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CONCERTINO FOR JAZZ CLARINET, ELECTRIC VIOLA
AND SYMPHONIC ORCHESTRA

THESIS

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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Concertino for Jazz Clarinet, Electric Viola and Symphonic Orchestra is a composition of approximately fifteen minutes' duration, and is scored for two flutes (second doubling piccolo), two oboes, two Bb clarinets, two bassoons, four F- horns, two Bb trumpets, three trombones (third bass), two percussionists, solo Bb clarinet, solo electric viola and strings. The piece is divided into two movements; Andante and Canon. Concepts derived from jazz music are employed in, for example, harmony and improvisation in the solo parts, whereas the orchestration is mainly traditional. The piece is written for two great Swedish instrumentalists; Putte Wickman, clarinet, and Henrik Frendin, viola. Stylistically this work is difficult in the orchestral parts, since it uses concepts from two different musical styles, jazz and classical. Influences originate from such wide-ranging composers as Mozart, Stravinsky, Shostakovich and Chick Corea.

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INTRODUCTION

Concertino for jazz clarinet and electric viola is written for, and dedicated to, two excellent performers whom I know both personally and musically; Putte Wickman, clarinet, and Henrik Frenkin, viola. Putte has played jazz professionally for over forty years and is recognized as one of Sweden's finest jazz musicians. Henrik, a close friend of mine, is on a leave of absence from his duty as assistant leader of the violas of the Danish Radio Symphony orchestra. He is one among ten musical groups and individuals which have received a three year grant from the Swedish government called "Promotion 90" intended for young performers to develop their art. Henrik is also an experienced jazz musician.

My intention with this piece is to relate different musical styles, especially jazz and "concert" music which are the two fields in which I am educated. This is something that I have been attempting in many of my pieces. The solo parts include jazz improvisation. The harmonic and melodic language is most closely related to jazz, especially jazz from the 1960's and onwards. The orchestration is basically traditional. I use the type of orchestration that fits my purpose of trying to relate to jazz. It also goes hand in hand with my wish to write a very concrete and extroverted kind of music.

One most difficult and important aspect of trying to relate different musical styles, and maybe in all composition, is form. The short forms of jazz are not at all suitable to my intentions for an extended work. Sonata, Rondo and the Classical concerto are forms that I feel will lend themselves to my purposes, of course developed and changed according to my needs. The relationship between rhythm and orchestration is interesting in this music. It is difficult to use jazz related rhythms with a symphony orchestra, which makes it a hard task trying to create this type of piece. According to Don Sebesky, author of 'The Contemporary Arranger', "many attempts have been made to make a large string-ensemble "swing" but none has ever succeeded". In my opinion too, it is probably impossible to make a symphony orchestra "swing" and that is certainly not my intention. I try to use the instruments in an indigenous manner, and still give a jazz flavor to the music. That is mostly by use of accented off-beats, hemiolas and a steady rhythmic pulse with short note values always present as opposed to merely a melodic pulse, in addition to the "jazzy" melodic lines already inherent. Classically trained musicians have difficulty playing in "jazz time" so the music has to be scored in a way that will help them. This means that this steady rhythmic pulse has to be present at all times when "jazz time" is desired.

CHAPTER I

FIRST MOVEMENT

i. FORM

The main material used is divided into an A and B section:

(A = section, (C#) = tonal center)

[intro | A (C#) | A (C#) | B (G#) | B (A) | Trans. | C = A+A(Eb)+B(Bb)|

mm 1-4 5-21 22-38 39-46 47-53 54-63 64-111

| D (Gb) | Recap. B (Ab) | Trans. | A (C#) | Trans. | Coda = D | Fine

112-127 128-134 135-147 148-162 163-169 170-180

Figure 1 - Overview of form of first movement.

The A section (Fig.2), lasting 16 measures, is repeated and so is the B section (Fig.3), as might be found in the double exposition of a classical concerto.

Figure 2 - A section starting in measure 5

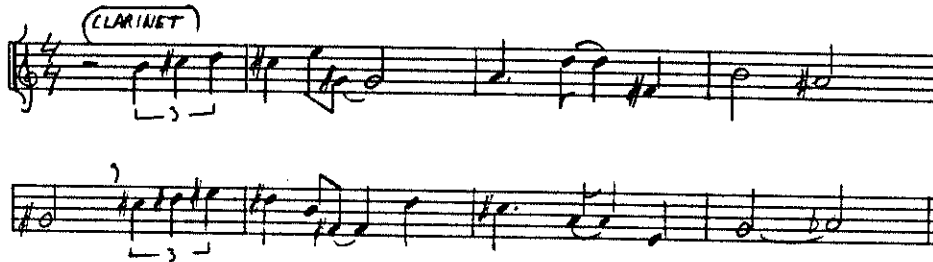


Figure 3 - B section starting in measure 39

The clarinet, which is the featured solo instrument in this movement, states the main theme starting in measure 5 (See Fig.2), which is then repeated by the orchestra in measure 22. The tonal center relationship between the A and B section is that of tonic-dominant. The key centers are C# for the A section, and the B section is a pedal point on G#. C, the development section, starting in measure 64, is in the form of an improvisation by the clarinet. The first part of this section has the same harmonic basis as the A section but in the key of Eb, V of V, and the latter half corresponding to the B section is in the key of Bb, V of II. The viola introduces new material in the D section (m. 112) (Fig.4), which moves into the key of the subdominant.

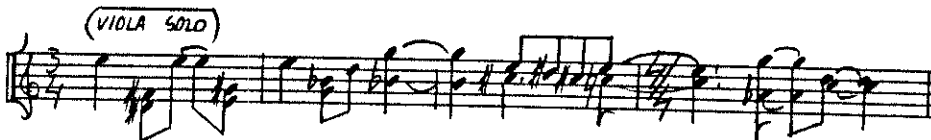


Figure 4 - Beginning of D section (m. 112)

The harmonic material of the first half of this section is a mirror of the first part of A. The recapitulation (m. 128) starts with

material corresponding to the B section in the initial key, and then moves into a repetition of the A section also in its initial key. The short Coda (m. 170) built on material from the D section is again in the subdominant with a cadence of dominant-tonic.

ii. THEMATIC MATERIAL

The thematic material of the A section is very much influenced by its harmonic basis. Since the harmonic progression in the beginning consists of chords alternating with the interval of an augmented second, there is a significant color shift every other measure, which also effects the melodic contour, or vice versa. From measure 13 the melody is more flowing, first outlining a sequence of a diminished triad (Fig.5). In measure 17 the melody outlines an A major triad where the harmonic basis is a A/C#, the C# melody note then becomes a Db enharmonically in the next measure, where the harmonic basis is a Bb/C, a chord with more tension than the previous one (Fig.6).



Figure 5 - Melodic outline of diminished triad in A section

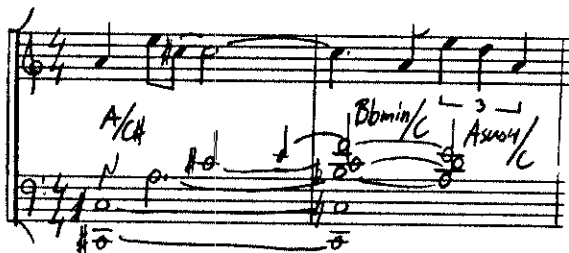


Figure 6 - Chord movement of measures 17 - 18

improvisatory passages with the viola. After this they move into a homophonic two-part section with accompaniment (m. 293) (Fig.17), with the clarinet on the top voice.

Figure 17 - Viola and clarinet, middle of second movement

This section crescendos and reaches a climax just before a modulation to B with a false cadence (m. 313). This section, with the viola solo plus development is built on the A, B form (not A,B,A). The music is still ascending after this smaller peak, with strings playing fast moving variations upon the main theme played by brass (m. 313) (Fig.18).

Figure 18 - string variations with horns playing theme of A section

In the next B section (m. 326), the winds (both woodwinds and brass) play a four-note thickened line in a jazz manner (See Fig.22 below), until they reach a pedal point still on B (m. 334). Building up to the loud recapitulation (m. 355) the two soloists alternate

The latter half of the A section (from measure 13) has a more flowing harmony with chords changing more frequently. Here some use of "hybrid"-chords are made, for example Bbmin/C (see Fig.6).

In the B-section (Fig.3), which is a pedal point on G#, ascending triads B-mi, C#-mi, D, G are used, then descending on F#, C#, B, A, G, all on the G# pedal. The D-section (m. 112) inverts the chord progression from the beginning of the A section, alternating chords a third apart but this time in ascending major thirds with minor ninth chords alternating with dominant ninth-thirteenth-chords. This occurs in the first 8 bars of the D section and after this, the progression of the latter part of A is used. In the transition between the B and the A sections of the recapitulation (m. 113), the G# pedal reappears with alternating G and Bb triads on top, leading to a solo cadenza in between. In the transition between the last A section and the Coda (m. 163), an F to a D to a C# dominant-type chord is used, all held together by a B on top. The Coda (m. 170) uses the same harmonic material as the D section, and the movement ends with a cadence to the tonic C# chord in an unusual voicing (Fig.9).



Figure 9 - Voicing of last chord, first movement

CHAPTER II

SECOND MOVEMENT

i. FORM

The second movement is a Canon with a pentatonic blues flavor in a C-mixolydian mode (Fig.10).

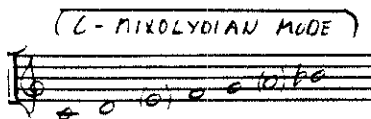


Figure 10 - C-mixolydian mode used in second movement

It too uses an A,B,A form for its main thematic material (Fig.11).

(A = section, (C) = tonal center)

| Intro | A (C) | B (C) | A (C) | A (F#) | B (F#) | A (F#) |
181-184 185-193 194-202 203-214 215-226 227-234 235-248

|Cadenza| C =A+B (F) | D =A+B (F) | E =A+B (B) | Trans. (B) |
249-254 255-285 286-312 313-334 335-354

|Recap.A (C)| B (C) | Pedal. (E) | Pedal. (Ab) | Coda (C) | Fine
355-364 365-375 376-383 384-389 390-406

Figure 11 - Overview of form of second movement

In the first statement of A in measure 185 (Fig.12) the second (Canon) part starts one and a half measures later (in 4/4) (Fig.13).

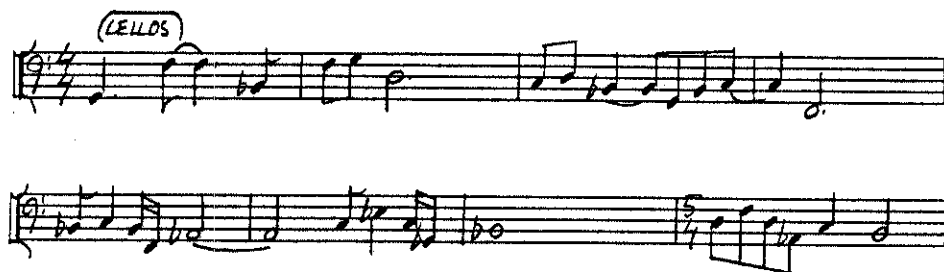


Figure 12 - Theme of A section, second movement (mm. 185 - 193)



Figure 13 - Canon part entrance in the A section of second movement

In the B-section (Fig.14) the canonic part enters only a half measure after the first part (Fig.15).



Figure 14 - Theme of B-section of second movement (mm. 194 - 202)



Figure 15 - Canon entrance in the B section (m. 194)

When the A section re-enters it is as a canon in four voices (Fig.16).

Figure 16 - Canon of A section, second movement

Just as the first movement, this movement also uses double exposition but in reverse order. In this movement the orchestra starts and is then followed by the soloists. When the soloists enter they have modulated to F#- mixolydian (m. 215). The first four bars of the A section are repeated with the viola starting followed by the clarinet. At B (m. 227) they state the canon at the unison at a distance of one and a half measure. The last A section (m. 235) of the exposition is extended and modulates to F. Here the viola, which is the featured instrument of this movement, takes over with a short solo cadenza (mm. 249 - 254). Then, with the accompaniment of oboes, clarinets, bassoons, timpani and marimba it starts to develop a short motive from the A theme (m. 255). This is intensified, and there is a modulation to the key of Ab in measure 285 where the clarinet enters and alternates short

improvisatory passages with the viola. After this they move into a homophonic two-part section with accompaniment (m. 293) (Fig.17), with the clarinet on the top voice.



Figure 17 - Viola and clarinet, middle of second movement

This section crescendos and reaches a climax just before a modulation to B with a false cadence (m. 313). This section, with the viola solo plus development is built on the A, B form (not A,B,A). The music is still ascending after this smaller peak, with strings playing fast moving variations upon the main theme played by brass (m. 313) (Fig.18).

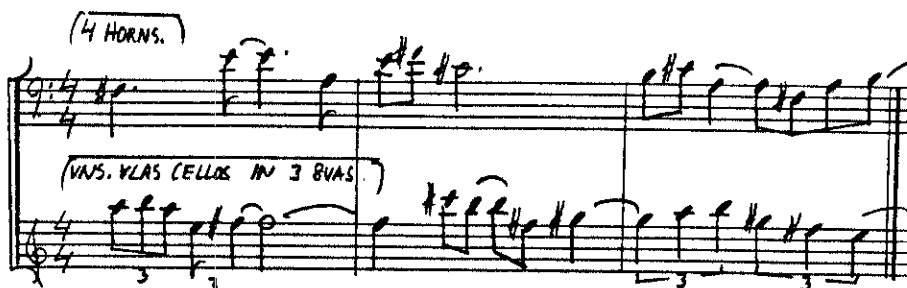


Figure 18 - string variations with horns playing theme of A section

In the next B section (m. 326), the winds (both woodwinds and brass) play a four-note thickened line in a jazz manner (See Fig.22 below), until they reach a pedal point still on B (m. 334). Building up to the loud recapitulation (m. 355) the two soloists alternate

melodically with low strings and trombones. On the cadence back to the tonic C the brass play dissonant rhythmized chords to a short "break" for high strings and woodwinds (m. 350).

The recapitulation consists of an A and a B section leading to a pedal on E, on which the beginning of the A is played with triple note values (m. 376). The pedal underneath changes to Ab (m. 384) and then to a section where the strings play variations of the first part of A in five octaves (m. 390). The piece ends with the same type of cadence as was found in the first movement, where the two soloists have a chance to appear together one last time. The last note is a unison C.

ii. THEMATIC MATERIAL

The thematic material of the first half of the A section (see Fig.12), is based on a pentatonic scale with the following pitches: C, D, F, G, and Bb. The most significant melodic feature is the initial minor seventh interval (Fig.19).

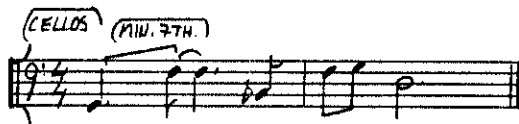


Figure 19 - Melodic minor seventh interval at beginning of A section

The motive in the next measure (m. 116) is further developed later in the C section, by the viola (Fig.20).



Figure 20 - Motive from A section, further developed in C section

The last two measures (mm. 192 - 193) of the A section include two melodic tritone intervals, easily recognizable (Fig.21).

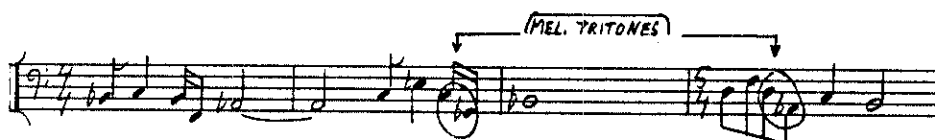


Figure 21 - Melodic tritones in A section of second movement

The latter half of this section features a rising melodic sequence, displaced rhythmically the second time. The B section (see Fig.14 above) is more flowing rhythmically, and has a greater intervallic span, that of a major ninth, excluding the first anacrusis note. The two most significant melodic features are the major sixth leap in measure 194, and the "bluesy" flavor of measures 200-201, partly due to the tritone. There is also a reference to the A section in measure 198, introducing the minor seventh interval again.

iii. HARMONY

The harmonic basis for this movement is modal. The first chord to appear is a pedal tonic C ninth-suspended-fourth on the second A of the first exposition (Fig.22).

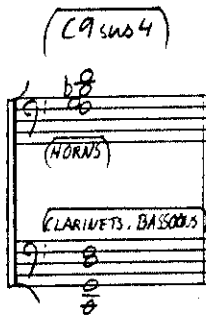


Figure 22 - Tonic C ninth-suspended-fourth-chord of second movement

The first chord progression to appear is on the second exposition, in the key of F# (m. 215). This begins with parallel dominant suspended ninth-chords; F#, C#, B and C#, then leads to a less modal harmony using the cycle of fifths and chromatic root movement. The following B section (mm. 227 - 234), reverses the harmony by having the "modal chords" in the middle. The transition to the next section, starting in measure 246-248, anticipates the next tonic F. In this section, C, only the roots and fifths of the chords of the chord progression of the A section are accompanying the viola solo. The same chord progression is employed throughout, but many times it is only implied. A different use can be seen in the last B section starting in measure 326 before landing on the B pedal (m. 334) that is leading back to the tonic (m. 335). Here the brass, doubled in octaves with the woodwinds, are used in a technique that is normally found in advanced "sax soli" in big-band music (Fig.23).

The image shows a musical score for three parts: TRUMPETS, TROMBONES 1,2, and TROMBONE 3. The key signature has one flat (Bb) and the time signature is 4/4. The TRUMPETS part is written in a treble clef and features a melodic line with thickened lines (tripling) and a '3' indicating a triplet. The TROMBONES 1,2 part is in an alto clef and also has thickened lines and a '3' for a triplet. The TROMBONE 3 part is in a bass clef and includes a flat (b) before a note. The score is divided into two measures.

Figure 23 - Thickened line scoring in trumpets and trombones, doubled at the octave by woodwinds (m. 326)

This involves thickening the melodic line to four notes plus doubled octave. For better voice-leading and more interesting harmony, some of the chord tones of the melody line are treated as passing tones, and therefore passing chords are used to harmonize them (Fig.24).

The image shows a musical score for three parts: TRUMPETS, TROMBONES 1,2, and TROMBONE 3. The key signature has one flat (Bb) and the time signature is 4/4. A note in the TRUMPETS part is circled and labeled 'CHORD TONE TREATED AS PASSING TONE'. The TROMBONE 3 part is labeled 'Amin. 7/D'. The score is divided into two measures.

Figure 24 - Passing chord harmonization within thickened line technique

Non-functional chords are employed for the sake of contrast and voice-leading (Fig.25). Most of the time this means chords where several voices move chromatically into the next chord.

The image shows a musical score for three parts: TRUMPETS, TRUMPETONES 1,2, and TRUMPETONES. The key signature is one flat (Bb) and the time signature is 4/4. The TRUMPETS part has a thickened line with notes and slurs. The TRUMPETONES 1,2 part has notes with slurs. The TRUMPETONES part has notes with slurs and two chords labeled 'Fmaj.7' and 'Bbmaj.7'. A bracket above the TRUMPETONES part is labeled '(NON-FUNCT. CHORD)'. There are also some handwritten notes and markings on the score.

Figure 25 - Non-functional chords within thickened line technique

At the cadence (m. 347) leading back to the recapitulation, I use a G-chord over Db with an added Bb (sharp ninth), going to a Db7 over G with added Eb (ninth) leading to G ninth-sharp-eleven-chord and then to the tonic (Fig.26).

The image shows a musical score for a FULL ORCHESTRA. It consists of two staves, treble and bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The score shows three chords: 1. G over Db with added Bb (sharp ninth), 2. Db7 over G with added Eb (ninth), and 3. G9#11. The chords are written as G Db, Db7 G, and G9#11. There are also some handwritten notes and markings on the score.

Figure 26 - Chords cadencing back to recapitulation of second movement (mm. 347 -349)

The last chord of the piece (Fig.27) has a dominant function leading to the unison ending.

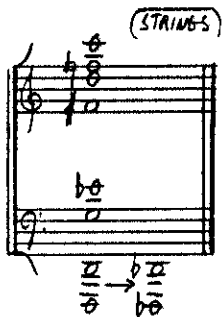


Figure 27 - Voicing of last chord of second movement

CHAPTER III

TIMBRE AND ORCHESTRATION

The most unusual use of instruments in this piece is the use of improvisation in the solo parts. In most of the places where improvisation occurs, the chord upon which the player is going to improvise needs to be heard. The performers, whom the piece is written for, are more interested in harmonic improvisation than free improvisation, which makes it necessary to supply them with a harmonic background. In the beginning of the C section of the first movement, starting in measure 64, the clarinet is improvising over an arpeggiated chord in trombones and horns. In measures 143-147 of the first movement there are four cadenzas where the soloists improvise two times each alone, and in the last one also together. Here they can either improvise on the previous chord or more freely. In measures 285-292 of the second movement the soloist alternate improvisations two measures each at a time. On the two pedal points at the end of the second movement (mm. 376 - 388) the soloists again alternate improvisations, this time overlapping. In measures 390 - 397 "screams" and "glissandos" are written in the solo parts, which will result in improvised glissandos and fast ascending runs in the viola and descending lip slurs and glissandos in the clarinet. But the general use of instruments is basically traditional, as mentioned earlier. This means many unison and octave doublings are employed, since the music is not very contrapuntal. The aim is not to use the instruments for their colors primarily. The color aspect

mostly used, is, for example, a whole unison section, or strings in five octaves (m. 390); brass in four voices doubled at the octave with woodwinds (m. 326) and whole orchestra unisons (m. 346). Occasionally different colors are used for every voice in a chord (mm. 74-75). Frequently different melody lines are in different sections. Most of the classical doublings are employed: flutes and violins I, bassoons with cellos and basses, for example. Chords are generally scored in a traditional manner although the voicings might be unusual. In woodwind chords an interlocking scoring of oboes and clarinets is favored. Many times the bass trombone assumes a bass function. Pizzicati are used very often, especially in cellos and basses.

CONCLUSION

Concertino for Jazz Clarinet, Electric Viola and Symphonic Orchestra is an attempt to create an unusual piece, using mostly traditional techniques but employing amplification in the solo parts. That is one of the most important aspects of the piece because it permits a very different dynamic scoring for the orchestra. This also allows the soloists to play without too much effort and still be heard. As previously mentioned the techniques used are borrowed from different musical styles; the harmonic language from jazz, the orchestration is basically classical or traditional, and the form is derived from both styles.

The piece is difficult to perform from a stylistic point of view. That is why I composed it for carefully selected soloists. As mentioned earlier the orchestral parts will be difficult to perform because most orchestral players do not have any background in jazz. I try to bridge this with awareness of stylistic concepts, since I have a background in both musical styles.

What I want to achieve with the piece is communication, that is communication with an audience. I like to work on a concrete level rather than an abstract, which explains the choices of styles and techniques used. When I composed the piece I repeatedly stepped aside to obtain a different perspective of the piece. In my opinion it is important as a composer to also have the perspective of a listener. I hope the result is both enjoyable and interesting.

INSTRUMENTATION

2 Flutes (2nd doubling Piccolo)

2 Oboes

2 Bb Clarinets

2 Bassoons

4 F Horns

2 Bb Trumpets

3 Trombones (3rd Bass Trombone)

Percussion I

Timpani, Triangle, Xylophone, Glockenspiel,

Wind chimes

Percussion II

Cymbal, Glockenspiel, Marimba, Snare drum,

Bass drum

solo Bb Clarinet (amplified)

solo electric (amplified) Viola

Strings

Duration: c. 15 minutes

(SCORE INC)

4/4

(I - ANDANTE)

$\text{♩} = 90 \text{ ca.}$

Musical score for various instruments including Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Horns 1-4, Trumpets 1-2, Trombones 1-3, Percussion 1 & 2, Solo B♭ Clarinet, Solo Viola, Violins 1 & 2, Violas, Cellos, and Contrabasses. The score includes dynamic markings such as *p*, *mp*, *f*, and *pp*, and performance instructions like *TUTTI CRESCENDO* and *TUTTI SU TASTO POCO A POCO SU PORT.*

1
FL.

2

OB. 1,2

CL. 1,2

BSN. 1,2

1,3
COR.

2,4

1
TPT.

2

2,2
TBN.

3

1
PERC.

2

(TRIAN.)

(Gr. SP.)

5 6 7 8 9

SOLO - CL.

SOLO - VLA.

1
VNS.

2

VLA.

VC.

CB.

(PIZZ)

(ARCO)

(ALTRI PIZZ)

(SOLI ARCO)

(ALTRI PIZZ)

Handwritten musical score for an orchestra. The score is divided into two systems of staves, separated by bar lines 10, 11, 12, 13, and 14.

First System:

- Fl.** (1, 2) - Flute parts with trills and slurs.
- OB. 1,2** - Oboe parts.
- CL. 1,2** - Clarinet parts with triplets and slurs.
- BSU. 1,2** - Bassoon parts with triplets.
- COR.** (2,3, 2,4) - Horns, mostly silent in the first system.
- TPI.** (1, 2) - Trumpets.
- TBU.** (1,2, 3) - Trombones.

Second System:

- PERC.** (1, 2) - Percussion parts.
- SOLO-CL.** - Solo Clarinet part.
- SOLO-VLA.** - Solo Viola part.
- VNS.** (1, 2) - Violin parts.
- VCA.** - Viola part.
- VC.** - Violoncello part.
- CB.** - Contrabass part.

Performance Details:

- Dynamic markings: *mp* (mezzo-piano).
- Performance instructions: *pizz* (pizzicato), *Tutti*, *rit.* (ritardando), *tr.* (trill), *acc.* (accent).
- Articulation: *acc.* (accent), *tr.* (trill).
- Tempo/Style: *Tutti*.

1
FL.

2
OB. 1.2
CL. 1.2
BSN. 1.2

1.3
COR.
2.4

1
TPT.
2

1.2
TBN.
3

15 16 17 18 19

1
PERC.
2

SOLO - CL.
SOLO - VLA.

1
VAX.
2

VLA.
VC.
CB.

1
2
FL. 1, 2
OB. 1, 2
CL. 1, 2
BSU. 1, 2

1, 3
2, 4
COR.
1
2
TPT.
1, 2
3
TBM.

20 21 22 23 24

1
2
PERC.

SOLO - CL.
SOLO - VLA.

1
2
VUS.
VLA.
VI.
CB.

Handwritten musical score for a symphony orchestra, measures 25-29. The score includes parts for Flute (FL.), Oboe (OB. 1,2), Clarinet (CL. 1,2), Bassoon (BSN. 1,2), Cor Anglais (COR. 1,3 and 2,4), Trumpet (TPT. 1 and 2), Trombone (TON. 1,2 and 3), Percussion (PERC. 1 and 2), Solo Clarinet (SOLO-CL.), Solo Viola (SOLO-VLA.), Violins (VNS. 1 and 2), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.).

Measures 25-29 are indicated by a horizontal line with numbers 25, 26, 27, 28, and 29 below the staff lines.

The score features various musical notations including notes, rests, slurs, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte).

FL. 1
2
OB. 1,2
CL. 1,2
BSU. 1,2

mf f

1,3
COR.
2,4
TPT. 1
2
1,2
TBN.
3

mf f

30 31 32 33

1
2
PEAC.

pp CRESCENDO mf

SOLD - CL.
SOLD - VLA.

1
2
VNS.
VLA.
VC.
CB.

mf TUTTI CRESCENDO f f

Handwritten musical score for a symphony orchestra, featuring staves for woodwinds, brass, percussion, and strings. The score includes measures 34 through 38.

Woodwinds:

- FL. 1, 2
- OB. 1, 2
- CL. 1, 2
- BSN. 1, 2

Brass:

- COR. 1, 3
- COR. 2, 4
- TPT. 1, 2
- TBN. 1, 2
- TBN. 3

Percussion:

- PERC. 1 (VVL.)
- PERC. 2

Strings:

- SOLO - CL.
- SOLO - VLA.
- VAS. 1, 2
- VLA. 1, 2
- VC. 1, 2
- CB. 1, 2

Measures 34-38 are marked at the bottom of the score.

1
FL.

2

OB. 1,2

CL. 1,2

BSN. 1,2

1,3
COR.

2,4

1
TPT.

2

1,2
TBN.

3

29 40 41 42 43

1
PERC.
(MARIMBA) - 3

2

SOLO - CL.

SOLO - VLA.

1
VNS.

2

VLA

VC.

CB.

24 stave
Bosworth Pad 25

TUTTI

9

1
FL.

2

OB. 1.2

CL. 1.2

BSA. 1.2

1.3
COR.

2.4

1
TPT.

2

1.2
TBN.

3

44 45 46 47 48

1
PERC.

2

SOLO - CL.

SOLO - VLA.

1
VNS.

2

VLA.

VC.

CB.

FL. 1
2

OB. 1,2

CL. 1,2

BSN. 1,2

1,3
COR.

2,4

1
TPT.

2

1,2
TBN.

3

49 50 51 52 53

1
PERC.

2

SOLO - CL.

SOLO - VLA.

1
VNS.

2

VLA.

VC.

CB.

FL. 1
2
OB. 1.2
CL. 1.2
BSN. 1.2

CCR. 1,3
2,4
TPT. 1
2
TON. 1,2
3

PERC. 1
2

(TIMP.)

SOLO-CL.
SOLO-VLA.

VNS. 1
2
VLA.
VC.
CB.

Handwritten musical score for a symphony orchestra. The score is arranged in systems with the following parts:

- FL.** (Flutes) 1, 2
- OB.** (Oboes) 1, 2
- CL.** (Clarinets) 1, 2
- BSSN.** (Bassoons) 1, 2
- COR.** (Cor Anglais) 1, 3 and 2, 4
- TPT.** (Trumpets) 1, 2
- TBN.** (Trombones) 1, 2 and 3
- PERC.** (Percussion) 1, 2
- SOLD-CL.** (Solo Clarinet)
- SOLD-VLA.** (Solo Viola)
- VNS.** (Violas) 1, 2
- VLA.** (Violas)
- VC.** (Violins)
- CB.** (Cello/Bass)

The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). A section for the Solo Clarinet and Solo Viola is marked *(SOLO AD LIB)*. The percussion part includes measures numbered 59, 60, 61, 62, and 63. The bottom of the page features the instruction **TUTTI** and a large handwritten *ff* marking. The page number **13** is written at the bottom right. A logo at the bottom left reads "24 note Beccarino Pat 25".

4
4

FL. 1
2
OB. 1, 2
CL. 1, 2
BSA. 1, 2

COR. 1, 3
2, 4
TPT. 1
2
TON. 1, 2
3
mp
64 65 66 67 68

PERC. 1
2

SOLO - CL
SOLO - VLA
(SOLO AD LIB CONT.)

VNS. 1
2
VLA.
VC. (PZZ)
CB. (PZZ)
mp

FL. 1
2

OB. 1,2

CL. 1,2

BSU. 1,2

1,3
COR.

2,4

TPT.

1
2

TBU.

1,2
3

69 70 71 72 73

PERC.

1
2

(SOLO AD LIB CONT.)

SOLO - CL.

SOLO - VLA.

VNS.

1
2

VLA.

VC.

CB.

(CON SOLO.)

(CON SOLO.)

(CON SOLO.)

(ARCO)

FL. 1, 2

OB. 1, 2

CL. 1, 2

BSN. 1, 2

COR. 1, 3 / 2, 4

TPT. 1, 2

TBN. 1, 2 / 3

PERC. 1, 2

SOLO - CL.

SOLO - VLA.

VNS. 1, 2

VIA.

VC.

(B.)

74 75 76 77 78

(TIME)

(SOLO AD LIB. CONT.)

FL. 1
2

CB. 1.2

CL. 1.2

BSU. 1.2

3.3
COR. 2.4

1
TPT. 2

1.3
TBN. 2.4

1
PERC. 2

SOLO-CL.

SOLO-VLA.

1
VNS. 2

VLA.

VC.

CB.

71 70 71 72 73

(SOLO AD LIB. CONT.)

(Pizz)

mf

(Pizz)

mf

FL. 1
2
OB. 1, 2
CL. 1, 2
BSN. 1, 2
COR. 1, 3
2, 4
TPT. 1
2
TBN. 2, 2
3
PERC. 1
2
SOLD - CL.
SOLD - VLA.
VNS. 1
2
VLA.
VL.
CB.

(SOLD AO LIB. CONT.)

ARCO

ARCO

FL. 1, 2

OB. 1, 2

CL. 1, 2

BSN. 1, 2

TUTTI

COR. 1, 3 / 2, 4

TRP. 1, 2

TBN. 1, 2 / 3

PERC. 1, 2

(XYL.)

SOLO-CL. (SOLO AD LIB. CONT.)

SOLO-VLA. (EVO SOLO)

(SOLO AD LIB.)

VNS. 1, 2

VLA. (PIZZ)

VC. (PIZZ)

CB. (PIZZ)

FL. 1, 2
 OB. 1, 2
 CL. 1, 2
 BSN. 1, 2

TUTTI subp

LR. 1, 3
 2, 4
 TPT. 1, 2
 TBN. 1, 2, 3

TUTTI subp

PERC. 1, 2

(S. DR.)

pp

TUTTI CRESCENDO - - - - - f

SOLD - CL.
 SCLO - VLA.

VAIS. 1, 2
 VLA.
 VC.
 CB.

(ARIO)

subp

(ARIO)

(ARIO)

mp

p

p

FL. 1
2

OB. 1, 2

CL. 1, 2

BSN. 1, 2

COR. 1, 3
2, 4

TPT. 1
2

TBN. 1, 2
3

PERC. 1
2

SOLO - CL.

SOLO - VLA.

VNS. 1
2

VLA.

VC.

CB.

(TIMP.)

ff

mf

f

100

101

102

103

1
FL.

2

OB. 1, 2

CL. 1, 2

BSN. 1, 2

1, 3
COR.

2, 4

1
TPT.

2

1, 2
TBN

3

1
PERC.

2

SOLO - CL.

SOLO - VLA.

1
VUS.

2

VLA.

VCI.

CB.

104 105 106 107 108

DIM. POLO A POLO

DIM. POLO A POLO

(BSN. 1, 2)

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

3
4 (MELO MOSSO $\text{♩} = 104 \text{ ca.}$)

FL. 1
2

OB. 1, 2

CL. 1, 2

BSN. 1, 2

COR. 1, 3
2, 4

TPT. 1
2

TON. 1, 2
3

PERC. 1
2

SOLO-CL.

SOLO-VLA.

VNS. 1
2

VLA.

VI.

CB.

109 110 111 112 113

(CON SORD.)

(S. OR.)

(PIZZ) pp

(PIZZ) mp

3 mp

23

4/4 3/4

FL. 1
2
OB. 1,2
CL. 1,2
BSN. 1,2

1,3
COR.
2,4

1
TRP.

2

1,2
TBN.

3

114 115 116 117 118 119

1
PERC.

2

SOLO - CL.

SOLO - VLA.

1
VNS.

2

VLA.

VC.

CB.

1
FL.

2

OB. 1,2

CL. 1,2

BSN. 1,2

1,3
COR.

2,4

1
TPT.

2

1,2
TBN.

3

120 121 122 123 124 125

1
PERC.

2

SOLO - CL.

SOLO - VLA.

1
VCL.

2

VLA.

VC.

CB.

4
4

1
2
FL.
OB. 1.2
CL. 1.2
BSN. 1.2

Musical notation for Flute (1, 2), Oboe (1, 2), Clarinet (1, 2), and Bassoon (1, 2) staves. The notation includes various notes, rests, and dynamic markings such as *p* and *pp*. There are handwritten annotations above the Oboe staff, including a circled '1' and some illegible scribbles.

4
4

1,3
2,4
COR.
1
2
TPT.
1,2
3
TBN.

Musical notation for Horn (1, 3; 2, 4), Trumpet (1, 2), and Trombone (1, 2; 3) staves. The notation includes notes, rests, and dynamic markings. Handwritten annotations include "(LOW SOND. 'BUCKET')" written above the Trombone staff and *p* and *pp* markings.

126 127 128 129 130

1
2
PERC.

Musical notation for Percussion (1, 2) staves. The notation includes rhythmic patterns and notes. A handwritten annotation "(GL. SPIEL)" is present above the first staff.

4
4

SOLO - CL.
SOLO - VLA

Musical notation for Solo Clarinet and Solo Viola staves. The notation includes notes, rests, and dynamic markings.

1
2
VNS.
VLA
VC.
CB.

Musical notation for Violin (1, 2), Viola, Violoncello, and Contrabasso staves. The notation includes notes, rests, and dynamic markings. A handwritten annotation "TUTTI" is present above the Violin staff.

4
4

3
4

FL. 1
2
OB. 1.2
CL. 1.2
BSN. 1.2

COR. 1.3
2.4
TRP. 1
2
TBU. 1.2
3

PERC. 1
2

SOLO - CL.
SOLO - VLA

VNS. 1
2
VLA
VC.
CB.

3
4

Handwritten musical score for a symphony orchestra. The score is arranged in systems with the following parts:

- FL.** Flutes 1 and 2
- OB. 1.2** Oboes 1 and 2
- CL. 1.2** Clarinets 1 and 2
- BSN. 1.2** Bassoons 1 and 2
- COR.** Cor Anglais (3 and 4)
- TPT.** Trumpets 1 and 2
- TBM.** Trombones 1, 2, and 3
- PERC.** Percussion 1 and 2
- SOLO - CL.** Solo Clarinet
- SOLO - VLA.** Solo Viola
- VNS.** Violins 1 and 2
- VLA.** Viola
- VC.** Violoncello
- CB.** Contrabasso

Key features of the score include:

- Tempo/Time Signature Changes:** Handwritten markings for 4/4 and 3/4 time signatures are present throughout the score.
- Dynamic Markings:** *mf* (mezzo-forte), *f* (forte), and *CRASCENDO* (crescendo) are used to indicate volume changes.
- Performance Indications:** *TUTTI* and *(CYMB.)* (cymbal) are included.
- Measure Numbers:** 136, 137, 138, 139, 140, and 141 are marked at the bottom of the percussion and trombone staves.
- Handwritten Annotations:** There are several lightning bolt symbols and other markings above the woodwind staves, possibly indicating accents or specific articulation.

Handwritten musical score for a symphony orchestra. The score is arranged in systems, with each system containing multiple staves for different instruments. The instruments listed on the left are:

- FL. 1, 2
- OB. 1, 2
- CL. 1, 2
- BSU. 1, 2
- COR. 1, 3 and 2, 4
- TPT. 1, 2
- TBN. 1, 2 and 3
- PERC. 1, 2
- SOLO - CL.
- SOLO - VLA.
- VAS. 1, 2
- VLA.
- VI.
- CB.

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

- tr* (trill) at the top left.
- ff* (fortissimo) markings throughout the score.
- Measure numbers 142, 143, 144, 145, and 146 are written below the percussion staves.
- Annotations for solo parts: **SOLO CADENZA** and **AD LIB.** are written above the Solo Clarinet and Solo Viola staves.
- Handwritten notes and markings are present above the Flute and Oboe staves.

Handwritten musical score for a symphony orchestra. The score is divided into several systems of staves, each with a section label on the left. The notation includes notes, rests, dynamics, and performance markings.

- FL. 1, 2:** Flute parts. Flute 1 has a melodic line starting with a dynamic of *p*.
- OB. 1, 2:** Oboe parts.
- CL. 1, 2:** Clarinet parts.
- BSU. 1, 2:** Bassoon parts.
- COR. 1, 3 / 2, 4:** Horn parts. Horns 1 and 3 play a melodic line, while horns 2 and 4 play a lower line. Dynamics include *p* and *pp*.
- TPT. 1, 2:** Trumpet parts.
- TBN. 1, 2, 3:** Trombone parts.
- PERC. 1, 2:** Percussion parts. Measure numbers 147, 148, 149, 150, and 151 are written above the staff.
- SOLO - CL. / SOLO - VIA.:** Solo parts for Clarinet and Viola.
- VNS. 1, 2:** Violin parts.
- VIA.:** Viola part.
- VC.:** Violoncello part.
- CB.:** Contrabasso part. Includes a marking *sub p*.

Handwritten markings include a large "4/4" at the top left and another "4/4" at the bottom left. A circled number "122" is present in the CB. part. The page number "30" is written at the bottom center.

1
2
3. 1,2
L. 1,2
B. 1,2

Musical score for strings 1-3, woodwinds 1-2, and brass 1-2. Measures 152-156. Includes dynamics like mp and mf.

3,3
COR.
2,4
1
2
1,2
3

Musical score for corianders 3,3 and 2,4, woodwinds 1-3, and brass 3. Measures 152-156.

152 153 154 155 156

1
2

Musical score for brass 1-2. Measures 152-156.

-CL.
-VLA.

Musical score for clarinet and viola. Measures 152-156.

2
2
LA.
LC.
B.

Musical score for woodwinds 2, woodwinds 2, woodwinds 1, woodwinds 1, and bass. Measures 152-156. Includes a "TRIO" marking.

1
FL. 1

2
OB. 1,2

CL. 1,2

BSN. 1,2

1,3
COR.

2,4

1
TPT.

2

1,2
TBN

3

157 158 159 160

1
PERC.

2

SOLO - CL.

SOLO - VLA.

1
VNS.

2

VLA.

VC.

CB.

FL. 1
2

OB. 1,2

CL. 1,2

BSW. 1,2

TUTTI

COR. 1,3
2,4

TPT. 1
2

TBN. 1,2
3

PERC. 1
2

SOLO - CL.

SOLO - VLA.

TUTTI

VNS. 1
2

VLA.

VC.

(D.)

161 162 163 164 165

mf

mf

(ARCO)

f

mf

mf

3
4 (MENO MOSO)
♩ = 104 CA.

1
FL.

2
OB. 1,2

CL. 1,2

BSN. 1,2

Tutti DIMINUENDO

1 (CON SORD.)

2,3

2,4

COR.

1

2

TPT.

1,2

3

TON.

166 167 168 169 170

PERC.

(S. DR.)

3pp MENO MOSO
♩ = 104 CA.

SOLO - CL.

SOLO - VLA.

1

2

VNS.

VLA.

VC.

CB.

Tutti DIMINUENDO

P (Pizz)

P (Pizz)

P (Pizz)

3
4

1
FL

2

OB. 1,2

CL. 1,2

BSN. 1,2

1,3
COR.

2,4

1
TPT.

2

1,2
TBN.

3

171 172 173 174 175

PERC. 1

2

SOLD - CL.

SOLD - VLA.

1
VNS.

2

VLA.

VI.

CB.

4
4

1 FL. 1
2 FL. 2
OB. 1,2
CL. 1,2
BSW. 1,2

TUTTI

1,3 COR.
2,4
TPT. 1, 2
TBW. 1, 2, 3

mp, f, a2

176 177 178 179 180

PERC. 1, 2

(WIND-CHIMES)

f

SOLO - CL.
SOLO - VLA.

GLISS

mp

VILA
CLARINET

1 VAS.
2
VLA
VC.
CB.

TUTTI NON VIB. SUI BASSI

mp

(ARCO)

GLISS

TUTTI

36 9n

II - CANON

$\text{♩} = 104 \text{ ca.}$

FLUTE 1
FLUTE 2 (PICK)
OBOE 1, 2
B♭ CLARINET 1, 2
BASSOON 1, 2
F HORN 1, 2
F HORN 3, 4
B♭ TRUMPET 1
B♭ TRUMPET 2
TROMBONE 1, 2
TROMBONE 3 (BASS)
PERCUSSION 1
PERCUSSION 2
SOLO B♭ CLARINET (AMPLIFIED)
SOLO VIOLA (AMPLIFIED)
VIOLINS 1
VIOLINS 2
VIOLAS
V'CELLOS
CONTRABASSES

Handwritten musical score for "II - CANON". The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The tempo is marked as $\text{♩} = 104 \text{ ca.}$. The score is divided into measures, with some measures containing performance instructions such as "TUTTI CRESCENDO" and "TUTTI RITARDANDO". The score is written in a handwritten style, with some corrections and markings. The instruments listed are: FLUTE 1, FLUTE 2 (PICK), OBOE 1, 2, B♭ CLARINET 1, 2, BASSOON 1, 2, F HORN 1, 2, F HORN 3, 4, B♭ TRUMPET 1, B♭ TRUMPET 2, TROMBONE 1, 2, TROMBONE 3 (BASS), PERCUSSION 1, PERCUSSION 2, SOLO B♭ CLARINET (AMPLIFIED), SOLO VIOLA (AMPLIFIED), VIOLINS 1, VIOLINS 2, VIOLAS, V'CELLOS, and CONTRABASSES. The score is written in a handwritten style, with some corrections and markings. The instruments listed are: FLUTE 1, FLUTE 2 (PICK), OBOE 1, 2, B♭ CLARINET 1, 2, BASSOON 1, 2, F HORN 1, 2, F HORN 3, 4, B♭ TRUMPET 1, B♭ TRUMPET 2, TROMBONE 1, 2, TROMBONE 3 (BASS), PERCUSSION 1, PERCUSSION 2, SOLO B♭ CLARINET (AMPLIFIED), SOLO VIOLA (AMPLIFIED), VIOLINS 1, VIOLINS 2, VIOLAS, V'CELLOS, and CONTRABASSES.

Musical score for a symphony orchestra, page 30. The score is divided into several sections:

- FL. 1, 2**: Flute parts, starting with a dynamic marking of *ff*.
- OB. 1, 2**: Oboe parts.
- CL. 1, 2**: Clarinet parts, starting with a dynamic marking of *ff*.
- BSN. 1, 2**: Bassoon parts.
- COR. 1, 3 / 2, 4**: Horn parts, starting with a dynamic marking of *ff*.
- TPT. 1, 2**: Trumpet parts.
- TBN. 1, 2 / 3**: Trombone parts.
- PERC. 1, 2**: Percussion parts.
- SOLO - CL. / SOLO - VLA**: Solo parts for Clarinet and Viola.
- VNS. 1, 2**: Violin parts.
- VLA**: Viola part.
- VC.**: Violoncello part.
- CB.**: Contrabass part.

The score includes various musical notations such as notes, rests, and dynamic markings (*ff*, *mf*). There are also some handwritten annotations and a small logo at the bottom left.

Handwritten musical score for a symphony orchestra. The score is divided into several sections:

- FL.** (Flutes): 1, 2
- OB. 1, 2** (Oboes): 1, 2
- CL. 1, 2** (Clarinets): 1, 2
- BSN. 1, 2** (Bassoons): 1, 2
- COR.** (Cor Anglais): 1, 3; 2, 4
- TPT.** (Trumpets): 1, 2
- TBA.** (Trombones): 1, 2; 3
- PERC.** (Percussion): 1, 2
- SOLO LL.** (Solo Left Violin)
- SOLO VLA.** (Solo Viola)
- VNS.** (Violins): 1, 2
- VLA.** (Viola)
- VC.** (Violoncello)
- CB.** (Contrabasso)

Measure numbers 180, 181, 182, 183, 184, and 185 are indicated along the percussion line. The score features various time signatures, including 5/4 and 4/4, written above and below the staves. The bottom section (VNS., VLA., VC., CB.) contains handwritten musical notation, including notes, rests, and dynamic markings such as *fz* and *arco*.

1
Fl.

2

OB. 1,2

CL. 1,2

TBU. 1,2

1,3
COR.

2,4

1
TPT.

2

1,2
TBU.

3

1
PERC.

2

SOLO-CL.

SOLO-VLA.

1
VNS.

2

VLA.

VC.

CB.

198 199 200 201 202

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, dynamics (mp, mf, p, f), and articulation marks. The score is divided into measures, with measure numbers 200, 201, 202, 203, and 204 indicated at the bottom of the page. The instruments listed are:

- FL. 1, 2
- OB. 1, 2
- CL. 1, 2
- BSN. 1, 2
- COR. 1, 3; 2, 4
- TPT. 1, 2
- TBN. 1, 2, 3
- PERC. 1, 2
- SOLO-CL.
- SOLO-VLA.
- VNS. 1, 2
- VLA.
- VC.
- CB.

The score shows a complex arrangement of parts, with some instruments having multiple staves. The notation is dense, with many notes and rests. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

1
Fl.

2

OB. 1,2

CL. 1,2

BSU. 1,2

1,3
COR.

2,4

1
TPT.

2

1,2
TBN.

3

207 208 209 210 211

1
PERC.

2

SOLO-CL.

SOLO-VLA.

1
VNS.

2

VLA.

VC.

CB.

1
FL.

2

OB. 1,2

CL. 1,2

BSN. 1,2

1,3
COR.

2,4

1
TPT.

2

1,2
TBN.

3

210

211

212

213

214

1
PERC.

2

SOLO-CL.

SOLO-VLA.

1
VNS.

2

VLA.

VC.

CB.

2.
mp

(ARCO)

TUTTI

1
FL

2

OB. 1,2

CL. 1,2

BSN. 1,2

1,3
COR.

2,4
mp

1
TPT.

2

1,2
TBN.

3

(P122)

1
PERC.

2

SOLD-CL.

SOLD-VLA
mp

1
VNS.

2

VLA.

VC.
(P122) mf

CB.
(P122) mf

1
FL.

2

OB. 1,2

CL. 1,2

BSN. 1,2

1,3
COR.

2,4

1
TPT.

2

1,2
TON.

3

1
PERC.

2

SOLO-CL.

SOLO-VLA.

1
VCL.

2

VLA.

VC.

CB.

6
4

4
4

1 FL. 2 FL. 1,2 OB. 1,2 1,2 CL. 1,2 BSN. 1,2

1,3 COR. 2,4

1 TPT. 2

1,2 TBN. 3

1 PERC. 2

SOLO-CL. SOLO-VLA.

1 VNS. 2

VLA. VC. CB.

mf mp (imp.)

24 mm Recording Pw 26

6
4

4
4

46

64

1
FL.

2

OB. 1,2

CL. 1,2

BSN. 1,2

1,3
COR.

2,4

1
TPT.

2

1,2
TBN.

3

230 231 232 233 234

1
PERC.

2

SOLO - CL.

SOLO - VLA.

1
VNS.

2

VLA.

VC.

CD.

64

Handwritten musical score for a symphony orchestra, page 46. The score includes staves for Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2), Bassoons (1, 2), Cor Anglais (1, 2), Trumpets (1, 2), Trombones (1, 2, 3), Percussion (1, 2), Solo Clarinet, Solo Viola, Violins (1, 2), Viola, Violoncello (VC), and Contrabass (CB). The music is in 3/4 time and features complex rhythmic patterns with many triplets and slurs. Dynamics include *mf*, *mp*, and *f*. There are handwritten annotations and a "Pizz" marking in the VC part.

1
FL.

2

OB. 1,2

CL. 1,2

BSW. 1,2

1,3
COR.

2,4

1
TPT.

2

1,2
TON.

3

240 241 242 243 244

1
PERC.

2

SOLO-CL.

SOLO-VLA.

1
VNS.

2

VLA.

VC.

CB.

6/4

4
4

1
FL.

2
OB. 1,2

CL. 1,2

BSN. 1,2

1,3
COR.

2,4

1
TPT.

2

1,2
TBN.

3

1
PERC.

2

SOLO - CL.

SOLO - VLA.

1
VAX.

2

VLA.

VC.

C.B.

1
FLU

2

OB. 1,2

CL. 1,2

BSN. 1,2

1,3
COR.

2,4

1
TPT.

2

1,2
TBM.

3

270 271 272 273 274

PERC.

1

2

GOLD - CL.

GOLD - VLA.

1

2
VNS.

VLA.

VC.

CB.

3/4

1
FL.

2

OB. 1,2
a2
mp a2

CL. 1,2
mp a2

BSU. 1,2
mp

3/4

1,3
COR.

2,4

1
TPT.

2

1,2
TBN.

3

255 256 257 258 259 260

(TIMP.)
1
mp MARIMBA

2
mp

3/4

SOLO-CL.

SOLO-VLA
mp

3/4

1
VNS.

2

VLA.

VC.

CB.

3/4

FL 1
2
OB. 1,2
CL. 1,2
BSU. 1,2
COR. 1,3
2,4
TPT. 1
2
TRW. 1,2
3
PERC. 1
2
SOLO - CL.
SOLO - VLA.
VRS. 1
2
VLA.
VL.
CB.

261 262 263 264 265 266

24 notes
Recording Pad 20

1
FL.

2

OB. 1,2

CL. 1,2

BSW. 1,2

1,3
COR.

2,4

1
TPT

2

1,2
TBN.

3

1
PERC.

2

SOLO-CL.

SOLO-VLA

1
VNS.

2

VLA.

VC.

CB.

mf

mf

mp

(VVL.)

(ARCO)

(ARCO)

(ARCO)

(ARCO)

(ARCO)

24

FL. 1, 2
 OB. 1, 2
 CL. 1, 2
 BSN. 1, 2

COR. 1, 2, 3, 4
 TPT. 1, 2
 TBN. 1, 2, 3

272 274 276 278 280 282

PERC. 1, 2

SOLO - CL.
 SOLO - VLA.

VNS. 1, 2
 VLA.
 VC.
 CB.

Handwritten musical score for a symphony orchestra. The score is arranged in systems with the following parts:

- FL.** (Flutes) 1, 2
- OB.** (Oboes) 1, 2
- CL.** (Clarinets) 1, 2
- BSU.** (Bassoons) 1, 2
- COR.** (Cor Anglais) 1, 3 and 2, 4
- TPT.** (Trumpets) 1, 2
- TBN.** (Trombones) 1, 2, 3
- PERL.** (Percussion) 1, 2
- SOLO-CL.** (Solo Clarinet)
- SOLO-VLA.** (Solo Viola)
- VNS.** (Violins) 1, 2
- VLA.** (Viola)
- VC.** (Violoncello)
- CB.** (Contrabasso)

The score includes various musical notations such as dynamics (f, mf, p), articulation (accents, slurs), and performance instructions like *tr.* (trills) and *arco*. Measure numbers 279, 280, 281, 282, 283, and 284 are indicated at the bottom of the woodwind section.

Handwritten musical notation for the first system, featuring a treble and bass staff with rhythmic patterns of eighth and sixteenth notes.

Empty musical staves for the second system.

240 241 242 243 244

Empty musical staves for the third system.

Handwritten musical notation for the fourth system, including a triplet in the bass staff.

Handwritten musical notation for the fifth system, including a triplet in the treble staff and "ARIO" markings.

1
FL. 1, 2

OB. 1, 2

CL. 1, 2

BSN. 1, 2

1, 3
COR.

2, 4

1
TRP.

2

1, 2
TBN.

3

295 296 297 298 299 300

1
PERC.

2

GR.C.

SOLO-CL.

SOLO-VLA.

1
VNS.

2

VLA.

VC.

CB.

1
 FL.
 2
 OB. 1, 2
 CL. 1, 2
 BSU. 1, 2
 1, 3
 COR.
 2, 4
 1
 TPT.
 2
 1, 2
 TBN.
 3
 301 302 303 304 305 306
 PERC.
 1
 2
 SOLO-CL.
 SOLO-VLA.
 TUTTI STR.
 1
 VNS.
 2
 VLA.
 VC.
 CB.

f
 Crescendo
 Tutti Crescendo
 S.D.R.
 Pizz
 Arzo
 Tutti Crescendo

FL. 1
FL. 2
OB. 1,2
CL. 1,2
BSN. 1,2

Handwritten musical notation for the woodwind section. The Flute parts (1 and 2) and Oboe parts (1 and 2) have notes starting in the final measure. Clarinet and Bassoon parts also have notes in the final measure. There are some handwritten markings like 'a2' and 'H' above the notes.

COR. 1,3
COR. 2,4
TRP. 1
TRP. 2
TBN. 1,2
TBN. 3

Handwritten musical notation for the brass section. Horns (1,3 and 2,4), Trumpets (1 and 2), and Trombones (1,2 and 3) have notes starting in the final measure. There are some handwritten markings like 'a2' and 'H' above the notes.

PERC. 1
PERC. 2

Handwritten musical notation for the percussion section. Two staves are shown with rhythmic notation.

SOLO - CL.
SOLO - VLA.

Handwritten musical notation for solo parts for Clarinet and Viola. Both parts feature complex rhythmic patterns and triplets.

VLS. 1
VLS. 2
VLA.
VC.
CB.

Handwritten musical notation for the string section. Violins (1 and 2), Viola, Violoncello (VC), and Contrabass (CB) have notes starting in the final measure. There are some handwritten markings like 'H' and 'a1' above the notes.

FL
1

2

OB. 1.2

CL. 1.2

BASS. 1.2

COR.
1,3

2,4

TPT.

TBN.
1,2

313 314 315 316 317

PERC.
1

SOLO-CL.

SOLO-VLA.

VNS.
1

VLA.

VC.

CB.

1 FL. 1

2 FL. 2

OB. 1,2

CL. 1,2

BSN. 1,2

1,3 COR. 1

2,4 COR. 2

1 TPT. 1

2 TPT. 2

1,2 TBN. 1

3 TBN. 2

1 PERC. 1

2 PERC. 2

1 PERC. 1

2 PERC. 2

1 VNS. 1

2 VNS. 2

VLA.

VC.

CB.

318 319 320 321 322

1
Fl.

2

OB. 1.2

CL. 1.2

BSN. 1.2

1,3
COR.

2,4

1
TPT.

2

1,2
TRM.

3

1
PERC.

2

SOLO-CL.

SOLO-VLA.

1
VNS.

2

VLA.

VC.

CB.

323 324 325 326

1
Fl. 1

2
Fl. 2

OB. 1,2

CL. 1,2

BSN. 1,2

3,3
COR. 1

2,4
COR. 2

1
TPT. 1

2
TPT. 2

1,2
TBN. 1

3
TBN. 2

387 388 389 390 391

1
PERC. 1

2
PERC. 2

SOLO-CL.

SOLO-VLA.

1
VNS. 1

2
VNS. 2

VLA.

VC.

CB.

1
FL

2

OB. 1, 2

CL. 1, 2

BSU. 1, 2

1, 3
COR.

2, 4

1
TPT.

2

1, 2
TBN.

3

1
PEAL.

2

SOLD - CL.

SOLD - VLA.

1
VNS.

2

VLA.

VC.

(B.)

1
FL.

2

OB. 1,2

CL. 1,2

BSN. 1,2

3,3
COR.

2,4

1
TPT.

2

1,2
TBN.

3

1
PERC.

2

SOLO - CL.

SOLO - VLA.

1
VNS.

2

VLA.

VC.

CB.

1
FL.

2

OB. 1.2

CL. 1.2

BSN. 1.2

1,3
COR.

2,4

1
TPT.

2

1,2
TBN.

3

1
PERC.

2

SOLD-CL.

SOLD-VLA.

1
VNS.

2

VLA.

VC.

CB.

3

4

1 FL.

2

OB. 1,2

CL. 1,2

BSN. 1,2

1,3 COR.

2,4

1 TPT

2

1,2 TBN.

3

PERC. (T.M.P.)

1

2

SOLD - CL.

SOLD - VLA.

1 VNS.

2

VLA.

VC.

CB.

Handwritten musical score for a symphony orchestra. The score is divided into two systems of staves.

Top System:

- FL.** (Flutes): 1, 2
- OB. 1, 2** (Oboes): 1, 2
- CL. 1, 2** (Clarinets): 1, 2
- BSM. 1, 2** (Bassoons): 1, 2
- COR.** (Cor Anglais): 1, 3 and 2, 4
- TRT.** (Trumpets): 1, 2
- TBN.** (Trombones): 1, 2, 3
- PEAC.** (Percussion): 1, 2
- SOLO - CL.** (Solo Clarinet)
- SOLO - VLA.** (Solo Viola)

Bottom System:

- VAS.** (Violins): 1, 2
- VLA.** (Violas)
- VC.** (Violoncello)
- CB.** (Cello/Bass)

Handwritten Annotations:

- Large lightning bolts (⚡) are drawn above the woodwind staves in the first two measures.
- Handwritten time signatures $\frac{2}{4}$ and $\frac{3}{4}$ are present above several staves.
- Handwritten numbers 352, 353, 354, 355, and 356 are written below the percussion staff.
- Handwritten numbers 70 and 71 are at the bottom of the page.
- Handwritten notes like "a2", "a4", "H", and "b" are scattered throughout the score.

1. Fl.
2. Fl.
B. 1.2
L. 1.2
S.W. 1.2
COR. 1.3
2.4
TPT. 1
2
3.2
TBN. 3
357 358 359 360 361
PEAC. 1
2
- CL.
- VLA.
1
2
V. 1
2
LA.
V.
B.

6/4

⚡

FL. 1
2

OB. 1.2

CL. 1.2

BSO. 1.2

COR. 1.3
2.4

TPT. 1
2

TBN. 1.2
3

PERC. 1
2

SOLO - CL.

SOLO - VLA.

VNS. 1
2

VLA.

VC.

CB.

362

363

364

365

366

(Pizz)

(Pizz)

(Pizz)

1
2
FL.

OB. 1.2

CL. 1.2

DSM. 1.2

1.3
2.4
COR.

1
2
TPT.

1.2
3
TBN.

1
2
PERC.

SOLO - CL.

SOLO - VLA.

1
2
VNS.

VLA.

VC.

C.B.

1
Fl.

2

OB. 1.2

CL. 1.2

BSU. 1.2

mf *mf* *mf* *mf* *mf*

f *ff*

1.3
COR.

2.4

1
TPT.

2

1.2
TBU.

3

mf *mf* *mf* *mf* *mf*

f *ff*

TUTTI

1
PERC.

2

SOLD-CL.

SOLD-VLA.

1
VNS.

2

VLA.

VC.

CB.

f *f* *f* *f* *f*

ff *ff* *ff* *ff* *ff*

gliss

1
FL.

2

Ob. 1.2

Cl. 1.2

BSU. 1.2

1.2
COR.

3/4

1
TPT.

2

1.2
TBU.

3

227 228 229 230 231

1
PERC.

2

SOLO-CL.

SOLO-VLA.

1
VNS.

2

VLA.

VC.

CB.

1
FL.

2

OB. 1.2

CL. 1.2

BSU. 1.2

Detailed description: This section contains the staves for Flute (1 and 2), Oboe (1 and 2), Clarinet (1 and 2), and Bassoon (1 and 2). The notation includes various note values, rests, and dynamic markings. The key signature changes from one sharp to two sharps across the page.

1.2
COR.

3.4

1
TPT.

2

1.2
TBU.

3

382 383 384 385 386

Detailed description: This section contains the staves for Horns (1 and 2), Trumpets (1 and 2), and Trombones (1, 2, and 3). The notation includes notes, rests, and dynamic markings. There are some handwritten annotations and markings on the staff lines.

1
PERC.

2

Detailed description: This section contains the staves for Percussion (1 and 2). The notation is mostly blank, indicating that the percussion parts are not active in this section.

SOLO - CL.

SOLO - VLA.

Detailed description: This section contains the staves for Solo Clarinet and Solo Viola. Both staves are mostly blank, indicating that these solo parts are not active in this section.

1
VNS.

2

VLA.

VC.

CB.

Detailed description: This section contains the staves for Violins (1 and 2), Viola, Violoncello (VC), and Contrabass (CB). The notation includes notes, rests, and dynamic markings. The Violoncello and Contrabass parts feature a dense, rhythmic pattern of notes.

6
4

4
4

FL 1
2

OB. 1,2

CL. 1,2

BSN. 1,2

2,2
COR.

3,4

1
TPT.

2

1,2
TBN.

3

1
PERC.

2

SOLO-CL.

SOLO-VLA.

1
VMS.

2

VLA.

VC.

CB.

The musical score is written on multiple staves. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) has a circled '9' above the first Clarinet staff. The brass section (Trumpets, Trombones) has complex rhythmic markings and dynamics. The string section (Violins, Viola, Violoncello, Contrabass) has a dense texture with many notes. The Solo Clarinet and Solo Viola parts have wavy lines indicating glissandos. The Percussion part is mostly empty. There are handwritten '6/4' and '4/4' time signatures throughout the score.

(SCREAMS AND GLISSANDOS AD LIB.)

(SCREAMS AND GLISSANDOS AD LIB.)

TUTTI

6
4

4
4

1
FL.

2

OB. 1,2

CL. 1,2

BSN. 1,2

1,2
COR.

3/4

1
TPT.

2

1,2
TBU.

3

313 314 315 316 317

1
PERC.

2

SOLD - CC.

1
VNS.

2

VLA.

VC.

CB.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, with various instruments and sections labeled on the left side. The time signature is 6/4, indicated by a large handwritten '6/4' at the top left and bottom left. The score is divided into measures, with some measures containing complex rhythmic patterns and dynamics. The instruments listed include:

- FL. (Flute)
- OB. 1,2 (Oboe)
- CL. 1,2 (Clarinet)
- BSN. 1,2 (Bassoon)
- COR. 1,2 (Cor Anglais)
- COR. 3,4 (Cor Anglais)
- TPT. 1,2 (Trumpet)
- TBN. 1,2,3 (Tuba)
- PERC. (Percussion) with sub-sections for (TIMP.) and (G.A.C.)
- SOLO-CL. (Solo Clarinet)
- SOLO-VLA. (Solo Viola)
- WAS. (Wah Wah)
- VLA. (Viola)
- VC. (Violoncello)
- CB. (Cello)

The score includes various musical notations such as notes, rests, and dynamics. There are also some handwritten annotations and markings throughout the score, including a large '6/4' at the top left and bottom left, and a '79' at the bottom center. The page number '79' is also visible at the bottom center.

Handwritten musical score for a symphony orchestra. The score is divided into several sections:

- FL.** (Flutes) 1 and 2
- OB. 1.2** (Oboes) 1 and 2
- CL. 1.2** (Clarinets) 1 and 2
- BSU. 1.2** (Bassoons) 1 and 2
- COR. 1,3** (Cor Anglais) 1, 2, and 3
- TPT. 1, 2** (Trumpets) 1 and 2
- TBN. 1, 2, 3** (Trombones) 1, 2, and 3
- PERC.** (Percussion) 1 and 2, including a **LYMB.** (Cymbal) part.
- SOLO-CL.** (Solo Clarinet)
- SOLO-VLA.** (Solo Viola)
- VNS. 1, 2** (Violins) 1 and 2
- VLA. 1, 2** (Violas) 1 and 2
- VC.** (Violoncello)
- CB.** (Contrabass)

The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *f*), and performance instructions like **(PIZZ)** and **(FINE)**. Measure numbers 402, 403, 404, 405, and 406 are visible at the bottom of the page.