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## Chamber Work

Larry Simpson  
*Eastern Illinois University*

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pdm

CHAMBER WORK

(TITLE)

BY

LARRY SIMPSON  
=

**THESIS**

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF

MASTER OF ARTS

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY  
CHARLESTON, ILLINOIS

1975

YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING  
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

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ADVISER

6-25-75

DATE

DEPARTMENT HEAD

*J*

## 1. Statement of Purpose

This piece is the first large scale work I have attempted. As such, it was my primary concern to deal with the problems of composing for a large number of performers in a larger form. In brief, I approached the work as an experiment in 'thinking symphonically'. This was the singular motivation for the work, and I retained the idea throughout its conception and construction.

The idea of seeing if I could 'think symphonically' dominates every aspect of the piece. By going ahead with that purpose in mind, I was left free from worrying about any experiments with the musical fundamentals of melodic, harmonic, or rhythmic construction. Instead I was able to pinpoint my concern on setting a specific melody, harmony or rhythm into a semi-symphonic medium. I believe that on the first try in 'thinking symphonically' this was plenty to be concerned with, and in this context I believe the experience of writing this work was a success.

## 2. The Analysis

### A. Explanation of the Hybrid Instrumentation and Title

The piece is called a chamber work and is written specifically for forty-two performers. This includes representatives of a basic classical orchestra with the addition of four saxophones: two E<sup>b</sup> Alto, one B<sup>b</sup> Tenor and one E<sup>b</sup> Baritone.

I am not at all embarrassed to admit that when I started I was intimidated by the idea of writing a symphony for an orchestra. The terms "symphony" and orchestra constituted the ultimate in material bigness to me in music. Frankly, I did not know if I could cope with my own imagined concept of big;

whether I could pull it off. So I added the saxophones and called it a chamber work. This did help me to imagine the piece as a whole on a smaller scale. I could mentally visualize a chamber piece for a large chamber ensemble. I could not visualize a symphony for an orchestra. But It was a good trick that worked.

There is another reason for my use of the saxophones. The school I formerly went to was band oriented. After spending three-and-a-half years listening to legitimate symphonic-orchestral literature in a symphonic band setting, it is easy for me to hear such things as soprano saxophones, baritone euphoniums, and E<sup>b</sup> contra-alto clarinets in a large scale environment. This further facilitated my not thinking in terms of an orchestra.

#### B. Form

The ground plan form of the piece is ternary with introduction. Below is a diagram of the basic form (measure numbers inclusive,  $\overline{H}$  = theme).

Intro.		A	B	A	(Intro.)		B	$\overline{H}$
Sec.	Sec.	$\overline{H}$						
A	B	A	$\overline{B}$	C	C'	$\overline{B}$	A	A
<u>m</u>	<u>m</u>	<u>m</u>	<u>m</u>	<u>m</u>	<u>m</u>	186 217	218 254	<u>m</u>
1-7	8-30	31-62	63-160	161-170	171-185		240-254	255-262

Transitions overlap the sections.

This diagram is the broadest formal analysis I see as possible. It is a way of representing the succession of major occurrences in the music. It must be viewed in a larger perspective.

Two of my first concepts for a form were that of a suite and sonata-allegro. The suite seemed a good choice for a large single movement, but I was not interested in using the traditional dance forms as dictates for rhythmic and modal ideas; for example, a minor mode Sarabande in three with

the second beat stressed and no dotted rhythms. Sonata-allegro was ruled out because I did not want an absolute development in the middle of only two themes. Also, the sonata-allegro implied too strongly both a piece which would need other movements and an accepted key arrangement limited to the tonic-dominant relationship.

I wanted to use a number of primary musical ideas which could be developed and repeated in different, though not unrecognizable ways. So I did this settling on a basic arch form.

I still thought a suite-like movement would keep up interest on listening. By suite-like, I mean the idea of several different events at different tempi.

So, in terms of development, I left myself a free hand in that I could either directly modify previously stated material (this even happens in reverse) or I could introduce new material which might only be reminiscent or other, more noticeable events.

An example of the first would be the opening horns statement in the B section of the introduction in measure nine through fourteen. The second horn part is actually playing a modified version of the five-note cell which the trombones and horns expose in its entirety in measures one hundred forty three through one hundred fifty one, a sort of development in reverse.

An example of the second idea is the trio between oboes, clarinets and bassoons between measures one hundred ninety six and two hundred seventeen. In my mind this is reminiscent of the ascending oboe figures in theme C, section B. Also the bassoon statement in measure one hundred fifty nine is only reminiscent of the scalar runs at the end of the introduction. But this statement is then modified and developed, in the strings primarily, between measures two hundred three to the return of theme A at letter H. (page fifty).

By giving myself such freedom in developmental terms, I feel that a sufficient amount of continuity is maintained within the piece, while there is always enough almost new material added so as to not become uninteresting.

One final note on form: there is obvious transitory material between the major thematic ideas. I used these areas for some of the development. I felt this too helped in not hearing the piece in a strict arch form.

### 3. Harmonic Syntax

The piece is a tonal, or semi-tonal one. Without going into a long discussion on paper of my personal style, suffice to say that with this work I was totally concerned with the sheer weight of logistics in completing a work this size. I felt the more material I would manipulate that I was totally familiar with, the easier going it would be. So from the start I stuck with concepts of tonality and thematic construction that I felt most able to handle. I was never out to make any revolutionary musical statements.

This is not to say that my musical intent was not sincere. The saxophone chorale at the start and the alto saxophone and violin soli in the B section I like very much. I think the chorale is effective, and I think I got exactly the feeling of improvisation I wanted out of the section B soli. I do feel that the theme B part in Section A is weak. Overall, I can go a long way in handling this large an ensemble effectively.

In closing, I can say that completing a work this large has been an invaluable learning experience, and it has given me the confidence to tackle other larger scale works in the future.

Chamber Work

thesis for large  
ensemble

by

Larry Simpson

# Instrumentation

## Parts

2 Flute (+ Picc.)

2 Oboe

2 B<sup>b</sup> Clarinet (+ Bass Cl.)

2 Bassoon (+ Contrabassoon)

2 French Horn

2 E<sup>b</sup> Alto Saxophone

1 B<sup>b</sup> Tenor "

1 E<sup>b</sup> Baritone "

2 B<sup>b</sup> Trumpet

2 Trombone (H = Bass Trombone)

1 Tuba

1 Piano

8 Violin

4 Viola

4 Cello

2 Bass

4 Percussion (Timp. + 3 Perc.)

42

marimba  
xylophone

\* Score in C.

Snare Drum  
tom-tom

S = soft stick  
P = hard stick

Bass Drum  
Suspended cymbals

tam-tam

\*Adagio, tempo rubato,  $\text{d} = 60$

Chamber Work

by Larry Simpson

A handwritten musical score for chamber music. The score consists of multiple staves, each with a key signature of one sharp (F#) and a common time signature. The instruments listed are I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII, XIII, XIV, XV, XVI, XVII, XVIII, and XVIX. The first two staves are blank. Staves 3 through 11 contain musical notation with various dynamics like mp, mf, and crescendos. Staves 12 through 18 are blank. The score concludes with a final section starting at measure 19.

A handwritten musical score continuation. It starts with a blank staff, followed by staves 12 through 18, which are all blank. Below these is a single staff for instrument XV, showing a short melodic line.

Adagio, tempo rubato,  $\text{d} = 60$

A handwritten musical score continuation. It starts with a blank staff, followed by staves 12 through 18, which are all blank. Below these is a single staff for instrument XV, showing a short melodic line.

\*Score in C

PARCHMENT  
BRAND N°19 - 24 lines

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Belwin Inc.  
New York, U.S.A.

poco rit.

rit. ad lib. [A] Allegro spiritoso  $\text{J}=112$ 

6

poco rit.

rit ad lib.

[A] Allegro spiritoso  $\text{J}=112$

A handwritten musical score for orchestra and piano, page 11. The score consists of five systems of music. System 1 (measures 1-4) features woodwind and brass parts with dynamic markings like *mf*, *p*, *mp*, and *mf*. System 2 (measures 5-8) includes a muted section for brass and woodwinds. System 3 (measures 9-12) shows a complex rhythmic pattern with various dynamics and performance instructions like "snare". System 4 (measures 13-16) features a sustained note pattern with dynamics *mf*, *p*, and *pp*. System 5 (measures 17-20) includes a piano part with dynamics *mp*, *mf*, and *ms*.

This is a handwritten musical score for a six-part ensemble. The score consists of six staves, each representing a different instrument. The instruments are identified by the first staff, which includes a bassoon, two brass instruments (one labeled 'tuba'), a trumpet, and a snare drum. The subsequent staves continue this pattern. The music is written in common time. Various dynamics and performance instructions are included throughout the score:

- Staff 1 (Bassoon):** Includes dynamic markings like *mf*, *p*, *sfp*, and *mp*. Articulation marks include *f*, *bz*, *sf*, and *sfz*. Performance instructions like *no mute* and *snare* are also present.
- Staff 2 (Brass 1):** Features dynamic markings *mf*, *p*, *sfp*, and *mf*. Articulation marks include *bz* and *sf*.
- Staff 3 (Brass 2):** Includes dynamic markings *mf*, *p*, *sfp*, and *mf*. Articulation marks include *bz* and *sf*.
- Staff 4 (Trumpet):** Shows dynamic markings *mf*, *p*, *sfp*, and *mf*. Articulation marks include *bz* and *sf*.
- Staff 5 (Drums):** Includes dynamic markings *mf*, *p*, *sfp*, and *mf*. Articulation marks include *bz* and *sf*.
- Staff 6 (Tuba):** Shows dynamic markings *mf*, *p*, *sfp*, and *mf*. Articulation marks include *bz* and *sf*.



26 44

ri - tar - dan - ju a'

27 8

ri - tar - dan - ju a'

28 8

ri - tar - dan - ju a'

29 8

ri - tar - dan - ju a'

30 44

ri - tar - dan - ju a'





A handwritten musical score for orchestra and vibraphone. The score consists of ten staves. The top four staves are for the orchestra, featuring various woodwind and brass instruments. The bottom six staves are for the vibraphone, with specific instructions for mutes and effects like 'vibes' and 'stop'. The score includes dynamic markings such as ff, f, mf, p, and dynamics like crescendo (cresc.) and decrescendo (decresc.). The tempo is indicated by 'tempo I.'. The score is written on standard five-line music staves.

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This image shows a handwritten musical score on five staves. The top staff consists of six lines of music with various dynamics like *mf*, *mp*, and *ms*. The second staff features six eighth-note patterns. The third staff contains six eighth-note patterns with dynamics *mf*, *ms*, and *mp*. The fourth staff has six eighth-note patterns with dynamics *mf*, *ms*, and *mp*. The fifth staff includes six eighth-note patterns with dynamics *mf*, *ms*, and *mp*. The sixth staff begins with a dynamic *sd* followed by six eighth-note patterns with dynamics *mf*, *ms*, and *mp*. The seventh staff consists of six eighth-note patterns. The eighth staff has six eighth-note patterns with dynamics *mf*, *ms*, and *mp*. The ninth staff contains six eighth-note patterns with dynamics *mf*, *ms*, and *mp*. The tenth staff has six eighth-note patterns with dynamics *mf*, *ms*, and *mp*.



61 molto ritard.

C Presto  $\text{d} = 116$

61

molto ritard.

C Presto  $\text{d} = 116$

PPP

ppp legato

PP

$f$

$ff$

$fff$

bells  $\text{f}$   $\text{ff}$

molto ritard.

C Presto  $\text{d} = 116$

solos  $\text{f}$

PPP

$p'$

$p'$

$p'$

A handwritten musical score on eleven staves. The top staff begins with a dynamic of  $\frac{1}{10}$ , followed by a series of eighth-note patterns. The second staff starts with a dynamic of  $\frac{1}{10}$ . The third staff begins with a dynamic of  $\frac{1}{10}$ . The fourth staff begins with a dynamic of  $\frac{1}{10}$ . The fifth staff begins with a dynamic of  $\frac{1}{10}$ . The sixth staff begins with a dynamic of  $\frac{1}{10}$ . The seventh staff begins with a dynamic of  $\frac{1}{10}$ . The eighth staff begins with a dynamic of  $\frac{1}{10}$ . The ninth staff begins with a dynamic of  $\frac{1}{10}$ . The tenth staff begins with a dynamic of  $\frac{1}{10}$ . The eleventh staff begins with a dynamic of  $\frac{1}{10}$ .

5

Fl.

Ob.

B.C.

Bsn.

A.Ht.Sax.

Tcn.Sax.

Eb.Alt.Sax.

*more*

B.Trpt.

F.Hrn.

Tbn.

B.Tbn.

Tuba

Timps.

Perc.

Piano

Vln.

Vla.

Vcl.

Cb.



A handwritten musical score for orchestra, page 81. The score consists of ten staves, each representing a different instrument or section. The instruments include strings (Violin I, Violin II, Cello, Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba), and percussion (Drum, Cymbal). The score is written in 2/4 time. The music features various dynamics and performance instructions such as "leggato", "sf", "sfz", "mf", "mp", "f", "ff", "v.v.", "vv.", "tempo I", "sp", "unis.", "mf m", "ms", and "ms". There are also markings for "16th 9n" and "16th 10n". The score is highly detailed with specific note heads and stems.

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A handwritten musical score for multiple voices or instruments. The score consists of ten systems of music, each with two staves. The top staff of each system typically contains melodic lines, while the bottom staff often provides harmonic or rhythmic support. Various dynamics are indicated throughout the score, such as *mf*, *mp*, *f*, *pp*, and *sfp*. Some systems include rehearsal marks like 'a.2' and 'b.'. The notation is dense and expressive, reflecting a complex musical composition.

Fl.  
 Ob.  
 BbCl.  
 Bsns.  
 H.Alt. Sax.  
 Ten. Sax.  
 BbBass. Sax.  
  
 BbTrpt.  
 F.Horn.  
 Tbn.  
 B.Tbn.  
 Tuba  
 Timp.  
 Perc.  
  
 Piano  
  
 Vln.  
 Vla.  
 Vlc.  
 Cb.

90

A handwritten musical score for orchestra, consisting of ten staves of music. The music includes various dynamics such as *mf*, *sp*, *ff*, *pizz.*, *f*, *mp*, *legato*, and *s*. The score is divided into sections labeled I, II, III, and IV. The first section (I) starts with *mf* dynamics and includes markings like *b+* and *b-*. The second section (II) begins with *sp*, followed by *II.sp*, *fn*, and *si*. The third section (III) starts with *fn* and *sp*. The fourth section (IV) starts with *ff* and *pizz.*, followed by *f*, *mp*, *legato*, *b+*, *b-*, *fn*, *mp*, *legato*, *b+*, *b-*, *fn*, *mp*, *legato*, *b+*, *b-*, and *s*.

100

Fl.  
Ob.  
B.C.  
Bsns.  
Alt.Sax.  
Tbn. Saz.  
Bar. Saz.

Tpt.  
F.Horn.  
Tbn.  
Tuba  
Timpani  
Perc.

Piano

Vln.  
Vla.  
Vlc.  
Cb.

100

PARCHMENT  
BRAND N°19 - 24 lines

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03

105

105

This page contains three systems of handwritten musical notation. The top system includes ten staves, with the first two being treble clef and the remaining eight bass clef. The middle system has six staves, all in bass clef. The bottom system also has six staves, all in bass clef. Each staff features vertical stems and horizontal dashes representing note heads. Various dynamics are indicated by slurs and markings such as *mf*, *mp*, and *f*. The notation is highly rhythmic and complex, typical of early printed music notation.

105



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A handwritten musical score for a band or orchestra. The page contains ten staves of music. The first five staves feature various dynamic markings such as *p*, *mp*, *f*, *ff*, and *mf*. The sixth staff includes a instruction "up a 2 mute". The last four staves show rhythmic patterns with eighth and sixteenth notes. The score is written on standard five-line music staves.

125

I. Piccolo

126

127

128

A handwritten musical score for a multi-instrument ensemble. The score consists of ten staves of music, each with a unique set of clefs and key signatures. The instruments represented include woodwinds, brass, and strings. The music features various note heads, stems, and bar lines. Dynamic markings such as *f*, *p*, *mf*, *ss*, and *mp* are scattered throughout the score. The score is written on eleven lines of paper, with the bottom line being blank.

135

non vib.

N.V.

This is a handwritten musical score page, numbered 135 at the top left. The score consists of several staves, each with a clef (mostly bass) and a key signature. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score, including *mf*, *ms*, *p*, *mp*, *n.p.*, and *sf*. A section of the score is labeled "non vib." and "N.V." (Non Vibrato). There are also some markings like "start B" and "16. 20. 24." near the bottom left. The score is written on a grid of five-line staff paper.

A handwritten musical score for orchestra, page 30. The score consists of six systems of music, each with multiple staves. The instruments include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Timpani, Snare Drum, Bass Drum). The notation includes various note heads, stems, and rests. Measure numbers 111 through 116 are visible above the staves. Dynamic markings such as *mf*, *mp*, and *p* are present. The score is written on a grid of five-line staves.

145

I II III IV V VI VII VIII

a.1 a.2

145

PARCHMENT  
BRAND N219 - 24 lines

Printed in U.S.A.

Belwin Inc.  
New York, U.S.A.

Largo d = 60

A page of handwritten musical notation on five-line staves. The notation is dense and includes various dynamics and performance instructions. At the top, there are two measures of music with dynamic markings 'marcato' and 'mf'. The first measure has a tempo marking 'tempo' above it. The second measure has a dynamic 'mp'. Below these, there are two more measures with dynamics 'f' and 'fff'. The next section starts with a dynamic 'pp' and includes markings 'L.V.' and 'stop'. Following this, there are two measures with dynamics 'f' and 'fff'. The final section begins with a dynamic 'fff' and includes a tempo marking 'Largo = 60'. This section contains several measures of music with various dynamics and performance instructions.



165 a tempo  
in A major

**E** Grave  $\text{d} = 50$

166

**E** Grave  $\text{d} = 50$

This image shows a handwritten musical score page, numbered 165 at the bottom left. The score consists of ten staves, each with a treble clef and a key signature of one sharp (F#). The music is written in common time. The first section of the score (measures 1-10) features complex rhythmic patterns with many eighth and sixteenth notes, dynamic markings like *p*, *mp*, *pp*, and *mf*, and performance instructions such as *FLUTHER* and *cres.*. Measures 11-15 show a continuation of this style. Measures 16-20 introduce a new section with sustained notes and dynamic markings like *pp*, *mp*, and *mf*. The final section (measures 21-25) includes dynamic markings like *solo*, *v*, *unis. pizz.*, *acc.*, and *unis. pizz. acc.* The score concludes with a final dynamic marking of *mp*.

PARCHMENT  
BRAND N°19 - 24 lines

Printed in U.S.A.

Belwin Inc.  
New York, U.S.A.

Handwritten musical score for orchestra, page 36. The score consists of six systems of music, each with multiple staves. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), double bass, woodwinds (Flute, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Timpani, Snare drum, Bass drum). The music is written in 2/4 time. Various dynamics and performance instructions are written above the staves, such as "mf", "mp", "f", "p", "sf", "sfor", "div.", and "solo". The score is highly detailed, showing complex harmonic progressions and rhythmic patterns.

Inizio e.2

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396

<img alt="Handwritten musical score page 396 showing multiple staves of music with various dynamics and markings."

PARCHMENT  
BRAND N°19 - 24 lines

Printed in U.S.A.

Belwin Inc.  
New York, U.S.A.

A handwritten musical score page featuring six staves of music. The top staff uses a soprano C-clef, the second staff an alto C-clef, the third staff a bass F-clef, and the bottom three staves are tenor G-clefs. The time signature is common time. The score includes dynamic markings such as 'mf', 'sf', 'f', 'ff', and 'sp'. Articulation marks like dots and dashes are placed above and below the stems of notes. The vocal parts are labeled 'Soprano', 'Alto', 'Bass', and 'Tenor'. The lyrics 'Wind tutti' and 'Mondio.' appear in the vocal parts. The score is written on five-line staff paper.

rit. a tempo.

F Andante  $\text{d} = 80$

rit. a tempo.

154

189

This page contains six systems of handwritten musical notation for a band or orchestra. The notation includes various clefs (Bass, Tenor, Alto, Soprano), key signatures, and time signatures. Measures are separated by vertical bar lines. The music consists primarily of eighth and sixteenth note patterns. Some measures are blank. The score is written on five-line staff paper.

190

This page contains six systems of handwritten musical notation, continuing from page 189. It features mostly blank measures and some very faint, illegible markings. The notation is on five-line staff paper.

191

This page contains six systems of handwritten musical notation. The notation includes various clefs, key signatures, and time signatures. Measures are separated by vertical bar lines. The music consists primarily of eighth and sixteenth note patterns. The score is written on five-line staff paper.

192

This page contains six systems of handwritten musical notation, continuing from page 191. It features mostly blank measures and some very faint, illegible markings. The notation is on five-line staff paper.

193

193

A2.

198

198

199

200

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202

203

204

Handwritten musical score for multiple staves. The score includes various dynamics like  $f$ ,  $p$ , and  $mf$ , and articulations such as slurs and grace notes. Measure numbers 12 and 13 are visible.

Handwritten musical score continuing from the previous page. It features dynamic markings like  $p$ ,  $mf$ , and  $pp$ , and includes measure numbers 14 and 15.

Handwritten musical score concluding with measures 16 through 19. It includes dynamic markings like  $p$ ,  $pp$ , and  $mp$ , and features a tempo marking "marcato" in measure 17.

208

208

This image shows a single page of handwritten musical notation. The page contains eleven staves of music, each with five horizontal lines. The notation is highly detailed, featuring a variety of rhythmic values (eighth, sixteenth, thirty-second notes, etc.), dynamic markings (f, p, sfp), and performance instructions (tr. 10th, tr. 11th). In the lower portion of the page, there is a specific instruction 'sincopato' followed by a complex rhythmic pattern involving sixteenth-note figures and rests. The handwriting is in black ink on white paper.

PARCHMENT  
BRAND N°19 - 24 lines

Printed in U.S.A.

Belwin Inc.  
New York, U.S.A.

A6.

This is a handwritten musical score for orchestra, page 16. The score consists of ten staves of music. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom seven staves use a bass F-clef. The key signature is one sharp (F#). The time signature varies throughout the page, indicated by '2/4', '3/4', and '4/4'. The music includes various dynamic markings such as 'f', 'mp', 'mf', 'pp', and 'sfor'. There are also performance instructions like 'no note' and 'b.' (bassoon). The score is written on five-line staff paper.

**PARCHMENT**  
BRAND N°19 - 24 lines

Printed in U.S.A.

Belwin Inc.  
New York, U.S.A.

23

J. p  
for violin & piano

ff  
f  
ff  
ff  
ff  
ff

43

PARCHMENT  
BRAND N°19 - 24 lines

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Belwin Inc.  
New York, U.S.A.



238

H Allegro  $\text{d}=104$

$\text{I}^{104}$

H Allegro  $\text{d}=104$

A handwritten musical score page featuring ten staves of music. The first six staves are labeled with letters A through F above them. The last four staves are labeled with numbers 1, 2, 3, and 4 below them. The music consists of various note heads and stems, with some notes having horizontal dashes or vertical stems. There are also several rests and a few grace notes indicated by small 'g' symbols. The score is written on five-line staff paper.

A handwritten musical score for orchestra, page 10, system 1. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Trombone, and Percussion. The Violin I part features a melodic line with grace notes and slurs. The Trombone part consists of sustained notes with fermatas. The Percussion part includes dynamic markings like *solo*, *p*, *f*, *mf*, and *pp*. The score is written on five systems of four-line staves.

A handwritten musical score for orchestra, page 10, showing measures 11 and 12. The score includes parts for I (Violin I), II (Violin II), III (Violin III), Bassoon, Double Bass, and Cello. Measure 11 starts with a dynamic *mf*. Measure 12 begins with a dynamic *mp*, followed by a dynamic *mp* for the Bassoon and Double Bass parts.

A handwritten musical score for orchestra, page 249. The score consists of six systems of music, each with multiple staves for different instruments. The notation includes various clefs (G, C, F), key signatures, and time signatures. Dynamic markings such as ff, f, ff, ss, mp, and crescendos are present. The score is written on five-line staff paper with some ledger lines. The handwriting is in black ink.

53.

*poco rit.*      *Presto*  $\text{d}=120$

253. *poco rit.*      *Presto*  $\text{d}=120$

53. *poco rit.*      *Presto*  $\text{d}=120$

53. *poco rit.*      *Presto*  $\text{d}=120$

258.

258.