

1989

Symphony No. 1. (Original Composition);

Mickie Denver Willis

Louisiana State University and Agricultural & Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_disstheses

Recommended Citation

Willis, Mickie Denver, "Symphony No. 1. (Original Composition);" (1989). *LSU Historical Dissertations and Theses*. 4754.

https://digitalcommons.lsu.edu/gradschool_disstheses/4754

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Historical Dissertations and Theses by an authorized administrator of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

INFORMATION TO USERS

The most advanced technology has been used to photograph and reproduce this manuscript from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book. These are also available as one exposure on a standard 35mm slide or as a 17" x 23" black and white photographic print for an additional charge.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.



University Microfilms International
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
313/761-4700 800/521-0600

Order Number 9002182

Symphony No. 1. [Original music]

Willis, Mickie Denver, D.M.A.

The Louisiana State University and Agricultural and Mechanical Col., 1989

U·M·I

300 N. Zeeb Rd.
Ann Arbor, MI 48106

SYMPHONY NO. 1

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

Mickie D. Willis

B.M., University of Southwestern Louisiana, 1976

M.M., Louisiana State University, 1977

May 1989

TABLE OF CONTENTS

	<u>Page</u>
ABSTRACT -----	ii
ANALYSIS -----	1
First Movement -----	2
Second Movement -----	7
Third Movement -----	11
Fourth Movement -----	23
Fifth Movement -----	25
INSTRUMENTATION -----	30
First Movement -----	31
Second Movement -----	62
Third Movement -----	74
Fourth Movement -----	96
Fifth Movement -----	115
VITA -----	160

ABSTRACT

The goal in composing this Symphony was to produce a large scale work which would have the power, impact, and audience appeal of a late Romantic orchestral work but which employed some twentieth century techniques. The effort was to produce a composition which would not only display accomplished compositional craft but, upon performance, would generate immediate audience enthusiasm.

A great deal of idiomatic diversity was used in the piece to produce a broad and varied sound experience. In much the same way that a film score is composed, this piece was crafted using whatever tonal, orchestral or stylistic treatment would produce the desired mood. This includes impressionism, contemporary jazz harmonies and pure atonality. The piece is unquestionably dramatic but is in no way programmatic.

The degree of variety in the work is too great to be organized in a continuous single movement. Therefore the piece was cast in five distinct movements, each with specific character and position in the overall form. The movements progress from rhythmic and tonal simplicity towards much more complexity and back to simplicity, with the central movement being the pinnacle of a large arch form.

The composition represents an attempt to create a musical experience that is emotionally stimulating and enjoyable as well as being intellectually satisfying.

FORMAL AND THEMATIC ELEMENTS

IN

SYMPHONY NO. 1

The goal in composing this symphony was to create a large symphonic work which would feature a great variety of styles as well as the usual contrasts of tempo, texture, and mood found in major orchestral works. Because of its length and the diversity involved, considerable attention was given to formal and structural elements of the piece. The Symphony is not programmatic and so must have its own direction. To this end, the piece is a giant arch which moves from a very conservative style to much freer use of all compositional elements and back toward more conservative sounds.

The Symphony features five related movements, though quite contrasting in style and mood. The first and fifth, both allegros, are most alike harmonically and rhythmically. The second and fourth, both slow movements, also form a pair of similar movements which contrast with the two allegros and with the central movement which is the most complex, rhythmically, melodically, and harmonically. Because of the variety present among these movements, there was no need to vary tonal centers from movement to movement. They are all centered around D. The first and last are clearly in D minor. The second and fourth are centered around D as well but are less definite. The third movement is atonal but has a high proportion of D's in its pitch content. In the second and fourth movements the absence of clear cadences, tonic-dominant relationships, and leading

tones suggests a sense of modality. The fourth movement more strongly suggests major-minor tonality than the second, not because of the leading tone present in the fourth movement, but because of the prominent use of the subdominant chord and the relative major triad. The third movement is freely atonal and relies more on texture, motivic content, and rhythm for coherence than on tonality. The regression from and progression towards clear tonality is an element in the arch form of the work as a whole. Another element is the sharing of thematic materials between the first and last movements, and to a much lesser extent, the first and third. The specifics of this will be discussed as each movement is treated.

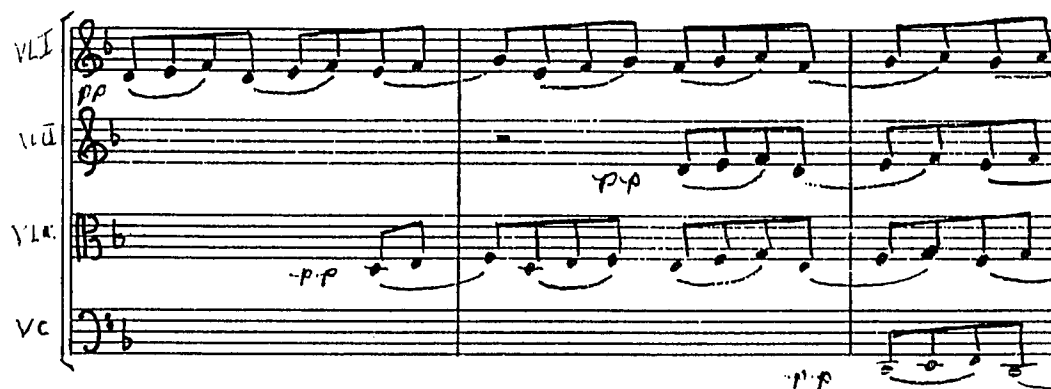
First (I) Movement

The first movement opens with a three-note motive which clearly outlines D. It is followed by three descending three-note diatonic figures, repeated at successively higher pitch levels to form the first full phrase of the composition.



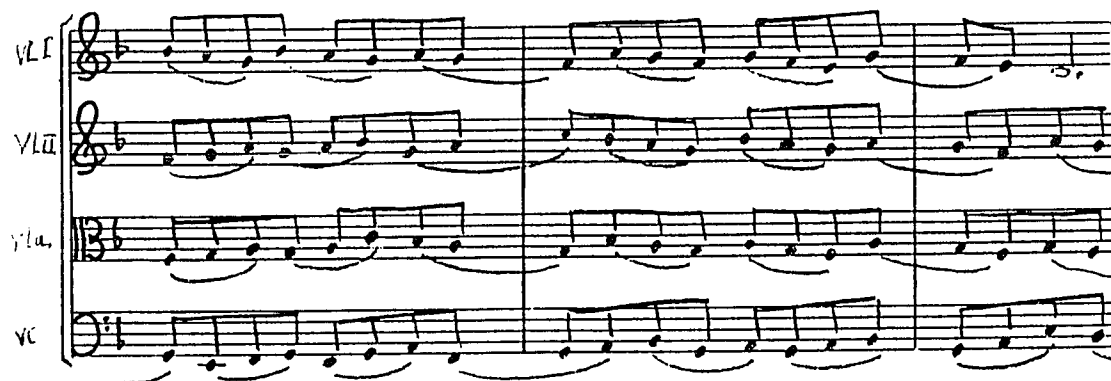
Example 1. Measures 1-3, First Movement

A secondary motive which first appears at measure fourteen is an inversion of the three descending diatonic notes found in the opening phrase.



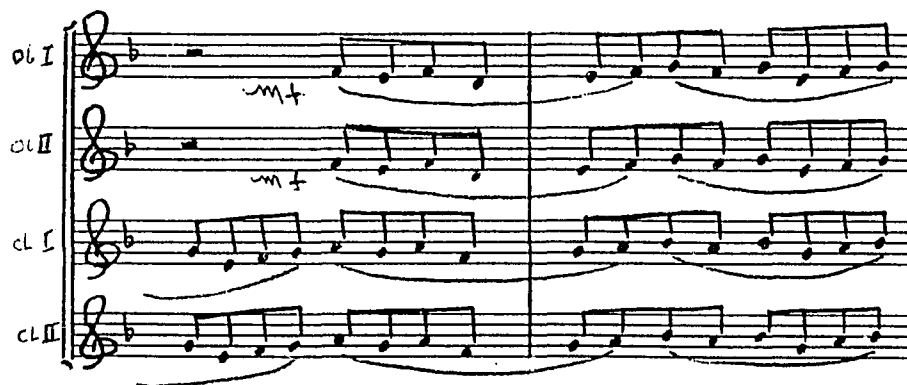
Example 2. Measures 14-16, First Movement

In this case the motive is used in a four-voice canon in the strings. Four measures later it is used in its retrograde form.



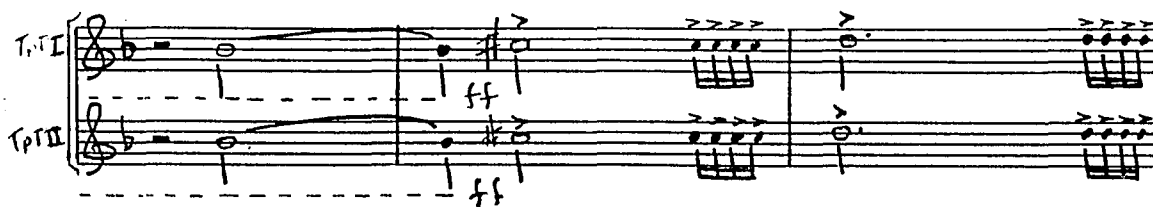
Example 3. Measures 17-19, First Movement

A variation of this phrase is the basis for an answering canon in the woodwinds starting at measure 21.



Example 4, Measures 21-22, First Movement

Notice that in this appearance the ascending three notes are varied by the inclusion of a lower neighboring-tone figure. An approximation of the opening phrase shown in example 1 appears in augmented note values as a countermelody in the trumpets beginning at measure 17 and is imitated canonically but with even longer note values in the flutes two measures later.



Example 5, Measures 30-32, First Movement

Starting at measure 31 this phrase is ornamented with four repeated sixteenth notes, a rhythmic motif which occurred in the first measure in the timpani and will also be used in the third movement.

This repeated three-note motive which first appears at measure 18 is related to the opening motive of the movement in that they are rhythmically identical.



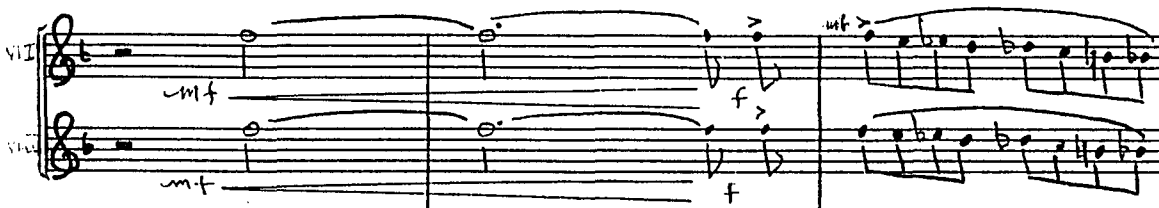
Example 6. Measure 18, First Movement

The three-note anacrusis preceding three descending diatonic pitches found in measure 19 will be used to precede a descending chromatic scale in the last movement.



Example 7. Measure 19, First Movement

Also at measure 22 a motive first appears in first and second violins which will be used extensively and throughout the orchestra as the primary motive of the last movement.



Example 8. Measures 22-24, First Movement

In this appearance of the theme the descending chromatic scale is preceded by a long sustained note. Throughout the last movement the long held note is replaced by repeated notes, many times the anacrusis shown in example 6. A rhythmic figure shown in the example below from measure 30 is a portion of the phrase shown in example 6. It will become one of the two main motives of the last movement.



Example 9. Measure 30, First Movement

In this example it is used as the rhythm for a passage of imitation between the cellos and string basses. This rhythmic figure is joined with the three descending notes of the opening motive to form this phrase in the violins at measure 47.

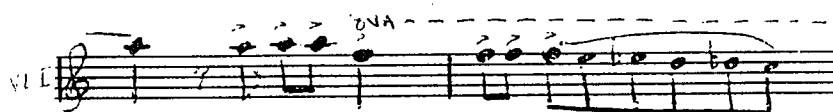


Example 10. Measures 47-48, First Movement

Formal organization of this movement is a simple A ||: B A :|| . "A" is the introduction of themes up through measure 13. The "B" part is the very limited development and introduction of new material which is to appear in the last movement. This begins at

measure fourteen and continues through measure 43 where the opening motive is heard in the first violins. It is not a literal recapitulation however and is accompanied by two themes which are to be heard again in the last movement, one example of which was shown in example 10.

Example 11 from measures 51-52 combines the repeated three-note anacrusis mentioned in example 6, the quarter followed by two eighth-notes rhythm shown in example 9 with the descending chromatic line shown in example 8.



Example 11. Measures 51-52, First Movement

This combining of motives, normally thought of as part of the development in a work, is occurring here during the recapitulation. This illustrates the fact that the recapitulation is not a literal one. The entire development and recapitulation are repeated but are written out for the conductor's convenience.

Second (II) Movement

The second movement is less clearly motivic than the previous movement. In this movement the melodic figures are derived from the pitch content D-E-F-C-A-B^b. Notice that this pattern forms a hexatonic scale which is an aeolian mode on D but without the 7th scale degree. The harmonies in this movement are generally some combination of three sets of minor thirds: D-F, E-G, G-B^b. In many cases

however, sonorities are products of linear melodic motion. There are no traditional harmonic cadences and no functional harmonic relationships.

There are three main elements in this movement which are alternated in a rondo-like pattern: a running eighth-note figure which has an ostinato function (to provide a sense of continuous motion), short melodic fragments of very limited range, and cadential vertical harmonies composed of combinations of the previously mentioned pairs of minor thirds and densities resulting from melodic motion. There is some motivic relationship to the first movement in the prominence of minor thirds and diatonic steps used in this movement, both harmonically and melodically.

The movement opens with the ostinato-like pattern in the harp. It utilizes all of the pitches which will occur throughout the movement. It accompanies only sustained tones at first. At measure nine, the first vertical sonority appears which is not a result of melodic motion (E-G). At this point the harp figure shifts to strings where it is distributed among the violins, violas, and cellos. This figure returns to the harp again at measure 12, back to the strings at measure 14, and stops at measure 16 with a cadence on a chord formed from a B^b major triad with the added cluster of F-G-A-G. After this point the first full melodic statements are heard. Notice these phrases from measures 17 through 20, shown in order of their appearance:



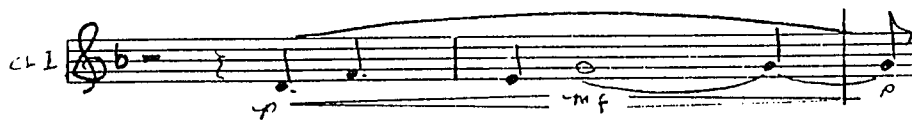
Example 12. Measures 17-18, Second Movement

This is answered by:



Example 13. Measures 18-19, Second Movement

This phrase enters next:



Example 14. Measures 18-19, Second Movement

It is answered by:



Example 15. Measures 19-20, Second Movement

Except for the first two, which are truly imitative, the phrases are only similar in general characteristics. However, the four form an

antecedent-consequent-antecedent-consequent phrase group terminating in a melodic cadence at measure 20.

Further use of this kind of imitative writing can be seen between the first and second violins at measure 23, followed by cellos and trumpets one measure later, followed by flutes in the next measure, then oboes and violas, and finally violins, trombones, and cellos to end another four-phrase group at measure 27. At this point, melodic development is interrupted by the recurring harp figure.

Throughout the second movement there is a tendency to use only minor thirds and diatonic steps for both melodies and harmonies. A melody doubled at the unison and octave in the first and second violins and first oboe and first clarinet begins at measure 33 and terminates in a protracted cadence involving most of the orchestra at measures 35 through 37. Contrapuntal texture begins again at measure 39 and builds with slowly moving voices in imitation and near-imitation of the type already illustrated. The melodic voices end on a polychord (a D minor triad sounding with an E diminished triad) and conclude the movement.

For purposes of formal discussion the "A" part is the ostinato-like eighth-note figure played by the harp or strings, the cadential areas consist of the purely harmonic intervals, and the "B" part is formed by the melodies (sometimes imitative, sometimes not). A synopsis of the rondo-like form is shown in the example below.

Measures	1 - 16	A
"	16	Cadence
"	17 - 20	B
"	21 - 23	Cadence
"	24 - 26	B
"	27 - 35	A and B
"	36 - 38	Cadence
"	39 - 45	B

Example 16. Formal diagram, Second Movement

Third (III) Movement

In all compositional aspects, the third movement is by far the most complex of the entire piece. This movement is essentially a series of nonperiodic continuous variations which are derived from this one long phrase:



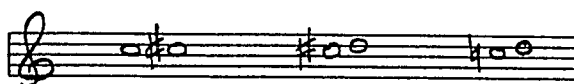
Example 17. (From composer's sketches)

and from these harmonic intervals:



Example 18. (From composer's sketches)

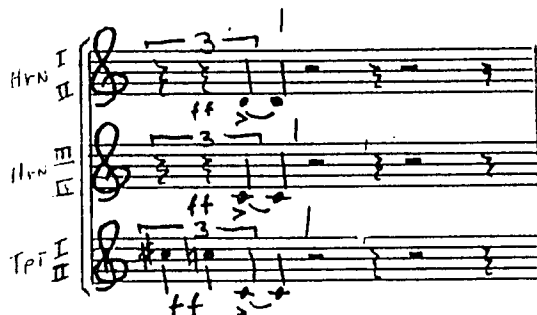
and their inversions.



Example 19. (From composer's sketches)

The compound formations of these (major and minor ninths, etc.) are also used. The phrase shown in example 17 is the material for melodic variation while the harmonic intervals of example 19 are used as chords and clusters which occur throughout the movement in a variety of combinations and voicings.

The movement opens with the repeated sixteenth-note figure heard at the beginning of the first movement. Quickly following this a harmonic cluster appears which is composed from the intervals of examples 18 and 19. At measures three and four the repeated sixteenth-note figure is repeated three times signalling the first statement of the melodic phrase shown in example 17. This material is distributed throughout the orchestra in a fragmented, pointillistic way. At measure five the horns and trumpets play the first four notes (the last two of which occur simultaneously).



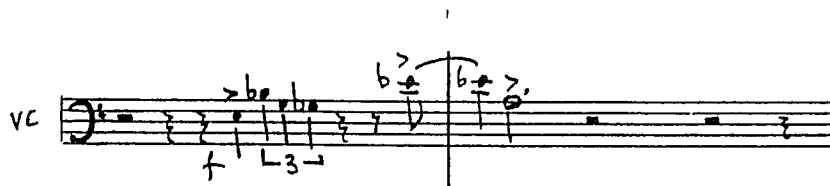
Example 20. Measure 5, Third Movement

The oboe quickly picks up the next five notes. Notice the pivotal note (D) which is the last note of the horn phrase and the first note of the oboe phrase.



Example 21. Measure 5, Third Movement

The cellos play the next six notes.



Example 22. Measures 6-7, Third Movement

The piccolo plays the next three notes.



Example 23. Measures 7-8, Third Movement

The last two notes (B and D) of the primary theme were played by the trombones two measures earlier.



Example 24. Measure 6, Third Movement

The treatment shown here is fairly typical; the sequence of pitches of some part of the opening phrase is retained as well as the basic melodic contours. However, different segments of the primary theme are stated as solos or tutti phrases in a fragmented way. In a few cases, however, the material has been treated so freely that the varied phrase bears little resemblance to any part of the primary theme, as can be seen from this horn phrase in measure nine.



Example 25. Measure 9, Third Movement

There are four main distinctive rhythms that are used throughout the movement: a quarter-note triplet figure almost always occurring as a descending motive, usually by skips (an obvious link to the opening motive of the piece).



Example 26. Measure 7, Third Movement

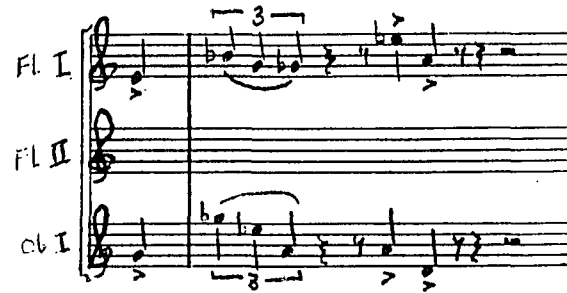
A quarter-note quadruplet rhythm, a quarter-note quintuplet rhythm, and a quarter-note septuplet rhythm are the other most prominent rhythmic figures. The rhythms are combined with different pitches from the primary phrase to produce phrases of similar contours and rhythm but different pitches and intervals. Compare the piccolo phrase shown in example 23 with this phrase one measure later in the first oboe.



Example 27. Measure 8, Third Movement

Not only are the variations in this movement produced by combining different segments of the main theme with different rhythms and scattering them throughout the orchestra; the method of presenting the varied phrases is also subject to variation. Sometimes a phrase may be stated as a solo, another time it may be doubled by many

instruments or a whole section. Compare this example in which the melodic line is played by first flute and first oboe only,



Example 28. Measures 31 and 32, Third Movement

with this example in which the same phrase is doubled by almost the entire woodwind section except piccolo and with the addition of first and second trumpets.

Handwritten musical score for Example 29, Measure 45, Third Movement. The score features ten staves: Picc, Fl I, Fl II, Ob I, Ob II, Cl I, Cl II, Bsn I & II, Horns I & II, and Trp I & II. The Picc, Fl, Ob, Cl, and Bsn staves contain a melodic line with a triplet of eighth notes (B-flat, A, G) followed by a quarter note (F) and a dotted quarter note (E-flat). The Horns and Trp staves are empty. The time signature is 3/4.

Example 29. Measure 45, Third Movement

In many other cases the identifying melodic contours of a previously heard phrase and/or one of the main rhythmic motifs already mentioned are retained but different pitch segments of the original main phrase are used in each voice to create a giant "moving cluster" as in this example.

Example 30. Measures 25-27, Third Movement

In this example scattering of different pitches throughout many instrumental voicings creates a harmonic density out of melodic motion. In many other cases the vertical densities are composed with only harmonic considerations in mind and bear little resemblance to any melodies in the movement. The following example is a good illustration of what might be termed a "static dissonance" as opposed to the "moving" type shown in example 30.

Faster ♩ = 190 (♩ = 60-64)

VI I

VI II

Vla

V.C.

D.B.

Example 31. Measures 62-63, Third Movement

The static dissonances are sometimes used with melodic statements as a kind of accompaniment. In many other cases they are alternated with the solo and tutti melodies to form cadences which punctuate melodic variation.

One other compositional technique that is used in this movement is imitative counterpoint. In much the same way that the just mentioned static dissonances punctuate melodic variation, canons are also used to vary the movement. The first of these occurs at measures 33 through 40 in the string section.

Handwritten musical score for measures 33-34, Third Movement. The score is for four staves: Violin I (V.I.), Violin II (V.II), Viola (Vla), and Cello (Vcl.). The key signature has one sharp (F#). The time signature is 3/4. The music features a double canon where the Viola imitates the first violin and the Cello imitates the second violin. The first violin part starts with a forte (f) dynamic and a triplet of eighth notes. The second violin part also starts with a forte (f) dynamic and a triplet of eighth notes. The Viola and Cello parts enter in measure 34, imitating the first and second violin parts respectively. The Viola part has a forte (f) dynamic and a triplet of eighth notes. The Cello part has a forte (f) dynamic and a triplet of eighth notes. The score includes various musical notations such as beams, slurs, and dynamic markings.

Example 32. Measures 33-34, Third Movement

This is a double canon in which viola imitates first violin and cello imitates second violin. The voices of this canon are composed of pitches which before had been used only as simultaneously sounding vertical clusters. Another short imitative statement between first and second horns and first and second trombones begins at measure 39.

Handwritten musical score for measures 39-40, Third Movement. The score is for six staves: Horn I (Hrn I), Horn II (Hrn II), Horn III (Hrn III), Horn IV (Hrn IV), Trombone I (Tpt I), Trombone II (Tpt II), Trombone III (Tpt III), Trombone IV (Tpt IV), and Tuba (Tub). The key signature has one sharp (F#). The time signature is 3/4. The music features a short imitative statement between the first and second horns and first and second trombones. The Horn I and II parts start with a forte (f) dynamic and a triplet of eighth notes. The Horn III and IV parts also start with a forte (f) dynamic and a triplet of eighth notes. The Trombone I and II parts enter in measure 40, imitating the first and second horn parts respectively. The Trombone III and IV parts also enter in measure 40, imitating the first and second trombone parts respectively. The Tuba part has a forte (f) dynamic and a triplet of eighth notes. The score includes various musical notations such as beams, slurs, and dynamic markings.

Example 33. Measures 39-40, Third Movement

In this case the imitation is not literal and is subject to some variation. Whereas the second note of the first voice (G) is repeated by octave displacement, the third note of the second voice (E^b) is repeated by octave displacement. These phrases form an interlude (from measures 33 to 43), after which melodic variation and harmonic cadences continue more decisively stated than before.

Just as elements of melodic variation were juxtaposed vertically to create densities as shown in example 30, the reverse procedure was used to create linear melodies from material which had previously been used only for vertical sonorities.

Example 34. Measures 55-56, Third Movement

This procedure continues through measure 60 and ends in a dissonant cadence at measures 61 and 62.

Although the compositional procedures in this movement are largely those of variation, the formal organization is a broad A || B | coda. The cadence at measures 61 and 62 terminates the A part of this movement, and might be considered the apex of the arch form of the entire work.

After measure 62 the style and texture are dominated by counterpoint involving long legato descending phrases which were composed from the reordered pitches of the original melodic phrase of this movement as shown in example 17. The counterpoint among the woodwinds, horns, and trumpets from measure 63 through 72 is what might be described as "temporal density," that is, the superimposition of several different, relatively unrelated rhythms. Up to this point in the movement rhythms have been clearly delineated. Here, the overall rhythm is purposely obscured to give added impact to the end of the movement.

The short coda begins at measure 80 (after the fermata) with the same percussion figure that opens the movement. The purpose of the coda is to provide some sense of familiarity if not true recapitulation in an unclear form with complex musical ideas. To this end, five of the most prominent phrases of the movement are clearly restated, each in turn, in unambiguous antecedent-consequent fashion, as a conclusion to the movement.

Fourth (IV) Movement

The fourth movement is the simplest of the piece, merely a series of melodic phrases accompanied by an ostinato throughout. Although this movement is basically in D minor, the lack of leading tones, dominant relationships, or clear cadences causes more a sense of impressionistic modality than of clear tonality. Tonic/subdominant relationships are most important, however the mediant relationship (D-F) is also quite prevalent.

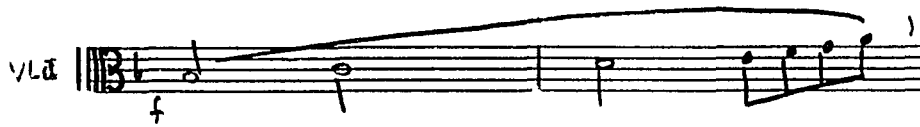
In this movement more than in any other there are clear sustained chord formations. In many cases added tones (6ths, 9ths) have been used for coloristic purposes but do not affect the root of the sustained sonority.

It is not appropriate to discuss musical content in this movement in terms of motivic development or relationships. However some motivic continuity between this and other movements can be seen. For example, the three-note ostinato figure heard throughout this movement, often outlining (or at least partially defining) the prevailing harmony has an obvious connection to the three-note motive that opened the composition (see example 1).

The melodies throughout are simple ascending and descending diatonic lines. The rhythm of these phrases, a half note followed by two quarter notes, is an augmentation of the rhythmic motif shown in example 9 which occurs in both the first and last movements.

Formally, this movement is a series of antecedent and consequent melodic phrases with no development. If a pattern must be defined it would have to be a simple A B C or A B with short coda.

Following this analysis the "A" part would extend to measure 37 and display a basic archlike curve of short phrases of increasing length and energy to measure 24, then diminishing in length and intensity by measure 37. At measure 38 a "B" part appears, defined at first by the predominance of a tonal center on C and by a different rhythmic pattern in the melody.



Example 35. Measures 37-38, Fourth Movement

This is the first phrase of the "B" part and uses eighth notes for the first time in this movement. This melodic style continues through measure 51 after which a "C" part or coda appears. This part consists melodically of three-note ascending and descending diatonic phrases and functions more like a protracted cadence than as a substantially different section. There is a brief reprise of G minor at measures 61 through 64 and a return to F major at measure 65 through the end of the movement at measure 74.

Fifth (V) Movement

The fifth movement is a finale with the fastest tempo and most relentless melodic reiteration of the piece. The primary theme opens, not fully stated, but as a segment of a chromatic scale which expands to a full octave by measure 16.



Example 36. Measures 15-16, Fifth Movement

This descending chromatic phrase is accompanied by a countermelody which begins as a three note broken chord figure which is clearly similar to the opening motive of the first movement (see example 1). This countermelody develops into a motive which in addition to the phrase shown in example 36 is the other main motive of this movement.



Example 37. Measure 8, Fifth Movement

This opening statement of themes requires 18 measures and terminates in a cadence on D.

At measure 39, a third, contrasting motive begins the third phrase section and is related to the motive shown in example 2 from the first movement.



Example 38. Measures 39-40, Fifth Movement

This begins what might be called the development, since it combines elements of the material presented thus far in the movement. This period of development extends for 18 measures, ending on a melodic cadence on F in bar 56. At measure 57 another phrase section begins, and another melodic cadence punctuates the development 20 bars later at measure 76, this time on D.

Measures 77 through 94 are melodically identical to 39 through 56, but with different harmonic backgrounds. Whereas the first appearance of this section implies dominant-seventh harmony at measure 47, the second appearance remains in D minor through the corresponding location at measure 85. This same theme is transposed to C when it appears next at measure 103, and with the B natural implies a brief turn toward C with a cadence on A at measure 113. The rhythmically reiterated A from measure 113 through 134 is the major feature of an interlude which occurs between the development and the recapitulation.

A recapitulation at measure 135 begins by outlining the opening phrases of the movement. The secondary theme appears at measure 143 on D and the section ends after 18 bars where the secondary theme is transposed to the dominant (A). The last section ends in a long

descending chromatic approach to the final cadence on D minor. There is a repeat of the last four bars of this section before the final cadence is heard.

The basic form of the movement is A B A. The "A" part extends through measure 38. The long development section (B) extends from measure 39 through 134 and involves the restatement and transposition of materials to other pitch levels as discussed in the preceding paragraphs. At measure 135 the recapitulation begins and continues through the end of the piece at measure 180.

There is an alternation of section lengths involved in this movement. The first exposition of phrases requires 18 measures. The second phrase section requires 20 measures to complete. This alternation of 18 with 20-bar sections occurs consistently until measure 94. From measures 95 through 134 two adjacent 20-bar sections occur. This area might also be analyzed as two adjacent 18-bar sections separated by four bars of interlude (measures 113-116). After this all sections are 18 bars in length except for the section from measures 153 through 176 which is a 20-bar section with four bars repeated. There is a short four-bar coda or extended cadence. A synopsis of the alternation of 18 with 20-bar sections is as follows:

	A	=	18 Bar Section	
	B	=	20 Bar Section	
Exposition	Measures	1 - 18	A	
	"	19 - 38	B	

	"	39 - 56	A
	"	57 - 76	B
Development	"	77 - 94	A
	"	95 - 112	A
	"	113 - 116	Interlude
	"	117 - 134	A
Recapitulation	"	135 - 152	A
	"	153 - 176	B + 4 Bars of repeat
	"	177 - 180	Short coda

Example 39. Formal diagram, Fifth Movement

The primary motive (the long descending chromatic line shown in example 36) or some variant of it is most often voiced in unison or octaves with several doublings. However, near the end of the first part and throughout most of the development it is voiced in a variety of parallel harmonies. At measures 25 through 38 it moves in parallel fourths and/or fifths until it cadences at the end of the second phrase period. At measures 42 through 46 it moves in parallel minor sixths and/or major thirds. At measures 49 through 52 the interval is a tritone resolving to major thirds/minor sixths at measures 55 and 56 (the cadence of the third section). The next period begins in unison but quickly shifts to perfect fourths/fifths at measure 61, and then to minor thirds/major sixths at measure 63. At measure 67, owing to the staggered entrances, the intervals are minor thirds/major sixths again with a return to unison/octave doublings at measure 71. Minor thirds/major sixths return briefly at measures 75

and 76. Unison/octave doublings return after this and are heard until measure 160. At measure 161 the interval is a minor sixth (spelled as an augmented fifth) then another added major third (making a parallel augmented triad), followed by perfect fourths/fifths. The voicing returns to the augmented fifth followed by the second major third to form the augmented triad once again, and then to perfect fourths/fifths to end. These fairly rapid changes in parallel voicings take place in a matter of 15 measures and are a result of canonic imitation of the primary motive at various pitch levels.

It may seem at first that this piece displays an unlikely mixture of musical styles. However, I believe that owing largely to the electronic media availability of very diverse styles of music, audiences as well as composers have become much more eclectic in their tastes and that the incorporation of a variety of musical idioms in a single composition is not only acceptable but desirable. In this piece I endeavor to minimize the incongruities of stylistic juxtaposition, reinforce the common strengths of different idioms, and present such eclecticism in a coherent, sensible, and hopefully memorable composition.

INSTRUMENTATION

1 Piccolo

2 Flutes

2 Oboes

2 B^b Clarinets

2 Bassoons

4 F Horns

4 B^b Trumpets

4 Trombones

1 Tuba

Timpani (3)

Percussion I:

Triangle, Finger Cymbal

Suspended Cymbal

Crash Cymbal

Percussion II:

Snare Drum

Tenor Drum

Bass Drum

Violins I

Violins II

Violas

Cellos

String Basses

C Score
with Vib.

Symphony No. 1

Mickie Willis

31

Score for Symphony No. 1, featuring various instruments and dynamics.

Woodwinds: Piccolo, Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II.

Brass: Horns I, Horns II, Trumpets I, Trumpets II, Trombones I, Trombones II, Tuba.

Percussion: Timpani, Snare Drum, Cymbals, Triangle, Tom-tom.

Strings: Violins I, Violins II, Violas, Cellos, Double Basses.

Other: Harp.

Dynamics and Performance Markings: *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), *cresc.* (crescendo), *decresc.* (decrescendo), *rit.* (ritardando), *tr.* (trill), *acc.* (accelerando), *dim.* (diminuendo), *div.* (divisi), *un.* (unison), *tr.* (trill), *acc.* (accelerando), *dim.* (diminuendo), *div.* (divisi), *un.* (unison).

Tempo and Meter: With Vib. $\text{♩} = 140$.

Handwritten musical score for the full orchestra, measures 10 through 14. The score includes parts for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, French Horn I, French Horn II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violin I, Violin II, Viola, Cello, and S. Basses. The music is in 2/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'ff', 'cresc.', and 'dim.'.

Handwritten musical score for page 34, featuring various instruments and staves. The score is organized into systems, with instrument names listed on the left and musical notation on the right.

Instrument List (Left Column):

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I
- Bassoon II
- F Horns I
- F Horns II
- B^b Trumpets I
- B^b Trumpets II
- Trombones I
- Trombones II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

Musical Notation (Right Column):

- The score is written in 4/4 time.
- Key signature: One flat (B^b).
- Staves are numbered 1 through 24.
- Handwritten notes and rests are present across all staves.
- Dynamic markings include *pp* (pianissimo) and *f* (forte).
- Articulation markings include *acc* (accents) and *stacc* (staccato).
- Phrasing slurs are used to group notes.
- Rehearsal marks are indicated by double bar lines with repeat signs.

Handwritten musical score for page 35, featuring various orchestral instruments. The score is written on multiple staves, with measures numbered 1 through 60. The instruments listed on the left are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I
- Bassoon II
- F Horns I
- F Horns II
- B♭ Trumpets I
- B♭ Trumpets II
- Trombones I
- Trombones II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Viola
- Cellos
- S. Basses

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B♭). The time signature is 4/4. The score is divided into measures, with measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, and 60. The score is written in a clear, legible hand.

Handwritten musical score for a symphony orchestra, page 36. The score is divided into four systems, each marked with a box containing the number 56.

System 1 (Measures 1-4):

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I

System 2 (Measures 5-8):

- F Horns I
- F Horns II
- B♭ Trumpets I
- B♭ Trumpets II
- Trombones I
- Trombones II
- Tuba

System 3 (Measures 9-12):

- Timpani
- Percussion I
- Percussion II
- Bass Drum

System 4 (Measures 13-16):

- Violins I
- Violins II
- Violas
- Cellos
- 5 Basses

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *az*). The key signature is one flat (B♭), and the time signature is 4/4.

This is a handwritten musical score for a symphony orchestra, spanning 12 staves. The instruments are listed on the left side of each staff:

- Woodwinds:** Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I.
- Brass:** F Horns I & II, B♭ Trumpets I & II, Trombones I & II, Tuba.
- Percussion:** Timpani, Percussion I, Percussion II, Bass Drum.
- Strings:** Violins I & II, Viola, Cellos, S. Basses.

The score is written in 4/4 time and includes various musical notations such as notes, rests, dynamics (e.g., *f*, *ff*), and articulation marks. The notation is handwritten and appears to be a working draft or a composer's sketch.

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B♭ Clarinet I

B♭ Clarinet II

Bassoon I

French Horns I

French Horns II

B♭ Trumpets I

B♭ Trumpets II

Trombones I

Trombones II

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Violas

Cellos

S. Basses

42

43

44

45

ff

f

mf

Alz.

8va

8va...

Handwritten musical score for a symphony orchestra, page 34. The score is written in 4/4 time and features a key signature of one flat (B-flat). The instruments are arranged in a standard orchestral layout, with woodwinds and brass in the upper staves, percussion in the middle, and strings in the lower staves.

The score includes the following instruments and parts:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I
- Bassoon II
- F Horns I
- F Horns II
- B♭ Trumpets I
- B♭ Trumpets II
- Trabonets I
- Trabonets II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

The score is marked with various dynamics and performance instructions, including *fff*, *mf*, *pp*, *dim.*, *poco a poco*, and *ff*. The score is divided into measures by vertical bar lines, and the measures are numbered 44, 45, 46, and 47. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

33

41

Piccolo
Flute I
Flute II
Oboe I
Oboe II
B^b Clarinet I
B^b Clarinet II
Bassoon I
Bassoon II

35

F Horns I
F Horns II
B^b Trumpets I
B^b Trumpets II
Trombones I
Trombones II
Tuba

33

Timpani
Percussion I
Percussion II

33

Violins I
Violins II
Viola
Cellos
S. Basses

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I
- F Horns I
- F Horns II
- B^b Trumpet I
- B^b Trumpet II
- Trombone I
- Trombone II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Viola
- Cellos
- 5 Basses

The score includes various musical notations, including notes, rests, and dynamic markings such as *f*, *cresc.*, *ff*, and *a2*. The notation is handwritten and appears to be a draft or rehearsal score.

Handwritten musical score for page 43, featuring various orchestral instruments. The score is organized into systems, with measures 28, 29, and 30 indicated at the top of each system.

Instrument List:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I
- Bassoon II
- F Horns I
- F Horns II
- F Horns III
- F Horns IV
- B^b Trumpets I
- B^b Trumpets II
- B^b Trumpets III
- B^b Trumpets IV
- Trombones I
- Trombones II
- Trombones III
- Trombones IV
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

Measure 28: The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons) play a melodic line. The brass (Horns, Trumpets, Trombones, Tuba) plays a rhythmic pattern. The percussion (Timpani, Percussion I, Percussion II) plays a rhythmic pattern. The strings (Violins, Violas, Cellos, S. Basses) play a rhythmic pattern.

Measure 29: The woodwinds continue their melodic line. The brass continues their rhythmic pattern. The percussion continues their rhythmic pattern. The strings continue their rhythmic pattern.

Measure 30: The woodwinds continue their melodic line. The brass continues their rhythmic pattern. The percussion continues their rhythmic pattern. The strings continue their rhythmic pattern.

Handwritten musical score for orchestra, page 44. The score includes staves for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, French Horn I, French Horn II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II (with Snare Drum), Harp, Violin I, Violin II, Viola, Cello, and S. Basses. The music is in 4/4 time and features various dynamics like *mf*, *f*, and crescendos.

Instrument List:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I
- French Horn I
- French Horn II
- B♭ Trumpet I
- B♭ Trumpet II
- Trombone I
- Trombone II
- Tuba
- Timpani
- Percussion I
- Percussion II (Snare Drum)
- Harp
- Violin I
- Violin II
- Viola
- Cello
- S. Basses

Measure Markers: 24, 25, 26.

Handwritten musical score for a symphony orchestra, measures 18-20. The score includes staves for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, French Horn I, French Horn II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violin I, Violin II, Viola, Cello, and Double Bass. The music features various dynamics like mp, f, and cresc., and includes a snare drum part in measure 20.

14

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B♭ Clarinet I

B♭ Clarinet II

Bassoon I

Bassoon II

French Horn I

French Horn II

B♭ Trumpet I

B♭ Trumpet II

Trombone I

Trombone II

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Viola

Cellos

S. Basses

pp cresc.

Handwritten musical score for a symphony orchestra, measures 11-12. The score includes staves for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, French Horn I, French Horn II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violin I, Violin II, Viola, Cello, and Double Bass. The music features a crescendo in the woodwinds and strings, leading to a forte (ff) section in measure 12. The percussion section includes a snare drum roll and a cymbal crash.

Handwritten musical score for orchestra, measures 70 to 72. The score is divided into four systems of staves.

System 1 (Measures 70-72):

- Piccolo
- Hute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I
- Bassoon II

System 2 (Measures 70-72):

- F Horns I
- F Horns II
- F Horns III
- F Horns IV
- B^b Trumpets I
- B^b Trumpets II
- B^b Trumpets III
- B^b Trumpets IV
- Trombones I
- Trombones II
- Trombones III
- Trombones IV
- Tuba

System 3 (Measures 70-72):

- Timpani
- Percussion I
- Percussion II

System 4 (Measures 70-72):

- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

Measure 70 is marked with a box containing "70". Measure 72 is marked with "72".

Handwritten notes and markings include:

- pp* (pianissimo) in measures 70 and 71.
- unif.* (unifone) in measures 70 and 71.
- pp* (pianissimo) in measure 72.
- fff cresc.* (fortississimo crescendo) at the bottom of the page.

Handwritten musical score for a symphony orchestra, measures 74-76. The score includes parts for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, F Horns I, F Horns II, B♭ Trumpets I, B♭ Trumpets II, Trombones I, Trombones II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violins I, Violins II, Viola, Cellos, and 5. Basses. The score is written in G major and 4/4 time. Measures 74-76 show a crescendo in the woodwinds and brass, leading to a full orchestral texture in measure 76. The percussion section includes a snare drum roll in measure 76. The string section plays a rhythmic pattern of eighth notes.

Handwritten musical score for orchestra, page 50. The score includes staves for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, F Horns I & II, B♭ Trumpets I & II, Trombones I & II, Tuba, Timpani, Percussion I & II, Harp, Violins I & II, Viola, Cellos, and 5. Basses. The music is in 4/4 time and features various dynamics and articulations.

Instrument List:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I
- F Horns I & II
- B♭ Trumpets I & II
- Trombones I & II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Viola
- Cellos
- 5. Basses

Key Musical Elements:

- Tempo/Beat Markings:** 80 (appearing above the Piccolo staff and below the Timpani staff).
- Dynamics:** *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo).
- Articulation:** *acc.* (accents), *stacc.* (staccato), *tr.* (trills).
- Performance Instructions:** "SHAVE DRUM" written above the Percussion II staff.

Handwritten musical score for a symphony orchestra, measures 24-27. The score includes parts for Piccolo, Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Horns I & II, Trumpets I & II, Trombones I & II, Tuba, Timpani, Percussion I & II, Harp, Violins I & II, Viola, Cello, and S. Basses. The music is in 2/4 time and features various dynamics like *f*, *mf*, and accents.

Handwritten musical score for page 52, featuring various orchestral instruments. The score is written in a single system with multiple staves.

Instrument List (from top to bottom):

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I
- Bassoon II
- F Horns I
- F Horns II
- F Horns III
- F Horns IV
- B^b Trumpets I
- B^b Trumpets II
- B^b Trumpets III
- B^b Trumpets IV
- Trombones I
- Trombones II
- Trombones III
- Trombones IV
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- 5 Basses

Key Performance Markings and Dynamics:

- Piccolo:** *f cresc.*, *cresc.*, *cresc.*
- Flute I:** *f cresc.*
- Flute II:** *cresc.*
- Oboe I:** *f*
- Oboe II:** *f*
- B^b Clarinet I:** *f*
- B^b Clarinet II:** *f*
- Bassoon I:** *f*
- Bassoon II:** *f*
- F Horns I:** *a2*
- F Horns II:** *a2*
- F Horns III:** *a2*
- F Horns IV:** *a2*
- B^b Trumpets I:** *f*
- B^b Trumpets II:** *f*
- B^b Trumpets III:** *f*
- B^b Trumpets IV:** *f*
- Trombones I:** *f*
- Trombones II:** *f*
- Trombones III:** *f*
- Trombones IV:** *f*
- Tuba:** *f*
- Timpani:** *pp*
- Percussion I:** *Shave Drum*
- Percussion II:** *f*
- Harp:** *f*
- Violins I:** *f*
- Violins II:** *f*
- Violas:** *f*
- Cellos:** *f*
- 5 Basses:** *f*

Other Markings:

- B^b Clarinet I:** *f*
- B^b Clarinet II:** *f*
- Bassoon I:** *f*
- Bassoon II:** *f*
- F Horns I:** *a2*
- F Horns II:** *a2*
- F Horns III:** *a2*
- F Horns IV:** *a2*
- B^b Trumpets I:** *f*
- B^b Trumpets II:** *f*
- B^b Trumpets III:** *f*
- B^b Trumpets IV:** *f*
- Trombones I:** *f*
- Trombones II:** *f*
- Trombones III:** *f*
- Trombones IV:** *f*
- Tuba:** *f*
- Timpani:** *pp*
- Percussion I:** *Shave Drum*
- Percussion II:** *f*
- Harp:** *f*
- Violins I:** *f*
- Violins II:** *f*
- Violas:** *f*
- Cellos:** *f*
- 5 Basses:** *f*

33

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

35

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

33

Timpani

Percussion I

Percussion II

Harp

33

Violins I

Violins II

Violas

Cellos

5. Basses

Handwritten musical score for orchestra, page 53. The score is divided into four systems. The first system includes Piccolo, Flute I, Flute II, Oboe I, Oboe II, B^b Clarinet I, B^b Clarinet II, and Bassoon I. The second system includes F Horns I, F Horns II, B^b Trumpets I, B^b Trumpets II, Trombones I, Trombones II, and Tuba. The third system includes Timpani, Percussion I, Percussion II, and Harp. The fourth system includes Violins I, Violins II, Violas, Cellos, and 5. Basses. The score contains various musical notations, including notes, rests, and dynamic markings such as *ff*, *f*, *cresc.*, *poco a poco*, *mf*, *Alto*, and *mf*. There are also handwritten annotations like "a2" and "92" in the Bassoon I staff.

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B♭ Clarinet I

B♭ Clarinet II

Bassoon I

French Horns I & IV

B♭ Trumpets I & IV

Trombones I & IV

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Viola

Cellos

S. Basses

100

100

100

100

Handwritten musical score for a symphony orchestra, measures 104-107. The score includes parts for Piccolo, Flute I and II, Oboe I and II, B♭ Clarinet I and II, Bassoon I and II, F Horns I and II, B♭ Trumpets I and II, Trombones I, II, and III, Tuba, Timpani, Percussion I and II, Harp, Violins I and II, Viola, Cello, and Double Bass. The music is in 2/4 time and features various dynamics like *ff* and *sf*.

Handwritten musical score for page 57, featuring various orchestral instruments. The score is written in a single system with multiple staves. The instruments listed on the left are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I
- Horn I
- Horn II
- B^b Trumpet I
- B^b Trumpet II
- Trombone I
- Trombone II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

The score includes dynamic markings such as *f*, *ff*, *fff*, and *quv*. There are also tempo or performance markings like *104* and *105*. The notation includes various musical symbols such as notes, rests, and articulation marks.

Handwritten musical score for page 58, featuring woodwinds, brass, percussion, harp, and strings. The score is written in a single system with multiple staves. The instruments listed on the left are: Piccolo, Flute I, Flute II, Oboe I, Oboe II, B^b Clarinet I, B^b Clarinet II, Bassoon I, French Horn I, French Horn II, B^b Trumpet I, B^b Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violin I, Violin II, Viola, Cello, and S. Basses. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *ff*, *ff*). There are three boxed-in sections of the score, each marked with a small box containing the number 111. The first box is above the Piccolo staff, the second is above the French Horn I staff, and the third is above the Violin I staff. The score is written in a single system with multiple staves. The instruments listed on the left are: Piccolo, Flute I, Flute II, Oboe I, Oboe II, B^b Clarinet I, B^b Clarinet II, Bassoon I, French Horn I, French Horn II, B^b Trumpet I, B^b Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violin I, Violin II, Viola, Cello, and S. Basses. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *ff*, *ff*). There are three boxed-in sections of the score, each marked with a small box containing the number 111. The first box is above the Piccolo staff, the second is above the French Horn I staff, and the third is above the Violin I staff.

Handwritten musical score for orchestra, page 59. The score includes staves for woodwinds, brass, percussion, and strings. The instruments listed are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I
- Bassoon II
- F Horns I
- F Horns II
- B♭ Trumpets I
- B♭ Trumpets II
- Trombones I
- Trombones II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Viola
- Cellos
- S. Basses

The score is written in 4/4 time. The woodwinds and strings are playing a melodic line, while the brass and percussion provide harmonic support. The score is marked with "116" at the end of the first system and "115" at the end of the second system.

Piccolo

Hute I

flute II

oboe I

oboe II

B^bclavinet I

B^bclavinet II

Bassoon I

Bassoon II

F Horns I

F Horns II

B^btrumpets I

B^btrumpets II

Trombones I

Trombones II

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Violas

Cellos

S. Basses

61

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B♭ Clarinet I

B♭ Clarinet II

Bassoon I

Bassoon II

F Horns I

F Horns II

B♭ Trumpets I

B♭ Trumpets II

Trombones I

Trombones II

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Violas

Cellos

S. Basses

110

112

114

116

118

120

122

124

126

128

130

132

134

136

138

140

142

144

146

148

150

152

154

156

158

160

162

164

166

168

170

172

174

176

178

180

182

184

186

188

190

192

194

196

198

200

202

204

206

208

210

212

214

216

218

220

222

224

226

228

230

232

234

236

238

240

242

244

246

248

250

252

254

256

258

260

262

264

266

268

270

272

274

276

278

280

282

284

286

288

290

292

294

296

298

300

302

304

306

308

310

312

314

316

318

320

322

324

326

328

330

332

334

336

338

340

342

344

346

348

350

352

354

356

358

360

362

364

366

368

370

372

374

376

378

380

382

384

386

388

390

392

394

396

398

400

402

404

406

408

410

412

414

416

418

420

422

424

426

428

430

432

434

436

438

440

442

444

446

448

450

452

454

456

458

460

462

464

466

468

470

472

474

476

478

480

482

484

486

488

490

492

494

496

498

500

502

504

506

508

510

512

514

516

518

520

522

524

526

528

530

532

534

536

538

540

542

544

546

548

550

552

554

556

558

560

562

564

566

568

570

572

574

576

578

580

582

584

586

588

590

592

594

596

598

600

602

604

606

608

610

612

614

616

618

620

622

624

626

628

630

632

634

636

638

640

642

644

646

648

650

652

654

656

658

660

662

664

666

668

670

672

674

676

678

680

682

684

686

688

690

692

694

696

698

700

702

704

706

708

710

712

714

716

718

720

722

724

726

728

730

732

734

736

738

740

742

744

746

748

750

752

754

756

758

760

762

764

766

768

770

772

774

776

778

780

782

784

786

788

790

792

794

796

798

800

802

804

806

808

810

812

814

816

818

820

822

824

826

828

830

832

834

836

838

840

842

844

846

848

850

852

854

856

858

860

862

864

866

868

870

872

874

876

878

880

882

884

886

888

890

892

894

896

898

900

902

904

906

908

910

912

914

916

918

920

922

924

926

928

930

932

934

936

938

940

942

944

946

948

950

952

954

956

958

960

962

964

966

968

970

972

974

976

978

980

982

984

986

988

990

992

994

996

998

1000

II

62

Quietly, Lyrically (♩=88)

Piccolo
 Flute I
 Flute II
 Oboe I
 Oboe II
 B♭ Clarinet I
 B♭ Clarinet II
 Bassoon I
 Bassoon II
 F Horns I
 F Horns II
 B♭ Trumpets I
 B♭ Trumpets II
 Trombones I
 Trombones II
 Tuba
 Timpani D, F, A
 Percussion I
 Percussion II
 Harp
 Violins I
 Violins II
 Viola
 Cellos
 S Basses

Handwritten musical notation and performance instructions:
 - Piccolo: *ppp*, *p*, *fff*, *f*, *fff*
 - Flute I: *ppp*
 - Flute II: *ppp*
 - Oboe I: *pp*
 - Oboe II: *pp*
 - B♭ Clarinet I: *pp*, *p*, *pp*
 - B♭ Clarinet II: *pp*
 - Bassoon I: *pp*
 - Bassoon II: *pp*
 - F Horns I: *pp*
 - F Horns II: *pp*
 - B♭ Trumpets I: *pp*
 - B♭ Trumpets II: *pp*
 - Trombones I: *pp*
 - Trombones II: *pp*
 - Tuba: *pp*
 - Timpani D, F, A: *ppp*, *ppp*, *ppp*
 - Percussion I: *ppp*, *ppp*
 - Percussion II: *ppp*
 - Harp: *mf*, *ppp*
 - Violins I: *ppp*
 - Violins II: *ppp*
 - Viola: *ppp*
 - Cellos: *ppp*
 - S Basses: *ppp*, *ppp*

Other markings:
 - "SET Mallets on Sus. Cymbal"
 - "BASS DRUM"
 - "Pizz."
 - "Quietly, Lyrically (♩=88)" (repeated)
 - "4" (measure number)
 - "1" (measure number)
 - "2" (measure number)
 - "3" (measure number)
 - "4" (measure number)

Handwritten musical score for page 63, featuring various orchestral instruments. The score is written in a single system with four measures. The instruments and their parts are as follows:

- Piccolo:** Treble clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Flute I:** Treble clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Flute II:** Treble clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Oboe I:** Treble clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Oboe II:** Treble clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- B♭ Clarinet I:** Bass clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- B♭ Clarinet II:** Bass clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Bassoon I:** Bass clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Bassoon II:** Bass clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- F Horns I:** Treble clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- F Horns II:** Treble clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- B♭ Trumpets I:** Treble clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- B♭ Trumpets II:** Treble clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Trombones I:** Bass clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Trombones II:** Bass clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Tuba:** Bass clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Timpani:** Bass clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Percussion I:** Treble clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Percussion II:** Treble clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Harp:** Treble and Bass clefs, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Violins I:** Treble clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Violins II:** Treble clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Viola:** Treble clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- Cellos:** Bass clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.
- S. Basses:** Bass clef, key signature of one flat. Measure 1 has a whole note, measure 2 has a whole note, measure 3 has a whole note, and measure 4 has a whole note.

Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte). The score is written in a single system with four measures.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are: Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, Horns I, Horns II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violins I, Violins II, Viola, Cello, and Double Basses. The score includes various musical notations such as notes, rests, dynamics (p, mp, f, ppp), and articulation marks. The notation is handwritten and appears to be a draft or a working score. The score is organized into measures, with some measures containing multiple notes and rests. The dynamics range from p (piano) to ppp (pianissimo). The notation is written in a clear, legible hand.

Handwritten musical score for a symphony orchestra, measures 14 to 16. The score includes staves for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, French Horn I, French Horn II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violins I, Violins II, Viola, Cello, and 5. Basses. The score is written in G major (one sharp) and 4/4 time. Measures 14 and 15 are marked with a box containing '14'. Measure 16 is marked with a box containing '16'. The score includes various musical notations such as notes, rests, dynamics (ppp, f, p, fpp), articulation (accents), and performance instructions (Arco, Div.). The Harp part features a complex arpeggiated figure in measure 14. The string parts (Violins, Viola, Cello, Basses) have a melodic line in measure 14 and a more active line in measure 15. The woodwinds and brass parts have various notes and rests across the measures.

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B♭ Clarinet I

B♭ Clarinet II

Bassoon I

Bassoon II

French Horns I

French Horns II

B♭ Trumpets I

B♭ Trumpets II

Trombones I

Trombones II

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Viola

Cello

S. Basses

Handwritten musical score for a symphony orchestra, measures 24 through 27. The score includes parts for woodwinds, brass, percussion, harp, and strings.

Woodwinds:

- Piccolo: Measure 24, whole note.
- Hrte I: Measure 24, whole note.
- Flute II: Measure 24, whole note, *mf*.
- Oboe I: Measure 24, whole note, *mf*.
- Oboe II: Measure 24, whole note.
- B^b Clarinet I: Measure 24, whole note.
- B^b Clarinet II: Measure 24, whole note, *mf*.
- Bassoon I: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.

Brass:

- F Horns I: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.
- F Horns II: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.
- B^b Trumpets I: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.
- B^b Trumpets II: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.
- Trombones I: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.
- Trombones II: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.
- Tuba: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.

Percussion:

- Timpani: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.
- Percussion I: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.
- Percussion II: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.

Harp:

- Harp: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.

Strings:

- Violins I: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.
- Violins II: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.
- Violas: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.
- Cellos: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.
- S. Basses: Measure 24, whole note, *mf*. Measure 25, whole note, *mf*. Measure 26, whole note, *mf*. Measure 27, whole note, *mf*.

Handwritten musical score for orchestra, measures 28-31. The score includes staves for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, French Horn I, French Horn II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violin I, Violin II, Viola, Cello, and S. Basses.

Measure 28: Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, French Horn I, French Horn II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violin I, Violin II, Viola, Cello, and S. Basses.

Measure 29: Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, French Horn I, French Horn II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violin I, Violin II, Viola, Cello, and S. Basses.

Measure 30: Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, French Horn I, French Horn II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violin I, Violin II, Viola, Cello, and S. Basses.

Measure 31: Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, French Horn I, French Horn II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violin I, Violin II, Viola, Cello, and S. Basses.

Handwritten musical score for a symphony orchestra, measures 38-40. The score includes staves for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, F Horns I & II, F Horns III & IV, B♭ Trumpets I & II, B♭ Trumpets III & IV, Trombones I & II, Trombones III & IV, Tuba, Timpani, Percussion I & II, Harp, and Strings (Violins I & II, Violas, Cellos, and S. Basses). The score is written in G major (one sharp) and 4/4 time. Measure 38 shows the beginning of a new section with various dynamics like ppp, pp, and mf. Measure 39 continues the orchestration with mf and f dynamics. Measure 40 features a crescendo leading to a forte (f) dynamic. The strings play a rhythmic pattern of eighth notes. The woodwinds and brass have melodic lines with triplets and slurs. The harp has a sustained chord. The timpani and percussion are marked with '38' and '40' respectively.

Piccolo *mp*

Flute I *mp*

Flute II *mp*

Oboe I *mp*

Oboe II *mp*

B^b Clarinet I *p cresc.* *f*

B^b Clarinet II *p cresc.* *f*

Bassoon I *mp*

F Horns I *mp*

F Horns II *mp*

B^b Trumpets I *mp*

B^b Trumpets II *mp*

Trombones I *mp*

Trombones II *mp*

Tuba *mp*

Timpani *pp*

Percussion I *p*

Percussion II *p*

Harp *ff*

Violins I *mp cresc.* *ff*

Violins II *mp*

Violas *p*

Cellos *pp*

S. Basses *mp*

Strong, Powerfully $\text{♩} = 160$

III.

74

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

Timpani C, C^b, D

Percussion I

Percussion II

Harp

Violins I

Violins II

Violas

Cellos

S. Basses

Strong, Powerfully $\text{♩} = 160$

SHARP DRUM

TOM D.

BASS DRUM

Handwritten musical score for page 75, featuring various orchestral instruments. The score is written in a single system with multiple staves. The instruments listed on the left are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I
- F Horns I
- F Horns II
- B^b Trumpet I
- B^b Trumpet II
- Trumpet III
- Trumpet IV
- Trombone I
- Trombone II
- Trombone III
- Trombone IV
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Viola
- Cellos
- S. Basses

The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *f*, *mf*), articulation marks (e.g., accents, slurs), and performance instructions (e.g., "SNARE DRUM"). The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a single system with multiple staves.

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Viola

Cellos

S. Basses

The musical score is written for a full orchestra. The woodwind section includes Piccolo, Flute I and II, Oboe I and II, B^b Clarinet I and II, and Bassoon I. The brass section includes F Horns I and II, B^b Trumpets I and II, Trombones I and II, and Tuba. The percussion section includes Timpani, Percussion I, and Percussion II. The harp is also present. The string section includes Violins I and II, Viola, Cellos, and S. Basses. The score features various musical notations, including notes, rests, and dynamic markings such as *ff*, *ft*, and *pp*. Performance instructions like *Solo* and *Tutti* are also present. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

Handwritten musical score for a symphony orchestra, page 77. The score is divided into four systems, each containing multiple staves for different instruments. The instruments listed on the left are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I
- F Horns I
- F Horns II
- B♭ Trumpets I
- B♭ Trumpets II
- Trombones I
- Trombones II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- 5. Basses

The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *mf*, *sf*), articulation marks (e.g., accents, staccato), and performance instructions (e.g., *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*, *101*, *102*, *103*, *104*, *105*, *106*, *107*, *108*, *109*, *110*, *111*, *112*, *113*, *114*, *115*, *116*, *117*, *118*, *119*, *120*, *121*, *122*, *123*, *124*, *125*, *126*, *127*, *128*, *129*, *130*, *131*, *132*, *133*, *134*, *135*, *136*, *137*, *138*, *139*, *140*, *141*, *142*, *143*, *144*, *145*, *146*, *147*, *148*, *149*, *150*, *151*, *152*, *153*, *154*, *155*, *156*, *157*, *158*, *159*, *160*, *161*, *162*, *163*, *164*, *165*, *166*, *167*, *168*, *169*, *170*, *171*, *172*, *173*, *174*, *175*, *176*, *177*, *178*, *179*, *180*, *181*, *182*, *183*, *184*, *185*, *186*, *187*, *188*, *189*, *190*, *191*, *192*, *193*, *194*, *195*, *196*, *197*, *198*, *199*, *200*, *201*, *202*, *203*, *204*, *205*, *206*, *207*, *208*, *209*, *210*, *211*, *212*, *213*, *214*, *215*, *216*, *217*, *218*, *219*, *220*, *221*, *222*, *223*, *224*, *225*, *226*, *227*, *228*, *229*, *230*, *231*, *232*, *233*, *234*, *235*, *236*, *237*, *238*, *239*, *240*, *241*, *242*, *243*, *244*, *245*, *246*, *247*, *248*, *249*, *250*, *251*, *252*, *253*, *254*, *255*, *256*, *257*, *258*, *259*, *260*, *261*, *262*, *263*, *264*, *265*, *266*, *267*, *268*, *269*, *270*, *271*, *272*, *273*, *274*, *275*, *276*, *277*, *278*, *279*, *280*, *281*, *282*, *283*, *284*, *285*, *286*, *287*, *288*, *289*, *290*, *291*, *292*, *293*, *294*, *295*, *296*, *297*, *298*, *299*, *300*, *301*, *302*, *303*, *304*, *305*, *306*, *307*, *308*, *309*, *310*, *311*, *312*, *313*, *314*, *315*, *316*, *317*, *318*, *319*, *320*, *321*, *322*, *323*, *324*, *325*, *326*, *327*, *328*, *329*, *330*, *331*, *332*, *333*, *334*, *335*, *336*, *337*, *338*, *339*, *340*, *341*, *342*, *343*, *344*, *345*, *346*, *347*, *348*, *349*, *350*, *351*, *352*, *353*, *354*, *355*, *356*, *357*, *358*, *359*, *360*, *361*, *362*, *363*, *364*, *365*, *366*, *367*, *368*, *369*, *370*, *371*, *372*, *373*, *374*, *375*, *376*, *377*, *378*, *379*, *380*, *381*, *382*, *383*, *384*, *385*, *386*, *387*, *388*, *389*, *390*, *391*, *392*, *393*, *394*, *395*, *396*, *397*, *398*, *399*, *400*, *401*, *402*, *403*, *404*, *405*, *406*, *407*, *408*, *409*, *410*, *411*, *412*, *413*, *414*, *415*, *416*, *417*, *418*, *419*, *420*, *421*, *422*, *423*, *424*, *425*, *426*, *427*, *428*, *429*, *430*, *431*, *432*, *433*, *434*, *435*, *436*, *437*, *438*, *439*, *440*, *441*, *442*, *443*, *444*, *445*, *446*, *447*, *448*, *449*, *450*, *451*, *452*, *453*, *454*, *455*, *456*, *457*, *458*, *459*, *460*, *461*, *462*, *463*, *464*, *465*, *466*, *467*, *468*, *469*, *470*, *471*, *472*, *473*, *474*, *475*, *476*, *477*, *478*, *479*, *480*, *481*, *482*, *483*, *484*, *485*, *486*, *487*, *488*, *489*, *490*, *491*, *492*, *493*, *494*, *495*, *496*, *497*, *498*, *499*, *500*, *501*, *502*, *503*, *504*, *505*, *506*, *507*, *508*, *509*, *510*, *511*, *512*, *513*, *514*, *515*, *516*, *517*, *518*, *519*, *520*, *521*, *522*, *523*, *524*, *525*, *526*, *527*, *528*, *529*, *530*, *531*, *532*, *533*, *534*, *535*, *536*, *537*, *538*, *539*, *540*, *541*, *542*, *543*, *544*, *545*, *546*, *547*, *548*, *549*, *550*, *551*, *552*, *553*, *554*, *555*, *556*, *557*, *558*, *559*, *560*, *561*, *562*, *563*, *564*, *565*, *566*, *567*, *568*, *569*, *570*, *571*, *572*, *573*, *574*, *575*, *576*, *577*, *578*, *579*, *580*, *581*, *582*, *583*, *584*, *585*, *586*, *587*, *588*, *589*, *590*, *591*, *592*, *593*, *594*, *595*, *596*, *597*, *598*, *599*, *600*, *601*, *602*, *603*, *604*, *605*, *606*, *607*, *608*, *609*, *610*, *611*, *612*, *613*, *614*, *615*, *616*, *617*, *618*, *619*, *620*, *621*, *622*, *623*, *624*, *625*, *626*, *627*, *628*, *629*, *630*, *631*, *632*, *633*, *634*, *635*, *636*, *637*, *638*, *639*, *640*, *641*, *642*, *643*, *644*, *645*, *646*, *647*, *648*, *649*, *650*, *651*, *652*, *653*, *654*, *655*, *656*, *657*, *658*, *659*, *660*, *661*, *662*, *663*, *664*, *665*, *666*, *667*, *668*, *669*, *670*, *671*, *672*, *673*, *674*, *675*, *676*, *677*, *678*, *679*, *680*, *681*, *682*, *683*, *684*, *685*, *686*, *687*, *688*, *689*, *690*, *691*, *692*, *693*, *694*, *695*, *696*, *697*, *698*, *699*, *700*, *701*, *702*, *703*, *704*, *705*, *706*, *707*, *708*, *709*, *710*, *711*, *712*, *713*, *714*, *715*, *716*, *717*, *718*, *719*, *720*, *721*, *722*, *723*, *724*, *725*, *726*, *727*, *728*, *729*, *730*, *731*, *732*, *733*, *734*, *735*, *736*, *737*, *738*, *739*, *740*, *741*, *742*, *743*, *744*, *745*, *746*, *747*, *748*, *749*, *750*, *751*, *752*, *753*, *754*, *755*, *756*, *757*, *758*, *759*, *760*, *761*, *762*, *763*, *764*, *765*, *766*, *767*, *768*, *769*, *770*, *771*, *772*, *773*, *774*, *775*, *776*, *777*, *778*, *779*, *780*, *781*, *782*, *783*, *784*, *785*, *786*, *787*, *788*, *789*, *790*, *791*, *792*, *793*, *794*, *795*, *796*, *797*, *798*, *799*, *800*, *801*, *802*, *803*, *804*, *805*, *806*, *807*, *808*, *809*, *810*, *811*, *812*, *813*, *814*, *815*, *816*, *817*, *818*, *819*, *820*, *821*, *822*, *823*, *824*, *825*, *826*, *827*, *828*, *829*, *830*, *831*, *832*, *833*, *834*, *835*, *836*, *837*, *838*, *839*, *840*, *841*, *842*, *843*, *844*, *845*, *846*, *847*, *848*, *849*, *850*, *851*, *852*, *853*, *854*, *855*, *856*, *857*, *858*, *859*, *860*, *861*, *862*, *863*, *864*, *865*, *866*, *867*, *868*, *869*, *870*, *871*, *872*, *873*, *874*, *875*, *876*, *877*, *878*, *879*, *880*, *881*, *882*, *883*, *884*, *885*, *886*, *887*, *888*, *889*, *890*, *891*, *892*, *893*, *894*, *895*, *896*, *897*, *898*, *899*, *900*, *901*, *902*, *903*, *904*, *905*, *906*, *907*, *908*, *909*, *910*, *911*, *912*, *913*, *914*, *915*, *916*, *917*, *918*, *919*, *920*, *921*, *922*, *923*, *924*, *925*, *926*, *927*, *928*, *929*, *930*, *931*, *932*, *933*, *934*, *935*, *936*, *937*, *938*, *939*, *940*, *941*, *942*, *943*, *944*, *945*, *946*, *947*, *948*, *949*, *950*, *951*, *952*, *953*, *954*, *955*, *956*, *957*, *958*, *959*, *960*, *961*, *962*, *963*, *964*, *965*, *966*, *967*, *968*, *969*, *970*, *971*, *972*, *973*, *974*, *975*, *976*, *977*, *978*, *979*, *980*, *981*, *982*, *983*, *984*, *985*, *986*, *987*, *988*, *989*, *990*, *991*, *992*, *993*, *994*, *995*, *996*, *997*, *998*, *999*, *1000*, *1001*, *1002*, *1003*, *1004*, *1005*, *1006*, *1007*, *1008*, *1009*, *1010*, *1011*, *1012*, *1013*, *1014*, *1015*, *1016*, *1017*, *1018*, *1019*, *1020*, *1021*, *1022*, *1023*, *1024*, *1025*, *1026*, *1027*, *1028*, *1029*, *1030*, *1031*, *1032*, *1033*, *1034*, *1035*, *1036*, *1037*, *1038*, *1039*, *1040*, *1041*, *1042*, *1043*, *1044*, *1045*, *1046*, *1047*, *1048*, *1049*, *1050*, *1051*, *1052*, *1053*, *1054*, *1055*, *1056*, *1057*, *1058*, *1059*, *1060*, *1061*, *1062*, *1063*, *1064*, *1065*, *1066*, *1067*, *1068*, *1069*, *1070*, *1071*, *1072*, *1073*, *1074*, *1075*, *1076*, *1077*, *1078*, *1079*, *1080*, *1081*, *1082*, *1083*, *1084*, *1085*, *1086*, *1087*, *1088*, *1089*, *1090*, *1091*, *1092*, *1093*, *1094*, *1095*, *1096*, *1097*, *1098*, *1099*, *1100*, *1101*, *1102*, *1103*, *1104*, *1105*, *1106*, *1107*, *1108*, *1109*, *1110*, *1111*, *1112*, *1113*, *1114*, *1115*, *1116*, *1117*, *1118*, *1119*, *1120*, *1121*, *1122*, *1123*, *1124*, *1125*, *1126*, *1127*, *1128*, *1129*, *1130*, *1131*, *1132*, *1133*, *1134*, *1135*, *1136*, *1137*, *1138*, *1139*, *1140*, *1141*, *1142*, *1143*, *1144*, *1145*, *1146*, *1147*, *1148*, *1149*, *1150*, *1151*, *1152*, *1153*, *1154*, *1155*, *1156*, *1157*, *1158*, *1159*, *1160*, *1161*, *1162*, *1163*, *1164*, *1165*, *1166*, *1167*, *1168*, *1169*, *1170*, *1171*, *1172*, *1173*, *1174*, *1175*, *1176*, *1177*, *1178*, *1179*, *1180*, *1181*, *1182*, *1183*, *1184*, *1185*, *1186*, *1187*, *1188*, *1189*, *1190*, *1191*, *1192*, *1193*, *1194*, *1195*, *1196*, *1197*, *1198*, *1199*, *1200*, *1201*, *1202*, *1203*, *1204*, *1205*, *1206*, *1207*, *1208*, *1209*, *1210*, *1211*, *1212*, *1213*, *1214*, *1215*, *1216*, *1217*, *1218*, *1219*, *1220*, *1221*, *1222*, *1223*, *1224*, *1225*, *1226*, *1227*, *1228*, *1229*, *1230*, *1231*, *1232*, *1233*, *1234*, *1235*, *1236*, *1237*, *1238*, *1239*, *1240*, *1241*, *1242*, *1243*, *1244*, *1245*, *1246*, *1247*, *1248*, *1249*, *1250*, *1251*, *1252*, *1253*, *1254*, *1255*, *1256*, *1257*, *1258*, *1259*, *1260*, *1261*, *1262*, *1263*, *1264*, *1265*, *1266*, *1267*, *1268*, *1269*, *1270*, *1271*, *1272*, *1273*, *1274*, *1275*, *1276*, *1277*, *1278*, *1279*, *1280*, *1281*, *1282*, *1283*, *1284*, *1285*, *1286*, *1287*, *1288*, *1289*, *1290*, *1291*, *1292*, *1293*, *1294*, *1295*, *1296*, *1297*, *1298*, *1299*, *1300*, *1301*, *1302*, *1303*, *1304*, *1305*, *1306*, *1307*, *1308*, *1309*, *1310*, *1311*, *1312*, *1313</*

Handwritten musical score for a symphony orchestra, measures 19-20. The score includes staves for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, French Horn I, French Horn II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violin I, Violin II, Viola, Cello, and Double Bass. The score is written in 4/4 time and features various dynamics (f, ff, mf, p, div.) and articulations (accents, slurs).

Handwritten musical score for page 79, featuring woodwinds, brass, percussion, harp, and strings. The score is written on a system of staves with various musical notations, including notes, rests, and dynamic markings.

Woodwinds:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I

Brass:

- F Horns I
- F Horns II
- B♭ Trumpets I
- B♭ Trumpets II
- Trombones I
- Trombones II
- Tuba

Percussion:

- Timpani
- Percussion I
- Percussion II

Other:

- Harp

Strings:

- Violins I
- Violins II
- Violas
- Cellos
- 5. Basses

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *f*). The woodwind section has the most active parts, with many notes and rests. The brass section has some active parts, particularly the F Horns and B♭ Trumpets. The percussion section has some active parts, particularly the Timpani. The harp and string sections have some active parts, particularly the Violins and Violas.

Handwritten musical score for orchestra, page 80. The score is divided into four systems, each starting with a boxed measure number 25.

System 1 (Measures 25-28):

- Piccolo:** Measure 25 has a boxed 25. Measures 26-28 show a melodic line with dynamics *ff* and *ff*.
- Flute I:** Measure 25 has a boxed 25. Measures 26-28 show a melodic line with dynamics *ff* and *ff*.
- Flute II:** Measure 25 has a boxed 25. Measures 26-28 show a melodic line with dynamics *ff* and *ff*.
- Oboe I:** Measure 25 has a boxed 25. Measures 26-28 show a melodic line with dynamics *ff* and *ff*.
- Oboe II:** Measure 25 has a boxed 25. Measures 26-28 show a melodic line with dynamics *ff* and *ff*.
- B♭ Clarinet I:** Measure 25 has a boxed 25. Measures 26-28 show a melodic line with dynamics *ff* and *ff*.
- B♭ Clarinet II:** Measure 25 has a boxed 25. Measures 26-28 show a melodic line with dynamics *ff* and *ff*.
- Bassoon I:** Measure 25 has a boxed 25. Measures 26-28 show a melodic line with dynamics *ff* and *ff*.

System 2 (Measures 29-32):

- F Horns I:** Measure 29 has a boxed 29. Measures 30-32 show a melodic line with dynamics *ff* and *ff*.
- F Horns II:** Measure 29 has a boxed 29. Measures 30-32 show a melodic line with dynamics *ff* and *ff*.
- B♭ Trumpets I:** Measure 29 has a boxed 29. Measures 30-32 show a melodic line with dynamics *ff* and *ff*.
- B♭ Trumpets II:** Measure 29 has a boxed 29. Measures 30-32 show a melodic line with dynamics *ff* and *ff*.
- Trumpets III:** Measure 29 has a boxed 29. Measures 30-32 show a melodic line with dynamics *ff* and *ff*.
- Trumpets IV:** Measure 29 has a boxed 29. Measures 30-32 show a melodic line with dynamics *ff* and *ff*.
- Trombones I:** Measure 29 has a boxed 29. Measures 30-32 show a melodic line with dynamics *ff* and *ff*.
- Trombones II:** Measure 29 has a boxed 29. Measures 30-32 show a melodic line with dynamics *ff* and *ff*.
- Tuba:** Measure 29 has a boxed 29. Measures 30-32 show a melodic line with dynamics *ff* and *ff*.

System 3 (Measures 33-36):

- Timpani:** Measure 33 has a boxed 33. Measures 34-36 show a melodic line with dynamics *ff* and *ff*.
- Perussion I:** Measure 33 has a boxed 33. Measures 34-36 show a melodic line with dynamics *ff* and *ff*.
- Perussion II:** Measure 33 has a boxed 33. Measures 34-36 show a melodic line with dynamics *ff* and *ff*.

System 4 (Measures 37-40):

- Violins I:** Measure 37 has a boxed 37. Measures 38-40 show a melodic line with dynamics *ff* and *ff*.
- Violins II:** Measure 37 has a boxed 37. Measures 38-40 show a melodic line with dynamics *ff* and *ff*.
- Violas:** Measure 37 has a boxed 37. Measures 38-40 show a melodic line with dynamics *ff* and *ff*.
- Cellos:** Measure 37 has a boxed 37. Measures 38-40 show a melodic line with dynamics *ff* and *ff*.
- S. Basses:** Measure 37 has a boxed 37. Measures 38-40 show a melodic line with dynamics *ff* and *ff*.

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B♭ Clarinet I

B♭ Clarinet II

Bassoon I

Horns I & II

Horns III & IV

B♭ Trumpets I & II

B♭ Trumpets III & IV

Trombones I & II

Trombones III & IV

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Violas

Cellos

S. Basses

33 36

Piccolo

Hute I

flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

33 36

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

33 36

Timpani

Percussion I

Percussion II

Harp

33 36

Violins I

Violins II

Violas

Cellos

S. Basses

Four Drum

f 3 3 f

UNIS

f

UNIS

f

40

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

42

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

42

Trombones I

Trombones II

Tuba

40

Timpani

Percussion I

Percussion II

40

Harp

40

Violins I

Violins II

Violas

Cellos

S. Basses

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B♭ Clarinet I

B♭ Clarinet II

Bassoon I

F Horns I/II

F Horns III/IV

B♭ Trumpets I/II

B♭ Trumpets III/IV

Trombones I/II

Trombones III/IV

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Viola

Cellos

5. Basses

Handwritten musical score for a symphony orchestra, measures 45 to 49. The score is written on multiple staves for various instruments.

Measures 45-49:

- Piccolo:** Measures 45-49.
- Hute I:** Measures 45-49.
- Flute II:** Measures 45-49.
- Oboe I:** Measures 45-49.
- Oboe II:** Measures 45-49.
- B^b Clarinet I:** Measures 45-49.
- B^b Clarinet II:** Measures 45-49.
- Bassoon I:** Measures 45-49.
- F Horns I:** Measures 45-49.
- F Horns II:** Measures 45-49.
- B^b Trumpets I:** Measures 45-49.
- B^b Trumpets II:** Measures 45-49.
- Trombones I:** Measures 45-49.
- Trombones II:** Measures 45-49.
- Tuba:** Measures 45-49.
- Timpani:** Measures 45-49.
- Percussion I:** Measures 45-49.
- Percussion II:** Measures 45-49.
- Harp:** Measures 45-49.
- Violins I:** Measures 45-49.
- Violins II:** Measures 45-49.
- Violas:** Measures 45-49.
- Cellos:** Measures 45-49.
- S. Basses:** Measures 45-49.

Measure numbers 45, 46, 47, 48, and 49 are marked at the beginning of their respective systems. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *p*, *ff*).

Handwritten musical score for a symphony orchestra, page 27. The score is divided into four systems, each containing multiple staves for different instruments. The instruments listed on the left are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I
- Bassoon II
- F Horns I
- F Horns II
- B♭ Trumpet I
- B♭ Trumpet II
- Trumpet III
- Trumpet IV
- Trombone I
- Trombone II
- Trombone III
- Trombone IV
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *sfz*, *sf*). A boxed number "56" appears in the top right corner of each system. The bottom system includes the instruction "UNIS." above the Violins I staff. The Percussion II staff includes the instruction "SQUARE DRUM" above the staff and "B. Drum" below the staff.

60

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

Bassoon II

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Violas

Cellos

S. Basses

Handwritten musical score for orchestra, measures 60-62. The score includes parts for woodwinds, brass, percussion, harp, and strings. The percussion part includes specific instructions: "Hand STROKE", "Sasa, Gumbal", "SHAKE", and "Rain down".

62

Faster $\text{♩} = 190$ ($\text{♩} = 60-64$) *Legato, Ad Mosso*

39

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

Timpani

Percussion I

Percussion II

Harp

Faster $\text{♩} = 190$ ($\text{♩} = 60-64$)

Violins I

Violins II

Violas

Cellos

S. Basses

66

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

Bassoon II

67

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

68

Timpani

Percussion I

Percussion II

69

Harp

70

Violins I

Violins II

Violas

Cellos

S. Basses

Piccolo
 Flute I
 Flute II
 Oboe I
 Oboe II
 B♭ Clarinet I
 B♭ Clarinet II
 Bassoon I
 F Horns I
 F Horns II
 B♭ Trumpets I
 B♭ Trumpets II
 Trombones I
 Trombones II
 Tuba
 Timpani
 Percussion I
 Percussion II
 Harp
 Violins I
 Violins II
 Violas
 Cellos
 S. Basses

Handwritten musical score for a symphony orchestra, measures 79-80. The score includes parts for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, F Horns I & II, B♭ Trumpets I & II, Trombones I & II, Tuba, Timpani, Percussion I & II, Harp, Violins I & II, Viola, Cellos, and S. Basses. Measures 79 and 80 are marked with a '30' above the staff. The score is written in a single system with multiple staves for each instrument.

76 ♩ = 90

93

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B♭ Clarinet I

B♭ Clarinet II

Bassoon I

Horn I

Horn II

B♭ Trumpet I

B♭ Trumpet II

Trombone I

Trombone II

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Violas

Cellos

S. Basses

91

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

91

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

91

Timpani

Percussion I

Percussion II

Harp

91

Violins I

Violins II

Viola

Cellos

S. Basses

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings (e.g., *ff*, *ffz*). The score is divided into measures by vertical bar lines. The instruments listed are:

- Piccolo
- Hute I
- flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I
- F Horns I
- F Horns II
- B^b Trumpets I
- B^b Trumpets II
- Trombones I
- Trombones II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

Piccolo
 Flute I
 Flute II
 Oboe I
 Oboe II
 B^b Clarinet I
 B^b Clarinet II
 Bassoon I
 F Horns I
 F Horns II
 B^b Trumpets I
 B^b Trumpets II
 Trombones I
 Trombones II
 Tuba
 Timpani
 Percussion I
 Percussion II
 Harp
 Violins I
 Violins II
 Viola
 Cellos
 S. Basses

Handwritten musical score for page 97, featuring various orchestral instruments. The score is written on multiple staves, with some instruments having multiple parts (I, II, III, IV).

Woodwinds:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I

Brass:

- F Horns I
- F Horns II
- F Horns III
- F Horns IV
- B♭ Trumpets I
- B♭ Trumpets II
- B♭ Trumpets III
- B♭ Trumpets IV
- Trombones I
- Trombones II
- Trombones III
- Trombones IV
- Tuba

Percussion:

- Timpani
- Percussion I
- Percussion II

Other Instruments:

- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp* for *pianissimo*). The woodwinds and brass sections are mostly silent, while the strings and harp have some notation. The percussion section includes a *finger cymbal* marking.

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B♭ Clarinet I

B♭ Clarinet II

Bassoon I

F Horns I

F Horns II

B♭ Trumpets I

B♭ Trumpets II

Trombones I

Trombones II

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Viola

Cellos

S. Basses

16

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

16

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

16

Timpani

Percussion I

Percussion II

finger cymbal

16

Harp

16

Violins I

Violins II

Viola

Cellos

S. Basses

Piccolo
 Flute I
 Flute II
 Oboe I
 Oboe II
 B^b Clarinet I
 B^b Clarinet II
 Bassoon I
 Bassoon II
 F Horns I
 F Horns II
 B^b Trumpets I
 B^b Trumpets II
 Trombones I
 Trombones II
 Tuba
 Timpani
 Percussion I
 Percussion II
 Harp
 Violins I
 Violins II
 Viola
 Cellos
 S. Basses

The musical score is written for a full symphony orchestra. It begins with a key signature of one flat (B-flat). The woodwind section includes Piccolo, Flute I and II, Oboe I and II, B^b Clarinet I and II, and Bassoon I and II. The brass section includes F Horns I and II, B^b Trumpets I and II, Trombones I and II, and Tuba. The percussion section includes Timpani, Percussion I, and Percussion II. The harp is also present. The string section includes Violins I and II, Viola, Cellos, and S. Basses. The score is divided into measures, with a repeat sign at the end of the first system. Dynamics include *mf*, *f*, and *mp*. The harp part has a *f* dynamic and a *cresc.* marking. The string parts have *mf cresc.* markings. The score is written in a standard musical notation with various clefs and accidentals.

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B♭ Clarinet I

B♭ Clarinet II

Bassoon I

F Horns I

F Horns II

B♭ Trumpets I

B♭ Trumpets II

Trumpets I

Trumpets II

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Violas

Cellos

S. Basses

Handwritten musical score for orchestra, page 101. The score is arranged in systems. The first system includes Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, F Horns I, F Horns II, B♭ Trumpets I, B♭ Trumpets II, Trumpets I, Trumpets II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violins I, Violins II, Violas, Cellos, and S. Basses. The second system includes Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, F Horns I, F Horns II, B♭ Trumpets I, B♭ Trumpets II, Trumpets I, Trumpets II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violins I, Violins II, Violas, Cellos, and S. Basses. The third system includes Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, F Horns I, F Horns II, B♭ Trumpets I, B♭ Trumpets II, Trumpets I, Trumpets II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violins I, Violins II, Violas, Cellos, and S. Basses. The fourth system includes Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, F Horns I, F Horns II, B♭ Trumpets I, B♭ Trumpets II, Trumpets I, Trumpets II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violins I, Violins II, Violas, Cellos, and S. Basses. The fifth system includes Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, F Horns I, F Horns II, B♭ Trumpets I, B♭ Trumpets II, Trumpets I, Trumpets II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violins I, Violins II, Violas, Cellos, and S. Basses. The sixth system includes Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, F Horns I, F Horns II, B♭ Trumpets I, B♭ Trumpets II, Trumpets I, Trumpets

13

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

14

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

15

Timpani

Percussion I

Percussion II

Triangle

16

Harp

17

Violins I

Violins II

Violas

Cellos

S. Basses

Handwritten musical score for a symphony orchestra, page 103. The score is divided into four systems, each starting with a rehearsal mark [31].

System 1:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I

System 2:

- F Horns I/II
- F Horns III/IV
- B♭ Trumpets I/II
- B♭ Trumpets III/IV
- Trombones I/II
- Trombones III/IV
- Tuba

System 3:

- Timpani
- Percussion I
- Percussion II

System 4:

- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

The score includes various musical notations such as staves, clefs, key signatures, and dynamic markings (e.g., *mp*, *f*, *mf*). The bottom system shows a continuous melodic line for the strings.

Handwritten musical score for a symphony orchestra, page 105. The score is written for the following instruments:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I
- F Horns I
- F Horns II
- B♭ Trumpets I
- B♭ Trumpets II
- Trombones I
- Trombones II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mp*, *ff*, *mf*, *dim.*, *rit.*, *sempre*). The bottom of the page features a series of horizontal lines with dynamic markings and a *sempre* marking, likely indicating a tempo or dynamic change.

44

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

44

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

44

Timpani

Percussion I

Percussion II

44

Harp

44

Violins I

Violins II

Violas

Cellos

S. Basses

mf dim. p

mf dim. pp

mf dim. p

mf dim. pp

mf

mf

pp

ppp

0.2

0.2

0.2

pp

finger cymbal

mf

+

+

+

+

mf

Piccolo
 Flute I
 Flute II
 Oboe I
 Oboe II
 B^b Clarinet I
 B^b Clarinet II
 Bassoon I
 Bassoon II
 F Horns I
 F Horns II
 B^b Trumpets I
 B^b Trumpets II
 Trombones I
 Trombones II
 Tuba
 Timpani
 Percussion I
 Percussion II
 Harp
 Violins I
 Violins II
 Viola
 Cellos
 S. Basses

The score is written on 24 staves. The instruments are listed on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- 42** and **43** above the Piccolo staff.
- 42** above the F Horns II staff.
- 42** above the Percussion I staff.
- 43** above the Percussion II staff.
- 43** above the Violins I staff.

 Dynamic markings include *mf*, *f*, *dim.*, and *p*. The score is handwritten in black ink on white paper.

Handwritten musical score for a symphony orchestra, page 108. The score is divided into five systems, each containing staves for different instruments. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). The instruments listed are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I
- French Horn I
- French Horn II
- B♭ Trumpet I
- B♭ Trumpet II
- Trombone I
- Trombone II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

The score features various musical notations, including notes, rests, and slurs. A box labeled "52" is present in the top right corner of the first system. The bottom of the page includes a handwritten note: "mf > p".

Handwritten musical score for page 109, featuring various orchestral instruments. The score is written on multiple staves, with some instruments grouped together. The notation includes notes, rests, and dynamic markings.

Woodwinds:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I

Brass:

- F Horns I
- F Horns II
- B♭ Trumpets I
- B♭ Trumpets II
- Trombones I
- Trombones II
- Tuba

Percussion:

- Timpani
- Percussion I
- Percussion II

Other:

- Harp

Strings:

- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

Dynamic Markings:

- mf* (mezzo-forte)
- p* (piano)
- f* (forte)
- sfz* (sforzando)

Other Notations:

- 56
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15
- 16
- 17
- 18
- 19
- 20
- 21
- 22
- 23
- 24
- 25
- 26
- 27
- 28
- 29
- 30
- 31
- 32
- 33
- 34
- 35
- 36
- 37
- 38
- 39
- 40
- 41
- 42
- 43
- 44
- 45
- 46
- 47
- 48
- 49
- 50
- 51
- 52
- 53
- 54
- 55
- 56
- 57
- 58
- 59
- 60
- 61
- 62
- 63
- 64
- 65
- 66
- 67
- 68
- 69
- 70
- 71
- 72
- 73
- 74
- 75
- 76
- 77
- 78
- 79
- 80
- 81
- 82
- 83
- 84
- 85
- 86
- 87
- 88
- 89
- 90
- 91
- 92
- 93
- 94
- 95
- 96
- 97
- 98
- 99
- 100

60

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

60

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

60

Timpani

Percussion I

Percussion II

60

Harp

60

Violins I

Violins II

Violas

Cellos

S. Basses

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument. The instruments listed are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I
- F Horns I
- F Horns II
- B^b Trumpet I
- B^b Trumpet II
- Trumpet III
- Trumpet IV
- Trombone I
- Trombone II
- Trombone III
- Tuba
- Timpani
- Perussion I
- Perussion II
- Harp
- Violins I
- Violins II
- Viola
- Cellos
- S. Basses

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *ppp*, *dim.*, *mf*, *f*). The score is divided into measures, with a 6+ measure rest indicated at the end of the first system. The score is written in a single system, with the instruments grouped together.

Handwritten musical score for a symphony orchestra, page 112. The score is written for a full orchestra, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation with various dynamics and articulations.

Woodwinds:

- Piccolo: *ppp*
- Flute I: *ppp*
- Flute II: *ppp*
- Oboe I: *ppp*
- Oboe II: *ppp*
- B♭ Clarinet I: *ppp*
- B♭ Clarinet II: *ppp*
- Bassoon I: *ppp*

Brass:

- F Horns I: *ppp*
- F Horns II: *ppp*
- B♭ Trumpets I: *ppp*
- B♭ Trumpets II: *ppp*
- Trombones I: *ppp*
- Trombones II: *ppp*
- Tuba: *ppp*

Percussion:

- Timpani: *ppp*
- Percussion I: *ppp*
- Percussion II: *ppp*

Strings:

- Harp: *ppp*
- Violins I: *ppp*
- Violins II: *ppp*
- Violas: *ppp*
- Cellos: *ppp*
- S. Basses: *ppp*

The score includes various dynamics such as *ppp* (pianissimo), *pp* (piano), *p* (piano), *f* (forte), and *ff* (fortissimo). There are also markings for *dim.* (diminuendo) and *acc.* (accelerando). The score is written in a system of staves, with each instrument or section having its own staff. The notation includes notes, rests, and other musical symbols.

Handwritten musical score for page 113, featuring various orchestral instruments. The score is written on multiple staves, with some instruments having multiple parts. The notation includes notes, rests, and dynamic markings.

Woodwinds:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I

Brass:

- F Horns I
- F Horns II
- B♭ Trumpets I
- B♭ Trumpets II
- Trombones I
- Trombones II
- Tuba

Percussion:

- Timpani
- Percussion I
- Percussion II

Other:

- Harp

Strings:

- Violins I
- Violins II
- Viola
- Cellos
- 5 Basses

Dynamic Markings:

- ppp* (pianissimo)
- dim.* (diminuendo)
- fff* (fortissimo)
- pp* (piano)
- ff* (forte)

Rehearsal Markers:

- 72

Handwritten musical score for page 114, featuring various orchestral instruments. The score is organized into systems, with each instrument or group of instruments having its own staff. The instruments listed are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I
- French Horns I & II
- French Horns III & IV
- B♭ Trumpets I & II
- B♭ Trumpets III & IV
- Trombones I & II
- Trombones III & IV
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Viola
- Cellos
- 5. Basses

The score includes dynamic markings such as *ppp* (pianississimo) and *ppp* (pianississimo) at the bottom. There are also some handwritten notes and markings, including a "74" above the Piccolo staff and a "74" above the French Horns I & II staff.

with great Velocity $\text{♩} = 90$ V 115

Piccolo f

Flute I

Flute II

Oboe I

Oboe II

B \flat Clarinet I

B \flat Clarinet II

Bassoon I

Bassoon II

F Horns I

F Horns II

B \flat Trumpets I

B \flat Trumpets II

Trumpets III

Trumpets IV

Trombones I

Trombones II

Trombones III

Tuba

Timpani A, B, F

Percussion I

Percussion II

Harp

with great Velocity $\text{♩} = 90$

Violins I f

Violins II f

Violas

Cellos

S. Basses

NOTE TO STRINGS: throughout this movement, whenever phrase markings encompass eight notes, stagger bowings among players.

Handwritten musical score for page 116, featuring various orchestral instruments. The score is written in a single system with multiple staves. The instruments listed on the left are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I
- Flute I
- Flute II
- B^b Trumpet I
- B^b Trumpet II
- B^b Trumpet III
- B^b Trumpet IV
- Trumpet I
- Trumpet II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violin I
- Violin II
- Viola
- Cellos
- S. Basses

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mf*). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines.

Handwritten musical score for page 117, featuring woodwinds, brass, percussion, and strings. The score is written in a single system with multiple staves. The instruments listed on the left are: Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, French Horn I, French Horn II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violin I, Violin II, Viola, Cello, and S. Basses. The music is written in a key signature of one flat (B♭) and a common time signature (C). The score includes various musical notations such as notes, rests, dynamics (f, sf), and articulation marks (accents, slurs). The woodwinds and strings are playing a melodic line, while the brass and percussion provide harmonic support. The harp is playing a sustained chord. The overall texture is rich and orchestral.

Instrument list and staff positions:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I
- French Horn I
- French Horn II
- B♭ Trumpet I
- B♭ Trumpet II
- Trombone I
- Trombone II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violin I
- Violin II
- Viola
- Cello
- S. Basses

Handwritten musical score for page 118, featuring various orchestral instruments. The score is written in treble and bass clefs, with a key signature of one flat (B-flat). The instruments listed on the left are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I
- F Horns I
- F Horns II
- B^b Trumpet I
- B^b Trumpet II
- Trombone I
- Trombone II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The measures are numbered 16, 17, 18, and 19. The notation includes various musical symbols, including notes, rests, and accidentals.

Handwritten musical score for a symphony orchestra, page 119. The score is divided into four systems, each containing multiple staves for different instruments. The notation includes notes, rests, and dynamic markings.

System 1:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I

System 2:

- F Horns I
- F Horns II
- B^b Trumpets I
- B^b Trumpets II
- Trombones I
- Trombones II
- Tuba

System 3:

- Timpani
- Percussion I
- Percussion II
- Harp

System 4:

- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

Dynamic markings include *f* (forte), *ppp* (pianississimo), *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), and *ppp cresc.* (pianississimo crescendo). The score is written in a single system with multiple staves per system.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Woodwinds:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I

Brass:

- F Horns I
- F Horns II
- B♭ Trumpets I
- B♭ Trumpets II
- Trombones I
- Trombones II
- Tuba

Percussion:

- Timpani
- Percussion I
- Percussion II

Other:

- Harp

Strings:

- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

The score includes various dynamic markings such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *mp* (mezzo-piano). There are also articulation marks like *acc.* (accent) and *acc.* (accents). The notation is in a mix of treble and bass clefs, with some staves having multiple systems of notation.

Piccolo

Hute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

Bassoon II

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Viola

Cellos

S. Basses

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings. Rehearsal marks are present at the beginning of several sections.

Instrument List:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I
- F Horns I
- F Horns II
- B^b Trumpets I
- B^b Trumpets II
- Trombones I
- Trombones II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

Key Features:

- Rehearsal Marks:** Indicated by a double bar line and a number (e.g., 1, 32).
- Dynamics:** Markings such as *f* (forte) and *ff* (fortissimo) are used.
- Articulation:** Staccato and accents are indicated.
- Tempo/Character:** The tempo is marked as *Allegretto* and the character as *Andante*.

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B♭ Clarinet I

B♭ Clarinet II

Bassoon I

F Horns I & II

F Horns III & IV

B♭ Trumpets I & II

B♭ Trumpets III & IV

Trombones I & II

Trombones III & IV

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Violas

Cellos

S. Basses

Handwritten musical score for orchestra, page 123. The score includes staves for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, F Horns I & II, F Horns III & IV, B♭ Trumpets I & II, B♭ Trumpets III & IV, Trombones I & II, Trombones III & IV, Tuba, Timpani, Percussion I, Percussion II, Harp, Violins I, Violins II, Violas, Cellos, and S. Basses. The music is in 4/4 time and features various dynamics like f, mf, and accents.

Handwritten musical score for a symphony orchestra, page 124. The score is divided into four systems, each containing multiple staves for different instruments. The key signature is one flat (B-flat), and the time signature is 4/4.

System 1 (Measures 39-42):

- Piccolo: Measures 39-42, marked **[39]**.
- Flute I: Measures 39-42.
- Flute II: Measures 39-42.
- Oboe I: Measures 39-42, marked **f**.
- Oboe II: Measures 39-42, marked **f**.
- B^b Clarinet I: Measures 39-42.
- B^b Clarinet II: Measures 39-42.
- Bassoon I: Measures 39-42, marked **f**.

System 2 (Measures 43-46):

- F Horns I: Measures 43-46, marked **f**.
- F Horns II: Measures 43-46, marked **f**.
- B^b Trumpets I: Measures 43-46, marked **f**.
- B^b Trumpets II: Measures 43-46, marked **f**.
- Trombones I: Measures 43-46, marked **f**.
- Trombones II: Measures 43-46, marked **f**.
- Tuba: Measures 43-46, marked **f**.

System 3 (Measures 47-50):

- Timpani: Measures 47-50, marked **f**.
- Percussion I: Measures 47-50.
- Percussion II: Measures 47-50.

System 4 (Measures 51-54):

- Violins I: Measures 51-54, marked **[39]**.
- Violins II: Measures 51-54, marked **f**.
- Violas: Measures 51-54, marked **f**.
- Cellos: Measures 51-54, marked **f**.
- S. Basses: Measures 51-54, marked **f**.

Additional markings include **cresc.** (crescendo) and **f** (forte) throughout the score.

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B♭ Clarinet I

B♭ Clarinet II

Bassoon I

F Horns I

F Horns II

B♭ Trumpets I

B♭ Trumpets II

B♭ Trumpets III

B♭ Trumpets IV

Trombones I

Trombones II

Trombones III

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Viola

Cellos

S. Basses

52

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

52

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

52

Timpani

Percussion I

Percussion II

52

Harp

52

Violins I

Violins II

Viola

Cellos

S. Basses

Handwritten musical score for page 122, featuring various orchestral instruments. The score is written in a single system with multiple staves. The instruments listed on the left are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I
- F Horns I
- F Horns II
- B♭ Trumpet I
- B♭ Trumpet II
- Trombone I
- Trombone II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- 5. Basses

The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *ff* (fortissimo). It also features articulation marks like accents and slurs. The key signature is one flat (B♭). The time signature is 4/4. The score is divided into measures by vertical bar lines. The page number 122 is written in the top right corner.

57

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

57

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

57

Timpani

Percussion I

Percussion II

Harp

57

Violins I

Violins II

Violas

Cellos

5. Basses

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B♭ Clarinet I

B♭ Clarinet II

Bassoon I

French Horn I

French Horn II

B♭ Trumpet I

B♭ Trumpet II

Trombone I

Trombone II

Tuba

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Viola

Cello

S. Basses

Handwritten musical score for page 131, featuring various orchestral instruments. The score is written in a single system with multiple staves. The instruments listed on the left are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I
- F Horns I
- F Horns II
- B^b Trumpets I
- B^b Trumpets II
- Trombones I
- Trombones II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Viola
- Cellos
- S. Basses

The score includes musical notation such as notes, rests, and dynamic markings (e.g., *mp*, *f*). A rehearsal mark "C2" is present at the top right of the page. The notation is handwritten and appears to be a draft or working score.

Handwritten musical score for page 132, featuring various orchestral instruments. The score is written in a single system with multiple staves. The instruments listed on the left are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I
- Bassoon II
- F Horns I
- F Horns II
- B♭ Trumpets I
- B♭ Trumpets II
- Trombones I
- Trombones II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

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

- mf* (mezzo-forte) for Piccolo, Oboe I, Oboe II, and Bassoon I.
- f* (forte) for Violins I and Violins II.
- simile* for Violas and Cellos.
- Rehearsal marks 76 and 77.
- Handwritten notes like "a2 b" and "a2 b a b a" above the Trombones I staff.

Piccolo
 Flute I
 Flute II
 Oboe I
 Oboe II
 B^b Clarinet I
 B^b Clarinet II
 Bassoon I
 Bassoon II
 F Horns I
 F Horns II
 B^b Trumpets I
 B^b Trumpets II
 Trombones I
 Trombones II
 Tuba
 Timpani
 Percussion I
 Percussion II
 Harp
 Violins I
 Violins II
 Violas
 Cellos
 S. Basses

The musical score is written for a full orchestra. The woodwind section (Piccolo, Flutes I & II, Oboes I & II, B^b Clarinets I & II, Bassoons I & II) has complex melodic lines with many accents and slurs. The brass section (F Horns I & II, B^b Trumpets I & II, Trombones I & II, Tuba) provides harmonic support with sustained notes and some rhythmic patterns. The percussion section (Timpani, Percussion I & II) includes drum parts with dynamic markings. The Harp part is mostly sustained chords. The string section (Violins I & II, Violas, Cellos, S. Basses) plays a rhythmic pattern with some melodic movement, including a 'simile' marking in the S. Basses.

77

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

Bassoon II

77

F Horns I

F Horns II

F Horns III

F Horns IV

B^b Trumpets I

B^b Trumpets II

B^b Trumpets III

B^b Trumpets IV

Trombones I

Trombones II

Trombones III

Trombones IV

Tuba

77

Timpani

Percussion I

Percussion II

Harp

77

Violins I

Violins II

Violas

Cellos

S. Basses

Handwritten musical score for orchestra, page 135. The score is divided into four systems, each containing multiple staves for different instruments. The key signature is one flat (B-flat), and the time signature is 4/4. The page number "135" is written in the top right corner.

System 1:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I

System 2:

- F Horns I
- F Horns II
- B^b Trumpets I
- B^b Trumpets II
- Trombones I
- Trombones II
- Tuba

System 3:

- Timpani
- Perussion I
- Perussion II

System 4:

- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*).

Handwritten musical score for page 137, featuring various orchestral instruments. The score is written in a single system with multiple staves. The instruments listed on the left are:

- Piccolo
- HUTE I
- flute II
- oboe I
- oboe II
- B^bclarinet I
- B^bclarinet II
- Bassoon I
- F Horns I
- F Horns II
- B^bTrumpets I
- B^bTrumpets II
- Trombones I
- Trombones II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *fz*). The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into measures by vertical bar lines. The page number 137 is written in the top right corner.

Handwritten musical score for a symphony orchestra, page 132. The score is written for the following instruments:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I
- F Horns I
- F Horns II
- B^b Trumpets I
- B^b Trumpets II
- Trombones I
- Trombones II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

The score is written in 4/4 time. The key signature is one flat (B^b). The tempo is marked "96". The score includes various musical notations such as notes, rests, dynamics (f, ff, p), and articulation marks. The score is divided into measures, with measure numbers 96 and 97 indicated. The score is written for a full symphony orchestra, including woodwinds, brass, percussion, and strings.

Piccolo
 Flute I
 Flute II
 Oboe I
 Oboe II
 B^b Clarinet I
 B^b Clarinet II
 Bassoon I
 Bassoon II
 F Horns I
 F Horns II
 B^b Trumpets I
 B^b Trumpets II
 Trombones I
 Trombones II
 Tuba
 Timpani
 Percussion I
 Percussion II
 Harp
 Violins I
 Violins II
 Violas
 Cellos
 S. Basses

The musical score is written for a full orchestra. The woodwind section includes Piccolo, Flute I and II, Oboe I and II, B^b Clarinet I and II, and Bassoon I and II. The brass section includes F Horns I and II, B^b Trumpets I and II, Trombones I and II, and Tuba. The percussion section includes Timpani, Percussion I, and Percussion II. The harp is also present. The string section includes Violins I and II, Violas, Cellos, and S. Basses. The score features various musical notations, including notes, rests, and dynamic markings such as *sfz* (sforzando), *f* (forte), and *mp* (mezzo-piano). Tempo markings of 100 and 120 are indicated at the top of the score.

103

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

Bassoon II

103

F Horns I

F Horns II

F Horns III

F Horns IV

B^b Trumpets I

B^b Trumpets II

B^b Trumpets III

B^b Trumpets IV

Trombones I

Trombones II

Trombones III

Trombones IV

Tuba

103

Timpani

Percussion I

Percussion II

Harp

103

Violins I

Violins II

Violas

Cellos

S. Basses

Handwritten musical score for page 141, featuring various orchestral instruments. The score is written in a single system with multiple staves. The instruments listed on the left are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B♭ Clarinet I
- B♭ Clarinet II
- Bassoon I
- Bassoon II
- F Horns I
- F Horns II
- B♭ Trumpets I
- B♭ Trumpets II
- Trombones I
- Trombones II
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Violas
- Cellos
- S. Basses

The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). The notation includes various musical symbols such as notes, rests, and slurs. The page number 141 is written in the top right corner.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are:

- Piccolo
- Flute I
- Flute II
- Oboe I
- Oboe II
- B^b Clarinet I
- B^b Clarinet II
- Bassoon I
- F Horns I/II
- F Horns III/IV
- B^b Trumpet I
- B^b Trumpet II
- Trombone I
- Trombone II
- Trombone III
- Tuba
- Timpani
- Percussion I
- Percussion II
- Harp
- Violins I
- Violins II
- Viola
- Cellos
- Basses

The score includes musical notation, dynamics (f, ff), and performance instructions. The key signature is one flat (B^b). The tempo is marked "Allegro". The score is written in a single system, with measures 1 through 4 visible. The instruments are arranged in a standard orchestral layout, with woodwinds and brass in the front, strings in the back, and percussion and harp in the center.

113 116

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

f dim. mp

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Tronbones I

Tronbones II

Tuba

113 116

Timpani

Percussion I

Percussion II

Harp

113 116

Violins I

Violins II

Violas

Cellos

S. Basses

ff dim. mp

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

Timpani

Perussion I

Perussion II

Harp

Violins I

Violins II

Violas

Cellos

S. Basses

Handwritten musical score for page 145. The score is written on a system of staves for various instruments. The instruments listed on the left are: Piccolo, Flute I, Flute II, Oboe I, Oboe II, B^b Clarinet I, B^b Clarinet II, Bassoon I, F Horns I, F Horns II, B^b Trumpets I, B^b Trumpets II, Trombones I, Trombones II, Tuba, Timpani, Perussion I, Perussion II, Harp, Violins I, Violins II, Violas, Cellos, and S. Basses. The score includes dynamic markings such as 'dim.' (diminuendo) and 'pp' (pianissimo). A rehearsal mark '124' is present above the Piccolo staff. The notation is handwritten and includes various musical symbols such as notes, rests, and slurs.

Handwritten musical score for a symphony orchestra, measures 146 to 150. The score includes staves for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, French Horns I and II, B♭ Trumpets I, II, III, and IV, Trombones I, II, and III, Tuba, Timpani, Percussion I and II, Harp, Violins I and II, Viola, Cellos, and S. Basses. The music features dynamic markings such as *f*, *dim.*, *ppp*, and *pp*, and includes measure numbers 128 and 129.

Measures 146-150:

- Piccolo:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *ppp*.
- Flute I:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Flute II:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Oboe I:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Oboe II:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- B♭ Clarinet I:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- B♭ Clarinet II:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Bassoon I:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- French Horns I:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- French Horns II:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- B♭ Trumpets I:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- B♭ Trumpets II:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- B♭ Trumpets III:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- B♭ Trumpets IV:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Trombones I:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Trombones II:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Trombones III:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Tuba:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Timpani:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Percussion I:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Percussion II:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Harp:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Violins I:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Violins II:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Viola:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- Cellos:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.
- S. Basses:** Measure 146: *f*, *dim.*; Measure 147: *f*, *dim.*; Measure 148: *f*, *dim.*; Measure 149: *f*, *dim.*; Measure 150: *pp*.

Handwritten musical score for a symphony orchestra, measures 131-132. The score includes parts for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, French Horn I, French Horn II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violin I, Violin II, Viola, Cello, and Double Bass. The score is written in G major and 4/4 time. Measures 131 and 132 are marked at the top of the first and second systems respectively. The score shows various dynamics (f, mf, p, mp) and articulations (accents, slurs).

133

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

136

133

F Horns I

F Horns II

F Horns III

F Horns IV

B^b Trumpets I

B^b Trumpets II

B^b Trumpets III

B^b Trumpets IV

Trombones I

Trombones II

Trombones III

Trombones IV

Tuba

133

Timpani

Percussion I

Percussion II

542

136

Harp

133

Violins I

Violins II

Violas

Cellos

S. Basses

136

Handwritten musical score for a symphony orchestra, measures 140-143. The score includes staves for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, French Horn I, French Horn II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violin I, Violin II, Viola, Cello, and S. Basses. The music is in 2/4 time and features various dynamics and articulations.

Handwritten musical score for a symphony orchestra, measures 143-145. The score includes parts for Piccolo, Flute I & II, Oboe I & II, B♭ Clarinet I & II, Bassoon I & II, French Horn I & II, B♭ Trumpet I & II, Trombone I & II, Tuba, Timpani, Percussion I & II, Harp, Violin I & II, Viola, Cello, and Double Bass. The score is written in G major (one sharp) and 4/4 time. Measure 143 features a forte (f) dynamic for the woodwinds and brass. Measure 144 features a mezzo-forte (mp) dynamic for the French horns and trombones. Measure 145 features a fortissimo (ff) dynamic for the timpani and a mezzo-forte (mp) dynamic for the strings. The score is handwritten in black ink on a white background.

Handwritten musical score for a symphony orchestra, measures 142-145. The score includes parts for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, F Horns I, F Horns II, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Tuba, Timpani, Percussion I, Percussion II, Harp, Violins I, Violins II, Violas, Cellos, and S. Basses. The music is in 2/4 time with a key signature of one flat. Measures 142 and 143 show various melodic lines and harmonic support, while measures 144 and 145 feature a prominent woodwind melody with a 'u2' marking.

152

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

152

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

152

Timpani

Percussion I

Percussion II

152

Harp

152

Violins I

Violins II

Violas

Cellos

S. Basses

ff

160

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon

42

160

F Horns I

F Horns II

B^b Trumpets I

B^b Trumpets II

Trombones I

Trombones II

Tuba

160

Timpani

Percussion I

Percussion II

B. Drum

160

Harp

160

Violins I

Violins II

Violas

Cellos

S. Basses

Handwritten musical score for a symphony orchestra, measures 164-167. The score includes parts for Piccolo, Flute I, Flute II, Oboe I, Oboe II, B♭ Clarinet I, B♭ Clarinet II, Bassoon I, Horns I & II, Horns III & IV, B♭ Trumpet I, B♭ Trumpet II, Trombone I, Trombone II, Trombone III, Tuba, Timpani, Percussion I, Percussion II, Harp, Violins I, Violins II, Viola, Cellos, and S. Basses. The music is in 4/4 time with a key signature of one flat. Measure 164 starts with a forte (f) dynamic. Measure 165 has a fortissimo (ff) dynamic. Measure 166 has a fortissimo (ff) dynamic. Measure 167 has a fortissimo (ff) dynamic. The score is written on a grand staff with multiple staves for each instrument.

34A

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

fff

162

Flute I

Flute II

B^b Trumpet I

B^b Trumpet II

Trombone I

Trombone II

Tuba

fff

162

Timpani

Percussion I

Percussion II

fff

162

Harp

Violins I

Violins II

Viola

Cellos

S. Basses

fff

162

fff

89A 176

Piccolo

Flute I

Flute II

Oboe I

Oboe II

B^b Clarinet I

B^b Clarinet II

Bassoon I

ff

ff

ff

fff

F Horns I

F Horns II

B^b Trumpet I

B^b Trumpet II

Trombone I

Trombone II

Tuba

ff

ff

ff

fff

Timpani

Percussion I

Percussion II

Harp

Violins I

Violins II

Violas

Cellos

S. Basses

fff

fff

Piccolo
Flute I
Flute II
Oboe I
Oboe II
B^b Clarinet I
B^b Clarinet II
Bassoon I
Bassoon II

120

simile

quasi

fine

F Horns I
F Horns II
F Horns III
F Horns IV
B^b Trumpet I
B^b Trumpet II
B^b Trumpet III
B^b Trumpet IV
Trombone I
Trombone II
Trombone III
Trombone IV
Tuba

120

simile

fine

Timpani
Percussion I
Percussion II

120

fine

Harp

Violins I
Violins II
Violas
Cellos
S. Basses

120

quasi

simile

fine

VITA

The composer was born on May 7, 1945 in Corpus Christi, Texas. He began playing trumpet at the age of twelve and played in various high school bands in Louisiana schools before graduation from Istrouma High School in 1965. Beginning in his early teens he played trumpet and later keyboard in touring rhythm and blues bands throughout the South, interrupting his high school studies for three years to do so. He attended LSU School of Music for three years and later received a B.M. degree in Theory-Composition from U.S.L. in Lafayette, Louisiana in 1976. He received his M.M. degree in Music composition from L.S.U. in 1977. Since 1980 he has worked intermittently on doctoral studies in composition. He has composed a large number of works including an oratorio, a symphonic song, one symphony, a one hour long electronic music composition for a commercial compact disc, three string quartets, several pieces for chamber ensembles, piano solos, many songs (both jazz and traditional) and one oboe sonata. Since 1975 he has taught private piano, served as choir director at several area catholic churches, and performed regularly as a solo jazz pianist and with a jazz combo. He is a member of Phi Kappa Lambda, and in 1978 was named Composer of the Year by the Louisiana M.T.N.A. with his four entries in the competition placing first, second, third, and fourth from over 35 entrants. His ultimate aspiration is to compose for films.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Mickie D. Willis

Major Field: Music

Title of Dissertation: SYMPHONY NO. 1

Approved:

Dino Contantini
Major Professor and Chairman

F. Glen Hembry
Dean of the Graduate School

EXAMINING COMMITTEE:

G. L. Campbell
Shelton McKenzie
John R. Ramey
Archie Aslanian
Hugh W. Buckingham

Date of Examination:

June 24, 1988