

1996

Ostinato Patterns in the Opera "Antigone" by Carl Orff and an Original Composition for Organ and Orchestra, "In Nomine".

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OSTINATO PATTERNS IN THE OPERA ANTIGONE BY CARL ORFF
AND
AN ORIGINAL COMPOSITION
FOR ORGAN AND ORCHESTRA, "IN NOMINE"

A Dissertation

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

in

The School of Music

by

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December 1996

UMI Number: 9720383

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ACKNOWLEDGEMENTS

I would like to express my appreciation to my advisor Boyd Professor Dinos Constantinides for his guidance and encouragement for without them this dissertation would not have been possible. I would also like to thank Professor Herndon Spillman who gave me a great deal of help in the area of organ performance and Dr. Jeffrey Perry for his guidance in the area of music theory related to my paper. I also wish to thank the members of my doctoral committee Dr. Griffin M. Campbell, and Dr. Gale H. Carrithers for their time and valuable comments. My continued thanks are due to the European American Music Distributors Corporation for the permission to reprint excerpts from the opera *Antigone* by Carl Orff. Finally, this dissertation is dedicated to my wife Magdalena for her tremendous material and moral support she has offered me during the entire length of my studies.

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ABSTRACT

This dissertation consists of two parts: a discussion of the ostinato patterns in Carl Orff's five-act opera *Antigone* and an original composition for organ and orchestra, *In Nomine*.

The purpose of Part One is to discuss the different applications of the ostinato idea throughout the opera *Antigone* as this is an integral part of the work. This part is divided into five chapters.

The first chapter focuses on biographical background of the composer, his stylistic transformations, and his interest in a total musical theater. The second chapter introduces definitions and music examples of the ostinato and ground bass, associated with different historic periods and musical styles. In the third chapter attention is given to the opera *Antigone*, based on Hölderlin's creative translation of the ancient tragedy. The fourth chapter is a discussion of different kinds of the ostinato patterns, used by Orff to support his musical interpretation of Sophocles' play. This chapter also emphasizes some structural characteristics controlled by different ostinato ideas created by the composer. Priority is given to the relationships between ostinato patterns and the basic types of foot, derived from Greek verse prosody. Finally, the last chapter summarizes the composer's extensive use of ostinato patterns throughout the entire opera. In

conclusion, the opera *Antigone* is the composer's glorification of ostinato patterns, as related to his contemporary vision of a *total theater*.

Part Two of this dissertation is the author's original composition for organ and orchestra entitled *In Nomine*. The work is in three movements and is based on the original scale called *Gamma*. *Gamma* is very active and it acts as a universal force which can lead to many other forces manifested by other scales. The scale resources are related to the concept of *open tonality* developed by the composer since 1985. This system is in opposition to the traditional tonal system in which the main force of activity is a sonority, the *dominant* that dominates the flow of the music and leads to only one predetermined resolution (*tonic*), thus closing the circle of the music.

PART ONE

Ostinato Patterns in the Opera *Antigone* by Carl Orff

I. Introduction

Carl Orff (1895-1982), German composer and educator, learned to play the piano, organ and cello and began to compose songs as a boy. He studied music under Beer-Walbrunn and Zilcher at the Munich Academy of Music and graduated in 1914. His early compositions show the influences of Debussy, Schoenberg, Strauss and Pfitzner.¹ In 1924, together with Dorothee Günther, Orff founded the Güntherschule for gymnastics, music and dance in Munich. This institution was formed to explore new relationships between movement and music. In the early 1930's he wrote *Schulwerk* ("School Music"), a series of musical exercises for young children. Their purpose was to stimulate and teach children to develop as musical personalities in their own right, by developing self-expression through the process of improvisation. Orff's output is divided into two main categories: stage-work and school-work. Both were nourished by the same creative spirit and exhibit very similar technical characteristics. "In the *Schulwerk* Orff has succeeded in writing in an elementary, but not

¹S. Sadie, ed., *The New Grove Dictionary of Music and Musicians*. (London: Macmillan Publisher Ltd., 1980), vol. 13, p. 707.

primitive, idiom which is within the range both of the child and the ordinary music lover".²

From 1930 to 1933 Orff was conductor of the Munich Bach Society, for whom he made many arrangements of early music. During the Second World War Orff remained in Germany, and from 1950 to 1955 he taught composition at the *Staatliche Hochschule fur Music* in Munich. In 1955 he was awarded an honorary doctorate from the University of Tübingen and from the University of Munich, in 1972. He died in 1982.

Carl Orff first came to wide attention through his composition *Carmina Burana*, a scenic oratorio for soloists, choruses, and orchestra. After the first performance of *Carmina Burana* in June, 1937, Orff said to his publisher: "Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana*, my collected works begin".³

Carmina Burana is this composer's apotheosis of ostinato patterns and his principal goal, first realized in this work, has been a "total theater". The idea was to engage music, words and movement in producing an overwhelming effect. As incorporated by the composer, both Greek and Baroque models exhibited his interest in two

²A. Liess, Carl Orff. (London: Calder and Boyars, 1966), p. 57.

³Ibid., p. 27.

aspects of musical theater: a tragedy of archetypes and a visionary embodiment of metaphysical ideas. All Orff's subsequent works employ musical effects similar to those first found in *Carmina Burana*, although his later compositions are distinguished by a diminishing musical content and increasing metaphysical aspects.

In fact, Orff's style is based on very simple musical devices like pedal point and ostinato. His works generally give an important place to the chorus, while the orchestra (usually rich in percussion) is often used in block triadic harmony to underline the highly accented choral rhythms. Extended melodic writing, thematic development or polyphony can rarely be found in his music.

Using effects based on very fundamental musical instincts, almost throughout his entire output, Orff avoided the most common difficulties encountered in much of the 20th century music by many other composers. Because of its simplicity, audiences respond to Orff's music almost immediately.

II. Ostinato and Ground Bass

The *ostinato* (Italian for "obstinate") is a term related to the repetition of a motive or theme (whether pitched or purely rhythmic) many times in succession, usually in the same voice. A repeating melodic phrase set in the bass is called a *basso ostinato*, or *ground bass*, and is usually accompanied by continuous variation in the upper

parts. The *melodic ostinato*, in which a melodic unit recurs, is the most common type of ostinato. An early example can be found in the eight-measure *pes* of *Sumer is icumen in* (c. 1310). See Example 1.

Example 1:



A two-voice ostinato, sometimes accompanies a four-voice canon. It is used in double counterpoint or *Stimmtausch* (German for "voice exchange"). The four-measure ostinato of the English virginal composition *My Lady Carey's Dompe* (c. 1525) is an early form of a ground bass with a set of continuous variations. See Example 2 on page 5.

Example 2:



The term "ground" may refer to the bass pattern itself, to the process of repetition in general (including the harmonies and upper voices), or to a composition in which these occur (e.g., in the *passacaglia* or *chaconne*). The word "ground" was first used in England late in the sixteenth century and appeared frequently there throughout the Baroque period, sometimes associated with improvisation. When the recurring element is a succession of chords, the harmonic ostinato element predominates. In a rhythmic ostinato, rhythm is the only constant factor while melody, harmony and articulation change on repetition of the pattern. The repetition of a rhythmic pattern throughout a voice part is known as *isorhythm*. This device is found in many motets of the fourteenth and early fifteenth centuries. An isorhythmic voice usually contains

two patterns that are repeated, a rhythmic pattern or *talea* and a melodic pattern or *color*. A *pitch ostinato* refers to the recurrence of a succession of pitches with changing rhythms. As suggested by the author and in relation to the species of eighteenth century counterpoint, at least three statements must occur before an ostinato can be said to exist. The length of the repeated pattern may extend over several staves or systems, as in a fourteenth- or fifteenth-century motet when a *cantus firmus* is repeated a number of times.

There are some examples of simultaneous or double ostinatos in the final movement of I. Stravinsky's *Symphony of Psalms* (1930), (See Music Example 3), and in the ballet *Petrushka* from 1911.

Example 3:



Contemporary composers have shown a tremendous interest in the melodic ground, perhaps rivaling even those produced throughout the Baroque period. Many twentieth-

century composers have written entire works based on large and melodically more substantial ostinato patterns. Probably the best known example of this kind is Ravel's ballet, *Bolero* (1928). In this piece, Ravel repeats a single theme over and over, each time a little louder than the time before, beginning with only a few instruments and ending with the whole orchestra. Throughout the entire work neither melody, rhythm, nor essential harmony changes. The only change is that of color resulting from the varied instrumentation (the composition lasts about twenty minutes), and the very abrupt and effective changes of tonal centre (e.g., from C-major to E-major).

III. The Opera *Antigone*

Since Orff based *Carmina Burana* (1937) almost entirely on ostinato patterns, it is no surprise that his creation of *Antigone* is also based on the same technique. The opera was planned by the composer as early as in 1940, and a first draft was written in 1943. In 1947-48 Orff completed the opera and the work received its first performance on August 9, 1949, as part of the Salzburg Festival.

It is a setting of Hölderlin's version of the ancient tragedy by Sophocles and the translation is a creative achievement in its own right. Orff was very concerned with the presentation and spiritual vitalization of Sophocles' tragedy. He once said that "From the very beginning, I saw that there was nothing to add to Sophocles' text. My task

was to interpret it in a contemporary medium. *Antigone* is not a work for the opera repertory; it is a ceremonial cult work. I consider my work merely as an interpretation of Sophocles' play for our time; his is the significant contribution, not mine".⁴

The cast of characters includes: Antigone, Ismene, A Chorus, Creon, A Sentry, Haemon, Tiresias, A Messenger, and Eurydice. The orchestra, preferably not visible to the audience, consists of special and unique instruments: 6 grand pianos, also played with drumsticks and plectrum, 4 harps, 9 double basses, 6 flutes, 6 oboes (3 English horns), 6 trumpets with mutes, 7-8 timpani (one tuned to high A), percussion (10-15 players) including 1 soprano lithophone, 2-3 xylophones, 2(1)⁵ trough-xylophones (soprano), 6(4) trough-xylophones (tenor), 2(1) trough-xylophones (bass), 1 small wood-block, 1 large African wood-block, 2 bells, 3 glockenspiels, 4 pairs of cymbals, 3 Turkish cymbals, 3 pairs of Turkish cymbals, 1 small anvil, 3 triangles, 2 bass drums, 6 tambourines, 6 pairs of castanets, and 10 large Javanese gongs. The orchestration, following a terraced structure, becomes more intense at each stage. According to the 1959 edition by B. Schott's

⁴Ibid., p. 119.

⁵The numbers in parentheses probably suggest necessary instruments for performances with reduced orchestra.

Soehne, Orff's massive, monumental construction is in five acts:

- Act I, Con larghezza e passionata
- Act II, Calmo
- Act III, Molto tranquillo
- Act IV, Con gran lamento
- Act V, Molto estatico

The instruments and characters are introduced successively, following one after the other, and each instrument/character has its own symbolic significance. The flutes, for example, appear for the first time at the words *die göttliche Schönheit* (German for "heavenly beauty"), and they represent bird-song. In the fourth act, characteristically, the Tiresias melisma is reintroduced at each of his entries, and therefore constitutes an element of the rondo-like structure of the scene.

In *Antigone*, as in *Carmina Burana*, Orff's final concern is not with musical, but rather with spiritual exposition and his music shows this spiritual development. This development has a corresponding musical technique and is expressed mainly through rhythm and melody, while the tonal effect is built up through formal repetition from a minimum of material. As in Stravinsky's music, the rhythm has an immense intensity, which often breaks through the regular meter by either changing the time signature or by shortening and accelerating the phrases. Orff achieves a

synthesis of the musical theater and spoken drama through a psalmodic form of expression that caused him to ask for a new kind of interpretation from his actor-singer performers. The basic idea of the drama is pronounced by the Messenger at the end of the opera: *Vom zuvorgesezten Verhängniß hat kein Sterblicher Befreiung.* ("No mortal can escape his preordained fate").⁶

As will be discussed, the entire opera is based on ostinato patterns. The unique style and texture of *Antigone*, as of Orff's work in general, does not belong to any easily defined musical or stylistic category of 20th-century music.

IV. Ostinato Patterns in *Antigone*

A. Act I

Prior to the discussion of ostinato patterns, general structure will be given. The formal structure of *Antigone* is created by sections that follow exactly the unaltered and unabbreviated text of Sophocles in Hölderlin's version. Because the opera has many unmeasured sections, the location of various aspects of the analysis will be stated through rehearsal numbers.⁷ These numbers will be provided according to the 1959 edition of *Antigone* by B. Schott's Soehne.

⁶Orff, Carl. *Antigone*. (Mainz: B. Schott's Soehne, 1959), p. 331.

⁷ Rehearsal numbers will be abbreviated as r.#.

The tragedy begins at the point when Antigone (dramatic soprano), despite Creon's savage decrees, is determined to accord her brother Polyneices the true rites of burial. Antigone ignores her sister's (Ismene, soprano) discouragement and visits her brother's corpse alone.

As mentioned before, *Antigone* is based on different ostinato ideas that control the whole opera. Both extended ostinato patterns and intoned, often monotonous vocal lines, which follow the natural rise and fall of speech, support Orff's musical interpretation of an original Greek tragedy. As suggested by W. Schadewaldt in the introduction to the recording of *Antigone* "With this work he created a new idiom which completely left behind the forms and methods of classic-romantic opera, marking the culmination of a trend that had been increasingly apparent in his earlier works".⁸

The form of the first act is created by six major sections:

- | | | |
|---|----------|---------------------------------|
| A | r.# 1-12 | Antigone and Ismene/Orchestra |
| B | r.#13-17 | Instrumental Interlude |
| C | r.#18-31 | Chorus/Orchestra |
| D | r.#32-43 | Creon/Orchestra |
| E | r.#44-58 | Sentry, Creon, Chorus/Orchestra |
| F | r.#59-72 | Creon, Sentry/Orchestra |

⁸W. Schadewaldt, Introduction to *Antigone*. Deutsche Grammophon (London: Schott & Co., 1961), p. 4.

There are seven different, distinctive types of ostinato patterns in this act:

1. Isolated rhythmic patterns in solo voice
2. Rhythmic/harmonic patterns as accompaniment for voice
3. Melodic-rhythmic patterns as accompaniment for voice
4. Complex instrumental patterns with changing texture
5. Harmonic patterns as accompaniment for chorus
6. Harmonic patterns based on chordal interventions as accompaniment for voice
7. Harmonic patterns as accompaniment for voice with imitations

1. Isolated rhythmic ostinato patterns in solo voice

At the beginning of the phrase, an unaccompanied solo voice repeats the same note. For example, Antigone's pattern always starts with a three-note motive (long-short-short note pattern) related to a Greek foot, the *dactyl* (Greek, "daktylos"). In classical Latin and Greek verse prosody, a foot, is a unit of two or three syllables and a verse consisting of anywhere from two to six feet. There are many examples of these short ostinatos based on the dactyl in Antigone's part: on A (r.#1-3), on B (r.#1-3), on D (r.#4) and on E (r.#1-3, 5, 9-11). See Example 4 on page 13.

Example 4: Score, page 1

Ant *piu mosso appassionato*
 Was ist du er-rettet, das nicht der Er-de Va-ter er-füllt mit uns, die wir bis hin-her le-ben.

Klav. *piu mosso*
 Ped.

Ant *piu dolce*
 ein Mann-be-ruht, hat De-di-pus ge-ha-bert ward! Nicht ei-ne Traur'ge Arbeit auch kein Er-sehnt.

Klav. *piu dolce*
 Ped.

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As will be discussed later, all basic types of foot derived from Greek verse prosody are present in the opera *Antigone*:

- the iamb (short, long)
- the trochee (long, short)
- the anapaest (short, short, long)
- the dactyl (long, short, short)
- the spondee (long, long)
- the tribrach (short, short, short)

Ismene, Creon and Sentry also introduce many isolated rhythmic patterns that vary in length throughout the first act. Most entrances of this type of the ostinato, with its three-note beginning motive, start on E. Orff uses the same pitch for the opening and closing section and the E natural serves as a tonal center for the entire movement. This helps the listener to follow the many extensive recitative/parlando-like areas which are not related to well-defined tonal centers.

2. Rhythmic and harmonic ostinato patterns as accompaniment for solo voice

At r.#3, all four instruments (two percussion instruments and two pianos) repeat the same notes forty-one times. Pitches D and E, sounding as major seconds, are used as the pedal point, against an independent melody line sung by Antigone. The meter changes, but a monotonous pulse of ostinato remains the same, following an eight-note/rest alternation. See Example 5 on page 15.

This type of ostinato is also present at r.#7: D and E sonorities against Ismene's part.

3. Melodic and rhythmic ostinato patterns as accompaniment for solo voices

At r.#6, Lithophone and Piano 1 introduce seven quarter-notes, an ascending melodic pattern (D#-F-E-G-G-flat-F-E), then repeated thirteen times. While Timpani and Piano 2 play a two-note motive on E, over and over again

Example 5: Score, page 4

4.

Pt

gr. Tr

Ant

der ge-stor-ben ist arm - sel - lig, von Po - ly - ni - kas. Um-be sa-gen sie, man

Klar 2.4.

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(for twenty-seven measures), Ismene pronounces her message through a constantly repeated E. After sixteen measures, the texture is completed by Pianos 3, 4. These two instruments play another short pattern, based on the D, D#, E pitch collection. See Example 6 on page 16.

Example 6: Score, page 8

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4. Complex instrumental ostinato patterns with changing texture

A long instrumental interlude starting at r.#13 (section B), has its own development related to the texture, gradually becoming more and more complex. From a simple rhythmic pattern on E, played at the beginning of this section by Piano 1,3, Orff creates a full and massive

texture that is highly homophonic. However, by introducing changes in different instruments, the composer achieves almost heterophonic effect. See Example 7 on page 18.

According to the *New Harvard Dictionary of Music*, *heterophony* (a term coined by Plato) can be described as "the simultaneous statement, especially in improvised performance, of two or more different versions of what is essentially the same melody (as distinct from *polyphony*). It often takes the form of a melody combined with an ornamented version of itself, the former sung and the latter played on an instrument..."⁹

Even more complex and massive are three instrumental interludes in section C at r.#26, r.#28, and r.#30. Here, the sonority is created by an eleven-note diatonic cluster, diatonic chords: C-D-G-A, G-C-E-G, and repeated notes derived from the A, C, E collection. Small Anvil, as the top instrument of this section, plays the same rhythmic pattern on A (two triplets), while Piano 1, 3 use this pattern for the repeated C-E-G-A chord. Highly unified melodic-rhythmic/harmonic ostinato patterns of instrumental interlude correspond very well with their function as a structural element. See Example 8 on page 19.

⁹C. M. Randel, ed., *The New Harvard Dictionary of Music*. (Cambridge, MA: Harvard University Press, 1986), p. 377.

Example 7: Score, page 23

23

The musical score for page 23 of Carl Orff's *Antigone* is a percussion ensemble score. It consists of nine staves. The top three staves are for Glockenspiel (Glocksp.), Cymbal (Cymb.), and Beck (Beck). The next three staves are for Pk (Percussion), gr. Tr (Grand Triangles), and Flv 1 (Flute 1). The bottom three staves are for Flv 2 (Flute 2) and Flv 3 (Flute 3). The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like 'sf' (sforzando). The percussion parts are highly active, with many sixteenth-note runs and accents.

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Example 8: Score, page 39

39

(26) Δ a tempo $\text{♩} \approx 104$

1. Amb. 8

2. Glöck. pp

3. Tamb.

4. Cymb.

5. Beck.

6. Pk.

7. gr. Tr.

8. Klav. L. 1.

9. Klav. L. 2.

10. Klav. S. 8.

gr. Trommelschlag

f sempre martellante

f martellante

f pesante

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5. Harmonic ostinato patterns as accompaniment for chorus

Orff composed a different kind of instrumental harmonic background for the Chorus. Beginning at r.#18, the orchestra plays only block chords based on sonorities related to the A-minor scale. These sonorities include: eleven-note diatonic clusters on white keys (from E-A), A-minor chords, A-minor chords with added G (minor 7th from A), and A, G#, A chords emphasizing the leading tone in A-minor scale. The oscillation between notes A and G# serves as the key-related center for the Chorus, that primarily remains on A. Most chords (harmonies) also function as downbeats as well as the conductor's cues for the Chorus. The rest in Chorus' part is usually supported by instrumental, chordal intervention, articulated through the same rhythmic value (eight-note). See Example 9 on page 21.

Characteristically, this A-minor related section (r.#18-21) ends on E, giving the feeling of half cadence (*subito fff*). However, the whole C section ends at r.#30 on A (*ff*).

6. Harmonic ostinato patterns based on chordal interventions as accompaniment for solo voice

Orchestral, chordal interventions (defined by the author as homophonic sonorities that suddenly occur between other events) are also present as a support for solo voices. At r.#66, the orchestra repeats five times the

Example 9: Score, page 32

32

Glocken 4.

Cymb 2.

Beck 2.

Pt 2.

gn. Tr 2.

Chor 2.

Klav 1.1.

Klav 1.2.

Klav 3.4.

gesamte

furchbar, mit Waf - fen viel, und hel - men, geschmie - det dem Roburwerk.

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same harmony, based on the C, D, E, F, A pitch collection. These pentatonic sonorities, articulated as quarter-notes, are reinforced by accents. They give the listener a feeling of strong beats in support of an otherwise unmeasured section. All Creon's solo entrances based mainly on E have a rest against instrumental block chords. See Example 10.

Example 10: Score, page 78

78

(58) *a tempo*

Glocksp

Xyl

Bass 1

Pic

Creon

Clar 1

Clar 2

so weiß er dich, und den gesteht zum Ende, sag er dir dich: den Thiermännern weihen, der hat es Todten

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7. Harmonic ostinato patterns as accompaniment for solo voice with imitations

At r.#63, the texture changes again. Pianos 2 and 4 introduce a one-measure pattern, which is then repeated for twenty-three bars. The motive is based on a D-C, F, A chord alternation. This repetition creates a very long pedal point that serves as a minimal type of accompaniment for Creon. Some short motives derived from Creon's part are repeated by Piano 1, 3 and 5, 6. The existing dialogue between the two pairs of instruments is based on simple imitation, that corresponds with the same pentatonic collection (i.e., A, B, C, D, E) used for solo parts (r.#63, 64). See Example 11 on page 24.

Conclusions

The seven distinctive types of ostinato patterns create a very meticulous and consistent texture for the entire first act and for the rest of the opera. The work follows the compulsive text of the action virtually without pause. Most dialogues are carried over long stretches on sustained, intoning notes; culminating points contain stress words reinforced with strong accents. See Example 12 on page 25.

Example 11: Score, page 74

Beck

Kreon

Klar 1

Klar 2

Fag

beiden und verurteilt kann auf nichtige Sonne, daß sie, der Sterblichen die Unsterblichkeit erkennen, und viel Ge-

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Example 12 (Ismene/Antigone dialogue): Score, page 6

Violins I

Violins II

Violas

Cellos

Double Bass

Ismene

Antigone

Ver-wil - der-let wenn Kre-on es ver-bie-let? O mür!

hört.

Mit diesem hat das Meine nichts zu thun.

veemente

gritando con dolore

sforzato

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B. Acts II and III

Act II

The second act begins with the Chorus, which comments on the action throughout the whole opera. Antigone has returned to her brother's corpse and is throwing earth on it with lamentations. After she is brought before the king, she admits that she is aware of the penalty, but that she has a sacred duty to Polyneices, her brother. Ismene also admits complicity in the deed. Consequently, both Antigone and Ismene are sent by Creon (baritone) to prison.

The second act is constituted of five major sections:

- | | | |
|----|-------------|--|
| A | r.#73-84 | Chorus/Orchestra |
| B | r.#85-103: | |
| a) | r.#85-91 | Sentry/Creon (dialogue) |
| b) | r.#92-103 | Sentry, monologue/Orchestra |
| C | r.#104-113: | |
| a) | r.#104 | Creon/Antigone (dialogue) |
| b) | r.#105-113 | Antigone, monologue/Orchestra
(with Chorus/Orchestra
conclusion) |
| D | r.#114-121 | Creon-Antigone (dialogue) |
| E | r.#122-131: | |
| a) | r.#122-123 | Chorus/Orchestra |
| b) | r.#124-128 | Creon, Ismene, Antigone |
| c) | r.#129-131 | Creon, Chorus/Orchestra |

In addition to the above structure, the entire second act is clearly marked by many chordal, homophonic sonorities which in this act function in two ways. First, there are chords with changing harmonic colors, that always appear on pianos. For instance, see piano parts at r.#73-75 (*ff*), r.#85 (*fff*, *secco*), r.#106 (*fff*), r.#128 (*fff*), r.#129 (*ff* and *f*), and r.#130 (*f*). Second, there are three vertical sonorities that in a sense control the entire act. These most significant, *tutti* chords, (like the pillars in a Greek temple), appear always at *fff* dynamic level at r.#83 (G-minor chord with added minor 6th and major 7th), r.#121 (C-minor chord) and r.#131 (final G-minor chord with added minor 6th and major 7th).

This act is dominated by many isolated rhythmic ostinato patterns that were also present in the first act. The Chorus, Creon, Sentry, Antigone, and Ismene introduce different rhythmic motives at the beginning of their phrases. Because of many key changes throughout the whole act (only flat keys and natural keys are used by the composer), the entrances of this type of the ostinato patterns start on different notes. The key changes occur at r.#78 (*ff*), r.#84 (*f*), r.#95 (*ff*), r.#105 (*fff*), and at r.#122 (*ff*).

As discussed before, there are also many examples of the use of three-note motives based on dactylic meter as well as on the anapaest (short-short-long note pattern) and

the spondee (long-long note pattern). At r.#104 Creon's part is related to the dactyl and the anapaest. Antigone, however, ends her pattern on the spondee. See Example 13.

Example 13: Score, page 106

106 (104) *secco*

Creon: Du ei - so, die zur Er - de neigt das Haupt, sagst o - der lügest du daß du's ge - than hast.

senza ogni emozione *Piu mosso*

Ant: Ich sage, daß ich recht und lügst es nicht.

senza importanza

Creon: Du, ge - he du we - runn du nist, hinaus, von schwerer Schuld befreit.

come prima

Creon: sag' o - ber du mir; nicht lange, o - ber kurz, ist dir bekannt, wie ausgerufen ward, daß solches nicht zu thun ist!

come prima

Ant: Ich wuß - te das. Wie nicht! Es war ja deut - lich.

Creon: Was wagst du, ein solch Ge - setz zu brechen?

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Example 14 illustrates another dialogue, based on the dactyl and its retrograde the anapaest (Ismene-Antigone, at r.#126):

Example 14: Score, page 121

The musical score for Example 14, page 121, is a dialogue between Ism and Ant. The score is in German and features a dactyl and its retrograde, the anapaest. The tempo is marked 'più mosso' and the dynamics include 'più f' and 'più mosso'.

Ism: *più mosso*
 Hab' ich denn, wenn du weg, noch ei - ne Lieb' an Le - bent?

Ant: Den Kre - on.

Ism: Was pla - gest du mir, oh - ne Nu - zen, set

Ant: he - be den Dem weisest du den weg, is

Ism: Was a - ber kann ich nu - zen dir, auch jetzt noch?

Ant: An - fechtung ist es, wenn ich dich ver - le - de.

Ism: *più f*
 Ich Ar - me! weh! hab' ich Schuld, daß du streust?

Ant: *più mosso*
 Muß dir Das gön - n' ich dir, daß du mit mir ge - het.

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The above examples confirm that Orff's musical ideas follow different rhythmic aspects of Sophocles' text as translated by Hölderlin. Consequently, by emphasizing key

words of the text, the composer creates a new type of musical theater which is very different from any typical opera: "What finally produces the special character of the Antigone tragedy is Orff's musical shaping, which leaves behind most earlier interpretations of drama, those that are merely read and spoken".¹⁰ In this act, complex instrumental patterns have no changing texture (See Example 15 on page 31) and they accompany the Chorus (See Example 16 on page 32). The above texture for the first time shows long *glissandos* in both down and up directions (Tenor Xylophones 1-6) and a pedal point on high D (double basses). The basic motive of this pattern is half-measure long (four quarter-notes unit).

The most characteristic instrumental pattern of the second act occurs at r.#110. One measure rhythmic pattern based on the G, C, G pitch collection is repeated by the whole orchestra as accompaniment to the solo voice (Antigone's monologue on G). Present also at r.#107, r.#112, and r.#113, this ostinato pattern constitutes a long and emotionally very intriguing section in the opera's next act. See Example 17 on page 33.

¹⁰W. Schadewaldt, Introduction to Antigone, p. 4.

Example 15: Score, page 126

126

(131) *Furioso*

Stereo

Xyl

Sopr. syl

Tenor syl

Bass syl

Reed

Pk

gr. Tr

Tamt

(131) *Furioso*
-Ereunt-

Klav 1, 3, 5

Klav 2, 4, 6

Kb

For area
ff a. b

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Example 16: Score, page 95

95

3 Sopr-
nyl

1. 2.
Tenor
nyl

3. 4.
Bass
nyl

2. Bass
nyl

Tri-
ge Tr

Pk

Chor

der Erd: und Natur - ge-waltiger beschwornes Ge-wiss - sert hoch - städtisch komm, un - städt - hoch zu nicht er;

Klav
1. 3

Klav
2. 4

Klav
5. 6

Cl

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Example 17: Score, page 110

110

Lento *a tempo* *pesante*

fl. 1
fl. 2
ob.
cl. 1
cl. 2
bs.
tr.

vi. 1
vi. 2
va.
cl. 1
cl. 2
cb.

111

als er ge - stor - ben, ist grab - los ge - lassen hat - te.

112

Lento *a tempo* *pesante*

113

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Act III

In the third act of the opera, Creon's son Haemon (tenor), to whom Antigone is betrothed, pleads for mercy for her. Creon releases Ismene but he condemns Antigone. She will be immured in a rocky cave. The Chorus appeals to Creon's spirit of love, but the king orders Antigone to be taken away. This act is especially important, because of its symbolic value and moral implications for the rest of the opera. Antigone feels that the human law represented by Creon should be superseded by a higher, divine law which must be obeyed by the people of Athens. She appeals to the unwritten law derived from a religious principle, that the dead should be given proper burial.

The third act is created by five major sections with many subsections. The Chorus with the Orchestra opens this act at r.#132:

A	r.#132-143	Chorus/Orchestra
B	r.#144-158:	
a)	r.#144-147	Instrumental
b)	r.#148	Chorus/Orchestra
c)	r.#149-158	Creon, Haemon
C	r.#159-182:	
a)	r.#159-171	Haemon/Orchestra
b)	r.#172	Chorus/Orchestra
c)	r.#173-182	Creon, Haemon/Chorus
D	r.#183-210:	

a)	r.#183-195	Chorus
b)	r.#196-210	Antigone/Chorus
E	r.#211-228:	
a)	r.#211-222	Antigone/Orchestra
b)	r.#223-224	Instrumental
c)	r.#225-228	Antigone, Creon/Chorus, Orchestra

Orff wants to dramatize the two conflicting claims, based on opposing political and religious rules. To emphasize the importance of the drama, he decided to use a *Sprechstimme*, *Chorus divisi* (a very ornamented and complex part for Antigone), and an instrumental repetition of the characteristic rhythmic pattern from the second act (r.#110). *Sprechstimme*¹ (German for "speaking voice, speech-song") was first employed by Engelbert Humperdinck in his *Königskinder* (1897). Later, Arnold Schoenberg made the greatest use of *Sprechstimme* in works such as *Pierrot lunaire* (1912), *Die glückliche Hand* (1910-13), and *Moses und Aron* (1930-32). In the third act, Orff uses the *Sprechstimme* twice. The first time (at r.#143), the Chorus-solo articulates its message on C note. Characteristically, the unaccompanied short phrase is based

¹According to *The New Harvard Dictionary of Music*, p. 804, *Sprechstimme* or *sprechgesang* is a "(...) use of the voice midway between speech and song. In general, it calls for only the approximate reproduction of pitches and in any case avoids the sustaining of any pitch".

on three different Greek feet. They are related to the iamb (short-long note pattern), the trochee (long-short note pattern), and the tribrach (short-short-short note pattern). See Example 18.

Example 18: Score, page 144

3
Pt. *un poco rit* *Subito eccitato più mosso*
Chor *Solo Un altro*
Gott zu Vorn den Sinn ren-treibt. Er treibt's a-ber die wenigste Zeit ge-dreht, ohne Wahr-sinn.
Hrf 2.4
T
Z.1
Kb
S.4

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After the very ornamented and chromatic monologue of Antigone (r.#209-210), the composer features the *Sprechstimme* again. Creon pronounces a four-note motive on B-flat (r.#10, *violento*) and continues to sing on the same note. After the key change at r.#214, Orff returns to the

most characteristic ostinato pattern from the second act: a one-measure instrumental rhythmic motive, based on the C, D, E, G pitch collection which is repeated continuously as accompaniment for Antigone. Her part, however, is associated with Locrian mode on G (G, A-flat, B-flat, C, D-flat, E-flat, F). This ostinato pattern is present until the end of the third act. See Example 19 on page 38.

As mentioned earlier, to underline the drama of this act, the composer also creates a complex *divisi* of the Chorus. It is the first time at r.#191 that the score calls for eight solo voices. An almost instrumental texture of the Chorus part is based on the Mixolydian mode, starting from D. The whole phrase is dominated by the tribrach (short-short-short note pattern). See Example 20 on page 39.

Another very special ostinato pattern is present from r.#167 to r.#171. Haemon's monologue (*dolce, calmo con intima emozione*) is based on a single, steady repetition of the two, eight-note motive. The same interval of a major third (A-F) is heard with no rhythmic variation over and over. This instrumental accompaniment derived from the most basic elements of music, recalls the pulsed background of the minimal composers of the early 1960's. Simple texture, with Pianos 2 and 4 always sounding, emphasizes Haemon's message starting on C. See Example 21 on page 40.

Example 19: Score, page 193

216 *a tempo* *Caena* *Antigone* 193

3 Back *p* *meno*

Gr Tr *mf* *meno*

Pk *f* *meno f*

Gong *p*

Art *f*
ni - las, in-dem ich ge-he demen Lebe, erlang' ich dR oo - gleich

4 Hrf *f*

Klav 1 2

Klav 3 4 *meno f*

Klav 5 6 *meno f*

Kb *arco* *meno f*

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Example 21: Score, page 161

2 (167)
quasi calmo $\text{♩} = 54-60$
 Tenor 1-4 *mit Gummiseidgel*
 Horn 1-3 *p dolce calmo con intima emozione*
 Horn 1-3 *Sieh, wie am Regenbach, der vorbeist, die Bäume aufsteigen.*
 Klev 1-4 *mit Filzschdgel*

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Conclusions

In the second and third acts, Orff uses four new types of ostinato patterns:

1. Complex instrumental patterns with no changing texture.
2. Complex instrumental patterns with no changing texture as accompaniment for solo voice.
3. Extensive homophonic patterns with no changing texture as accompaniment for solo voice.
4. Limited melodic ostinato patterns as a pulsed background for solo voice.

These distinctive kinds of ostinato patterns clearly emphasize the importance of the dramatic aspects of *Antigone*.

In addition to the use of *Sprechstimme* and in support of the symbolic value of this part of the opera, different musical ideas follow different rhythmic patterns of Sophocles' text. All six basic types of foot derived from Greek verse prosody are present in acts II and III. See page 13.

C. Acts IV and V

Act IV

In the fourth act, Antigone declares that she must attempt to pay her last respects to Polyneices. The blind soothsayer Tiresias (tenor) appears and foretells disaster for the king if he does not release Antigone and give her

brother an honorable burial. When the Chorus insists that Tiresias has always been correct in his prophecies, Creon bows to the pressure. He promises that he will see Antigone's release and an honorable burial of Polyneices.

The fourth act is based on two major sections:

- | | | |
|----|-------------|------------------------------|
| A | r.#229-249: | |
| a) | r.#229 | Antigone, monologue |
| b) | r.#230-249 | Chorus/Orchestra |
| B | r.#250-294: | |
| a) | r.#250-290 | Tiresias,
Creon/Orchestra |
| b) | r.#291-294 | Creon/Chorus |

The following new, distinctive types of ostinato features appear in this act:

1. Complex instrumental melodic/harmonic ostinato patterns as accompaniment for chorus

At r.#233, Piano 4-6 repeat a one-measure motive, based on two chords: C-minor with added minor 6th and C-major with added minor 7th (first inversion). This motive, repeated 151 times over and over, functions as a rhythmic/harmonic background for the melodic pattern repeated many times with alterations. The original melodic motive (Piano 1-3) is based on a pentatonic scale, but it is given rather a Dorian/Aeolian flavor, since the 6th

degree of the mode is missing (i.e., F, G, A-flat, B-flat, C). See Example 22.

Example 22: Score, page 209

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In this type of ostinato, whenever the instrumental "melody" of Piano 1-3 is discontinued, the Chorus enters with the solo part. This ostinato pattern ends at r.#247, with a seven measure repetition of Locrian mode (ascending pattern), starting from G (Piano 1-3).

2. Rhythmic ostinato patterns, combined with pulsed melodic background, as accompaniment for solo voice

At r.#256, five instruments (Piano 3-4, Harp 1, 3 and Percussion) repeat the same rhythmic motive, based on a minor second (C, D-flat sonority). This two-measure pattern is derived from the most characteristic instrumental ostinato pattern which accompanied Antigone in acts II and III (see music examples 17 and 19, respectively). Simultaneously, Piano 5 and harp 2 play a four-note motive against a steady repetition of G, E notes (Piano 6 and Harp 4). The whole texture creates a characteristic, albeit monotonous, music background for Tiresias' monologue on C. See Example 23 on page 45.

3. Dense orchestral ostinato patterns with cluster-like texture

Very complex, harmonic ostinatos at r.#265 are based on a single one-measure rhythmic motive. This motive is derived from the previously discussed type at r.#256. It has appeared several times throughout the opera like a *leitmotif* (German for "leading motive").

Example 23: Score, page 232

232

(256)

Beck

mit Thrommelstock *pp*

Tires

pu f

- fen al - ler Vögel, da hört ich uns bekannt mit denen am Gestir, mit kleinen Wölfen errenen

Harf 1

f *p sub.*

Harf 2

f *p sub.*

Harf 3, 4

Klav 1, 2

Klav 3, 4

mit Flextron *f* *mp sub.*

Klav 5, 6

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Characteristically, this instrumental section functions as a climax, emphasizing Tiresias' prophecy throughout the three forte dynamic marking. See Example 24 on page 47. Exactly the same cluster-like texture appears during Creon's monologue at r.#273 with the same orchestral harmonic and rhythmic material.

4. Single chromatic ostinato patterns as accompaniment for solo voice

At r.#281-282, Piano 1 repeats a four-note motive, based on a descending chromatic pattern from A-flat. A four-note motive sounds at the high register of the keyboard (pp), against Tiresias' monologue. The solo part ends also on the same chromatic motive, although this one begins on G and occurs in augmentation. See Example 25 on page 48.

Act V

In the last act of the opera, the Chorus offers praises to the gods of Thebes, but it is too late. When a Messenger arrives, Creon's wife Eurydice (contralto) orders him to tell his story. He relates that Antigone has already hanged herself with her sash and Haemon killed himself with his sword. Eurydice goes out and the messenger and the Chorus then confer as to what she may do. When Creon comes back carrying his son's corpse, the Messenger returns with the news: Eurydice has taken her

Example 24: Score, page 243

263 *più mosso
a tempo* 243

Xyl 1. 2.
3.

Stein-spiel

Bass 1. *f*
2. *sf*
3. *sf*

Pic

Gr Tr 1.
2. *f* *cresc.*

Tires

Ten-Xyl (Tutti)

Harf 1-4

Klav 1-2 *full, martellato.*

Klav 3-4

Klav 5-6

Kb (Tutti)

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Example 25: Score, page 257

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own life. Creon is now in despair and longs for death
himself. The final words in the opera are pronounced by
the Chorus: "Only in wisdom can there be peace of mind and
man should not profane the teachings of the gods".¹²

The fifth act is in three long sections:

A r.#295-303:

a) r.#295-302 Chorus/Orchestra

¹²S. Sadie, ed., *The New Grove Dictionary of Opera*.
(London: Macmillan Publishers Ltd., 1992), vol.1, p. 147.

b)	r.#303	Instrumental
B	r.#304-336:	
a)	r.#304-311	Messenger, Chorus, Orchestra
b)	r.#312-315	Eurydice/Orchestra
c)	r.#316-333	Messenger/Orchestra
d)	r.#334-336	Messenger/Chorus
C	r.#337-365:	
a)	r.#183-195	Creon/Orchestra
b)	r.#196-210	Creon, Messenger
c)	r.#345-348	Creon/Orchestra
d)	r.#349-360	Creon, Messenger/Chorus, Orchestra
e)	r.#361-365	Creon/Chorus, Orchestra

The following new kinds of ostinato patterns are present in this act:

1. Harmonic ostinato patterns based on chordal interventions as accompaniment for chorus

Similar to the rest of the opera, there are many vertical, homophonic sonorities that in this act support the chorus. However, chordal interventions are now based on two different sonorities, articulated with tremolando figurations. At r.#295-302, the keyboard instruments repeat the polychord consisting of E-flat major and D major triads. See Example 26 on page 50.

Example 26: Score, page 269

269

V.

Molto estatico

1. Syl.
2. Syl.
Cantag.
Puffi
Bass
Sopr.
Syl.
Ten.
(Puffi)

mit Holzschnitzel
mit Holzschnitzel
mit Eisenknüttel

Chor

Innoceste con auctoritate (pianissimo, J. = ca. 48) *Sempre molto rubato più mosso (J. = ca. 72 - 84)*

Mahenschneidger, der du von den Wessern, welche Kadenz ge-übet, der Stolz bist,

Klav. 1
Klav. 2
Klav. 3
Klav. 4
Klav. 5, 6

f martellato
f martellato
f martellato
f martellato
f martellato

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This polychord, with its distinctive Neapolitan

association, functions as a strong unifying element for the

entire section, that ends on a D-major *tutti* chord at r.#303 ("pillar" chord on *fff* dynamic level).

Interestingly enough, Stravinsky's *Petrushka* (1911) is also based on ostinato patterns that employ sonorities derived from two major triads in the tritone relationship. They produce similar polychordal effects that permeate the ballet.

2. Modal and chromatic ostinato patterns as figurations underlying solo entrances

From r.#232 to r.#361, there are many examples of short instrumental passages that function as grace notes, preceding different, accented chords. There are three distinctive types of these figurations:

- a) ascending patterns based on the Phrygian mode, on F. See Example 27 on page 52.
- b) ascending patterns based on the Mixolydian mode, on B. See Example 28 on page 53.
- c) patterns dominated by descending chromatic scale: D-flat, C, C-flat, B-flat, A. See Example 29 on page 54.

These ostinato patterns always correspond with monologues of the Messenger and Creon, and accentuate their important dramatic parts. Orff uses this kind of patterns most extensively in Act V. They serve as significant instrumental cues that control the entire act and alert the performer to an approaching entrance.

Example 27: Score, page 296

5 *Pesante e rubato*

2 Xyl

Pk

gr Tr

Bore

con passione *molto appassionato*

„Bin ich Mehr-sager mer“ geh' ich den un-glück-lichs-ten

Klaw 1-2

Klaw 3-6

Kb

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Example 28: Score, page 316

316

Xyl

6 Fl

6 Ob

Pk

gr Tr

Gong

Bdr

Sscr

Lyl

Ten

Kron

Woh!

Woh!

Woh!

Klav C. 3. 5.

Klav 2-6

Kb

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Example 29: Score, page 309

4/7 Molto appassionato 309

Syl. *mf intermezzo*

6 Fl. *f*

6 Ob. *f*

Pc. *f*

gr. Tr. *f*

Bas. *mf, appassionato*

Sopr. *f intermezzo*

Alt. *f*

Kreon *Come Animo*
Adi. Adi.

Clav. *martellato*

Org. *selvaggio*

Drum *arco*

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3. Monochordal harmonic ostinato patterns, combined with pulsed melodic background, as accompaniment for speaking voice

At r.#355, Piano 1-4 introduce a C-minor chord, that is then repeated for thirty-one measures, always in high register and pp. While the Creon/Messenger dialogue continues, Harp 1-4 focus on a different ostinato pattern. A four-note motive (i.e., F, B-double flat, G-flat, A-flat) is repeated over and over, creating again a very soft, repetitive melodic background. Here, at the end of the last act, the composer uses *Sprechstimme* to highlight the announcement of the Messenger and Creon's tragedy. See Example 30 on page 56. These steady, minimal-in-nature patterns are very appropriate at the end of the Sophocles drama. Creon has lost his family and there is nothing left to him after Eurydice has taken her own life. Creon's complete despair is well emphasized by ostinato patterns that have no pitch change.

Example 30: Score, page 323

156

Fl.

H.

Bass.

Pic.

Ten.-Tf.

Horn 1. 2.

Horn 2. 4.

Korn

Bass.

Klav.

Schwarz ist Feuer! ach! ach! in feiger Noth gemengt.

Du du die Schuld von dem und

Carl Orff ANTIGONE

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Conclusions

In the fourth and fifth acts, Orff uses seven new kinds of ostinato patterns:

1. Complex instrumental melodic/harmonic patterns as accompaniment for chorus.
2. Rhythmic patterns combined with pulsed melodic background, as accompaniment for solo voice.
3. Dense orchestral patterns with cluster-like texture.
4. Single chromatic patterns as accompaniment for solo voice.
5. Harmonic patterns based on chordal interventions as accompaniment for chorus.
6. Modal and chromatic patterns as figurations underlying solo entrances.
7. Monochordal harmonic patterns, combined with pulsed melodic background, as accompaniment for speaking voice.

The above distinctive types of ostinato patterns support the ongoing action of the last two acts of *Antigone*. Both modal and chromatic passages progressively develop into cluster-like textures which control various climaxes of the opera. These climaxes are later resolved to repetitive figurations at the end of the opera. In the last act, the effectiveness of different ostinato patterns is again

achieved, by the use of speaking voice (see "Sprechstimme",
p. 35).

V. Summary

Antigone by Carl Orff is a vivid example of the composer's extensive use of ostinato patterns. The entire opera is based on many different types of ostinato ideas that in various ways control the whole composition. These distinctive kinds of ostinato patterns are related to the basic types of foot derived from Greek verse prosody. The many ostinato patterns clearly emphasize the most important dramatic aspects of the opera and support the symbolic values of Sophocles' tragedy. Throughout the whole opera, different ostinato ideas follow specific rhythmic patterns of Hölderlin's German version of the ancient tragedy. This ceremonial composition is totally dominated by these ostinato patterns, which possibly are meant to resemble the way in which ancient tragedies combined music and text.¹³ According to the composer's intention, *Antigone* remains his musical interpretation of Sophocles' play for our time.

Although *Antigone's* style is associated with very simple musical devices, the composer creates highly consistent and meticulous textures for the entire work. He gives an important place to the chorus (an essential element of the Greek drama), while the orchestra is often used in blocks of vertical sonorities. As in *Carmina Burana*, the opera *Antigone* is the composer's glorification

¹³Although we are not sure if there was a relationship between music and text.

of ostinato patterns. They control dramatic form of the opera and support Orff's principal goal related to his contemporary vision of a *total theater*. Audiences respond to the simplicity and almost minimal style of Orff's music spontaneously. Recurring ostinato patterns emphasize rhythmic-motivic ideas which serve as a substitute for traditional, tonal organization. As a technique, the use of ostinato patterns is consistent with the anti-Romantic trend present in Orff's music after *Carmina Burana*. The opera is not and could not be a work of the regular opera repertory. However, it is very important because it represents an example of serious musical theater in which the music serves the word. In *Antigone*, Orff set out to connect twentieth century musical practices with his own vocabulary based on ostinato patterns.

PART TWO

"In Nomine" For Organ and Orchestra

In Nomine for organ and orchestra is based on the original scale, called by the composer, *Gamma*. There are two kinds of *Gamma*: open and closed. The open *Gamma* stands for G, A, B, C, C#, D, E, F# and the closed *Gamma* stands for G, A, B-flat, C, C#, D#, E, F#.

The scale resources are related to the concept of *open tonality* developed by the composer since 1985. The basic principle of this system implies the existence of an open tonic (equivalent to traditional dominant function). The open *Gamma* scale serves as an open *Tonic*, with F# as a "leading tone". *Gamma* (open *Tonic*) can lead to 5 different harmonic "resolutions", called "predominant centers" or "predominant forces" (equivalent to traditional tonic function). Predominant centers always dominate and all five are of equal importance. Each predominant has its own characteristic articulation. For example, diatonic cluster from D to C# sounds as a trill.

In general, the system of *open or universal tonality* reverses the function of traditional dominant and tonic. In traditional tonal system, the dominant functions as a single channel that leads to only one predetermined resolution (tonic). This concept assumes the existence of an open channel (open *Tonic*) that leads to many different resolutions (predominants). Because "predominants" are related to and based on different representative scales (not on chords), the system creates open universe of

equally important tonal levels that have a freedom of coexistence. Finally, this concept focuses on creating universal language derived from the opposition of tonal and nontonal principles of organizing pitch.

INSTRUMENTATION

2 Flutes	F1
2 Oboes	Ob
2 Clarinets in B flat	Cl
2 Bassoons	Bs
Contrabassoon	C.Bs

2 French Horns in F	Hr
2 Trumpets in B flat	Tr
3 Trombones	Tn
Tuba	Tb

3 Percussionists

I. Timpani A,B flat	Tmp
II. Timpani D,E	Tmp
III. Chimes	Chimes

Organ	Org
-------	-----

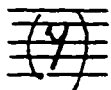
Violin I	Vn 1
Violin II	Vn 2
Viola	Vl
Violoncello	Vc
Contrabasso	Cb

Score in C

All instruments sound as written except those of normal octave transposition.

EXPLANATIONS AND INSTRUCTIONS

Notation



- rest applied to all bars on the page



- all notes of the chord raised by a semitone



- all notes of the chord lowered by a semitone



- all notes of the chord are natural

L.V. - lasciar vibrare (allow to vibrate)

Organ Divisions

Manual	III	-	Swell
Manual	II	-	Great
Manual	I	-	Positive
Pedal		-	Full Pedalboard

3/4 (♩ = 126)

IN NOMINE
I. Allegro

Wiesław
Rentowski

2 Fl
2 Ob
2 Cl
in B
♭
2 Bs
C. Bs
2 Ilc
in F
2 Tr
in B
♭
2 Tn
Tn.
Tb
Org
Ped
1 Vn
2 Vn
Vl
Vc
Cb

A

2 Fl

2 Ob

2 Cl
in B \flat

2 Bs

C. Bs

2 Hr
in F

2 Tr
in B \flat

2 Tn

Tn,
Tb

A

Org

Ped

1 Vn

2 Vn

Vl

Vc

Cb

B

2 Fl

2 Ob

2 Cl
in B \flat

2 B \flat

C. B \flat

2 Hr
in F

2 Tr
in B \flat

2 Tn

Tn,
Tb

B

Org

Ped

1
Vn

2
Vn

Vl

Vc

Cb

poco rall. C meno mosso

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Th

poco rall. C meno mosso

Org
Ped

1
Vn
2
Vl
Vc
Cb

Handwritten musical score for page 70, featuring woodwinds, brass, strings, and keyboard instruments. The score is written in a single system with multiple staves.

Woodwinds:

- 2 Fl:** Treble clef, key signature of one flat. Notes: quarter rest, quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *mf*.
- 2 Ob:** Treble clef, key signature of one flat. Notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *p*.
- 2 Cl in B:** Treble clef, key signature of one flat. Notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *mf*.
- 2 Bs:** Bass clef, key signature of one flat. Notes: quarter rest, quarter note G3, quarter note A3, quarter note B3, quarter note C4. Dynamics: *p*.
- C. Bs:** Bass clef, key signature of one flat. Notes: quarter rest, quarter note G3, quarter note A3, quarter note B3, quarter note C4. Dynamics: *mf*.

Brass:

- 2 Hr in F:** Treble clef, key signature of one flat. Notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *p*.
- 2 Tr in B:** Treble clef, key signature of one flat. Notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *p*.
- 2 Tn:** Bass clef, key signature of one flat. Notes: quarter rest, quarter note G3, quarter note A3, quarter note B3, quarter note C4. Dynamics: *p*.
- Tn. Tb:** Bass clef, key signature of one flat. Notes: quarter rest, quarter note G3, quarter note A3, quarter note B3, quarter note C4. Dynamics: *p*.

Keyboard:

- Org:** Treble clef, key signature of one flat. Notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f*.
- Ped:** Bass clef, key signature of one flat. Notes: quarter rest, quarter note G3, quarter note A3, quarter note B3, quarter note C4. Dynamics: *p*.

Strings:

- 1 Vn:** Treble clef, key signature of one flat. Notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *mf*.
- 2 Vn:** Treble clef, key signature of one flat. Notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *mf*.
- Vl:** Treble clef, key signature of one flat. Notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *p*.
- Vc:** Bass clef, key signature of one flat. Notes: quarter rest, quarter note G3, quarter note A3, quarter note B3, quarter note C4. Dynamics: *p*.
- Cb:** Bass clef, key signature of one flat. Notes: quarter rest, quarter note G3, quarter note A3, quarter note B3, quarter note C4. Dynamics: *p*.

poco $\frac{2}{4}$ *rall.* $\frac{3}{4}$ *a tempo*
(♩ = 144)

1. *a2* *mf* *p* *mf* *a2*

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb

poco $\frac{2}{4}$ *rall.* $\frac{3}{4}$ *a tempo*
(♩ = 144)

5 *f* *mf* *f* *mf* *f* *mf*

Org
Ped

1
vn
2
vl
vc
cb

mf *p* *mf* *mf* *p* *mf* *mf* *p* *mf* *mf* *p* *mf*

2 Fl
 2 Ob
 2 Cl
 in B
 2 Bs
 C. Bs
 2 Hr
 in F
 2 Tr
 in B
 2 Tn
 Tn,
 Tb
 Org
 Ped
 1 Vn
 2 Vn
 Vl
 Vc
 Cb

The score is written for a full orchestra. The woodwind section includes two flutes, two oboes, two clarinets in B-flat, two bassoons, and a contrabassoon. The string section includes two horns in F, two trumpets in B-flat, two trombones, and tubas/euphoniums. The keyboard section includes an organ and pedals. The string section also includes two violins, a viola, a cello, and a double bass. The score features various musical notations including dynamics (p, mf, pp, f), articulation (accents, slurs), and performance instructions (Pizz.).

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Pic
in F
2 Tr
in B
2 Tn
Tn,
Tb

Org
Ped

1
Vn
2
Vl
Vc
Cb

Handwritten musical notation for page 73. The score includes parts for woodwinds (Flute, Oboe, Clarinet in B, Bassoon, Contrabassoon), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and keyboard instruments (Organ, Pedal). The notation features various musical symbols such as notes, rests, dynamics (p, mf, pp), articulation (accents), and performance instructions (Pizz.). The woodwinds and strings play melodic lines, while the organ and pedal provide harmonic support. The organ part is particularly active, featuring rapid sixteenth-note passages. The strings play a rhythmic pattern with accents and slurs. The woodwinds have more melodic and harmonic roles, with some parts featuring slurs and accents.

The image shows a page of a musical score, likely for a symphony orchestra. The score is written in a single system with multiple staves. The instruments listed on the left are:

- 2 Fl.
- 2 Ob.
- 2 Cl. in B
- 2 Bs.
- C. Bs.
- 2 Hr. in F
- 2 Tr. in B
- 2 Tn.
- Tn. Tb.
- Org.
- Ped.
- 1 Vn.
- 2 Vn.
- Vl.
- Vc.
- Cb.

The score includes various musical notations, including notes, rests, and dynamic markings such as *p*, *mf*, *f*, and *pp*. There are also articulations like accents and slurs. The tempo is indicated as $(\text{♩} = 132)$. The key signature has one sharp (F#). The score is divided into three systems, each starting with a rehearsal mark 'E'.

Handwritten musical score for page 75, featuring woodwinds, strings, and keyboard instruments. The score is written in a single system with multiple staves.

Woodwinds:

- 2 Fl: Treble clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: p .
- 2 Ob: Treble clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: p .
- 2 Cl in B: Treble clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: p .
- 2 Bs: Bass clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: mf .
- C. Bs: Bass clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: mf .

Strings:

- 2 Ilc in F: Treble clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: p .
- 2 Tr in B: Treble clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: p .
- 2 Tn: Bass clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: p .
- Tn, Tb: Bass clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: p .

Keyboard:

- Org: Treble clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: mf .
- Ped: Bass clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: mf .

Other:

- 1 Vn: Treble clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: p .
- 2 Vn: Treble clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: p .
- VI: Treble clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: mf .
- Vc: Bass clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: mf .
- Cb: Bass clef, key signature of one flat. Notes: a^2 , b^{\flat} , a^2 , b^{\flat} . Dynamics: mf .

F (♩ = 104)

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb

F (♩ = 104)

Org
Ped

1
Vn
2
Vl
Vc
Cb

poco rall. - - - a tempo
(♩ = 144)

Handwritten musical score for page 77, featuring woodwinds, brass, strings, and keyboard instruments. The score includes dynamic markings, articulation, and tempo changes.

Woodwinds:

- 2 Fl: *p*, *mf*, *pp*
- 2 Ob: *p*, *pp*
- 2 Cl in B \flat : *a2*, *p*, *pp*
- 2 Bs: *mf*, *a2*, *p*, *pp*
- C. Bs: *p*

Brass:

- 2 Hc in F: *mf*, *a2*
- 2 Tr in B \flat : *f*, *mf*
- 2 Tn: *p*
- Tn, Tb: *p*

Keyboard:

- Org: *f*
- Ped: *mf*

Strings:

- Vn 1: *div.*, *mf*, *p*
- Vn 2: *div.*, *mf*, *p*
- vl: *div.*, *mf*, *p*
- Vc: *p*
- Cb: *p*

Tempo and Dynamics:

- Tempo: *poco rall. - - - a tempo* (♩ = 144)
- Dynamics: *p*, *mf*, *pp*, *f*, *a2*

G ($J=132$)

Handwritten musical score for a woodwind quintet, measures 2-4. The score includes parts for Flute 1 (F1), Oboe (Ob), Clarinet in B-flat (Cl in Bb), Bassoon (Bs), and Contrabassoon (C.Bs). The key signature has one flat (B-flat). The tempo is marked 'a2' (Allegretto). The dynamics are marked 'mf' (mezzo-forte) and 'p' (piano). The notation includes various musical symbols such as notes, rests, and slurs.

Handwritten musical score for "The Rose Tree" featuring four staves: 2 Fl. in F, 2 Tr. in B \flat , 2 Tn., and Tn. Tb. The score is in 3/4 time and includes dynamic markings like *mf*, *p*, and *pp*, as well as articulation marks like accents and slurs.

G ($J=132$)

Handwritten musical score for the piece "L'Espresso" by Debussy. The score is written for two parts: Organo (Organ) and Pedal. The tempo is marked "Lento" and the dynamics include "f" (forte), "mf" (mezzo-forte), and "p" (piano). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The word "Leggiero" is written above the organ part. The piece is identified as "L'Espresso" by Debussy.

Handwritten musical score for Violins 1 and 2, Viola, Cello, and Double Bass. The score is for measures 1-4 of a piece. Violins 1 and 2 have whole rests in measures 1-3 and enter in measure 4 with a half note G#4. Viola has a half note G#3 in measure 1, a half note A#3 in measure 2, and a half note B3 in measure 3, all tied to a half note G#3 in measure 4. Cello and Double Bass have a half note G#2 in measure 1, a half note A#2 in measure 2, and a half note B2 in measure 3, all tied to a half note G#2 in measure 4. Dynamics include p, mf, and sub p.

Handwritten musical score for page 79, featuring woodwinds, brass, strings, and keyboard. The score is divided into four systems.

System 1: Includes parts for 2 Fl, 2 Ob, 2 Cl in B, 2 Bs, and C. Bs. The Flute part has a melodic line with a slur and a fermata. The Oboe part has a triplet of eighth notes. The Clarinet and Bassoon parts have a melodic line with a slur and a fermata. The Bassoon part has a triplet of eighth notes.

System 2: Includes parts for 2 Pic in F, 2 Tr in B, 2 Tn, and Tn, Tb. The Piccolo part has a melodic line with a slur and a fermata. The Trumpet part has a melodic line with a slur and a fermata. The Trombone part has a melodic line with a slur and a fermata. The Tuba part has a melodic line with a slur and a fermata.

System 3: Includes parts for Org and Ped. The Organ part has a melodic line with a slur and a fermata. The Pedal part has a melodic line with a slur and a fermata. The tempo marking *Leggiero* is present above the Organ part.

System 4: Includes parts for 1 Vn, 2 Vn, V1, Vc, and Cb. The Violin parts have a melodic line with a slur and a fermata. The Viola part has a melodic line with a slur and a fermata. The Violoncello part has a melodic line with a slur and a fermata. The Contrabass part has a melodic line with a slur and a fermata.

The score includes various musical notations such as slurs, fermatas, triplets, and dynamic markings like *mf* (mezzo-forte) and *p* (piano).

Handwritten musical score for orchestra and strings, measures 1-4. The score is written in 4/4 time and includes the following parts:

- 2 Fl**: Flute 2, measures 1-4.
- 2 Ob**: Oboe 2, measures 1-4.
- 2 Cl in B**: Clarinet in B-flat 2, measures 1-4.
- 2 Bs**: Bassoon 2, measures 1-4.
- C. Bs**: Contrabassoon, measures 1-4.
- 2 Hr in F**: Horn in F 2, measures 1-4.
- 2 Tr in B**: Trumpet in B-flat 2, measures 1-4.
- 2 Tn**: Trombone 2, measures 1-4.
- Tn. Tb**: Trombone/Tuba, measures 1-4.
- Org**: Organ, measures 1-4.
- Red**: Red (likely a string part), measures 1-4.
- 1 Vn**: Violin 1, measures 1-4.
- 2 Vn**: Violin 2, measures 1-4.
- VI**: Viola, measures 1-4.
- Vc**: Violoncello, measures 1-4.
- Cb**: Contrabass, measures 1-4.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *p*, *pp*). There are also some handwritten annotations and markings above the staves, including "a 2", "3", "T", and "II".

poco rall. - - - a tempo ($\text{♩} = 132$)

H 8^{va}

2 Fl $a2$

2 Ob $a2$

2 Cl in B $1.$ mf p $a2$ 3

2 Bs mf p $a2$ 3

C. Bs mf

2 Pic in F mf p $a2$

2 Tr in B $a2$

2 Tn $a2$

Tn. Tb mf p

poco rall. - - - a tempo ($\text{♩} = 132$)

H

Org mf p

Ped mf

1 Vn p $div.$ mf p

2 Vn p $div.$ mf p

Vl p 5 p mf pp p mf

Vc mf p mf pp p mf

Cb mf p mf pp p mf

Handwritten musical score for page 82, featuring woodwinds, brass, strings, and keyboard instruments. The score is written in a single system with multiple staves.

Woodwinds:

- 2 Fl:** Treble clef, key signature of two flats. Measures 3-4 show a triplet of eighth notes (G4, A4, B4) with a dynamic of *mf*. Above the staff, there is a handwritten "8" with a dashed line and a "3" with a slur.
- 2 Ob:** Treble clef, key signature of two flats. Measures 3-4 show a triplet of eighth notes (G4, A4, B4) with a dynamic of *f*.
- 2 Cl in B:** Treble clef, key signature of two flats. Measures 3-4 show a triplet of eighth notes (G4, A4, B4) with a dynamic of *mf*.
- 2 Bs:** Bass clef, key signature of two flats. Measures 3-4 show a triplet of eighth notes (G3, A3, B3) with a dynamic of *mf*.

Brass:

- 2 Tr in B:** Treble clef, key signature of two flats. Measures 3-4 show a triplet of eighth notes (G4, A4, B4) with a dynamic of *f*.
- 2 Tn:** Bass clef, key signature of two flats. Measures 3-4 show a triplet of eighth notes (G3, A3, B3) with a dynamic of *mf*.
- Tn, Tb:** Bass clef, key signature of two flats. Measures 3-4 show a triplet of eighth notes (G3, A3, B3) with a dynamic of *mf*.

Keyboard:

- Org:** Treble clef, key signature of two flats. Measures 3-4 show a triplet of eighth notes (G4, A4, B4) with a dynamic of *mf*.
- Ped:** Bass clef, key signature of two flats. Measures 3-4 show a triplet of eighth notes (G3, A3, B3) with a dynamic of *mf*.

Strings:

- 1 Vn:** Treble clef, key signature of two flats. Measures 3-4 show a triplet of eighth notes (G4, A4, B4) with a dynamic of *mf*.
- 2 Vn:** Treble clef, key signature of two flats. Measures 3-4 show a triplet of eighth notes (G4, A4, B4) with a dynamic of *mf*.
- Vl:** Treble clef, key signature of two flats. Measures 3-4 show a triplet of eighth notes (G4, A4, B4) with a dynamic of *mf*.
- Vc:** Bass clef, key signature of two flats. Measures 3-4 show a triplet of eighth notes (G3, A3, B3) with a dynamic of *mf*.
- Cb:** Bass clef, key signature of two flats. Measures 3-4 show a triplet of eighth notes (G3, A3, B3) with a dynamic of *mf*.

Handwritten musical score for page 83, featuring woodwinds, strings, and keyboard instruments. The score is written in a system with multiple staves.

Woodwinds:

- 2 Fl:** Treble clef, starting with a dynamic of *f* and a triplet of eighth notes.
- 2 Ob:** Treble clef, starting with a dynamic of *f* and a triplet of eighth notes.
- 2 Cl in Bb:** Treble clef, starting with a dynamic of *f* and a triplet of eighth notes.
- 2 Bs:** Bass clef, starting with a dynamic of *f* and a triplet of eighth notes.
- C. Bs:** Bass clef, starting with a dynamic of *mf* and a triplet of eighth notes.

Strings:

- 2 Hr in F:** Treble clef, starting with a dynamic of *mf* and a triplet of eighth notes.
- 2 Tr in Bb:** Treble clef, starting with a dynamic of *mf* and a triplet of eighth notes.
- 2 Tn:** Bass clef, starting with a dynamic of *mf* and a triplet of eighth notes.
- Tn, Th:** Bass clef, starting with a dynamic of *mf* and a triplet of eighth notes.

Keyboard:

- Org:** Treble clef, starting with a dynamic of *f* and a triplet of eighth notes.
- Red:** Bass clef, starting with a dynamic of *f* and a triplet of eighth notes.

Other Instruments:

- 1 Vn:** Treble clef, starting with a dynamic of *mf* and a triplet of eighth notes.
- 2 Vn:** Treble clef, starting with a dynamic of *mf* and a triplet of eighth notes.
- VI:** Treble clef, starting with a dynamic of *mf* and a triplet of eighth notes.
- Vc:** Bass clef, starting with a dynamic of *mf* and a triplet of eighth notes.
- Cb:** Bass clef, starting with a dynamic of *mf* and a triplet of eighth notes.

The score includes various musical notations such as triplets, dynamics (*f*, *mf*, *p*, *pp*), and articulation marks.

I $\frac{2}{4}$
poco a poco accel.

2 Fl (V)

2 Ob (V)

2 Cl in B $\frac{2}{4}$
p *poco a poco accel.*

2 Bs (V)

C. Bss

2 Hr in F (V)

2 Tr in B (V)

2 Tn (V)

Tn, Tb (V)

I $\frac{2}{4}$
poco a poco accel.

Org

Ped

1 Vn

2 Vn

Vl div. $\frac{2}{4}$
p *poco a poco accel.*

Vc

Cb

3
4 Presto

2
4

3
4

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb

3
4 Presto

2
4

3
4

Org
Ped

1
Vn
2
Vl
Vc
Cb

2
4

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. ns

2 Hc
in F
2 Tr
in B
2 Tn
Tn,
Tb

2
4

Org
Ped

Leggiero

1
Vn
2
Vl
Vc
Cb

3/4 K 2/4 rall.

2 Fl (9)

2 Ob (9)

2 Cl in B \flat (9)

2 Bs (9)

C. Bs (9)

2 Hr in F (9)

2 Tr in B \flat (9)

2 Tn (9)

Tn, Tb (9)

3/4 K 2/4 rall.

Orq

Ped

1 Vn div. mf p

2 Vn div. mf p

Vl div. mf p

Vc div. mf p pp

Cb div. mf p pp

----- 3
4 L (♩=132)

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb

----- 3
4 L (♩=132)

Org
Ped

1
Vn
2
v1
Vc
Cb

M

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Pic
in F
2 Tr
in B
2 Tn
Tn,
Tb

M

Org
Ped

1 Vn
2 Vn
Vl
Vc
Cb

N

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Lic
in F
2 Tr
in B
2 Tn
Tn.
Tb

N

Org
Ped

1
Vn
2
vi
vc
cb

Handwritten musical score for page 91, featuring woodwinds, brass, strings, and keyboard. The score is written in a single system with multiple staves.

Woodwinds:

- 2 Fl: Treble clef, key signature of one flat. Starts with a rest, then a half note G4, followed by a half note A4. Dynamics: *p*.
- 2 Ob: Treble clef, key signature of one flat. Contains a whole note rest.
- 2 Cl in B: Treble clef, key signature of one flat. Starts with a half note G4, followed by a half note A4. Dynamics: *p*.
- 2 Bs: Bass clef, key signature of one flat. Starts with a half note G2, followed by a half note A2. Dynamics: *mf*.
- C. Bs: Bass clef, key signature of one flat. Contains a whole note rest.

Brass:

- 2 Hr in F: Treble clef, key signature of one flat. Contains a whole note rest.
- 2 Tr in B: Treble clef, key signature of one flat. Contains a whole note rest.
- 2 Tn: Bass clef, key signature of one flat. Starts with a half note G2, followed by a half note A2. Dynamics: *p*.
- Tn, Tb: Bass clef, key signature of one flat. Starts with a half note G2, followed by a half note A2. Dynamics: *p*.

Keyboard:

- Org: Treble clef, key signature of one flat. Starts with a half note G4, followed by a half note A4. Dynamics: *f*.
- Ped: Bass clef, key signature of one flat. Starts with a half note G2, followed by a half note A2. Dynamics: *f*.

Strings:

- 1 Vn: Treble clef, key signature of one flat. Contains a whole note rest.
- 2 Vn: Treble clef, key signature of one flat. Contains a whole note rest.
- Vl: Treble clef, key signature of one flat. Contains a whole note rest.
- Vc: Bass clef, key signature of one flat. Starts with a half note G2, followed by a half note A2. Dynamics: *p*.
- Cb: Bass clef, key signature of one flat. Starts with a half note G2, followed by a half note A2. Dynamics: *p*.

O

[illegible][illegible]

O

Org *mf*

Ped *mf*

A musical score for the song 'The Rose Tree'. The score is written for six parts: Violoncello I (Vn), Violoncello II (V2), Violoncello I (V1), Violoncello C (Vc), and Violoncello B (Cb). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into three measures. The first measure shows the beginning of the piece with a piano (p) dynamic. The second measure shows a mezzo-forte (mf) dynamic. The third measure shows a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for page 93, featuring woodwinds, brass, strings, and keyboard. The score is divided into four systems.

System 1:

- 2 Fl: Treble clef, key signature of two flats. Dynamics: *p*, *pp*. Includes a slur over the first three measures and a *q2* marking.
- 2 Ob: Treble clef, key signature of two flats. Dynamics: *mf*.
- 2 Cl in B: Treble clef, key signature of two flats. Dynamics: *pp*.
- 2 Bs: Bass clef, key signature of two flats. Dynamics: *p*, *pp*.
- C. Bs: Bass clef, key signature of two flats. Dynamics: *p*.

System 2:

- 2 Hr in F: Treble clef, key signature of one flat. Dynamics: *p*.
- 2 Tr in B: Treble clef, key signature of two flats. Dynamics: *p*.
- 2 Tn: Bass clef, key signature of two flats. Dynamics: *p*.
- Tn, Tb: Bass clef, key signature of two flats. Dynamics: *p*.

System 3:

- Org: Treble clef, key signature of two flats. Dynamics: *p*.
- Ped: Bass clef, key signature of two flats. Dynamics: *p*.

System 4:

- 1 Vn: Treble clef, key signature of two flats. Dynamics: *p*, *mf*.
- 2 Vn: Treble clef, key signature of two flats. Dynamics: *p*, *mf*.
- Vi: Treble clef, key signature of two flats. Dynamics: *p*, *mf*.
- Vc: Bass clef, key signature of two flats. Dynamics: *p*.
- Cb: Bass clef, key signature of two flats. Dynamics: *p*.

2 4 3 4 P

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Tr
in F
2 Tr
in B
2 Tn
Tn.
Tb

2 4 3 4 P

Org
Ped

1 Vn
2 Vn
Vl
Vc
Cb

Handwritten musical score for page 95, featuring woodwinds, strings, and keyboard instruments. The score is divided into four systems.

System 1:

- 2 Fl: Treble clef, key signature of two flats. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.
- 2 Ob: Treble clef, key signature of two flats. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.
- 2 Cl in B: Treble clef, key signature of two flats. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.
- 2 Bs: Bass clef, key signature of two flats. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.
- C. Bs: Bass clef, key signature of two flats. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.

System 2:

- 2 Hr in F: Treble clef, key signature of one flat. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.
- 2 Tr in B: Treble clef, key signature of two flats. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.
- 2 Tn: Bass clef, key signature of two flats. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.
- Tn, Tb: Bass clef, key signature of two flats. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.

System 3:

- Org: Treble clef, key signature of two flats. Features a complex melodic line with many accidentals. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.
- Ped: Bass clef, key signature of two flats. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.

System 4:

- 1 Vn: Treble clef, key signature of two flats. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.
- 2 Vn: Treble clef, key signature of two flats. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.
- Vl: Treble clef, key signature of two flats. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.
- Vc: Bass clef, key signature of two flats. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.
- Cb: Bass clef, key signature of two flats. Starts with a forte (*f*) dynamic. Ends with a triplet of eighth notes, marked *mf*.

Handwritten musical score for page 96, featuring woodwinds, brass, strings, and keyboard. The score is divided into four systems.

System 1:

- 2 Fl: Treble clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *p*, *mf*, *f*.
- 2 Ob: Treble clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *p*, *mf*, *f*.
- 2 Cl in Bb: Treble clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *p*, *mf*, *f*.
- 2 Bs: Bass clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *p*, *mf*, *f*.
- C. Bs: Bass clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *p*, *mf*, *f*.

System 2:

- 2 Hr in F: Treble clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *p*, *mf*, *f*.
- 2 Tr in Bb: Treble clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *p*, *mf*, *f*.
- 2 Tn: Bass clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *p*, *mf*, *f*.
- Tn, Tb: Bass clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *p*, *mf*, *f*.

System 3:

- Org: Treble clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *ff*.
- Ped: Bass clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *ff*.

System 4:

- 1 Vn: Treble clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *mf*.
- 2 Vn: Treble clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *mf*.
- VI: Treble clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *mf*.
- Vc: Bass clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *mf*.
- Cb: Bass clef, 2/4 time. Notes: quarter, quarter, quarter, quarter. Dynamics: *mf*.

Q

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Pic
in F
2 Tr
in B
2 Tn
Tn.
Tb

Q *Leggiero*

Org
Ped

1
vn
2
vi
vc
cb

ff
mf
p
Pizz. mf
p

Handwritten musical score for a symphony orchestra, page 98. The score is divided into four systems.

System 1: Woodwinds. Includes parts for 2 Fl 1, 2 Ob, 2 Cl in B \flat , 2 Bs, and C. Bs. Dynamics include *mf* and *a2*.

System 2: Strings. Includes parts for 2 Hr in F, 2 Tr in B \flat , 2 Tn, and Tn. Tb. Dynamics include *mf*, *p*, and *a2*. There are first endings marked "1.".

System 3: Organ and Pedal. The Organ part features triplets and slurs. The Pedal part has a *mf* dynamic.

System 4: Violoncello and Contrabass. Includes parts for 1 Vn, 2 Vn, Vl, Vc, and cb. Dynamics include *mf*, *p*, and *Pizz.* (pizzicato).

R

2 Fl (V)

2 Ob (V)

2 Cl in B (V)

2 Bs (V)

C. Bs (V)

1. 2 Tr in F (V)

2 Tr in B (V)

2 Tn (V)

Tn. Tb (V)

R

Org

Ped

1 Vn (V)

2 Vn (V)

VI (V)

Vc

Cb

Arco

p

cresc.

f

p

meno mosso

Handwritten musical score for page 100, featuring woodwinds, brass, organ, and strings. The tempo is marked *meno mosso*.

Woodwinds:

- 2 Fl (Flute)
- 2 Ob (Oboe)
- 2 Cl in B \flat (Clarinet in B-flat)
- 2 Bs (Bassoon)
- C. Bs (Contrabassoon)
- 2 Hr in F (Horn in F)
- 2 Tr in B \flat (Trumpet in B-flat)
- 2 Tn (Trombone)
- Tn, Tb (Trombone, Tuba)

Organ:

- Org (Organ)
- Ped (Pedal)

Strings:

- 1 Vn (Violin)
- 2 Vn (Violin)
- Vl (Viola)
- Vc (Violoncello)
- Cb (Contrabasso)

The score includes various musical notations such as triplets, eighth notes, and dynamic markings like *f* (forte), *mf* (mezzo-forte), and *p* (piano). The organ part features a complex melodic line with triplets and a crescendo. The string section provides a rhythmic foundation with triplets and a crescendo.

S

poco rall.

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb

S

poco rall.

Org
Ped

1
Va
2
Vl
Vc
Cb

T(♩=88) meno mosso

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb

T(♩=88) meno mosso

Org
Ped

Legato

1
Vn
2
Vl
Vc
Cb

2 Fl (7)

2 Ob (7)

2 Cl in B (7)

2 Bs (7)

C. Bs (7)

2 Hr in F (7)

2 Tr in B (7)

2 Tn (7)

Tn, Tb (7)

Org

Ped

1 Vn

2 Vn

Vl

Vc

Cb

The musical score is divided into four systems. The first system contains woodwinds (Flute, Oboe, Clarinet in B, Bassoon, Contrabassoon) with a key signature of one flat and a common time signature. The second system adds Horns, Trumpets, and Trombones. The third system includes Organ and Pedal. The fourth system contains the string section (Violins 1 & 2, Viola, Violoncello, and Contrabass). Dynamics such as *f*, *p*, and *mf* are indicated throughout. Trills and triplets are marked in the woodwind and string parts.

U (♩ = 66)

2 Fl *a2* *3* *3* *p*

2 Ob *(v)*

2 Cl in B *3* *3* *p*

2 Bs *(v)*

C. Bs *(v)*

2 Hr in F *a2* *mf* *p*

2 Tr in B *a2* *mf* *p*

2 Tn *a2* *mf* *p*

Tn, Tb *mf* *p*

U (♩ = 66)

Org *tr* *f* *pp*

Ped *pp*

1 Vn *tr* *p* *f* *pp*

2 Vn *tr* *p* *f* *pp*

Vl *mf* *p* *mf* *p*

Vc *mf* *p* *mf* *p*

Cb *mf* *p* *mf* *p*

W Presto

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb

W Presto

Org
Ped

1
2
Vn
Vl
Vc
Cb

$\frac{4}{4}$ poco a poco

Handwritten musical score for page 106, featuring woodwinds, strings, and organ. The score is written in 4/4 time, marked *poco a poco*. The woodwind section includes two parts each for Flute (Fl), Oboe (Ob), Clarinet in B-flat (Cl in B \flat), Bassoon (Bs), Horn in F (Hr in F), Trumpet in B-flat (Tr in B \flat), and Trombone (Tn, Tb). The string section includes Violins (Vn 1, 2), Viola (Vi), Violoncello (Vc), and Contrabass (Cb). The organ (Org) part includes a Pedal (Ped) and a section marked "cluster on white keys" with a cluster symbol. Dynamics include *ff*, *f*, *p*, *pp*, and *mf*. The score is marked with a large "8" at the beginning of the string section.

rall. $\frac{2}{4}$ ($\text{♩} = 60$)

2 Fl ♩ ♩
 2 Ob ♩ ♩
 2 Cl in B ♩ ♩
 2 Bs ♩ ♩
 C. Bs ♩ ♩

2 Hr in F ♩ ♩
 2 Tr in B ♩ ♩
 2 Tn ♩ ♩
 Tn, Tb ♩ ♩

rall. $\frac{2}{4}$ ($\text{♩} = 60$)

Org ♩ ♩ pp
 Ped ♩ ♩ pp

8
 1 Vn pp pp
 2 Vn pp pp
 V1 pp pp
 Vc pp pp
 Cb pp pp

4/4 (♩ = 60) **II. Largo**

A.B. *pp* *p* *ppp*

Tap

D.E.

Chimes *loco* *mf* *L.V.*

Org (v)

Ped (v)

Handwritten musical score for a piece titled "A". The score is written for six instruments: A.R.b. (Alto Saxophone), Tap, D.E. (Drum/Electric), Chimes, Org (Organ), and Ped (Pedal). The notation is handwritten and includes various dynamic markings and performance instructions.

Instrument Parts:

- A.R.b. (Alto Saxophone):** The top staff. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The first measure has a dynamic marking of *p* (piano). The second measure has a dynamic marking of *mf* (mezzo-forte). The third measure has a dynamic marking of *pp* (pianissimo). The staff continues with rests.
- Tap:** The second staff. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The first measure has a dynamic marking of *PPP* (pianississimo). The second measure has a dynamic marking of *p* (piano). The third measure has a dynamic marking of *pp* (pianissimo). The staff continues with rests.
- D.E. (Drum/Electric):** The third staff. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The first measure has a dynamic marking of *PPP* (pianississimo). The second measure has a dynamic marking of *p* (piano). The third measure has a dynamic marking of *pp* (pianissimo). The staff continues with rests.
- Chimes:** The fourth staff. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The first measure has a dynamic marking of *PPP* (pianississimo). The second measure has a dynamic marking of *p* (piano). The third measure has a dynamic marking of *pp* (pianissimo). The staff continues with rests.
- Org (Organ):** The fifth staff. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The first measure has a dynamic marking of *p* (piano). The second measure has a dynamic marking of *mf* (mezzo-forte). The third measure has a dynamic marking of *pp* (pianissimo). The staff continues with rests.
- Ped (Pedal):** The sixth staff. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The first measure has a dynamic marking of *p* (piano). The second measure has a dynamic marking of *mf* (mezzo-forte). The third measure has a dynamic marking of *pp* (pianissimo). The staff continues with rests.

Performance Instructions:

- sempre Legato* (always legato) is written above the Organ staff in the third measure.
- colla parte* (colla parte) is written below the Organ staff in the second measure.
- sempre non Legato* (always non legato) is written below the Organ staff in the third measure.

Handwritten musical score for 'The Wind' by Gustav Mahler. The score is written on seven staves, each with a label to its left:

- A. Bb**: Treble clef, key signature of two flats (Bb, Eb).
- Tap**: Treble clef, key signature of two flats (Bb, Eb).
- D, E**: Treble clef, key signature of two flats (Bb, Eb).
- Chimes**: Treble clef, key signature of two flats (Bb, Eb).
- Org**: Treble and Bass clefs, key signature of two flats (Bb, Eb).
- Ped**: Treble clef, key signature of two flats (Bb, Eb).

The score is divided into four measures. The first measure contains a whole note chord in the A. Bb, Tap, D, E, and Chimes parts. The second measure contains a whole note chord in the A. Bb, Tap, D, E, and Chimes parts. The third measure contains a whole note chord in the A. Bb, Tap, D, E, and Chimes parts. The fourth measure contains a whole note chord in the A. Bb, Tap, D, E, and Chimes parts. The Org and Ped parts are written in a more complex, flowing style, with the Ped part starting with a *mf* dynamic marking.

Handwritten musical score for 'The Rose Tree'. The score is written on five staves. The first staff is for A. Bb Tmp (Alto Saxophone, B-flat, Tenor part), the second for D, E (Soprano Saxophone, D, Alto part), the third for Chimes (Chimes), the fourth for Org (Organ), and the fifth for Ped (Pedal). The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegretto'. The organ part features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The pedal part is marked 'mf' (mezzo-forte) and features a simple, steady bass line. The chimes part is marked 'p' (piano) and features a simple, steady melody. The saxophone parts are marked 'p' (piano) and feature a simple, steady melody.

B
piú mosso

Handwritten musical score for Section B, *piú mosso*. The score is divided into two systems, each containing staves for A, B♭; Tmp; D, E; Chimes; Org; and Ped.

First System:

- A, B♭:** Treble clef, 4/4 time. First measure: quarter note G4, quarter rest. Second measure: quarter note A4, quarter rest. Third measure: quarter note B♭4, quarter rest. Fourth measure: quarter note C5, quarter rest. Dynamic: *p*.
- Tmp:** Treble clef, 4/4 time. First measure: quarter note G4, quarter rest. Second measure: quarter note A4, quarter rest. Third measure: quarter note B♭4, quarter rest. Fourth measure: quarter note C5, quarter rest. Dynamic: *p*.
- D, E:** Bass clef, 4/4 time. First measure: quarter note G2, quarter rest. Second measure: quarter note A2, quarter rest. Third measure: quarter note B♭2, quarter rest. Fourth measure: quarter note C3, quarter rest. Dynamic: *ppp*.
- Chimes:** Treble clef, 4/4 time. First measure: quarter note G4, quarter rest. Second measure: quarter note A4, quarter rest. Third measure: quarter note B♭4, quarter rest. Fourth measure: quarter note C5, quarter rest. Dynamic: *pp*.
- Org:** Treble and Bass clefs, 4/4 time. First measure: quarter note G4, quarter rest. Second measure: quarter note A4, quarter rest. Third measure: quarter note B♭4, quarter rest. Fourth measure: quarter note C5, quarter rest. Dynamic: *mf*.
- Ped:** Bass clef, 4/4 time. First measure: quarter note G2, quarter rest. Second measure: quarter note A2, quarter rest. Third measure: quarter note B♭2, quarter rest. Fourth measure: quarter note C3, quarter rest. Dynamic: *mf*.

Second System:

- A, B♭:** Treble clef, 4/4 time. First measure: quarter note G4, quarter rest. Second measure: quarter note A4, quarter rest. Third measure: quarter note B♭4, quarter rest. Fourth measure: quarter note C5, quarter rest. Dynamic: *ppp*.
- Tmp:** Treble clef, 4/4 time. First measure: quarter note G4, quarter rest. Second measure: quarter note A4, quarter rest. Third measure: quarter note B♭4, quarter rest. Fourth measure: quarter note C5, quarter rest. Dynamic: *p*.
- D, E:** Bass clef, 4/4 time. First measure: quarter note G2, quarter rest. Second measure: quarter note A2, quarter rest. Third measure: quarter note B♭2, quarter rest. Fourth measure: quarter note C3, quarter rest. Dynamic: *ppp*.
- Chimes:** Treble clef, 4/4 time. First measure: quarter note G4, quarter rest. Second measure: quarter note A4, quarter rest. Third measure: quarter note B♭4, quarter rest. Fourth measure: quarter note C5, quarter rest. Dynamic: *pp*.
- Org:** Treble and Bass clefs, 4/4 time. First measure: quarter note G4, quarter rest. Second measure: quarter note A4, quarter rest. Third measure: quarter note B♭4, quarter rest. Fourth measure: quarter note C5, quarter rest. Dynamic: *mf*.
- Ped:** Bass clef, 4/4 time. First measure: quarter note G2, quarter rest. Second measure: quarter note A2, quarter rest. Third measure: quarter note B♭2, quarter rest. Fourth measure: quarter note C3, quarter rest. Dynamic: *mf*.

C

(♩ = 58)

A, B♭
 Tmp
 D, E

ppp
p
pp

Chimes

L.V.
p
pp

Org

sempre Legato
p

Ped

colla parte
p
mf

==

D

A, B♭
 Tmp
 D, E

(7)
 (7)

Chimes

p
pp

Org

p

Ped

mf

E

The musical score is divided into two systems, each containing seven staves. The first system includes staves for A, B, Tap, D, E, Chimes, and Ped. The second system includes staves for A, B, Tap, D, E, Chimes, and Ped. The notation includes various musical symbols such as notes, rests, and dynamic markings.

First System:

- A, B, Tap:** Treble clef, 2/4 time signature. A, B, and Tap are marked with a '1' and a 'p' dynamic.
- D, E:** Treble clef, 2/4 time signature. D and E are marked with a 'p' dynamic.
- Chimes:** Treble clef, 2/4 time signature. Chimes is marked with a 'p' dynamic.
- Org:** Treble and Bass clefs, 2/4 time signature. Org is marked with a 'p' dynamic.
- Ped:** Treble and Bass clefs, 2/4 time signature. Ped is marked with a 'mf' dynamic.

Second System:

- A, B, Tap:** Treble clef, 2/4 time signature. A, B, and Tap are marked with a 'p' dynamic.
- D, E:** Treble clef, 2/4 time signature. D and E are marked with a 'p' dynamic.
- Chimes:** Treble clef, 2/4 time signature. Chimes is marked with a 'p' dynamic.
- Org:** Treble and Bass clefs, 2/4 time signature. Org is marked with a 'p' dynamic.
- Ped:** Treble and Bass clefs, 2/4 time signature. Ped is marked with a 'mf' dynamic.

F

First system of musical notation for 'F'. It includes staves for A, B♭; Tap; D, E; Chimes; Org; and Ped. The A, B♭ and Tap staves have a *p* dynamic. The Chimes staff has a *p* dynamic in the second measure and a *pp* dynamic in the fourth measure. The Org staff has a *p* dynamic in the first measure. The Ped staff has a *mf* dynamic in the first measure. A double bar line is present at the end of the system.

Second system of musical notation for 'F'. It includes staves for A, B♭; Tap; D, E; Chimes; Org; and Ped. The A, B♭ and Tap staves have a *pp* dynamic in the third measure. The D, E staff has a *pp* dynamic in the third measure. The Chimes staff has a *p* dynamic in the second measure and a *mf* dynamic in the third measure. The Org and Ped staves continue the musical notation without specific dynamic markings.

G
rall. - - - - - meno mosso

A, B♭
 Tap
 D, E

Chimes

Org

Ped

=

5 4 3 2
 4 4 4 4

A, B♭
 Tmp
 D, E

Chimes

Org

Ped

A $\frac{3}{4}$ (J=96)

III. Fugue

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:

- 2 Fl.
- 2 Ob.
- 2 Cl. in B \flat
- 2 Bs.
- C. Bs.
- 2 Hc. in F
- 2 Tr. in B \flat
- 2 Tn.
- Tn. Tb.
- Org.
- Ped.
- 1 Vn.
- 2 Vn.
- Vl.
- Vc.
- Cb.

The score includes various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *p* (piano). A large handwritten "4" is at the top center. A tempo marking "A 3/4 (♩ = 96)" is written below the Trombone section. The score is written in a single system, with measures grouped by vertical bar lines.

Handwritten musical score for page 116, featuring woodwinds, brass, strings, and keyboard instruments. The score is written in a single system with multiple staves.

Woodwinds:

- 2 Fl: Treble clef, mostly rests.
- 2 Ob: Treble clef, playing a melodic line with slurs and accents.
- 2 Cl in B \flat : Treble clef, playing a melodic line with slurs and accents.
- 2 Bs: Bass clef, playing a melodic line with slurs and accents.
- C. Bs: Bass clef, playing a melodic line with slurs and accents.

Brass:

- 2 Hr in F: Treble clef, playing a melodic line with slurs and accents.
- 2 Tr in B \flat : Treble clef, playing a melodic line with slurs and accents.
- 2 Tn: Bass clef, playing a melodic line with slurs and accents.
- Tn. Tb: Bass clef, playing a melodic line with slurs and accents.

Keyboard Instruments:

- Org: Treble and Bass clefs, playing a melodic line with slurs and accents.
- Ped: Treble and Bass clefs, playing a melodic line with slurs and accents.

Strings:

- 1 Vn: Treble clef, playing a melodic line with slurs and accents.
- 2 Vn: Treble clef, playing a melodic line with slurs and accents.
- VL: Treble clef, playing a melodic line with slurs and accents.
- Vc: Bass clef, playing a melodic line with slurs and accents.
- Cb: Bass clef, playing a melodic line with slurs and accents.

Handwritten Annotations:

- a2*: Second ending mark.
- pp*: Pianissimo.
- p*: Piano.
- 1.*: First ending mark.
- Tb.*: Trombone.
- div.*: Divisi.
- Pizz.*: Pizzicato.

B

2 Fl *a2* *pp*

2 Ob *a2* *pp*

2 Cl in B *b*

2 Bs *1. i. be* *p* *a2* *pp*

C. Bs *pp*

2 Pic in F *1.* *p*

2 Tr in B *b* *1.* *p*

2 Tn *pp*

Tn, Tb *p*

B

Org *III*

Ped *3*

1 Vn *p*

2 Vn *p*

Vl *p*

Vc *pizz.*

Cb *pizz. div.* *p*

Handwritten musical score for page 118, featuring woodwinds, strings, and keyboard. The score is divided into four systems. The first system includes 2 Flutes (Fl), 2 Oboes (Ob), 2 Clarinets in B-flat (Cl in B), 2 Basses (Bs), and a Contrabass (C.Bs). The second system includes 2 Horns in F (Hr in F), 2 Trumpets in B-flat (Tr in B), 2 Trombones (Tn), and a Trombone/Tuba (Tn, Th). The third system includes Organ (Org) and Pedal (Ped). The fourth system includes Violins (Vn), Violas (Vl), Violoncello (Vc), and Contrabass (Cb). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, pp, mf, f). There are also handwritten annotations like 'a2', '1.', '2.', '3.', 'Pizz', and 'div.'.

2 Fl
2 Ob
2 Cl in B
2 Bs
C.Bs

2 Hr in F
2 Tr in B
2 Tn
Tn, Th

Org
Ped

1
2
Vn
Vl
Vc
Cb

Handwritten musical score for page 118, featuring woodwinds, strings, and keyboard. The score is divided into four systems. The first system includes 2 Flutes (Fl), 2 Oboes (Ob), 2 Clarinets in B-flat (Cl in B), 2 Basses (Bs), and a Contrabass (C.Bs). The second system includes 2 Horns in F (Hr in F), 2 Trumpets in B-flat (Tr in B), 2 Trombones (Tn), and a Trombone/Tuba (Tn, Th). The third system includes Organ (Org) and Pedal (Ped). The fourth system includes Violins (Vn), Violas (Vl), Violoncello (Vc), and Contrabass (Cb). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, pp, mf, f). There are also handwritten annotations like 'a2', '1.', '2.', '3.', 'Pizz', and 'div.'.

C

The musical score is divided into four systems. The first system includes staves for 2 Fl, 2 Ob, 2 Cl in B, 2 Bs, and C. Bs. The second system includes 2 Hr in F, 2 Tr in B, 2 Tn, and Tn, Tb. The third system includes Org and Ped. The fourth system includes 1 Vn, 2 Vn, V1, Vc, and Cb. The score contains various musical notations including dynamics (p, mf, pp), articulation (accents, slurs), and fingerings (1, 2, 3). A large 'C' is placed at the end of the first system and above the third system.

System 1: 2 Fl, 2 Ob, 2 Cl in B, 2 Bs, C. Bs.

System 2: 2 Hr in F, 2 Tr in B, 2 Tn, Tn, Tb.

System 3: Org, Ped.

System 4: 1 Vn, 2 Vn, V1, Vc, Cb.

Handwritten musical score for page 120, featuring woodwinds, strings, and keyboard instruments. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are as follows:

- 2 Fl**: Flute 2, playing a melodic line with slurs and accents.
- 2 Ob**: Oboe 2, playing a melodic line with slurs and accents.
- 2 Cl in B**: Clarinet in B, playing a melodic line with slurs and accents.
- 2 Bs**: Bassoon 2, playing a melodic line with slurs and accents.
- C. Bs**: Contrabassoon, playing a melodic line with slurs and accents.
- 2 Hr in F**: Horn 2 in F, playing a melodic line with slurs and accents.
- 2 Tr in B**: Trumpet 2 in B, playing a melodic line with slurs and accents.
- 2 Tn**: Trombone 2, playing a melodic line with slurs and accents.
- Tn, Tb**: Trombone and Tuba, playing a melodic line with slurs and accents.
- Org**: Organ, playing a melodic line with slurs and accents.
- Ped**: Pedal, playing a melodic line with slurs and accents.
- 1 Vn**: Violin 1, playing a melodic line with slurs and accents.
- 2 Vn**: Violin 2, playing a melodic line with slurs and accents.
- VI**: Viola, playing a melodic line with slurs and accents.
- Vc**: Violoncello, playing a melodic line with slurs and accents.
- Cb**: Contrabass, playing a melodic line with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings (p, mf, f). The handwriting is in ink on a single page.

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs
2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb
Org
Ped
1 Vn
2 Vn
Vl
Vc
Cb

Handwritten musical score for page 121. The score is divided into four systems. The first system includes woodwinds (2 Fl, 2 Ob, 2 Cl in B, 2 Bs, C. Bs) and brass (2 Hr in F, 2 Tr in B, 2 Tn, Tn., Tb). The second system includes Organ (Org) and Pedal (Ped). The third system includes strings (1 Vn, 2 Vn, Vl, Vc, Cb). The score features various musical notations, including notes, rests, and dynamic markings such as *f*, *mf*, *p*, and *div.*. There are also handwritten annotations like "a2", "1.", "II", and "Pizz".

2 4 rall. 4 D 5 4 atempo 4 5 4

2 Fl
2 Ob
2 Cl
in B
b
2 Bs
C. Bs
2 Hr
in F
2 Tr
in B
b
2 Tn
Tn.
Tb
Org
Ped
I
Vn
2
Vl
Vc
Cb

2 4 rall. 4 D 5 4 atempo 4 5 4

2 Fl
2 Ob
2 Cl
in B
b
2 Bs
C. Bs
2 Hr
in F
2 Tr
in B
b
2 Tn
Tn.
Tb
Org
Ped
I
Vn
2
Vl
Vc
Cb

Handwritten musical score for a symphony orchestra, featuring a 4/4 time signature and a tempo marking of *rall.* 3/4 (♩ = 84). The score is divided into three systems, each with a key signature change indicated by a double sharp (F#) and a double flat (Bb).

System 1: Includes staves for 2 Flutes (Fl), 2 Oboes (Ob), 2 Clarinets in Bb (Cl in Bb), 2 Basses (Bs), and C. Basses (C. Bs). The first staff (2 Fl) has a dynamic marking of *mf* and a tempo marking of *rall.* 3/4 (♩ = 84). The second staff (2 Ob) has a dynamic marking of *mf*. The third staff (2 Cl in Bb) has a dynamic marking of *mf*. The fourth staff (2 Bs) has a dynamic marking of *mf*. The fifth staff (C. Bs) has a dynamic marking of *pp*.

System 2: Includes staves for 2 Horns in F (Hc in F), 2 Trumpets in Bb (Tr in Bb), 2 Trombones (Tn), and Tuba (Tb). The first staff (2 Hc in F) has a dynamic marking of *f*. The second staff (2 Tr in Bb) has a dynamic marking of *f*. The third staff (2 Tn) has a dynamic marking of *f*. The fourth staff (Tb) has a dynamic marking of *f*.

System 3: Includes staves for Organ (Org) and Pedal (Ped). The first staff (Org) has a dynamic marking of *mf* and a tempo marking of *rall.* 3/4 (♩ = 84). The second staff (Ped) has a dynamic marking of *ppp*.

System 4: Includes staves for Violins (Vn), Violas (Vl), Violoncellos (Vc), and Contrabasses (Cb). The first staff (Vn) has a dynamic marking of *pp*. The second staff (Vl) has a dynamic marking of *pp*. The third staff (Vc) has a dynamic marking of *pp*. The fourth staff (Cb) has a dynamic marking of *p*.

The score is marked with various dynamics including *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), and *ppp* (pianississimo). It also features tempo markings such as *rall.* (rallentando) and a specific tempo of 3/4 (♩ = 84). The key signature changes are indicated by a double sharp (F#) and a double flat (Bb).

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn,
Tb

Org
Ped

1
Vn
2
Vl
Vc
Cb

This musical score page, numbered 124, contains staves for various instruments. The woodwind section includes two flutes (2 Fl), two oboes (2 Ob), two clarinets in B-flat (2 Cl in B), two bassoons (2 Bs), and a contrabassoon (C. Bs). The brass section consists of two horns in F (2 Hr in F), two trumpets in B-flat (2 Tr in B), two trombones (2 Tn), and a tuba/euphonium (Tn, Tb). The keyboard section includes an organ (Org) and a pedal (Ped). The string section features two violins (1 Vn, 2 Vn), two violas (Vl), two violoncellos (Vc), and a double bass (Cb). The woodwinds and strings are marked with dynamics such as *mf* (mezzo-forte) and *p* (piano). The woodwinds have rests in the first two measures, followed by melodic lines in the third and fourth measures. The strings play a rhythmic accompaniment, with the double bass featuring a triplet in the third measure. The organ and pedal parts are marked with rests.

Handwritten musical score for page 125, featuring woodwinds, strings, and keyboard. The score is written in 4/4 time and includes the following parts:

- 2 Fl**: Flute 1, Treble clef, key signature of one flat. Contains a whole note G4.
- 2 Ob**: Oboe 1, Treble clef, key signature of one flat. Contains a whole note G4.
- 2 Cl in B**: Clarinet in B-flat, Treble clef, key signature of one flat. Contains a whole note G4.
- 2 Bs**: Bassoon 1, Bass clef, key signature of one flat. Contains a whole note G3, followed by a melodic line with dynamics *p*, *sub p*, and *mf*. Includes a triplet of eighth notes.
- C. Bs**: Contrabassoon, Bass clef, key signature of one flat. Contains a whole note G2.
- 2 Hr in F**: Horn in F, Treble clef, key signature of one flat. Contains a whole note G4.
- 2 Tr in B**: Trumpet in B-flat, Treble clef, key signature of one flat. Contains a whole note G4.
- 2 Tn**: Trombone 1, Bass clef, key signature of one flat. Contains a whole note G3.
- Tn, Tb**: Trombone 2/Tuba, Bass clef, key signature of one flat. Contains a whole note G2.
- Org**: Organ, Treble and Bass clefs, key signature of one flat. Contains whole notes G4 and G2.
- Ped**: Pedal, Bass clef, key signature of one flat. Contains a whole note G2.
- 1 Vn**: Violin 1, Treble clef, key signature of one flat. Contains a whole note G4.
- 2 Vn**: Violin 2, Treble clef, key signature of one flat. Contains a whole note G4.
- Vl**: Viola, Bass clef, key signature of one flat. Contains a whole note G3.
- Vc**: Violoncello, Bass clef, key signature of one flat. Contains a whole note G2.
- Cb**: Contrabass, Bass clef, key signature of one flat. Contains a whole note G2.

The score includes various musical notations such as dynamics (*p*, *sub p*, *mf*), articulation marks, and a triplet in the Bassoon part.

accel. - - - E (♩=112)

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb

accel. - - - E (♩=112)

Org
Ped

1
Vn
2
VI
Vc
Cb

Handwritten musical score for page 127, featuring woodwinds, strings, and organ. The score is divided into four systems.

System 1: Woodwinds (Flute 2, Oboe 2, Clarinet in Bb 2, Bassoon 2, Contrabassoon). The Flute 2 part has a melodic line with a *p* dynamic and a *a2* marking. The Oboe 2 part has a *p* dynamic and a *a2* marking. The other instruments are marked with *(v)*.

System 2: Woodwinds (Horn in F 2, Trumpet in Bb 2, Trombone 2, Tuba/Euphonium). The Horn in F 2 part has a *p* dynamic and a *a2* marking. The Trumpet in Bb 2 part has a *tr* (trill) marking and a *mf* dynamic. The Trombone 2 part has a *pp* dynamic. The Tuba/Euphonium part has a *(v)* marking.

System 3: Organ (Organ, Pedal). The Organ part has a *mf* dynamic and a *3* (triple) marking. The Pedal part has a *p* dynamic.

System 4: Strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass). The Violin 1 part has a *div.* (divisi) marking and a *p* dynamic. The Violin 2 part has a *div.* marking and a *p* dynamic. The Viola part has a *div.* marking and a *pp* dynamic. The Violoncello part has a *div.* marking and a *pp* dynamic. The Contrabass part has a *div.* marking and a *pp* dynamic. The Violin 1 and Violin 2 parts also have a *mf* dynamic marking.

Handwritten musical score for a symphony orchestra, page 128. The score is divided into four systems. The first system includes 2 Flutes, 2 Oboes, 2 Clarinets in B-flat, 2 Bassoons, and a Contrabass. The second system includes 2 Horns in F, 2 Trumpets in B-flat, 2 Trombones, and a Trombone/Tuba. The third system includes Organ and Pedal. The fourth system includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features various musical notations including dynamics (pp, mf, p), articulation (accents, slurs), and performance instructions (Pizz.).

System 1:

- 2 Fl: *pp*, *a2*, *mf*
- 2 Ob: *a2*, *mf*, *p*, *3*
- 2 Cl in B: *a2*, *pp*, *mf*
- 2 Bs: *a2*, *p*
- C. Bs: (V)

System 2:

- 2 Hr in F: *p*, *a2*, *3*, *p*
- 2 Tr in B: *p*, *a2*, *3*, *p*
- 2 Tn: *p*, *1.*, *mf*
- Tn, Tb: (V)

System 3:

- Org: *mf*, *3*
- Ped: *p*

System 4:

- 1 Vn: *Pizz.*, *mf*
- 2 Vn: *Pizz.*, *mf*
- Vi: *Pizz.*, *mf*
- Vc: *p*, *pp*
- Cb: *pp*

[illegible]

Handwritten musical score for page 130, featuring woodwinds, brass, strings, and keyboard. The score is written in G major (one sharp) and 4/4 time. The instruments and parts are as follows:

- 2 Fl**: Flute 2, starting with a melodic line marked *a2* and *pp*.
- 2 Ob**: Oboe 2, mirroring the Flute 2 part with *a2* and *pp* markings.
- 2 Cl in B \flat** : Clarinet in B-flat 2, playing a rhythmic pattern marked *a2* and *p*.
- 2 Bs**: Bassoon 2, playing a melodic line marked *pp*.
- C. Bs**: Contrabassoon, playing a rhythmic pattern marked *p* and *3*.
- 2 Hr in F**: Horn in F 2, playing a melodic line marked *1.* and *p*.
- 2 Tr in B \flat** : Trumpet in B-flat 2, playing a melodic line marked *p* and *a2*.
- 2 Tn**: Trombone 2, playing a melodic line marked *a2* and *p*.
- Tn. Tb**: Trombone and Tuba, playing a melodic line marked *Tn.* and *p*.
- Org**: Organ, playing a complex melodic and harmonic part marked *II*.
- Ped**: Pedal, playing a rhythmic pattern marked *(v)*.
- 1 Vn**: Violin 1, playing a melodic line marked *pp*.
- 2 Vn**: Violin 2, playing a melodic line marked *p* and *pizz*.
- Vl**: Viola, playing a melodic line marked *p*.
- Vc**: Violoncello, playing a melodic line marked *pp*.
- Cb**: Contrabass, playing a melodic line marked *pp*.

The score includes various musical notations such as slurs, ties, and dynamic markings (*pp*, *p*, *a2*, *1.*, *pizz*, *Tn.*, *(v)*).

F

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb

F

Org
Ped

1
Vn
2
Vl
Vc
Cb

Arco
Pizz.
Pizz.
Pizz.

Handwritten musical score for page 132, featuring woodwinds, brass, strings, and keyboard. The score is written in treble and bass clefs with various dynamics and articulations.

Woodwinds:

- 2 Fl: *a2*, *1. p*, *3*, *mf*, *3*
- 2 Ob: *pp*, *pp*
- 2 Cl in B: *p*, *3*
- 2 Bs: *p*, *3*
- C. Bs: *mf*

Brass:

- 2 Hr in F: *pp*, *1.*, *p*, *mf*, *3*
- 2 Tr in B: *p*, *mf*, *3*
- 2 Tn: *p*, *Tbn.*, *p*
- Tn, Tb: *p*

Keyboard:

- Org: *I*, *mf*, *3*
- Ped: *mf*, *3*

Strings:

- 1 Vn: *mf*, *3*, *pp*, *Pizz.*
- 2 Vn: *mf*, *Arco*, *pp*, *Pizz.*
- v1: *Pizz.*, *Arco*, *p*
- vc: *pp*, *Pizz.*, *Arco*, *pp*
- cb: *pp*, *Pizz.*, *Arco*, *pp*

Handwritten musical score for page 133, featuring woodwinds, brass, strings, and keyboard. The score is written in 4/4 time and includes various dynamics and articulations.

Woodwinds:

- 2 Fl:** Starts with a *p* dynamic, followed by a *mf* dynamic and a triplet.
- 2 Ob:** Starts with a *p* dynamic, followed by a *mf* dynamic and a triplet.
- 2 Cl in B:** Starts with a *p* dynamic, followed by a *mf* dynamic and a triplet.
- 2 Bs:** Starts with a *p* dynamic, followed by a *mf* dynamic and a triplet.
- C. Bs:** Starts with a *pp* dynamic, followed by a *p* dynamic and a triplet.

Brass:

- 2 Hr in F:** Starts with a *p* dynamic, followed by a *mf* dynamic and a triplet.
- 2 Tr in B:** Starts with a *p* dynamic, followed by a *mf* dynamic and a triplet.
- 2 Tn:** Starts with a *p* dynamic, followed by a *mf* dynamic and a triplet.
- Tn. Tb:** Starts with a *p* dynamic, followed by a *mf* dynamic and a triplet.

Keyboard:

- Org:** Starts with a *p* dynamic, followed by a *mf* dynamic and a triplet. The word "Legato" is written above the staff.
- Ped:** Starts with a *p* dynamic, followed by a *mf* dynamic and a triplet.

Strings:

- 1 Vn:** Starts with a *p* dynamic, followed by a *mf* dynamic and a triplet.
- 2 Vn:** Starts with a *p* dynamic, followed by a *mf* dynamic and a triplet.
- Vl:** Starts with a *p* dynamic, followed by a *mf* dynamic and a triplet.
- Vc:** Starts with a *pp* dynamic, followed by a *p* dynamic and a triplet.
- Cb:** Starts with a *pp* dynamic, followed by a *p* dynamic and a triplet.

The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). It also features articulations like *Legato* and *Arco*. The notation includes triplets, slurs, and various note values.

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2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb

Org
Ped

1
Vn
2
Vl
Vc
Cb

Handwritten musical notation for page 135. The score includes parts for woodwinds (Flute, Oboe, Clarinet in B, Bassoon, Contrabassoon), brass (Horn in F, Trumpet in B, Trombone, Tuba/Euphonium), strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass), and keyboard (Organ, Pedal). The notation includes various musical symbols such as notes, rests, dynamics (p, pp, mf, f, sub p), articulation (accents, slurs), and performance instructions (Pizz, sub p). The key signature is B-flat major, and the time signature is 4/4.

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H *allargando* $\frac{3}{4}$

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn,
Tb

H *marcato* *allargando* $\frac{3}{4}$

Org
Ped

1
Vn
2
Vl
Vc
Cb

5 4 Allegro 5 (♩=132) 4

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb

Org
Ped

1 Vn
2 Vn
Vl
Vc
Cb

Handwritten musical score for a symphony orchestra. The score is divided into three systems. The first system includes woodwinds (Flute, Oboe, Clarinet in B, Bassoon, Contrabassoon), brass (Horn in F, Trumpet in B, Trombone, Tenor, Trombone), and strings. The second system includes Organ and Pedal. The third system includes Violins, Violas, Violoncellos, and Contrabasses. The tempo is marked 'Allegro' with a metronome marking of 132 quarter notes per minute. The time signature is 5/4. The score features various dynamics (f, ff, p, mf) and articulations (accents, slurs, trills). The organ part includes a 'Ped' (pedal) line. The string parts include 'div.' (divisi) markings. The woodwind parts include 'a2' (second octave) markings. The brass parts include 'ff' (fortissimo) markings. The organ part includes 'ff' (fortissimo) markings. The string parts include 'ff' (fortissimo) markings. The score is written in a standard musical notation with staves and notes.

Handwritten musical score for "The Rose Tree". The score is written for a large ensemble, including woodwinds, brass, strings, and keyboard. The key signature is one sharp (F#), and the time signature is 4/4. The piece is in 5/4, 4/4, 3/4, and 1/4 time signatures. The score includes dynamic markings like *f*, *mf*, *p*, and crescendo/decrescendo hairpins. The piece is in 5/4, 4/4, 3/4, and 1/4 time signatures.

2 3
4 4

2 Fl (v)

2 Ob

2 Cl in B

2 Bs

C. Bs

2 Hr in F

2 Tr in B

2 Tn

Tn. Th

Org

Ped

1 Vn

2 Vn

Vl

Vc

Cb

Handwritten musical score for page 141, featuring woodwinds, brass, strings, and keyboard. The score is written in a single system with multiple staves.

Woodwinds:

- 2 Fl: Treble clef, key signature of one flat. Notes include a half note G4 and a quarter note A4, both marked *p*. A dynamic *a2* is written above the staff.
- 2 Ob: Treble clef, key signature of one flat. Notes include a half note G4 and a quarter note A4, both marked *p*. A dynamic *a2* is written above the staff.
- 2 Cl in Bb: Treble clef, key signature of two flats. Notes include a half note Bb3 and a quarter note C4, both marked *p*. A dynamic *a2* is written above the staff.
- 2 Bs: Bass clef, key signature of one flat. Notes include a half note Bb2 and a quarter note C3, both marked *pp*.
- C. Bs: Bass clef, key signature of one flat. Notes include a half note Bb2 and a quarter note C3, both marked *pp*.

Brass:

- 2 Hr in F: Treble clef, key signature of one flat. Notes include a half note F4 and a quarter note G4, both marked *p*. A dynamic *a2* is written above the staff.
- 2 Tr in Bb: Treble clef, key signature of two flats. Notes include a half note Bb3 and a quarter note C4, both marked *p*. A dynamic *a2* is written above the staff.
- 2 Tn: Bass clef, key signature of one flat. Notes include a half note Bb2 and a quarter note C3, both marked *p*. A dynamic *a2* is written above the staff.
- Tn, Tb: Bass clef, key signature of one flat. Notes include a half note Bb2 and a quarter note C3, both marked *p*. A dynamic *a2* is written above the staff.

Keyboard:

- Org: Treble and Bass clefs, key signature of one flat. Notes include a half note F4 and a quarter note G4, both marked *pp*.
- Ped: Bass clef, key signature of one flat. Notes include a half note Bb2 and a quarter note C3, both marked *pp*.

Strings:

- Vn 1: Treble clef, key signature of one flat. Notes include a half note F4 and a quarter note G4, both marked *p*. A dynamic *a2* is written above the staff.
- Vn 2: Treble clef, key signature of one flat. Notes include a half note F4 and a quarter note G4, both marked *p*. A dynamic *a2* is written above the staff.
- Vl: Treble clef, key signature of one flat. Notes include a half note F4 and a quarter note G4, both marked *p*. A dynamic *a2* is written above the staff.
- Vc: Bass clef, key signature of one flat. Notes include a half note Bb2 and a quarter note C3, both marked *p*. A dynamic *a2* is written above the staff.
- Cb: Bass clef, key signature of one flat. Notes include a half note Bb2 and a quarter note C3, both marked *p*. A dynamic *a2* is written above the staff.

Handwritten annotations include *a2* above several staves, *pp* (pianissimo) and *p* (piano) dynamics, and *div.* (divisi) markings. There are also some handwritten numbers like 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.

J **4/4** **3/4**

a2 *tr (#)* *pp* *tr (#)* *pp*

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Rs

2 Hr
in F
2 Tr
in B
2 Tn
Tn,
Tb

J *Legato* **4/4** **3/4**

tr (#) *(h)* *(h)* *(h)* *(h)* *(h)*

Org
Ped

1
Vn
2
VI
Vc
Cb

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

$\frac{4}{4}$ poco rall. $\frac{3}{4}$ K Moderato ($\text{♩} = 108$)

2 Fl
2 Ob
2 Cl in B \flat
2 Bs
C. Bs

2 Tr in F
2 Tr in B \flat
2 Tn
Tn, Tb

Org
Ped

1 Vn
2 Vn
V1
Vc
Cb

$\frac{4}{4}$ poco rall. $\frac{3}{4}$ K Moderato ($\text{♩} = 108$)

pp
p
mf
1.
P
sempre staccato
5
tr
mf
pp
Pizz
mf

This page of a musical score is for a symphony orchestra. It contains the following staves and parts:

- 2 Fl** (Flute 2)
- 2 Ob** (Oboe 2)
- 2 Cl in B** (Clarinet in B-flat 2)
- 2 Bs** (Bassoon 2)
- C. Bs** (Contrabassoon)
- 2 Hr in F** (Horn in F 2)
- 2 Tr in B** (Trumpet in B-flat 2)
- 2 Tn** (Trombone 2)
- Tn. Tb** (Trombone and Tuba)
- Org** (Organ)
- Ped** (Pedal)
- 1 Va** (Violin 1)
- 2 Va** (Violin 2)
- vi** (Viola)
- vc** (Violoncello)
- cb** (Contrabass)

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). It also features performance instructions like *Pizz.* (Pizzicato) and *Arco* (Arco). The page is numbered 2 at the top center.

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Pic
in F
2 Tr
in B
2 Tn
Tn.
Tb

Org
Ped

1
Vn
2
Vl
Vc
Cb

mf, pp, p, 2. 1., 5, tr (#), a2

1. 2. p, mf, Pizz, Arco

div. 5

Detailed description: This is a page of a musical score, page 145. It contains staves for various instruments. The woodwind section includes two Flutes (Fl), two Oboes (Ob), two Clarinets in B-flat (Cl in B), two Bassoons (Bs), and a Contrabassoon (C. Bs). The brass section includes two Piccolos in F (Pic in F), two Trumpets in B-flat (Tr in B), two Trombones (Tn), and a Trombone and Tuba (Tn. Tb). The string section includes Violins (Vn), Violas (Vl), Violas (Vc), and Cellos (Cb). The keyboard section includes Organ (Org) and Pedal (Ped). The score is written in 4/4 time and features a variety of musical notations, including dynamics (mf, pp, p), articulation (accents, slurs), and performance instructions (Pizz, Arco, div.). The woodwinds and strings play melodic lines, while the brass and keyboard provide harmonic support. The organ and pedal play a continuous pattern of eighth notes.

Handwritten musical score for page 146, featuring woodwinds, brass, strings, and keyboard. The score is written in G major (one sharp) and 4/4 time. The instruments and parts are:

- 2 Fl (Flute 1 and 2)
- 2 Ob (Oboe 1 and 2)
- 2 Cl in B (Clarinet in B)
- 2 Bs (Bassoon 1 and 2)
- C. Bs (Contrabassoon)
- 2 Pic in F (Piccolo in F)
- 2 Tr in B (Trumpet in B)
- 2 Tn (Trombone 1 and 2)
- Tn, Tb (Trombone, Tuba)
- Org (Organ)
- Ped (Pedal)
- 1 Vn (Violin 1)
- 2 Vn (Violin 2)
- Vi (Viola)
- Vc (Violoncello)
- Cb (Contrabass)

The score includes various musical notations such as dynamics (pp, mf, p, dim.), articulation (accents, slurs), and performance instructions (Pizz, Arco, div. Pizz). The woodwinds and strings play melodic lines, while the brass and keyboard provide harmonic support. The organ and pedal parts are also present, with the organ playing a sustained chord and the pedal playing a rhythmic pattern.

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4 M 3 4

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Tr
in F
2 Tr
in B
2 Tn
Tn.
Tb

4 M trem. rall. 3 4 trem. a tempo

Org
Ped

1
Vn
2
Vl
Vc
Cb

Handwritten musical score for page 148, measures 1-4. The score includes parts for woodwinds (Flute, Oboe, Clarinet in B, Bassoon, Contrabassoon), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and keyboard (Organ, Pedal). The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include pp, p, mf, and cresc. The organ part features tremolos and a rallentando in the 3/4 section.

Handwritten musical score for page 150, featuring woodwinds, strings, and keyboard. The score is organized into four systems of staves.

System 1:

- 2 Fl (Flute) (V)
- 2 Ob (Oboe) (V)
- 2 Cl in B \flat (Clarinet in B-flat) (V)
- 2 Bs (Bassoon) (V)
- C. Bs (Contrabassoon) (V)

System 2:

- 2 Hr in F (Horn in F) (V)
- 2 Tr in B \flat (Trumpet in B-flat) (V)
- 2 Tn (Trombone) (V)
- Tn, Tb (Trombone, Tuba) (V)

System 3:

- Org (Organ) (V)
- Ped (Pedal) (V)

System 4:

- 1 Vn (Violin) (V)
- 2 Vn (Violin) (V)
- Vl (Viola) (V)
- Vc (Violoncello) (V)
- Cb (Contrabass) (V)

The score includes various musical notations such as notes, rests, dynamics (p, pp, mf, ff), and articulation marks. The organ part features complex chordal textures and a pedal line. The string section provides harmonic support with sustained notes and some movement.

O

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs
2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb
Org
Ped
1 Vn
2 Vn
vi
vc
cb

Handwritten musical score for page 151. The score is divided into four systems. The first system includes woodwinds (2 Fl, 2 Ob, 2 Cl in B, 2 Bs, C. Bs) and brass (2 Hr in F, 2 Tr in B, 2 Tn, Tn., Tb). The second system includes woodwinds (2 Hr in F, 2 Tr in B, 2 Tn, Tn., Tb) and brass (2 Hr in F, 2 Tr in B, 2 Tn, Tn., Tb). The third system includes woodwinds (2 Hr in F, 2 Tr in B, 2 Tn, Tn., Tb) and brass (2 Hr in F, 2 Tr in B, 2 Tn, Tn., Tb). The fourth system includes woodwinds (2 Hr in F, 2 Tr in B, 2 Tn, Tn., Tb) and brass (2 Hr in F, 2 Tr in B, 2 Tn, Tn., Tb). The score includes various musical notations such as notes, rests, dynamics (p, mf, ff), and articulation marks.

O

3
4

2 Fl
2 Ob
2 Cl in B
2 Bs
C. Bs
2 Hr in F
2 Tr in B
2 Tn
Tn. Tb
Org
Ped
1 Vn
2 Vn
VI
Vc
Cb

1.
2.
p
mf
mf
p
mf
f
p
f
p
f

4
4 *molto rall.*

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs
2 Hr
in E
2 Tr
in B
2 Tn
Tn.
Tb

4
4 *molto rall.*

Org
Ped

1
vn
2
vl
vc
cb

The musical score is written in 4/4 time with a tempo marking of *molto rall.* (very much slowing down). The woodwind section includes 2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons, and a Contrabassoon. The brass section includes 2 Horns in E, 2 Trumpets in Bb, 2 Trombones, and a Tuba. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Organ and Pedal parts are also present. The score features various dynamics such as *mf*, *p*, *pp*, *f*, and *ff*, along with articulation marks like accents and slurs. The organ part includes complex chordal textures with many notes.

P (♩=132) **5** **4** **5** **4**

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs
2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb
Org
Ped
Vn
Vl
Vc
Cb

3
4

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn,
Tb

3
4

Org
Ped

1
Vn
2
Vl
Vc
Cb

34

Q *allargando* - - -

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb

Q *allargando* - - -

Org
Ped

1
Vn
2
Vl
Vc
Cb

$(\text{♩} = 96)$

Handwritten musical score for orchestra and strings, measures 1-4. The tempo is marked $(\text{♩} = 96)$. The score is divided into four systems.

System 1:

- 2 Fl: mf
- 2 Ob: mf
- 2 Cl in B \flat : mf
- 2 Bs: mf , p (with $\text{a}2$ marking)
- C. Bs: pp

System 2:

- 2 Hr in F: mf , p
- 2 Tr in B \flat : mf , p (with $\text{tr}(\text{q})$ marking)
- 2 Tn: mf
- Tn. Tb: mf , p (with Tb. marking)

System 3:

- Org: p
- Ped: p

System 4:

- 1 Vn: pp , p , pp
- 2 Vn: pp , p , pp
- Vl: pp , pp (with $\text{tr}(\text{b})$ marking)
- Vc: pp , pp (with $\text{tr}(\text{b})$ marking)
- Cb: pp , pp (with $\text{tr}(\text{b})$ marking)

R $\begin{matrix} 4 \\ 4 \end{matrix}$

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs
2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb
Org
Ped
1 Vn
2 Vn
Vl
Vc
Cb

Handwritten annotations: *a2*, *3*, *1.*, *tr*, *pp*, *p*, *mf*, *f*, *mf*, *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*.

Organ part includes a *mf* section marked with *III*.

poco a poco accel. $\frac{2}{4}$

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs
2 Hr
in F
2 Tr
in B
2 Tn
Tn,
Tb
Org
Ped
1 Vn
2 Vn
Vi
Vc
Cb

$\frac{3}{4}$ ($\text{♩} = 88$) S

2 Fl
2 Ob
2 Cl
in B
2 Bn
C. Bn
2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb
Org
Ped
1 Vn
2 Vn
Vl
Vc
Cb

$\frac{3}{4}$ ($\text{♩} = 88$) S

Handwritten musical score for page 162, featuring woodwinds, brass, strings, and keyboard. The score is written in 4/4 time and includes the following parts:

- 2 Fl**: Flute 2, staff 1. Includes markings *a2*, *p*, and *t*.
- 2 Ob**: Oboe 2, staff 2. Includes marking *a2*.
- 2 Cl in B**: Clarinet in B, staff 3. Includes marking *a2*.
- 2 Bs**: Bassoon 2, staff 4. Includes markings *1.*, *5*, *p*, and *t*.
- C. Bs**: Contrabassoon, staff 5. Includes marking *p*.
- 2 Hr in F**: Horn 2 in F, staff 6. Includes markings *1.*, *3*, *p*, and *mf*.
- 2 Tr in B**: Trumpet 2 in B, staff 7. Includes markings *a2*, *p*, and *mf*.
- 2 Tn**: Trombone 2, staff 8. Includes markings *p* and *mf*.
- Tn. Tb**: Trombone and Tuba, staff 9. Includes marking *mf*.
- Org**: Organ, staff 10. Includes marking *f*.
- Ped**: Pedal, staff 11. Includes marking *f*.
- 1 Vn**: Violin 1, staff 12. Includes marking *pp*.
- 2 Vn**: Violin 2, staff 13. Includes marking *pp*.
- Vl**: Viola, staff 14. Includes marking *p*.
- Vc**: Violoncello, staff 15. Includes marking *p*.
- cb**: Contrabass, staff 16. Includes marking *p*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*p*, *mf*, *pp*, *f*). It also features fingerings (e.g., *1.*, *5*, *3*) and articulation marks (e.g., *t*, *y*).

rall.

Handwritten musical score for page 163, featuring woodwinds, brass, strings, and keyboard instruments. The score includes dynamic markings like *p*, *mf*, *pp*, and performance instructions like *rall.* and *non Legato*.

Woodwinds:

- 2 Fl: *p*
- 2 Ob: *p*
- 2 Cl in B \flat : *p*
- 2 Bs: *p*
- C. Bs: *p*

Brass:

- 2 Hr in F: *p*
- 2 Tr in B \flat : *mf*
- 2 Tn: *p*
- Tn. Tb: (v)

Keyboard:

- Org: *rall.* *non Legato*
- Ped: *p*

Strings:

- 1 Vn: *pp*
- 2 Vn: *pp*
- vl: *pp*
- vc: *p*
- cb: *p*

T (♩=80)

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs
2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb

Measures 1-4 of the woodwind and string section. The woodwinds (Flute, Oboe, Clarinet in B, Bassoon, Contrabassoon) play a melodic line starting on a whole note, followed by a half note, and then a quarter note. The strings (Horn in F, Trumpet in B, Trombone, Tenor, and Bass) play a rhythmic pattern of eighth notes. Dynamics include *mf* (mezzo-forte) and *p* (piano).

T (♩=80)

Org
Ped
1 Vn
2 Vn
Vl
Vc
Cb

Measures 1-4 of the organ, piano, and string section. The organ and piano play a melodic line starting on a whole note, followed by a half note, and then a quarter note. The strings (Violins 1 and 2, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Handwritten musical score for page 165, featuring woodwinds, strings, and keyboard instruments. The score is written in 4/4 time with a key signature of one sharp (F#).

Woodwinds:

- 2 Fl:** Treble clef, playing a melodic line with accents and a *mf* dynamic.
- 2 Ob:** Treble clef, playing a melodic line with accents and a *mf* dynamic.
- 2 Cl in B:** Treble clef, playing a melodic line with accents and a *mf* dynamic.
- 2 Bs:** Bass clef, playing a rhythmic pattern with a *p* dynamic.
- C. Bs:** Bass clef, playing a rhythmic pattern with a *p* dynamic.

Strings:

- 2 Hr in F:** Treble clef, playing a melodic line with a *p* dynamic.
- 2 Tr in B:** Treble clef, playing a melodic line with a *p* dynamic.
- 2 Tn:** Bass clef, playing a rhythmic pattern with a *p* dynamic.
- Tn, Tb:** Bass clef, playing a rhythmic pattern with a *p* dynamic.

Keyboard:

- Org:** Treble and Bass clefs, playing a complex texture with a *mf* dynamic.
- Ped:** Bass clef, playing a rhythmic pattern with a *p* dynamic.

Other Instruments:

- 1:** Treble clef, playing a melodic line with a *pp* dynamic.
- Vn:** Treble clef, playing a melodic line with a *pp* dynamic.
- 2:** Treble clef, playing a melodic line with a *pp* dynamic.
- Vl:** Treble clef, playing a melodic line with a *p* dynamic.
- Vc:** Bass clef, playing a melodic line with a *p* dynamic.
- Cb:** Bass clef, playing a melodic line with a *p* dynamic.

The score includes various musical notations such as accents, slurs, and dynamics (*mf*, *p*, *pp*, *cresc.*).

U 4 5 rall. 3 (♩=69)

a2 4

2 Fl *f* *a2* *cre sc.*

2 Ob *f* *a2* *cre sc.*

2 Cl in B *f* *a2* *cre sc.*

2 Bs *f* *a2* *cre sc.*

C. Bs *f*

2 Hr in F *mf* *a2* *trm*

2 Tr in B *mf* *a2*

2 Tn *f* *a2*

Tn. Tb *f*

U 4 5 rall. 3 (♩=69)

Org *f*

Ped *f*

1 *div.* *f*

Vn *div.* *f*

2 *div.* *f*

Vl *f*

Vc *f* *3*

Cb *f* *3*

Handwritten musical score for page 167, featuring woodwinds, brass, strings, and keyboard. The score is divided into three systems. The first system includes staves for 2 Fl, 2 Ob, 2 Cl in Bb, 2 Bs, C-Bs, 2 Hr in F, 2 Tr in Bb, 2 Tn, Tn/Tb, Org, and Ped. The second system includes staves for 1 Vn, 2 Vn, V1, Vc, and Cb. The third system includes staves for 1 Vn, 2 Vn, V1, Vc, and Cb. The score includes various musical notations such as notes, rests, trills, and dynamic markings (mf, f, p, pp). Time signatures 2/4, 4/4, and w3/4 are indicated. The Org and Ped staves show complex keyboard figures. The Vc and Cb staves show a melodic line with dynamic markings. The Vn staves show a melodic line with dynamic markings. The woodwind and brass staves show a melodic line with dynamic markings. The Fl, Ob, Cl, Bs, and C-Bs staves show a melodic line with dynamic markings. The Hr, Tr, Tn, and Tn/Tb staves show a melodic line with dynamic markings. The score is written in a clear, legible hand.

Handwritten musical score for page 168, featuring woodwinds, brass, strings, and keyboard. The score is written in 4/4 time with a key signature of one sharp (F#).

Woodwinds:

- 2 Fl: Treble clef, F# key signature. Measures 1-3 are rests. Measure 4 has a half note F#4, a half note G#4, and a half note A5 marked with a trill (tr) and a sharp (#).
- 2 Ob: Treble clef, F# key signature. Measures 1-3 are rests. Measure 4 has a half note F#4.
- 2 Cl in B: Treble clef, F# key signature. Measures 1-3 are rests. Measure 4 has a half note F#4.
- 2 Bs: Bass clef, F# key signature. Measures 1-3 are rests. Measure 4 has a half note F#2.
- C. Bs: Bass clef, F# key signature. Measures 1-3 are rests. Measure 4 has a half note F#2.

Brass:

- 2 Hr in F: Treble clef, F# key signature. Measures 1-3 are rests. Measure 4 has a half note F#4.
- 2 Tr in B: Treble clef, F# key signature. Measures 1-3 are rests. Measure 4 has a half note F#4.
- 2 Tn: Bass clef, F# key signature. Measures 1-3 are rests. Measure 4 has a half note F#2.
- Tn, Tb: Bass clef, F# key signature. Measures 1-3 are rests. Measure 4 has a half note F#2.

Keyboard:

- Org: Treble and Bass clefs, F# key signature. Measures 1-4 contain a continuous arpeggiated figure with a decussa (10) marking above the treble staff.
- Ped: Bass clef, F# key signature. Measures 1-4 are rests.

Strings:

- 1 Vn: Treble clef, F# key signature. Measures 1-4 are rests.
- 2 Vn: Treble clef, F# key signature. Measures 1-4 are rests.
- Vl: Treble clef, F# key signature. Measures 1-4 are rests.
- Vc: Bass clef, F# key signature. Measures 1-3 are rests. Measure 4 has a half note F#2.
- Cb: Bass clef, F# key signature. Measures 1-3 are rests. Measure 4 has a half note F#2.

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs
2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb
Org
Ped
1
Vn
2
Vl
Vc
Cb

p
(y)
a2
p
(y)
(y)
(y)
mf
p
(y)
(y)
10
12
11
p
p

The musical score is arranged in four systems. The first system includes parts for 2 Flutes, 2 Oboes, 2 Clarinets in B-flat, 2 Bassoons, and Contrabassoon. The second system includes 2 Horns in F, 2 Trumpets in B-flat, 2 Trombones, and Tuba/Euphonium. The third system is for the Organ and Pedal. The fourth system includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features various musical notations including dynamics (*p*, *mf*), articulation (*a2*), and performance instructions like *(y)* and *mf*. The Organ part includes fingerings 10, 12, and 11.

X 3 più 2
4 mosso 4

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs
2 Hr
in F
2 Tr
in B
2 Tn
Tn,
Tb
Org
Ped
1 Vn
2 Vn
Vl
Vc
Cb

The musical score is written for a full orchestra. The woodwinds (Flutes, Oboes, Clarinets in Bb, Bassoons, Contrabassoon) and brass (Horns in F, Trumpets in Bb, Trombones, Tuba) play sustained notes with accents. The strings (Violins 1 & 2, Viola, Violoncello, Contrabass) play a rhythmic pattern of eighth notes. The organ and pedals play a complex rhythmic pattern with triplets and sixteenth notes. The woodwinds and brass play a melodic line with triplets and sixteenth notes. The strings play a rhythmic pattern of eighth notes. The organ and pedals play a complex rhythmic pattern with triplets and sixteenth notes.

6
4

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Hr
in F
2 Tr
in B
2 Tn
Tn.
Tb

Org
Ped

1
Vn
2
vl
vc
cb

3 5 3
4 4 Y 4

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Tr
in F
2 Tr
in B
2 Tn
Tn.
Tb

3 5 3
4 4 Y 4

Org
Ped

1
Vn
2
Vl
Vc
Cb

Handwritten musical score for page 173, featuring woodwinds, brass, strings, and keyboard instruments. The score is written in 4/4 time and includes various dynamics and performance markings.

Woodwinds:

- 2 Fl:** Part 1 (marked *p*), Part 2 (marked *pp*).
- 2 Ob:** Part 1 (marked *p*), Part 2 (marked *pp*).
- 2 Cl in B:** Part 1 (marked *p*), Part 2 (marked *pp*).
- 2 Bs:** Part 1 (marked *p*), Part 2 (marked *pp*).
- C. Bs:** Part 1 (marked *p*), Part 2 (marked *pp*).

Brass:

- 2 Tr in B:** Part 1 (marked *p*), Part 2 (marked *pp*).
- 2 Tn:** Part 1 (marked *p*), Part 2 (marked *pp*).
- Tn. Tb:** Part 1 (marked *p*), Part 2 (marked *pp*).

Keyboard:

- Org:** Part 1 (marked *p*), Part 2 (marked *pp*).
- Ped:** Part 1 (marked *p*), Part 2 (marked *pp*).

Strings:

- Vn:** Part 1 (marked *ppp*), Part 2 (marked *ppp*).
- Vl:** Part 1 (marked *ppp*), Part 2 (marked *ppp*).
- Vc:** Part 1 (marked *ppp*), Part 2 (marked *ppp*).
- Cb:** Part 1 (marked *ppp*), Part 2 (marked *ppp*).

Other markings:

- 1. 3-1** (first ending)
- 1. 3-1** (second ending)
- div.** (divisi)
- ppp** (pianissimo)
- pp** (piano)
- p** (piano)
- Pizz.** (pizzicato)
- tr(h)** (trill)

This page of a musical score is for a symphony orchestra. It contains the following staves and parts:

- 2 Fl**: Flute 1, starting with a *p* dynamic.
- 2 Ob**: Oboe 1, starting with a *p* dynamic.
- 2 Cl in B**: Clarinet in B-flat 1, starting with a *p* dynamic.
- 2 Bs**: Bassoon 1, starting with a *pp* dynamic.
- C. Bs**: Contrabassoon, starting with a *pp* dynamic.
- 2 Hr in F**: Horn in F 1, starting with a *p* dynamic.
- 2 Tr in B**: Trumpet in B-flat 1, starting with a *p* dynamic.
- 2 Tn**: Trombone 1, starting with a *pp* dynamic.
- Tn, Tb**: Trombone and Tuba, starting with a *pp* dynamic.
- Org**: Organ, with a *p* dynamic.
- Ped**: Pedal, with a *p* dynamic.
- 1 Vn**: Violin 1, starting with a *ppp* dynamic.
- 2 Vn**: Violin 2, starting with a *ppp* dynamic.
- Vl**: Viola, starting with a *ppp* dynamic.
- Vc**: Cello, starting with a *ppp* dynamic.
- Cb**: Double Bass, starting with a *ppp* dynamic.

The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *pp*, and *ppp*. There are also markings for *div.* (divisi) and *Pizz.* (pizzicato).

rall. - $\frac{4}{4}$ - - - $\frac{3}{4}$ - - - - -

2 Fl
2 Ob
2 Cl
in B
2 Bs
C. Bs

2 Pic
in F
2 Tr
in B
2 Tn
Tn,
Tb

rall. - $\frac{4}{4}$ - - - $\frac{3}{4}$ - - - - -

Org
Ped

1
Vn
2
Vl
Vc
Cb

Arco
Arco P
Pizz.
Pizz. pp

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VITA

Wieslaw Rentowski was born on November 23, 1953, in Bydgoszcz, Poland. He studied composition with Wlodzimierz Kotonski at the Fr. Chopin Academy of Music in Warsaw, Poland, (Master of Arts in 1987) and organ at the Academy of Music in Lodz, Poland, (Master of Arts in 1985). He also holds a Master of Arts degree in Psychology from Lodz State University. He has participated in the Darmstadt International Summer Courses in New Music (1984) and in Organ Master classes in Bayreuth, Germany (1985). In 1988 he was awarded First Prize in the National Composition Competition for Young Composers in his native Poland. He entered the graduate program at Louisiana State University in 1990, and studied with Boyd Professor Dinos Constantinides, for the pursuit of the degrees Master of Music and Doctor of Musical Arts (Master of Music in 1993). His output of compositions includes works for a variety of media, such as solo, chamber, orchestral, electronic, computer, and film music. Among his numerous commissions, grants and awards are those from the Polish Ministry of Culture and Fine Arts, the Banff Centre School of Fine Arts in Canada, the Kosciuszko Foundation in New York, Louisiana Music Teachers Association, Louisiana Sinfonietta, and the Dance Council of New Orleans. Rentowski's works were performed at many International Festivals and Conferences in Poland, Germany, Bulgaria, Denmark, Switzerland, the

United States and Canada. He has appeared as soloist at concerts and recitals in Lodz, Warsaw, Bayreuth, Montreal, Toronto, Edmonton, Buffalo, Baton Rouge and New Orleans. Many of his works are recorded and published in Germany (Munich and Trossingen), Poland (Warsaw, Lodz, Bydgoszcz) and in the United States (Wisconsin). Rentowski has been a faculty member at the Academy of Music in Lodz, Poland (1981-1989) and a music tutor at Tulane University, New Orleans, Louisiana (1994-1996).

DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Wieslaw Sta Rentowski

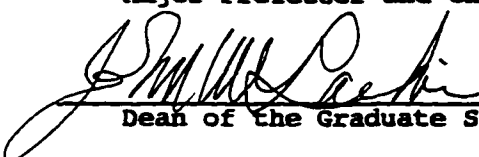
Major Field: Music

Title of Dissertation:

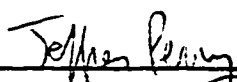



Ostinato Patterns in the Opera Antigone by Carl Orff and an Original Composition for Organ and Orchestra, "In Nomine"

Approved:


Major Professor and Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

October 21, 1996