 134, *p*, and *r-3*. Below this, the instruction "cresc poco a poco --- - - -" appears twice, once before *mf* and once before *mp*. The bottom staff begins with a dynamic *I* and a series of sixteenth-note patterns labeled *r-3*. This is followed by another "cresc poco a poco --- - - -" section, again leading to *mf* and then *mp*.

2

4

This page features two blank staves, likely intended for continuation of the musical score.

This page features two blank staves, likely intended for continuation of the musical score.

This page features two blank staves. In the center, there are two dynamic markings: "up" above a short vertical line and "mp" below it.

with nails
near soundboard

This page shows a single staff with two dynamic markings: "up" above a short vertical line and "mp" below it. The staff consists of five horizontal lines.

22

I

Fl. I
Fl. II picc
Ob. II
Cl. I
Cl. III
bs
Bn. II

Hu. I
Hu. II
Hu. III
Hu. IV

Tpt. I
Tpt. II

Trb. I
Trb. II

Ta

Perc. I
Perc. II
Perc. III
Perc. IV

136

138

This is a handwritten musical score page, likely from a larger work. The page is organized into ten staves, each representing a different instrument or group of instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (bs), Bassoon (Bn.), Horn (Hu.) in four parts (I, II, III, IV), Trumpet (Tpt.) in two parts (I, II), Tuba (Trb.) in two parts (I, II), Trombone (Ta), and Percussion (Perc.) in four parts (I, II, III, IV). The music is divided into measures by vertical bar lines. Measure 136 begins with a dynamic 'f' and includes slurs and grace notes. Measure 138 follows. The page is numbered 22 and has a section indicator 'I'.

I

110

3
4

5
8

2
4



U U U U U U U U U U

142 144

I
 Fl.
 II picc
 Ob
 I
 Cl
 III
 bs
 Bn II a^2 f
 f

I
 II
 Hn
 III
 IV

Tpt II
 Trb II
 Ta

I
 II
 Perc.
 III
 IV
 V

timps hard timpani sticks
 glk.
 xylo.
 marimba

23

146

3

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

150

EH

mp

Ob

En

p

3

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

5

8

2

4

tri.

3

f

p

f

p

f

p

f

p

f

p

f

p

damp

damp

24

152 154

I Fl. II picc Ob II Cl. III bs. Bn II

mf ss
mp ss
I f

508

II Hn III IV

Tpt II Trb II Ta

pp cresc f
pp cresc f

I
II
Perc III IV

pp cresc - - - f

14

156

Handwritten musical score for six staves. Measure 156 starts with dynamic ff, followed by >p, p, ff, >p, and mp. The score includes various rests and note heads.

U U U U U U U U

Handwritten musical score for two staves. Measure 157 starts with dynamic f, followed by ff, and then sforzando marks. The score includes various rests and note heads.

mf =

C3

158

I
Fl.
II
Picc
Ob
Cl
C
bs.
Bn

Hn
Trb
Tpt
Ta

Perc
III
IV

160

bz f
glk.
bz f
bz f
xyl. bz f

25

162 J

164

Handwritten musical score for a string quartet. The score consists of four staves. Measure 162 starts with a forte dynamic (f) and a grace note. Measure 163 begins with a dynamic of 3. Measures 164 and 165 show eighth-note patterns with dynamics m.s., m.f., and non dim. Measure 166 contains common time signatures (3/8, 2/4, 3/8, 2/4). Measure 167 shows a dynamic of 3 followed by a dampening instruction.

3 2 3 2
8 4 8 4

Handwritten musical score for a string quartet. The score consists of four staves. Measures 167 and 168 show eighth-note patterns. Measure 169 contains a dynamic of 3 followed by a dampening instruction. Measure 170 shows a dynamic of 3.

Handwritten musical score for a string quartet. The score consists of four staves. Measures 171 and 172 show eighth-note patterns. Measures 173 and 174 show eighth-note patterns.

26

I
 Fl.
 II picc
 Ob II
 I
 Cl
 II
 III
 bs
 Bn II

166 $\frac{#}{F}$ $\frac{\#}{C}$ $\frac{\#}{G}$ $\frac{\#}{D}$ $\frac{\#}{A}$ $\frac{\#}{E}$
 { 5f 3 }
 163 e

p cresc. -- -

I
 II
 III
 IV

Tpt II

Trb II
 m f

Ta
 temp., hard temp m f

I
 II
 Perc.
 III
 IV

change Low E \rightarrow F, A \sharp \rightarrow B

m f
 glk.
 vibph
 damp

damp

xyl.

26

A handwritten musical score page featuring five systems of music. The first system begins at measure 110 with dynamic ff, followed by pp and m2. The second system begins at measure 112 with dynamic ff, followed by pp and EH f. The third system begins at measure 114 with dynamic ff, followed by pp and m2. The fourth system begins at measure 116 with dynamic ff, followed by pp and m2. The fifth system begins at measure 118 with dynamic ff, followed by pp and m2.

U U U U U U U U U U U U U U U U

K

176

E.H.

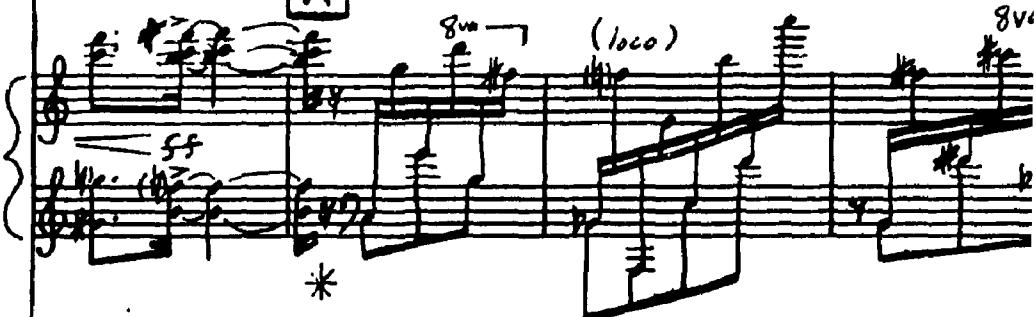


178

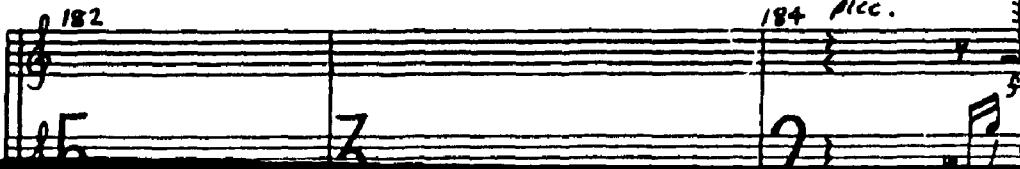
U
U
U
U
U
U
U
U

K

pho

I
Vln.
II
Vla.
Vlc.
DB.U
U
U
U

picc.



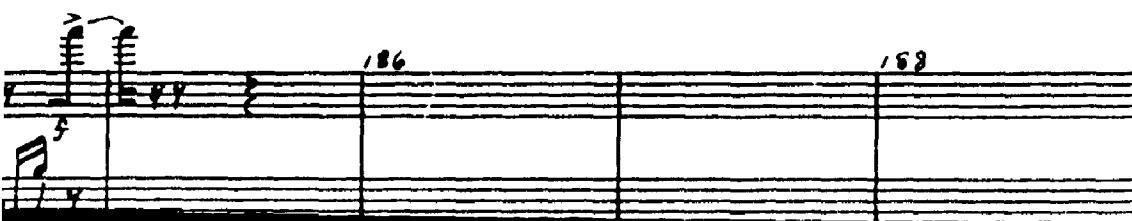
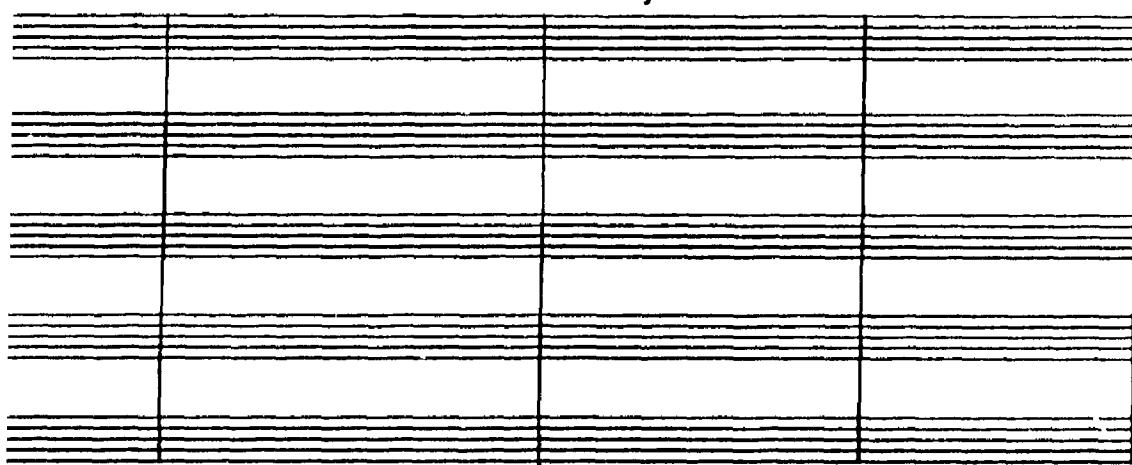
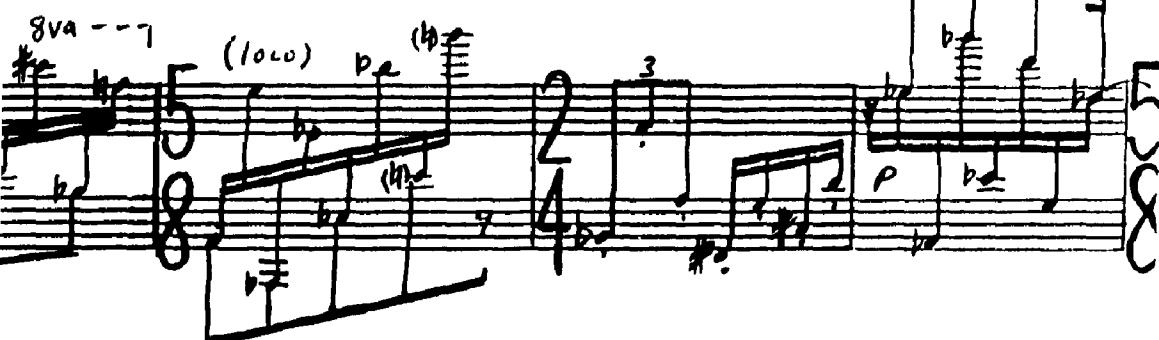
184 picc.

182

184

184

27

5
82
45
8

Harp. {

Pno {

I
Vln
II
Vla.
Vlc
DB.

The image shows a handwritten musical score on a grid of five systems. The top system features a harp staff and a piano staff. The harp staff has a dynamic marking of *f* at the beginning and *mp* later on. The piano staff includes dynamics *cresc*, *poco a poco*, *f*, and *f*. The second system contains two violin staves, labeled I and II. The third system contains two viola staves, labeled Vla. and Vlc. The fourth system contains a cello staff, labeled DB. The fifth system contains a bassoon staff. Various dynamics are written across the staves, including *SOLO*, *pp*, and *cresc*.

with nails
near soundboard

B^b

Mf

2
4

p cresc. - - -

resc poco a poco - - - - - mf dim poco a poco

IV

Hrp { F#

Pno { - (cresc poco a poco) -
Ied
(secco)
* b7 gva

I
Vln
II
Vla
Vlc.
DB

This is a handwritten musical score page for orchestra. The top section shows the piano part with dynamics from piano to forte, including a crescendo instruction and a sforzando dynamic. The harp part is indicated by a brace and a sharp sign. The middle section shows the violin and cello parts with various dynamics and performance instructions like 'secco' and 'gva'. The bottom section lists the parts for Violin I, Violin II, Cello, and Double Bass.



1

grace

p *mp* *ff* *mp*

ped. * *ped* *

p

A musical score page featuring two staves of music. The top staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). It contains six measures of music. Measure 1 starts with a grace note followed by a sixteenth note 'U' shape. Measures 2 and 3 show eighth-note patterns: measure 2 has a 'U' shape above a 'G' shape, and measure 3 has a 'G' shape above a 'U' shape. Measures 4 and 5 show eighth-note patterns: measure 4 has a 'U' shape above a 'G' shape, and measure 5 has a 'G' shape above a 'U' shape. Measure 6 ends with a sixteenth note 'U' shape. Measure 7 begins with a grace note followed by a sixteenth note 'U' shape. The bottom staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). It contains four measures of music. Measure 8 starts with a grace note followed by a sixteenth note 'U' shape. Measures 9 and 10 show eighth-note patterns: measure 9 has a 'U' shape above a 'G' shape, and measure 10 has a 'G' shape above a 'U' shape. Measure 11 ends with a sixteenth note 'U' shape.

Marimba

V
Hrp.
pno
Vln I
Vln II
Vla
Vlc
DB.

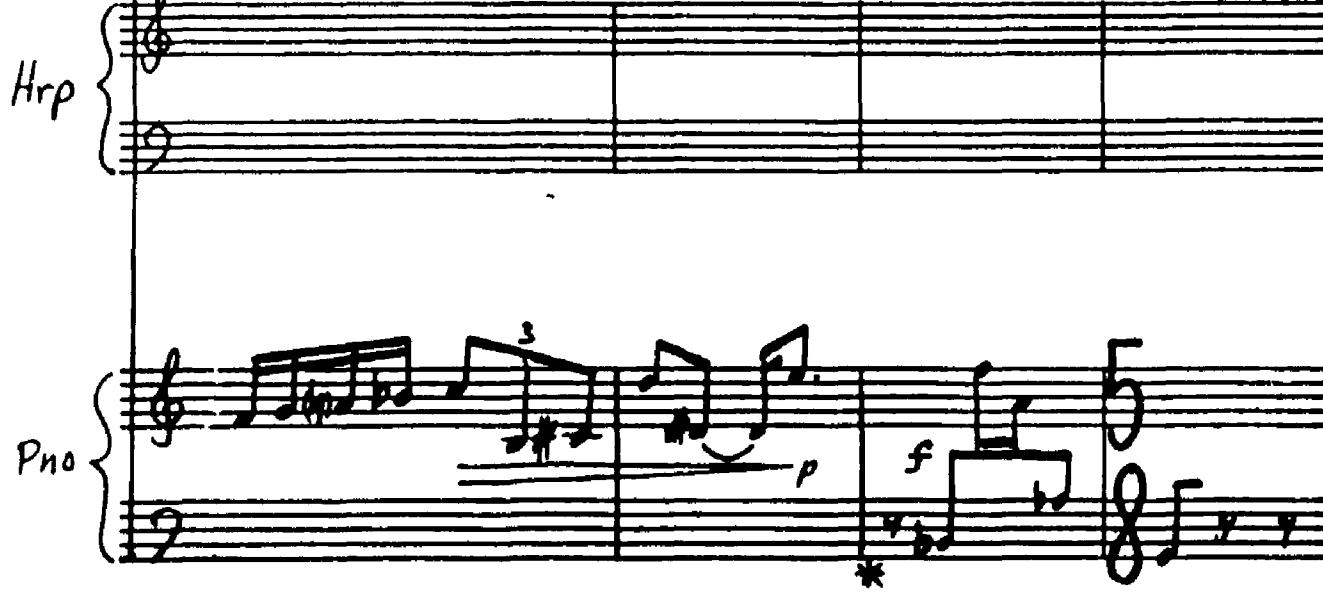
This is a handwritten musical score page featuring five systems of music. The first system includes parts for Marimba, V (Viola), Hrp. (Harp), pno (Piano), and Vln I (Violin I). The piano part has two staves, one for treble clef and one for bass clef. The second system continues with the same instruments. The third system includes parts for Vln II (Violin II), Vla (Cello), Vlc (Double Bass), and DB. (Double Bass). Measure numbers 1, 2, 3, 4, and 5 are indicated above the staves. Various dynamics such as *mf*, *ff*, *pp*, *f*, and *p* are written throughout the score. The piano part includes a section labeled "bra -". There are also some handwritten markings like "D4 C4 F4" and "3" near the harp part.

A handwritten musical score for piano, consisting of three staves. The top staff shows a single note with dynamics *p*, *f*, and *s*. The middle staff contains a melodic line with dynamics *mp*, crescendo, *f*, *mf*, and *sf*, followed by a bass line with a dynamic *sf* and the instruction "Ped". The bottom staff shows a sustained note with a dynamic *p*, followed by a dynamic *mf*.

Top Staff:

Middle Staff:

Bottom Staff:





A handwritten musical score page featuring six staves for different instruments. The instruments are identified by labels on the left side of each staff: Hrp. (Harp), Pno. (Piano), Vin. (Violin I), Vla. (Violin II), Vlc. (Viola), and DB (Double Bass). The music is written in common time. The first two staves (Harp and Piano) have treble clefs. The next three staves (Violin I, Violin II, and Viola) also have treble clefs. The Double Bass staff has a bass clef. Measure numbers 62 and 64 are visible above the piano and violin staves respectively. Dynamic markings such as *f*, *mf*, and *p* are present, along with various slurs and grace notes.

A handwritten musical score for string instruments, likely cello or double bass, consisting of three staves. The top staff shows a dynamic of *mp*, a forte dynamic *f*, and a instruction *damp*. It includes a measure with notes *D^b C^b A^b* and a fermata over a bass note. The middle staff features measures with dynamics *mf* and *mf*, and includes markings *3*, *2*, *3*, *2*, *8va*, and *Ped.*. The bottom staff shows a dynamic *pizz. secco* and includes a measure with a dynamic *f*.

IV

Hrp

Pno

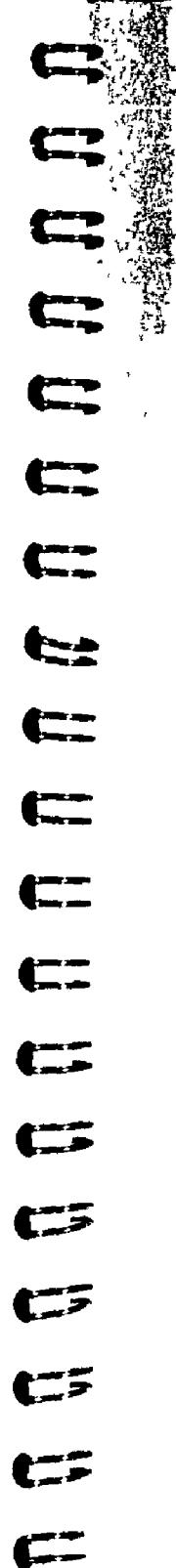
Vln.

Vla

Vlc

D.B.

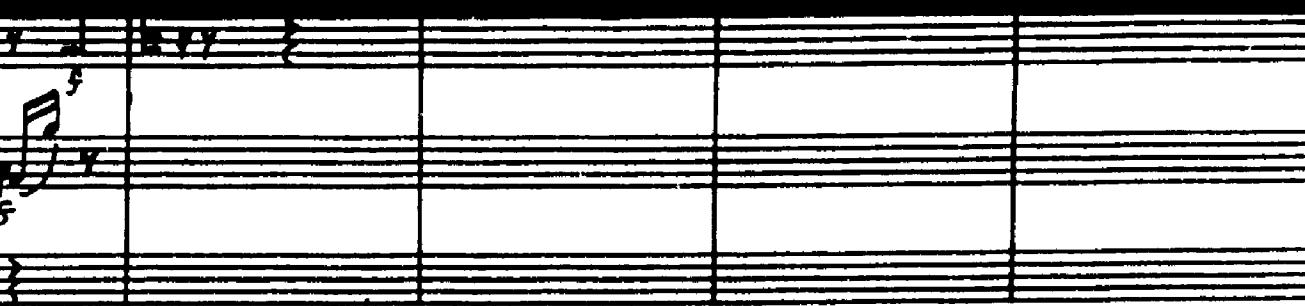
A handwritten musical score for orchestra and piano. The score consists of six systems of music. The first system shows the piano (Pno) playing eighth-note chords in the bass and middle octaves, with dynamic markings f, ff, and s. The second system shows the piano continuing with eighth-note chords and dynamic markings ff and s. The third system shows the piano with dynamic markings ff and s. The fourth system shows the piano with dynamic markings ff and s. The fifth system shows the strings (Vln., Vla, Vlc, D.B.) playing eighth-note chords in unison, with dynamic markings ff and s. The sixth system shows the strings continuing with eighth-note chords in unison, with dynamic markings ff and s.



A musical score for a single instrument. It begins with a dynamic marking **f**, followed by **ff** (fortissimo). The notes are eighth notes. A bracket covers the first four notes, with the instruction *con pedale* written below it. The dynamic then decrescendos through **mf** (mezzo-forte) and **p** (pianissimo) to a final **p**.

A musical score for a single instrument. It starts with **ppp** (pianississimo), followed by **p** (pianissimo), then **mf** (mezzo-forte), and finally **p** again. The notes are eighth notes. The dynamic markings are placed above the notes.

picc. 15 3 2
 Cl. 28 4 4
 bs 13
 Hn 1
 Tpts 1
 Hrp.
 Pno. 15 3 2
 28 4 4
 8va
 8va
 Vln. I
 Vln. II
 Vla.
 Vlc.
 D.B.



I

f

I har. mute >

a2 har. mutes

s

mp

damp

bz

A handwritten musical score for brass instruments. It features three staves. The first staff has dynamic markings 'f' and 'ff'. The second staff starts with 'I har. mute >' followed by a note with a 's' dynamic. The third staff starts with 'a2 har. mutes' followed by a note with a 's' dynamic. The middle staff contains dynamics 'mp' and 'damp', and includes a 'bz' instruction. The bottom staff shows various brass instrument parts with specific fingerings and dynamics like 's', 'ff', and 'b'.

A handwritten musical score for brass instruments, continuing from the previous page. It features three staves. The first staff shows a series of notes with slurs and dynamics 'ff'. The second staff shows a series of notes with slurs and dynamics 'ff'. The third staff ends with a bracket labeled 'Red.'

A handwritten musical score for brass instruments, continuing from the previous page. It features three staves. The first staff shows a series of notes with slurs and dynamics 'ff'. The second staff shows a series of notes with slurs and dynamics 'ff'. The third staff ends with a dynamic marking 'mf'.

28

L
192

190

I
Fl.
II
pic
Ob I
II
Cl I
II
III
bs
Bn II

I
II
Hn III
IV
Tpb I
II
Trb II
Ta
I
II
Perc III
IV
xyl.

L

192

194

A handwritten musical score page featuring five staves of music. The first staff contains two measures of eighth-note patterns. The second staff contains three measures of eighth-note patterns, with the third measure ending with a brace and the instruction "mp". The third staff contains two measures of eighth-note patterns. The fourth staff contains one measure of eighth-note patterns, ending with a brace and the instruction "mp". The fifth staff contains one measure of eighth-note patterns.

U U

3
4

A handwritten musical score page featuring five staves of music. The first staff contains one measure of eighth-note patterns. The second staff contains one measure of eighth-note patterns. The third staff contains one measure of eighth-note patterns. The fourth staff contains one measure of eighth-note patterns. The fifth staff contains one measure of eighth-note patterns.

A handwritten musical score page featuring five staves of music. All five staves are completely blank, containing no musical notation.

A handwritten musical score page featuring five staves of music. All five staves are completely blank, containing no musical notation.

196

I
 Fl.
 II picc.
 cresc. (mf) f

Ob II
 I
 Cl.
 III
 bs
 Bn. II
 cresc. f

Hn.
 III
 IV

Tpt II
 Trb II
 Ta

I
 II
 Perc.
 III
 IV

temp. hard hi-hat sticks
 damp
 glk.
 vibph.
 motor off
 closed hi-hat
 glk.
 pp

29

d ca 100

198

200

p cresc - - -

4
43
3

ks

mp

closed hi-hat

gtr.

pp cresc. poco a poco - - -

motor on

p cresc poco a poco - - -

temp. ticks 9

pp cresc - - -

M dca 76

202

I
Fl
II
picc
Ob
I
Cl.
II
III
bs
Bn

pp cresc poco a poco - - - - - mf

3 3 3 3

p cresc poco a poco - - - - - mf

3 3 3 3

pp cresc poco a poco - - - - - mf

p cresc - - - - - mf

I

p - - - - - mf

2 3 4 1

Hn.
III
IV

Tpt
Trb
Ta

2 3 4 1

Perc.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 30

30

206

Handwritten musical score for multiple staves. The first staff starts with a forte dynamic (f) and a measure of rests. It is followed by a dynamic marking of *mf*, then a measure of rests, and finally a dynamic marking of *ppp*. The second staff begins with a dynamic marking of *mf*, followed by a measure of rests, and ends with a dynamic marking of *ppp*. The third staff starts with a dynamic marking of *mf*, followed by a measure of rests, and ends with a dynamic marking of *ppp*. The fourth staff starts with a dynamic marking of *mf*, followed by a measure of rests, and ends with a dynamic marking of *ppp*. The fifth staff starts with a dynamic marking of *mf*, followed by a measure of rests, and ends with a dynamic marking of *ppp*. The sixth staff starts with a dynamic marking of *mf*, followed by a measure of rests, and ends with a dynamic marking of *ppp*. The seventh staff starts with a dynamic marking of *mf*, followed by a measure of rests, and ends with a dynamic marking of *ppp*. The eighth staff starts with a dynamic marking of *mf*, followed by a measure of rests, and ends with a dynamic marking of *ppp*. The ninth staff starts with a dynamic marking of *mf*, followed by a measure of rests, and ends with a dynamic marking of *ppp*. The tenth staff starts with a dynamic marking of *mf*, followed by a measure of rests, and ends with a dynamic marking of *ppp*.

U U U U U U U U U U

Handwritten musical score continuation. It consists of two staves. The top staff starts with a dynamic marking of *pp*, followed by a measure of rests, and ends with a dynamic marking of *mf*. The bottom staff starts with a dynamic marking of *p*, followed by a measure of rests.

208

1
Fl.
picc

Ob
I
Cl
II
III
bs

Bn
II

Hn.
III
IV

Tpt.
II

Trb
II

Ta
II

I
Perc.
III
V

Cresc - - - - - mf
Marimba
3 3 3 3 3 1-3
p Cresc - - - - - mf

31

210

210

{PPP} mf

3
0
1
4

har mute
I har. mute {pp — mf



motor on mf

3
0
22

32

Fl. I
Fl. II
Picc
Ob I
Ob II
Cl I
Cl II
bs
Bn. I
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt I
Trb I
Ta I
Perc. I
Perc. II
Perc. III
Perc. IV

212 214

Fl. II

ppp

3 4

vibph motor on

1 2 3 4 5 6 7 8 9 10 11 12 13 14

N

32

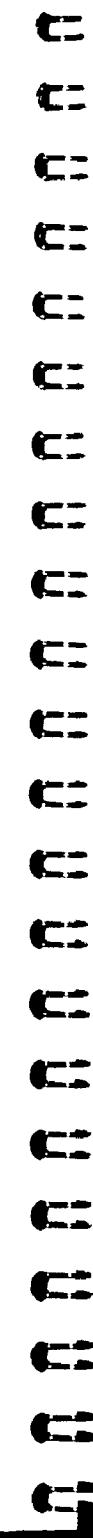
Handwritten musical score for orchestra. The score consists of ten staves. The first staff (top) has a key signature of one sharp (F#) and a tempo of 216 BPM. The second staff (Fl. II) has dynamics f and pp. The third staff has dynamics f and pp. The fourth staff has dynamics f and pp. The fifth staff has dynamics f and pp. The sixth staff has dynamics f and pp. The seventh staff has dynamics f and pp. The eighth staff has dynamics f and pp. The ninth staff has dynamics f and pp. The tenth staff (bottom) has dynamics f and pp.

Handwritten musical score continuation. The score consists of ten staves. The first staff (top) has a key signature of one sharp (F#). The second staff has dynamics f and pp. The third staff has dynamics f and pp. The fourth staff has dynamics f and pp. The fifth staff has dynamics f and pp. The sixth staff has dynamics f and pp. The seventh staff has dynamics f and pp. The eighth staff has dynamics f and pp. The ninth staff has dynamics f and pp. The tenth staff (bottom) has dynamics f and pp.

Handwritten musical score continuation. The score consists of ten staves. The first staff (top) has a key signature of one sharp (F#). The second staff has dynamics f and pp. The third staff has dynamics f and pp. The fourth staff has dynamics f and pp. The fifth staff has dynamics f and pp. The sixth staff has dynamics f and pp. The seventh staff has dynamics f and pp. The eighth staff has dynamics f and pp. The ninth staff has dynamics f and pp. The tenth staff (bottom) has dynamics f and pp.

Handwritten musical score continuation. The score consists of ten staves. The first staff (top) has a key signature of one sharp (F#). The second staff has dynamics f and pp. The third staff has dynamics f and pp. The fourth staff has dynamics f and pp. The fifth staff has dynamics f and pp. The sixth staff has dynamics f and pp. The seventh staff has dynamics f and pp. The eighth staff has dynamics f and pp. The ninth staff has dynamics f and pp. The tenth staff (bottom) has dynamics f and pp.

Handwritten musical score continuation. The score consists of ten staves. The first staff (top) has a key signature of one sharp (F#). The second staff has dynamics f and pp. The third staff has dynamics f and pp. The fourth staff has dynamics f and pp. The fifth staff has dynamics f and pp. The sixth staff has dynamics f and pp. The seventh staff has dynamics f and pp. The eighth staff has dynamics f and pp. The ninth staff has dynamics f and pp. The tenth staff (bottom) has dynamics f and pp.



218 f
Fl. I mp cresc poco a poco -- mf
Fl. II picc.
Ob. I " mf
Cl. I mp cresc poco a poco -- mf
Cl. II
Cl. III
bs. I
Bn. II

Hu. I 4
Hu. II 3
Hu. III 4
Hu. IV 4

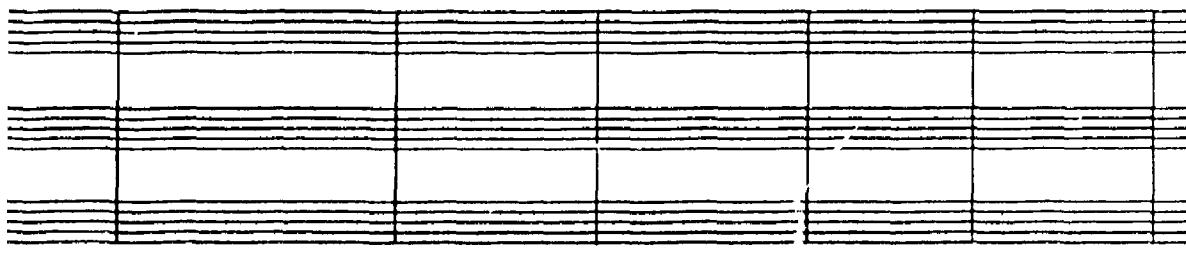
Tpt. I
Trb. II
Ta. I

Perc. I glik.
Perc. II mp
Perc. III
Perc. IV

Hro. I mp 3/4 D A C B G # A A

33

Handwritten musical score for multiple staves. Measure 222 starts with dynamic ff, followed by a measure of p, and then mf. Measure 224 starts with f, followed by p, and then mf. The score includes various dynamics like ff, f, p, mf, pp, and pp II, along with performance instructions such as "one sec." and "poco mf". Measures 225 through 228 are blank. Measure 229 begins with mf, followed by a measure of vibph. motor on, and then poco mf.

7
3
4

Handwritten musical score for multiple staves. Measure 229 starts with mf, followed by a measure of vibph. motor on, and then poco mf.

34

226

I Fl. II picc.

Ob I

I Cl. II III

bs

Bn II

Fl. II

228

3

Hn. III IV

Tpt. II

Trb II

Ta

3

4

4

mate

mf II

mf

glk

vibph motor on

ff

34

230

pp mp

cresc. poco a poco

mp

cresc. poco a poco

3 mute

4 b d m f

4

PPP

5

8

24

mute

mf

II mute

mf

PPP

PPP

mp

mp

f

Hrp. {

Pno. {

I
Vln.
II
Vla
Vlc
div a2
DB

This is a handwritten musical score page. At the top left, there are two staves for 'Hrp.' (Harp) and 'Pno.' (Piano). The piano staff includes a dynamic marking 'f' at the beginning. Below these are six staves for 'Vln.' (Violin I), 'II' (Violin II), 'Vla' (Cello), 'Vlc' (Double Bass), 'div a2' (Divisi section 2), and 'DB' (Double Bass). The music consists of two measures. In the first measure, the piano has eighth-note patterns with a sharp sign and a asterisk (*). The second measure begins with a dynamic 'mp'. The piano then plays a sustained note with a dynamic 'ff'. The harp has a dynamic 'Ped' (pedal) and an '8va' (octave up) dynamic. The strings play eighth-note patterns with dynamics 'ff' and 'pp'. The double basses play eighth-note patterns with dynamics 'ff' and 'pp'.

Handwritten musical score for two staves:

Top Staff:

- Dynamic: **ff**
- Performance instruction: **15 Ma**
- Dynamic: **pp cresc.**
- Dynamic: **ff**
- Performance instruction: **simile**
- Dynamic: **8va**

Bottom Staff:

- Dynamic: **ff**
- Dynamic: **mp**
- Dynamic: **ff**

11

Hrp. { *gva* f 3 *gva* damp E \natural B \natural

Pno. { 15ma f f pp *pizz.*

I Vlu. f f f f

II

Vla. f pizz. secco

Vlc. f pizz. secco

DB. f

This is a handwritten musical score page, likely page 11, featuring six staves of music. The instruments are grouped into pairs: Harp (Hrp.) and Piano (Pno.) on the top two staves; Violin I (Vlu. I) and Violin II (Vlu. II) on the third and fourth staves; Viola (Vla.) and Cello (Vlc.) on the fifth and sixth staves. The Double Bass (DB.) is on its own staff below. The score includes dynamic markings such as *gva*, *f*, *pp*, *pizz.*, *damp*, and *secco*. There are also performance instructions like '15ma' and 'damp'. The manuscript is written in black ink on white paper.

pp cresc - - -

damp

E \natural B \natural *J ca 100*

mp

pp

Ped.

secco

(pizz.)

mp mf

This image shows a single page of handwritten musical notation. The page is filled with musical staves, each containing unique rhythmic patterns and dynamic markings. At the top, there's a staff with a dynamic of 'pp cresc - - -'. Below it, another staff has 'damp' written above the notes and includes 'E \natural ' and 'B \natural ' as key signatures, with a tempo of 'J ca 100'. To the right of this, there's a staff with a dynamic of 'mp' and a grace note-like symbol. In the middle section, there's a staff with 'pp' dynamic and a 'Ped.' instruction. A large asterisk (*) is placed below this staff. Further down, there are three staves labeled 'secco' with arrows pointing to the right. To the right of these, there's a dynamic marking '(pizz.)' above a staff with a '3' over a bracket, followed by 'mp' and 'mf'. The bottom staff ends with a 'f' dynamic. The entire page is filled with dense musical notation, including various note heads, stems, and bar lines.

IV

Hrp. { G^b

damp

M d ca 76

Pno. { 3 f 4

8 f 4 *

I Vln.

II

Vla L 77 f

Vlc. 9

DB. 9

This is a handwritten musical score page. At the top left, it says 'IV'. Below that, there are two staves for 'Hrp.' (Harp), indicated by a brace. The first staff has a treble clef and a 'damp' instruction above it; the second staff has a bass clef. A box contains 'M d ca 76'. In the middle section, there are two staves for 'Pno.' (Piano), indicated by a brace. The first staff has a treble clef and a dynamic 'f'; the second staff has a bass clef and a dynamic '4'. Below this, there are four staves: 'I Vln.', 'II', 'Vla' (with a dynamic 'L 77' and a 'f' below it), and 'Vlc.'. At the bottom, there are two more staves: 'DB.' and another 'DB.' staff. The music consists of mostly blank five-line staves with some dynamics and performance instructions.



p cresc. - - - - mf

Harp.

B[#] E^b A^b

mf

Pno.

mf

Ped.

I
Vln.
II

Vla

Vcl.
div.
a2

DB.

sva - - - 7

*

ppp

3

mf

$\text{D}^{\flat} \text{ C}^{\flat}$

3

4

$\text{G}^{\flat} \text{ A}^{\flat} \text{ B}^{\flat}$

f

mp

Ped.

f

p

$\text{mf} > \text{ppp}$

p

$\text{mf} = \text{ppp}$

b^{\flat}

p

pp

$\text{mf} = \text{ppp}$

sp

pp

pp

$\text{mf} > \text{ppp}$

sp

pp

ppp

$\text{mf} > \text{ppp}$

sp

ppp

ppp

mf

ppp

IV

Hrp. { 

Pno. {

Vln.

II

Vla.

Vlc.

DB.

Handwritten musical score page 10 featuring five staves of music. The top staff shows woodwind entries with dynamics $\text{f} \flat$, $\text{G} \flat$, and $\text{G} \flat$. The second staff contains a large letter **N**. The third staff includes a dynamic p , a pedal marking, and a crescendo instruction $m5 \text{ cresc.}$. The fourth staff features a dynamic mp followed by p . The fifth staff contains a dynamic f and a dynamic pp . A bracketed instruction "All strings + non rit., poco sull. pont." is placed above the fourth and fifth staves. The bottom section consists of five staves for strings, each with a dynamic pp and a forte dynamic f .

$\text{f} \flat$ $\text{G} \flat$ $\text{G} \flat$

N

p $m5 \text{ cresc.}$

mp p

f pp

All strings + non rit.,
poco sull. pont.

pp f

pp f

pp f

pp f

pp f

Hrp. {
 mp 3
 D \natural C \flat G \sharp A \natural

Pno. {
 8va
 mp cresc poco a poco
 Ped.

Vln. I
 Vln. II
 Vla.
 Vlc
 D.B.

This is a handwritten musical score page featuring six staves. The top staff is for the Harp, with a dynamic of mp and a triplet marking over three notes. The second staff is for the Piano, with dynamics mp, crescendo, poco a poco, and a dynamic of mf. The third staff is for the Violin I, the fourth for the Violin II, the fifth for the Cello, and the bottom staff for the Double Bass. The piano staff includes a dynamic of pp and a dynamic of pp with a 'div.' instruction. The cellos and double basses have dynamics of pp, mf, and pp. The violins have dynamics of pp, mf, and pp. The cellos also have a dynamic of mp with a 'div.' instruction.

quint. entry

3

mp cresc f mf poco mp
Ped.

3

mp f p mf

3

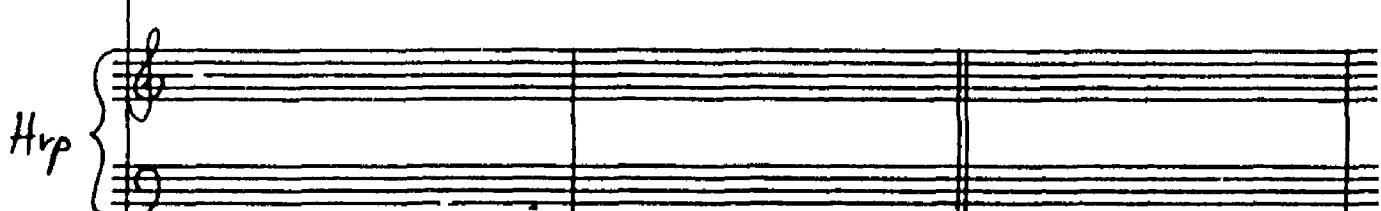
mp f p cresc f p

3

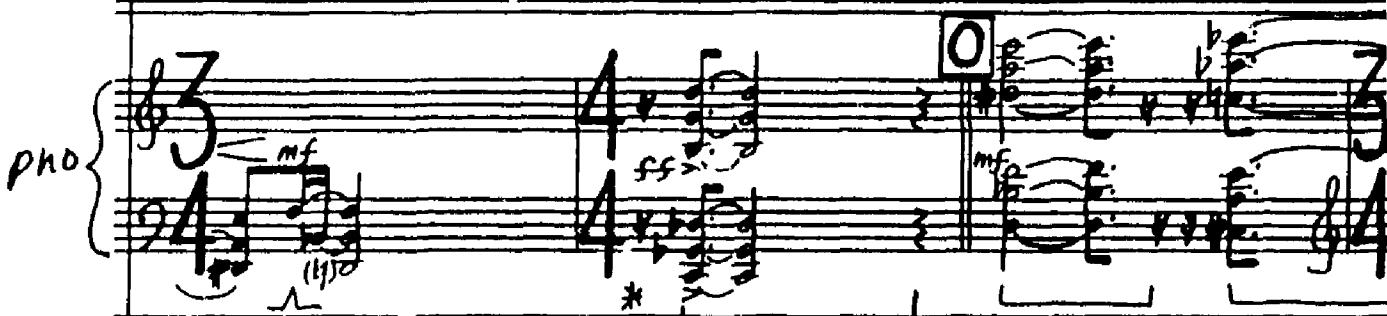
mp f p

IV

Hrp {  9



pho {  94  4  4  7  7



I Vln   p non div.

II   p non div.

Vla.   p unis.

Vlc.   p

DB.   p



U U U U U U U U U U U U U U U U

mf very near bridge
with nails

cresc. poco a poco

pizz.

bass

mp

bass

cresc. poco a poco

All strings:
1 desk,
poco vib.

non div.

mf *ppp* *mp* *cresc. poco a poco*

non div.

mf *ppp* *bass* *pp*

unis.

mf *ppp* *mp* *cresc. poco a poco*

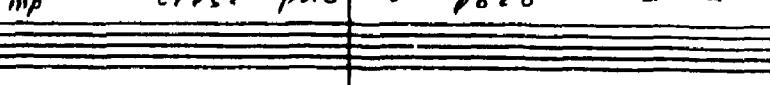
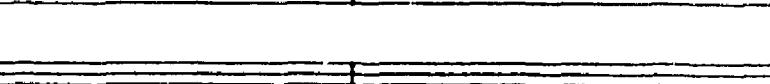
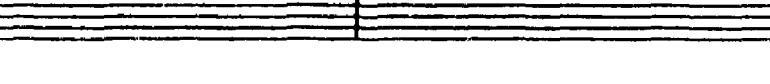
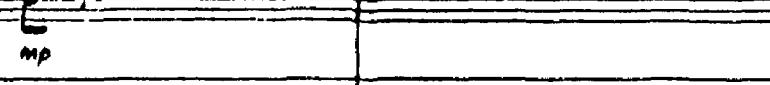
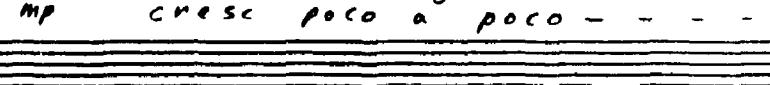
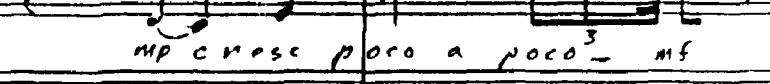
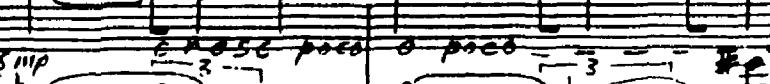
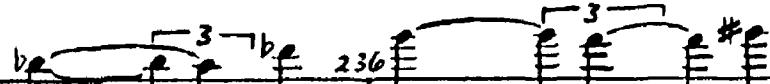
mf *ppp* *y*

ppp *mp* *cresc. poco a poco*

232 *p* *#* *p*
 I Fl.
 II picc
 234 *f* (Fl. II)
 Ob I
 I Cl.
 II III
 bs.
 Bsn I
 Hn I II III IV
 Tpt II
 Trb II *int. str. mute* *mf*
 Ta.
 Perc. I II III IV
 Marimba *mf* *4:3* da

234

35



P 36

238

I
Fl.
II
picc.
Ob.
I
Cl.
II
III
bs
Bn.
II

a2

I
II
Hn.
III
IV
Tpt.
II
Trb.
II
Ta
I
II
Perc.
III
IV

P

36

240

242

A handwritten musical score page featuring two systems of music. The top system starts at measure 240 and ends at measure 242. Measure 240 consists of six staves. Measures 241 and 242 each have three staves. The notation includes various note heads, stems, and arrows indicating performance techniques like slurs and grace notes. Measure 242 concludes with dynamic markings *p*, *mf*, and *f*. The bottom system begins with a single staff containing a dynamic marking *f*, followed by a section for "tri." (triangle) and "sus. cym." (suspended cymbal), both also marked *f*.



244

I
 Fl.
 II
 Ob.
 I
 Cl.
 III
 bs.
 Bn.
 II
 III
 IV
 Hu.
 Tpts.
 Trb.
 Ta.
 I
 II
 Perc.
 III
 IV
 V
 VI

7 8

Sempre non arpeggiato.

3

37 Q

248

246



3 2 3 4



damp

250 252
 I Fl.
 II picc.
 Ob II II Ob. II to E.H.
 I Cl.
 II III
 bs
 Bn II
All brass: $\frac{1}{4}$ tone D --
 I II
 Hu.
 III IV
 Tpt. II
 Trb. II
 Ta
 I
 II
 Perc
 III
 IV

38

252

II to E.H.

254

I

mf

{
P II cresc. ---

b3 b3 b3 b3

d d

P cresc. ---

f f

P cresc. ---

: 1/4 tone D ----- 7

mf ppp

b3 b3

mf ppp

mf ppp

$d = d = 60$

3

accel. ~ - - - - - - - - - $\text{J}=120$

256

R

A handwritten musical score page featuring a grid of staves for different instruments. The grid has 10 columns and 12 rows. The first 10 columns represent measures, and the 11th column represents a repeat sign. The rows are labeled on the left with instrument names and numbers: I, Fl, II picc, Ob, C1., III, bs, Bn, Hn, IV, Tpt, Trb, Ta, Perc, and IV. Measure 1 starts with a forte dynamic. Measures 2-4 show woodwind entries (Ob, C1., Bn) with dynamics pp, mf, and mp. Measures 5-7 show brass entries (bs, Bn) with dynamics mf, f, and mp. Measures 8-10 are blank. Measure 11 (repeat) shows woodwind entries (Ob, C1., Bn) with dynamics pp, mf, and mp. Measures 12-14 show brass entries (bs, Bn) with dynamics mp, f, and mp. Measures 15-17 are blank. Measure 18 starts with a dynamic glk. and shows percussions (Perc) with dynamics mf. Measures 19-20 are blank.

$= \text{d} = 60$ 39

R

258

-3-

p

mf

pp

I

b

mf

pp

II mp == pp

p cresc -

-3- mf

pp

p cresc -

-3- mf

pp

mp == pp

p

mp

pp

I

mf

vibraphone on

mp

40

260

I
Fl.
H. picc.

E.H.

I
Cl.
II
III
bs

Bn. II

I
II
Hn.
III
IV

Tpt II

Trb II

Ta

I
II
Perc.
III
IV

Hrc.

This is a handwritten musical score page for orchestra and percussion. The page is divided into two systems by vertical bar lines. The first system starts at measure 260 and ends at measure 262. The second system begins at measure 262 and ends at measure 40. The score includes staves for Flute (I, Fl., H. picc.), English Horn (E.H.), Clarinet (I, Cl., II, III), Bassoon (bs), Bassoon II (Bn. II), Horns (I, II, Hn., III, IV), Trombone II (Tpt II), Trombone II (Trb II), Tambourine (Ta), Percussion (I, II, Perc., III, IV), and Harp (Hrc.). Various dynamics are indicated throughout the score, such as *p*, *f*, *mp*, and *mf*. Performance instructions include "vibraphon motor on" and "sus cym". Measure 260 features a sixteenth-note pattern on the flute. Measures 261-262 show woodwind entries with slurs and grace notes. Measure 262 concludes with a dynamic transition from *f* to *mp*. The final measure, 40, includes a dynamic instruction *f* and a performance note for the vibraphone.

40

S Jc 76

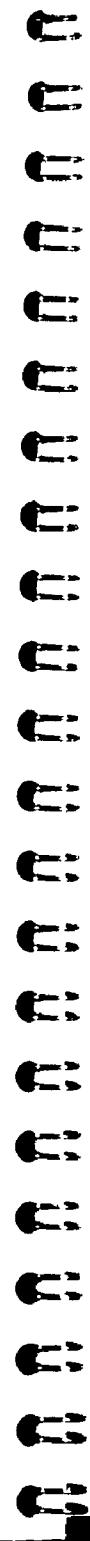
264

Handwritten musical score page 40. The score consists of six staves. The first staff has dynamics *p*, *mp*, and *ff*. The second staff has dynamics *mp*, *ff*, and *p cresc*. The third staff has dynamics *mp* and *ff*. The fourth staff has dynamics *mp* and *ff*. The fifth staff is blank. The sixth staff has dynamics *v. on*, *bass*, *mp*, and *f*. The score is labeled "S Jc 76" at the top left and "264" at the top right.

Handwritten musical score page 40. The score consists of six staves. The first staff is blank. The second staff is blank. The third staff is blank. The fourth staff is blank. The fifth staff is blank. The sixth staff is blank.

Handwritten musical score page 40. The score consists of six staves. The first staff is blank. The second staff is blank. The third staff is blank. The fourth staff is blank. The fifth staff is blank. The sixth staff is blank.

Handwritten musical score page 40. The score consists of six staves. The first staff has dynamics *v. on*, *bass*, *mp*, and *f*. The second staff has dynamics *mp* and *ff*. The third staff has dynamics *p cresc*, *poco a poco*, and *mf*. The fourth staff is blank. The fifth staff is blank. The sixth staff is blank.



266 F

I
Fl I
Fl II picc.
Ob I EH
Ob II EH
I
Cl.
II
III
bs
Bn I b
Bn II mp ff
I
II
Hu III
IV
Tpt I
Trb II
Ta.
I
II
Perc. III
IV
V
(

I
Fl I
Fl II picc.
Ob I EH
Ob II EH
I
Cl.
II
III
bs
Bn I b
Bn II mp ff
I
II
Hu III
IV
Tpt I
Trb II
Ta.
I
II
Perc. III
IV
V
(

F.I. { MP to picc.

E.H. to Ob. II

II { PP P cresc poco a p

p cresc poco a p

tamb damp.

glik. damp.

wd. bkk. vibraph motor off damp. damp.

xylo. p mp

marmite pp mp

41

268

picc

f

b

s

poco a poco

bp

bfp

poco a poco

mf

I

pp < f

vibph., motor on

f

IV

mf

Hrp. {

G# G# G# G#

Pno. {

mf f f f m

I Vln

II

Vla

Vlc

D.B.

mf

f

f

f

f

f

f

f

3

f

mp

ff

mf

cresc. poco a poco

G#

#

C#

F#

f

mp

cresc poco a poco

Ped.

A

*

f

{mp

cresc poco a poco

f

{mp

cresc

poco a poco

poco

f

mp

cresc poco a poco

div.

cresc. poco a poco

IV

f

Hrp. {

D B E F G A
B

P

Pno {

D B E F G A
B

Ped.

*

I

Vln

II

Vla

Vlc

DB.

tutti

ff

pp tutti

mf

pp tutti

mf

pp tutti

mf

subito pp

mf

A page of musical notation on ten staves. The notation includes various dynamic markings such as *mf*, *ff*, *pian.*, *mp*, *ppp*, *fff*, *mf*, *ff*, *div. a3*, *div. a2*, *div. a2*, *div. a2*, *unis*, and *ppp*. There are also performance instructions like *P*, ***, *Led.*, and *bpm*. The music consists of various note heads and stems, with some notes grouped by brackets and some having arrows above them. The staves are separated by vertical bar lines, and the overall style is that of a handwritten musical score.

sempre non arpeg.

Hrp. { f MF (damp.)

B^b E^b D^b

pno. { 3 8 4 *

Q

All st
poco

I Vln. p c

II

Vla. b p

Vlc. p c

DB 9 p c

This is a handwritten musical score page. At the top, there is a single staff for the Harp, indicated by a brace and the label 'Hrp.'. The first measure shows a dynamic 'f' followed by 'MF'. The second measure contains a bass clef, a key signature of B-flat major (two flats), and a tempo marking 'E4'. The third measure shows a dynamic 'f' and a bass clef, with a dynamic '3' above the staff. The fourth measure shows a bass clef and a dynamic 'D4'. Below the Harp staff is a staff for the Piano, indicated by a brace and the label 'pno.'. The piano part consists of two measures, each containing a bass clef, a key signature of B-flat major, and a tempo marking 'E4'. The first measure has a dynamic 'f' and a dynamic '3' above the staff. The second measure has a dynamic '4' and a dynamic '7'. Below the piano staff are five staves for string instruments: Violin I (Vln.), Violin II (II), Viola (Vla.), Cello (Vlc.), and Double Bass (DB). The first three staves (Vln., II, Vla.) have a dynamic 'p' and a tempo marking 'c' at the end. The last two staves (Vlc., DB) also have a dynamic 'p' and a tempo marking 'c' at the end. The page includes several performance instructions: 'sempre non arpeg.' at the top, dynamics 'f', 'MF', '3', '4', '7', 'p', and 'c', and key signatures for B-flat major (B^b, E^b) and D-flat major (D^b). There is also a label '(damp.)' for the Harp and a label 'Q' with 'All st poco' below it.

(damp.)

D⁴ F#⁴ A⁴

*

3 8 2 4

3 8 2 4
4 4
Ped.

Q

All strings: 1 tone sharp.
poco sul tasto, poco vib

p cresc. poco a poco - - - mf



p cresc. poco a poco - - - mf

p cresc. poco a poco - - - mf

Hrp. {

Pno {

3

(>)

cresc poco a poco --- mf

*

All Strings: !
4 tone b - - - - (

I

Vln.

II

Vla.

Vlc.

DB.



b - - - ("in tune")

Handwritten musical score for two staves. The top staff consists of five measures with dynamics: *s>pp*, *p*, *mf*, and *pp*. The bottom staff consists of four measures with dynamics: *f>pp*, *p*, *mf*, and *ppp*. Both staves include various note heads and stems, with some notes having horizontal lines extending from them.

Hp. {

R

d = d = 60

accel. — — — — — — — — *d = 120*

pno {

p c. cresc — — — — — — — —

prd.

8va — — — — — — — —

d. mf

ff *#p* *mf* *pp*

pp

8va

Vln I

Vln II

Vla

Vlc

DB

This is a handwritten musical score page. On the left, there are vertical labels for the instruments: Hp. (repeated), pno, Vln I, Vln II, Vla, Vlc, and DB. The piano part (pno) has a bracket above it and includes dynamics like p, crescendo, ff, and pp, along with performance instructions such as accelerando (accel.) and p r d. The piano part also features a dynamic marking of 8va. The score is written on multiple staves with various clefs (G, F, bass) and rests. The tempo is indicated as d = d = 60 and d = 120. The right side of the page shows the continuation of the score with more staves and dynamics.

R

$d = d \cdot 60$

20

mf

ff

mf

pp

gva

$gva - - -$
 legato

$\overline{3} \overline{7}$

l hd

$\overline{3} \overline{7}$

$\overline{3} \overline{7}$

mp

$\overline{3} \overline{7}$

$\overline{3} \overline{7}$

mp

$\overline{3} \overline{7}$

$\overline{3} \overline{7}$

mp

$\overline{3} \overline{7}$

$\overline{3} \overline{7}$

p

$\overline{3} \overline{7}$

$\overline{3} \overline{7}$

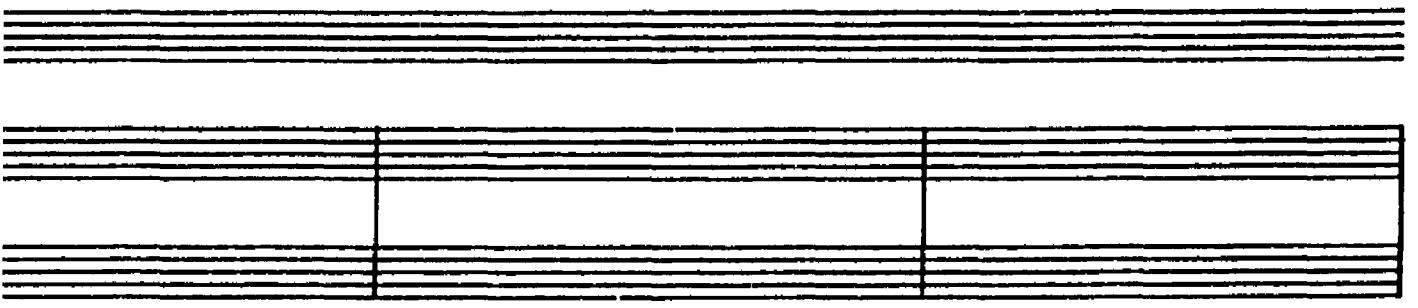
p

Hrp.

pno.

I
Vln.
II
Vla
Vlc.
DB.

A handwritten musical score page featuring eight staves. The top staff is for the Harp (Hrp.), indicated by a brace and clef. The second staff is for the Piano (pno.), indicated by a brace and clef, with dynamics like *f*, *mp*, *p*, and *mf*. The third staff is for Violin I (I), the fourth for Violin II (Vln.), the fifth for Viola (Vla), the sixth for Cello (Vlc.), and the bottom two for Double Bass (DB.). The piano staff includes a tempo marking "sabito" and a dynamic "8va". Measure numbers 3 and 4 are present above the piano staff.



S \downarrow ca 76

subito $\text{f} \wedge \text{p}$

pp cresc poco a poco f piano

*

gva - - - - -

pp

pp

ppp

ppp

ppp

ppp

V

marimba

pp *mp*

Hrp.

pp *mp*

F#

Pno

ff *p* *mp*

(cresc) *ff*

8va - 7

pizz.

I

Vln.

ss *pp* *mp*

II

ss *pp* *pizz.* *mp*

Vla.

ss *pp* *mp*

Vlc.

ss *pp*

DB.

f

1

2

3

4

5

6

7

F#

f

15ma

b7

b7

3

Red.

All strings:

arco *non vib.*
poco sul pont.

arco *v*

arco *pp* *f*

arco *bd.* *pp* *f*

pp *f*

42

270 8va - - - - - T 272

I Fl. II picc

Ob I II

I Cl. II III

bs

Bn I II

Hn I II III IV

Tpt I II

Trb. I II

Ta.

I

II

Perc I II III

vibph

mp

IV

274

Musical score page 274 featuring two staves of music. The top staff begins with a dynamic of **f**, followed by a crescendo line leading to **mf**. It then has a decrescendo line leading to **p**, followed by a dynamic of **pp**. The bottom staff starts with a dynamic of **f**, followed by a decrescendo line leading to **p**, and ends with a dynamic of **p**. Both staves contain several measures of music with various note heads and stems. The page number 274 is located at the top left.



43

276

I
Fl
I.
picc
E.H.
I
Cl
II
III
bs
Bn II

Hn
III
IV
Tpt II
Trb II
Ta

I
II
Perc.
III
IV

278

This is a musical score page featuring two systems of music. The left system, starting at measure 276, includes staves for various instruments: I, Fl, I.picc, E.H., I, Cl, II, III, bs, Bn II, Hn, III, IV, Tpt II, Trb II, Ta, and I, II, Perc., III, IV. The right system, starting at measure 278, includes staves for I, II, Perc., III, and IV. Measure numbers 276 and 278 are placed above their respective systems. The page number 43 is located in the top right corner.

43

280

282

E.H.



I

1 3 1



I



U

264

44

I

F1

II picc

Ob II

E II

non dim

I

C1.

II

III

bs

Bsn II

I

II

Hn

III

IV

Tpt II

Trb II

Ta

I

II

Perc.

III

V

marimba

266

ob I

#d

mf

A

a2

r3

r3

mf

A

p

mf

p

(I)

i-3-i

III

#d

pp

mp

(aud dim.)

p

= pp

vibraphone motor on

#d

mf

44

296

(I)

298

f r

f r

P mp 3

f p

mp

f p

I

A

II

f

{ pp



290

1

Fl
ff
picc

Ob
mf

Cl.
I
II
III

Bsn.
f
mf

Hu
I
II
III
IV

Tpt.
I
II

Trb
I
II

Ta

I
II
Perc.
III
IV

glk.
vibph motor off
vyl
f

45

V

292

294

Handwritten musical score page 45, measures 292-294.

Measure 292: Multiple staves. Top staff: dynamic *mf*, instruction *pp*. Second staff: dynamic *pp*, instruction *f*. Third staff: dynamic *pp*, instruction *f*. Bottom staff: dynamic *mf*, instruction *pp*, instruction *f*.

Measure 293: Multiple staves. Top staff: dynamic *pp*, instruction *f*. Second staff: dynamic *pp*, instruction *f*. Third staff: dynamic *pp*, instruction *f*. Bottom staff: dynamic *mf*, instruction *pp*, instruction *f*.

Measure 294: Multiple staves. Top staff: dynamic *f*. Second staff: dynamic *f*. Third staff: dynamic *f*. Bottom staff: dynamic *f*.

Handwritten musical score page 45, measures 295-296.

Measure 295: Multiple staves. Top staff: dynamic *mf*, instruction *pp*. Second staff: dynamic *pp*, instruction *open*. Third staff: dynamic *mf*, instruction *pp*. Bottom staff: dynamic *pp*.

Measure 296: Multiple staves. Top staff: dynamic *mf*. Second staff: dynamic *mf*. Third staff: dynamic *mf*.

Handwritten musical score page 45, measures 297-298.

Measure 297: Multiple staves. Top staff: dynamic *mf*. Second staff: dynamic *pp*, instruction *off*. Third staff: dynamic *f*.

Measure 298: Multiple staves. Top staff: dynamic *pp*. Second staff: dynamic *pp*. Third staff: dynamic *pp*.

246

46 298 8va - - -

Fl. I | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.*

Ob. | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.*

Cln | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.*

Hn. II | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.*

Trb. II | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.*

I | *wd. blk.* | *sn. dr. rim shot* | *wd. blk.* | *sn. dr. rim shot* | *wd. blk.* | *sn. dr. rim shot*

II | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.*

Perc. | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.*

III | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.*

IV | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.*

V | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.* | *pizz.*

Hp. { | *bark of nails
near sound board* | *glass as fast
as possible* | *l.v.* | *chromatic
cluster* | *8va - - -*

D^b B^b E^b G^b A[#] | *(D^b C B E F G^b A[#]) E*

F | *G* | *A* | *B* | *C* | *D* | *E*

.6
 298 8va - - - 7
 b2 p
 f
 ff
 ff - Ap
 ff - pp
 har mute f
 guiro
 mf - pp
 BD soft bunter
 mp
 tam tam mp
 board
 l.v.
 mf - p
 8va - - - 7
 chromatic cluster
 8va - - - - - - - - 7



Hrp. {
 Pno {
 Vln I div.a2
 Vln. II div.a2
 Vla
 Vlc. div.a2
 D.B. div.a2

T

All strings susp. a1 . . . ord.*
 f ppp cresc. ————— f
 f pp cresc. ————— f
 f ppp cresc. ————— f
 f pp cresc. ————— f
 f p cresc. ————— f
 f p cresc. ————— f
 f ppp cresc. ————— f
 f p cresc. ————— f
 f mp cresc. ————— f
 f mp cresc. ————— f

mp

8va -

f *mf*

Ped

All strings:
5st taste, non vib.

** #p*

p *p* *pap* *ppp* *mp*

mp *s* *mf* *pp* *pp* *mp*

s *pp* *ppp* *pp* *pp* *mp* *pp*

pp *mf* *pp* *#p* *pp* *pp* *pp*

f *p* *ppp* *pp* *pp* *mp* *pp*

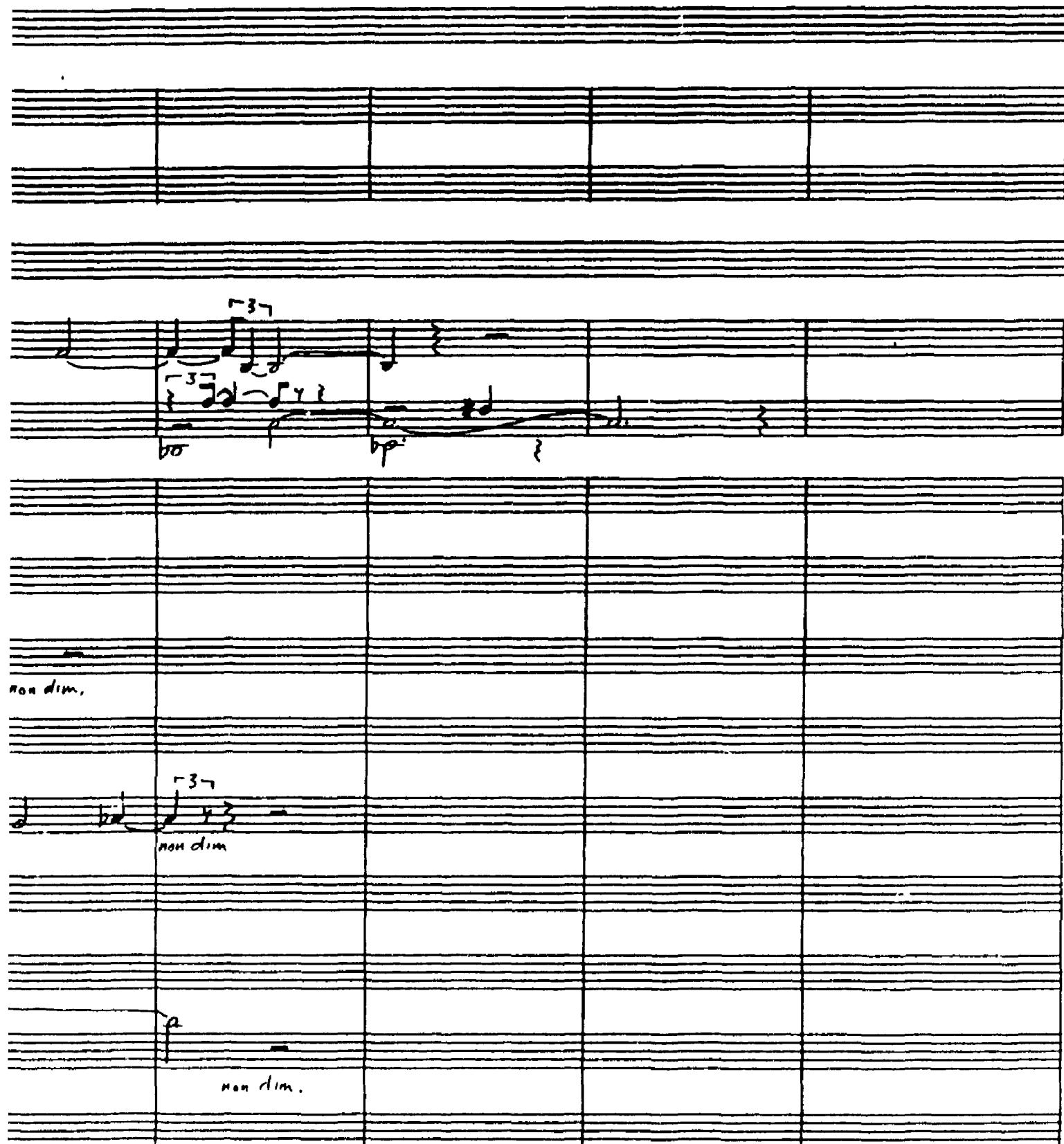
f *#p* *pp* *pizz* *pp* *pp* *mp*

f *pp* *mf* *pp* *mp*

mf *f*

mp *f*

A handwritten musical score for orchestra and piano, page 3. The score consists of eight staves, each with a clef, key signature, and time signature. The instruments listed from top to bottom are: Hp (Harps), Pno (Piano), Vln. I div. a2, Vln II div. a2, Vla div. a2, Vlc, and DB (Double Bass) div. a2. The piano part includes dynamic markings such as *mp*, *ppp*, *pp*, *mp*, *ppp*, *pp*, *mp*, *ppp*, *pp*, *mp*, and *non dim.*. The harp part has two staves, each with two dynamics: *pp* and *mp*. The violin parts have dynamics *ppp*, *pp*, *mp*, *ppp*, *pp*, *mp*, and *ppp*. The viola part has dynamics *pp*, *mp*, and *ppp*. The cello part has dynamics *pp*, *mp*, *ppp*, *pp*, *mp*, and *ppp*. The double bass part has dynamics *pp*, *mp*, and *ppp*. The score is written on five-line staff paper with vertical bar lines indicating measures.



V

Hrp. {

Pno. {

I Vln.

II

Vla.

Vlc.

DB.

f

mf

u

mp

f

Red.

sus. ped.

1 player *poco sul pont.*
poco vib

mf

non dim

mf

non dim

1 player

mp

mf

pp

1 player

2 players div

unis

p

A handwritten musical score for two players, likely a harpsichord and a continuo instrument like a cello or bassoon. The score consists of five systems of music, each with two staves. The top system shows a treble clef and a bass clef, with notes and rests. The second system includes dynamic markings *f*, *mf*, and *sus ped.*. The third system includes dynamics *f*, *ff*, and *Ped.* The fourth system includes dynamics *mp* and *pp*, with instructions "ord." and "-3-". The fifth system includes dynamics *mp* and *pp*, with instructions "(non dim.)". The score is written on five-line staves with various note heads and stems.

D^b B^b A^b

f

mf

sus ped.

*

f

ff

Ped.

*8va*

ord.

-3-

mp

(non dim.)

pp

I player

bd

mp

(non dim.)

11

Hrp. {

(arpegg.)

f

Pno. {

8va - 7

M

ss

f

(loco) Ped.

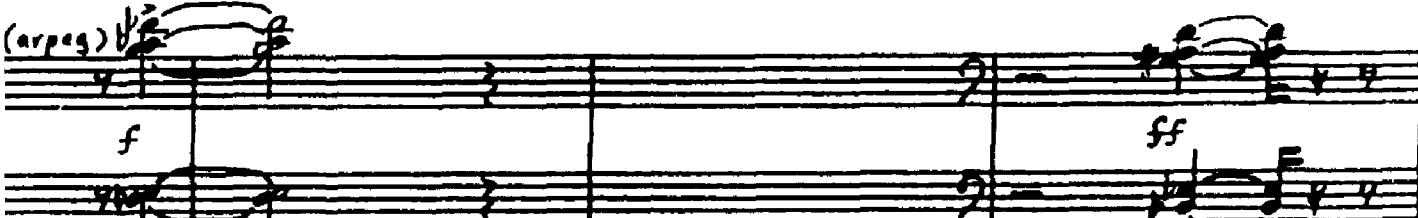
I Vln. tutti pp cresc. - - - - - ff pp

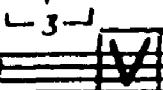
II Vla tutti pp cresc. - - - - - ff pp

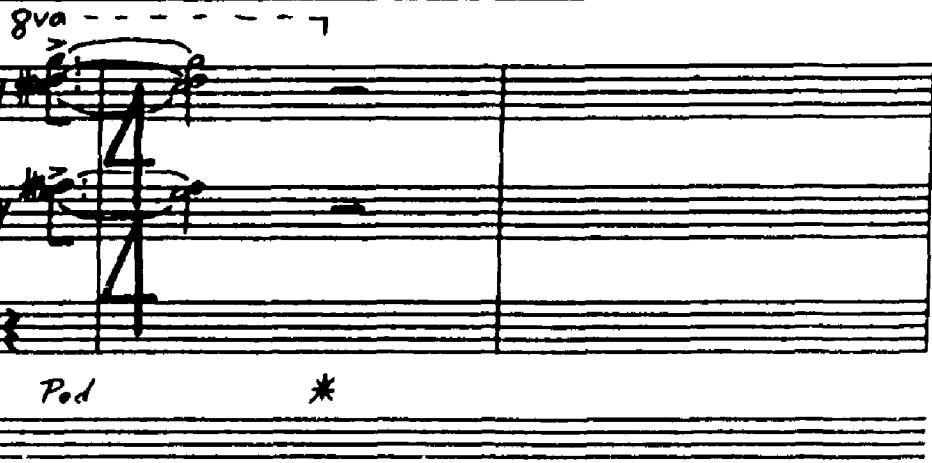
Vlc. tutti pp cresc. - - - - - ff pp

DB. tutti pp cresc. - - - - - ff pp

This is a handwritten musical score page, likely page 11, featuring six staves of music. The instruments are grouped into pairs: Harp (Hrp.) and Piano (Pno.) in the upper section; and Violin I (I Vln.), Violin II (II Vln.), Viola (Vla), Cello (Vlc.), and Double Bass (DB.) in the lower section. The score includes various dynamics such as fortissimo (f), pianississimo (pp), and sforzando (sf). Performance techniques like arpeggios (arpegg.), octaves (8va), and pedal (Ped.) are indicated. Measure numbers M and 3 are present. The handwriting is in black ink on white paper.

(arpeg) 

 3 D^b E^b G[#] A^b

 4 8va 

* Pod *

(non div.)

— pp { pp < f f

— pp { pp < f f

— pp { pp < f f

— pp { pp < f f div. b p.

— pp f

Pno. {
f *mp* *p* *pp* ————— *ff*
Ped *b1* *b2* *b3* *b4*
8va *8va* *8va* *8va* *8va*
All strings *non vib.* *poco sul pont.*
 Vln I
 div. a2
 Vln. II
 div. a2
 Vla.
 Vlc.
 D.B.
 div. a3

1 pizz.
2 arco *pp* *cresc* *poco a poco* *ff*
3 *ppp* *cresc.* *poco a poco* *ff*

chromatic
 each play
 1 or 2 n

8va -- 1
 b3 c3 chromatic cluster
 ff 29 8va
 f3 mf 3 dim poco a poco --- app
 *
 Ped.
 (flutter ped) *

8va dim poco a poco --- app
 ff pp
 sf pp
 non vib. sul pont.
 { chromatic cluster:
 each player chooses
 1 or 2 note(s)
 non vib.
 sul pont. ff