

1979

Symphony No. 1.

William R. Boyd

Louisiana State University and Agricultural & Mechanical College

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



Part of the [Music Commons](#)

Recommended Citation

Boyd, William R., "Symphony No. 1." (1979). *LSU Historical Dissertations and Theses*. 8167.
https://digitalcommons.lsu.edu/gradschool_disstheses/8167

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

SYMPHONY NO. I

A Monograph

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

School of Music

by

William R. Boyd

B.A., Central Bible College, 1957

M.Ed., Western Maryland College, 1963

M.Mus., Temple University, 1968

December, 1979

UMI Number: DP69554

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

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



UMI DP69554

Published by ProQuest LLC (2015). Copyright in the Dissertation held by the Author.

Microform Edition © ProQuest LLC.

All rights reserved. This work is protected against unauthorized copying under Title 17, United States Code



ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

MANUSCRIPT THESES

Unpublished theses submitted for the Master's and Doctor's Degrees and deposited in the Louisiana State University Library are available for inspection. Use of any thesis is limited by the rights of the author. Bibliographical references may be noted, but passages may not be copied unless the author has given permission. Credit must be given in subsequent written or published work.

A Library which borrows this thesis for use by its clientele is expected to make sure that the borrower is aware of the above restrictions.

LOUISIANA STATE UNIVERSITY LIBRARY

378.86
297.1
100

ACKNOWLEDGEMENTS

The writer wishes to thank the members of his doctoral committee for their assistance in preparing the monograph. They are Dr. Kenneth Klaus, Chairman, Dr. Wallace Mc Kenzie, Mr. Paul Abel, Dr. Milton Hallman, and Dr. Donald Wilson.

CONTENTS

Acknowledgements	ii
Discussion of Symphony No. I	1
Vita	11

LIST OF ILLUSTRATIONS

Figure	Page
1. The Matrix Based Upon an All-Interval Set	2

ABSTRACT

Symphony No. I is in three movements. It uses twelve-tone technique throughout. The meters are serialized in movement two.

The all-interval set C, D, A, G, G-sharp, E, C-sharp, F, B, A-sharp, and D-sharp was chosen by experimenting with various all-interval sets to determine melodic and permutational possibilities.

Movements I and III are in sonata-allegro form and movement II is a rondo in bogen form. The development sections of movements I and III employ the thematic material from the themes in the exposition rather freely.

Each movement begins its opening theme by first stating the row in one voice as part of the opening thematic material. Then as the music progresses the basic texture changes using two-voice, three-voice, four-voice, six-voice, and/or twelve-voice combinations or some variation of these textures.

At the outset, the basic number of voices is serialized in each movement, but then considerable latitude is taken as the music progresses and taste suggests changes.

DISCUSSION OF SYMPHONY NO. I

The symphony as a form has proven its usefulness in the twentieth century in its ability to function outside of the tonal system. This has been demonstrated through its use by composers up to recent times. The cohesiveness that is brought about by thematic repetition and contrast along with other factors indicates that it can function successfully apart from tonality.

Symphony No. I is divided into three movements. The first and third movements are fast and the second is slow. Twelve-tone technique and some of its ramifications comprise the melodic and harmonic derivation. Modified sonata-allegro and bogen forms are used. Clear bridge passages and contrasting themes help to delineate the form.

The writer chose the all-interval set C, D, A, G, G-sharp, E, C-sharp, F, B, A-sharp, D-sharp, F-sharp. The melodic contour of this set together with its possibilities as to vertical intervals provide the thematic and harmonic material.

The matrix is constructed with the set-forms at each pitch level. O means the prime form of the set, R means the retrograde, I means inversion, and RI indicates retrograde inversion. The matrix for the symphony is given below:

	0	→	0-11	2	9	7	8	4	1	5	11	10	3	6	←	R
I ↓	0-11		C	D	A	G	G#	E	C#	F	B	A#	D#	F#		
	10		A#	C	G	F	F#	D	B	D#	A	G#	C#	E		
	3		D#	F	C	A#	B	G	E	G#	D	C#	F#	A		
	5		F	G	D	C	C#	A	F#	A#	E	D#	G#	B		
	4		E	F#	C#	B	C	G#	F	A	D#	D	G	A#		
	8		G#	A#	F	D#	E	C	A	C#	G	F#	B	D		
	11		B	C#	G#	F#	G	D#	C	E	A#	A	D	F		
	7		G	A	E	D	D#	B	G#	C	F#	F	A#	C#		
	1		C#	D#	A#	G#	A	F	D	F#	C	B	E	G		
	2		D	E	B	A	A#	F#	D#	G	C#	C	F	G#		
	9		A	B	F#	E	F	C#	A#	D	G#	G	C	D#		
↑ RI	6		F#	G#	D#	C#	D	A#	G	B	F	E	A	C		

Fig. 1. The Matrix Based Upon an All-Interval Set.

The matrix was used to provide the four set-forms and all of the transpositions.

Hexachords are restricted to dividing the set in half with the first hexachord indicated as Hx_1 and the second as Hx_2 . No other hexachords are used. Sets are indicated by 0 for original from left to right, R for retrograde from right to left, I for inversion down, and RI for retrograde inversion up.

Since ordering the number of voices is part of the compositional process of this work, it is indicated by the number to the right of the set indication. The number below

indicates the transposed set-form upward by half steps.

For example: R 2⁷ where R means retrograde, 2 means a two-voice texture, and 7 means transposition up seven semitones from the first pitch class of the retrograde.

Movements I and III are in modified sonata-allegro form and movement II is in bogen form.

The themes of movements I and III are set off from the bridge passages by changes in the motion of the notes and changes in texture. Bridge passages are usually identified by sustained chordal harmonies in a mostly concerted tutti style while the themes in both the exposition and the recapitulation have more contrapuntal complexity most of the time. The bridge passages provide contrast, space between the important themes, and lead into the theme that follows.

Each development section in movements I and III begins with a twelve note verticalization that is repeated. This allows the greatest freedom possible from the pitch restriction of a linear statement of the set. As the development section continues it leads into verticalized hexachords, begins to use thematic material from the exposition in various ways, and goes on to four, three, two, and finally to one voice in a pure linear statement. In movement I the linear statement is based on 0 and in movement III it is based on RI. Thematic material used in the development section is taken directly from the exposition with little melodic change. The purpose is to emphasize melodic

expression, preserve cohesiveness, and strengthen form through melodic repetition and melodic contrast. Also, the thematic material as borrowed from the exposition and used in the development is kept in the same basic order in which it occurs in the exposition.

The recapitulation is, in general, a restatement of the exposition, but with the addition of more voices in some passages. Also, it is shorter in length than the exposition.

Movement II is in bogen form. It may be shown as A, B, A¹, C, A², B(D), A. Theme A uses set-forms R,I, R in pure linear form all through the movement. This is accompanied by set forms I, R, I in three voices also occurring all through the movement where theme A is used. Nowhere in movement II is the linear form of O used in one voice by itself. R is used as the principal melody of all A sections in contrast to O at the beginning of movement I and in contrast to RI at the beginning of the main theme of movement III. The other themes in movement II provide relief from theme A, contrast with it, and help lead to its return.

Movement III differs from movement I in that each section is marked off by a change in meter except when going from the second theme to the second bridge and when going from the closing theme to the development. Movement III is generally more contrapuntally complex than the other movements. Expression throughout the symphony is, in part, controlled by the number of voices used in addition to other techniques.

The six-measure introduction to movement I uses vertical hexachords in the strings from set-form 0. The ascending melody played by the first violins helps lead to the main theme while the bass line descends, increasing the distance from the lowest to the highest pitches.

The main theme which begins in m. 6 uses the pure linear form of 0. Combined with this, resulting in two-voice counterpoint, is a linear statement of R. Set-form I is used to continue the main theme in two-voice counterpoint. This leads to RI in three voices. The main theme then is derived from the above uses of the set-forms which gradually submerge the pure, linear aspect of the set within the added voices.

The first bridge alternates Hx_1 with Hx_2 in sustained chords against a freely derived eighth-note arpeggiation by the horns. The second theme uses set-forms $R, RI, I, R.$
 $ $
 $ $
 It is generally more lyrical than the main theme and occurs with denser texture as voices are added in both woodwinds and in strings. The second bridge is a two-voice statement of I that contrasts with the denser texture of the second theme. It leads rather quietly to the closing theme. The closing theme begins using 0 in three-voice counterpoint. It continues with I in four voices, then with RI in two voices, and finally concludes with R in three voices.

Each theme is ordered as to the number of voices. The main theme begins with a one-voice statement of O. The second theme begins with a two-voice statement of R. Then the closing theme begins with a three-voice statement of O. This is done for variety and to avoid a linear statement of the set in the melody except at the beginning of the main theme. Also, adding voices increases the density of the texture. In a contrapuntal setting it may also tend to increase the feeling of motion.

The development begins with an unordered twelve-note chord. This freedom is congruent with the idea of a development section. The rhythm of this reiterated chord relates to the rhythm of the introduction and bridge passages. From twelve voices the texture goes to six voices where Hx₁ of O is the horn melody played against Hx₂ of O as the pizzicato string accompaniment.

In m. 100 the thematic material enters like a fugue subject and leads to a four-voice texture. Once again this material is taken from the main theme. In m. 109 the main theme fragment from mm. 28-33 occurs with R as the set-form. Beginning in m. 114, RI uses the rhythm pattern from the introduction and the first bridge as horns play a unisonal, arpeggiated fragment from the first bridge. This horn fragment is taken from page 8 of the score.

In mm. 132-135 twelve-note chords occur which are rhythmically like part of the introduction and texturally like the beginning of the development.

The fragments used in the development that are taken from the exposition are in the order in which they occur in the exposition.

The recapitulation begins in m. 136 using 0 in a pure linear statement against R, as in the exposition. Most uses of the row are in the untransposed form.

In movement II a meter change occurs each time a new theme appears. Theme A uses $\frac{3}{2}$ followed by A¹ in $\frac{4}{8}$, A² in $\frac{5}{8}$, and finally returns to A using $\frac{3}{2}$. This gives added variety to theme A since the same meter is not paired with any theme repetition except A at the close of the movement. The meter changes help to create interest by contrasting different rhythms as theme A is repeated and thus varied. When A finally returns at the end of the movement, as it is first stated, it gives a feeling of completeness.

Just as the textures are ordered by adding a voice or voices, the meters in movement II as paired with theme A are ordered by adding a beat to each meter signature with each repetition of A. This results in A in $\frac{3}{2}$, A¹ in $\frac{4}{8}$, A² in $\frac{5}{8}$, and finally the return to A in $\frac{3}{2}$. Theme B was paired with $\frac{5}{8}$ for contrast between theme A and A¹ as were the rest of the meters that were paired with themes other than A and its variants.

Set-form R begins movement II, in contrast to 0 that begins movement I and RI that begins movement III. I then follows for intervallic contrast, and then R returns. This creates a kind of ABA form in miniature with relation

to the sets. Combining with R, I, R is I, R, I to create symmetry. Then, since RI has not been used, it occurs in theme B and is combined with O. The statement of the first two themes then makes use of all four mirror forms. A¹ uses the same set-forms as A but R and I are transposed. Theme C uses O in the melody for the first time, but it is in three voices. However, both O and R are linear in the lower voices as accompanimental material. Theme A² uses R, I, R over I, R, I, again transposed, and theme B(D) uses RI over O, which relates to the earlier use of theme B. The placement of RI over O between theme A and its variants completes the use of all four mirror forms at both the beginning and the end of the movement. The return of A at the end using R, I, R over I, R, I in $\frac{3}{2}$ meter contributes to the cohesiveness of the form.

Hexachordal use of R begins in m. 27 sounding over the three-voice counterpoint of I. There is much use of linear hexachords throughout this movement and in conjunction with canonic interplay. The rise and fall of dynamics is mostly gradual and smooth, but contrasting this is the agitated, accelerated passage in mm. 46-51 which is climactic in nature. The movement comes to a quiet close.

Movement III begins with a linear statement of RI which begins the main theme. Following this is O in two-voice counterpoint with R in three voices over O. Then I as a pure linear statement over R in six voices. This adding of voices increases excitement and builds toward a climax at the

same time submerging the linearity of the set within the texture. Later as in movement I it emerges out of the development section to sound in bold relief.

The first bridge is comprised of three measures of six voices, then three measures of four voices. R is the set-form used. The bridge builds toward the second theme which makes use of combined linear hexachords.

The second theme uses all four mirror forms as does the main theme. There are three meter changes within the second theme as there are within the main theme. Climax is created by increasing the spread of the pitches, increasing the dynamic level, and adding to the number of voices. There is also canonic imitation, rhythmic in nature, in movement III.

The second bridge employs vertical hexachords beginning with m. 75. It begins adding a tone to each vertical statement in m. 76 until by m. 78 twelve tones are reached in a chord based mostly on fifths. In mm. 77-78 linear hexachords sound against this repeated chord which leads to a sustained woodwind chord of twelve tones, now based on fourths.

The closing theme begins by stating the complete RI by the cello. The voices are varied as to number in this theme also and once again all four forms of the set are used. Although the closing theme begins in alla breve, it quickly changes to $\frac{6}{8}$ in m. 85 and remains in that meter until the development section, where alla breve occurs. The use

of $\frac{6}{8}$ here helps to achieve contrast between the development and the exposition.

The development section begins with a twelve tone chord. It quickly moves to the chordal hexachords of 0 with linear hexachords of 0 also played against them. From this the texture changes to four voices using 0, to three voices using I, to two voices using RI, and finally to one voice in a pure linear statement of RI. At the point where the statement of RI begins so does the recapitulation. The development section makes use of linear hexachords and the repetition of thematic material.

The recapitulation uses thematic material from the exposition freely, along with some ideas from movement I. This is done to help tie the work together as a whole as in cyclic form.

VITA

William R. Boyd was born in Carver, Kentucky, in 1935 the son of a Protestant minister. He spent most of his childhood in Pennsylvania and was graduated from the Chambersburg Area High School in 1953.

He received a B.A. in music from Central Bible College in Springfield, Missouri, in 1957, the M.Ed. from Western Maryland College in 1963, and the M.Mus. in music theory and composition from Temple University in 1968. His composition teacher at Temple University was Clifford Taylor.

He is presently pursuing the D.M.A. degree in musical composition at Louisiana State University under the guidance of Dr. Kenneth Klaus, who is his composition teacher and major professor.

His professional experience includes ten years as a music educator in the Red Lion Area Schools in Red Lion, Pennsylvania, and ten years as Assistant Professor of Music at Bryan College in Dayton, Tennessee.

Mr. Boyd is married and has three children.

SYMPHONY NO. 1

by

William R. Boyd

Oct. 30, 1979

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2 3
Clarinets
or Bass Clar.

1 2 3
Bassoons
or Cont. Bass

Horns

1 2 3 4
Trumpets

1 2 3
Trombones

1 2 3
Tuba

Percussion

Harp

Violins

2nd Violin

Violas

Cello

Bass

Instrumentation

Flutes I, II, III (piccolo)

Oboes I, II

Clarinets I, II, III in Bb

Bassoons I, II

Horns I, II, III, IV in F

Trumpets I, II, III in C

Trombones I, II, III (bass trombone)

Tuba I

Snare Drum

Bass Drum

Timpani (23", 25", 28", 32")

Xylophone

Piano and Celeste

Glockenspiel

Antique Cymbals (or Glockenspiel)

Suspended Cymbal

Crash Cymbals

Harp

Violins I, II

Violas

Violoncellos

Basses

Score sounds as written except for normal octave transposition

A William S. Boyd

Handwritten musical score for a symphony orchestra, measures 14 through 20. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, and Harp. The notation is in G major and 4/4 time. Measures 14-19 contain complex melodic lines for the woodwinds and strings, while measure 20 is a full orchestral tutti. The score is written on a single page with a large margin at the bottom for analysis.

Handwritten musical score for orchestra and strings. The score is divided into two systems. The first system includes parts for Flutes (1, 2), Piccolo, Oboes (1, 2), English Horn, Clarinets (1, 2), Bass Clarinet, Bassoons (1, 2), Contrabassoon, Horns (1, 2), Trumpets (1, 2, 3, 4), Trombones (1, 2, 3), Tuba, Percussion, Harp, and Analysis. The second system includes parts for Violins (1, 2), Viola, Cello, and Double Bass. The score features various musical notations, including notes, rests, and dynamic markings. A handwritten note "Gloria" is present above the Harp part, and another handwritten note "Lucea Vibra" is present above the Harp part. The Analysis section includes a box labeled "Analysis" and a handwritten note "Harp only".

Flutes 1, 2
or Piccolo
Oboes 1, 2
English Horn
Clarinets 1, 2
Bass Clar.
Bassoons 1, 2
Cont. Bsn.
Horns 1, 2
Trumpets 1, 2, 3, 4
Trombones 1, 2, 3
Tuba
Percussion
Harp
Analysis
Violins 1, 2
2nd Violins
Viola
Cello
Double Bass

Handwritten notes: Gloria, Lucea Vibra, Harp only.

24 25 26 27 28

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2
Clarinets
or Bass Clar.

1 2
Bassoons
or Cont. B's.

Horns

1 2
Trumpets

1 2
Trumpet

3
Tuba

Percussion
+ Glock

Harp

29 30 31 32 33

Analysis

Violins

2nd Violins

Violas

Cellos

Basses

[illegible]

40 41 42 43

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2
Clarinets
or Bass Clar.

1 2
Bassoons
or Cont. Bass

Horns

1 2
Trumpets

1 2
Trombones

Tuba

Personas

Harp

Analysis

Violins

2nd Violins

Violas

Cellos

Basses

Handwritten notes and markings:

- 645 *transposed* (others are out of scale)
- (1-2) (1-2) (1-0)
- Handwritten musical notation and dynamics (e.g., *mf*, *f*) are present throughout the score.

Handwritten musical score for a symphony orchestra, measures 45 through 49. The score includes parts for the following instruments:

- Flutes 1 & 2
- Oboes 1 & 2
- Clarinet 1
- Bassoon 1
- Horns 1 & 2
- Trumpets 1 & 2
- Trombones 1 & 2
- Tuba
- Timpani
- Harp
- Violins 1 & 2
- Violas
- Cellos
- Basses

Measure numbers 45, 46, 47, 48, and 49 are indicated at the bottom of the page. The score is written in a standard musical notation with various notes, rests, and dynamic markings.

50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

56 57 58 59 60 61 (12)

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2
Clarinet
or Bass Clar.

1 2
Bassoons
or Contr. Basso

Solo
Horn

Solo
Trumpets
mf

Trombones

Tabla

Perussion

Barp
mf
Gliss.

Analysis
7 12 Cellos
Harp, low oct, ott, B/E#, F#, G#, A, B gliss. - tremolo
moder

Violins

2nd Violins

Violas

Cellos

Basses

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

Flute
or Piccolo

Oboe
or English Horn

Clarinet
or Bass Clar.

Bassoon
or Contr. Bass.

Horn

Trumpet

Trombone

Tuba

Perussion

Harp

Double Bass

Violins

2nd Violin

Viola

Cello

Bass

Handwritten notes and markings:

- mp*, *mf*, *f*, *p*, *mf*, *p*
- quasi Rig.*
- laissez vibrer*
- Gliss.*
- Sus. cym.*
- 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*

Handwritten musical score for "The Marriage of Figaro" by Wolfgang Amadeus Mozart, Act II, No. 1. The score is for a full orchestra and includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Harp, and Violins. The score is written in G major and 4/4 time. The tempo is marked "Allegretto". The score is handwritten and includes many annotations and corrections. The score is for measures 67 to 71. The score is for the first performance of the opera.

72 75 76

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Bass

Horns

Trumpets

Trombones

Tuba

Timpani

Maracas

Bary

72 73 74 75 76

Analysis

Violins

2nd Violins

Violas

Cellos

Basses

repeat

Handwritten musical score for a symphony, featuring multiple staves and dynamic markings.

Top Section (Measures 77-80):

- Flutes or Piccolo:** Measures 77-80. Dynamic markings: *pp*, *Poco rit.*, *Andante*.
- Oboes or English Horns:** Measures 77-80. Dynamic markings: *pp*, *Poco rit.*, *Andante*.
- Clarinets or Bass Clar.**: Measures 77-80. Dynamic markings: *pp*, *Poco rit.*, *Andante*.
- Bassoons or Contr. Bsns.**: Measures 77-80. Dynamic markings: *pp*, *Poco rit.*, *Andante*.
- Horns:** Measures 77-80. Dynamic markings: *pp*, *Poco rit.*, *Andante*, *mute*.
- Trumpets:** Measures 77-80. Dynamic markings: *pp*, *Poco rit.*, *Andante*, *mute*.
- Trombones:** Measures 77-80. Dynamic markings: *pp*, *Poco rit.*, *Andante*, *mute*.
- Tabla:** Measures 77-80. Dynamic markings: *pp*, *Poco rit.*, *Andante*, *mute*.
- Perussion:** Measures 77-80. Dynamic markings: *pp*, *Poco rit.*, *Andante*, *mute*.
- Harp:** Measures 77-80. Dynamic markings: *pp*, *Poco rit.*, *Andante*, *Gliss.*, *laissez vibrer*.

Bottom Section (Measures 81-84):

- Violins:** Measures 81-84. Dynamic markings: *pp*, *Poco rit.*, *Andante*.
- 2nd Violin:** Measures 81-84. Dynamic markings: *pp*, *Poco rit.*, *Andante*.
- Violas:** Measures 81-84. Dynamic markings: *pp*, *Poco rit.*, *Andante*.
- Cellos:** Measures 81-84. Dynamic markings: *pp*, *Poco rit.*, *Andante*.
- Basses:** Measures 81-84. Dynamic markings: *pp*, *Poco rit.*, *Andante*.

Analysis:

Handwritten notes and markings at the bottom of the page, including "Analysis" and "Poco rit.".

ATempo (mm=126)

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Contr. Bsns

Horns

Trumpets

Trumpbones

Tuba

Percussion
Timp.

Bary

Handwritten notes and markings include: *sfpp*, *mf*, *Gliss.*, and various musical notations such as *allato* and *sf*.

99 [Dev.] 12 → 90 91 92 93

Analysis

ATempo (mm=126)

Violins

2nd Violins

Violas

Cellos

Basses

Handwritten notes and markings include: *Pizz.*, *mf*, *sfpp*, *sf*, and *Gliss.*

similar to IT
[X] H. [unclear]
[X] H. [unclear]
[DEV.] 6 → 8

Handwritten musical score for "The Firebird" by Igor Stravinsky. The score is written on multiple staves, including Flutes or Piccolo, Oboes or English Horns, Clarinets or Bass Clarinets, Bassoons or Contrabassoons, Harps, Trumpets, Trombones, Tuba, Percussion, and Harp. The score includes various musical notations, including notes, rests, and dynamic markings such as *mf* and *f*. The score is divided into measures, with measure numbers 95, 96, 97, 98, 99, 100, and 101 visible. The score is written in a handwritten style, with some corrections and annotations. The score is titled "The Firebird" and "Igor Stravinsky".

Analysis:

- 95. H_1 again in Hns.
- 96. H_2 again in Hns.
- 97. H_1 again in Hns.
- 98. H_2 again in Hns.
- 99. H_1 again in Hns.
- 100. H_2 again in Hns.
- 101. H_1 again in Hns.

102 103 104 105 106

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2
Clarinets
or Bass Clar.

1 2
Bassoons
or Cont. Bsns.

Horns

1 2
Trumpets

1 2
Trombones

Tuba

Percussion

Harp

102 103 104 105 106

Analysis

*first transition
from main melody
repeated variant*

Violins

2nd Violin

Viola

Cello

Bass

This is a page from a musical score, likely for a symphony. The page is numbered 107, 108, 109, 110, 111, and 112. The score is written for a large orchestra, including the following instruments:

- Flutes (1 and 2)
- Oboes (1 and 2)
- Clarinets (1 and 2)
- Bassoons (1 and 2)
- Horns (1 and 2)
- Trumpets (1 and 2)
- Trombones (1 and 2)
- Tuba
- Percussion (Timpani)
- Harp
- Violins (1 and 2)
- Violas
- Cellos
- Basses

The score includes various tempo markings, such as "Poco rit." (Poco ritardando) and "Moderato". It also features dynamic markings like "mf" (mezzo-forte) and "f" (forte). The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The page is numbered 107, 108, 109, 110, 111, and 112. The score is written for a large orchestra, including the following instruments:

113 114 115 116 117 118 119 (21)

1 2
Flutes
or Piccolo *mf* *12/3 → + Pic*

1 2
Oboes
or English Horn

1 2
Clarinets
or Bass Clar.

1 2
Bassoons
or Cont. Bass

Horns
rest of fragment *full melody* *500 pps* *mp*

1 2 3 4
Trumpets *mf* *mp*

1 2 3
Trombones

Tuba

Percussion
Hard mallets

Harp

Analysis
the last statement *is a phrase from p. 113* *applied & combined with M.T.*

Violins
Dir. arco

2nd Violins
Dir. arco

Violas
arco

Cellos
Dir. arco

Basses

120 121 122 123 124 125 (3)

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2 3
Clarinets
or Bass Clar.

1 2 3
Bassoons
or Cont. Bass

Horns

1 2 3 4
Trumpets

1 2 3
Trombones

Tuba

Percussion

Harp

120 121 122 123 124 125

Analysis

R2 with R13

Violins

2nd Violins

Violas

Cellos

Basses

126 127 128 129

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2
Clarinets
or Bass Clar.

1 2
Bassoons
or Cont. Bass.

Horns

1 2
Trumpets

1 2
Trombones

Tuba

Percussion

Bary

126 127 128 129 130

Analysis

Violins

2nd Violins

Violas

Cellos

Basses

Handwritten musical score for "The Marriage of Figaro" by Mozart. The score is written in 18th-century style with many handwritten annotations and corrections. The tempo is marked "A Tempo (M.M. 126)" and the key signature is one flat. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion, Harp, and various vocal soloists. The score is written in 18th-century style with many handwritten annotations and corrections.

[illegible]

Handwritten musical score for orchestra and voices, measures 147-151. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, and Strings. The vocal part is for the Alto. The music is in 2/4 time and features a melodic line in the Alto and a rhythmic accompaniment in the strings and woodwinds. The Alto part has a handwritten note: "3rd Fl. an octave higher than 2nd Fl."

152 153 154 155 156 (29)

1
2
Flutes
or Piccolo

1
2
Oboes
or English Horn

1
2
3
Clarinets
or Bass Clar.

1
2
3
Saxophones
or Cont. Sax.

Harp

1
2
3
4
Trumpets

1
2
3
Trombones

Tuba

French Horns

Harp

Analysis

Violins

2nd Violins

Violas

Cellos

Basses

Gliss.

laissez vibrer

152 153 154 155 156

mf

Handwritten musical score for a symphony, measures 157-162. The score includes staves for Flutes, Oboes, English Horn, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Harp, and Analysis. The music is in 3/4 time and features a key signature of one sharp (F#). The Analysis section at the bottom shows a sequence of chords and notes, with a 'First Bridge' marking at measure 162.

170 171 172 173 32

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2
Clarinets
or Bass Clar.

1 2
Bassoons
or Cont. Bass.

Horns

1 2 3 4
Trumpets

1 2 3
Trombones

Tuba

1 2
Percussion

Harp

170 171 172 173

Analysis

6/5 times raised
and other variations (see (1-5) (3-2) (1-0))

Violins

2nd Violins

Violas

Cellos

Basses

Handwritten musical score for a symphony orchestra, measures 174 through 179. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Harp, Violins, Viola, Cello, and Double Bass.

Measures 174-179:

- Flutes:** Measures 174-175 show a melodic line with a trill. Measure 176 shows a trill. Measure 177 shows a trill. Measure 178 shows a trill. Measure 179 shows a trill.
- Oboes:** Measures 174-175 show a melodic line. Measure 176 shows a trill. Measure 177 shows a trill. Measure 178 shows a trill. Measure 179 shows a trill.
- Clarinets:** Measures 174-175 show a melodic line. Measure 176 shows a trill. Measure 177 shows a trill. Measure 178 shows a trill. Measure 179 shows a trill.
- Bassoons:** Measures 174-175 show a melodic line. Measure 176 shows a trill. Measure 177 shows a trill. Measure 178 shows a trill. Measure 179 shows a trill.
- Horns:** Measures 174-175 show a melodic line. Measure 176 shows a trill. Measure 177 shows a trill. Measure 178 shows a trill. Measure 179 shows a trill.
- Trumpets:** Measures 174-175 show a melodic line. Measure 176 shows a trill. Measure 177 shows a trill. Measure 178 shows a trill. Measure 179 shows a trill.
- Trombones:** Measures 174-175 show a melodic line. Measure 176 shows a trill. Measure 177 shows a trill. Measure 178 shows a trill. Measure 179 shows a trill.
- Tuba:** Measures 174-175 show a melodic line. Measure 176 shows a trill. Measure 177 shows a trill. Measure 178 shows a trill. Measure 179 shows a trill.
- Percussion:** Measures 174-175 show a melodic line. Measure 176 shows a trill. Measure 177 shows a trill. Measure 178 shows a trill. Measure 179 shows a trill.
- Harp:** Measures 174-175 show a melodic line. Measure 176 shows a trill. Measure 177 shows a trill. Measure 178 shows a trill. Measure 179 shows a trill.
- Violins:** Measures 174-175 show a melodic line. Measure 176 shows a trill. Measure 177 shows a trill. Measure 178 shows a trill. Measure 179 shows a trill.
- Viola:** Measures 174-175 show a melodic line. Measure 176 shows a trill. Measure 177 shows a trill. Measure 178 shows a trill. Measure 179 shows a trill.
- Cello:** Measures 174-175 show a melodic line. Measure 176 shows a trill. Measure 177 shows a trill. Measure 178 shows a trill. Measure 179 shows a trill.
- Double Bass:** Measures 174-175 show a melodic line. Measure 176 shows a trill. Measure 177 shows a trill. Measure 178 shows a trill. Measure 179 shows a trill.

Handwritten notes:

- Measure 174: *tr*
- Measure 175: *tr*
- Measure 176: *tr*
- Measure 177: *tr*
- Measure 178: *tr*
- Measure 179: *tr*

Page number: 33

179 180 181 182 183 34 //

Flute
or Piccolo

Oboe
or English Horn

Clarinet
or Bass Clar.

Bassoon
or Cont. Bass

Horn

Trumpets

Trumpet

Tuba

Perussion

Harp

179 180 181 182 183 //

Analysis

Violins

Violin

Violins

Cello

Basses

[illegible]

37

Quasi Rig.

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Bsns.

Horns

Trumpets

Trombones

Tuba

Perussion

Bary

Analysis

Violins

2nd Violins

Violas

Cellos

Basses

mute. Quasi Rig.

mute. Quasi Rig.

mute. Quasi Rig.

mute. Quasi Rig.

mute. Quasi Rig.

186 *187* *188* *189* *190*

Bar. continues *measures 185 repeated*

194

[illegible]

Handwritten musical score for a symphony orchestra, featuring staves for various instruments and vocal parts. The score includes dynamic markings (e.g., *mf*, *ff*, *mp*) and performance instructions (e.g., *tr*, *gliss*, *rit*).

Instrumental Parts:

- Flutes 1 & 2 (or Piccolo)
- Oboes 1 & 2 (or English Horn)
- Clarinet 1 & 2 (or Bass Clarinet)
- Bassoon 1 & 2 (or Contrabassoon)
- Horn
- Trumpet 1 & 2
- Trombone 1 & 2
- Tuba
- Timpani
- String Section (Violins 1 & 2, Violas, Cellos, Basses)

Vocal Parts:

- Baritone
- Bass

Handwritten Annotations:

- Measure numbers: 205, 206, 207, 208, 209, 210.
- Dynamic markings: *mf*, *ff*, *mp*, *rit*.
- Performance instructions: *tr* (trill), *gliss* (glissando), *rit* (ritardando).
- Chordal notation: $[C\sharp, B, E\sharp, F\sharp, G\sharp, A\sharp]$.
- Sectional markings: *tr*, *ff*, *mf*.

Handwritten musical score for the 'L' section of 'The Marriage of Figaro' by Mozart. The score is written on multiple staves for various instruments and voices. The instruments include Flutes (2), Oboes (2), English Horn (3), Clarinets (2), Bass Clarinet (2), Bassoons (2), Contrabassoon (2), Horns (2), Trumpets (2), Trombones (2), Tuba (2), Percussion (2), Harp, and Cello/Bass. The score is marked with 'L' and 'R' for left and right hands, and includes dynamic markings like 'mf' and 'p'. The tempo is marked 'Allegretto' and the key signature is one flat. The score is handwritten and appears to be a working draft.

Handwritten musical score for a symphony, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, and Strings. The score includes dynamic markings like "ff" and "Deliberate", and tempo markings like "M.M. = 76". The score is written on multiple staves, with some parts marked "Divisi".

Symphony No. 1

Movement II

Adagio (m.m. 1-39) Solo

Flutes 1 & 2 or Piccolo *mp*

Oboes 1 & 2 or English Horn

Clarinets 1 & 2 or Bass Clar. (C) Solo *mp*

Bassoons 1 & 2 or Cont. Bsns. Solo *mp*

Horns (in C) Solo

Trumpets (in C) 1 & 2

Trumpets (in C) 3 & 4

Tronbones 1 & 2

Tuba

Percussion

Harp Adagio (m.m. 1-39) (in 4/4 time)

Analysis

Adagio (m.m. 1-39) Solo

Violins (in 4/4 time) Solo *mp*

2nd Violins

Violas

Cellos

Basses (Requires low C)

This is a page from a musical score, likely for a symphony orchestra. The page contains staves for various instruments, including Flutes, Oboes, Clarinets, Bassoons, Horns, Trampets, Trombones, Tuba, Percussion, Harp, and Strings. The score is written in a standard musical notation, featuring notes, rests, and dynamic markings. The page is numbered 1 in the top left corner. The instruments are listed on the left side of the page, with their respective staves. The score includes a variety of musical notations, such as notes, rests, and dynamic markings like 'Solo', 'p', 'mf', and 'P'. The page is a single page of a larger score, as indicated by the page number '1' in the top left corner.

Handwritten musical score for a symphony orchestra, featuring staves for various instruments and sections. The score includes dynamic markings (p, f, mp, pp) and performance instructions (solo, arco).

Instrumentation and Staff Labels:

- Flutes 1 & 2 / Piccolo
- Oboes 1 & 2 / English Horn
- Clarinets 1 & 2 / Bass Clar.
- Bassoons 1 & 2 / Cont. B.s.s.
- Horns
- Trumpets 1, 2, 3, 4
- Trumpets 1, 2, 3
- Tuba
- Percussion
- Harp
- Analysis
- Violins
- 2nd Violins
- Violas
- Cellos
- Basses

Key Musical Elements:

- Flutes 1 & 2 / Piccolo:** Solo part starting at measure 12, marked *p* (piano) and *f* (forte). Includes a circled measure 14.
- Oboes 1 & 2 / English Horn:** Solo part starting at measure 12, marked *mp* (mezzo-piano).
- Clarinets 1 & 2 / Bass Clar.:** Solo part starting at measure 12, marked *mp*.
- Bassoons 1 & 2 / Cont. B.s.s.:** Solo part starting at measure 12, marked *mp*.
- Horns:** Solo part starting at measure 12, marked *mp*.
- Violins:** Solo part starting at measure 12, marked *p*.
- 2nd Violins:** Solo part starting at measure 12, marked *p*.
- Violas:** Solo part starting at measure 12, marked *p*.
- Cellos:** Solo part starting at measure 12, marked *p*.
- Basses:** Solo part starting at measure 12, marked *p*.

Measure Numbers: 12, 13, 14, 15, 16.

42

21 22 23 24 25

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Bsn.

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

21. *Solo*
mp

22. *Sala*
mp

23. *Diz.*
Pizz.

24.

25.

Analysis

measure 16

Handwritten musical score for "The Rite of Spring" by Igor Stravinsky. The score is written on multiple staves, including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Harp, and Violins. The music is in 3/4 time and features a large, handwritten "8" in the center, indicating a section of 8 measures. The score includes various musical notations, including notes, rests, and dynamic markings such as "mp" (mezzo-piano) and "f" (forte). The score is marked with "27" and "31" at the bottom, indicating measure numbers. The score is written in a handwritten style, with some corrections and annotations visible.

Handwritten musical score for a symphony orchestra, measures 30-34. The score includes staves for Flutes, Oboes, English Horn, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Bass, Violins, Viola, Cello, and Double Bass. The music is in 2/4 time and features various melodic lines and dynamic markings.

Measures 30-34 are shown. The score includes staves for Flutes, Oboes, English Horn, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Bass, Violins, Viola, Cello, and Double Bass. The music is in 2/4 time and features various melodic lines and dynamic markings.

← ♩ = ♩ → (m.m. ♩ = 60)

Flutes
or Piccolo

Oboes
or English Horns

Clarinets
or Bass Clar.

Bassoons
or Cont. Bass.

49

← ♩ = ♩ → (m.m. ♩ = 60)

Horns

Trumpets

Trumpets

Trumpets

Truba

Perennation

Harp

Analysis

Violins

2nd Violins

Violins

Cellos

Basses

← ♩ = ♩ → (m.m. ♩ = 60)

← ♩ = ♩ → (m.m. ♩ = 60)

39 40 41 42 50

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2 3
Clarinets
or Bass Clar.

1 2 3
Bassoons
or Cont. Bsns.

Horns

1 2 3 4
Trumpets

1 2 3
Trombones

3
Tuba

Percussion

Harp

39 40 41 42

Anglia

Violins

2nd Violins

Violas

Cellos

Basses

Solo desks only

mp

mf

Handwritten musical score for a symphony orchestra. The score is divided into two systems, each with a tempo change. The first system is marked "Ritardando" and the second system is marked "Agitato Accelerando". The instruments listed on the left are: Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2), Bassoons (1, 2), Horns, Trumpets (1, 2), Trombones (1, 2), Tuba, Percussion (Timpani, Snare, Cymbals), Harp, and Strings (Violins, Viola, Cello, Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings (pp, mp, f). There are also handwritten annotations and corrections throughout the score, including "Ritardando", "Agitato Accelerando", and "All".

Flutes 1, 2
Oboes 1, 2
Clarinets 1, 2
Bassoons 1, 2
Horns
Trumpets 1, 2
Trombones 1, 2
Tuba
Percussion
Harp
Violins
Viola
Cello
Double Bass

Ritardando *Agitato Accelerando*

Ritardando *Agitato Accelerando*

pp *mp* *f*

Timpani *Snare* *Cymbals*

All *pp* *mp* *f*

Ritardando *Agitato Accelerando*

pp *mp* *f*

Timpani *Snare* *Cymbals*

All *pp* *mp* *f*

47 49 52

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2 3
Clarinets
or Bass Clar.

1 2 3
Bassoons
or Cont. Bass.

Horns

1 2 3 4
Trumpets

1 2 3
Trombones

Tuba

Percussion
(Handwritten: + 4th drum, (Handwritten: m f, f)

Harp

47
Analysis
(Handwritten: (electrostatic) fones, (Handwritten: chord up, CH. expected)

Violins

2nd Violins

Violas

Cellos

Basses

Handwritten musical score for the "Adagio Come sopra" section. The score is written on multiple staves for various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Harp, Analysis, Violins, 2nd Violin, Viola, Cello, and Double Bass. The tempo is marked "Adagio Come sopra" with a metronome marking of 69. The score includes various musical notations such as notes, rests, and dynamic markings like "mp" and "p".

53 54 55 56 57

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Bsns.

Horns

Trumpets

Tronbones

Tuba

Percussion

Harp

Analysis

Violins

2nd Violins

Voices

Cellos

Basses

Handwritten musical notation and analysis across multiple staves, including measures 53 through 57. The notation includes various musical symbols, clefs, and dynamic markings. The analysis section at the bottom includes handwritten notes and arrows indicating musical structure.

Handwritten notes in Analysis section:

- 53: *repeated figure*
- 54: *repeated figure*
- 55: *repeated figure*
- 56: *repeated figure*
- 57: *repeated figure*

Handwritten musical score for the "Poco rit." section, marked "Rather quickly (m.m. = 80)". The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Harp, and Violins. The tempo is marked "Poco rit." and "Rather quickly (m.m. = 80)". The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The page number "55" is visible in the top right corner.

62 63 64 65

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2
Clarinets
or Bass Clar.

1 2
Bassoons
or Cont. Bsns.

Horns

1 2
Trumpets

1 2
Trombones

3 4

Tuba

Percussion

Harp

62 63 64 65

Andante

Violins

2nd Violins

Violas

Cellos

Basses

Handwritten musical score for the first movement of the Concerto for Violin and Orchestra, Op. 35, by Pyotr Ilyich Tchaikovsky. The score is written on 24 staves, including parts for Flutes, Oboes, English Horn, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba, Celeste, Percussion, Zazp, Analysis, Violins, Viola, Cello, and Basses. The music is in 2/4 time and features a variety of instruments and dynamics.

Handwritten musical score for a symphony orchestra, measures 74-77. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Harp, and Strings. Measures 74-75 show various melodic lines with dynamics like *mf* and *mp*. Measure 76 features a "Rit" (Ritardando) marking and "mute" instructions for the strings. Measure 77 shows a "Divisi" (divided) marking for the strings and a "8V2" marking.

78

1 2 3
Flute
or Piccolo

1 2 3
Oboe
or English Horn

1 2 3
Clarinet
or Bass Clar.

1 2 3
Bassoon
or Contr. Bass.

Horn

1 2 3 4
Trumpet

1 2 3
Trombone

4
Tuba

5 6
Percussion

7
Harp

79 80 81

Analysis

Violins

2nd Violin

Violas

Cellos

Basses

More ordinario mp

More ordinario mp

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2
Clarinets
or Bass Clar.

1 2
Bassoons
or Cont. B. S.

Horns

1 2
Trumpets

1 2
Trombones

Tuba

Percussion

Harp

92 93 94 95

Analysis

Violins

2nd Violin

Violas

Cellos

Basses

Ritard.

86 87 88 89

Flutes
or Piccolo

Oboes
or English Horns

Clarinets
or Bass Clar.

Bassoons
or Cont. Euph.

Ritard.

86 87 88 89

Horns

Trumpets

Trumpets

Trumpets

Tuba

Percussion

+ Glock. Ritard.

+ Calato

Lissaz Vib.

86 87 Ritard 88

Analysis

86 87 88 89

Violins

2nd Violins

Violas

Cellos

Basses

Symphony No. 1

Movement III

Handwritten musical score for "Movement III" (Allegro, m.m.d = 112). The score is divided into two sections, A and B, marked with brackets. The instruments listed on the left include Flutes, Piccolo, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Saxophone, Baritone, Basses, and Violins. The score features various musical notations, including notes, rests, and dynamic markings (mf, f). There are also handwritten annotations and corrections throughout the score, such as "3 xylophone has all A tones at the end" and "is true only for the 8th and 9th measures of the xylophone part, not 4-5."

6 7 8 9 10 (64)

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2
Clarinets
or Bass Clar.

1 2
Bassoons
or Cont. Bass

Horns

1 2
Trumpets

1 2
Trombones

3
Tuba

3
Percussion

3
Earp

6 7 8 9 10
Analysis *Continued*

Violins

2nd Violins

Violas

Cellos

Basses

12 13 14 15

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Bass.

Harp

Trumpets

Trombones

Tuba

Perussion

Harp

Analysis

Violins

2nd Violins

Violas

Cello

Basses

← d = d. →

B

16 17 18 19 20

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Bsns.

Horns

Trumpets
Con Sordino

Trombones
Con Sordino

Tuba
Con Sordino

Percussion

Harp
[Bb-Ab-Bb] [Bb-F-Ab-Ad] Gliss f

Analysis
The analysis
[B] [B] (trumpets) → + Hy. & long
(b used for greater volume)

Violins

2nd Violins

Violas

Cellos

Basses

Handwritten musical score for a symphony, featuring staves for various instruments including Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion (Timpani, Harp), Violin, Viola, Cello, and Bass. The score includes musical notation, dynamics (mf, f), and performance instructions. A handwritten note at the bottom right reads: "last 2 tones of 1st horn are [B] 3".

← $\text{♩} = \text{♩}$ →
26 27 28 29 30
(69)

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Bass.

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

← $\text{♩} = \text{♩}$ →
36 37 38 39 40

Analysis

Violins

2nd Violin

Viola

Cello

Basses

$\leftarrow \text{♩} = \text{♩} \rightarrow$ (m.m. ♩ = 84) Andante

Flutes
 or Piccolo

Oboes
 or English Horn

Clarinets
 or Bass Clar.

Bassoons
 or Cont. Basses

Horns

Trumpets

Trombones

Tuba

Percussion
 xylophone
 Modestissimo (distinctly)
 + Piano

Baritone

Analysis

Violins

2nd Violin

Viola

Cello

Basses

20

Flutes 1, 2
 or Piccolo
 Oboes 1, 2
 or English Horn
 Clarinets 1, 2
 or Bass Clar.
 Bassoons 1, 2
 or Contr. Bsns.
 Horns
 Trumpets 1, 2, 3, 4
 Trombones 1, 2, 3
 Tuba
 Percussion
 Harp

Handwritten notes and markings are present on the Flute and Oboe staves, including a circled '71' and various musical notations.

Analysis
 Violins 1, 2
 2nd Violins
 Violas
 Cellos
 Basses

Handwritten notes and markings are present on the Analysis and Violin staves, including a circled '2' and various musical notations.

Handwritten musical score for a symphony orchestra, featuring various instruments and a harp. The score includes dynamic markings (mp, fpp, sf), articulation (accents, slurs), and performance instructions (Solo, Con Sordino, With fingernails, laissez vibrer, Divisi).

Instruments and Parts:

- Flutes 1 & 2 / Piccolo
- Oboes 1 & 2 / English Horn
- Clarinet 1 & 2 / Bass Clarinet
- Bassoons 1 & 2 / Contrabassoon
- Horns
- Trumpets 1, 2, & 3
- Trumpet 3
- Tuba
- Timpani
- Harp
- Violins 1 & 2
- Viola
- Cello
- Bass

Key Musical Elements:

- Flutes:** Solo section with dynamic markings *mp* and *fpp*.
- Clarinet:** Solo section with dynamic markings *mp* and *fpp*.
- Bassoon:** Solo section with dynamic markings *mp* and *fpp*.
- Horn:** Solo section with dynamic markings *mp* and *fpp*.
- Timpani:** Solo section with dynamic markings *mp* and *fpp*.
- Harp:** Solo section with dynamic markings *mp* and *fpp*. Includes a section marked "With fingernails" and "laissez vibrer".
- Violins:** Divisi section with dynamic markings *mp* and *fpp*.

Handwritten Annotations:

- Flutes:** *mp*, *fpp*, *acc*, *sf*.
- Clarinet:** *mp*, *fpp*, *acc*, *sf*.
- Bassoon:** *mp*, *fpp*, *acc*, *sf*.
- Horn:** *mp*, *fpp*, *acc*, *sf*.
- Timpani:** *mp*, *fpp*, *acc*, *sf*.
- Harp:** *mp*, *fpp*, *acc*, *sf*, *With fingernails*, *laissez vibrer*.
- Violins:** *mp*, *fpp*, *Divisi*.

Handwritten Analysis:

Analysis 5: $(H_A \text{ the } H_A = \text{of } \frac{1}{2} + D (\text{see cl. melody note and last 3 notes of harmony}))$

Handwritten notes: *cl. solo Hx1*, *cl. solo Hx2*, *cl. solo Hx3*, *cl. solo Hx4*, *cl. solo Hx5*, *cl. solo Hx6*, *cl. solo Hx7*, *cl. solo Hx8*, *cl. solo Hx9*, *cl. solo Hx10*, *cl. solo Hx11*, *cl. solo Hx12*, *cl. solo Hx13*, *cl. solo Hx14*, *cl. solo Hx15*, *cl. solo Hx16*, *cl. solo Hx17*, *cl. solo Hx18*, *cl. solo Hx19*, *cl. solo Hx20*, *cl. solo Hx21*, *cl. solo Hx22*, *cl. solo Hx23*, *cl. solo Hx24*, *cl. solo Hx25*, *cl. solo Hx26*, *cl. solo Hx27*, *cl. solo Hx28*, *cl. solo Hx29*, *cl. solo Hx30*, *cl. solo Hx31*, *cl. solo Hx32*, *cl. solo Hx33*, *cl. solo Hx34*, *cl. solo Hx35*, *cl. solo Hx36*, *cl. solo Hx37*, *cl. solo Hx38*, *cl. solo Hx39*, *cl. solo Hx40*, *cl. solo Hx41*, *cl. solo Hx42*, *cl. solo Hx43*, *cl. solo Hx44*, *cl. solo Hx45*, *cl. solo Hx46*, *cl. solo Hx47*, *cl. solo Hx48*, *cl. solo Hx49*, *cl. solo Hx50*, *cl. solo Hx51*, *cl. solo Hx52*, *cl. solo Hx53*, *cl. solo Hx54*, *cl. solo Hx55*, *cl. solo Hx56*, *cl. solo Hx57*, *cl. solo Hx58*, *cl. solo Hx59*, *cl. solo Hx60*, *cl. solo Hx61*, *cl. solo Hx62*, *cl. solo Hx63*, *cl. solo Hx64*, *cl. solo Hx65*, *cl. solo Hx66*, *cl. solo Hx67*, *cl. solo Hx68*, *cl. solo Hx69*, *cl. solo Hx70*, *cl. solo Hx71*, *cl. solo Hx72*, *cl. solo Hx73*, *cl. solo Hx74*, *cl. solo Hx75*, *cl. solo Hx76*, *cl. solo Hx77*, *cl. solo Hx78*, *cl. solo Hx79*, *cl. solo Hx80*, *cl. solo Hx81*, *cl. solo Hx82*, *cl. solo Hx83*, *cl. solo Hx84*, *cl. solo Hx85*, *cl. solo Hx86*, *cl. solo Hx87*, *cl. solo Hx88*, *cl. solo Hx89*, *cl. solo Hx90*, *cl. solo Hx91*, *cl. solo Hx92*, *cl. solo Hx93*, *cl. solo Hx94*, *cl. solo Hx95*, *cl. solo Hx96*, *cl. solo Hx97*, *cl. solo Hx98*, *cl. solo Hx99*, *cl. solo Hx100*.

64 67 68 69 70

1 2
Flutes
or Piccolo

1 2
3
Oboes
or English Horns

1 2
3
Clarinets
or Bass Clar.

1 2
3
Bassoons
or Contr. Bass.

Horns

1 2
3
Trumpets

1 2
3
Trombones

Tuba

Percussion

Harp

64 67 68 69 70

Analysis

passers have H_{K_2}

Violins

2nd Violins

Violas

Cellos

Basses

H_{K_2}

R_{22}

Handwritten musical score for orchestra and strings. The score is written on multiple staves, with measures numbered 46, 49, 70, and 72. The instruments listed on the left include:

- Flutes 1, 2, 3 or Piccolo
- Oboe 1, 2 or English Horn
- Clarinet 1, 2 or Bass Clar.
- Bassoon 1, 2 or Contr. Bass.
- Horns
- Trumpets 1, 2, 3, 4
- Trubones 1, 2, 3
- Tuba
- Xylophone
- Percussion
- Harp + Piano
- Analysis
- Violins
- 2nd Violin
- Violas
- Cellos
- Bass

The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten note in the Analysis section reads: "Violins and Violas double on strings, start and 2nd Violin and celli double on strings." The page number 72 is circled in the top right corner.

71 72 73 74 75 (77)

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2
Clarinets
or Bass Clar.

1 2
Bassoons
or Cont. Bass.

Horns

1 2
Trumpets

1 2
Trombones

Tuba

Drum

Bar

76 77 78 79 80

Analysis *CT* *16 measures that occur* *Bridge* *CT* *16 measures that occur*

Violins

2nd Violin

Violas

Cellos

Basses

Area H₁ H₂ H₃

Handwritten musical score for a symphony, featuring staves for various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, and Strings. The score includes musical notation, dynamics, and performance instructions.

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Contr. Bass.

Horns

Trumpets

Trombones

Tuba

Percussion

Barp

Analysis

Violins

2nd Violins

Violas

Cellos

Basses

74 *Braden*

79 *Dirig.*

80 *RT 3*

76 *Braden*

77 *Solo*

78 *Solo*

79 *Complete 12 tone*

80 *Complete 12 tone*

81 *Complete 12 tone*

82 *Complete 12 tone*

83 *Complete 12 tone*

84 *Complete 12 tone*

85 *Complete 12 tone*

86 *Complete 12 tone*

87 *Complete 12 tone*

88 *Complete 12 tone*

89 *Complete 12 tone*

90 *Complete 12 tone*

91 *Complete 12 tone*

92 *Complete 12 tone*

93 *Complete 12 tone*

94 *Complete 12 tone*

95 *Complete 12 tone*

96 *Complete 12 tone*

97 *Complete 12 tone*

98 *Complete 12 tone*

99 *Complete 12 tone*

100 *Complete 12 tone*

101 *Complete 12 tone*

102 *Complete 12 tone*

103 *Complete 12 tone*

104 *Complete 12 tone*

105 *Complete 12 tone*

106 *Complete 12 tone*

107 *Complete 12 tone*

108 *Complete 12 tone*

109 *Complete 12 tone*

110 *Complete 12 tone*

111 *Complete 12 tone*

112 *Complete 12 tone*

113 *Complete 12 tone*

114 *Complete 12 tone*

115 *Complete 12 tone*

116 *Complete 12 tone*

117 *Complete 12 tone*

118 *Complete 12 tone*

119 *Complete 12 tone*

120 *Complete 12 tone*

121 *Complete 12 tone*

122 *Complete 12 tone*

123 *Complete 12 tone*

124 *Complete 12 tone*

125 *Complete 12 tone*

126 *Complete 12 tone*

127 *Complete 12 tone*

128 *Complete 12 tone*

129 *Complete 12 tone*

130 *Complete 12 tone*

131 *Complete 12 tone*

132 *Complete 12 tone*

133 *Complete 12 tone*

134 *Complete 12 tone*

135 *Complete 12 tone*

136 *Complete 12 tone*

137 *Complete 12 tone*

138 *Complete 12 tone*

139 *Complete 12 tone*

140 *Complete 12 tone*

141 *Complete 12 tone*

142 *Complete 12 tone*

143 *Complete 12 tone*

144 *Complete 12 tone*

145 *Complete 12 tone*

146 *Complete 12 tone*

147 *Complete 12 tone*

148 *Complete 12 tone*

149 *Complete 12 tone*

150 *Complete 12 tone*

151 *Complete 12 tone*

152 *Complete 12 tone*

153 *Complete 12 tone*

154 *Complete 12 tone*

155 *Complete 12 tone*

156 *Complete 12 tone*

157 *Complete 12 tone*

158 *Complete 12 tone*

159 *Complete 12 tone*

160 *Complete 12 tone*

161 *Complete 12 tone*

162 *Complete 12 tone*

163 *Complete 12 tone*

164 *Complete 12 tone*

165 *Complete 12 tone*

166 *Complete 12 tone*

167 *Complete 12 tone*

168 *Complete 12 tone*

169 *Complete 12 tone*

170 *Complete 12 tone*

171 *Complete 12 tone*

172 *Complete 12 tone*

173 *Complete 12 tone*

174 *Complete 12 tone*

175 *Complete 12 tone*

176 *Complete 12 tone*

177 *Complete 12 tone*

178 *Complete 12 tone*

179 *Complete 12 tone*

180 *Complete 12 tone*

181 *Complete 12 tone*

182 *Complete 12 tone*

183 *Complete 12 tone*

184 *Complete 12 tone*

185 *Complete 12 tone*

186 *Complete 12 tone*

187 *Complete 12 tone*

188 *Complete 12 tone*

189 *Complete 12 tone*

190 *Complete 12 tone*

191 *Complete 12 tone*

192 *Complete 12 tone*

193 *Complete 12 tone*

194 *Complete 12 tone*

195 *Complete 12 tone*

196 *Complete 12 tone*

197 *Complete 12 tone*

198 *Complete 12 tone*

199 *Complete 12 tone*

200 *Complete 12 tone*

201 *Complete 12 tone*

202 *Complete 12 tone*

203 *Complete 12 tone*

204 *Complete 12 tone*

205 *Complete 12 tone*

206 *Complete 12 tone*

207 *Complete 12 tone*

208 *Complete 12 tone*

209 *Complete 12 tone*

210 *Complete 12 tone*

211 *Complete 12 tone*

212 *Complete 12 tone*

213 *Complete 12 tone*

214 *Complete 12 tone*

215 *Complete 12 tone*

216 *Complete 12 tone*

217 *Complete 12 tone*

218 *Complete 12 tone*

219 *Complete 12 tone*

220 *Complete 12 tone*

221 *Complete 12 tone*

222 *Complete 12 tone*

223 *Complete 12 tone*

224 *Complete 12 tone*

225 *Complete 12 tone*

226 *Complete 12 tone*

227 *Complete 12 tone*

228 *Complete 12 tone*

229 *Complete 12 tone*

230 *Complete 12 tone*

2

$\leftarrow d = d \rightarrow$ (m.m. $d = 112$)
Allegro (79)

Flutes
 or Piccolo

Oboes
 or English Horn

Clarinets
 or Bass Clar.

Bassoons
 or Cont. Bass.

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

Analysis: "A" is used as part of
 complete row

beginning of row

$\leftarrow d = d \rightarrow$ (m.m. $d = 112$)
Allegro

Violins

2nd Violins

Violas

Cellos

Basses

1 2
 Flutes
 or Piccolo
 1 2
 Oboes
 or English Horn
 1 2
 Clarinets
 or Bass Clar.
 1 2
 Bassoons
 or Contr. Bass
 Horns
 1 2
 Trumpets
 1 2
 Trombones
 Tuba
 Percussion
 Harp

Analysis

Violins
 2nd Violin
 Viola
 Cello
 Double Bass

I

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Contr. Bsns.

I

Horns

Trumpets

Trombones

Tuba

Percussion

I

Harp

Analysis

Violins

2nd Violin

Voices

Chorus

Basses

APCC

Pizz.

APCC

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, with various instruments and sections labeled on the left. The notation includes notes, rests, and dynamic markings. There are several handwritten annotations and corrections throughout the score.

Instrument Labels (Left Margin):

- Flutes 1, 2, 3 or Piccolo
- Oboes 1, 2 or English Horn
- Clarinets 1, 2 or Bass Clar.
- Bassoons 1, 2 or Cont. Bass
- Horns
- Trumpets 1, 2
- Trombones 1, 2, 3
- Tuba
- Percussion
- Bary
- Analysis
- Violins
- 2nd Violin
- Violas
- Cellos
- Basses

Handwritten Annotations:

- At the top of the Flute staff, there is a bracketed section with the letters "n b e" and a circled "J" with the number "122" below it.
- At the top of the Clarinet staff, there is a circled "J" with the number "122" below it.
- At the top of the Bassoon staff, there is a circled "J" with the number "122" below it.
- At the top of the Horn staff, there is a circled "J" with the number "122" below it.
- At the top of the Trumpet staff, there is a circled "J" with the number "122" below it.
- At the top of the Trombone staff, there is a circled "J" with the number "122" below it.
- At the top of the Tuba staff, there is a circled "J" with the number "122" below it.
- At the top of the Percussion staff, there is a circled "J" with the number "122" below it.
- At the top of the Bary staff, there is a circled "J" with the number "122" below it.
- At the top of the Analysis staff, there is a circled "J" with the number "122" below it.
- At the top of the Violin staff, there is a circled "J" with the number "122" below it.
- At the top of the 2nd Violin staff, there is a circled "J" with the number "122" below it.
- At the top of the Viola staff, there is a circled "J" with the number "122" below it.
- At the top of the Cello staff, there is a circled "J" with the number "122" below it.
- At the top of the Bass staff, there is a circled "J" with the number "122" below it.

Dynamic Markings:

- Can Sarina* (written above the Trumpet staff)
- Can Sarina* (written above the Trombone staff)

Other Markings:

- Note: E and A have* (written above the Bary staff)
- 10* (written below the Analysis staff)
- 10* (written below the Violin staff)
- 10* (written below the 2nd Violin staff)
- 10* (written below the Viola staff)
- 10* (written below the Cello staff)
- 10* (written below the Bass staff)

101 102 103 104 105 97

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Bass

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

Analysis

Violins

2nd Violin

Violas

Cellos

Basses

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

106 107 108 109 110 94

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Contr. Bass

Horns

Trumpets

Trumpets

Truba

Percussion

Harp

Arpeggios

Violins

2nd Violins

Violas

Cellos

Basses

Notes

Con Sordino

mp

f

Tristemente

Tristemente

Handwritten musical score for "The Four Seasons" by Vivaldi, featuring various instruments and a detailed analysis section at the bottom.

Top Section: Musical Score

- Flutes or Piccolo:** 12/1, 12/2, 12/3, 12/4, 12/5, 12/6, 12/7, 12/8, 12/9, 12/10, 12/11, 12/12, 12/13, 12/14, 12/15, 12/16, 12/17, 12/18, 12/19, 12/20, 12/21, 12/22, 12/23, 12/24, 12/25, 12/26, 12/27, 12/28, 12/29, 12/30, 12/31, 12/32, 12/33, 12/34, 12/35, 12/36, 12/37, 12/38, 12/39, 12/40, 12/41, 12/42, 12/43, 12/44, 12/45, 12/46, 12/47, 12/48, 12/49, 12/50, 12/51, 12/52, 12/53, 12/54, 12/55, 12/56, 12/57, 12/58, 12/59, 12/60, 12/61, 12/62, 12/63, 12/64, 12/65, 12/66, 12/67, 12/68, 12/69, 12/70, 12/71, 12/72, 12/73, 12/74, 12/75, 12/76, 12/77, 12/78, 12/79, 12/80, 12/81, 12/82, 12/83, 12/84, 12/85, 12/86, 12/87, 12/88, 12/89, 12/90, 12/91, 12/92, 12/93, 12/94, 12/95, 12/96, 12/97, 12/98, 12/99, 12/100, 12/101, 12/102, 12/103, 12/104, 12/105, 12/106, 12/107, 12/108, 12/109, 12/110, 12/111, 12/112, 12/113, 12/114, 12/115, 12/116, 12/117, 12/118, 12/119, 12/120, 12/121, 12/122, 12/123, 12/124, 12/125, 12/126, 12/127, 12/128, 12/129, 12/130, 12/131, 12/132, 12/133, 12/134, 12/135, 12/136, 12/137, 12/138, 12/139, 12/140, 12/141, 12/142, 12/143, 12/144, 12/145, 12/146, 12/147, 12/148, 12/149, 12/150, 12/151, 12/152, 12/153, 12/154, 12/155, 12/156, 12/157, 12/158, 12/159, 12/160, 12/161, 12/162, 12/163, 12/164, 12/165, 12/166, 12/167, 12/168, 12/169, 12/170, 12/171, 12/172, 12/173, 12/174, 12/175, 12/176, 12/177, 12/178, 12/179, 12/180, 12/181, 12/182, 12/183, 12/184, 12/185, 12/186, 12/187, 12/188, 12/189, 12/190, 12/191, 12/192, 12/193, 12/194, 12/195, 12/196, 12/197, 12/198, 12/199, 12/200, 12/201, 12/202, 12/203, 12/204, 12/205, 12/206, 12/207, 12/208, 12/209, 12/210, 12/211, 12/212, 12/213, 12/214, 12/215, 12/216, 12/217, 12/218, 12/219, 12/220, 12/221, 12/222, 12/223, 12/224, 12/225, 12/226, 12/227, 12/228, 12/229, 12/230, 12/231, 12/232, 12/233, 12/234, 12/235, 12/236, 12/237, 12/238, 12/239, 12/240, 12/241, 12/242, 12/243, 12/244, 12/245, 12/246, 12/247, 12/248, 12/249, 12/250, 12/251, 12/252, 12/253, 12/254, 12/255, 12/256, 12/257, 12/258, 12/259, 12/260, 12/261, 12/262, 12/263, 12/264, 12/265, 12/266, 12/267, 12/268, 12/269, 12/270, 12/271, 12/272, 12/273, 12/274, 12/275, 12/276, 12/277, 12/278, 12/279, 12/280, 12/281, 12/282, 12/283, 12/284, 12/285, 12/286, 12/287, 12/288, 12/289, 12/290, 12/291, 12/292, 12/293, 12/294, 12/295, 12/296, 12/297, 12/298, 12/299, 12/300, 12/301, 12/302, 12/303, 12/304, 12/305, 12/306, 12/307, 12/308, 12/309, 12/310, 12/311, 12/312, 12/313, 12/314, 12/315, 12/316, 12/317, 12/318, 12/319, 12/320, 12/321, 12/322, 12/323, 12/324, 12/325, 12/326, 12/327, 12/328, 12/329, 12/330, 12/331, 12/332, 12/333, 12/334, 12/335, 12/336, 12/337, 12/338, 12/339, 12/340, 12/341, 12/342, 12/343, 12/344, 12/345, 12/346, 12/347, 12/348, 12/349, 12/350, 12/351, 12/352, 12/353, 12/354, 12/355, 12/356, 12/357, 12/358, 12/359, 12/360, 12/361, 12/362, 12/363, 12/364, 12/365, 12/366, 12/367, 12/368, 12/369, 12/370, 12/371, 12/372, 12/373, 12/374, 12/375, 12/376, 12/377, 12/378, 12/379, 12/380, 12/381, 12/382, 12/383, 12/384, 12/385, 12/386, 12/387, 12/388, 12/389, 12/390, 12/391, 12/392, 12/393, 12/394, 12/395, 12/396, 12/397, 12/398, 12/399, 12/400, 12/401, 12/402, 12/403, 12/404, 12/405, 12/406, 12/407, 12/408, 12/409, 12/410, 12/411, 12/412, 12/413, 12/414, 12/415, 12/416, 12/417, 12/418, 12/419, 12/420, 12/421, 12/422, 12/423, 12/424, 12/425, 12/426, 12/427, 12/428, 12/429, 12/430, 12/431, 12/432, 12/433, 12/434, 12/435, 12/436, 12/437, 12/438, 12/439, 12/440, 12/441, 12/442, 12/443, 12/444, 12/445, 12/446, 12/447, 12/448, 12/449, 12/450, 12/451, 12/452, 12/453, 12/454, 12/455, 12/456, 12/457, 12/458, 12/459, 12/460, 12/461, 12/462, 12/463, 12/464, 12/465, 12/466, 12/467, 12/468, 12/469, 12/470, 12/471, 12/472, 12/473, 12/474, 12/475, 12/476, 12/477, 12/478, 12/479, 12/480, 12/481, 12/482, 12/483, 12/484, 12/485, 12/486, 12/487, 12/488, 12/489, 12/490, 12/491, 12/492, 12/493, 12/494, 12/495, 12/496, 12/497, 12/498, 12/499, 12/500, 12/501, 12/502, 12/503, 12/504, 12/505, 12/506, 12/507, 12/508, 12/509, 12/510, 12/511, 12/512, 12/513, 12/51

Handwritten musical score for "The Merry Widow" by Franz Lehár. The score is written on multiple staves for various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, and Harp. The tempo is marked "Allegro (m.m. ♩ = 112)". The score includes a "Solo" section for the Flute and a "Pizz." (pizzicato) section for the Harp. The score is marked with "M" for "Missa" and "H2" for "Horn 2". The score is written in a handwritten style with many corrections and annotations.

The image shows a handwritten musical score for 'The Marriage of Figaro' by Mozart. The score is written on multiple staves, with the following instruments listed on the left:

- Flutes or Piccolo
- Oboes or English Horn
- Clarinets or Bass Clar.
- Bassoons or Cont. Bass.
- Horns
- Trumpets
- Trombones
- Tabla
- Percussion
- Harp
- Violins
- 2nd Violin
- Viola
- Cello
- Basses

The score includes a 'Solo' section for the Flutes or Piccolo, marked with a 'Solo' and 'mf' (mezzo-forte) dynamic. The analysis section at the bottom left contains the following text:

Analysis: *Note: continuation of the theme for [musical notation] begun in m. 38.*

The score is marked with measures 136, 137, 138, 139, and 140. The key signature is one flat (B-flat), and the time signature is 3/8. The score is written in a clear, legible hand, with some corrections and annotations visible.

141 142 143 144

Flutes
1 2
or Piccolo 3

Oboes
1 2
or English Horn 3

Clarinets
or Bass Clar. 1 2 3

Bassoons
or Contr. Bass. 1 2 3

Horns

Trumpets
1 2 3 4

Trumbones
1 2 3

Tuba

Percussion

Harp

142 Poco rit. 91

145 Poco rit.

145 Poco rit.

145 Poco rit.

145 Admitted
(see next measure)

141 142 143 144 145

Analysis

start with 1st line (measures 1-4) and repeat it.

1st line from 1413 (altered) and repeat it.

Violins

2nd Violins

Violas

Cellos

Basses

145 Poco rit. 91

Andante (m.m. ♩ = 72)

106 Solo *b* *mp* *begin theme* *b* *mp* (42)

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Sax.

Solo *mp*

Solo *mp*

Andante (m.m. ♩ = 72)

Horns

Trumpets

Trombones

Tuba

Andante (m.m. ♩ = 72)

Celeste

Perussion

Andante (m.m. ♩ = 72)

Barp

146 147 148

Gliss. *laissez vibrer*

Begin theme from 144

150

144-150 section will remain intact with some minor changes in program

Analysis

Andante (m.m. ♩ = 72)

Violins

2nd Violin

Violas

Cello

Basses

Pizz.

Handwritten musical score for a symphony orchestra, measures 151 to 156. The score includes staves for Flutes, Oboes, Clarinets, Bassoons, Horns, Trampets, Trombones, Tuba, Percussion, and Harp. The music is written in G major (one sharp) and 4/4 time. The tempo is marked *Allegro* and the dynamics are *mp* (mezzo-piano) and *f* (forte). The score is numbered 151, 152, 153, 154, 155, and 156. The word "Solo" is written above the Horn staff in measure 151. The word "Allegro" is written above the Percussion staff in measure 155. The word "mp" is written below the Horn staff in measure 151. The word "f" is written below the Percussion staff in measure 155. The word "Analysis" is written below the Harp staff in measure 151.

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Bass.

Horns

Trampets

Trombones

Tuba

Percussion

Harp

151 152 153 154 155 156

Analysis

Handwritten musical score for a string quartet, measures 151 to 156. The score includes staves for Violins, 2nd Violin, Violas, Cellos, and Basses. The music is written in G major (one sharp) and 4/4 time. The tempo is marked *Allegro* and the dynamics are *mp* (mezzo-piano) and *f* (forte). The score is numbered 151, 152, 153, 154, 155, and 156. The word "Analysis" is written below the Basses staff in measure 151.

Violins

2nd Violin

Violas

Cellos

Basses

151 152 153 154 155 156

Analysis

Handwritten musical score for a symphony orchestra, featuring staves for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Harp, and Strings. The score includes measures 156 through 160, with a tempo marking of $\text{♩} = \text{♩}$ and a dynamic marking of mp . The Harp part includes a chord progression: $[D-C-Eb | Eb-F-G-A]$. The string section includes a section marked $pizz$ (pizzicato) and mp (mezzo-piano).

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Contr. Bass.

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

Analysis

Violins

2nd Violin

Viola

Cello

Double Bass

$pizz$

mp

156 157 158 159 160

$\text{♩} = \text{♩}$

mp

$[D-C-Eb | Eb-F-G-A]$

161 162 163 164 165 (95)

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Bass.

Horns

Trumpets

Trombones

Tuba

Perussion

SNS. CYMB2

mf

mf

mf

Harp

laissez vibrer

Analysis

161 162 163 164 165

Violins

2nd Violin

Violas

Cellos

Basses

Handwritten musical score for a symphony, measures 164-170. The score includes parts for Flutes, Piccolo, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Percussion, Harp, Analysis, Violins, Viola, Violoncello, and Double Bass. The score is handwritten with various markings including "Solo", "Senza Sordino", "mp", "f", "laissez vibrer", and "SUS. Cym.". The measures are numbered 164, 167, 169, and 170.

171 172 173 174 175

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Contr. Bass.

Horns

Trumpets

Trumpets

Tuba

Percussion

Harp

Analysis

Violins

2nd Violins

Violas

Cellos

Basses

APCO MP

APCO MP

Handwritten musical score for orchestra and soloist. The score is written on multiple staves, with some sections crossed out or heavily scribbled over. The instruments listed on the right side of the page are:

- Flutes
- Oboes
- Clarinet
- Bass Clar.
- Bassoon
- Contr. Bass
- Horns
- Trumpets
- Piano
- Violoncello
- Violins
- 2nd Violin
- Violon
- Cello
- Bassoon

The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations and corrections. The page is numbered 181 at the bottom left.

184 187 188 189 190 191

1 2
Flutes
or Piccolo

1 2 3
Oboes
or English Horn

1 2 3
Clarinets
or Bass Clar.

1 2 3
Bassoons
or Contr. Bass

Horns

1 2 3 4
Trumpets

1 2 3
Trombones

Tuba

Percussion

Harp

196 197 198 199 200

Andante
1st Violin

Violins

2nd Violins

Violas

Cellos

Basses

ff
mf
mf

191 192 193 194 195

Flutes
or Piccolo

Oboes
English Horn

Clarinets
Bass Clar.

Bassoons
or
Cont. Bass.

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

Analysis

Violins

2nd Violin

Viola

Cello

Double Bass

Con Soprano

Con Soprano

Con Soprano

191

Handwritten musical score for a large ensemble, featuring various instruments and sections. The score includes measures 197, 198, 199, and 200.

Instrumentation and Sections:

- Flutes or Piccolo
- Oboes or English Horn
- Clarinets or Bass Clar.
- Bassoons or Cont. Bass.
- Horns
- Trumpets
- Trombones
- Tuba
- Percussion
- Barp
- Analysis
- Violins
- 2nd Violins
- Violas
- Cellos
- Basses

Handwritten Annotations and Performance Instructions:

- Measures 197-200:** Solo *mf* (mezzo-forte) for Flutes, Oboes, Clarinets, Bassoons, and Trumpets.
- Measure 197:** *mf* (mezzo-forte) for Horns.
- Measure 198:** *mf* (mezzo-forte) for Trombones.
- Measure 199:** *mf* (mezzo-forte) for Percussion.
- Measure 200:** *mf* (mezzo-forte) for Barp.
- Measure 197:** *mf* (mezzo-forte) for Analysis.
- Measure 198:** *mf* (mezzo-forte) for Violins.
- Measure 199:** *mf* (mezzo-forte) for 2nd Violins.
- Measure 200:** *mf* (mezzo-forte) for Violas.
- Measure 197:** *mf* (mezzo-forte) for Cellos.
- Measure 198:** *mf* (mezzo-forte) for Basses.
- Measure 199:** *mf* (mezzo-forte) for Basses.
- Measure 200:** *mf* (mezzo-forte) for Basses.

Handwritten Musical Notation:

- Measures 197-200: *mf* (mezzo-forte) for various instruments.
- Measure 197: *mf* (mezzo-forte) for Analysis.
- Measure 198: *mf* (mezzo-forte) for Violins.
- Measure 199: *mf* (mezzo-forte) for 2nd Violins.
- Measure 200: *mf* (mezzo-forte) for Violas.
- Measure 197: *mf* (mezzo-forte) for Cellos.
- Measure 198: *mf* (mezzo-forte) for Basses.
- Measure 199: *mf* (mezzo-forte) for Basses.
- Measure 200: *mf* (mezzo-forte) for Basses.

Handwritten Musical Notation:

- Measures 197-200: *mf* (mezzo-forte) for various instruments.
- Measure 197: *mf* (mezzo-forte) for Analysis.
- Measure 198: *mf* (mezzo-forte) for Violins.
- Measure 199: *mf* (mezzo-forte) for 2nd Violins.
- Measure 200: *mf* (mezzo-forte) for Violas.
- Measure 197: *mf* (mezzo-forte) for Cellos.
- Measure 198: *mf* (mezzo-forte) for Basses.
- Measure 199: *mf* (mezzo-forte) for Basses.
- Measure 200: *mf* (mezzo-forte) for Basses.

Handwritten musical score for a symphony orchestra, featuring various instruments and a conductor's score.

Instrument Parts:

- Flutes or Piccolo (1, 2, 3)
- Oboes or English Horn (1, 2, 3)
- Clarinets or Bass Clar. (1, 2, 3)
- Bassoons or Contr. Bsns. (1, 2, 3)
- Horns (1, 2, 3, 4)
- Trumpets (1, 2, 3, 4)
- Trombones (1, 2, 3)
- Tuba
- Percussion (Sax. com. Dr. cym. B. drum)
- Euph.
- Analysis (201, 202, 203, 205)
- Violins (1st, 2nd)
- Violas
- Cellos
- Basses

Handwritten Annotations and Symbols:

- Measure 201: Flute part has a circled '5' and a double bar line.
- Measure 202: Flute part has a circled '5' and a double bar line.
- Measure 203: Flute part has a circled '5' and a double bar line.
- Measure 205: Flute part has a circled '5' and a double bar line.
- Measure 201: Bassoon part has a circled '5' and a double bar line.
- Measure 202: Bassoon part has a circled '5' and a double bar line.
- Measure 203: Bassoon part has a circled '5' and a double bar line.
- Measure 205: Bassoon part has a circled '5' and a double bar line.
- Measure 201: Horn part has a circled '5' and a double bar line.
- Measure 202: Horn part has a circled '5' and a double bar line.
- Measure 203: Horn part has a circled '5' and a double bar line.
- Measure 205: Horn part has a circled '5' and a double bar line.
- Measure 201: Trumpet part has a circled '5' and a double bar line.
- Measure 202: Trumpet part has a circled '5' and a double bar line.
- Measure 203: Trumpet part has a circled '5' and a double bar line.
- Measure 205: Trumpet part has a circled '5' and a double bar line.
- Measure 201: Trombone part has a circled '5' and a double bar line.
- Measure 202: Trombone part has a circled '5' and a double bar line.
- Measure 203: Trombone part has a circled '5' and a double bar line.
- Measure 205: Trombone part has a circled '5' and a double bar line.
- Measure 201: Tuba part has a circled '5' and a double bar line.
- Measure 202: Tuba part has a circled '5' and a double bar line.
- Measure 203: Tuba part has a circled '5' and a double bar line.
- Measure 205: Tuba part has a circled '5' and a double bar line.
- Measure 201: Percussion part has a circled '5' and a double bar line.
- Measure 202: Percussion part has a circled '5' and a double bar line.
- Measure 203: Percussion part has a circled '5' and a double bar line.
- Measure 205: Percussion part has a circled '5' and a double bar line.
- Measure 201: Euph. part has a circled '5' and a double bar line.
- Measure 202: Euph. part has a circled '5' and a double bar line.
- Measure 203: Euph. part has a circled '5' and a double bar line.
- Measure 205: Euph. part has a circled '5' and a double bar line.
- Measure 201: Analysis part has a circled '5' and a double bar line.
- Measure 202: Analysis part has a circled '5' and a double bar line.
- Measure 203: Analysis part has a circled '5' and a double bar line.
- Measure 205: Analysis part has a circled '5' and a double bar line.
- Measure 201: Violins part has a circled '5' and a double bar line.
- Measure 202: Violins part has a circled '5' and a double bar line.
- Measure 203: Violins part has a circled '5' and a double bar line.
- Measure 205: Violins part has a circled '5' and a double bar line.
- Measure 201: 1st Violin part has a circled '5' and a double bar line.
- Measure 202: 1st Violin part has a circled '5' and a double bar line.
- Measure 203: 1st Violin part has a circled '5' and a double bar line.
- Measure 205: 1st Violin part has a circled '5' and a double bar line.
- Measure 201: Viola part has a circled '5' and a double bar line.
- Measure 202: Viola part has a circled '5' and a double bar line.
- Measure 203: Viola part has a circled '5' and a double bar line.
- Measure 205: Viola part has a circled '5' and a double bar line.
- Measure 201: Cello part has a circled '5' and a double bar line.
- Measure 202: Cello part has a circled '5' and a double bar line.
- Measure 203: Cello part has a circled '5' and a double bar line.
- Measure 205: Cello part has a circled '5' and a double bar line.
- Measure 201: Bass part has a circled '5' and a double bar line.
- Measure 202: Bass part has a circled '5' and a double bar line.
- Measure 203: Bass part has a circled '5' and a double bar line.
- Measure 205: Bass part has a circled '5' and a double bar line.

[illegible]

Handwritten musical score for a symphony orchestra. The score is divided into two main sections, each with a tempo marking of $\text{♩} = \text{♩}$.

Section 1 (Measures 217-222):

- Flutes or Piccolo:** Measures 217, 218, 219, 220, 221, 222. Includes a large handwritten "7" and a circled "100".
- Oboes or English Horn:** Measures 217, 218, 219, 220, 221, 222. Includes a large handwritten "3".
- Clarinets or Bass Clarinet:** Measures 217, 218, 219, 220, 221, 222. Includes a large handwritten "4".
- Bassoons or Contrabassoon:** Measures 217, 218, 219, 220, 221, 222. Includes a large handwritten "7".
- Horns:** Measures 217, 218, 219, 220, 221, 222. Includes a large handwritten "7".
- Trumpets:** Measures 217, 218, 219, 220, 221, 222. Includes a large handwritten "7".
- Trombones:** Measures 217, 218, 219, 220, 221, 222. Includes a large handwritten "7".
- Tuba:** Measures 217, 218, 219, 220, 221, 222. Includes a large handwritten "7".
- Xylophone:** Measures 217, 218, 219, 220, 221, 222. Includes a large handwritten "7".
- Perussion:** Measures 217, 218, 219, 220, 221, 222. Includes a large handwritten "7".
- Harp:** Measures 217, 218, 219, 220, 221, 222. Includes a large handwritten "7".

Section 2 (Measures 216-223):

- Analysis:** Measures 216, 217, 218, 219, 220, 221, 222, 223. Includes a large handwritten "7".
- Violins:** Measures 216, 217, 218, 219, 220, 221, 222, 223. Includes a large handwritten "7".
- 2nd Violins:** Measures 216, 217, 218, 219, 220, 221, 222, 223. Includes a large handwritten "7".
- Violas:** Measures 216, 217, 218, 219, 220, 221, 222, 223. Includes a large handwritten "7".
- Cellos:** Measures 216, 217, 218, 219, 220, 221, 222, 223. Includes a large handwritten "7".
- Basses:** Measures 216, 217, 218, 219, 220, 221, 222, 223. Includes a large handwritten "7".

Handwritten notes and markings are present throughout the score, including "Salvo", "All", and "f".

223 224 225 226 227 228 229 230 (107)

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. B♭

Horns

Trumpets

Tronbones

Tuba

Xylophone

Perussion

Harp

Analysis

Violins

2nd Violin

Violas

Cellos

Basses

Al

Solo

Solo

Small triangle

[C#-C-Bb-E-F#-G#-A]

[C#-C-B|E#-F#-G#-A#]

allora loro prance

immanente

Princi

Finale H. 12

Handwritten musical score for a symphony orchestra, featuring staves for various instruments and measures 235 and 236. The score includes handwritten annotations and performance instructions.

Instrument Staves (from top to bottom):

- Flutes 1 & 2 or Piccolo
- Oboes 1 & 2 or English Horn
- Clarinets 1 & 2 or Bass Clarinet
- Bassoons 1 & 2 or Contrabassoon
- Horns
- Trumpets 1 & 2
- Trombones 1 & 2
- Tuba
- Perussion
- Harp
- Analysis
- Violins 1 & 2
- 2nd Violins
- Violas
- Cellos
- Basses

Measure 235:

- Flutes: *mp* (mezzo-piano)
- Clarinets: *Solo* (mezzo-piano)
- Harp: *with fingernails* (mezzo-piano)
- Violins: *mp*
- Violas: *mp*
- Cellos: *mp*
- Basses: *mp*

Measure 236:

- Violins: *mp*
- Violas: *mp*
- Cellos: *mp*
- Basses: *mp*

Handwritten Annotations:

- Measure 235: *calando* (decelerando)
- Measure 236: *with fingernails*, *laissez vibrer*
- Measure 236: *Allegro*
- Measure 236: *Pizz. f* (Pizzicato forte)

237 238 239 Solo 240 241

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Saxophones
or Contr. Bsns.

Horns

Trumpets

Trabones

Tuba

Perussions

Harp

237 238 239 240 241

Analysis

Violins

2nd Violins

Violas

Cellos

Basses

Pizz f

Solo

Flute
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. So's.

Horns

Trumpets

Trombones

Tuba

Percussion
xylophone

Bary

Analysis

actual music played in film in 245 until VINS. and VICS. in orchestra and VINS. & VICS. in orchestra

Pizz. 20

249 250 251 252 253

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Contr. Bass

Horns

Trumpets

Trumpets

Trumpets

Tuba

French Horns

Harp

← J = J →

U Broader

← J = J → Broader

← J = J →

U Broader

249 250 251 252 253 254

Analysis

Violins

2nd Violins

Violas

Cellos

Basses

Return of theme fragment.

Bridal Chorus

← J = J → Broader

molto cresc. $\leftarrow \text{f} = \text{f} \rightarrow$

255 257 259 (112)

Flutes
or Piccolo

Oboes
or English Horns

Clarinets
or Bass Clar.

Bassoons
or Cont. Bass

Horns

Trumpets

Trabonets

Tuba

Xylophone +
Piano

Perussion

Harp

molto cresc. $\leftarrow \text{f} = \text{f} \rightarrow$

f *molto cresc.* $\leftarrow \text{f} = \text{f} \rightarrow$

255 256 Complete 12 tone 257 complete at scale 258

Analysis

molto cresc. $\leftarrow \text{f} = \text{f} \rightarrow$

Violins

2nd Violin

Viola

Cello

Basses

f *f* *fff*

Complete row

Handwritten musical score for a symphony, measures 260 to 266. The score is divided into two systems. The first system includes staves for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, and Harp. The second system includes staves for Analysis, Violins, 2nd Violins, Viola, Cello, and Double Bass.

Measure numbers are written above the staves: 260, 261, 262, 263, 264, 265, 266.

Tempo markings and dynamics are present:

- Measure 263: $\leftarrow d = d \rightarrow$ (m.m. $\frac{1}{2} = 112$) *Allegro*
- Measure 264: $\leftarrow d = d \rightarrow$ (m.m. $\frac{1}{2} = 112$) *Allegro*
- Measure 265: $\leftarrow d = d \rightarrow$ (m.m. $\frac{1}{2} = 112$) *Allegro*
- Measure 266: $\leftarrow d = d \rightarrow$ (m.m. $\frac{1}{2} = 112$) *Allegro*

The score is written in a single system with a key signature of one flat (B-flat) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

267 268 269 270 271 272 273

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2
Clarinets
or Bass Clar.

1 2
Bassoons
or Cont. Bass.

Born

1 2
Trumpets

1 2
Trombones

Taba

1 2
Percussion

1 2
Harp

267 268 269 270 271 272 273

Analysis

Violins

2nd Violins

Violas

Cellos

Basses

Arco f

Pizz.

Arco

274 275 276 277 278 279 280 281

Flutes
or Piccolo

Oboes
or English Horns

Clarinets
or Bass Clar.

Bassoons
or Cont. Bass.

Horns

Trumpets

Trombones

Tuba

Personnel

Barp

274 275 276 277 278 279 280 281

Analysis

Violins

2nd Violins

Violas

Cellos

Basses

[Handwritten notes in the Analysis section:]
 [R] 2-37 Note: E + A line
 enlarged placement
 these measures
 [R] 2 is not in the line
 and [R] 1 is not in the line
 An F# measure Note: A and Bb
 measure for
 support coming from the line
 from [R] 2 and [R] 3
 16

[illegible]

290 V 293 294 117

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Saxophones
or Cont. Bass.

Horns

Trumpets

Trombones

Tuba

Percussion

Baritone

xylophone

gliss.

mf

laissez vibrer

290 291 292 293 294

Analysis

Violins

2nd Violins

Violas

Cellos

Basses

178

295 Poco rit. 296 Broadly

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Bass

Horns

Trumpets

Trombones

Tuba

Percussion
Timp. cym. (cymbal)

Harp

Analysis

295 Poco rit. 296 Broadly 297 298 299

Violins

2nd Violins

Violas

Cellos

Basses