

1971

## **'Senses': an Oratorio for Soloists, Double Chorus, and Orchestra.**

Bert Braud

*Louisiana State University and Agricultural & Mechanical College*

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The Louisiana State University and Agricultural  
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Music

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S E N S E S

AN ORATORIO FOR SOLOISTS, DOUBLE CHORUS, AND ORCHESTRA

A Dissertation

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

in

The School of Music

by

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## ABSTRACT

Senses is an original musical composition for soprano and bass soloists, double chorus SSATB, and large symphony orchestra. The text is original and was taken from the author's poem quoted below.

The composition is in four movements, the third of which is set a cappella. The composer has set the work as a dramatic monologue in which both instrumental and vocal forces compete to speak to an unseen, all knowing unity referred to in the text as "Eternal consciousness of all truth."

The poem deals with the perception of this truth through the five known senses and through an additional, mysterious sixth sense. As the composition unfolds, certain musically symbolic entities are introduced which affirm the composer's Judaeo-Christian beliefs.

Musically the piece derives from a single twelve-tone row borrowed from The Passion of Jesus Christ according to St. Luke by Krzysztof Penderecki (b. 1933). The style of the composition shows that the present composer has been influenced by both Penderecki and Gyorgy Ligeti (b. 1923).

Serial procedures were used both traditionally and nontraditionally. The finale contains a section based upon a system of cell multiplication and transmutation devised by the author.

In the accompanying analysis to the score, the composer gives a discussion of the musical manipulations used in the piece.

### Senses

O Time! O Eternal consciousness of all Truth!

I hear the breath of the Universe blowing,  
from the cataclysmic darkness which is forever.

I feel the raindrops of eternity upon,  
the foreboding head of the cosmic void.

Out of the deepest depths arise to my sight,  
the sparkling pearls of existence.

I taste of the fruit called eternal life,  
Taken from the tree of truth.

The pungence of purposefulness is upon me as  
the flowers of infinity are brought near.

I sense the minuteness of the galaxy engulfed  
within the dust of time.

I hear the breath of the Universe blowing;  
The silence is Deafening!

Bert Braud  
November 11, 1970

## INTRODUCTION

The new musical idioms which came into being after the advent of total serialism (ca. 1945-55), will, in my opinion, add a whole new dimension to dramatic music without the use of electronics. The significance of this style of composition, represented by the works of Krzysztof Penderecki (b. 1933), and Gyorgy Ligeti (b. 1923), and others, has been in the fulfillment of a vital twentieth century musical drama.

The style has intrigued me from the beginning and has occupied my thoughts for quite some time. After assiduously studying the scores of these composers, several of my own experiments were begun, as in the third movement of my string quartet (1968). After two years I decided that a large work, which would incorporate some of these experiments, would be attempted.

It was my original intention to use a text of a religious nature as the basis of a large choral work. After a systematic perusal of religious material had failed to satisfy me, however, I began to think of an original text. The poem Senses was the result and was composed on November 11, 1970. Aside from its religious significance, the poem also represents my feelings about the general direction of music, art, and science during the latter part of the twentieth century.

The text was organized so that the first two lines were enclosed in Movement I. The second two are the texts for the Bass

aria in Movement two, while the fifth couplet is presented a cappella in the third movement. The Finale contains the musical and literary conclusion of the whole.

Upon examination of the text, the reader will see that it is addressed to all that is infinite which is "Time" and the "Eternal consciousness of all truth (bar 94)." This sets the entire work as a monologue. The text deals with the five known senses of mankind as well as the sixth, or "inner" sense (line six). Line seven is a recapitulation of the whole and a conclusion. It is understandable how the sense of hearing was given preference over the others for it not only represents the deepest sense in an abstract way, but it is the universal sense of music.

The vocal and instrumental forces compete to speak to an all-knowing unity which man has somewhat helplessly referred to as Universe, Nature or God. In the first movement the reader will note that the mensuration canons addressing "Eternal Consciousness of all Truth" begin and end on D symbolizing Deus. This setting is a miniature representation of two ellipses beginning and ending on the same horizontal axis. The result is a geometric oval, traditionally viewed as the shape of the universe. The purpose of the text involves religious symbolism. Although the words themselves may or may not make the meaning clear, when they appear in their respective musical contexts the meaning becomes apparent.

Musically the piece derives from the matrix shown below which was based upon a twelve note row used in The Passion of Jesus Christ

according to St. Luke, by Krzysztof Penderecki. This row was introduced in the passion in the Contra Bassoon in bar three of that score. In Senses, serial procedures were used rather traditionally at certain points but other organizational principles were also involved. This is particularly noticeable in the Finale, which aurally resembles Ligeti's use of cellular webs but which entails a system of permutations of original design. The use of the whole values of two and three, their multiples and combinations were regarded both melodically and metrically in the work, as the universal balance of even and odd entities.

# M A T R I X

C#	D	F	E	D#	F#	G	G#	B	Bb	A	C
C	C#	E	Eb	D	F	Gb	G	Bb	A	G#	B
A	Bb	C#	C	B	D	Eb	E	G	F#	F	Ab
A#	B	D	C#	C	D#	E	F	G#	G	F#	A
B	C	Eb	D	C#	E	F	F#	A	G#	G	A#
G#	A	C	B	A#	C#	D	D#	F#	F	E	G
G	G#	B	Bb	A	C	C#	D	F	E	Eb	F#
F#	G	Bb	A	G#	B	C	C#	E	Eb	D	F
D#	E	G	F#	F	G#	A	Bb	C#	C	B	D
E	F	Ab	G	F#	A	A#	B	D	C#	C	D#
F	F#	A	G#	G	A#	B	C	Eb	D	C#	E
D	D#	F#	F	E	G	G#	A	C	B	A#	C#

### Senses

I hear the breath of the Universe blowing,  
from the cataclysmic darkness which is Forever.

I feel the raindrops of Eternity upon,  
the foreboding head of the Cosmic Void.

Out of the deepest depths arise to my sight,  
the sparkling pearls of Existence.

I taste of the fruit called Eternal Life,  
Taken from the tree of Truth.

The Pungence of purposefulness is upon me as  
the flowers of Infinity are brought near.

I sense the Minuteness of the Galaxy engulfed  
within the dust of Time.

I hear the breath of the Universe blowing;  
the Silence is Deafening!

Bert Braud  
November 11, 1970

## MOVEMENT I

The overall formal outline of the first movement is as follows:

Orchestral Introduction Bars 1-77

Part I Bars 78-130

Part II Bars 131-188

The Orchestral Introduction is organized in five sections: bars 1-11, 12-19, 20-36, 37-62 and 62-77.

Beginning with the 0 form of the tone row on G, the material is introduced in the cellos and basses (bar 1). The note G is symbolic of Universal Purity (Goodness) and is quickly followed by alternate three and two note cells representing the balance of Nature. Example 1 shows the scheme based upon an arch.

G(Purity)/G#,B,Bb/A,C/C#, D/F,E,Eb/Gb(Purity obscured)

Example 1 Universal Arch Scheme

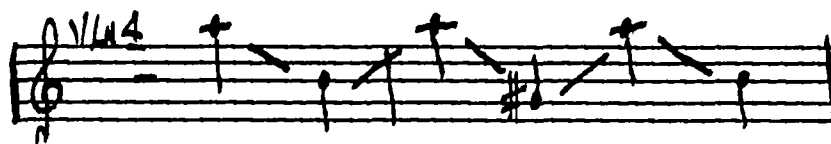
In bar 16 (Section 2), C is taken as the center of the universe as it makes its appearance between Bb and D in the flutes. The muted violin glissandi (bar 15) are an example of the partitioning of three note cells.

Violins 1,2 and 5  
Bb, A, G#  
Violins 3,4 and 6  
G#, A, G

Violins 4,5 and 3  
B, A, G  
Violins 1,2,6  
A, G#, A#

Example 2 (Bar 15) Partitioning of three note cells

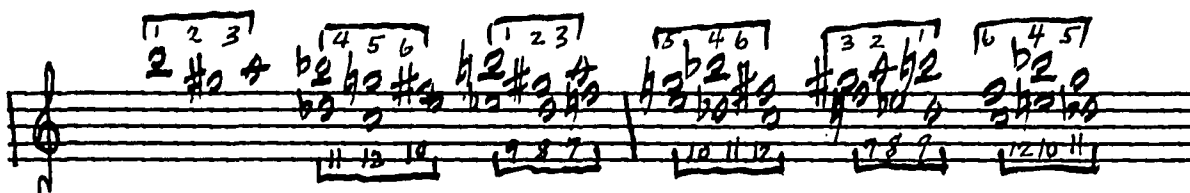
The section also shows note movement in two's:



### Example 3 Note Movement In Two's

Bar 20 begins the original form of the row on C# and leads to a small climax (bars 33, 34, 35).

A further development in three note cells at bar 48 in the horns and trombone leads into section 5 (bar 63). Example 4 shows how the notes within the cells were permuted in two distinct voices in this section.



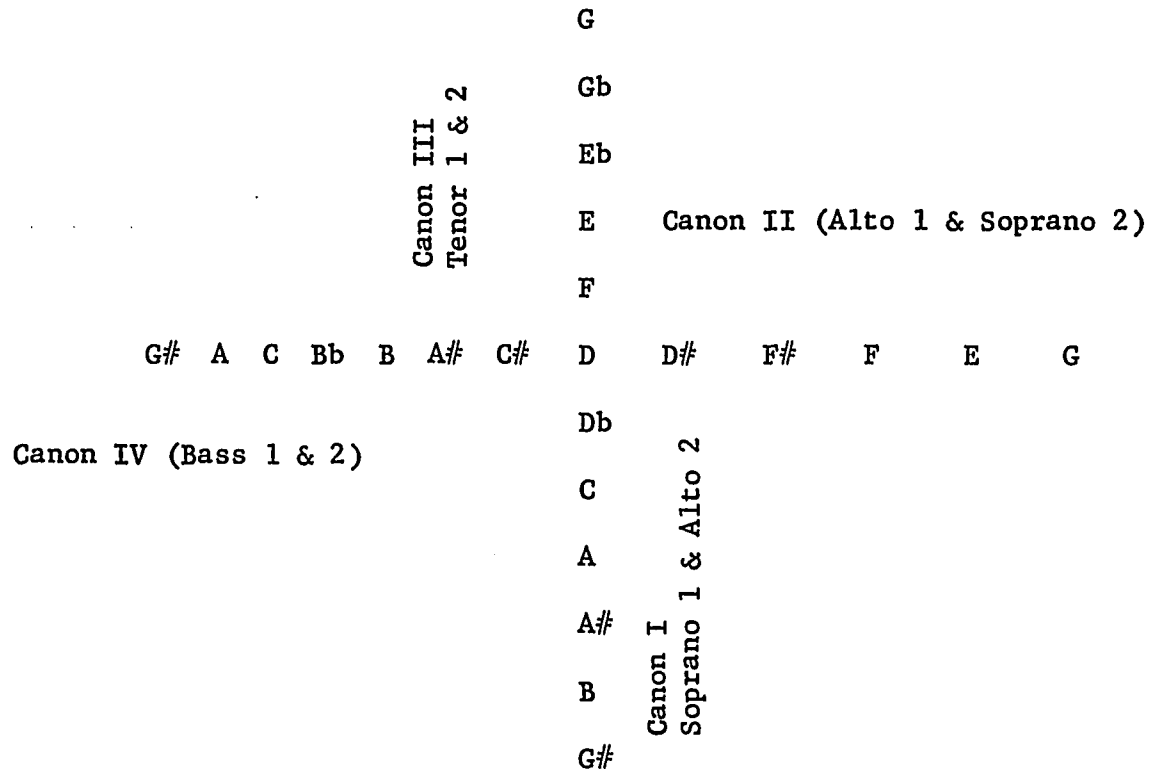
### Example 4 (Bar 48) Cell Permutations

The use metrically of 2 threes, 3 threes, and 5 twos (bars 63-64) further shows the structural balance of two and three developing simultaneously throughout the movement. The grouping of pitches in double and triple note cells is also a part of this structure (bars 66, 67).

## Part I

Part I of the composition proper takes up the addressment of the chorus to "Time" and "The consciousness of all truth." This part is made up of two sections (bars 78-104; 105-130). At Bar 95, the voices speak in four canons with mensurations based upon two and three.

If the reader refers to the twelve tone matrix above, the symbolism of the canons will become clear. The Center of the matrix is D and four arms extending outward from this point form a geometric cross in which is encumbered the individual pitch classes of the canons. See example 5.



Example 5 Matrix Cross Canons (Bar 94)

The dux of canon I (alto 2) is triple while the comes (Soprano Choir 1) is formed by subtracting a quarter note value from each successive pitch. Historically the utilization of addition and subtraction of note values is a technique developed by Olivier Messiaen (b. 1908). Each canon is written so that the voices (dux and comes) turn back on themselves. Thus is formed a musical representation of an oval or the

symmetrical universe. The procedure is analogous to the crab canons of the Renaissance composers especially the great Flemish master Johannes Ockeghem (Circa 1430-1495). Here the philosophical intention was all things begin and end with the eternal truth (Deus). The dux of canon II (right arm) is in the first alto voice and matched against the triple comes (soprano Choir 2). The dux is formed by adding an eighth note to each successive pitch while its comes subtracts a quarter note triplet. Likewise, from the comes of canon III (top arm) in tenor 1 is subtracted a quarter note while its respective dux is in triple mensuration. The dux in canon IV (bass 2) adds an eighth note value and in the same way matches its canonic partner in triple mensuration. Canon IV forms the left arm of the matrix cross.

The second section (bar 105) begins the text proper utilizing the 0 form of the Penderecki row on C# in the altos and tenors. Here the play on the pitch of D has not lost significance (nor does it throughout the work) as it continues through this section forming the declamatory statement on "Universe" in the second sopranos and altos in bars 110 and 111.

## Part II

Part II is formed by a soprano aria on couplet two of the text. This section, based upon the inversion on C#, grows to include a Webern-like passage (141-151) to a lyrical passage (149-161) and a dramatic version of eternity beginning at bar 162. Here the symmetry of microcosm and macrocosm is shown (bar 164) on the pitches Ab, G, E, F. The intention was to show eternity as a spectrum of symmetrical time

entities related to each other. The section resolves on A (bar 166), the dominant of D. All time resolves with the creator. The eternity motive is developed throughout the movement (as well as being an integral part of the entire work). Example 6 shows some of the motivic uses in the first movement.

Handwritten musical notation for Example 6, "Eternity Motive". The notation is spread across five staves. The first staff shows a double bar line between two measures, with handwritten notes "b4 = o o" above the first measure and "b4 b4 b4 b4" above the second. The second staff is labeled "VIOLIN BAR 126". The third staff is labeled "CELLO BAR 23". The fourth staff is labeled "PIANO + CELESTE BAR 64". The fifth staff is labeled "SOPRANO BAR 158" and contains the words "E TERN" and "TY" with horizontal lines underneath. The sixth staff is labeled "CELLOS BAR 175".

Example 6 Eternity Motive

The aria itself is through-composed and each phase is treated descriptively by the orchestra. Based upon the C# inversion, the note C natural retains its significance as the center of the universe given the word "Time" (bar 133). It is also the first sounded pitch on the word "void" in the male choral sequence at bar 180. The center of the

universe as viewed from either extremity would seem an endless void.

The cell D, C, Bb, introduced earlier in the flutes (Introduction) is developed in this section. Example 7 shows the development.

Example 7 Development on Universal Cell (D, C, Bb)

The spatial section depicting raindrops (bar 141) also shows the influence of the three note cell.

## MOVEMENT II

The second movement is cast as a solo for bass and, although it appears to be the simplest in style and accessibility, it was one of the most difficult to organize.

Upon examination of the texture, the striking resemblance to a Baroque oratorio movement becomes apparent. The musical form is similar to the old Concerto Grosso principle and consists of the following:

Orchestra Introduction (bars 189-202); Part A (203-219); Ritornello (219-227); B (228-235); Ritornello (235-248); C (249-262); A (265-274); Ritornello (275-295); D (296-301); Ritornello (301-335); E (335-341); Ritornello (342-355); F (356-387); Ritornello (387-397); coda (398-404). The text is based upon the next two couplets of the poem. The musical form is AxBxCxExFx. Thus the spirit, motion, basso continuo and concerto grosso form all fuse to give a feeling for the Baroque in construction. There are, however, many differences. Some of the orchestration is heavier and although there are tonal implications throughout the movement it was entirely composed in the twelve tone technique. The function of the basso continuo in the baroque was to stabilize the tonality as well as the rhythm. Here it only adds a rhythmic pulse and continuous chromatic melody throughout.

The concerto grosso form above delineates threes, in that it can be divided into three sections, a center (A), and three more sections. It pictures a balanced universe. Keeping the idea of the simultaneous development of 2 and 3, the entire movement is also divided into two but much more subtly. After the great climax (bars 314-317), the movement begins to turn back on itself. Bar 324 begins a retrograde in the bass of the portion of the movement from bar 257 to the beginning. The retrograded section was chosen from the musical material underlying the word "existence," which is a connotation of infinity. The movement from bar 324 to the end is an exact variation of the portion from bar 257 to the beginning. It is in essence a retrograde variation. The musical material in each bar of the variation is

exactly the same as in the original portion but in an opposite direction. In some cases some notes are omitted or reorchestrated and given different musical contexts, but in most cases the bass, at least, is a literal retrograde. Example 8 shows bars 327-332 contrasted to their original sequence in bars 249-256.

Example 8 Retrograde variations

### MOVEMENT III

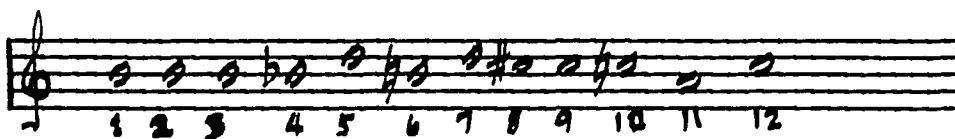
Movement III is the shortest of the work but the most difficult to perform since it is cast in a cappella vocal style and entirely in double mensuration canon. The technique in this movement is similar to Ligeti's cellular web in such compositions as the Requiem and Lux Aeterna. One major difference is that the complete exposition of all twelve notes has been allowed to unfold in each voice instead of working with row segments built primarily on small intervals.

The chorus is divided into three sections including 4 sopranos,

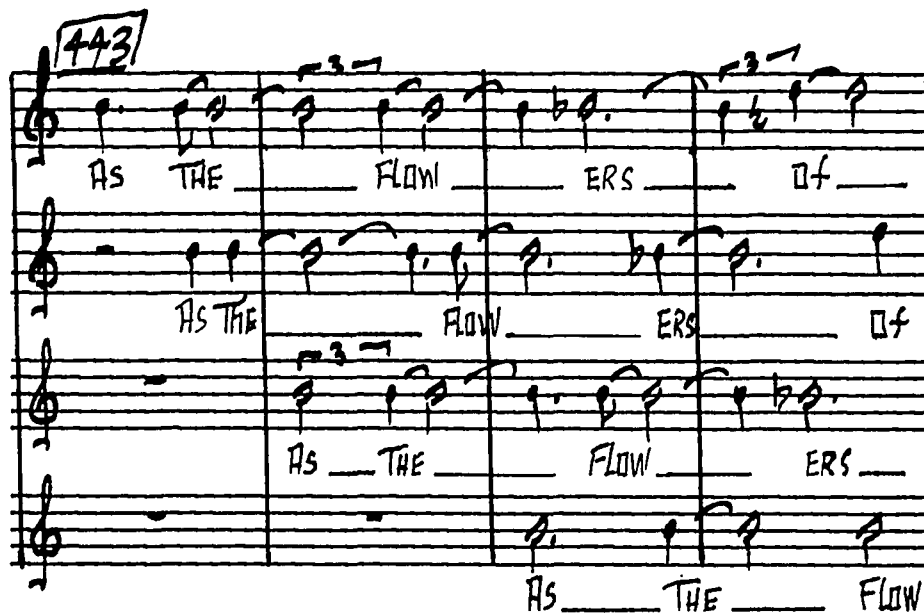
4 altos, 2 tenors, and 2 basses combined. Each entering section contains the two different mensuration canons. The first is based upon the inversion on B and the second on the retrograde inversion. The three separate entrances of the canons (bars 405, 422, 439) form, by their respective keynotes, the triad B, G, G# which inevitably would resolve to A in the end (dominant of D). The text takes up the subject of infinity and purpose and it seemed appropriate to give it a very tightly constructed setting.

As each canon enters after bar 422, the sopranos (dux) add two additional canonic voices so that at the climactic center (bar 439) there are in essence 12 separate voices all in canon and all based upon the original purpose contained in the first double canon section (405-421).

The portion of canon in the sopranos at bar 441 is an interesting use of micro-variation of the texture beginning at bar 405. Here the combined tones of the four voices form a projected new row .. (not dodecaphonic) by their successive entrances. At bar 441 this projected row is varied in four part mensuration. Example 9 shows the scheme.



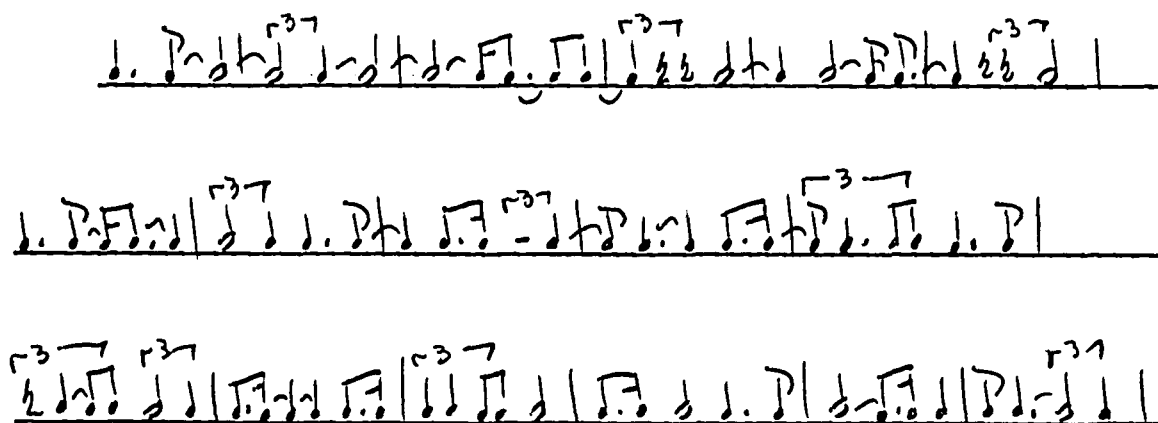
Example 9 Resultant row from taking successive high pitches from section I (bars 405-421).



Example 9a Metric mensuration of resultant row

Different mensurations of this row (example 9a) were used as an accompanying web to the developing canon at bar 441.

Example 10 shows the graph of the resultant rhythmic forces in just one set of canons. Note that no two measures have the same rhythmic projection.



Example 10 Rhythmic graph of section I (bars 405-421)

## MOVEMENT IV

The fourth movement represents a development or rather an evolution of the other three. Three note cells discussed earlier are further permuted and divided into two's, fives, and sixes, as can be seen from the introduction (bars 472-490).

The large formal outline is as follows:

Introduction Bars 472-490

Part I (stanza six) Bars 493-498

Part II (stanza seven) Bars 499-529

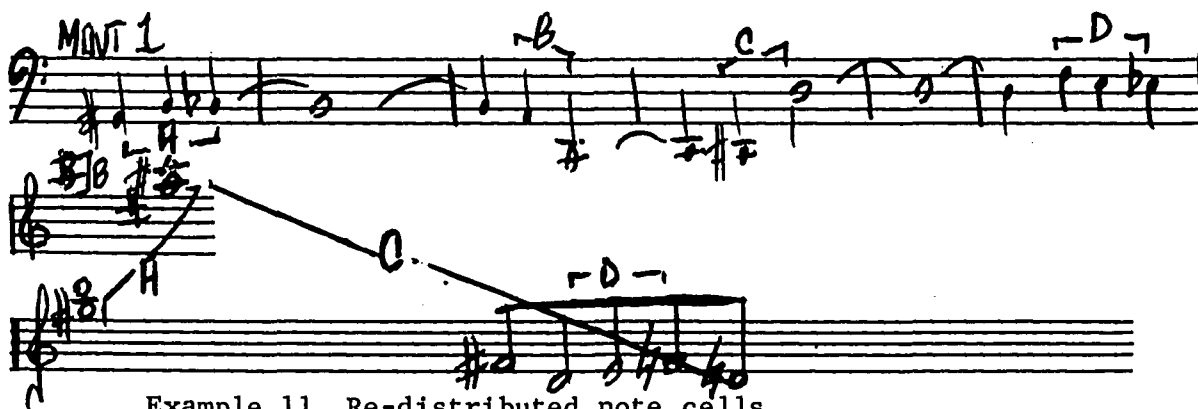
Section I (499-529)

Section II (530-533)

Section III (534-555)

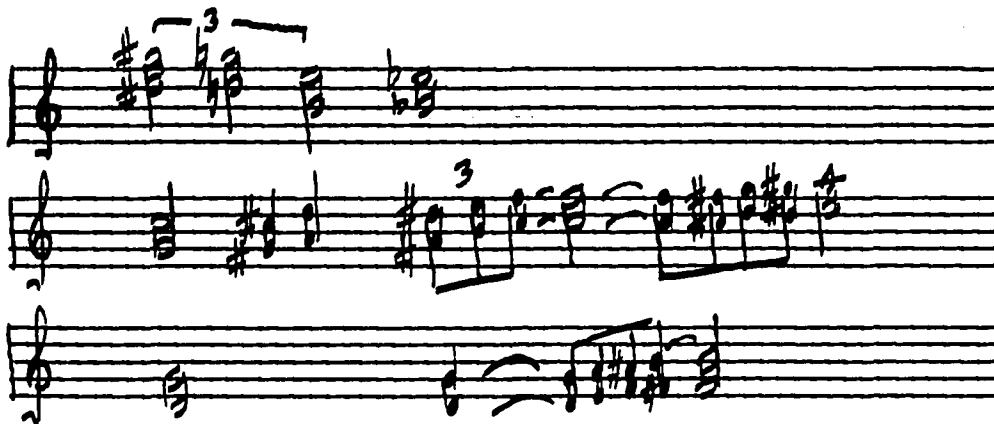
Coda (556-587)

In the introduction the note G natural does not appear until bar 480 in the basses and trombones. The purposeful deletion carries the symbolism of purity obscured as in the first movement. All note cells have been redistributed and organized in two's and fives at bar 472. See example 11.



This cellular redistribution into separate "webs" of sound is a technique to be found in portions of Penderecki's St. Luke Passion (pp. 20, 22, 46, 109, etc.) and completely throughout Ligeti's Atmospheres. The separate color clusters (webs) in Senses from bar 474 found in the strings and woodwinds form a blanket for the musical idea in the melodic percussion at bar 475. The woodwind portion of this blanket is based upon the obscurity of the universe in forming a web from Gb to Gbb. As mentioned above the pure G does not appear until bar 480. It was felt that the original row based upon C (center of the universe) should be engulfed in these textures. Thus the row is stated literally with the absence of G of course.

A similar process of the large enclosing the small occurs in the chorus at bars 495 and 496 on the word "engulfed." A unique experiment occurs at bar 490. The orchestra is divided into three separate contrapuntal lines, each line containing a web of sound. The end of this sequence yields the three note cell Cb, Bb, A in web form. See example 12.



Example 12 Web form of three note cell

Part I begins the sixth stanza of the poem (bar 493). The chorus speaks the words (Sprechstimme) on metrical combinations of two and three. The symbolic D precedes this section.

The beginning of Part II yields a very dark resonant canonic instrumental prelude (bar 500). The individual lines though not identical are reminiscent of the low bass portions of Movement I (bars 1-11, 20-29). Musical materials used in the choral portion of this section are easily recognized as also being from the first movement (bar 105). Part II is divided into three sections. The first (bars 499-529) is an exposition based upon musical fragments of the first movement which were associated with "the Breath of the universe" (bar 105). This section combines the Original and Inversion forms of the row based upon C#. Section II (bars 530-533) is a bit more dramatic and it is in essence a summation of the entire poem. It is based upon the inversion on D. The third section (bars 534-555) is largely instrumental and was intended as a forceful conclusion to the movement as well as the entire work. Musically the section is based upon a transmutation of cells. Philosophically it represents the theory that cells of matter and energy which make up the universe may be physically or chemically mixed to form other cell combinations. The term Transmutation in the physical sense or mitosis in the chemical sense is descriptive of what occurs in this climactic section. The orchestral "sweep" (bars 534-540) is organized as follows. Segments of the original form of the row are presented on G#, B, E, C, and Eb respectively. These pitches form a harmonic cushion also. Symbolically these notes may be considered points of time which in this sequence are reached both horizontally and vertically

(relativity theory). This dramatic sweep leads to the climax of the whole piece (bar 541) with a complete spectrum of three note cells. Example 13 shows how the transmutation or swapping of cell particles (bar 545) is accomplished through three successive stages which are referred to as Blocks. Block I contains the original triads. Note Block II is the mixing of each cell with its neighbor (represented on the brace immediately below it), and the sharing of one particle. Block III is the sharing of two particles. While each three note cell grows successively to four and then five there is also an independent system of permutations in effect. It will be noted that the general idea throughout the piece was permuted three note sonorities. In this last stage the sonorities grow larger and continue to permute. Although the piece only allows a growth of five part cells to occur it is to be understood that this process will repeat itself ad infinitum. Example 14 shows the permutations for Blocks II and III.

Violins [bA abo] [bA a (a) b2] [bA (a) a (a) b2]

[a abo] [a a (b) b2] [a (a) a (b) b2]

[ab a] [ab a (a)] [a (a) b a (a)]

[ab a] [ab a (a)] [a b a (a)]

[b a abo] [b a a (a) b2] [b a (a) a (a) b2]

[a abo] [a a (a) b2] [a (a) a (a) b2]

[a b a #] [a b a (a) #] [a (a) b a (a) #]

Block I (Bar 541)    Block II(Bar 545)    Block III(Bar 549)

### Example 13    System of sharing note particles

Block II permutations:

1234/213/412/143/214/123/412/3241/2314/1234/

Block III permutations:

12345/2134/123/1543/2154/12345/

### Example 14    Permutations of note cells

These permutations occur precisely at the point where the text reads

"is." The portion of score from bar 65 to 66 (First Movement) is reiterated at bars 556 and 557 immediately before the last measure of the piece proper. What follows is a coda and a definite return to the introduction in the first movement both in text and music. Note the symbolic cell in the trombones (bar 562), the note D sounded in three mensurations in the chimes (bars 567-569) and a literal repeat of the matrix cross canons (570-581) from Movement I. The original three note cell (flutes, bar 12) appears in the upper violin harmonics and is given a stronger dynamic marking (bar 578).

That which is written in a technical musical analysis of this sort is of little or no interest to the layman. Aside from the broad general concepts dealing with subject matter in a composition like Senses, explanations are not and should not be necessary. What is necessary for any valid work of art is perception on the part of the listening audience no matter how small that audience may be. It is true that those who have been and will be able to read this paper with some understanding may have increased their enjoyment in the experience of the work aurally. Without a valid performance, however, all that was written in this paper or in the score to Senses is useless to everyone including the composer.

As the composer of Senses, one might suppose that I would be able to offer a complete analysis of the work. This I do not believe to be true. Music, as an art, is the most abstract of all art forms. It is because of this very nature that music is impossible to analyze. Man's conscious mechanisms of creation have never governed the enormous

abyss he calls Art. What has been written in this paper then is purely a methodical remembrance of certain conscious technical manipulations involved in the craft of creating music. What is missing is the much more important emotional remembrance which cannot be put into words. Indeed, this emotional factor, if successfully portrayed by the artist, can only be recalled and recorded for others in the performance.

Since music is not the total sum of all its individual parts, and the blueprint is not the art form, the only complete analysis that may be given must come from the listener through aural and spiritual reception. If only a fraction of the emotional factors experienced in the creation of Senses can be communicated to one other person through this performance media, I shall consider myself successful to the craft and purpose of my art.

## VITA

Bert Anthony Braud was born in New Orleans, Louisiana, on July 8, 1936. He entered the public schools in New Orleans and was graduated from high school in 1954. He received the Bachelor of Musical Education degree from Loyola University in 1958 and a Master of Musical Education degree from the University of Southern California in 1965.

He is married to the former Elodie Pons.

Bert Anthony Braud is a candidate for the Doctor of Musical Arts degree at the Fall 1971 commencement.

# EXAMINATION AND THESIS REPORT

Candidate: Bert Braud

Major Field: Music

Title of Thesis: Senses An Oratorio For Soloists, Double Chorus, And Orchestra

Approved:

Kenneth Klaus  
Major Professor and Chairman

Max Goodrich  
Dean of the Graduate School

## EXAMINING COMMITTEE:

Paul Louis Abel

William M. Kenner  
Milton Hallman

Ernest Linn

Earl Redding

C. O. Carpenter

G. H. Gunn

Date of Examination:

November 29, 1971



# NOTES

1



PLAY DESIGNATED CLUSTER UNTIL CUT  
BY CONDUCTOR

2



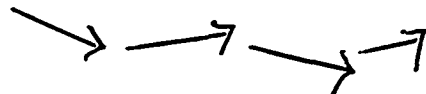
PLAY HIGHEST NOTE POSSIBLE ON DESIGNATED  
STRING

3



DO NOT ENTER UNTIL CUE IS GIVEN BY  
CONDUCTOR

4



QUARTER TONES

5



REPEAT PREVIOUS FIGURE

6



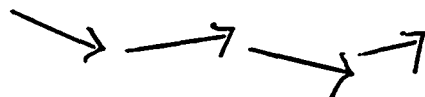
WITH AN ACCENT

7



WITHOUT ACCENT

4



CONDUCTOR  
QUARTER TONES

5



REPEAT PREVIOUS FIGURE

6



WITH AN ACCENT

7



WITHOUT ACCENT

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

# SENSES

*an Oratorio For*

*Soloists Double Chorus and Orchestra*

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

# ***Soloists, Double Chorus, and Orchestra***

***By***

***BERT BRAUD***

Soprano  
II

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS

***October 22, 1971***

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

# TO

# ELODIE

Soprano  
II

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



3 FLUTES  
INC

3 Flutes (b.o.)

3 OBOES  
INC

3 Oboes (b.o.)

3 CLARINETS  
IN Bb

Bb BASS  
CLARINET

2 BASSOONS  
+ contra

4 HORNS  
INF

4 TRUMPETS  
IN Bb

4 TROMBONES  
3+ Bass  
TROMBONE

TUBA  
INC

TIMPANI  
ETC.

VIBRAPHONE

HARP

MOTOR IN  
THROUGHOUT

3 MALLETS

GLISSANDI

TREMOLO P

PP PED

# Larghetto (♩ = 92)

3 Soprano  
I

3 Soprano  
II

6 Alto

6 Tenor

6 Bass

3 Soprano  
I

3 Soprano  
II

6 Alto

3 Soprano II

6 Alto

6 Tenor

6 Bass

PIANO AND CELESTE

12 VIOLIN

6 VIOLA

4 CELLO

4 BASS

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

Poco

Mysterioso

Soli

Soli

PR

4

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

SOLI

SOLI

5  
4



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Handwritten musical score for various instruments. The score is written on staves with various musical notations including notes, rests, and dynamic markings.

**INSTRUMENTS AND PARTS:**

- BASS:** Part 1 (top staff of the first system), Part 2 (bottom staff of the second system).
- CELLO:** Part 1 (second staff of the first system), Part 2 (third staff of the second system).
- VIOLA:** Part 1 (third staff of the first system), Part 2 (fourth staff of the second system).
- VIOLIN:** Part 1 (fourth staff of the first system), Part 2 (fifth staff of the second system).
- CELESTE:** Part 1 (fifth staff of the first system), Part 2 (sixth staff of the second system).
- PIANO AND CELESTE:** Part 1 (seventh staff of the first system), Part 2 (eighth staff of the second system).
- Tenor:** Part 1 (ninth staff of the first system), Part 2 (tenth staff of the second system).
- Alto:** Part 1 (eleventh staff of the first system), Part 2 (twelfth staff of the second system).

**Handwritten Annotations:**

- First System:** "Cresc" (Crescendo) written above the Bass and Cello staves. "f" (forte) written above the Cello staff.
- Second System:** "Cresc" (Crescendo) written above the Bass and Cello staves. "f" (forte) written above the Cello staff.
- Third System:** "Cresc" (Crescendo) written above the Bass and Cello staves. "f" (forte) written above the Cello staff.
- Fourth System:** "Cresc" (Crescendo) written above the Bass and Cello staves. "f" (forte) written above the Cello staff.
- Fifth System:** "Cresc" (Crescendo) written above the Bass and Cello staves. "f" (forte) written above the Cello staff.
- Sixth System:** "Cresc" (Crescendo) written above the Bass and Cello staves. "f" (forte) written above the Cello staff.
- Seventh System:** "Cresc" (Crescendo) written above the Bass and Cello staves. "f" (forte) written above the Cello staff.
- Eighth System:** "Cresc" (Crescendo) written above the Bass and Cello staves. "f" (forte) written above the Cello staff.
- Ninth System:** "Cresc" (Crescendo) written above the Bass and Cello staves. "f" (forte) written above the Cello staff.
- Tenth System:** "Cresc" (Crescendo) written above the Bass and Cello staves. "f" (forte) written above the Cello staff.
- Eleventh System:** "Cresc" (Crescendo) written above the Bass and Cello staves. "f" (forte) written above the Cello staff.
- Twelfth System:** "Cresc" (Crescendo) written above the Bass and Cello staves. "f" (forte) written above the Cello staff.

**Other markings:** "12" written in a box at the bottom left of the page. "12" written at the bottom of the first system. "10" written at the bottom of the second system. "9" written at the bottom of the third system. "8" written at the bottom of the fourth system. "7" written at the bottom of the fifth system. "6" written at the bottom of the sixth system. "5" written at the bottom of the seventh system. "4" written at the bottom of the eighth system. "3" written at the bottom of the ninth system. "2" written at the bottom of the tenth system. "1" written at the bottom of the eleventh system.

3 Flutes  
Solo

mf

f

FLUTES

OBOES

CLARINETS

BASS CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES



II  
Alto  
Tenor  
Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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13

14

15

16

17

18

CON SORDINO

Vln 4

CON SORDINO P

Vln 5

CRESC

Vln 3

P CRESC

CON SORDINO

Vln 1

P CRESC

CON SORDINO

Vln 2

CRESC

CON SORDINO

Vln 6

CRESC

CON SORDINO

Vln 7

CRESC

Vln DIV f

DIV CRESC

DIV CRESC

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

Handwritten musical score for a woodwind section. The score is written on eight staves, each with a woodwind instrument label on the left. The Flute staff (top) has a treble clef and a key signature of one sharp (F#). The Bassoon staff (fifth from top) has a bass clef. The Bassoon staff contains handwritten notes, including a '2nd' marking and a 'mf' dynamic marking. The Horns, Trumpets, and Trombone staves are empty.

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

6 7 4  
4 4 4

BASS

CELLO

VIOLA

VIOLIN

VN

VN

VN

PIANO AND  
CELESTE

Bass

Tenor

Alto

Handwritten musical score for various instruments. The score is written on staves with notes, rests, and dynamic markings. The instruments listed on the right are Bass, Cello, Viola, Violin, VN (Violoncello), and PIANO AND CELESTE. The score includes measures 20, 21, 22, and 23. The key signature is one sharp (F#). The time signature is 4/4. The score is written in a standard musical notation style with various accidentals and dynamics.

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

Handwritten musical score for a woodwind and brass section. The score is written on ten staves, each with a clef and a key signature of one sharp (F#). The staves are labeled on the left: FLUTES, OBOES, CLARINETS, BASS CLARINET, BASSOONS, HORNS, TRUMPETS, and TROMBONES. The music is written in a common time signature (C). The notation includes various notes, rests, and dynamic markings such as *ff* (fortissimo) and *2+3*. The score is divided into measures by vertical bar lines. The handwriting is in black ink on a white background.

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

5  
4

4  
4

II

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS

FLUTES

Handwritten musical notation for two flutes. The first staff (Flute 1) begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains a melodic line starting on a half note G4, followed by eighth notes A4, B-flat4, and A4, then a quarter note G4. The second staff (Flute 2) contains a similar melodic line, starting on a half note F4, followed by eighth notes G4, A4, and G4, then a quarter note F4. Both staves have a dynamic marking of *p* (piano) and a slur covering the first two measures.

OBOES

CLARINETS

BASS CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

Handwritten musical notation for the woodwind and brass sections. The Clarinet 1 staff (treble clef) and Bass Clarinet staff (bass clef) both contain a melodic line starting on a half note G4, followed by eighth notes A4, B-flat4, and A4, then a quarter note G4. The Bassoon 1 staff (bass clef) contains a melodic line starting on a half note F4, followed by eighth notes G4, A4, and G4, then a quarter note F4. The Horn 1 staff (treble clef) contains a melodic line starting on a half note G4, followed by eighth notes A4, B-flat4, and A4, then a quarter note G4. The Trumpet 1 staff (treble clef) contains a melodic line starting on a half note G4, followed by eighth notes A4, B-flat4, and A4, then a quarter note G4. The Trombone 1 staff (bass clef) contains a melodic line starting on a half note F4, followed by eighth notes G4, A4, and G4, then a quarter note F4. All staves have a dynamic marking of *ff* (fortissimo) and a slur covering the first two measures.

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

This musical score page contains staves for percussion instruments and two vocal ensembles. The percussion section includes Trombones (two staves), Tuba (one staff), Timpani Etc. (two staves), Vibraphone (one staff), and Harp (one staff). The Harp part includes a handwritten chord sequence: [C, D, F, F, G, A, B]. The vocal section consists of two identical groups of four staves each, labeled Soprano I, Soprano II, Alto, and Tenor. The score includes various musical notations such as clefs, key signatures, and dynamic markings like 'p' and 'PED'.

BASS

CELLO

VIOLA

VIOLIN

PIANO AND  
CELESTE

Bass

Tenor

Baritone

Handwritten musical score for strings and piano/celeste. The score is written on ten staves. The first five staves are for Bass, Cello, Viola, Violin, and Piano/Celeste. The last five staves are for Bass, Tenor, Baritone, and Piano/Celeste. The score includes various musical notations such as notes, rests, and dynamic markings like *dim* and *ff*. There are also handwritten annotations like *ff* and *dim* in the margins. The page number 34 is written at the top left.

FLUTES

Handwritten musical notation for Flutes. The staff consists of two staves. The first measure contains a handwritten 'DIM' followed by a dashed line. The second measure contains a handwritten 'PP' followed by a dashed line. There are small 'x' marks above and below the staff in both measures.

OBOES

Empty musical staff for Oboes, consisting of two staves.

CLARINETS

Handwritten musical notation for Clarinets. The staff consists of two staves. The first measure contains a handwritten 'DIM' followed by a dashed line. The second measure contains a handwritten 'PP' followed by a dashed line. There are small 'x' marks above and below the staff in both measures.

BASS  
CLARINET

Empty musical staff for Bass Clarinet, consisting of two staves.

BASSOONS

Empty musical staff for Bassoons, consisting of two staves.

HORNS

Empty musical staff for Horns, consisting of two staves.

TRUMPETS

Empty musical staff for Trumpets, consisting of two staves.

TROMBONES

Empty musical staff for Trombones, consisting of two staves.

Empty musical staves for Tuba, Timpani, and Vibraphone/Harp.

**TUBA**

**TIMPANI ETC.**

**VIBRAPHONE**

**HARP**

Handwritten musical notation on the Vibraphone and Harp staves:

Vibraphone:  $\frac{1}{2}$  (first measure),  $\frac{1}{2}$  (second measure), DIM (first measure), PP (second measure)

Harp:  $\frac{1}{2}$  (first measure),  $\frac{1}{2}$  (second measure), DIM (first measure), PP (second measure)

Empty musical staves for vocal parts.

**Soprano I**

**Soprano II**

**Alto**

**Tenor**

**Bass**

**Soprano I**

**Soprano II**

**Alto**

**Tenor**

Handwritten musical score for Bass, Cello, Viola, Violin, Piano and Celeste, and Tenor.

The score is written on ten staves. The first five staves are for Bass, Cello, Viola, Violin, and Piano and Celeste. The last two staves are for Tenor and Bass.

Measure numbers 34, 35, 36, and 37 are indicated at the top of the first five staves. Measure 37 is also indicated in a box on the Violin staff.

Handwritten notes include "f", "ff", "cresc", and "dim".

Some staves have blacked-out sections, likely indicating deletions or corrections.

Instrument labels on the right side of the staves are: Bass, Cello, Viola, Violin, PIANO AND CELESTE, and Tenor.

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Soprano II

Alto

Tenor

Bass

PIANO AND  
CELESTE

45

VIOLIN

VIOLA

CELLO

BASS



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41

42

43

44

45

46

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FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

CON SORDINO

3  
4

1 P #. #. #. #.

CON SORDINO 1 #. #. #.

CON SORDINO

CON SORDINO 1

1 P b. b. b. b.

1 P b. b. b. b.

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



47

48

49

50

51

52

Handwritten musical score for Violin, Viola, Cello, and Bass. The score is written on five staves. The Violin staff includes a first ending bracket and a crescendo marking. The Viola, Cello, and Bass staves also include crescendo markings. The score is numbered 47 through 52 at the bottom.

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

Handwritten musical score for a woodwind and brass section. The score is written on ten staves, each with a clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

**FLUTES:** The first staff contains handwritten notes with dynamic markings *ff* and *cresc*. There are also some handwritten annotations above the staff, including a circled '2' and a circled '3'.

**HORNS:** The sixth staff contains handwritten notes with dynamic markings *ff* and *senza*. There are also some handwritten annotations above the staff, including a circled '2' and a circled '3'.

**TRUMPETS:** The seventh staff contains handwritten notes with dynamic markings *ff* and *senza*. There are also some handwritten annotations above the staff, including a circled '2' and a circled '3'.

**TROMBONES:** The eighth staff contains handwritten notes with dynamic markings *ff* and *senza*. There are also some handwritten annotations above the staff, including a circled '2' and a circled '3'.

**Other markings:** The word *senza* is written above the Horns, Trumpets, and Trombones staves. The word *con sordino* is written below the Trumpets staff. The word *cresc* is written below the Flutes staff.

TROMBONES

SENZA

ff

2

44

5...

TUBA

ff

b

b

44

TIMPANI  
ETC.

ff

T.D

ff

ff

B.D

LIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Alto

Tenor

Bass

PIANO AND  
CELESTE

## Dramatique

VIOLIN

VIOLA

CELLO

BASS



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TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

63

Brushes on cymbal

*p*

*sol.*

PED

PED

PED

**Acce/**

7

6

II

Alto

Tenor

Bass

PIANO AND  
CELESTE

3  
4

59

6  
8

CELESTE soli

Handwritten musical notation for Celeste and Piano. The notation includes notes, rests, and dynamic markings such as *pp*, *ppp*, and *ppp*. Pedal markings (*PED*) are present under the piano part. The notation is written in a 3/4 time signature.

VIOLIN

VIOLA

CELLO

BASS



FLUTES

Handwritten musical notation for two flutes. The notation is in treble clef with a key signature of one flat (B-flat). It features a complex melodic line with many accidentals (sharps, flats, naturals) and slurs. The tempo marking 'Allegro' is written at the beginning.

OBOES

Handwritten musical notation for two oboes. The notation is in treble clef with a key signature of one flat. It features a melodic line with some accidentals and slurs. The tempo marking 'Allegro' is written at the beginning.

CLARINETS

1  
2

Handwritten musical notation for two clarinets. The notation is in treble clef with a key signature of one flat. It features a melodic line with many accidentals and slurs. The tempo marking 'Allegro' is written at the beginning.

3RD CLARINET

Handwritten musical notation for the third clarinet. The notation is in treble clef with a key signature of one flat. It features a melodic line with many accidentals and slurs. The tempo marking 'Allegro' is written at the beginning.

BASSOONS

Two empty musical staves for bassoons, each with a bass clef and a key signature of one flat.

HORNS

Two empty musical staves for horns, each with a treble clef and a key signature of one flat.

TRUMPETS

Two empty musical staves for trumpets, each with a treble clef and a key signature of one flat.

TROMBONES

Two empty musical staves for trombones, each with a bass clef and a key signature of one flat.

TROMBONES

TUBA

TIMPANI  
ETC.  
ORCH BELLS

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

9  
8

4  
4

Alto

Tenor

Bass

CELESTE

PIANO AND  
CELESTE

Harpsichord

VIOLIN

VIOLA

CELLO

BASS

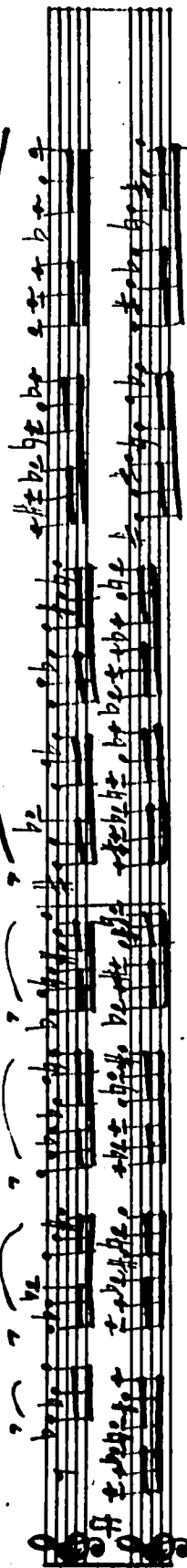


-172-

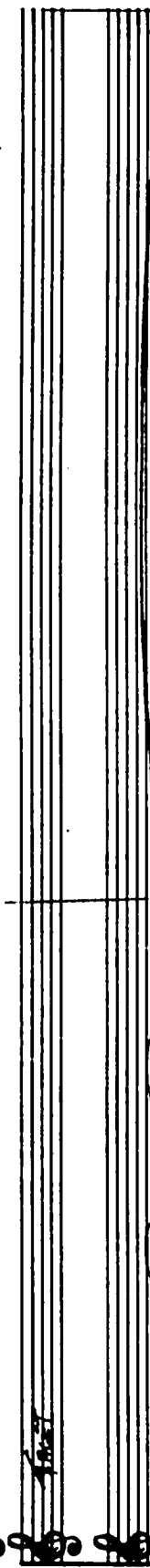
MO. 5 3124

1527 1/2 Vine St. Hollywood, Calif.

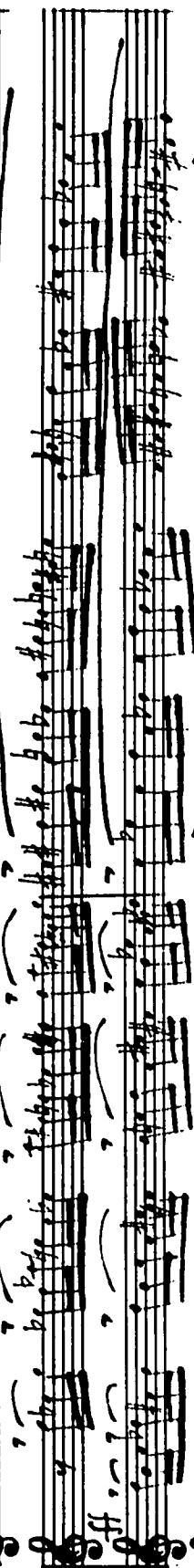
## FLUTES



## OBOES



## CLARINETS



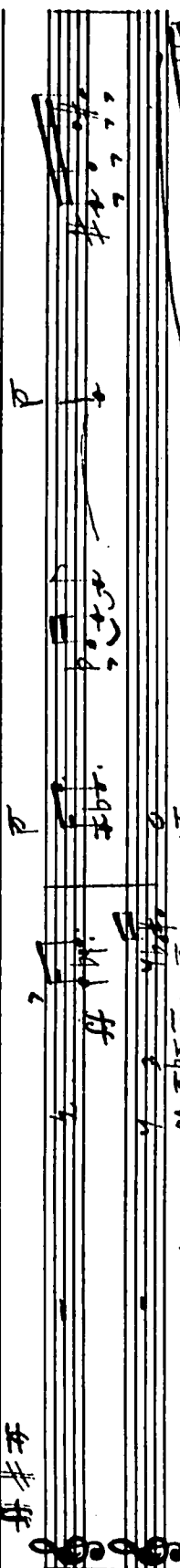
## BASS CLARINET



## BASSOONS



## HORNS



## TRUMPETS



## TROMBONES



1+2  
TROMBONES

3+4

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

The percussion section includes five staves. The first two staves are for Trombones (1+2 and 3+4), the third for Tuba, the fourth for Timpani and other percussion, and the fifth for Vibraphone. The Harp part is shown on a grand staff with two staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The Timpani staff has specific markings like 'S.D.' and 'B.D.'.

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

The vocal section consists of two systems of staves. The first system includes Soprano I, Soprano II, Alto, Tenor, and Bass. The second system includes Soprano I, Soprano II, Alto, and Tenor. All staves are empty, indicating that the vocal parts have not yet been written into the score.

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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FLUTES

OBOES

CLARINETS

BASS CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

This image shows a handwritten musical score for a woodwind and brass section. The score is organized into staves for the following instruments: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, and Trombones. Each instrument part begins with a treble or bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*). The score is written on a series of five-line staves, with some staves containing multiple parts for the same instrument. The handwriting is in black ink on a white background.

TROMBONES

Handwritten notes on the first staff:  $\sharp\sharp$  with a checkmark,  $\sharp\sharp$  with a flat, and  $\sharp\sharp$  with a sharp.

TUBA

Handwritten notes on the second staff:  $\sharp\sharp$  with a sharp, and  $\sharp\sharp$  with a sharp.

TIMPANI  
ETC.

Handwritten notes on the third staff:  $\sharp\sharp$  with a sharp,  $\sharp\sharp$  with a sharp, and  $\sharp\sharp$  with a sharp.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



-172-

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1527 1/2 Vine St. Hollywood, Calif.

▲ SUL G

▲ SUL G

▲ SUL G

▲ SUL G

▲ SUL A

▲ SUL A

68..

69

70

71

72

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

**A Tempo**

Sc. 1

mf 0

mf 0

mf 0

78

Sc. 1

mf 0

mf 0

mf 0

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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73

74

75

76

77

78

CON SORDINO

CON SORDINO

CON SORDINO

MORENDO

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Cresc

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Cresc

Cresc

Cresc

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



0

cresc

cresc

cresc

79

80

81

82

83

84

85

79

80

81

82

83

84

85

**FLUTES**

**OBOES**

## CLARINETS

**BASS  
CLARINET**

## BASSOONS

## HORNS

**TRUMPETS**

**TROMBONES**

TROMBONES

Handwritten musical notation for Trombones, Tuba, and Timpani/Etc. The notation includes various notes, rests, and dynamic markings such as *ff*, *f*, and *pp*. The Tuba part is written on a single staff, while the Trombones and Timpani/Etc. are written on multiple staves.

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

92

RECTOR

I HEAR THE

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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Handwritten musical score for vocal and instrumental parts. The vocal parts (Alto, Tenor, Bass) include lyrics and performance markings such as "Cresc", "TIME", and "Senza". The instrumental parts (Piano and Celeste, Violin, Viola, Cello, Bass) are mostly empty staves. The score is numbered 86 through 91 at the bottom.

Alto: *Cresc*, *TIME*

Tenor: *Cresc*, *TIME*

Bass: *Cresc*, *TIME*

PIANO AND CELESTE

VIOLIN: *Senza*

VIOLA

CELLO

BASS

86 87 88 89 90 91 *f* *pp*

FLUTES

OBOES

CLARINETS

BASS CLARINET

BASSOONS

HORNS

TRUMPETS

The image shows a page from a musical score, page 18. It features seven staves for woodwind instruments: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, and Trumpets. The Bass Clarinet and Bassoons staves contain handwritten musical notation. The Bass Clarinet staff has a treble clef and a key signature of one flat (B-flat). The Bassoons staff has a bass clef and a key signature of one flat (B-flat). The notation includes notes, rests, and slurs. The other staves are empty.

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

RECITER

BREATH OF THE UNIVERSE

95

Soprano  
I

BLOWING FROM THE

Soprano  
II

CATAclysmic DARKNESS

Alto

Which IS FOREVER

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Handwritten musical notation for the vocal ensemble. The notation includes notes, rests, and lyrics. The lyrics are: "BLOWING FROM THE", "CATAclysmic DARKNESS", "Which IS FOREVER", "TERN", "AL", "CONS", "TERN". The notation is written in a cursive style with some corrections and markings.

Handwritten musical notation for the vocal ensemble, continuing from the previous block. The notation includes notes, rests, and lyrics. The lyrics are: "TERN", "AL", "TERN", "AL". The notation is written in a cursive style with some corrections and markings.

Alto

Tenor

Bass

Handwritten musical notation for Alto, Tenor, and Bass voices. The lyrics are: E TERN AL CON SERIOUS.

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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93

97

95

96

97

98

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FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
ISoprano  
II

Alto

Tenor

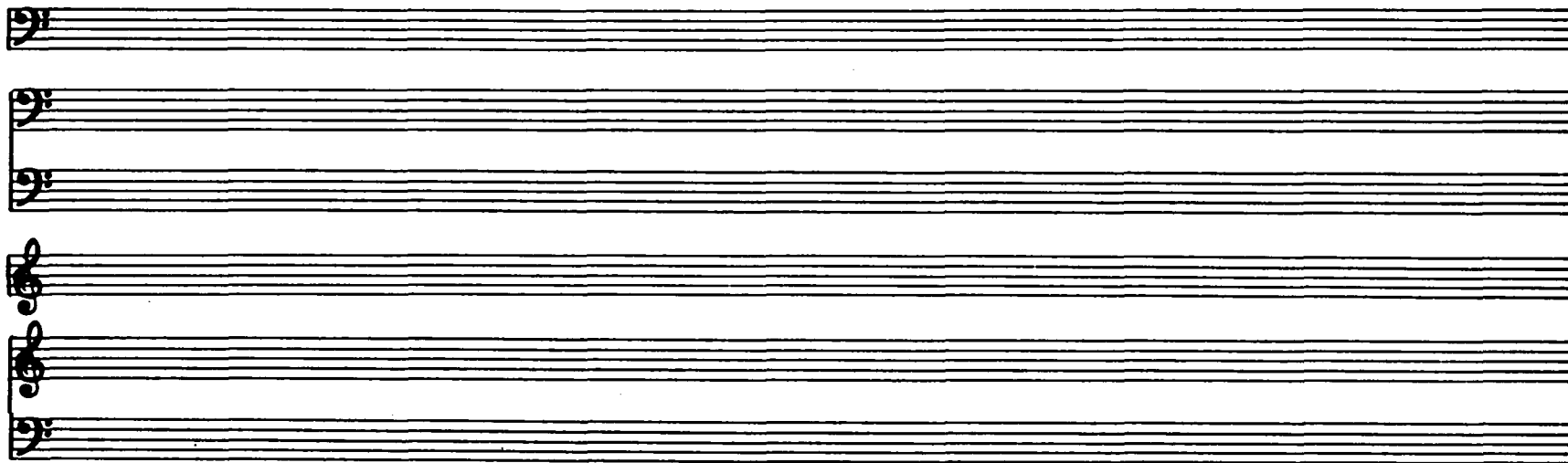
Bass

Soprano  
ISoprano  
II

Alto

Tenor

Bass



This section contains ten vocal staves, grouped into two systems of five. The first system includes Soprano I, Soprano II, Alto, Tenor, and Bass. The second system includes Soprano I, Soprano II, Alto, Tenor, and Bass. Each staff has a treble clef and contains musical notation with lyrics written below the notes. The lyrics are: "AL - CON - SCIOUS - NESS of ALL TRUTH". The notation includes various musical symbols such as notes, rests, and dynamic markings like "f3".

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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CON

SERIOUS

NESS

OF

ALL

TRUTH

NESS

OF

ALL

TRUTH

99

100

101

102

103

104

I

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

## TROMBONES

## TUBA

TIMPANI  
ETC.

## VIBRAPHONE

## HARP

105

Soprano  
ISoprano  
II

## Alto

## Tenor

## Bass

Soprano  
ISoprano  
II

## Alto

## Tenor

Handwritten musical score for a vocal ensemble and orchestra, page 105. The score includes staves for Trombones, Tuba, Timpani Etc., Vibraphone, Harp, and vocal parts (Soprano I, Soprano II, Alto, Tenor, Bass). The lyrics are: "I HEAR THE BREATH OF THE". The music is in 4/4 time, with a key signature of one sharp (F#). The vocal parts feature a melody with a long note on "THE" in the final measure. The instrumental parts provide harmonic support.

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



-172-

Handwritten musical score for Tenor, Bass, Piano and Celeste, Violin, Viola, Cello, and Bass. The score is written on staves with treble and bass clefs. The lyrics "I # I HEAR THE BREATH" are written above the Tenor staff. The score includes various musical notations such as notes, rests, and dynamic markings like "ppp" and "HMMM". The score is divided into measures, with measure numbers 105, 107, 108, and 109 visible at the bottom.

105 107 108 109

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Handwritten musical score for vocal and instrumental parts. The score is written on ten staves, grouped into two systems of five staves each. The first system includes staves for Soprano I, Soprano II, Alto, Tenor, and Bass. The second system includes staves for Soprano I, Soprano II, Alto, Tenor, and Bass. The lyrics are written below the vocal staves. The music is in a key with one flat (B-flat) and a common time signature. The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings.

Lyrics for the first system:

Soprano I: f BLOW ING MORENO  
Soprano II: UN I VERSE BLOW ING MORENO  
Alto: UN I VERSE BLOW ING MORENO  
Tenor: UN I VERSE BLOW ING MORENO  
Bass: f BLOW ING f FROM ff THE CAT A

Lyrics for the second system:

Soprano I: f BLOW ING MORENO  
Soprano II: UN I VERSE BLOW ING MORENO  
Alto: UN I VERSE BLOW ING MORENO  
Tenor: UN I VERSE BLOW ING  
Bass: f BLOW ING f FROM ff THE CAT A

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS

UN — I — VERSE ' BLOW ING

f FROM

ppp

ppp



— 172 — 110

ppp

111

112

113

114

115

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

121

f

f

f

f

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

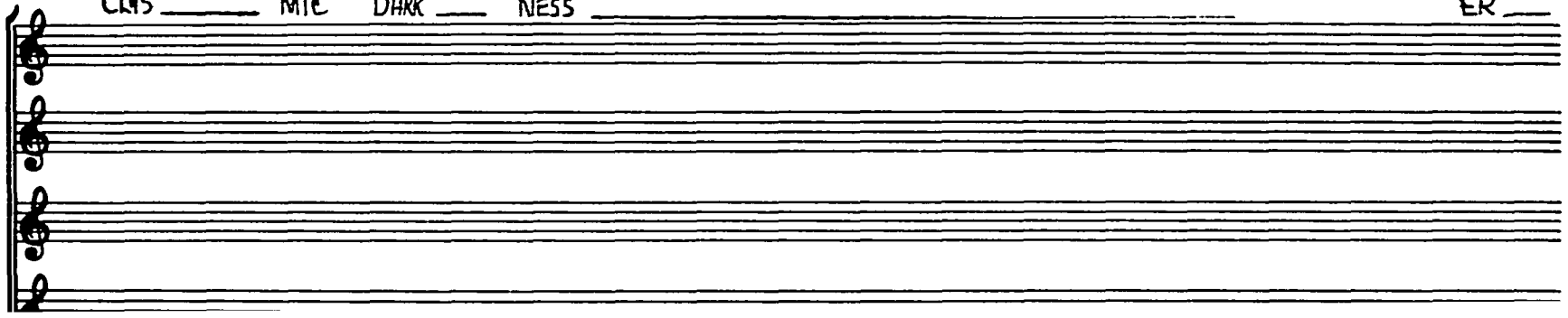
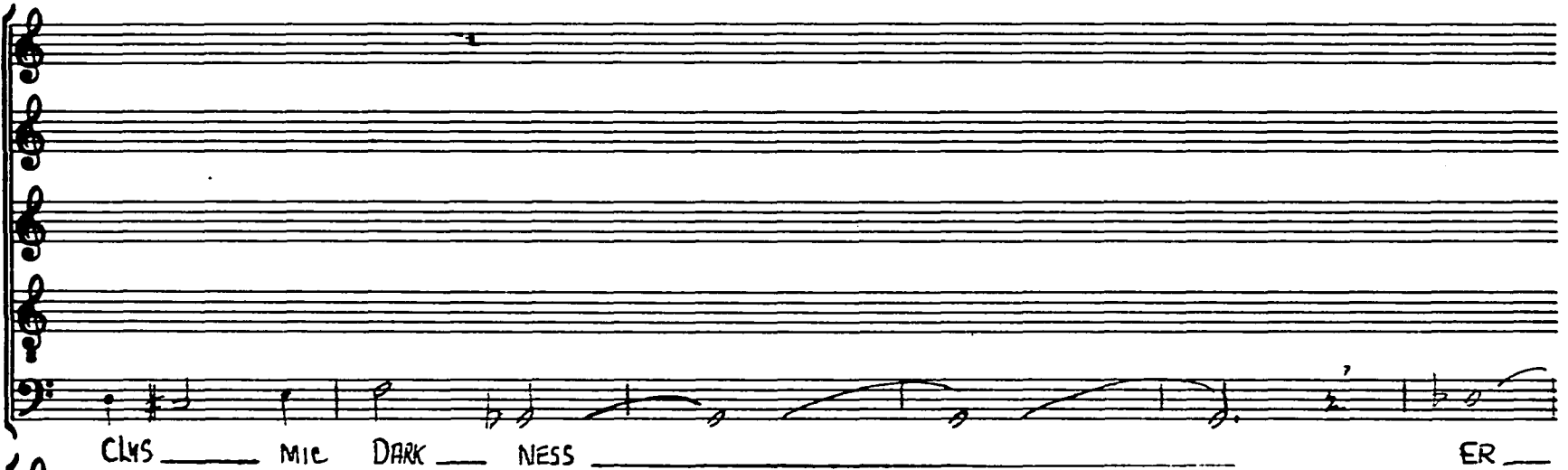
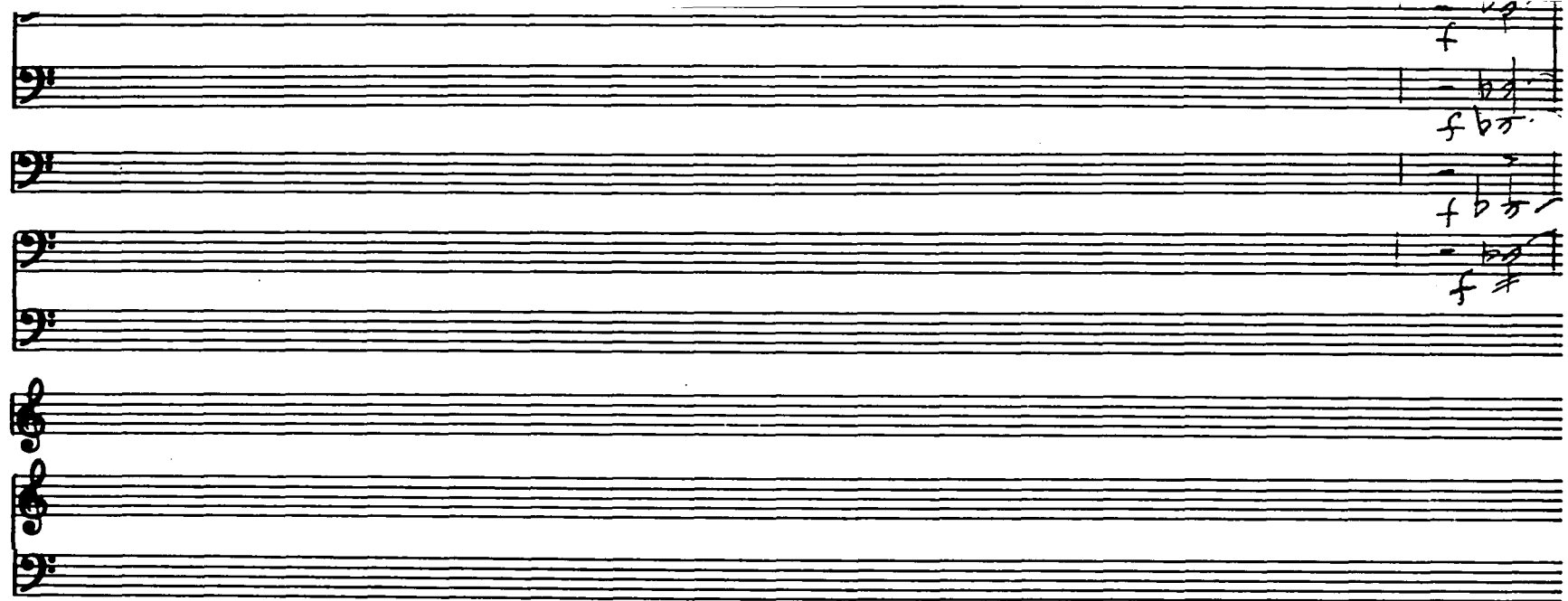
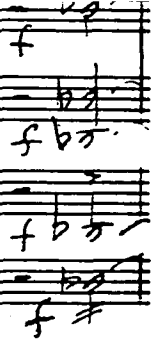
Bass

Soprano  
I

Soprano  
II

Alto

Tenor



Alto

Tenor

Bass

PIANO AND  
CELESTE

*ff* Which is For EV ER

VIOLIN

VIOLA

CELLO

BASS



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-172-

116

117

*P* 119

119

120

121

*f* *b*

Handwritten musical score for a full orchestra, page 23. The score is written for the following instruments:

- FLUTES
- OBOES
- CLARINETS
- BASS CLARINET
- BASSOONS
- HORNS
- TRUMPETS
- TROMBONES
- TUBA

The score is written in 2/4 time. The key signature is one sharp (F#). The dynamics range from *ppp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The word "Cresc." is used to indicate a crescendo. The word "CONTRA" is written above the Bassoon staff. The word "Tuba" is written below the Tuba staff. The score is written in a handwritten style.

**TUBA**

**TIMPANI ETC.**

Handwritten musical notation for Tuba and Timpani/Etc. parts. The Tuba part includes a *CRESC.* marking. The Timpani part includes a *ff* marking.

**VIBRAPHONE**

**HARP**

Empty musical staves for Vibraphone and Harp.

**124**

**Soprano I**

**Soprano II**

**Alto**

**Tenor**

**Bass**

**Soprano I**

**Soprano II**

**Alto**

**Tenor**

Handwritten musical notation for vocal parts. The notation includes a boxed measure number **124** and the word **TIME** written multiple times across the staves.

**Tenor**

**Bass**

TIME

TIME

TIME

TIME

**PIANO AND CELESTE**

**VIOLIN**

**VIOLA**

**CELLO**

**BASS**



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223

224

125

120

127

127

Handwritten musical score for page 24, featuring staves for various instruments. The score is written in a single system with three measures per staff. The instruments listed on the left are: FLUTES, OBOES, CLARINETS, BASS CLARINET, BASSOONS, HORNS, and TRUMPETS. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *ff*).

The score is organized into groups of staves for each instrument family:

- FLUTES:** Two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). The notation includes notes, rests, and dynamic markings.
- OBOES:** Two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). The notation includes notes, rests, and dynamic markings.
- CLARINETS:** Two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). The notation includes notes, rests, and dynamic markings.
- BASS CLARINET:** One staff. The staff has a bass clef and a key signature of one sharp (F#). The notation includes notes, rests, and dynamic markings.
- BASSOONS:** Two staves. The top staff has a bass clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The notation includes notes, rests, and dynamic markings.
- HORNS:** Two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). The notation includes notes, rests, and dynamic markings.
- TRUMPETS:** Two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). The notation includes notes, rests, and dynamic markings.

The score is written in a single system with three measures per staff. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *ff*).

TROMBONES

Handwritten musical notation for two Trombone staves. The notation includes various notes, rests, and dynamic markings such as *ff* and *fff*.

TUBA

Handwritten musical notation for a Tuba staff, featuring notes, rests, and dynamic markings like *ff*.

TIMPANI  
ETC.

Handwritten musical notation for Timpani and other percussion instruments. It includes complex rhythmic patterns, notes, and dynamic markings such as *ff* and *fff*.

VIBRAPHONE

Handwritten musical notation for a Vibraphone staff, showing notes and rests.

HARP

Handwritten musical notation for a Harp staff, featuring notes and rests.

131

Soprano  
I

Handwritten musical notation for Soprano I, including lyrics "Shout" and "Solo". It features notes, rests, and dynamic markings like *ff* and *fff*.

Soprano  
II

Handwritten musical notation for Soprano II, including lyrics "Shout" and "Solo". It features notes, rests, and dynamic markings like *ff* and *fff*.

Alto

Handwritten musical notation for Alto, including lyrics "Shout" and "Solo". It features notes, rests, and dynamic markings like *ff* and *fff*.

Tenor

Handwritten musical notation for Tenor, including lyrics "Shout" and "Solo". It features notes, rests, and dynamic markings like *ff* and *fff*.

Bass

Handwritten musical notation for Bass, including lyrics "Shout" and "Solo". It features notes, rests, and dynamic markings like *ff* and *fff*.

Soprano  
I

Handwritten musical notation for Soprano I (second system), including lyrics "Shout" and "Solo". It features notes, rests, and dynamic markings like *ff* and *fff*.

Soprano  
II

Handwritten musical notation for Soprano II (second system), including lyrics "Shout" and "Solo". It features notes, rests, and dynamic markings like *ff* and *fff*.

Alto

Handwritten musical notation for Alto (second system), including lyrics "Shout" and "Solo". It features notes, rests, and dynamic markings like *ff* and *fff*.

**Rubato**

TIME

Alto

Tenor

Bass

SHOUT ETERNAL  
SHOUT ETERNAL  
SHOUT ETERNAL  
SHOUT ETERNAL

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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129

129

130

131

132

133

FLUTES

[3 FLUTES]

pp

pp

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

The image shows a musical score for a band and vocal ensemble. The instruments listed on the left are Trombones, Tuba, Timpani Etc., Vibraphone, Harp, and a vocal ensemble consisting of Soprano I, Soprano II, Alto, Tenor, Bass, and a second set of Soprano I, Soprano II, Alto, and Tenor. The Vibraphone part has handwritten notes: "PPP PED" and "Let Ring". The Soprano I part has handwritten lyrics: "f I FEEL THE RAIN DROPS" and musical notation including triplets and slurs. The vocal ensemble parts are mostly empty.

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

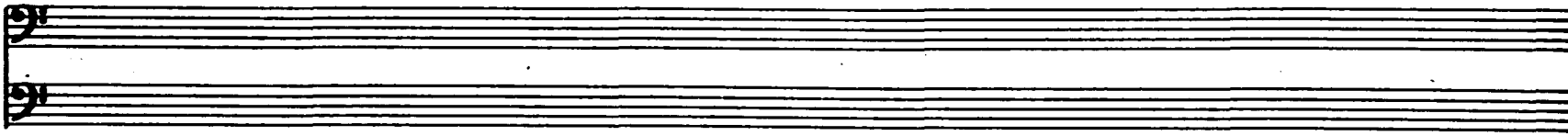
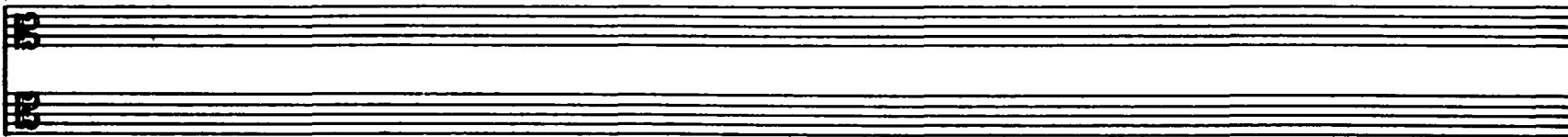
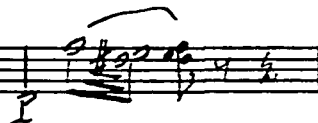
CELLO

BASS



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QUARTER  
STEPS

FLUTES

OBOES

CLARINETS

BASS CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

The image shows a handwritten musical score for page 26. The score is written on a series of staves for various instruments. The instruments listed on the left are: FLUTES, OBOES, CLARINETS, BASS CLARINET, BASSOONS, HORNS, TRUMPETS, and TROMBONES. The Flute staff has handwritten notation, including notes, rests, and dynamic markings like 'p' and 'f'. The Clarinet staff also has handwritten notes and rests. The other staves are empty. The page number '26' is written in the top right corner.

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

**Tempo** (A little faster)

BASS

CELLO

VIOLA

VIOLIN

PIANO AND  
CELESTE

Bass

Tenor

Alto

Handwritten musical score for Bass, Cello, Viola, Violin, and Piano and Celeste. The score is written on five staves. The key signature is one sharp (F#). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff (Bass) has a measure number 141. The second staff (Cello) has a measure number 142. The third staff (Viola) has a measure number 143. The fourth staff (Violin) has a measure number 144. The fifth staff (Piano and Celeste) has a measure number 145. The score is marked with "COL LEGNO" and "CON SORDO".

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

Handwritten musical score for page 27. The score is written on eight staves, each labeled with an instrument: FLUTES, OBOES, CLARINETS, BASS CLARINET, BASSOONS, HORNS, TRUMPETS, and TROMBONES. The Flute and Clarinet parts contain musical notation, including notes, rests, and a 'RIT' (Ritardando) marking. The Oboe, Bass Clarinet, Bassoon, Horn, Trumpet, and Trombone parts are currently empty.

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

***Agitato***

149

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Handwritten musical notation for Soprano I, starting with a *rit.* marking, followed by a *f* dynamic, and a triplet of eighth notes. The notation includes a key signature change to one sharp (F#) and a tempo marking of *Agitato*.

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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Handwritten musical score for Alto, Tenor, Bass, Piano and Celeste, Violin, Viola, Cello, and Bass. The score includes measures 147 through 151. The Piano and Celeste part shows a melodic line in the right hand and a bass line in the left hand. The Violin part shows three staves with various notes and rests. The Viola part shows two staves with notes and rests. The Cello part shows two staves with notes and rests. The Bass part shows two staves with notes and rests. The Alto, Tenor, and Bass parts are empty.

Measure numbers: 147, 148, 149, 150, 151.

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

Handwritten musical score for page 28, featuring staves for Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, and Trumpets. The Oboe staff has a melodic line starting with a 'p' dynamic and a 'sofa' marking. The Trumpet staff has a melodic line starting with a '5' and a '3' marking.

TROMBONES

Handwritten musical notation for Trombones, featuring two staves. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *sfz* (sforzando). The music is written in a key with one flat and a 4/4 time signature.

TUBA

Handwritten musical notation for Tuba, featuring a single staff. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *sfz* (sforzando). The music is written in a key with one flat and a 4/4 time signature.

TIMPANI  
ETC.

Empty musical staves for Timpani and other percussion instruments.

VIBRAPHONE

Empty musical staves for Vibraphone.

HARP

Empty musical staves for Harp.

Soprano  
I

Handwritten musical notation for Soprano I, featuring a single staff. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *E* (sustained note). The music is written in a key with one flat and a 4/4 time signature.

Soprano  
II

Empty musical staff for Soprano II.

Alto

Empty musical staff for Alto.

Tenor

Empty musical staff for Tenor.

Bass

Empty musical staff for Bass.

Soprano  
I

Empty musical staff for Soprano I (second instance).

Soprano  
II

Empty musical staff for Soprano II (second instance).

Alto

Empty musical staff for Alto (second instance).

Tenor

Empty musical staff for Tenor (second instance).

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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-172- 151

-152

154

155

156

DIV

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

TERN

E

TERN

I

TY

RIT

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



-172-

157

158

159

160

161

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

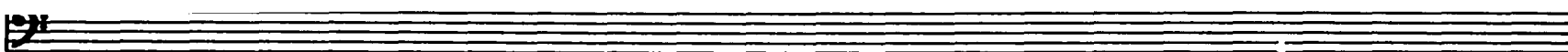
HORNS

TRUMPETS

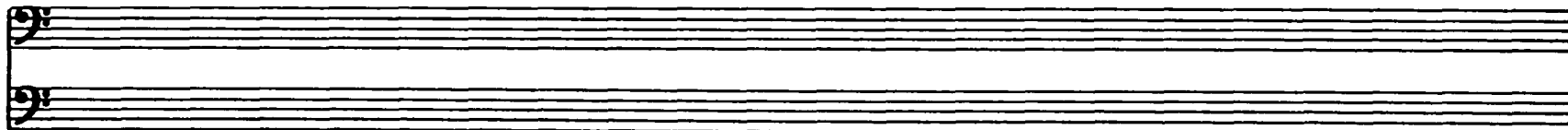
TROMBONES

TUBA

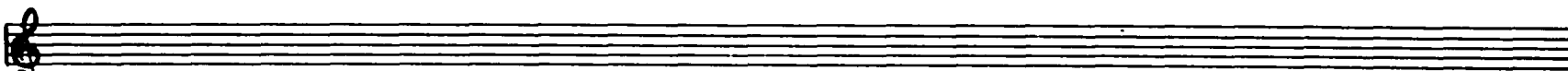
TUBA



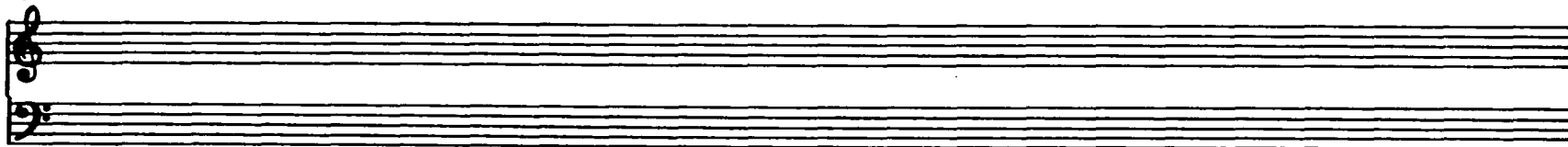
TIMPANI  
ETC.



VIBRAPHONE



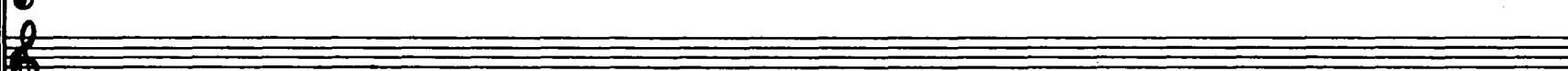
HARP



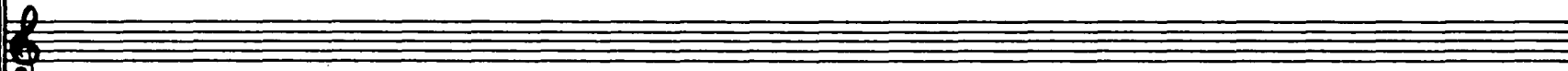
Soprano  
I



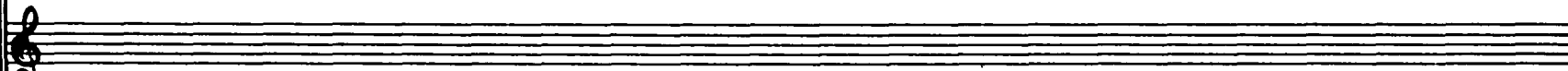
Soprano  
II



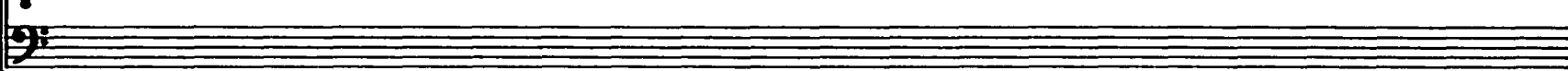
Alto



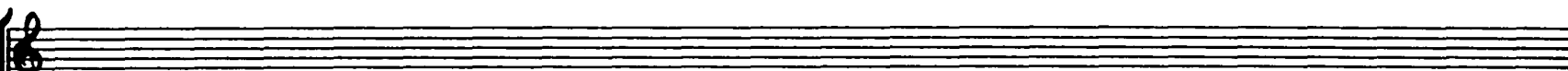
Tenor



Bass



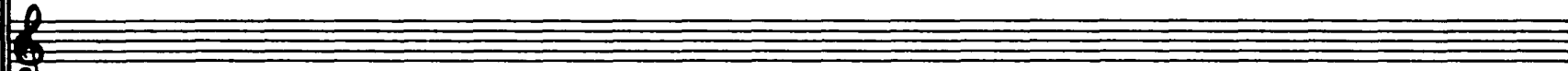
Soprano  
I



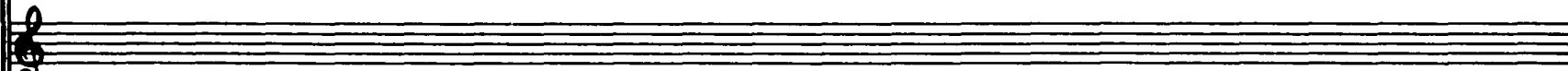
Soprano  
II



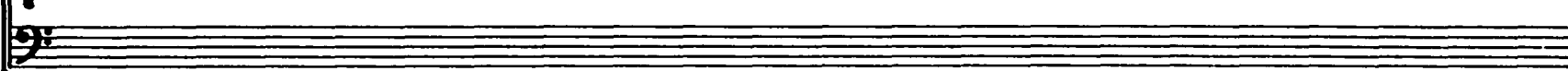
Alto



Tenor



Bass



Tenor

Bass

PIANO AND  
CELESTE

**ALLEGRO** ♩ = 120 **EXCITEDLY**

VIOLIN

VIOLA

CELLO

BASS



MO. 53126 1527 1/2 Vine St. Hollywood, Calif.

FLUTES

FLUTE  $b^7$   $\text{ff}$   $\text{CRESC}$

OBOES

1  $\text{ff}$   $\text{CRESC}$

2  $b^7$

CLARINETS

2  $\text{ff}$   $\text{CRESC}$

3  $b^7$

BASS CLARINET

$\text{ff}$   $\text{CRESC}$

BASSOONS

$\text{ff}$   $\text{CRESC}$

HORNS

$\text{ff}$   $\text{CRESC}$

TRUMPETS

1  $\text{ff}$

2  $b^7$

3  $b^7$

4  $b^7$

TROMBONES

$\text{ff}$   $\text{CRESC}$

TUBA

$\text{ff}$   $\text{CRESC}$

This is a handwritten musical score for page 31 of a symphony. The score is arranged in a standard orchestral format with staves for Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, and Tuba. The notation includes various musical symbols such as notes, rests, and dynamic markings. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) and the brass section (Horns, Trumpets, Trombones, Tuba) are the primary focus of the notation on this page. The score is written in a clear, legible hand, with some corrections and additions visible. The page number '31' is written in the top right corner.

TUBA

Handwritten musical notation for Tuba, Timpani, and Vibraphone. The Tuba part features a long, sustained note with a crescendo hairpin and a fermata. The Timpani part includes a series of notes with a crescendo hairpin and a fermata. The Vibraphone part has a series of notes with a crescendo hairpin and a fermata. The notation is in 4/4 time and includes various musical symbols such as notes, rests, and dynamic markings.

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS

164

Handwritten musical score for Violin, Viola, Cello, and Bass. The score is written on five staves. The Violin and Viola parts are in treble clef, and the Cello and Bass parts are in bass clef. The music features various notes, rests, and accidentals. The Viola part includes the handwritten text "Col 1st Violas" and the Cello part includes "Col 1st Cellos". The score concludes with a double bar line and the word "CRESC" (Crescendo) written on the right side of the staves.



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164

Musical score for a woodwind and brass ensemble, page 32. The score includes parts for Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, and Trombones. The notation is handwritten and includes various musical symbols such as notes, rests, dynamics (ff, p), and articulation marks.

**FLUTES**

**OBOES**

**CLARINETS**

**BASS CLARINET**

**BASSOONS**

**HORNS**

**TRUMPETS**

**TROMBONES**

Handwritten annotations include:

- BASSOONS:** *ff*, *ADD CONTRA*, *p*
- TROMBONES:** *ff*, *p*

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a melody with a slur and a dynamic marking of *p*.

TUBA

Handwritten musical notation for the Tuba part, featuring a treble clef, a key signature of one sharp, and a melody with a slur and a dynamic marking of *p*.

TIMPANI  
ETC.

Handwritten musical notation for the Timpani and other percussion parts, including a treble clef, a key signature of one sharp, and various rhythmic patterns with dynamic markings like *ff* and *pp*.

VIBRAPHONE

Handwritten musical notation for the Vibraphone part, featuring a treble clef, a key signature of one sharp, and a melody with a slur.

HARP

Handwritten musical notation for the Harp part, featuring a treble clef, a key signature of one sharp, and a melody with a slur.

**Larghetto**

[TEMPO PRIMO]

Soprano  
I

Handwritten musical notation for Soprano I, featuring a treble clef, a key signature of one sharp, and a melody with a slur. The lyrics "UP-ON" and "THE" are written below the staff.

Soprano  
II

Empty musical staff for Soprano II.

Alto

Empty musical staff for Alto.

Tenor

Empty musical staff for Tenor.

Bass

Empty musical staff for Bass.

Soprano  
I

Empty musical staff for Soprano I.

Soprano  
II

Empty musical staff for Soprano II.

Alto

Empty musical staff for Alto.

Tenor

Empty musical staff for Tenor.



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BASS

CELLO

VIOLA

VIOLIN

PIANO AND  
CELESTE

Bass

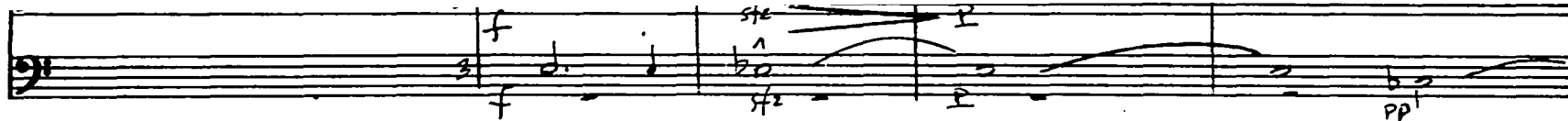
Tenor

Alto

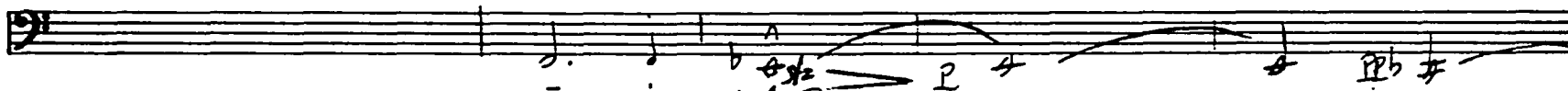
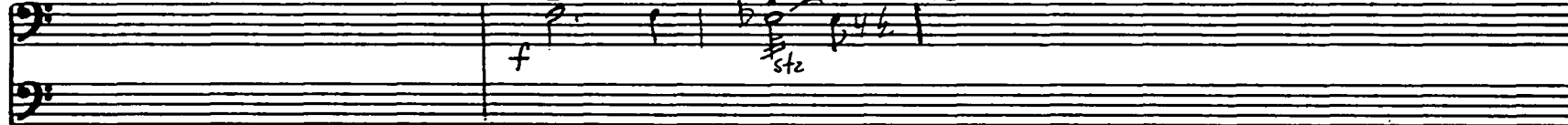
Handwritten musical score for various instruments. The score is written on multiple staves. The top section includes staves for Bass, Cello, Viola, and Violin. The bottom section includes staves for Piano and Celeste, Bass, Tenor, and Alto. The notation includes notes, rests, and other musical symbols. There are handwritten annotations such as "168", "167", "166", "165", "164", "163", "162", "161", "160", "159", "158", "157", "156", "155", "154", "153", "152", "151", "150", "149", "148", "147", "146", "145", "144", "143", "142", "141", "140", "139", "138", "137", "136", "135", "134", "133", "132", "131", "130", "129", "128", "127", "126", "125", "124", "123", "122", "121", "120", "119", "118", "117", "116", "115", "114", "113", "112", "111", "110", "109", "108", "107", "106", "105", "104", "103", "102", "101", "100", "99", "98", "97", "96", "95", "94", "93", "92", "91", "90", "89", "88", "87", "86", "85", "84", "83", "82", "81", "80", "79", "78", "77", "76", "75", "74", "73", "72", "71", "70", "69", "68", "67", "66", "65", "64", "63", "62", "61", "60", "59", "58", "57", "56", "55", "54", "53", "52", "51", "50", "49", "48", "47", "46", "45", "44", "43", "42", "41", "40", "39", "38", "37", "36", "35", "34", "33", "32", "31", "30", "29", "28", "27", "26", "25", "24", "23", "22", "21", "20", "19", "18", "17", "16", "15", "14", "13", "12", "11", "10", "9", "8", "7", "6", "5", "4", "3", "2", "1".



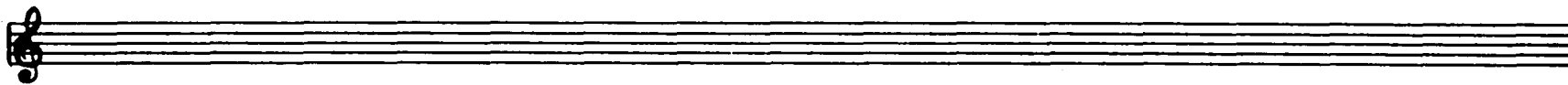
## TROMBONES



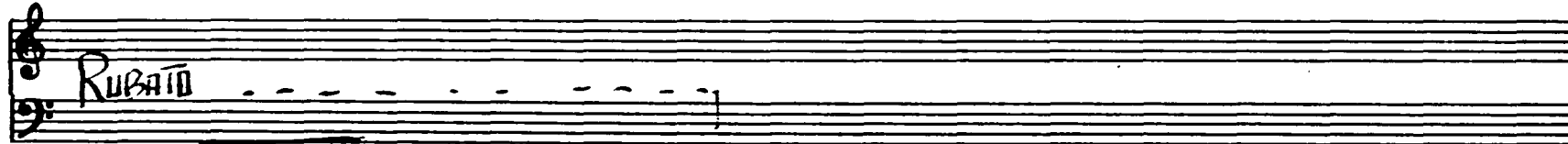
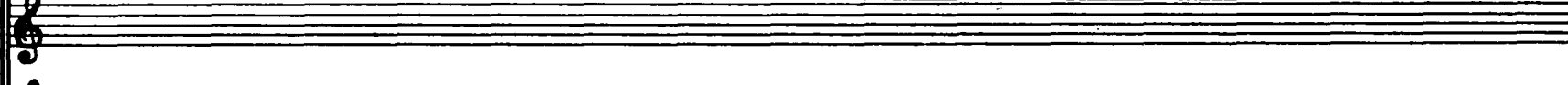
## TUBA

TIMPANI  
ETC.

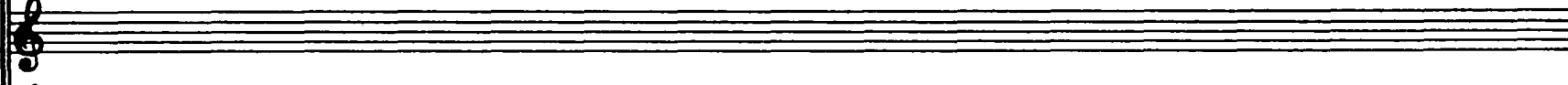
## VIBRAPHONE



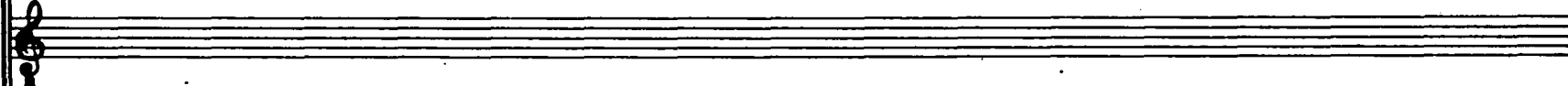
## HARP

Soprano  
ISoprano  
II

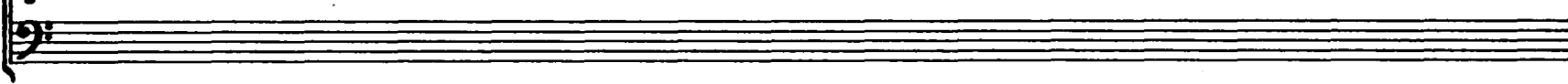
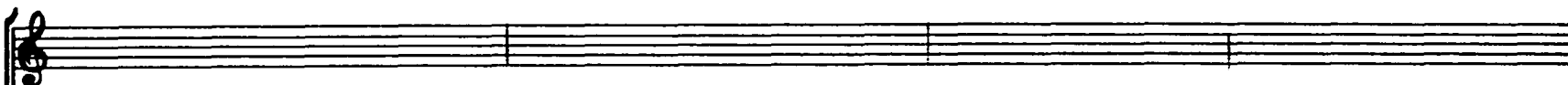
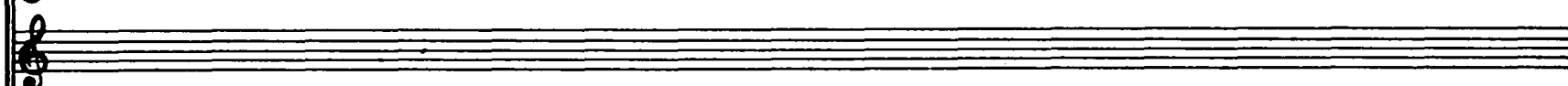
## Alto



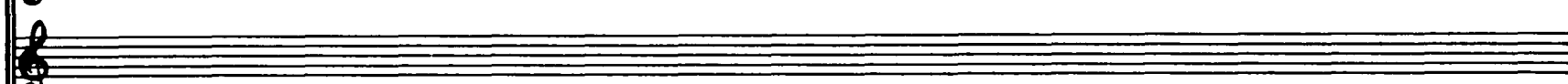
## Tenor



## Bass

Soprano  
ISoprano  
II

## Alto



Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS

RUBATO - - - - -

*f* 170

*sfz* 171

172

173

*pp*



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FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

Handwritten musical score for page 34, featuring staves for Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, and Trumpets. The score includes musical notation, dynamics (pp, f), and articulation marks.

The score is written for a full orchestra. The Flutes, Oboes, Clarinets, Bass Clarinet, and Bassoons staves are empty. The Horns and Trumpets staves contain musical notation. The Horns section is divided into four parts (I, II, III, IV) and the Trumpets section is divided into two parts (I, II). The notation includes notes, rests, and dynamic markings (pp, f). The key signature is one sharp (F#) and the time signature is 4/4.

The score is written for a full orchestra. The Flutes, Oboes, Clarinets, Bass Clarinet, and Bassoons staves are empty. The Horns and Trumpets staves contain musical notation. The Horns section is divided into four parts (I, II, III, IV) and the Trumpets section is divided into two parts (I, II). The notation includes notes, rests, and dynamic markings (pp, f). The key signature is one sharp (F#) and the time signature is 4/4.

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Handwritten musical score for Trombones, Tuba, Timpani, Vibraphone, Harp, and vocalists. The score is written on staves with various musical notations, including notes, rests, and dynamic markings. The vocal parts (Soprano I, Soprano II, Alto, Tenor, Bass) are marked with "COS" and "MIC" (Microphone). The instrumental parts (Trombones, Tuba, Timpani, Vibraphone, Harp) are marked with "VOID" (Voiceless). The score is written in a system with multiple staves, and the vocal parts are grouped together. The instrumental parts are grouped together. The score is written in a system with multiple staves, and the vocal parts are grouped together. The instrumental parts are grouped together.

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



HO. 5-3124 1527 1/2 Vine St. Hollywood, Calif.

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174

175

176

177

178

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

The image shows a page of a musical score, page 35, for a woodwind and brass ensemble. The staves are arranged vertically from top to bottom: Flutes (2 staves), Oboes (2 staves), Clarinets (2 staves), Bass Clarinet (2 staves), Bassoons (2 staves), Horns (2 staves), Trumpets (2 staves), and Trombones (2 staves). The Bassoons section contains handwritten musical notation in the second measure of the second staff, including a dynamic marking 'f', a sharp sign '#', and a note with a '5' (likely G5), and another measure with a dynamic marking 'f', a flat sign 'b', and a note with a '4' (likely F4).

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

180

Delicately

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



Con SORDINO DIV

Con SORDINO

Con SORDINO

DIV

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180

181

182

183

184

FLUTES

OBOES

CLARINETS

BASS CLARINET

BASSOONS

HORNS

TRUMPETS

The musical score is written on seven staves, each with a woodwind or brass instrument label to its left. The notation is handwritten in black ink. The Bass Clarinet staff begins with a treble clef and a key signature of one sharp (F#). The Bassoons staff has two parts, both starting with a bass clef and a key signature of one sharp. The Horns and Trumpets staves are empty. The score consists of four measures. The first measure contains a whole note for the Bass Clarinet (F#4), a half note for the Bassoon 1 (F#3), and a half note for the Bassoon 2 (F#2). The second measure contains a whole note for the Bass Clarinet (F#4), a half note for the Bassoon 1 (F#3), and a half note for the Bassoon 2 (F#2). The third measure contains a whole note for the Bass Clarinet (F#4), a half note for the Bassoon 1 (F#3), and a half note for the Bassoon 2 (F#2). The fourth measure contains a whole note for the Bass Clarinet (F#4), a half note for the Bassoon 1 (F#3), and a half note for the Bassoon 2 (F#2). Dynamics include *pp* (pianissimo) and *p* (piano). There are also articulation marks such as slurs and accents.

TROMBONES

Handwritten musical notation for two Trombone staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notation includes dynamic markings 'mf' and 'pp', and Roman numerals 'I' and 'II' indicating fingerings. The second staff begins with a bass clef and contains similar notation, including a 4/4 time signature in the second measure.

TUBA

Handwritten musical notation for a Tuba staff. It begins with a bass clef and a 3/4 time signature. The notation includes dynamic markings 'mf' and 'pp', and Roman numerals 'I' and 'II'. A dashed line with the word 'L-gua' is written below the staff.

TIMPANI ETC.

Handwritten musical notation for Timpani and Tubular Chimes. The top staff is labeled 'TUBULAR CHIMES' and begins with a treble clef. The bottom staff begins with a bass clef. Both staves include dynamic markings 'mf' and 'pp', and Roman numerals 'I' and 'II'. A dashed line with the word 'L-gua' is written below the bottom staff.

VIBRAPHONE

An empty musical staff for the Vibraphone, featuring a treble clef.

HARP

Handwritten musical notation for a Harp staff. It begins with a bass clef and a 3/4 time signature. The notation includes dynamic markings 'mf' and 'pp', and Roman numerals 'I' and 'II'. A dashed line with the word 'L-gua' is written below the staff.

Soprano I

An empty musical staff for Soprano I, featuring a treble clef.

Soprano II

An empty musical staff for Soprano II, featuring a treble clef.

Alto

An empty musical staff for Alto, featuring a treble clef.

Tenor

An empty musical staff for Tenor, featuring a treble clef.

Bass

An empty musical staff for Bass, featuring a bass clef.

Soprano I

An empty musical staff for Soprano I, featuring a treble clef.

Soprano II

An empty musical staff for Soprano II, featuring a treble clef.

Alto

An empty musical staff for Alto, featuring a treble clef.

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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186

187

188

# ARIA

37

3 Flutes [UNISON]

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

Solo

mf

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

# ***Allegro Risoluto*** (♩ = 126)

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Solo Bass

Soprano  
I

Soprano  
II

Alto

Alto

Tenor

Bass

PIANO AND  
CELESTE

HARPSICHORD

VIOLIN

VIOLA

CELLO

BASS



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189

PURSI BASSO CONTINUO

f

f

DIV

189

191

191

191

193

194

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

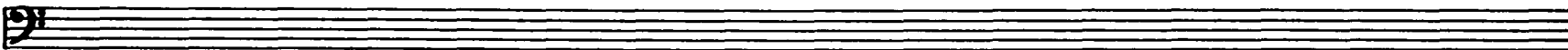
HORNS

TRUMPETS

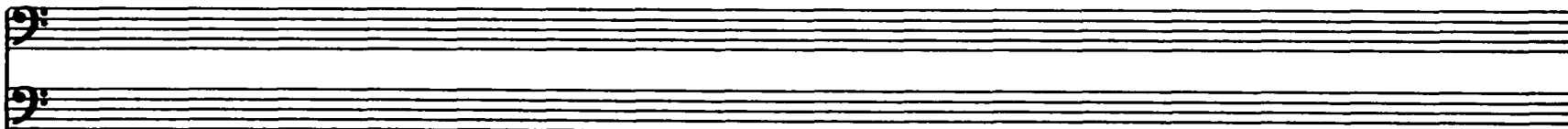
TROMBONES

TUBA

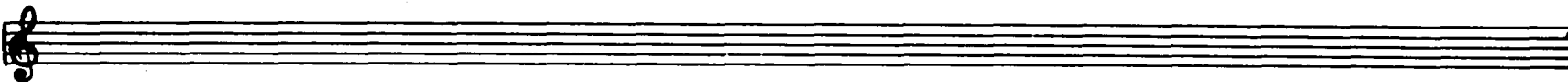
TUBA



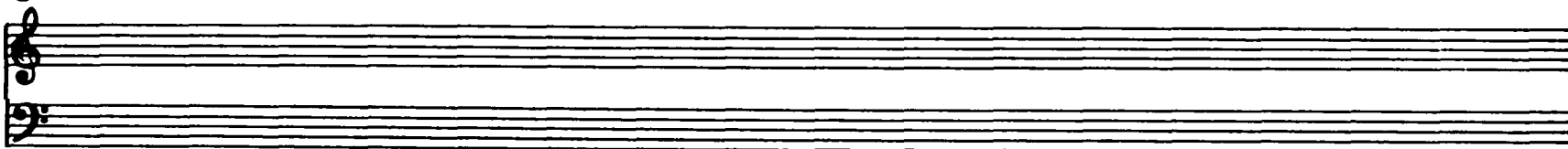
TIMPANI  
ETC.



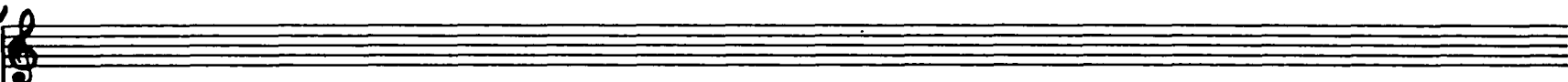
VIBRAPHONE



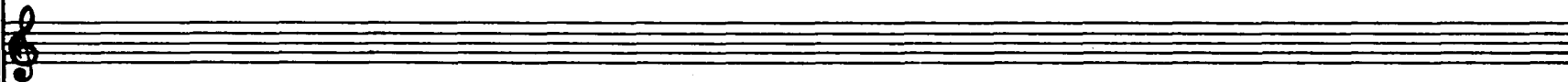
HARP



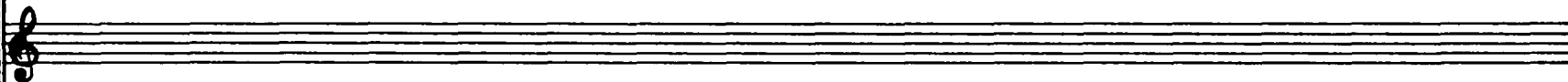
Soprano  
I



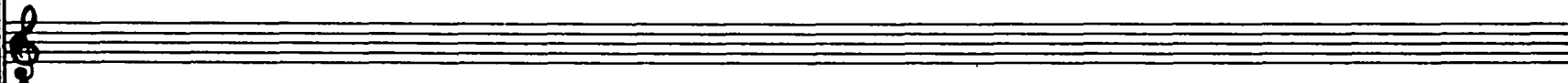
Soprano  
II



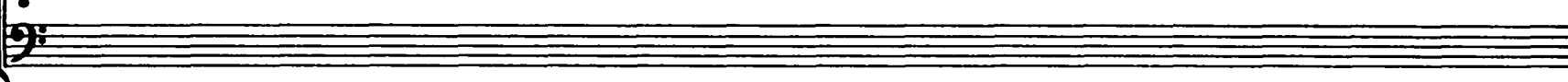
Alto



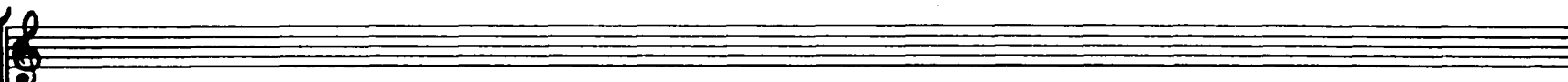
Tenor



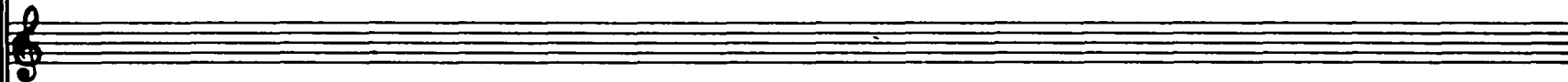
Bass



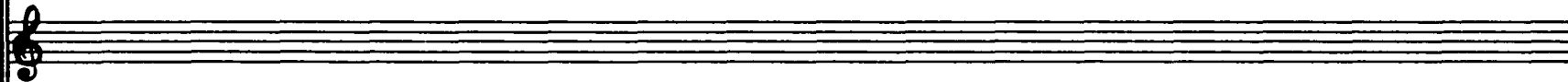
Soprano  
I



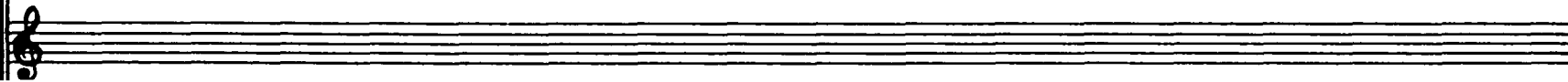
Soprano  
II



Alto



Tenor



Tenor

Bass

PIANO AND  
CELESTE

HARPSICHORD

VIOLIN

VIOLA

CELLO

BASS



-172-

195

46

(F)

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198

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200

201

NO. 53124

1527 1/2 Vine St. Hollywood, Calif.

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

ENGLISH HRN

mf

f

p

TROMBONES



TUBA



TIMPANI  
ETC.



VIBRAPHONE



HARP



Soprano  
I



Soprano  
II



Alto



Tenor



Bass



*Solo*

*f*

OUT

OF

THE

DEEP

EST

DEPTH(S)

A

RISE

Soprano  
I



Soprano  
II



Alto



Tenor



213

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



NO. 53124 - 172 - 262

1527 1/2 Vine St. Hollywood, Calif.

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

This block contains the musical staves for the woodwind and brass sections of an orchestra. The instruments listed on the left are Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, and Tuba. The Oboe staff contains a handwritten musical notation starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a series of eighth and quarter notes, with a slur over the first four notes. The other staves are empty.

Handwritten musical notation for percussion instruments. The staves are labeled on the left: TUBA, TIMPANI ETC., VIBRAPHONE, and HARP. Each staff contains a single bass clef and a sharp sign (#) at the beginning, indicating a key signature of one sharp (F#).

Handwritten musical notation for vocal parts. The staves are labeled on the left: Soprano I, Soprano II, Alto, Tenor, and Bass. The Bass staff contains a handwritten box with the number "210" and a melodic line with notes and accidentals. Below the Bass staff, the lyrics "TO MY SIGHT) SUCH SPARKLING PEARLS OF EX" are written.

Blank musical staves for vocal parts. The staves are labeled on the left: Soprano I, Soprano II, Alto, Tenor, and Bass.

Alto

Tenor

Bass

PIANO AND  
CELESTE

HARPSICHORD

VIOLIN

VIOLA

CELLO

BASS



-172-

209

210

211

212

213

214

215

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

2 Flutes

P

2nd

P

1 Horn

mf

THESE

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

1ST

ENCE

Soprano  
I

Soprano  
II

Alto

Tenor

1010

Alto

Tenor

Bass

219

PIANO AND  
CELESTE

HARPSICHORD

VIOLIN

VIOLA

CELLO

BASS



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216

217

218

219

220

221

222

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

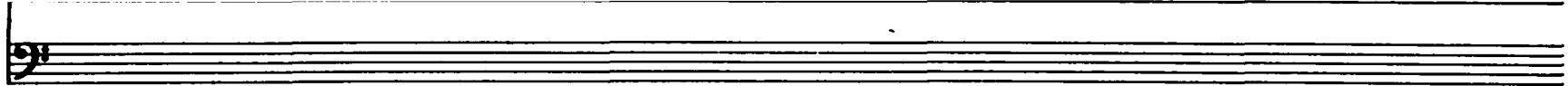
HORNS

TRUMPETS

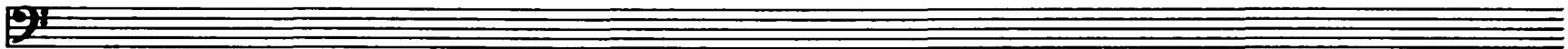
TROMBONES

Handwritten musical score for a woodwind and brass section, page 42. The score includes staves for Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, and Trombones. The Oboe and Bassoon parts feature 'Solo' markings and dynamic markings like 'f' and 'p'. The Horns part also has a 'Solo' marking. The music is written in a key with one flat and a 2/4 time signature.

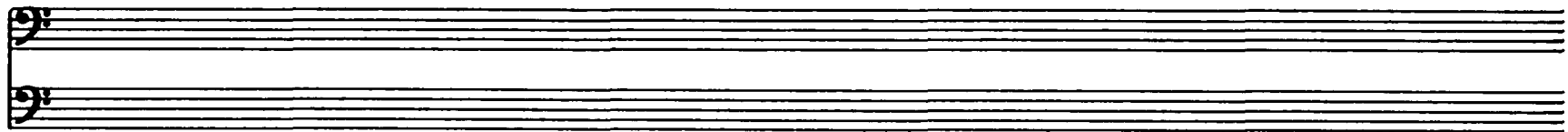
TROMBONES



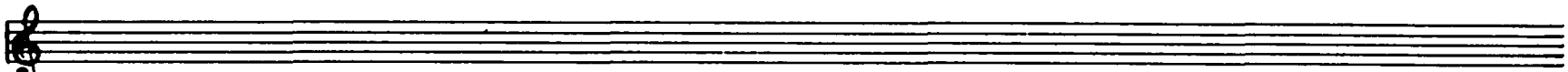
TUBA



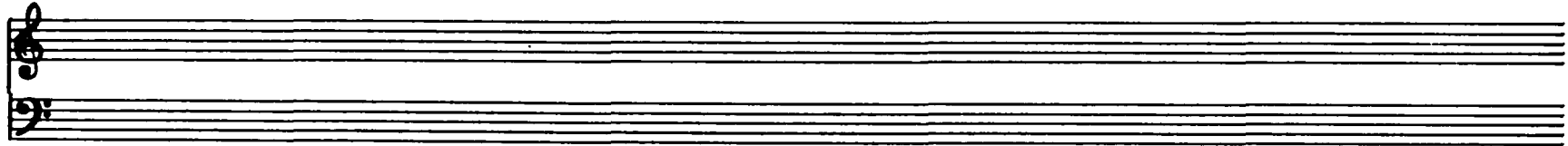
TIMPANI  
ETC.



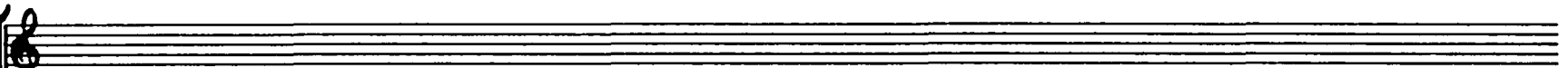
VIBRAPHONE



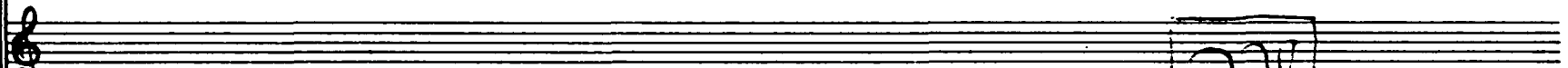
HARP



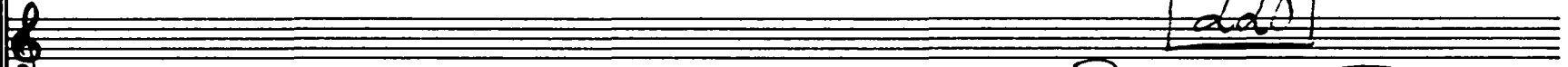
Soprano  
I



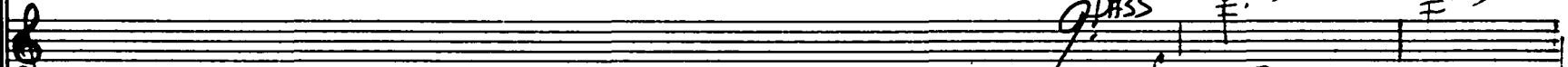
Soprano  
II



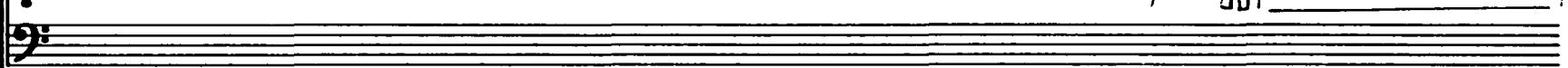
Alto



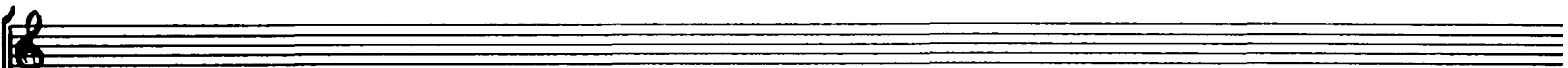
Tenor



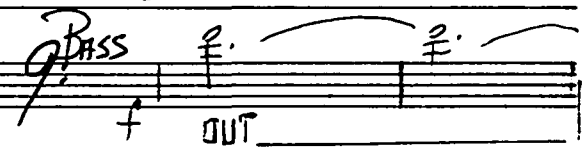
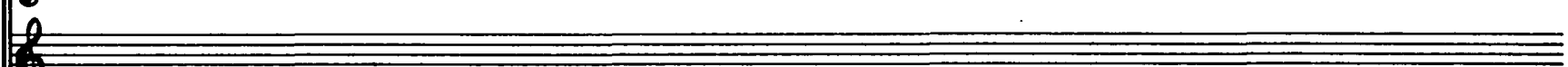
Bass



Soprano  
I



Soprano  
II



Tenor

Bass

PIANO AND  
CELESTE

ARPSICHORD

VIOLIN

VIOLA

CELLO

BASS



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225

226

227

228

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FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

OF THE

DEPTHS

A

RISE

Tenor

Bass

PIANO AND  
CELESTE

HARPICHOORD

VIOLIN

VIOLA

CELLO

BASS

235



HO. 53124 1527 1/2 Vine St. Hollywood, Calif.

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231

mf 232

233

f 234

235

236

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

Handwritten musical score for woodwinds and brass. The score is written on ten staves, with the following instruments indicated by labels on the left: FLUTES, OBOES, CLARINETS, BASS CLARINET, BASSOONS, HORNS, and TRUMPETS. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (f, p, ff, mf). The FLUTES part features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The OBOES part has a similar melodic line, starting with a rest. The CLARINETS and BASS CLARINET parts are mostly empty. The BASSOONS part has a few notes in the final measure. The HORNS part has a few notes in the final measure. The TRUMPETS part is empty. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 4/4. The handwriting is in black ink on a white background.

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

TR. 4 5  
Bells 4 5  
4 5

**Bass**

## PIANO AND CELESTE

Piano and Celeste

**VIOLIN**

**VIOLA**

**CELLO**

**BASS**



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238

237

24J

24.

242

263

3 FLUTES

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

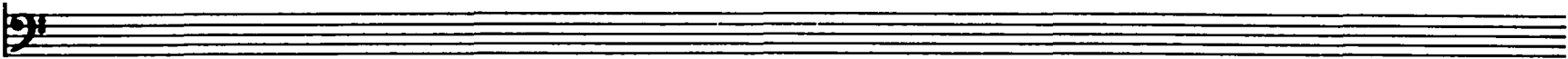
BASSOONS

HORNS

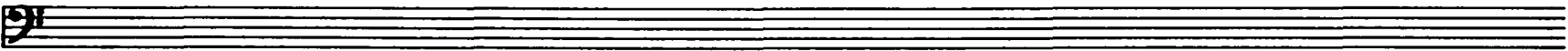
TRUMPETS

TROMBONES

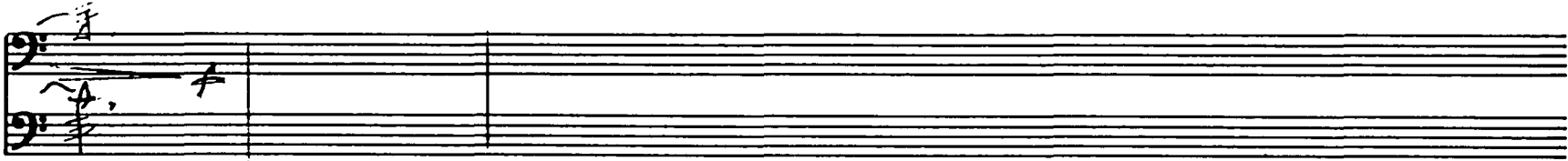
This musical score page contains staves for the following instruments: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, and Trombones. The Flutes staff includes handwritten notes: '4.' above the first measure, 'f' above the second measure, and '3 FLUTES' above the final measure. The Oboes staff includes handwritten notes: '4.' above the first measure, 'f' above the second measure, and 'f' above the third measure. The Bassoons staff includes handwritten notes: 'b' above the first measure, 'f' above the second measure, and 'f' above the third measure. The Horns staff includes handwritten notes: '2' above the first measure, '2' above the second measure, and '2' above the third measure. The Trumpets and Trombones staves are empty.



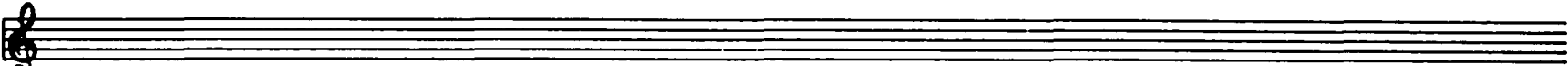
TUBA



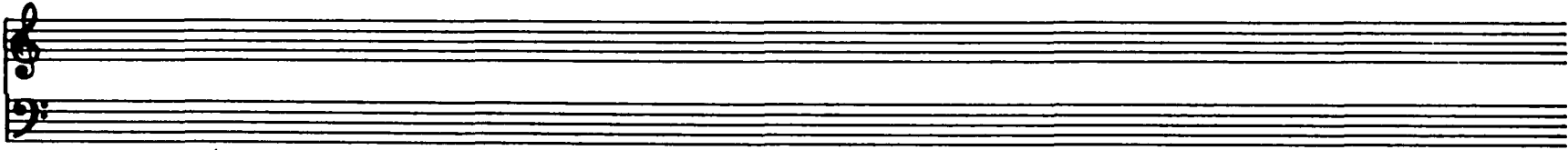
TIMPANI  
ETC.



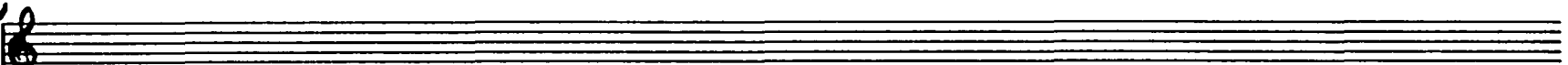
VIBRAPHONE



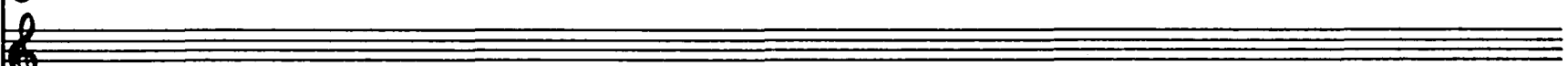
HARP



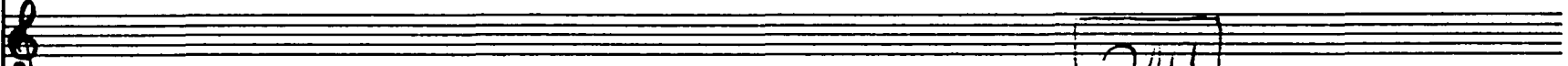
Soprano  
I



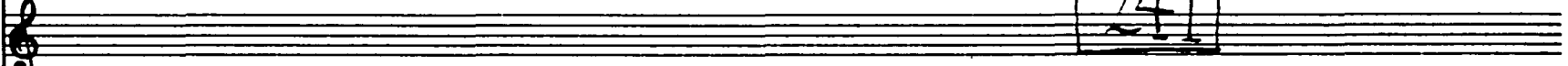
Soprano  
II



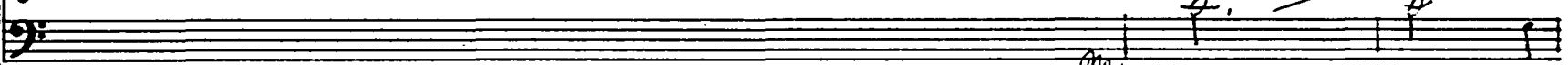
Alto



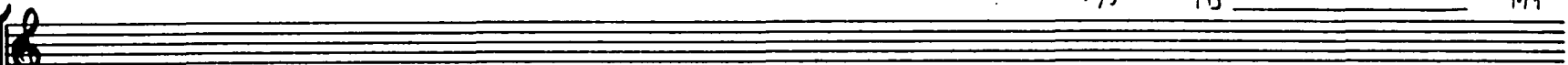
Tenor



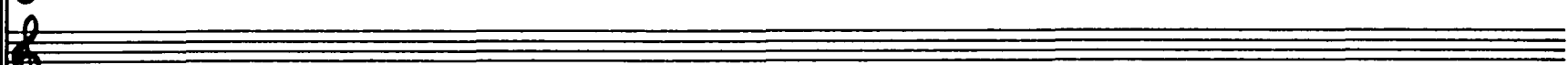
Bass



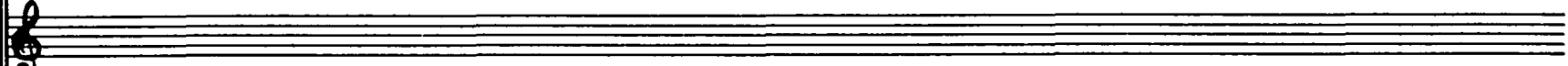
Soprano  
I



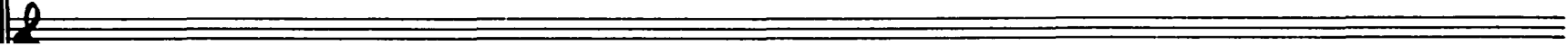
Soprano  
II



Alto



Tenor



249

Mr To Mr

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



244

245

246

247

248

249

250

46

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

SIGHT THE SPARK ING PEARLS OF EX IST FENCE

Alto

Tenor

Bass

PIANO AND  
CELESTE

ARPSICORD

VIOLIN

VIOLA

CELLO

BASS



-172-

251

252

253

254

255

256

257

\*

FLUTES

3 FLUTES  
f

OBOES

2 OBOES  
f

CLARINETS

BASS CLARINET

BASSOONS

2 BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

*f* OUT OF THE DEEPEST DEPTHS THE

Tenor

Bass

PIANO AND  
CELESTE

HARP/CHORD

VIOLIN

VIOLA

CELLO

BASS



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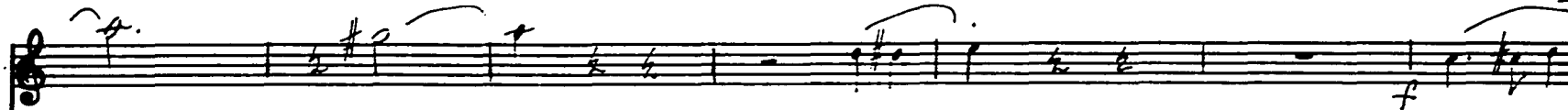
f 262

263

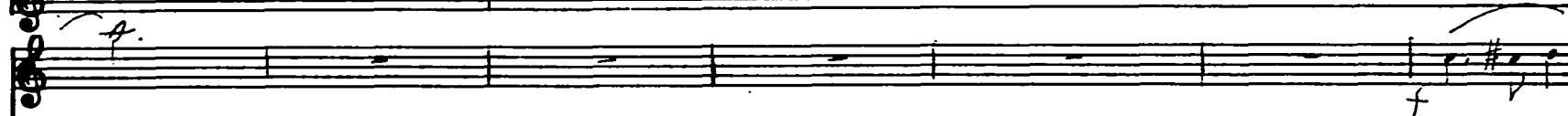
mf 264

262

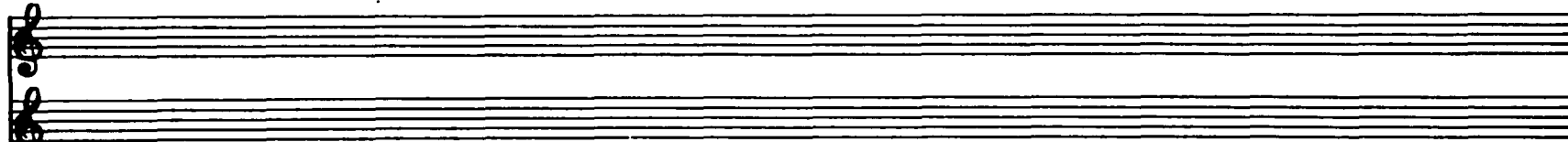
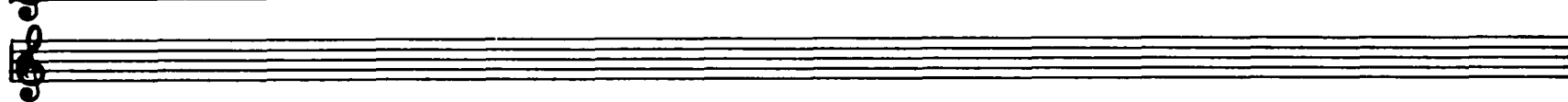
## FLUTES



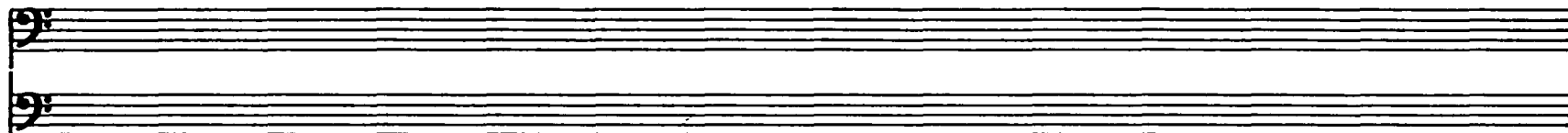
## OBOES



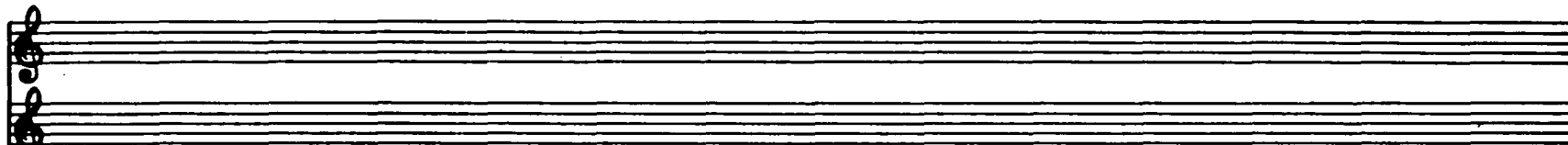
## CLARINETS

BASS  
CLARINET

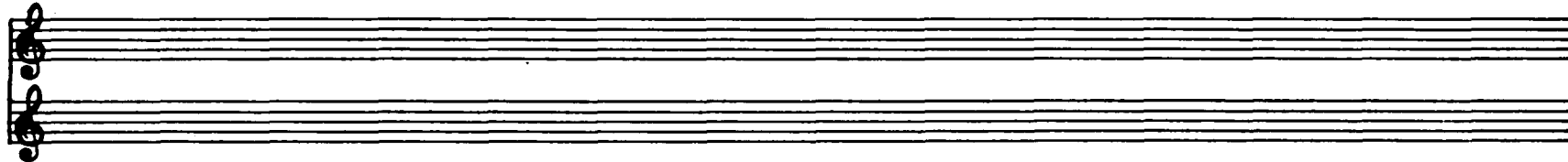
## BASSOONS



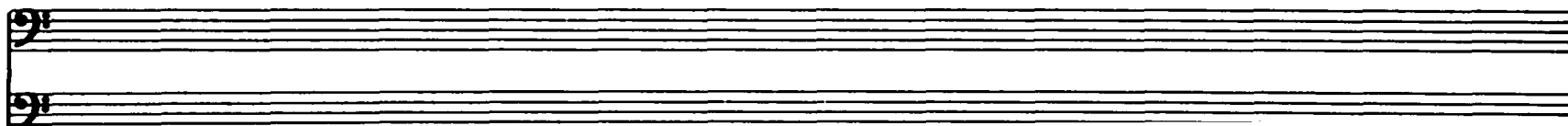
## HORNS



## TRUMPETS



## TROMBONES



TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

SPARK LING PEARLS A RISE

TO MY SIGHT

Alto

Tenor

Bass

PIANO AND  
CELESTE

HARPSICHORD

VIOLIN

VIOLA

CELLO

BASS



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1527 1/2 Vine St. Hollywood, Calif.

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266

267

268

269

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271

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

The image shows a page of a musical score, page 49, with staves for various instruments. The instruments listed on the left are Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, and Tuba. The Bassoon staff contains handwritten musical notation, including a treble clef, a key signature of one flat (B-flat), and a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. There are also some handwritten markings like 'Solo' and 'f'.

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

*f* SPARK — LING PEARLS

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Tenor

Bass

PIANO AND  
CELESTE

HARPISCHORD

VIOLIN

VIOLA

CELLO

BASS

275

Solo

#

1 STAND

ALL

ALL



NO. 53124 1527 1/2 Vine St. Hollywood, Calif.

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

Handwritten musical score for Oboes on page 50. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music begins with a forte (f) dynamic marking. The first measure contains a quarter note F#4, followed by a quarter rest. The second measure contains a quarter note G#4, followed by a quarter rest. The third measure contains a quarter note A4, followed by a quarter rest. The fourth measure contains a quarter note B4, followed by a quarter rest. The fifth measure contains a quarter note C5, followed by a quarter rest. The sixth measure contains a quarter note B4, followed by a quarter rest. The seventh measure contains a quarter note A4, followed by a quarter rest. The eighth measure contains a quarter note G#4, followed by a quarter rest. The ninth measure contains a quarter note F#4, followed by a quarter rest. The tenth measure contains a quarter note E4, followed by a quarter rest. The eleventh measure contains a quarter note D4, followed by a quarter rest. The twelfth measure contains a quarter note C4, followed by a quarter rest. The thirteenth measure contains a quarter note B3, followed by a quarter rest. The fourteenth measure contains a quarter note A3, followed by a quarter rest. The fifteenth measure contains a quarter note G3, followed by a quarter rest. The sixteenth measure contains a quarter note F3, followed by a quarter rest. The seventeenth measure contains a quarter note E3, followed by a quarter rest. The eighteenth measure contains a quarter note D3, followed by a quarter rest. The nineteenth measure contains a quarter note C3, followed by a quarter rest. The twentieth measure contains a quarter note B2, followed by a quarter rest. The twenty-first measure contains a quarter note A2, followed by a quarter rest. The twenty-second measure contains a quarter note G2, followed by a quarter rest. The twenty-third measure contains a quarter note F2, followed by a quarter rest. The twenty-fourth measure contains a quarter note E2, followed by a quarter rest. The twenty-fifth measure contains a quarter note D2, followed by a quarter rest. The twenty-sixth measure contains a quarter note C2, followed by a quarter rest. The twenty-seventh measure contains a quarter note B1, followed by a quarter rest. The twenty-eighth measure contains a quarter note A1, followed by a quarter rest. The twenty-ninth measure contains a quarter note G1, followed by a quarter rest. The thirtieth measure contains a quarter note F1, followed by a quarter rest. The thirty-first measure contains a quarter note E1, followed by a quarter rest. The thirty-second measure contains a quarter note D1, followed by a quarter rest. The thirty-third measure contains a quarter note C1, followed by a quarter rest. The thirty-fourth measure contains a quarter note B0, followed by a quarter rest. The thirty-fifth measure contains a quarter note A0, followed by a quarter rest. The thirty-sixth measure contains a quarter note G0, followed by a quarter rest. The thirty-seventh measure contains a quarter note F0, followed by a quarter rest. The thirty-eighth measure contains a quarter note E0, followed by a quarter rest. The thirty-ninth measure contains a quarter note D0, followed by a quarter rest. The fortieth measure contains a quarter note C0, followed by a quarter rest. The forty-first measure contains a quarter note B-1, followed by a quarter rest. The forty-second measure contains a quarter note A-1, followed by a quarter rest. The forty-third measure contains a quarter note G-1, followed by a quarter rest. The forty-fourth measure contains a quarter note F-1, followed by a quarter rest. The forty-fifth measure contains a quarter note E-1, followed by a quarter rest. The forty-sixth measure contains a quarter note D-1, followed by a quarter rest. The forty-seventh measure contains a quarter note C-1, followed by a quarter rest. The forty-eighth measure contains a quarter note B-2, followed by a quarter rest. The forty-ninth measure contains a quarter note A-2, followed by a quarter rest. The fiftieth measure contains a quarter note G-2, followed by a quarter rest. The fifty-first measure contains a quarter note F-2, followed by a quarter rest. The fifty-second measure contains a quarter note E-2, followed by a quarter rest. The fifty-third measure contains a quarter note D-2, followed by a quarter rest. The fifty-fourth measure contains a quarter note C-2, followed by a quarter rest. The fifty-fifth measure contains a quarter note B-3, followed by a quarter rest. The fifty-sixth measure contains a quarter note A-3, followed by a quarter rest. The fifty-seventh measure contains a quarter note G-3, followed by a quarter rest. The fifty-eighth measure contains a quarter note F-3, followed by a quarter rest. The fifty-ninth measure contains a quarter note E-3, followed by a quarter rest. The sixtieth measure contains a quarter note D-3, followed by a quarter rest. The sixty-first measure contains a quarter note C-3, followed by a quarter rest. The sixty-second measure contains a quarter note B-3, followed by a quarter rest. The sixty-third measure contains a quarter note A-3, followed by a quarter rest. The sixty-fourth measure contains a quarter note G-3, followed by a quarter rest. The sixty-fifth measure contains a quarter note F-3, followed by a quarter rest. The sixty-sixth measure contains a quarter note E-3, followed by a quarter rest. The sixty-seventh measure contains a quarter note D-3, followed by a quarter rest. The sixty-eighth measure contains a quarter note C-3, followed by a quarter rest. The sixty-ninth measure contains a quarter note B-3, followed by a quarter rest. The seventieth measure contains a quarter note A-3, followed by a quarter rest. The seventy-first measure contains a quarter note G-3, followed by a quarter rest. The seventy-second measure contains a quarter note F-3, followed by a quarter rest. The seventy-third measure contains a quarter note E-3, followed by a quarter rest. The seventy-fourth measure contains a quarter note D-3, followed by a quarter rest. The seventy-fifth measure contains a quarter note C-3, followed by a quarter rest. The seventy-sixth measure contains a quarter note B-3, followed by a quarter rest. The seventy-seventh measure contains a quarter note A-3, followed by a quarter rest. The seventy-eighth measure contains a quarter note G-3, followed by a quarter rest. The seventy-ninth measure contains a quarter note F-3, followed by a quarter rest. The eightieth measure contains a quarter note E-3, followed by a quarter rest. The eighty-first measure contains a quarter note D-3, followed by a quarter rest. The eighty-second measure contains a quarter note C-3, followed by a quarter rest. The eighty-third measure contains a quarter note B-3, followed by a quarter rest. The eighty-fourth measure contains a quarter note A-3, followed by a quarter rest. The eighty-fifth measure contains a quarter note G-3, followed by a quarter rest. The eighty-sixth measure contains a quarter note F-3, followed by a quarter rest. The eighty-seventh measure contains a quarter note E-3, followed by a quarter rest. The eighty-eighth measure contains a quarter note D-3, followed by a quarter rest. The eighty-ninth measure contains a quarter note C-3, followed by a quarter rest. The ninetieth measure contains a quarter note B-3, followed by a quarter rest. The ninety-first measure contains a quarter note A-3, followed by a quarter rest. The ninety-second measure contains a quarter note G-3, followed by a quarter rest. The ninety-third measure contains a quarter note F-3, followed by a quarter rest. The ninety-fourth measure contains a quarter note E-3, followed by a quarter rest. The ninety-fifth measure contains a quarter note D-3, followed by a quarter rest. The ninety-sixth measure contains a quarter note C-3, followed by a quarter rest. The ninety-seventh measure contains a quarter note B-3, followed by a quarter rest. The ninety-eighth measure contains a quarter note A-3, followed by a quarter rest. The ninety-ninth measure contains a quarter note G-3, followed by a quarter rest. The hundredth measure contains a quarter note F-3, followed by a quarter rest.

**TROMBONES**

**TUBA**

**TIMPANI  
ETC.**

**VIBRAPHONE**

**HARP**

**Soprano  
I**

**Soprano  
II**

**Alto**

**Tenor**

**Bass**

**Soprano  
I**

**Soprano  
II**

**Alto**

**Tenor**

Tenor

Bass

PIANO AND  
CELESTE

Harpsichord

VIOLIN

VIOLA

CELLO

BASS



-172-

HO. 53124 1527 1/2 Vine St. Hollywood, Calif.

Handwritten musical score for Tenor, Bass, Piano and Celeste, Harpsichord, Violin, Viola, Cello, and Bass. The score includes measures 271 through 285. The Violin and Viola parts are marked with a forte (f) dynamic. The Cello and Bass parts are marked with a piano (pp) dynamic. The Harpsichord part is marked with a forte (f) dynamic. The score is written in a single system with multiple staves. The key signature is one sharp (F#) and the time signature is 4/4. The score is handwritten in ink on a single system of staves. The Violin and Viola parts are marked with a forte (f) dynamic. The Cello and Bass parts are marked with a piano (pp) dynamic. The Harpsichord part is marked with a forte (f) dynamic. The score is written in a single system with multiple staves. The key signature is one sharp (F#) and the time signature is 4/4. The score is handwritten in ink on a single system of staves.

## FLUTES

## OBOES

## CLARINETS

BASS  
CLARINET

## BASSOONS

## HORNS

## TRUMPETS

## TROMBONES

## TUBA

Handwritten musical score for page 51, featuring woodwind and brass staves. The score includes the following elements:

- FLUTES:** Two staves, mostly empty.
- OBOES:** Two staves, with a few notes in the first measure.
- CLARINETS:** Two staves, mostly empty.
- BASS CLARINET:** Two staves, mostly empty.
- BASSOONS:** Four staves (two systems of two). The first system has a *mf* dynamic. The second system has a *ff* dynamic. A handwritten *2. Bsns* is written above the first staff of the second system. A handwritten *Contra Bass* is written below the second staff of the second system.
- HORNS:** Two staves. The second staff has a *f* dynamic. A handwritten *f* is written below the second staff.
- TRUMPETS:** Two staves, mostly empty.
- TROMBONES:** Two staves, mostly empty.
- TUBA:** One staff, mostly empty.

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



-172- 280

287 CRESC

287

289

290

291

292

## FLUTES

## OBOES

## CLARINETS

BASS  
CLARINET

## BASSOONS

## HORNS

## TRUMPETS

## TROMBONES

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

29/6

f A RISE A RISE SPARK LING

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



NO. 53124

1527 1/2 Vine St. Hollywood, Calif.

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243

247

245

246

247

245

247

1 STAND ONLY

1 STAND ONLY

Pizz

PR Pizz.

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

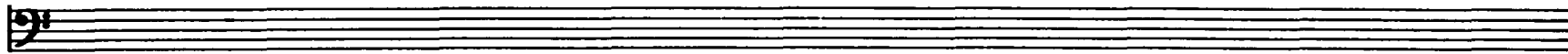
BASSOONS

HORNS

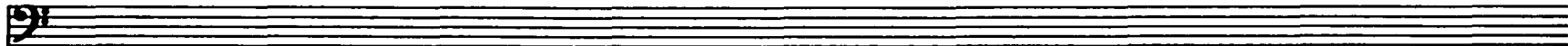
TRUMPETS

TROMBONES

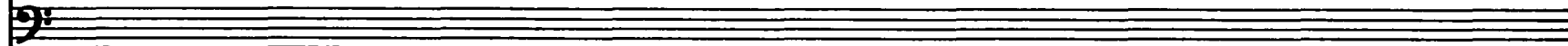
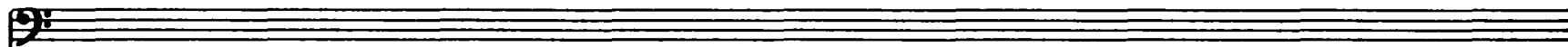
Handwritten musical score for Bassoons 1 and 2. The score is written on two staves, both in bass clef. The first staff is labeled "Bsn 1" and the second staff is labeled "Bsn 2". The music begins with a forte dynamic marking "f". The notation includes eighth and sixteenth notes, rests, and slurs. The key signature has one sharp (F#), and the time signature is 4/4. The score is written in ink on a printed staff paper.



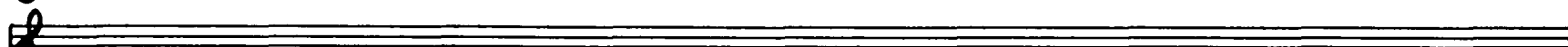
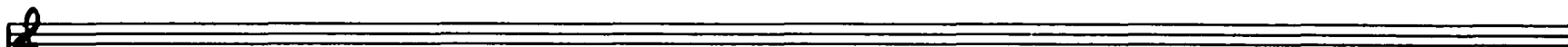
TUBA



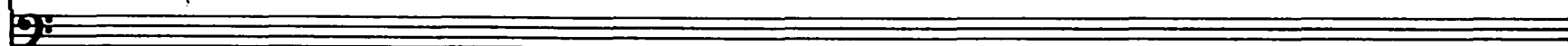
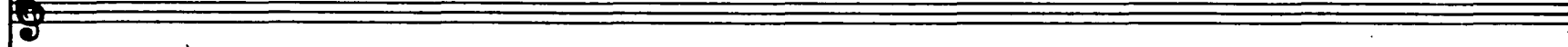
TIMPANI  
ETC.



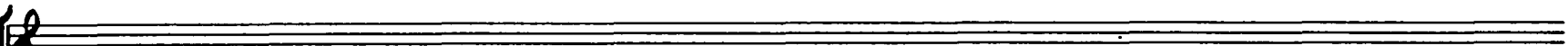
VIBRAPHONE



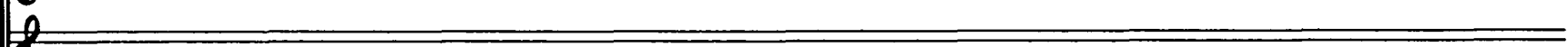
HARP



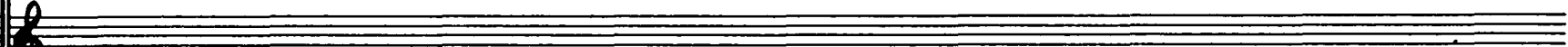
Soprano  
I



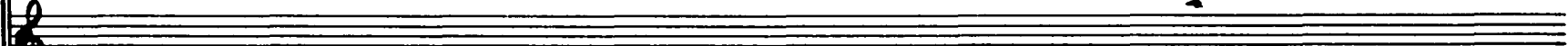
Soprano  
II



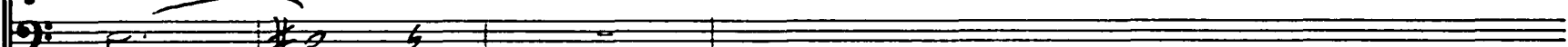
Alto



Tenor

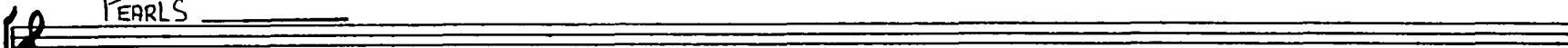


Bass

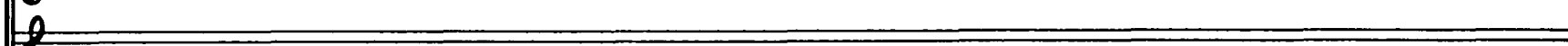


PEARLS

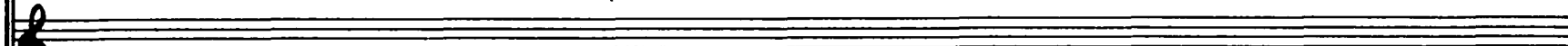
Soprano  
I



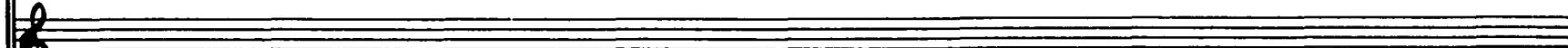
Soprano  
II



Alto



Tenor



Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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300

301

302

303

304

305

306

FLUTES

OBOES

CLARINETS

BASS CLARINET

BASSOONS

HORNS

TRUMPETS

Handwritten musical score for page 54, featuring staves for Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, and Trumpets. The score includes various musical notations, including notes, rests, and dynamic markings.

**Flutes:** The first staff shows a melodic line starting with a *f* (forte) dynamic, followed by a *p* (piano) dynamic. The notation includes various intervals and a final measure with a *sf* (sforzando) marking.

**Oboes:** The second staff shows a melodic line starting with a *f* (forte) dynamic, followed by a *p* (piano) dynamic. The notation includes various intervals and a final measure with a *sf* (sforzando) marking.

**Clarinet:** The third staff is empty.

**Bass Clarinet:** The fourth staff is empty.

**Bassoons:** The fifth staff shows a melodic line starting with a *f* (forte) dynamic, followed by a *p* (piano) dynamic. The notation includes various intervals and a final measure with a *sf* (sforzando) marking. A handwritten note "CRESC" is visible below the staff.

**Horns:** The sixth staff shows a melodic line starting with a *f* (forte) dynamic, followed by a *p* (piano) dynamic. The notation includes various intervals and a final measure with a *sf* (sforzando) marking. A handwritten note "Col 1st Horn" is visible below the staff.

**Trumpets:** The seventh staff is empty.

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

***Molto Crescendo*** - - - -

ALTO

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



-172-

MO. 5-3124 1527 1/2 Vine St. Hollywood, Calif.

Handwritten musical score for Violin, Viola, Cello, and Bass. The score includes various musical notations such as notes, rests, and dynamic markings.

**Violin:** The Violin part features a melodic line with various accidentals (sharps, flats, naturals) and dynamic markings including *ff* (fortissimo) and *cresc* (crescendo). There are also handwritten notes like "DIV" and "ff DIV".

**Viola:** The Viola part includes a melodic line with accidentals and dynamic markings such as *ff* and *cresc*. A handwritten note "Col. for" is visible.

**Cello:** The Cello part features a melodic line with accidentals and dynamic markings including *ff* and *cresc*. A handwritten note "Col. for" is visible.

**Bass:** The Bass part includes a melodic line with accidentals and dynamic markings such as *ff* and *cresc*. A handwritten note "Col. for" is visible.

The score is divided into measures, with measure numbers 307, 308, 309, 310, 311, 312, and 313 indicated at the bottom.

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

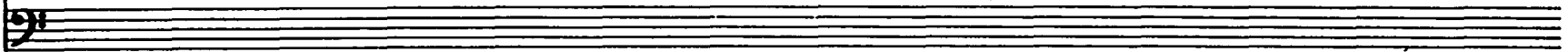
HORNS

TRUMPETS

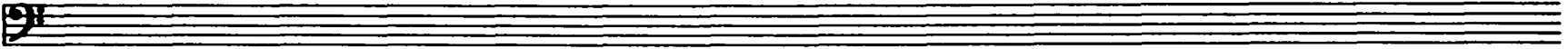
TROMBONES

Handwritten musical score for woodwinds and brass. The score is written on ten staves, each with a clef and a key signature of one sharp (F#). The staves are labeled on the left: FLUTES, OBOES, CLARINETS, BASS CLARINET, BASSOONS, HORNS, TRUMPETS, and TROMBONES. The music is written in a single system, with measures 1 through 8 visible. The notation includes various notes, rests, and dynamic markings such as *ff*, *f*, *mf*, and *p*. There are also handwritten annotations: "STAFF 1" in a box on the Bassoon staff, and "CONTRA C" above the Bassoon staff. The score is written in a clear, legible hand, with some corrections and erasures visible.

TROMBONES



TUBA

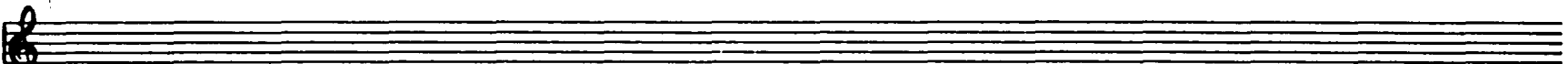


TIMPANI  
ETC.

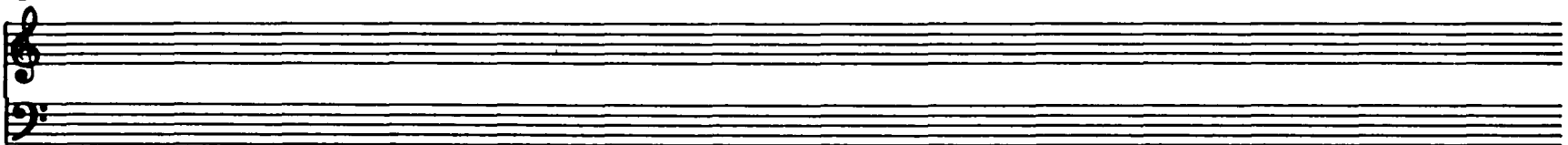
*Solo* *> > >* *> > >* *> > >* *> > >*

Handwritten musical notation for Timpani and other percussion instruments. The notation includes various rhythmic patterns and accidentals. The first staff shows a series of notes with accents (>) and a key signature change to one sharp (F#). The second staff shows a series of notes with a key signature change to one flat (Bb). The third staff shows a series of notes with a key signature change to one sharp (F#). The fourth staff shows a series of notes with a key signature change to one flat (Bb). The notation is written in a stylized, handwritten manner.

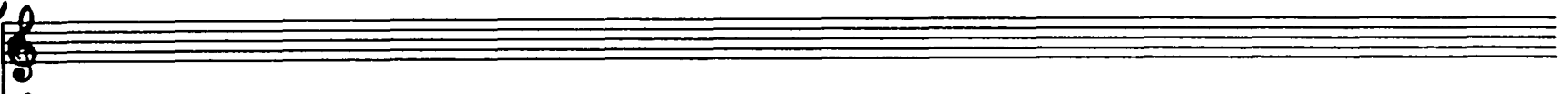
VIBRAPHONE



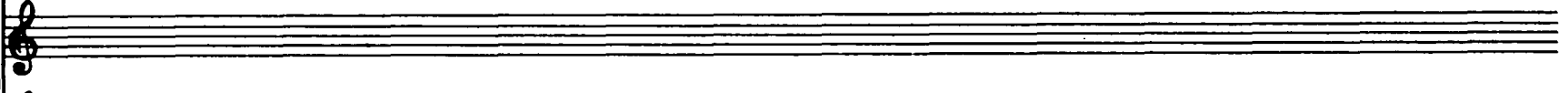
HARP



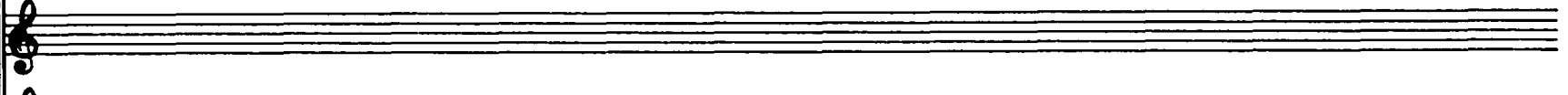
Soprano  
I



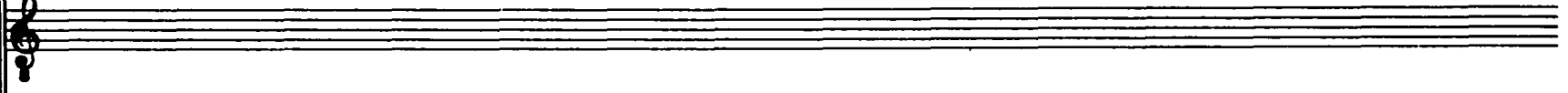
Soprano  
II



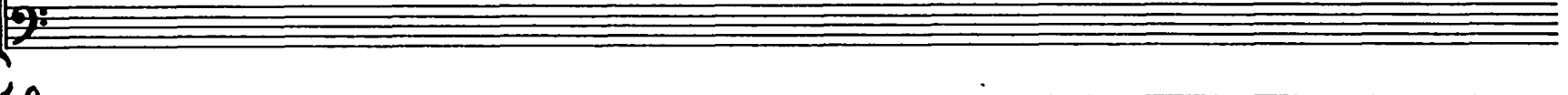
Alto



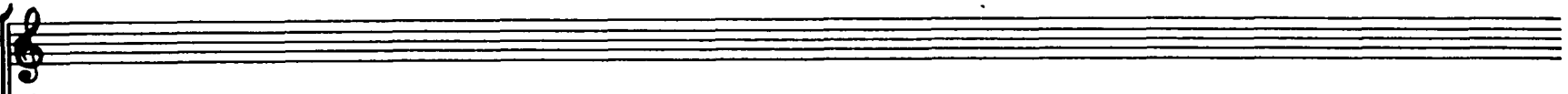
Tenor



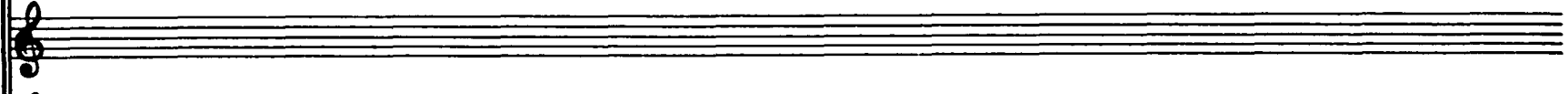
Bass



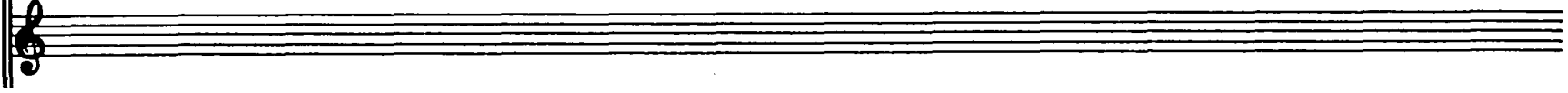
Soprano  
I



Soprano  
II



Alto



Alto

Tenor

Bass

*Piano*

PIANO AND CELESTE

*HARPSICORD*

VIOLIN

VIOLA

CELLO

BASS



— 172 —

HO. 5-3124 1527 1/2 Vine St. Hollywood, Calif.

Handwritten musical score for Piano and Celeste, Harpsicord, Violin, Viola, Cello, and Bass. The score includes various musical notations such as notes, rests, and dynamic markings (ff, f, mf, p). The Harpsicord part is marked with a handwritten 'HARPSICORD' and a 'Piano' instruction. The Violin, Viola, Cello, and Bass parts are marked with 'ff' and 'f' dynamics. The score is divided into measures, with measure numbers 315, 316, 317, 318, 319, and 320 indicated at the bottom.

## FLUTES

## OBOES

## CLARINETS

BASS  
CLARINET

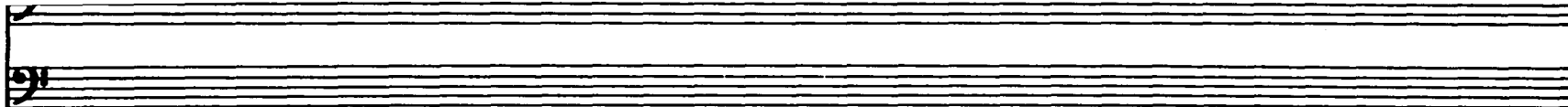
## BASSOONS

## HORNS

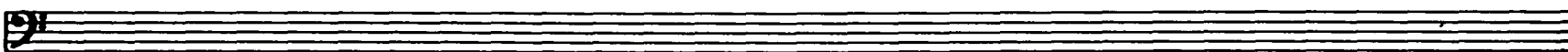
## TRUMPETS

## TROMBONES

TROMBONES

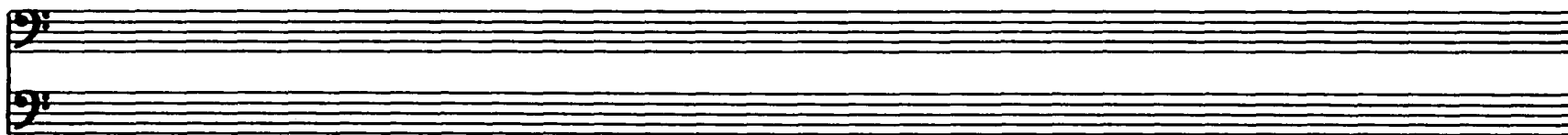


TUBA

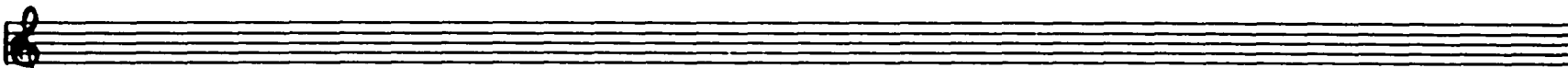


TIMPANI  
ETC.

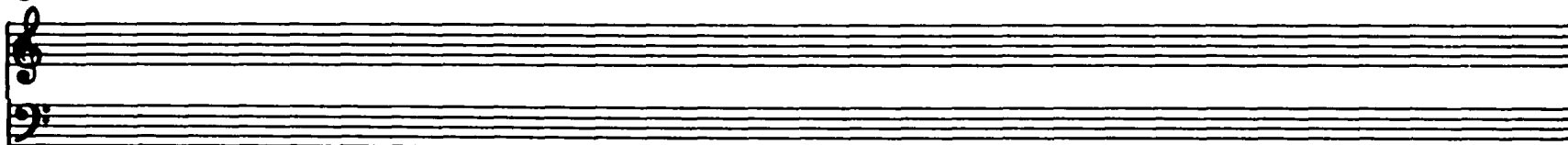
/



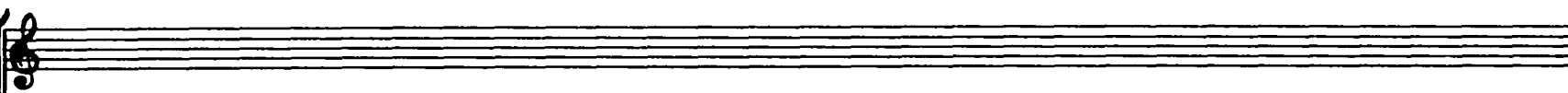
VIBRAPHONE



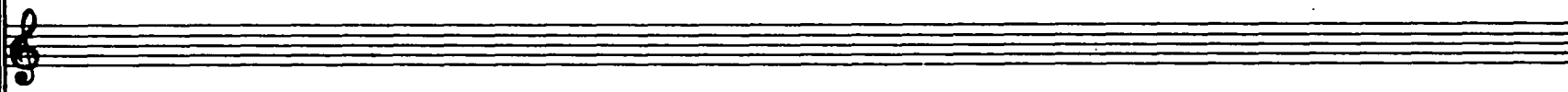
HARP



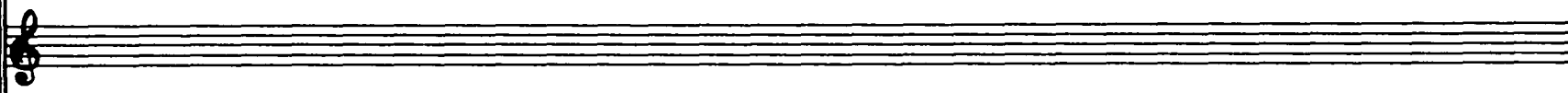
Soprano  
I



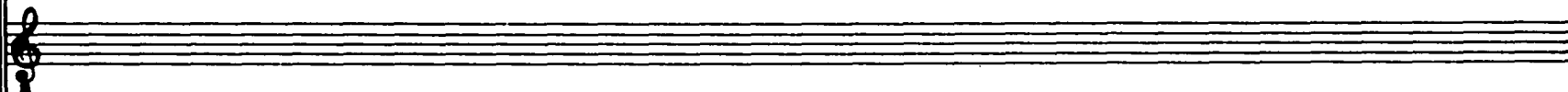
Soprano  
II



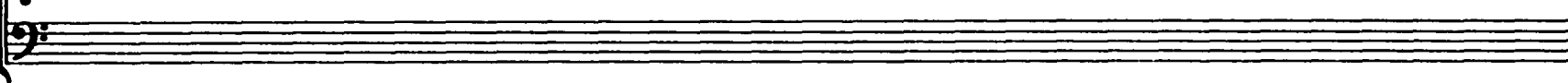
Alto



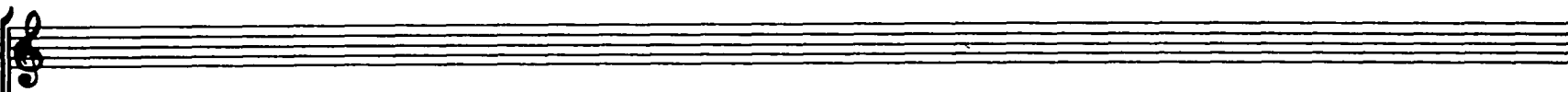
Tenor



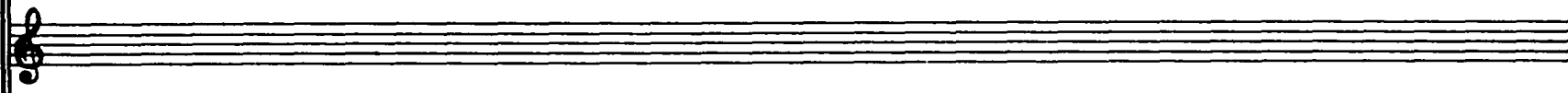
Bass



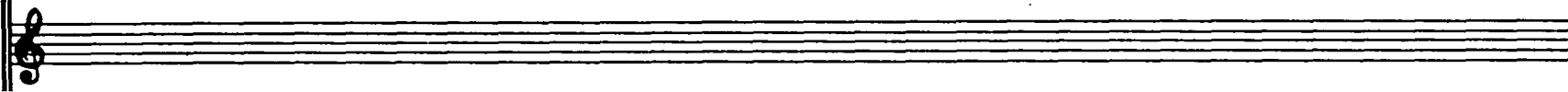
Soprano  
I



Soprano  
II



Alto



Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



NO. 53124

-172-

1527 1/2 Vine St. Hollywood, Calif.

Handwritten musical score for Alto, Tenor, Bass, Piano and Celeste, Violin, Viola, Cello, and Bass. The score includes measures 321 through 327. The key signature is one flat (B-flat). The time signature is 4/4. The score is written in a cursive, handwritten style. The instruments are listed on the left side of the page. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, P, DIV). The score is divided into systems, with measures 321-322 on the first system, 323-324 on the second, and 325-327 on the third. The score is written on a single page, with the page number 172 indicated at the bottom left.

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

Handwritten musical score for a woodwind section, page 57. The score includes staves for Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, and Trombones. The Bassoons and Horns parts contain handwritten musical notation, including notes, rests, and dynamic markings like 'Solo', 'mf', and 'f'. The Bassoon part has a 'Solo' marking and a key signature change to two sharps. The Horn part has a 'Solo' marking and a key signature change to two sharps. The rest of the staves are empty.

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS

329

Soli

mf

Slr

mf

f

329

330

331

332

333

334



MO. 53124

-172-

1527 1/2 Vine St. Hollywood, Calif.

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

This musical score page, numbered 58, contains staves for the following instruments: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, and Trombones. The Flutes staff shows a melodic line in the final measure, with a handwritten 'I' below it. The Bassoons staff has a melodic line in the first measure, with a slur over it. The other staves are empty.

Handwritten musical score for percussion instruments. The staves are labeled on the left: TUBA, TIMPANI ETC., VIBRAPHONE, and HARP. Each instrument has a single staff with a bass clef and a key signature of one flat (B-flat). The staves are currently empty.

Handwritten musical score for vocal parts. The staves are labeled on the left: Soprano I, Soprano II, Alto, Tenor, Bass, Soprano I, Soprano II, and Alto. The Tenor staff contains a handwritten box with the number "335". The Bass staff has a handwritten melody line with lyrics underneath: "f To MY SIGHT COMES THE SPARK LING PEARLS". The lyrics are written in a stylized, handwritten font. The other vocal staves are empty.

Alto  
 Tenor  
 Bass

PIANO AND CELESTE

Harbichord

VIOLIN

VIOLA

CELLO

BASS

-172- 335 336 P 337 338 f 339 340 341

FLUTES

Handwritten musical notation for two flutes. The top staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, some beamed together, with various accidentals (sharps, flats, naturals) and slurs. The bottom staff is a second part, also with handwritten notes and slurs.

OBOES

Two empty musical staves for oboes, each with a treble clef and a key signature of one sharp (F#).

CLARINETS

Two empty musical staves for clarinets, each with a treble clef and a key signature of one sharp (F#).

BASS CLARINET

Two empty musical staves for bass clarinet, each with a bass clef and a key signature of one sharp (F#).

BASSOONS

Two empty musical staves for bassoons, each with a bass clef and a key signature of one sharp (F#).

HORNS

Two empty musical staves for horns, each with a treble clef and a key signature of one sharp (F#).

TRUMPETS

Two empty musical staves for trumpets, each with a treble clef and a key signature of one sharp (F#).

TROMBONES

Two empty musical staves for trombones, each with a bass clef and a key signature of one sharp (F#).

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor


Bass

Soprano  
I

Soprano  
II

Alto

Tenor

  
OUT OF THE DEEP — EST

Tenor

Bass

PIANO AND  
CELESTE

Piano

Harpsichord

1+2

VIOLIN

3<sup>rd</sup>

VIOLA

CELLO

BASS



-172-

MO. 5.3124

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351

352

353

354

355

356

357

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

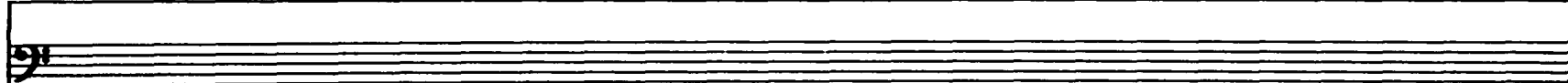
HORNS

TRUMPETS

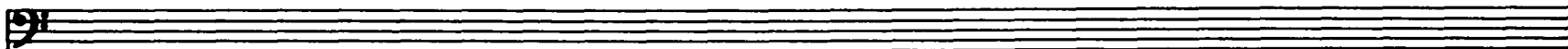
TROMBONES

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) is positioned above the brass section (Horns, Trumpets, Trombones). The Bassoon staff is the only one containing handwritten musical notation. The notation begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a half note G4, followed by a series of eighth notes: A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4, C4. A forte 'f' dynamic marking is placed below the first eighth note of this sequence. A slur covers the entire eighth-note sequence. Above the first measure, the handwritten text 'Cantata BW' is written. The rest of the staves are empty.

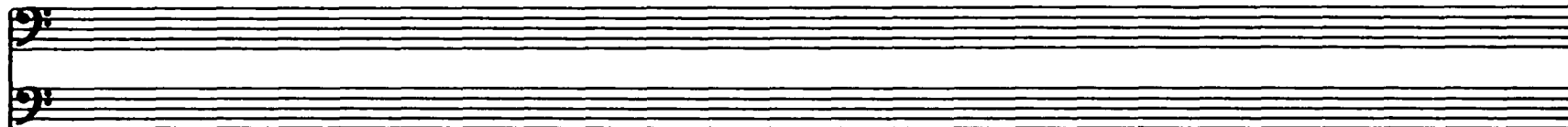
TROMBONES



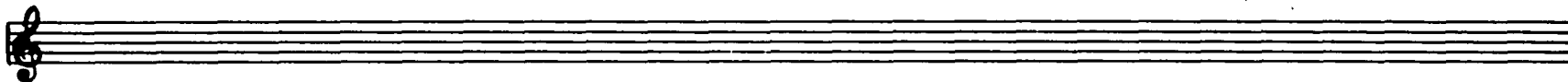
TUBA



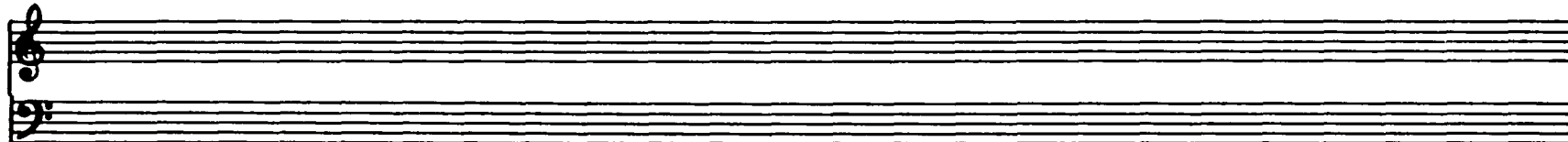
TIMPANI  
ETC.



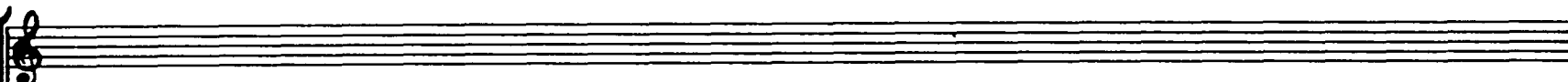
VIBRAPHONE



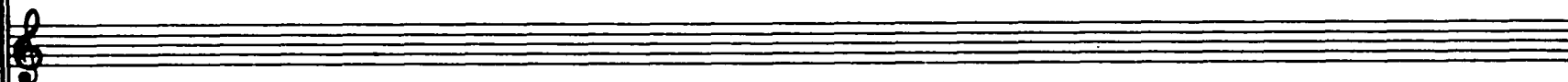
HARP



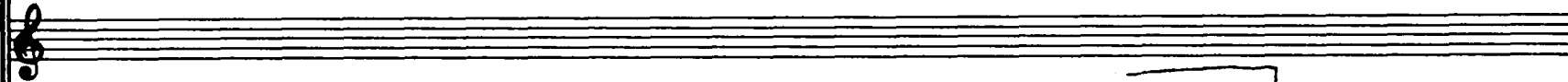
Soprano  
I



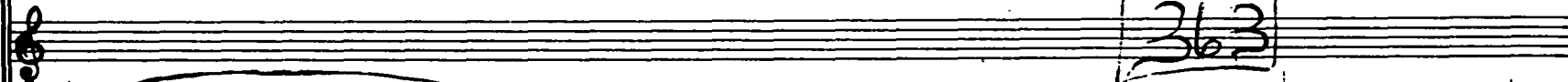
Soprano  
II



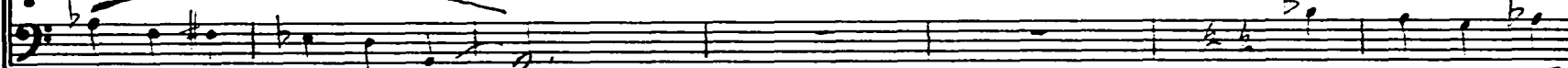
Alto



Tenor



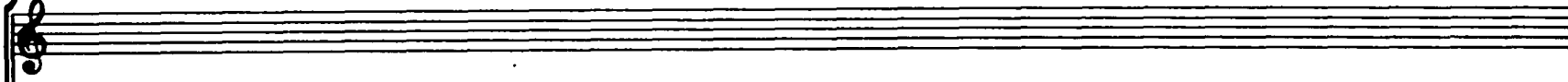
Bass



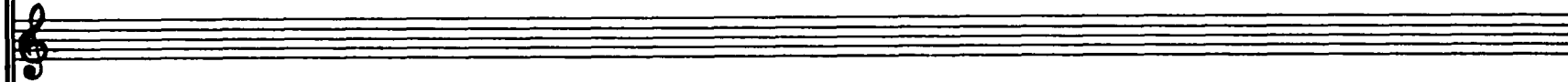
**ff** DEPTHS

I. TASTE OF THE

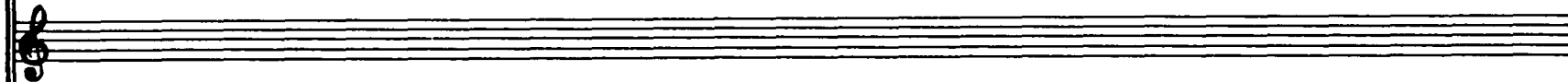
Soprano  
I



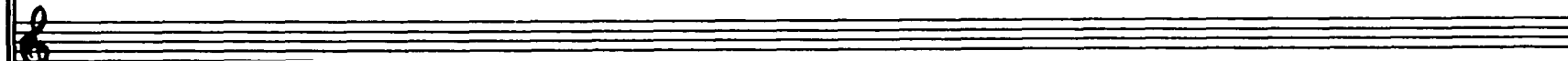
Soprano  
II



Alto



Tenor



Tenor

Bass

PIANO AND  
CELESTE

Harpsichord

VIOLIN

VIOLA

CELLO

BASS



MO. 53124

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172-355 357 f 360 361 362 P 363 364

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

*mf*

*f*

*bp*

*#p*

*bf*

*bf*

*tf*

FRUIT

CALLED E TERN

AL LIFE

Tenor

Bass

PIANO AND  
CELESTE

HAARPICORD

VIOLIN

VIOLA

CELLO

BASS



NO. 5-3124

-172-

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Handwritten musical score for Tenor, Bass, Piano and Celeste, Harpicord, Violin, Viola, Cello, and Bass. The score is written on ten staves. The first two staves are for Tenor and Bass. The next two staves are for Piano and Celeste and Harpicord. The next three staves are for Violin, Viola, and Cello. The final staff is for Bass. The score includes various musical notations such as notes, rests, and accidentals. The key signature is one flat (B-flat). The time signature is 4/4. The score is numbered 366 through 371 at the bottom.

366

366

367

368

369

370

371

FLUTES

375

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

Empty musical staff with a bass clef.

TUBA

Empty musical staff with a bass clef.

TIMPANI  
ETC.

Empty musical staff with a bass clef.

VIBRAPHONE

Empty musical staff with a treble clef.

HARP

Empty musical staff with a treble clef.

Soprano  
I

Empty musical staff with a treble clef.

Soprano  
II

Empty musical staff with a treble clef.

Alto

Empty musical staff with a treble clef.

Tenor

Empty musical staff with a treble clef.

Bass

Musical staff with a bass clef containing a melodic line with a slur and a horizontal line below it.

Soprano  
I

Empty musical staff with a treble clef.

Soprano  
II

Empty musical staff with a treble clef.

Alto

Empty musical staff with a treble clef.

Tenor

Empty musical staff with a treble clef.

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

Handwritten musical notation on a woodwind score page. The notation is written on the staves for Oboes, Bass Clarinet, and Bassoons. The Oboe staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The Bass Clarinet staff has a 'Solo' marking above the first measure, which contains a half note. The Bassoon staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The notation is written in black ink on a white background.

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

TAK-EN

TA-KEN

FROM

THE

TREE

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



MO. 53124

-172-

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379

381

382

383

384

385

386

Handwritten musical score for a woodwind and brass section. The score is written on ten staves, each with a label on the left: FLUTES, OBOES, CLARINETS, BASS CLARINET, BASSOONS, HORNS, TRUMPETS, and TROMBONES. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**FLUTES:** The first staff is labeled "3 FLUTES" at the beginning. It contains a melodic line starting with a treble clef and a key signature of one sharp (F#). The first measure has a dynamic marking of *f* (forte). The line continues with several measures of music, including a *mf* (mezzo-forte) marking later in the staff.

**OBOES:** The second staff is labeled "OBOES". It contains a melodic line starting with a treble clef and a key signature of one sharp (F#). The first measure has a dynamic marking of *f* (forte). The line continues with several measures of music, including a *mf* (mezzo-forte) marking later in the staff.

**CLARINETS:** The third staff is labeled "CLARINETS". It is empty.

**BASS CLARINET:** The fourth staff is labeled "BASS CLARINET". It is empty.

**BASSOONS:** The fifth staff is labeled "BASSOONS". It is empty.

**HORNS:** The sixth staff is labeled "HORNS". It contains a melodic line starting with a treble clef and a key signature of one sharp (F#). The first measure has a dynamic marking of *f* (forte). The line continues with several measures of music, including a *mf* (mezzo-forte) marking later in the staff.

**TRUMPETS:** The seventh staff is labeled "TRUMPETS". It is empty.

**TROMBONES:** The eighth staff is labeled "TROMBONES". It is empty.

TROMBONES



TUBA



TIMPANI  
ETC.



VIBRAPHONE



HARP



Soprano  
I



Soprano  
II



Alto



Tenor



Bass



#2.

A.

A.

of

TRUTH

Soprano  
I



Soprano  
II



Alto



Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



-172-

386

MO. 5-3124

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387

DIV

DIV

387

388

389

390

391

392

FLUTES

Handwritten musical notation for Flutes, measures 39-40. The notation is written on two staves. The first staff begins with a dynamic marking 'p' and a key signature change to one flat. The second staff contains a key signature change to two flats. Both staves feature melodic lines with slurs and ties.

OBOES

CLARINETS

39/40

BASS CLARINET

BASSOONS

Handwritten musical notation for Bassoons, measures 39-40. The notation is written on two staves. The first staff begins with a dynamic marking 'ff' and a key signature change to one flat. The second staff contains a key signature change to two flats. Both staves feature melodic lines with slurs and ties.

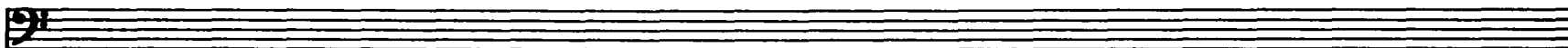
HORNS

TRUMPETS

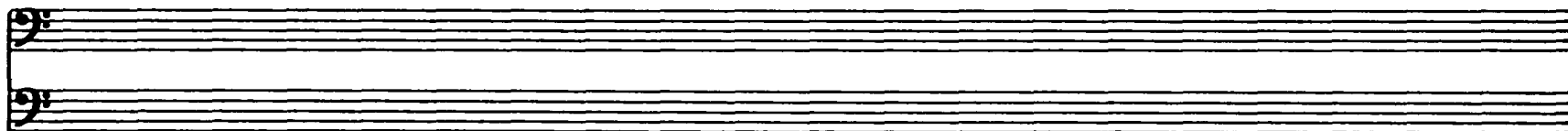
TROMBONES

TUBA

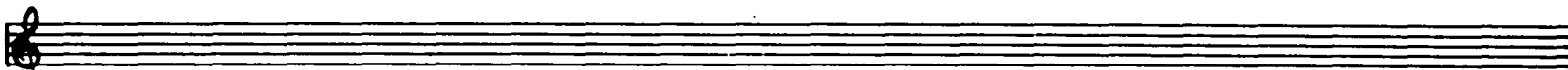
TUBA



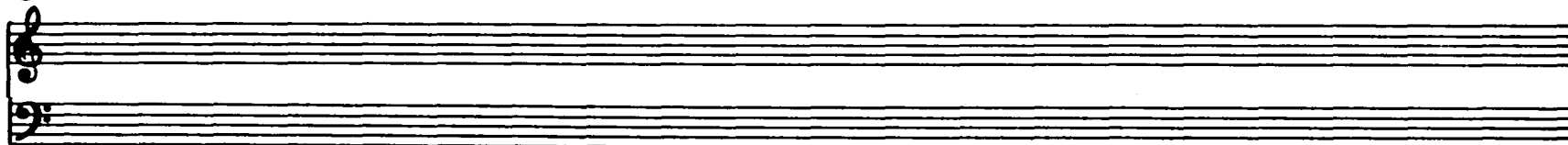
TIMPANI  
ETC.



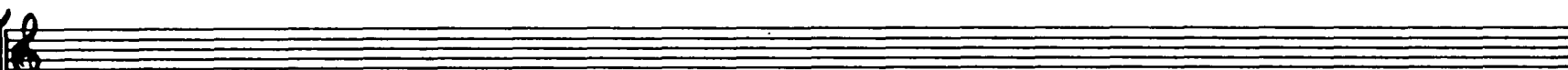
VIBRAPHONE



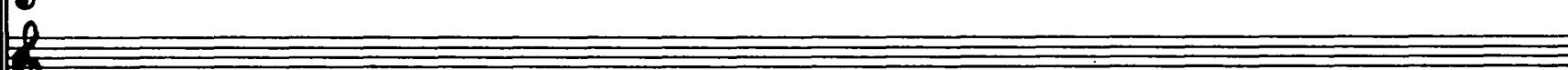
HARP



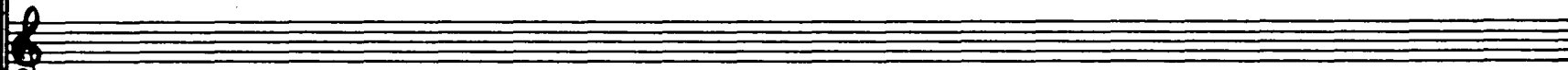
Soprano  
I



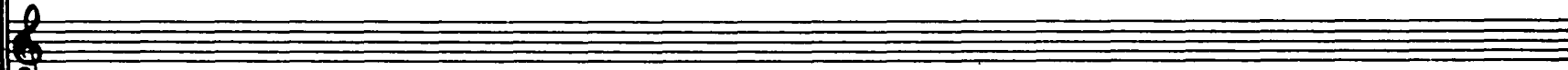
Soprano  
II



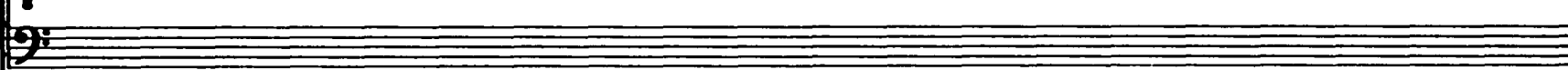
Alto



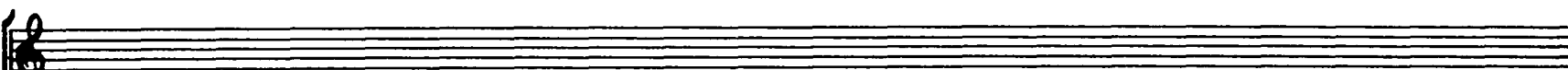
Tenor



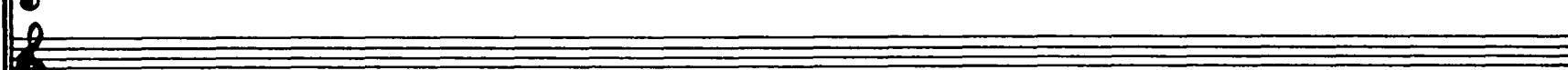
Bass



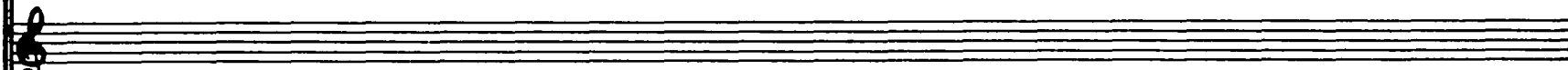
Soprano  
I



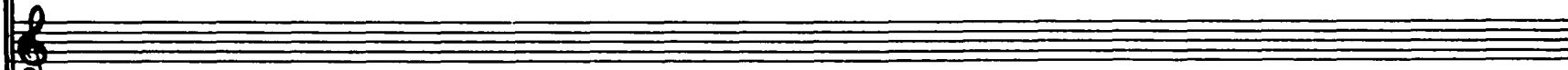
Soprano  
II



Alto



Tenor



Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



NO. 53124 -172-

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Handwritten musical score for Violin, Viola, Cello, and Bass. The score includes measures 343 through 349. The Violin part is marked with *ff* and *DIV*. The Viola part is marked with *ff*. The Cello part is marked with *ff* and includes a wavy line indicating a tremolo effect. The Bass part is marked with *DIV*. The score is written on five staves, with the first three staves (Tenor, Bass, Piano and Celeste) being empty. The Violin, Viola, and Cello parts are written on the bottom three staves. The Bass part is written on the bottom staff. The score includes various musical notations such as notes, rests, and dynamic markings.

## FLUTES

## OBOES

## CLARINETS

BASS  
CLARINET

## BASSOONS

## HORNS

## TRUMPETS

## TROMBONES

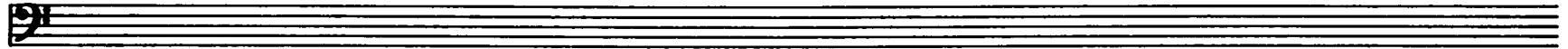
Handwritten musical score for page 66, featuring staves for Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, and Trombones. The Flutes and Bassoons parts contain handwritten notes and dynamic markings.

**Flutes:** The staff shows two lines of music. The upper line has a series of notes with a slur over them, followed by a dynamic marking of *pp*. The lower line has a series of notes with a slur over them, followed by a dynamic marking of *ppp*.

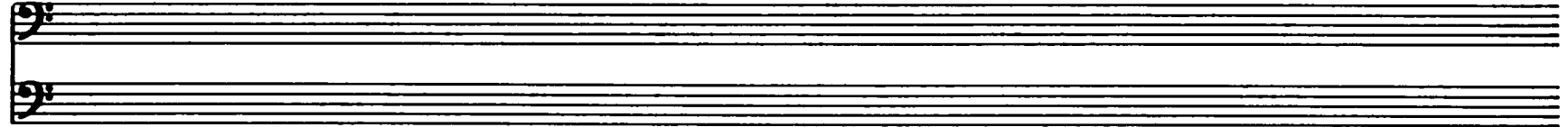
**Bassoons:** The staff shows two lines of music. The upper line has a series of notes with a slur over them, followed by a dynamic marking of *pp*. The lower line has a series of notes with a slur over them, followed by a dynamic marking of *ppp*.

**Horns:** The staff shows two lines of music. The upper line has a series of notes with a slur over them, followed by a dynamic marking of *pp*. The lower line has a series of notes with a slur over them, followed by a dynamic marking of *ppp*.

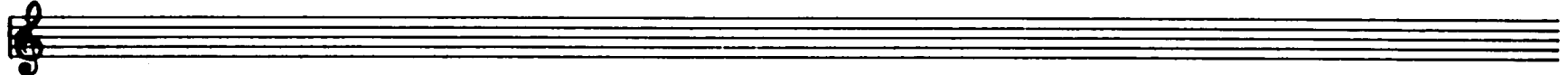
TUBA



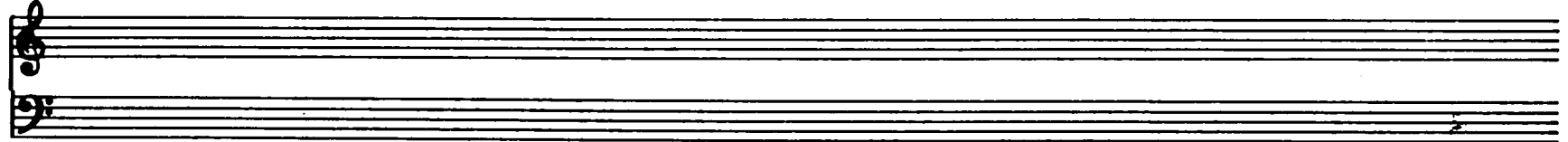
TIMPANI  
ETC.



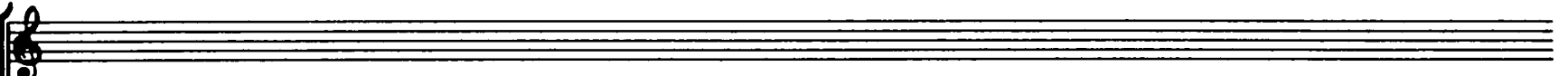
VIBRAPHONE



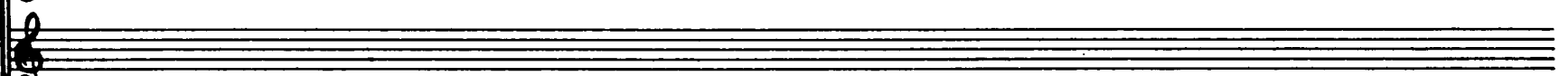
HARP



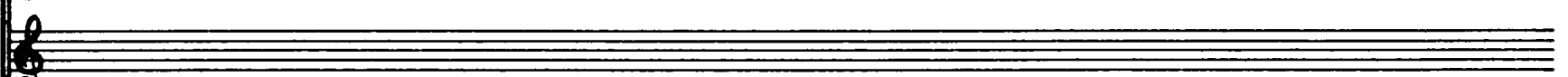
Soprano  
I



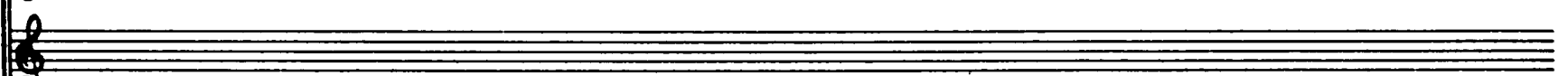
Soprano  
II



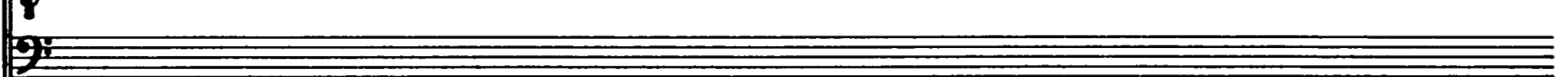
Alto



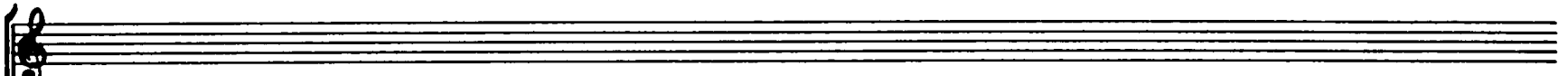
Tenor



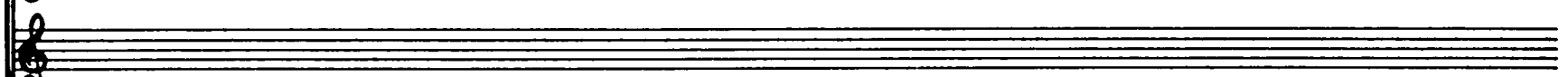
Bass



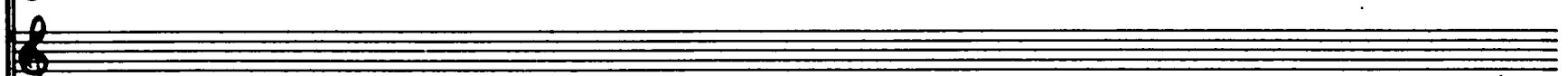
Soprano  
I



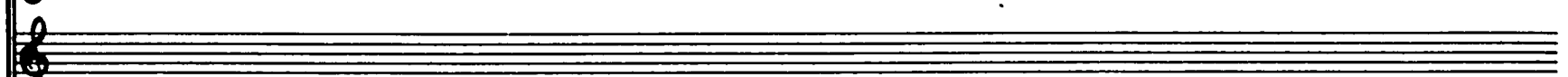
Soprano  
II



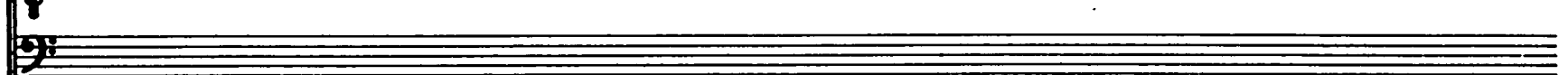
Alto



Tenor



Bass



Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



NO. 53124

-172-

400

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402

403

404



FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

***For Chorus a' Cappella***

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

**Expressivo** (♩ = 112)

[EXTREMELY DELICATE]

SOPRANO

1

2

3

4

Handwritten musical score for Soprano voice. The score consists of five staves. The first staff contains the lyrics 'THE PUN GENCE' with notes above them. The second staff contains the lyrics 'THE PUN GENCE' with notes below them. The third staff contains the lyrics 'THE PUN GENCE' with notes below them. The fourth staff contains the lyrics 'THE PUN GENCE' with notes below them. The fifth staff contains the lyrics 'THE PUN GENCE' with notes below them. The score is written in a cursive, handwritten style.

VIOLIN

405

406

407

408

409

410

VIOLA

CELLO

BASS



-172-

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FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

SOPRANO

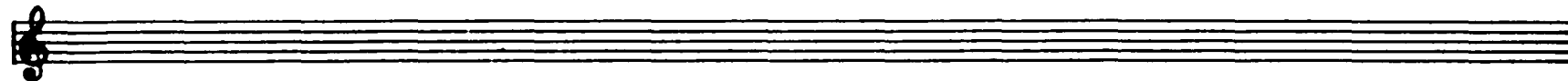
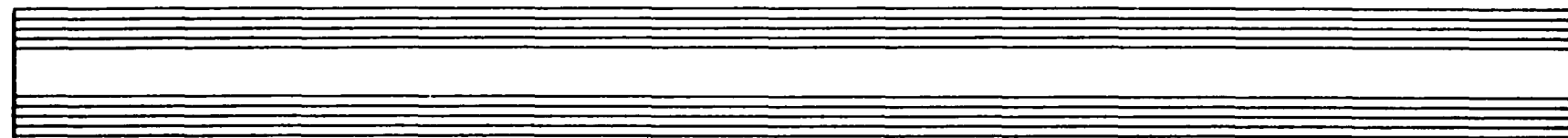
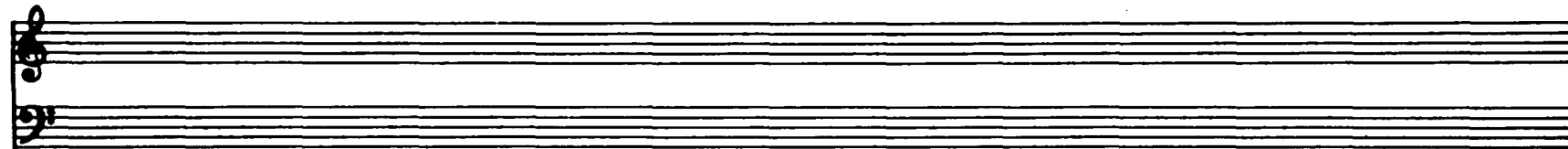
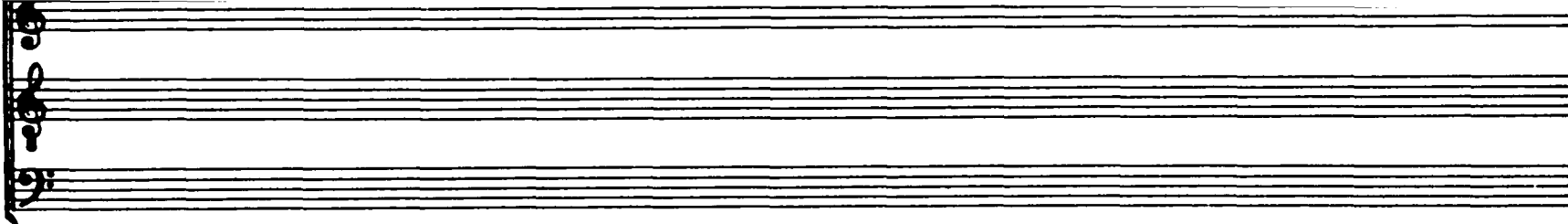
1

2

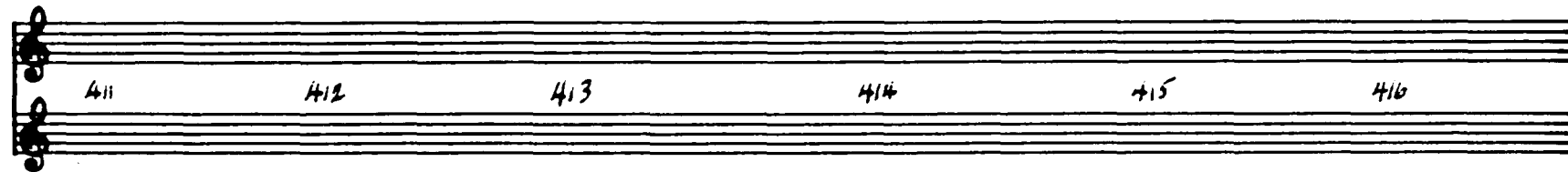
3

4

Handwritten musical score for Trombones, Tuba, Timpani, Vibraphone, Harp, and Soprano voices. The score is written on staves with a key signature of one sharp (F#) and a 4/4 time signature. The Soprano part includes lyrics: GENCE, PUR, POSE, FUL, NESS, IS. The lyrics are repeated across four staves, with some variations in the third and fourth staves. The lyrics are: GENCE, PUR, POSE, FUL, NESS, IS. The lyrics are repeated across four staves, with some variations in the third and fourth staves. The lyrics are: GENCE, PUR, POSE, FUL, NESS, IS. The lyrics are repeated across four staves, with some variations in the third and fourth staves. The lyrics are: GENCE, PUR, POSE, FUL, NESS, IS.



VIOLIN



411

412

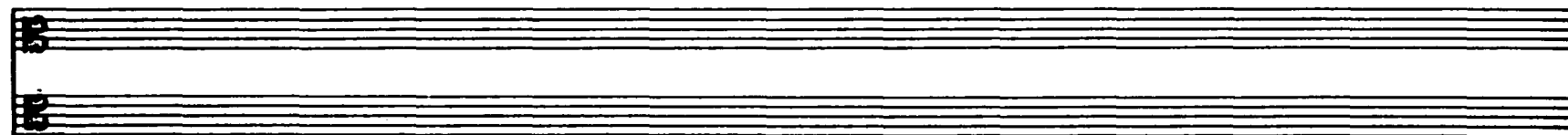
413

414

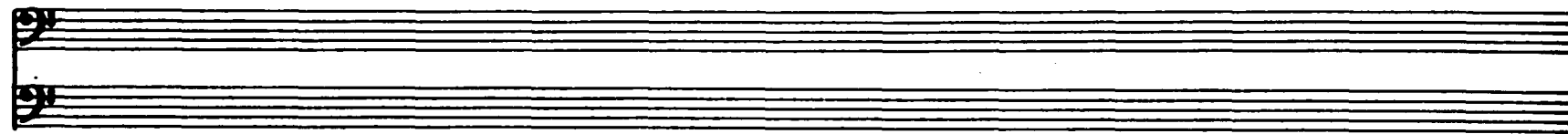
415

416

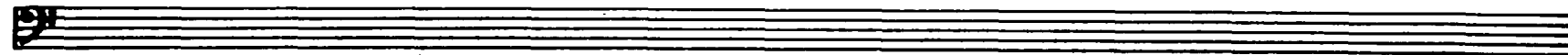
VIOLA



CELLO



BASS



FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

A musical score page featuring ten staves. The first four staves are for woodwinds: Flutes (treble clef), Oboes (treble clef), Clarinets (treble clef), and Bass Clarinet (treble clef). The next two staves are for bassoons (bass clef). The final four staves are for brass: Horns (treble clef), Trumpets (treble clef), and an additional staff (bass clef). Each staff is empty, showing only the five-line structure and the initial clef and key signature markings.

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

422

SOPRANO

- 1
- 2
- 3
- 4

Handwritten musical score for Soprano voices 1-4. The lyrics are: UP ON ME IS UP ON ME IS UP ON ME. The score includes musical notation with notes, rests, and dynamic markings like *mf* and *f*. There are also some handwritten annotations like "Pyke" and "37".

Handwritten musical score for Alto voices. The lyrics are: THE. The score includes musical notation with notes and rests. There are also some handwritten annotations like *mf* and *f*.

Handwritten numbers on a musical staff: 3, 4, 6, 6, 1, 1.

Empty musical staff with treble and bass clefs.

Empty musical staff with treble and bass clefs.

Empty musical staff with treble clef.

VIOLIN

Handwritten numbers on a musical staff: 417, 418, 419, 420, 421, 422.

VIOLA

Empty musical staff with treble clef.

CELLO

Empty musical staff with bass clef.

BASS

Empty musical staff with bass clef.



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FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

Handwritten musical staves for percussion instruments:

- TUBA
- TIMPANI ETC.
- VIBRAPHONE
- HARP

SOPRANO

Handwritten musical notation for Soprano voices (4 parts):

1 The PUN GENCE of

2 THE PUN GENCE of

3 THE PUN GENCE of PUR

4 ME THE PUN GENCE

ALTO

Handwritten musical notation for Alto voices (3 parts):

1 PUN GENCE of

2 PUN GENCE of

3 PUN GENCE of

4

Handwritten musical score for voice and piano. The lyrics are: THE PUN GENCE. The notation includes treble and bass staves with notes and rests.

Empty musical staves for piano accompaniment.

Empty musical staves for piano accompaniment.

Empty musical staves for piano accompaniment.

Empty musical staves for piano accompaniment.

VIOLIN

Empty musical staves for violin.

VIOLA

423

424

425

426

427

428

Empty musical staves for viola.

CELLO

Empty musical staves for cello.

BASS

Empty musical staves for bass.



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FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

## TROMBONES

## TUBA

TIMPANI  
ETC.

## VIBRAPHONE

## HARP

## SOPRANO

1

2

3

4

## ALTO

1

2

3

4

Handwritten musical score for Soprano and Alto sections. The score is written on staves with lyrics: PUR - POSE - FUL - NESS - IS - UP. The Soprano section includes four staves (1-4) and the Alto section includes four staves (1-4). The lyrics are written below the notes, with some words appearing on multiple staves. The music is written in a staff with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are: PUR - POSE - FUL - NESS - IS - UP.

4

Handwritten musical notation on a grand staff (treble and bass clef). The notation includes notes, rests, and dynamic markings: *ff*, *PUR*, *POSE*, *FUL*, and *NES*. There are also some handwritten symbols like a tilde (~) and a sharp (#).

Empty grand staff (treble and bass clef).

Empty grand staff (treble and bass clef).

Empty grand staff (treble and bass clef).

Empty grand staff (treble and bass clef).

VIOLIN

Empty grand staff (treble and bass clef).

VIOLA

429                      430                      431                      432                      433                      434

Empty grand staff (treble and bass clef).

CELLO

Empty grand staff (treble and bass clef).

BASS



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FLUTES

OBOES

CLARINETS

BASS  
CLARINET

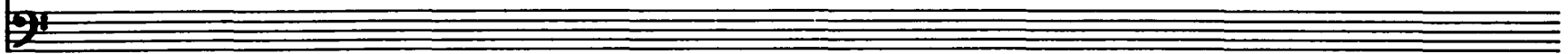
BASSOONS

HORNS

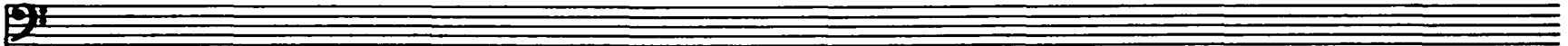
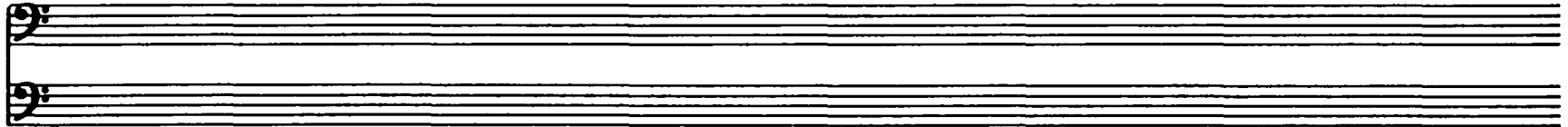
TRUMPETS

TROMBONES

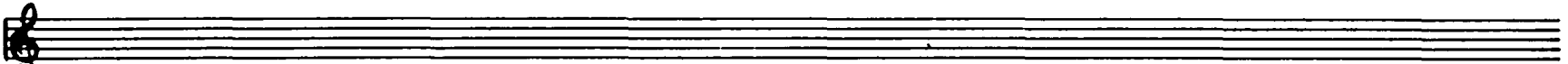
## TROMBONES



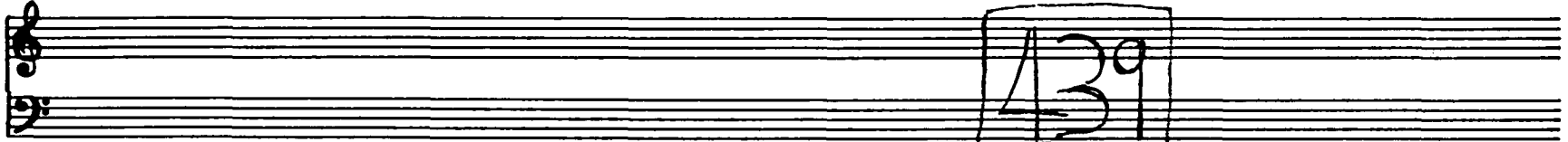
## TUBA

TIMPANI  
ETC.

## VIBRAPHONE



## HARP



439

## Soprano

1

2

3

4

Handwritten musical score for Soprano section, measures 1-4. The score includes vocal lines for four sopranos. The lyrics are: LP, DN, ME, UP. The notation includes triplets and slurs.

## Alto

1

2

3

Handwritten musical score for Alto section, measures 1-4. The score includes vocal lines for three altos. The lyrics are: LP, DN, ME, UP, THE. The notation includes triplets and slurs.

4

IS UP ON ME THE  
NESS IS UP EN f ME

TENOR  
1 2  
f THE THE

BASS  
1 2  
f THE

VIOLIN 435 436 437 438 439 440

VIOLA

CELLO

BASS



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FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

SOPRANO

1

2

3

4

ALTO

1

2

3

4

Handwritten musical score for Soprano and Alto voices. The score is written on ten staves, with the first four staves for Soprano and the last six for Alto. The lyrics are written below the notes.

**Soprano Part:**

1. AS THE FLOW ERS OF IN FIN  
2. AS THE FLOW ERS OF IN  
3. AS THE FLOW ERS OF IN  
4. AS THE FLOW ERS OF IN

**Alto Part:**

1. AS THE FLOW ERS OF IN  
2. AS THE FLOW ERS OF IN  
3. AS THE FLOW ERS OF IN  
4. AS THE FLOW ERS OF IN

TENOR 1 2

BASS 1 2

Musical score for vocal and instrumental parts. The score includes staves for Tenor 1, Tenor 2, Bass 1, Bass 2, Violin, Viola, Cello, and Bass. The lyrics are: "THE PIN GENCE OF THE PIN GENCE". The score is written in a musical notation style with various notes, rests, and dynamic markings.



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FLUTES

OBOES

CLARINETS

BASS  
CLARINET

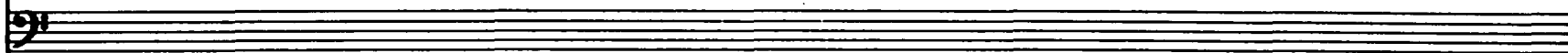
BASSOONS

HORNS

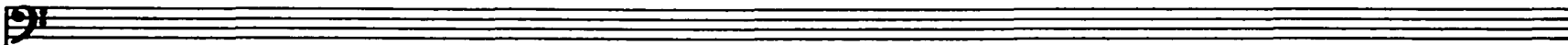
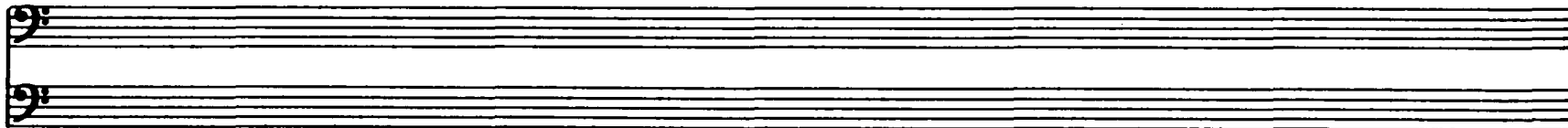
TRUMPETS

TROMBONES

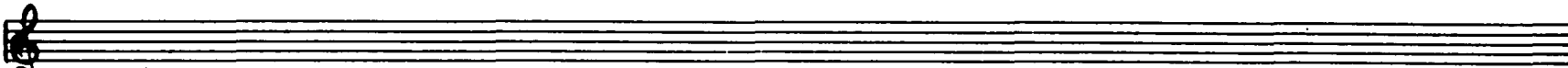
## TROMBONES



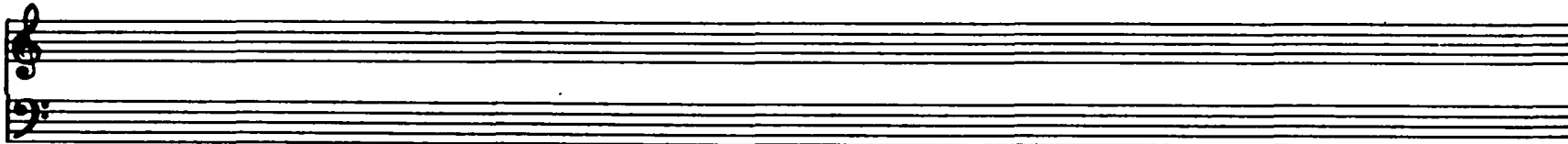
## TUBA

TIMPANI  
ETC.

## VIBRAPHONE



## HARP



## Soprano

1

2

3

4

Handwritten musical score for Soprano voices. The score is written on four staves, numbered 1 to 4. The lyrics are: "I TY ARE BRIGHT NEAR", "FIN I TY ARE BRIGHT", "IN FIN I TY ARE BRIGHT", and "IN FIN I TY ARE". The music is in treble clef with a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some rests. The lyrics are written below the notes.

## ALTO

1

2

3

4

Handwritten musical score for Alto voices. The score is written on four staves, numbered 1 to 4. The lyrics are: "NESS IS UP IN", "POSE FIL NESS IS UP IN", "NESS IS UP IN", and "NESS IS UP IN". The music is in treble clef with a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some rests. The lyrics are written below the notes.

4

NESS

IS

PUR

POSE

FUL

NESS

UP

IN

IS

TENOR

1

2

POSE

FUL

NESS

IS

UP

BASS

1

2

POSE

FUL

NESS

IS

UP

POSE

FUL

NESS

IS

UP

VIOLIN

4407

4448

4449

4450

4451

4452

VIOLA

CELLO

BASS



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FLUTES

OBOES

CLARINETS

BASS  
CLARINET

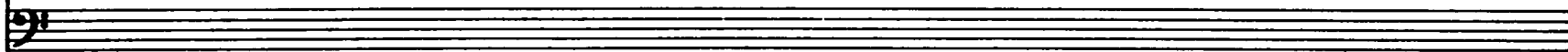
BASSOONS

HORNS

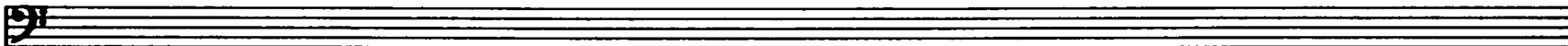
TRUMPETS

TROMBONES

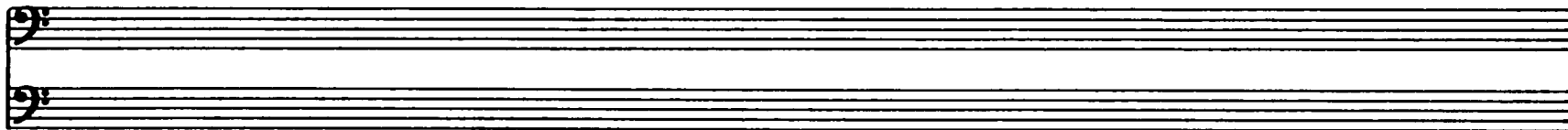
TROMBONES



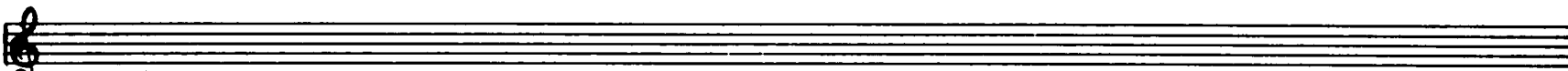
TUBA



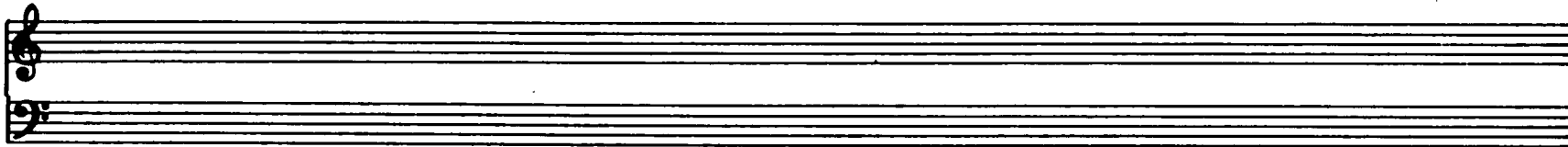
TIMPANI  
ETC.



VIBRAPHONE

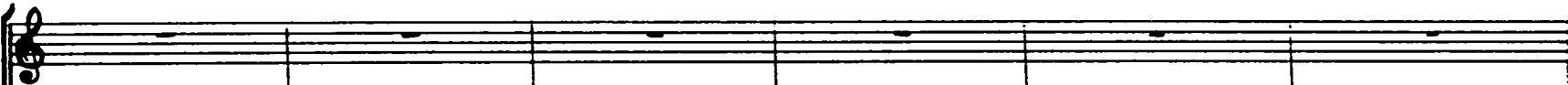


HARP

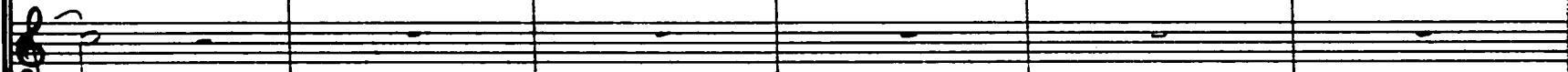


SOPRANO

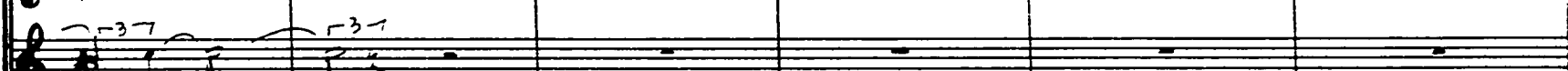
1



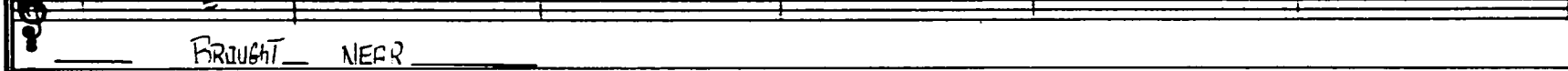
2



3

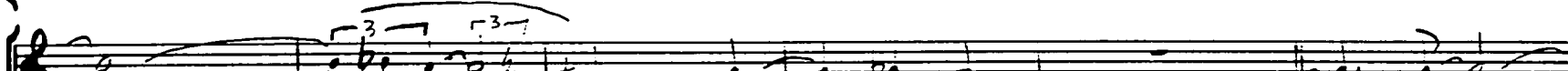


4

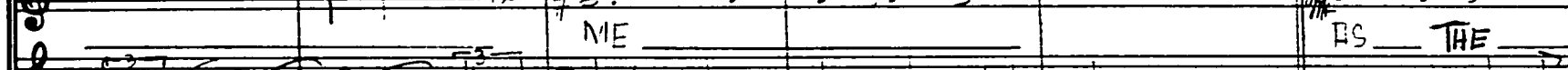


ALTO

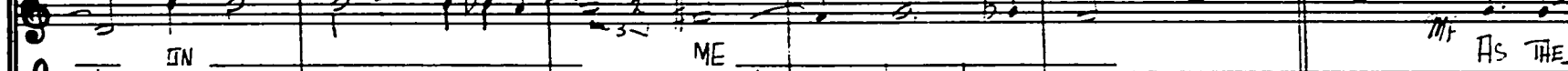
1



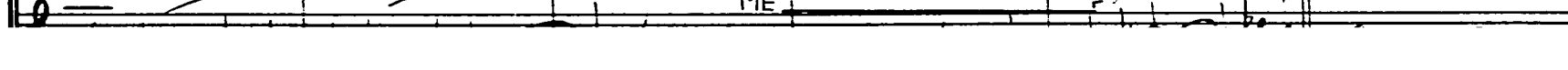
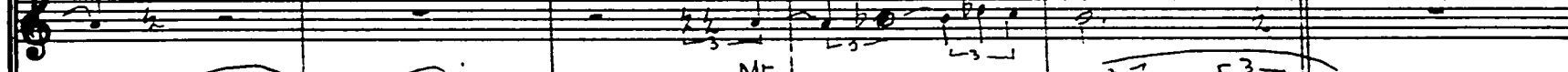
2



3



4





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BASS

CELLO

VIOLA

VIOLIN

Musical score for Bass, Cello, Viola, and Violin. The score is written on five staves. The Violin staff includes measure numbers 453, 454, 455, 456, 457, and 458. The Bass staff includes the word "ME" and the instruction "UP". The Cello and Viola staves include the word "ME". The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The Bass staff has a double bar line at the end of the first measure, and the Cello and Viola staves have a double bar line at the end of the first measure. The Violin staff has a double bar line at the end of the first measure. The score is written in a standard musical notation style, with a treble clef for the Violin and a bass clef for the Bass, Cello, and Viola.

2

1

BASS

2

1

TENOR

1

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

This block contains the musical staves for the instruments listed on the left. Each instrument name is followed by a vertical brace that groups its corresponding staves. The staves are empty, indicating a blank score page. The instruments and their respective staff counts are: Flutes (2 staves), Oboes (2 staves), Clarinets (2 staves), Bass Clarinet (1 staff), Bassoons (2 staves), Horns (2 staves), and Trumpets (2 staves). There is an additional single staff at the bottom of the page, likely for a timpani or other percussion instrument.

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

SOPRANO

1

2

3

4

The FLOW ERS of IN  
The FLOW ERS of IN  
The FLOW ERS of IN  
The FLOW ERS of IN

ALTO

1

2

3

FLOW ERS of IN FIN I TY ARE  
FLOW ERS of IN FIN I TY ARE  
FLOW ERS of IN FIN I TY ARE



Musical score for Violin, Viola, and Cello. The staves are empty, with only the instrument names (VIOLIN, VIOLA, CELLO) and a BASS label at the bottom right of the section.

Musical score for Bass and Tenor. The staves contain handwritten musical notation and lyrics. The lyrics include: "THE FLOWERS ARE IN THE FIELD", "THE FLOWERS ARE IN THE FIELD", "THE FLOWERS ARE IN THE FIELD", "THE FLOWERS ARE IN THE FIELD", "THE FLOWERS ARE IN THE FIELD", "THE FLOWERS ARE IN THE FIELD", "THE FLOWERS ARE IN THE FIELD", "THE FLOWERS ARE IN THE FIELD", "THE FLOWERS ARE IN THE FIELD", "THE FLOWERS ARE IN THE FIELD".

2  
1  
BASS  
3  
2  
1  
TENOR  
4

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

SOPRANO

1

2

3

4

ALTO

1

2

3

4

Handwritten musical score for Soprano and Alto voices. The Soprano section consists of four staves, and the Alto section consists of four staves. The lyrics are written below the notes.

**Soprano 1:** ARE NEAR

**Soprano 2:** FIN TY ARE NEAR

**Soprano 3:** ARE NEAR

**Soprano 4:** FIN TY ARE NEAR

**Alto 1:** NEAR

**Alto 2:** NEAR

**Alto 3:** ARE NEAR

**Alto 4:** NEAR



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BASS

CELLO

VIOLA

VIOLIN

Empty musical staves for Bass, Cello, Viola, and Violin.

Musical score for Tenor 1 and Tenor 2, including lyrics: "I - TR E RE NEAR", "DROUGHT", "NEAR", "RE", "NEAR".

1  
2  
3  
TENOR 1  
TENOR 2  
TENOR 3

# IV

78

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

**TROMBONES**

**TUBA**

**TIMPANI  
ETC.**

**VIBRAPHONE**

**HARP**

**Soprano  
I**

**Soprano  
II**

**Alto**

**Tenor**

**Bass**

**Soprano  
I**

**Soprano  
II**

**Alto**

This image shows a page of musical staves for a score. The staves are organized into sections. The first section includes Trombones, Tuba, Timpani and other percussion instruments, Vibraphone, and Harp. The second section is for the Chorus, with parts for Soprano I, Soprano II, Alto, Tenor, and Bass. Each instrument or voice part is represented by a five-line staff. The staves are empty, with only the clefs and key signatures (one sharp for F#) visible. The labels for each part are placed to the left of their respective staves.

Alto

Tenor

Bass

PIANO AND  
CELESTE

# Mysterioso (♩ = 50)

[CON SORDINA ALL VIOLINS]

VIOLIN 1

2

VIOLIN

3

VIOLA

2

CELLO

BASS

CON SORDINA

[VLA + Cello]

CLLO 1

CLLO 2

CLLO 3



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\* EACH NOTE CONDUCTED AD LIB

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

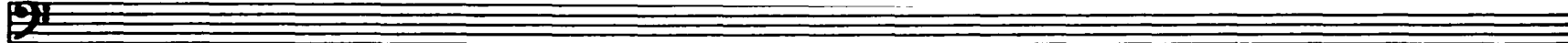
HORNS

TRUMPETS

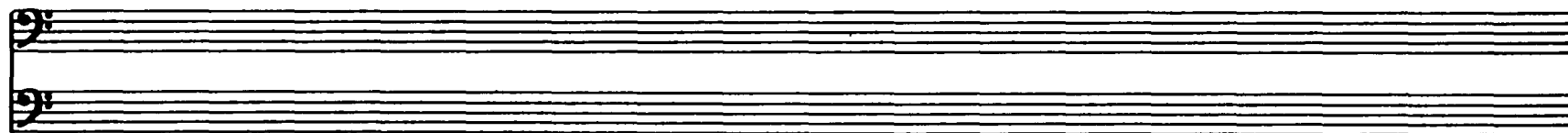
TROMBONES

TUBA

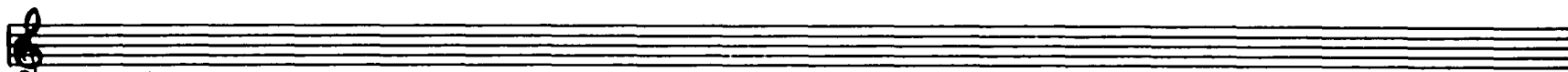
TUBA



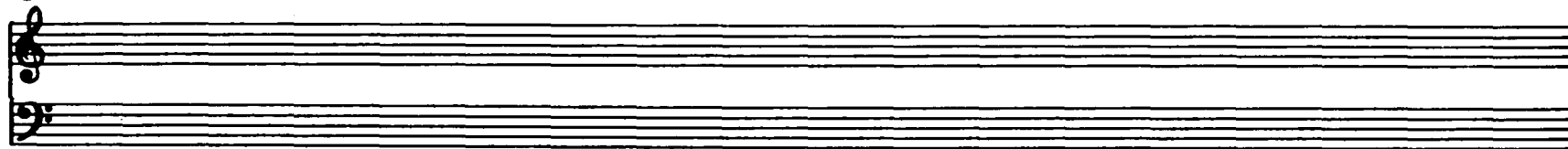
TIMPANI  
ETC.



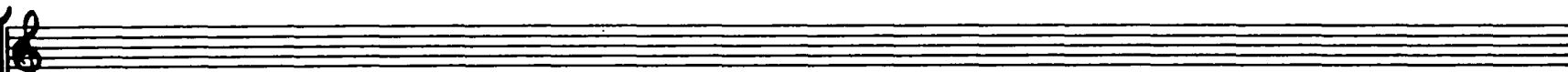
VIBRAPHONE



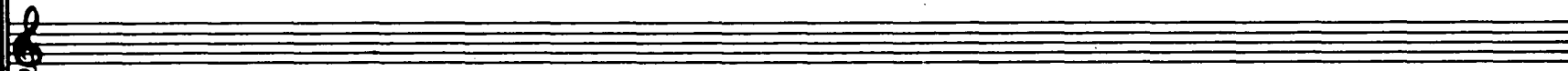
HARP



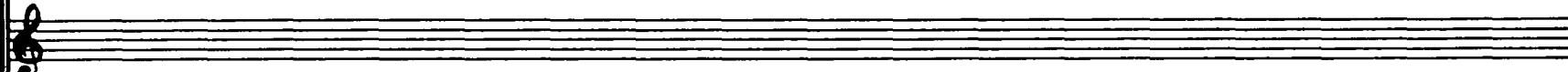
Soprano  
I



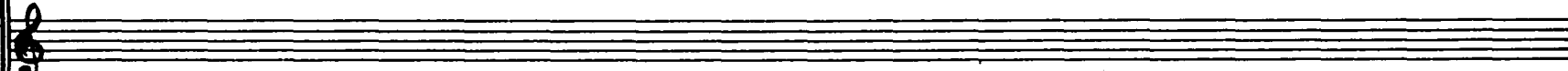
Soprano  
II



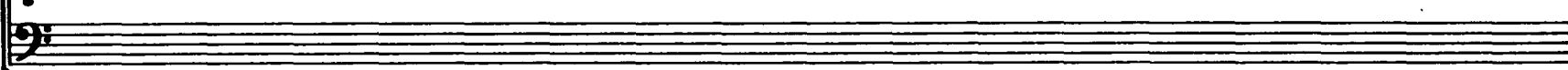
Alto



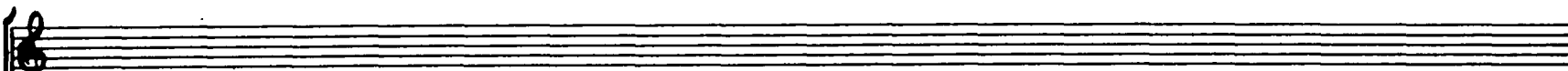
Tenor



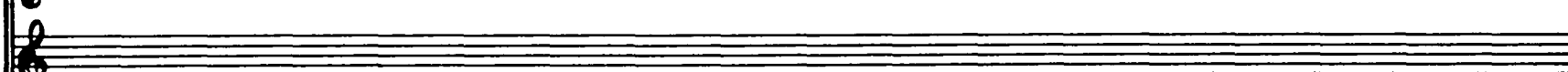
Bass



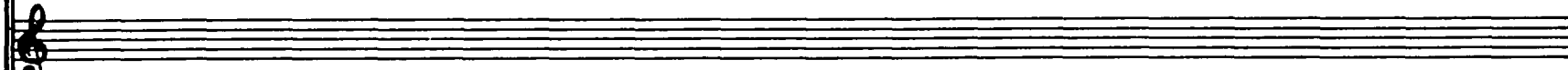
Soprano  
I



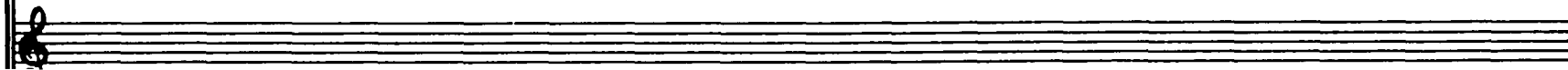
Soprano  
II



Alto



Tenor



Tenor

Bass

PIANO AND CELESTE

VIOLIN

VIOLA

CELLO

BASS



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NO. 5-3124

1527 1/2 Vine St. Hollywood, Calif.

473

\* EACH NOTE CONDUCTED IN SUCCESSIVE BEATS [AD LIB]

174

\*

80

FLUTES

Tbe. 7

P

OBOES

Ob. 7

P

CLARINETS

Clar. 7

P

BASS  
CLARINET

(b $\sharp$  7)

P

BASSOONS

HORNS

CON GARDINO

TRUMPETS

(b $\sharp$  7)

P

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN 1

2

VIOLIN

3

VIOLA

CELLO

BASS



NO. 9-3124

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\* DO NOT ENTER UNTIL CUED

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

CONTRA  
BASS

4-80

TUBA

TIMPANI  
ETC.

VIBRAPHONE  
+  
ORCH BELLS

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Handwritten musical score for percussion instruments. The Tuba part is in the bass clef. The Timpani Etc. part is in the bass clef with a 4/4 time signature. The Vibraphone + Orch Bells part is in the treble clef. The Harp part is in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *pp*. There are also handwritten annotations like "TREMOLO" and "NO SAMES".

Handwritten musical score for vocal parts. The score includes staves for Soprano I, Soprano II, Alto, Tenor, and Bass. The Soprano I and II parts have a treble clef. The Alto, Tenor, and Bass parts have a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *pp*. There are also handwritten annotations like "TREMOLO" and "NO SAMES". A tempo marking  $\text{♩} = 90$  is present in the Soprano II part.

Tenor  
 Bass  
 PIANO AND CELESTE  
 HARPSICHORD  
 VIOLIN 1  
 VIOLIN 2  
 VIOLIN 3  
 VIOLA  
 CELLO  
 BASS

ff  
 PED  
 ff  
 PED  
 1  
 475  
 476  
 477  
 478  
 479  
 480  
 481

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

85

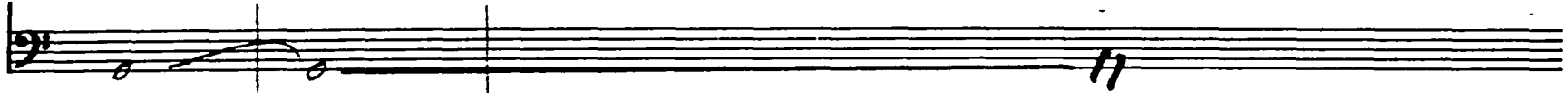
FULL  
STOP

FULL  
STOP

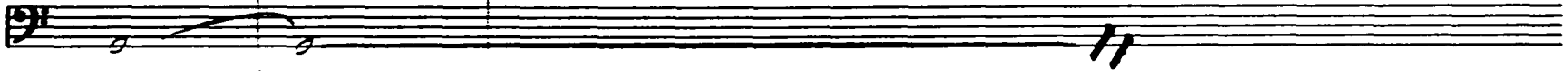
ST. MUTE

Mf

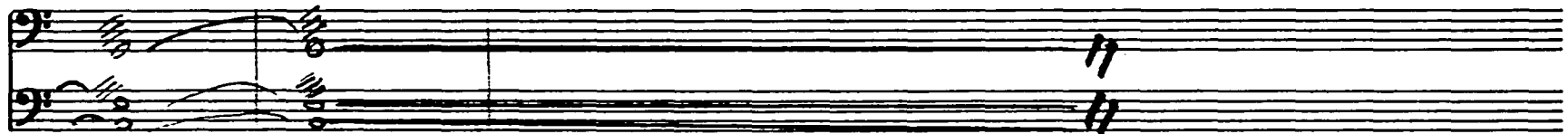
TROMBONES



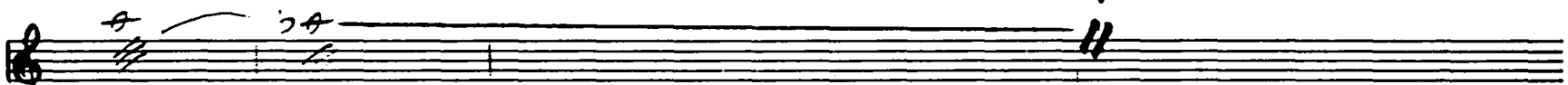
TUBA



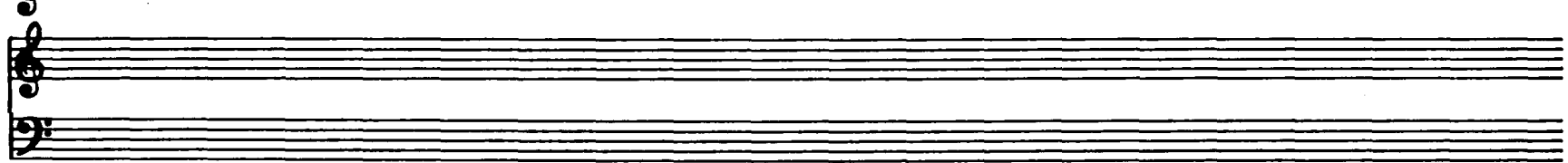
TIMPANI  
ETC.



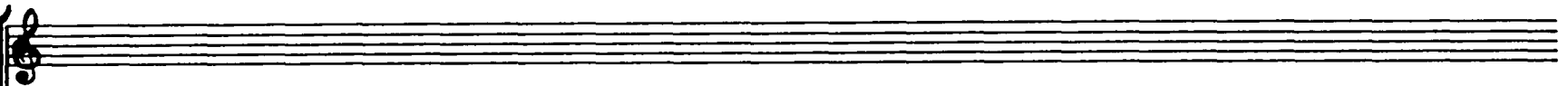
VIBRAPHONE  
+ CRASH BELL



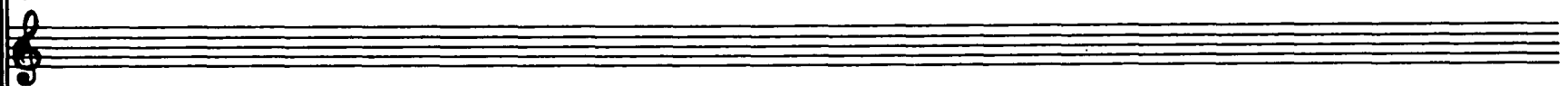
HARP



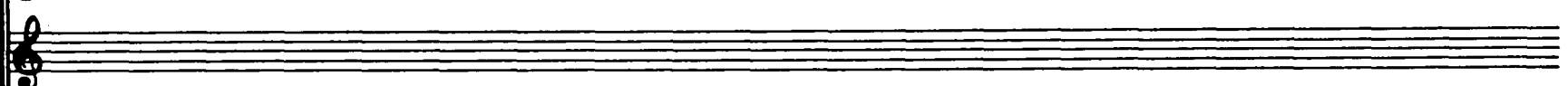
Soprano  
I



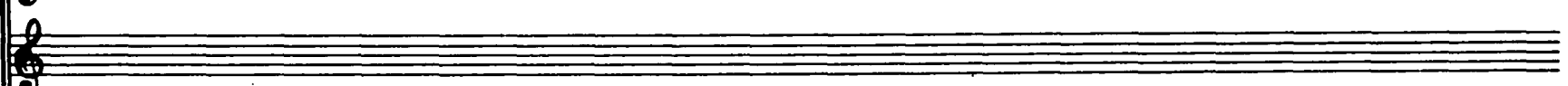
Soprano  
II



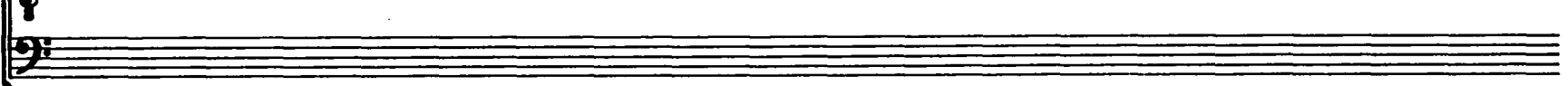
Alto



Tenor



Bass



Soprano  
I



Soprano  
II



Alto



Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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482

483

484

485

1527 1/2 Vine St. Hollywood, Calif.

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

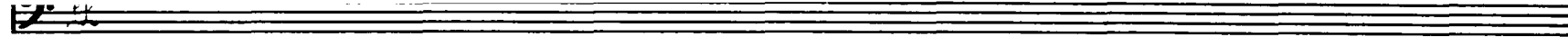
BASSOONS

HORNS

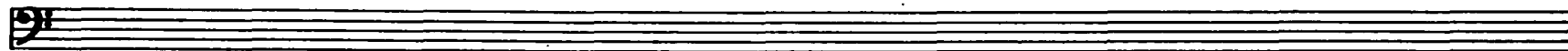
TRUMPETS

TROMBONES

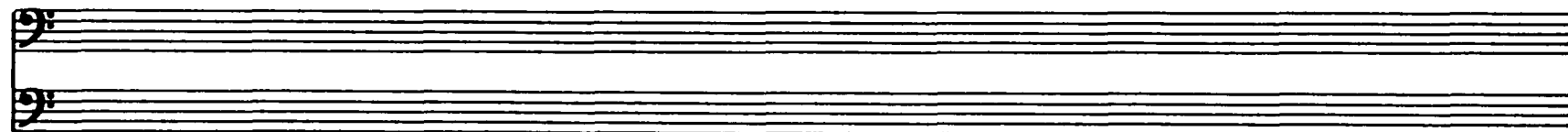
This page contains the musical staves for the woodwind and brass sections of an orchestra. The staves are arranged vertically from top to bottom: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, and Trombones. The Horns section includes handwritten markings: 'pp' (pianissimo) and a '2' with a slur, indicating a second ending or a specific dynamic marking. The Trombones section also has a '2' with a slur. The rest of the staves are empty, suggesting this is a page from a larger score where the music for these instruments is written elsewhere.



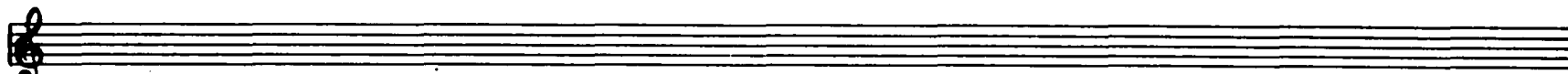
TUBA



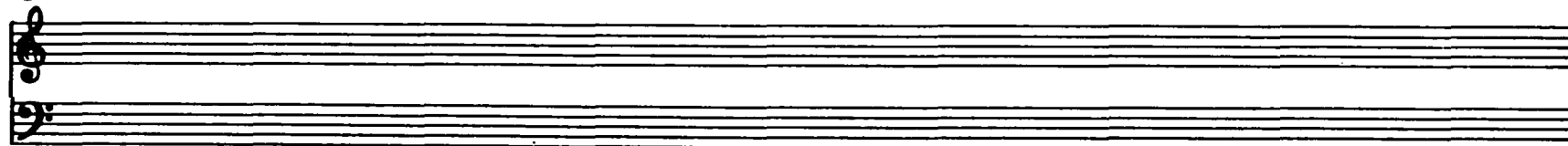
TIMPANI  
ETC.



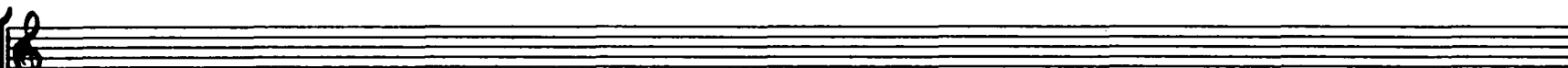
VIBRAPHONE



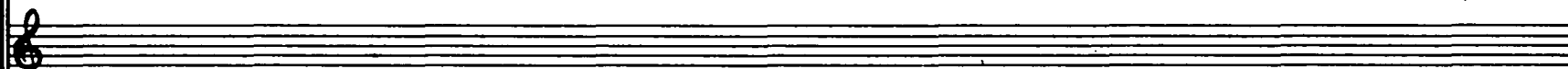
HARP



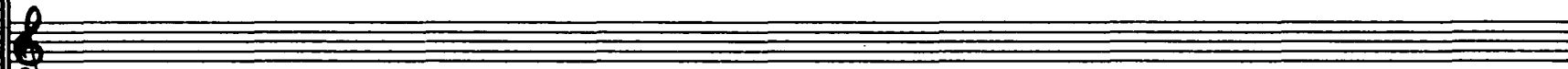
Soprano  
I



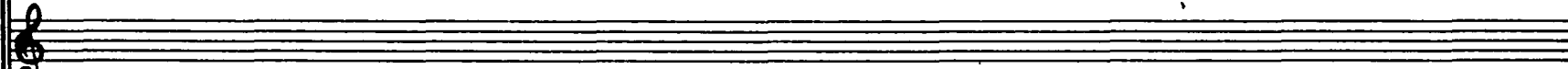
Soprano  
II



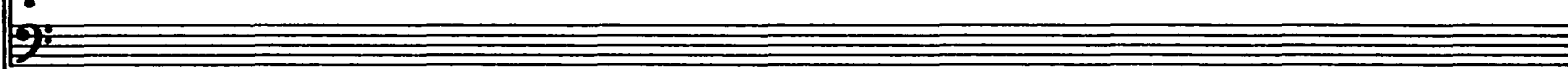
Alto



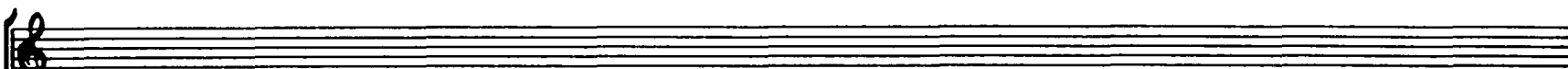
Tenor



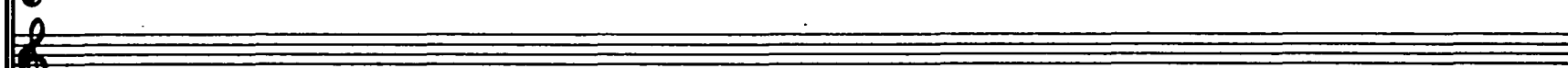
Bass



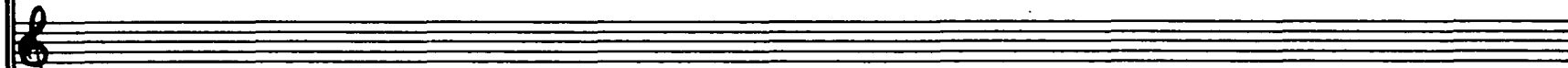
Soprano  
I



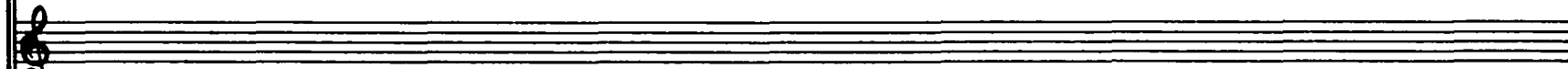
Soprano  
II



Alto



Tenor



Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

[ALL VIOLAS]

VIOLA

VIOLA 3

VIOLA 4

BASS



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NO. 53124

1527 1/2 Vine St. Hollywood, Calif.

FLUTES

1 5  
1 4

OBOES

CLARINETS

1 5  
1 4

BASS  
CLARINET

BASSOONS

HORNS

(1)  
(2)  
(3)

TRUMPETS

TROMBONES

- 2  
- 2

**TROMBONES**

**TUBA**

**TIMPANI  
ETC.**

**VIBRAPHONE**

**HARP**

**Soprano  
I**

**Soprano  
II**

**Alto**

**Tenor**

**Bass**

**Soprano  
I**

**Soprano  
II**

**Alto**

This page contains musical staves for a large ensemble. The instruments and voices are listed on the left, with their corresponding staves on the right. The staves are empty, showing only the clefs and key signatures. The first set of vocal staves (Soprano I, Soprano II, Alto, Tenor, Bass) is grouped together with a brace on the left. The second set of vocal staves (Soprano I, Soprano II, Alto) is also grouped together with a brace on the left. The first staff for Trombones has a '2' written above it, indicating a second part or a specific instrument.

Tenor

Bass

PIANO AND  
CELESTE

VIOLINS

1

2

3

4

VIOLIN

5

6

VIOLA

CELLO

BASS

ALL VIOLINS CAN SING NO

\*

11)

P

(2)

P

(13)

P

(4)

P

(5)

(16)

P

P

P

P

P

P

P

P

P

P

P

P

P

P

P

P

P

P

P

P

P

P

P

P

P

P


\* CONDUCTED



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487

NO. 53124 1527 1/2 Vine St. Hollywood, Calif.

G.P. 

FLUTES

OBOES

G.P. 

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES



TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

100

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLIN

VIOLA

CELLO

BASS

SENZA SORDINO

ALL STRINGS

G.P.

SENZA SORDINO

VIOLAS



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488

489

490

HO. 53124 1527 1/2 Vine St. Hollywood, Calif.

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

CONTRA

HORNS

TRUMPETS

TROMBONES

Handwritten musical score for various instruments and voices. The score includes staves for Tuba, Timpani Etc., Vibraphone, Harp, Soprano I, Soprano II, Alto, Tenor, Bass, Soprano I, Soprano II, Alto, and Tenor. The lyrics are: "SENSE THE MINUTENESS OF THE GALAXY". The score is marked with "ff" (fortissimo) and "p" (piano). A large handwritten "493" is visible in the center. A bracket labeled "(SPEECH TIME)" is placed over the first vocal staves.

**TUBA**

**TIMPANI ETC.**

**VIBRAPHONE**

**HARP**

**Soprano I**

**Soprano II**

**Alto**

**Tenor**

**Bass**

**Soprano I**

**Soprano II**

**Alto**

**Tenor**

**493**

**(SPEECH TIME)**

**SENSE THE MINUTENESS OF THE GALAXY**

**ff**

**p**

FLUTE

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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1527 1/2 Vine St. Hollywood, Calif.

441 ff

412

493

I SENSE THE MINUTENESS OF THE GALAXY

I SENSE THE MINUTENESS OF THE GALAXY

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Handwritten musical score for voices and instruments. The score is divided into two systems of vocal parts (Soprano I, Soprano II, Alto, Tenor, Bass) and instrumental parts (Tuba, Timpani, Vibraphone, Harp).

**First System:**

- Soprano I:** \*  $\text{f}$  EN  $\text{f}$  GULFED  $\text{f}$  EN GULFED WITH IN
- Soprano II:**  $\text{f}$  EN  $\text{f}$  GULFED  $\text{f}$  EN GULFED WITH IN
- Alto:**  $\text{f}$  EN EN  $\text{f}$  GULFED  $\text{f}$  EN GULFED WITH IN
- Tenor:**  $\text{f}$  EN  $\text{f}$  GULFED  $\text{f}$  EN GULFED WITH IN
- Bass:**  $\text{ff}$  EN  $\text{f}$  GULFED  $\text{f}$  EN GULFED WITH IN

**Second System:**

- Soprano I:** EN EN  $\text{f}$  GULFED  $\text{f}$  EN GULFED WITH IN
- Soprano II:** EN EN  $\text{f}$  GULFED  $\text{f}$  EN GULFED WITH IN
- Alto:** EN EN  $\text{f}$  GULFED  $\text{f}$  EN GULFED WITH IN
- Tenor:** EN EN  $\text{f}$  GULFED  $\text{f}$  EN GULFED WITH IN

**Handwritten Annotations:**

- Solo [1 voice]:** Above the first measure of the first system.
- Tutti 3:** Above the first measure of the second system.
- Solo [1 voice]:** Above the first measure of the second system.
- Solo [1 voice]:** Above the first measure of the second system.

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



-172-

\* 444 IN 4 DISTING MOVEMENTS

445

446

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

PRUSHES ON CYMBALS Ad LIB

mf

$\text{♩} = 126$

Tutti

REPEAT FIGURES Ad LIB UNTIL CUT

[Solo]

(f)

WHISPER

THE DUST OF TIME

[Solo]

(f)

WHISPER

THE DUST OF TIME

THE DUST OF TIME

THE DUST OF TIME

WHISPER

DUST OF TIME

WHISPER

THE DUST OF TIME

THE DUST OF TIME

THE DUST OF TIME

REPEAT FIGURES Ad LIB UNTIL CUT

WHISPER

THE DUST OF TIME

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



MO 5.3174 152714 Vine St. Pittsburgh, Pa.

WHISPER

THE DUST OF TIME

3

447

448

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

1  
BASSOONS

2  
CONTRA

HORNS

TRUMPETS

TROMBONES

Handwritten musical score for woodwinds and brass instruments. The score is written on ten staves, each with a clef and a key signature of one flat (B-flat). The instruments are labeled on the left: FLUTES, OBOES, CLARINETS, BASS CLARINET, 1 BASSOONS, 2 CONTRA, HORNS, TRUMPETS, and TROMBONES. The music is written in a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. A large handwritten '5' is visible in the CLARINETS section. The score is marked with 'Cresc' (Crescendo) and 'f' (forte) markings. The notation is handwritten and includes many accidentals and slurs.

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

**Slow And Lethargic** [♩ = 78]

I HEAR THE

BREATH OF THE

UNIVERSE BLOWING

THE SILENCE IS

DEAFENING!

RECITER

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



-172-

444

500

501

502

503

504

505

506

HO. 5 3124 1527 1/2 Vine St. Hollywood, Calif.

CRES.

CRES.

f

f

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

Handwritten musical score for a woodwind and brass section, measures 1-4. The score is written on ten staves, grouped by instrument type. The first four staves (Flutes, Oboes, Clarinets, Bass Clarinet) are empty. The next four staves (Bassoons, Horns, Trumpets, and a bottom staff) contain musical notation. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo), *Dim* (diminuendo), and *pp* (pianissimo). The key signature is one sharp (F#), and the time signature is 4/4. The bottom staff appears to be a continuation of the Trumpets part.

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Handwritten musical score for Trombones, Tuba, Timpani, etc., Vibraphone, Harp, and vocalists. The score is written on a system of staves. The Trombones section consists of three staves, the Tuba section consists of one staff, the Timpani section consists of two staves, the Vibraphone section consists of one staff, the Harp section consists of one staff, and the vocalists section consists of eight staves (Soprano I, Soprano II, Alto, Tenor, Bass, Soprano I, Soprano II). The score includes various musical notations such as notes, rests, and dynamic markings like *Dim* and *pp*. The key signature is one flat (B-flat) and the time signature is 4/4. The score is written in a clear, legible hand.

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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507

508

509

510

511

512

PP

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

The image shows a handwritten musical score for a woodwind and brass section. The page is numbered 91 in the top right corner. The score is organized into eight staves, each labeled with an instrument name on the left: FLUTES, OBOES, CLARINETS, BASS CLARINET, BASSOONS, HORNS, TRUMPETS, and TROMBONES. The Bassoons, Horns, and Trombones parts contain handwritten musical notation. The Bassoons part includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with a crescendo leading to a fortissimo (ppp) dynamic marking. The Horns part also includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with a crescendo leading to a fortissimo (ppp) dynamic marking. The Trombones part includes a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with a crescendo leading to a fortissimo (ppp) dynamic marking. The Flutes, Oboes, Clarinets, and Bass Clarinet parts are empty.

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

**Movimento** $\text{♩} = 86$ 

(IN A FLOWING MANNER)

Soprano  
ISoprano  
II

Alto

Tenor

Bass

Soprano  
ISoprano  
II

Alto

Tenor

ff I HEAR THE BREATH

OUT OF THE DEEP OF THE

ff I HEAR THE BREATH

OUT OF THE DEEP OF THE

ff I HEAR I FEEL THE RAIN DROPS

ff I HEAR THE BREATH

OUT OF THE DEEP OF THE

I HEAR THE BREATH

OUT OF THE DEEP OF THE

I HEAR I FEEL THE RAIN DROPS

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



NO. 53124

1527 1/2 Vine St. Hollywood, Calif.

-172- 513

PPP 514

515

516

517

518

SOLI

521

92

FLUTES

Handwritten musical notation for Flutes. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a half note F#4 with a forte (ff) dynamic marking. The second measure contains a half note G4 with a forte (ff) dynamic marking. The third measure contains a half note A4 with a forte (ff) dynamic marking. The fourth measure contains a half note B4 with a forte (ff) dynamic marking. The fifth measure contains a half note C5 with a forte (ff) dynamic marking. The sixth measure contains a half note D5 with a forte (ff) dynamic marking. The seventh measure contains a half note E5 with a forte (ff) dynamic marking. The eighth measure contains a half note F#5 with a forte (ff) dynamic marking. The notation is written on a single staff.

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

## TROMBONES

## TUBA

TIMPANI  
ETC.

## VIBRAPHONE

## HARP

Soprano  
ISoprano  
II

## Alto

## Tenor

## Bass

Soprano  
ISoprano  
II

## Alto

## Tenor

GREG BEUS

ff

3

UN I VERSE

BLOW ING

UN

BLOW ING

of E TERN I TY UP ON THE

UN I VERSE

BLOW ING

UN

BLOW ING

of E TERN I TY UP ON THE

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



-172-

4 514

520

521

522

523

HO. 53124

1527 1/2 Vine St. Hollywood, Calif.

FLUTES

Handwritten notes:  $\sim$  and  $\sim$  in the first staff.

OBOES

Empty musical staff for Oboes.

CLARINETS

Handwritten notes:  $\sim$  and  $\sim$  in the first staff.

BASS  
CLARINET

Empty musical staff for Bass Clarinet.

BASSOONS

Empty musical staff for Bassoons.

HORNS

Empty musical staff for Horns.

TRUMPETS

Empty musical staff for Trumpets.

TROMBONES

Empty musical staff for Trombones.

Empty musical staff at the bottom of the page.

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

FROM THE CAT A CLYS MIC DARK

WHICH IS FOR EV ER

COL 1st Soprano

HEAD

if

THE CUS

MUS

FROM THE CAT A CLYS MIC DARK

WHICH IS FOR EV ER

COL 1st Soprano

HEAD

if

THE CUS

MUS

Alto

HEAD

if

THE CUS

MUS

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



-172-

524

525

526

527

528

529

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

## TROMBONES

## TUBA

TIMPANI  
ETC.

## VIBRAPHONE

## HARP

**Rubato****tempo**Soprano  
ISoprano  
II

## Alto

## Tenor

## Bass

Soprano  
ISoprano  
II

## Alto

*ff* I HEAR

*ff* I FEEL

*ff* I SEE

*ff* I HEAR THE

BREATH

*ff* I HEAR THE

BREATH

*ff* I SMELL

*ff* I SENSE

*ff* I TASTE

//

//

//

?

OUT OF THE

//

OUT OF THE

//

//

//

*ff* I TASTE

//

Tenor

Bass

PIANO AND  
CELESTE

*ff* I HEAR THE

BREATH

*ff* I HEAR THE

BREATH

OUT OF THE

OUT OF THE

VIOLIN

VIOLA

CELLO

BASS



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*f* 530

531

HO 5-3124

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FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

**Rubato**

**Tempo**

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

I HEAR

I FEEL

I SEE

DEPTHS

DEPTHS

I SMELL

I SENSE

I TASTE

DEPTHS

people

OF THE UN - I -

OF THE UN - I -

OF THE UN - I -

Tenor

DEPTHS

of THE LN - I -

Bass

DEPTHS

of THE LN - I -

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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532

HO. 5 3124

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Hollywood, Calif.

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

**RUBATO**

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

I HEAR

THE BREATH

VERSE

I TASTE

VERSE

I FEEL

THE RAIN

DAY

PASS

THE TIME

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS

Div

THE FRUIT

I SMELL

I SENSE

THE TIME

VERSE

VERSE



HO. 53124

-172-

1527 1/2 Vine St.

Hollywood, Calif.

\* 533

ALL ENTRANCES CONDUCTED TO LID

FLUTES

OBOES

CLARINETS

BASS CLARINET

BASSOONS

CONTRA

HORNS

TRUMPETS

TROMBONES

This page of a handwritten musical score, numbered 97 in the top right corner, contains staves for the following instruments: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Horns, Trumpets, and Trombones. The notation is in common time (C) and features a key signature of one sharp (F#). The Flute staff begins with a forte (ff) dynamic and a melodic line starting on G4. The Clarinet staff also begins with ff and features a more complex melodic line with many accidentals. The Bass Clarinet, Bassoons, and Contrabassoon staves show sustained notes with dynamic markings like ff and crescendo hairpins. The Horns staff has two parts, both starting with ff and playing sustained notes. The Trombone staff has two parts, also starting with ff and playing sustained notes. The Trumpet staff is empty. The score includes various musical notations such as notes, rests, accidentals, dynamics (ff), and articulation marks.

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

# ALLEGRO RISOLUTO

$\text{♩} = 120$

534

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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Handwritten musical score for Tenor, Bass, and Piano and Celeste. The Piano and Celeste part is marked *ff* and includes the word *TREMBLO*. The Tenor and Bass parts have long horizontal lines with slurs, indicating sustained notes or rests.

Handwritten musical score for Violin. The Violin part features a melodic line with slurs and a handwritten note *Col. 1st* below the staff.

Handwritten musical score for Viola, Cello, and Bass. The Viola part is marked *ff* and includes the word *Col. 2nd Vln*. The Cello and Bass parts are marked *ff* and include the word *Col. 2nd cello*. The score includes measures 534, 535, and 536, with a *sfz* marking at the end of measure 536.

Handwritten musical score for a woodwind and brass ensemble. The score is written on ten staves, each with a clef and a key signature of one sharp (F#). The instruments are labeled on the left side of the staves: FLUTES, OBOES, CLARINETS, BASS CLARINET, BASSOONS, CONTRA BASSOON, HORNS, TRUMPETS, and TROMBONES. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first staff is for two flutes, indicated by the number '2' and the word 'FLUTES'. The second staff is for oboes. The third staff is for clarinets, with a handwritten 'Col 1st' below the staff. The fourth staff is for bass clarinet. The fifth staff is for bassoons, with a handwritten 'Ct B' below the staff. The sixth staff is for horns. The seventh staff is for trumpets. The eighth staff is for trombones. The score is divided into two systems by a vertical line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first staff is for two flutes, indicated by the number '2' and the word 'FLUTES'. The second staff is for oboes. The third staff is for clarinets, with a handwritten 'Col 1st' below the staff. The fourth staff is for bass clarinet. The fifth staff is for bassoons, with a handwritten 'Ct B' below the staff. The sixth staff is for horns. The seventh staff is for trumpets. The eighth staff is for trombones. The score is divided into two systems by a vertical line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

2 FLUTES

FLUTES

OBOES

CLARINETS

BASS CLARINET

BASSOONS

CONTRA BASSOON

HORNS

TRUMPETS

TROMBONES

Col 1st

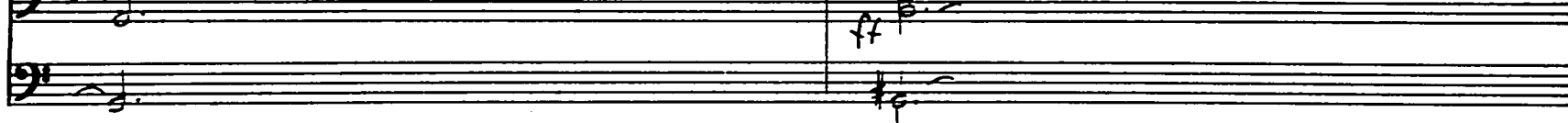
Ct B

ff

ff

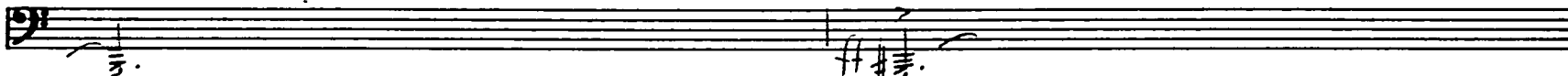
ff

TROMBONES



Two staves of musical notation for Trombones. The first staff has a treble clef and the second has a bass clef. Both staves show a single note in the first measure, followed by a rest in the second measure. The notes are marked with a forte (ff) dynamic.

TUBA



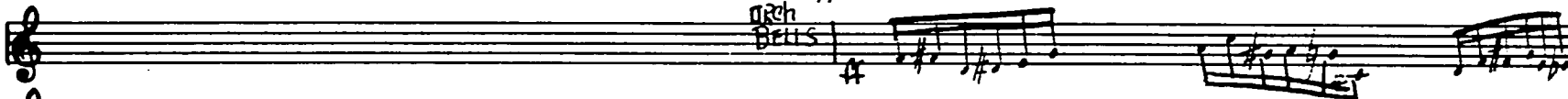
Two staves of musical notation for Tuba. The first staff has a bass clef and the second has a treble clef. Both staves show a single note in the first measure, followed by a rest in the second measure. The notes are marked with a forte (ff) dynamic.

TIMPANI  
ETC.



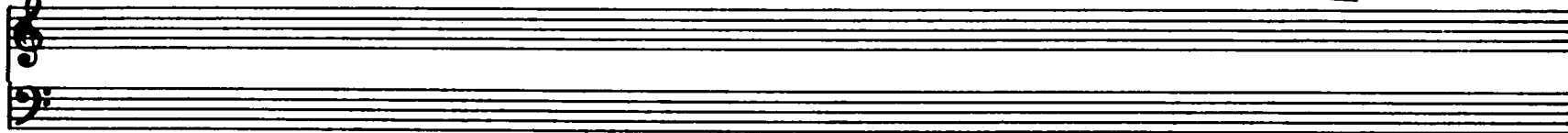
Two staves of musical notation for Timpani and other percussion. The first staff has a bass clef and the second has a treble clef. Both staves show a single note in the first measure, followed by a rest in the second measure. The notes are marked with a forte (ff) dynamic.

VIBRAPHONE



Two staves of musical notation for Vibraphone. The first staff has a treble clef and the second has a bass clef. Both staves show a single note in the first measure, followed by a rest in the second measure. The notes are marked with a forte (ff) dynamic.

HARP



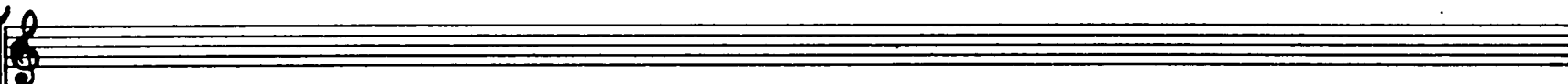
Two staves of musical notation for Harp. The first staff has a treble clef and the second has a bass clef. Both staves show a single note in the first measure, followed by a rest in the second measure. The notes are marked with a forte (ff) dynamic.

Arch  
Bells



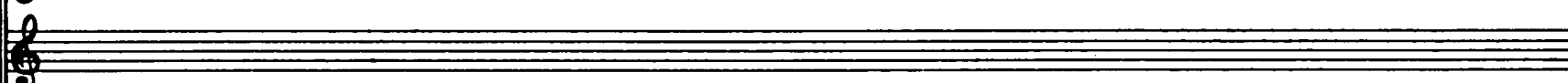
Two staves of musical notation for Arch Bells. The first staff has a treble clef and the second has a bass clef. Both staves show a single note in the first measure, followed by a rest in the second measure. The notes are marked with a forte (ff) dynamic.

Soprano  
I



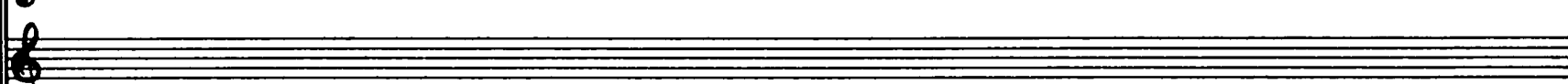
Two staves of musical notation for Soprano I. The first staff has a treble clef and the second has a bass clef. Both staves show a single note in the first measure, followed by a rest in the second measure. The notes are marked with a forte (ff) dynamic.

Soprano  
II



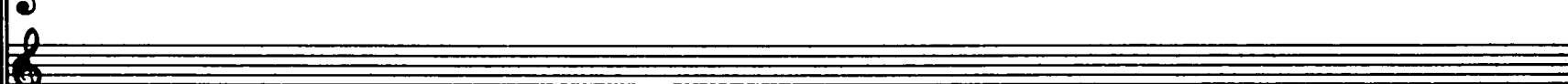
Two staves of musical notation for Soprano II. The first staff has a treble clef and the second has a bass clef. Both staves show a single note in the first measure, followed by a rest in the second measure. The notes are marked with a forte (ff) dynamic.

Alto



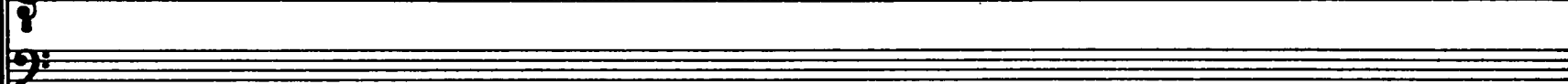
Two staves of musical notation for Alto. The first staff has a treble clef and the second has a bass clef. Both staves show a single note in the first measure, followed by a rest in the second measure. The notes are marked with a forte (ff) dynamic.

Tenor



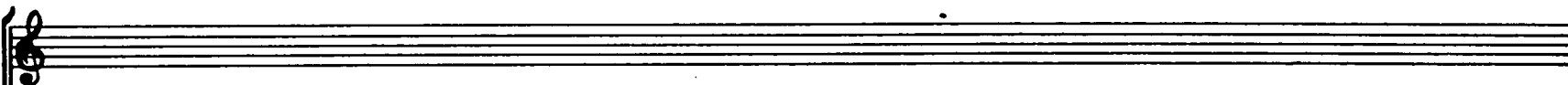
Two staves of musical notation for Tenor. The first staff has a treble clef and the second has a bass clef. Both staves show a single note in the first measure, followed by a rest in the second measure. The notes are marked with a forte (ff) dynamic.

Bass



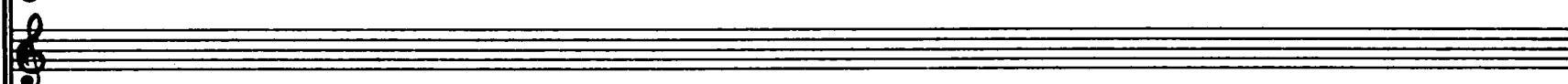
Two staves of musical notation for Bass. The first staff has a treble clef and the second has a bass clef. Both staves show a single note in the first measure, followed by a rest in the second measure. The notes are marked with a forte (ff) dynamic.

Soprano  
I



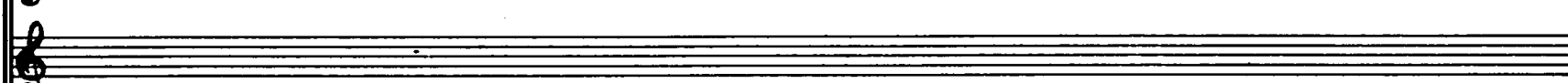
Two staves of musical notation for Soprano I. The first staff has a treble clef and the second has a bass clef. Both staves show a single note in the first measure, followed by a rest in the second measure. The notes are marked with a forte (ff) dynamic.

Soprano  
II



Two staves of musical notation for Soprano II. The first staff has a treble clef and the second has a bass clef. Both staves show a single note in the first measure, followed by a rest in the second measure. The notes are marked with a forte (ff) dynamic.

Alto



Two staves of musical notation for Alto. The first staff has a treble clef and the second has a bass clef. Both staves show a single note in the first measure, followed by a rest in the second measure. The notes are marked with a forte (ff) dynamic.

Alto

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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536

537

FLUTES

Picc.

Col. 1st

fff

OBOES

CLARINETS

Col. 1st

fff

BASS CLARINET

BASSOONS

HORNS

TRUMPETS

Col. 1st

TROMBONES

fff

#p.

Handwritten musical score for percussion and strings. The notation includes notes, rests, and dynamic markings such as *pp.* and *ff*.

**TUBA**

**TIMPANI ETC.**

**ORCH BELLS**  
**VIBRAPHONE**

**HARP**

Vocal staves for a choir or soloists, including Soprano I, Soprano II, Alto, Tenor, and Bass. The staves are currently empty.

**Soprano I**

**Soprano II**

**Alto**

**Tenor**

**Bass**

**Soprano I**

**Soprano II**

**Alto**

**Tenor**

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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539

NO. 5-3124 1527 1/2 Vine St. Hollywood, Calif.

539

**FLUTES**

**OBOES**

**CLARINETS**

**BASS CLARINET**

**BASSOONS**

**HORNS**

**TRUMPETS**

**TROMBONES**

Handwritten musical notation and dynamics (fff, f, mf, p, etc.) are present across the staves, indicating performance instructions.

Handwritten musical score for percussion instruments. The staves are labeled on the left: TUBA, TIMPANI ETC., and VIBRAPHONE. The notation includes various rhythmic symbols and dynamic markings. The TUBA staff has a handwritten 'TUBA' and 'fff'. The TIMPANI ETC. staff has handwritten 'TAM TAM' and 'Cymbal' with 'fff' markings. The VIBRAPHONE staff has handwritten 'fff' markings.

Handwritten musical score for HARP. The staff is labeled 'HARP' on the left. The notation includes a large, bold, italicized text 'AS LOUD AS Possible' written across the staff.

Handwritten musical score for vocal parts. The staves are labeled on the left: Soprano I, Soprano II, Alto, Tenor, Bass, Soprano I, Soprano II, Alto, and Tenor. The notation includes a large, bold, italicized text 'SHOUT' written across the first staff. The lyrics 'fff SIL - ENCE' are written below the notes on each staff. The notation includes various rhythmic symbols and dynamic markings.

PIANO AND  
CELESTE

Tenor

Bass

Violin

VIOLIN

VIOLA

CELLO

BASS



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540

1527 1/2 Vine St. Hollywood, Calif.

541

WV

fff

FLUTES

Musical staff for Flutes. The staff contains several measures of music, including a triplet of eighth notes in the first measure and a half note in the second measure. The key signature has one sharp (F#). The staff is marked with a '5' at the beginning and a '5' at the end.

OBOES

Musical staff for Oboes. The staff contains several measures of music, including a triplet of eighth notes in the first measure and a half note in the second measure. The key signature has one sharp (F#). The staff is marked with a '5' at the beginning and a '5' at the end.

CLARINETTS

Musical staff for Clarinets. The staff contains several measures of music, including a triplet of eighth notes in the first measure and a half note in the second measure. The key signature has one sharp (F#). The staff is marked with a '5' at the beginning and a '5' at the end.

BASS CLARINET

Musical staff for Bass Clarinet. The staff contains several measures of music, including a triplet of eighth notes in the first measure and a half note in the second measure. The key signature has one sharp (F#). The staff is marked with a '5' at the beginning and a '5' at the end.

BASSOONS

Musical staff for Bassoons. The staff contains several measures of music, including a triplet of eighth notes in the first measure and a half note in the second measure. The key signature has one sharp (F#). The staff is marked with a '5' at the beginning and a '5' at the end.

HORNS

Musical staff for Horns. The staff contains several measures of music, including a triplet of eighth notes in the first measure and a half note in the second measure. The key signature has one sharp (F#). The staff is marked with a '5' at the beginning and a '5' at the end.

TRUMPETS

Musical staff for Trumpets. The staff contains several measures of music, including a triplet of eighth notes in the first measure and a half note in the second measure. The key signature has one sharp (F#). The staff is marked with a '5' at the beginning and a '5' at the end.

TROMBONES

Musical staff for Trombones. The staff contains several measures of music, including a triplet of eighth notes in the first measure and a half note in the second measure. The key signature has one sharp (F#). The staff is marked with a '5' at the beginning and a '5' at the end.

TUBA

Musical staff for Tuba. The staff contains several measures of music, including a triplet of eighth notes in the first measure and a half note in the second measure. The key signature has one sharp (F#). The staff is marked with a '5' at the beginning and a '5' at the end.

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

**MOLTO RIT** - - - -



15274 Vine St. Hollywood, Calif.

542 - 172 - 542

\* USE SAME PITCHES FOR STEMS WITHOUT HEADS.

Handwritten musical score for various instruments. The score is written on staves with notes, rests, and other musical notation. The instruments listed on the right side of the page are:

- BASS
- CELLO
- VLA
- VIOLA
- VIOLIN
- VIOLIN
- PIANO AND CELESTE
- Bass
- Tenor

The score includes various musical notations such as notes, rests, and stems, with some handwritten annotations like "542" and "543" above certain notes. The notation is written in a style typical of early 20th-century musical manuscripts.

Handwritten musical score for a symphony orchestra, page 102. The score is written on ten staves, grouped into four sections: Flutes/Oboes, Clarinets/Bass Clarinet/Bassoons, Horns, and Trumpets/Trombones. The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes.

**FLUTES**

**OBOES**

**CLARINETS**

**BASS CLARINET**

**BASSOONS**

**HORNS**

**TRUMPETS**

**TROMBONES**

Handwritten labels for individual parts are present on the right side of the score:

- FLUTE I
- FLUTE II
- OBOE I
- OBOE II
- OBOE III
- CLARINET I
- CLARINET II
- CLARINET III

The score is written in a system of ten staves. The first five staves are grouped by a large bracket on the right, and the last five staves are grouped by a large bracket on the left. The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes.

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

VOLIN

1

2

3

4

5

6

7

8

9

9  
10  
11  
12  
VIOLA  
1  
2  
3  
4  
5  
6  
CELLO  
1  
2  
3

545

546

545

Handwritten musical score for a brass section, measures 101-103. The score is written on ten staves, with the first eight staves containing musical notation and the last two staves being empty. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The key signature is one flat (B-flat), and the time signature is 4/4. The notation is written in a cursive, handwritten style.

TRUMPETS

TROMBONES

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

VCLIN

1

2

3

4

5

6

7

8

9

10

This image shows a handwritten musical score for a string ensemble and percussion. The score is organized into ten systems, numbered 1 through 10 on the right margin. Each system contains staves for Violins (VCLIN), Tuba, Timpani, Vibraphone, Harp, and various string parts (labeled 1-10). The notation includes treble and bass clefs, key signatures with flats and naturals, and various musical symbols such as notes, rests, and accidentals. The string parts feature complex rhythmic patterns, including triplets and sixteenth notes. The percussion parts are marked with 'Pizz' (pizzicato) and 'Marc' (marcato). The overall style is that of a working draft or rehearsal score.

10  
11  
12  
VIOLA  
1  
2  
3  
4  
5  
6  
CELLO  
1  
2  
3

Handwritten musical score for Viola and Cello. The score is written on multiple staves, with measures numbered 10 through 12 for Viola and 1 through 6 for Cello. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p*, *pp*, *ppp*, *f*, *ff*, *fff*). The Viola part is written in treble clef, and the Cello part is written in bass clef. The score is divided into systems, with measures 10-12 for Viola and 1-6 for Cello. The notation is dense and includes many accidentals and dynamic markings.



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548

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549

550

551

Handwritten musical score for a symphony orchestra, page 104. The score includes staves for Flutes, Oboes, Clarinets, Bassoon, Bass, Contrabass, Horns, Trumpets, and Trombones. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score features various musical notations including notes, rests, dynamics (ff), and articulation marks.

**Flutes:** Staff 1, measures 1-4. Dynamics: *ff*.

**Oboes:** Staff 2, measures 1-4. Dynamics: *ff*.

**Clarinets:** Staff 3, measures 1-4. Dynamics: *ff*.

**Bassoon:** Staff 4, measures 1-4. Dynamics: *ff*.

**Bass:** Staff 5, measures 1-4. Dynamics: *ff*.

**Contrabass:** Staff 6, measures 1-4. Dynamics: *ff*.

**Horns:** Staff 7, measures 1-4. Dynamics: *ff*.

**Trumpets:** Staff 8, measures 1-4. Dynamics: *ff*.

**Trombones:** Staff 9, measures 1-4. Dynamics: *ff*.

TRUMPETS

TROMBONES



Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



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552

553

554

## FLUTES

## OBOES

## CLARINETS

BASS  
CLARINET

## BASSOONS

## HORNS

## TRUMPETS

## TROMBONES

Handwritten musical score for a woodwind and brass section, page 105. The score is written on ten staves, each labeled with an instrument: FLUTES, OBOES, CLARINETS, BASS CLARINET, BASSOONS, HORNS, TRUMPETS, and TROMBONES. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *mf*). The BASSOONS and TROMBONES parts feature complex, multi-measure passages with many accidentals and dynamic markings. The FLUTES, OBOES, CLARINETS, and TRUMPETS parts are mostly empty, with some initial notation in the first measure. The BASS CLARINET part has a few notes in the first measure. The HORNS part is empty.

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

# *Larghetto e Maestoso* [♩ = 92]

Soprano  
I

DERFEN - ING

Soprano  
II

DERFEN - ING

Alto

DERFEN - ING

Tenor

DERFEN - ING

Bass

DERFEN - ING

Soprano  
I

DERFEN - ING

Soprano  
II

DERFEN - ING

Alto

DERFEN - ING

Tenor

DERFEN - ING

Bass

TIME

TIME

Tenor

DERFEN — ING

Bass

DERFEN — ING

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



556

555

556

557

558

## FLUTES

## OBOES

## CLARINETS

BASS  
CLARINET

## BASSOONS

## HORNS

## TRUMPETS

## TROMBONES

## TUBA

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

This image shows a handwritten musical score for a large ensemble. The score is organized into two systems of staves. The first system includes staves for Tuba, Timpani and other percussion (Timp. Etc.), Vibraphone, and Harp. The second system includes staves for two vocal ensembles, each with Soprano I, Soprano II, Alto, Tenor, and Bass parts. The notation is handwritten in black ink on a white background. The Tuba part features a melodic line with various accidentals and a fermata. The vocal parts have lyrics written below the notes, including the word "TIME" repeated in several places. The overall style is that of a working draft or a composer's sketch.

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



NO. 53124

-172-

1527 1/2 Vine St. Hollywood, Calif.

559

560

561

562

563

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

TAM TAM

CHIMES

578

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



- 172 -

HO. 5 3124

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Handwritten musical score for Tenor, Bass, Piano and Celeste, Violin, Viola, Cello, and Bass. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *mf*, *ff*). The Piano and Celeste part includes the instruction "LET RING". The Cello and Bass parts include measure numbers 564 through 570.

FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

Soprano  
ISoprano  
II

Alto

Tenor

Bass

Soprano  
ISoprano  
II

Alto

Tenor

Handwritten musical score for vocal and instrumental ensemble. The score is written on ten staves. The first four staves are for instruments: TUBA, TIMPANI ETC., VIBRAPHONE, and HARP. The next six staves are for vocalists: Soprano I, Soprano II, Alto, Tenor, Bass, and Soprano I. The final four staves are for vocalists: Soprano II, Alto, Tenor, and Bass. The lyrics are written below the vocal staves. The music is in 4/4 time, with a key signature of one sharp (F#). The lyrics are: E, TERN, AL, CONSCIOUS, NESS, ALL. There are various musical notations, including notes, rests, and dynamic markings. Some lyrics are written in all caps, while others are in title case. There are also some handwritten annotations, such as "r3" and "L3".

Tenor

Bass

PIANO AND  
CELESTE

VIOLIN

VIOLA

CELLO

BASS



- 172 -

571

572

573

574

575

576

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FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

CHIMES

Soprano  
I

Soprano  
II

Alto

Tenor

Bass

ALL TRUTH

Soprano  
I

Soprano  
II

Alto

Tenor

ALL

TRUTH

ALL

TRUTH

ALL

TRUTH

ALL

TRUTH



FLUTES

OBOES

CLARINETS

BASS  
CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TRUMPETS

TUBA

TIMPANI  
ETC.

VIBRAPHONE

HARP

3

LET RING - - - - -

ppp

**INFINE**

Soprano I

Soprano II

Alto

Tenor

Bass

Soprano I

Soprano II

Alto

Tenor

Alto

Tenor

Bass

PIANO AND  
CELESTE

MORENO

VIOLIN

VIOLA

CELLO

BASS



MO. 5-3124

-172-

1527 1/2 Vine St. Hollywood, Calif.

DIM

PP

PPP

PPPP

585

586

587

588

589