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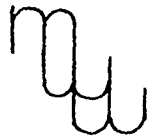
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# PHANTOMS AT FOUR O'CLOCK

by MICHAEL WEBSTER



*Submitted in partial fulfillment of requirements for  
the degree of Doctor of Musical Arts in Composition*

*College-Conservatory of Music*

*University of Cincinnati*

*Cincinnati, Ohio*

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I hereby recommend that the thesis prepared under my supervision by MICHAEL WARREN WEBSTER entitled "PHANTOMS AT FOUR O'CLOCK" FOR STRINGS, BRASS, AND PERCUSSION

be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF MUSICAL ARTS IN COMPOSITION

Approved by:

[Signature]  
[Signature]

# PHANTOMS AT FOUR O'CLOCK

for

*Strings, Brass & Percussion*

by MICHAEL WEBSTER



*Dedicated to my parents, William Henry and  
Betty Baldwin Webster, in appreciation of  
their love, support, and generosity.*



## INSTRUMENTATION

3 Trumpets	Piano/Celeste
4 Horns	Harp
Euphonium	Violins I & II
2 Trombones	Violas
Bass Trombone	Violoncelli
Tuba	Contrabasses
5 Percussionists: trap set (snare, tenor, & bass drums, hi-hat cymbal), tenor drum, bass drum, large & medium suspended cymbals, tam- tam, 6 timpani (2 players), triangle, tambourine, castanets, maracas, claves, guiro, marimba, orchestra bells, xylophone, vibraphone, and chimes.	

### Mallet Symbols:

☞ soft	✕ hard
✦ medium soft	× sticks
⊗ medium hard	✧ brushes







This page of a handwritten musical score contains the following parts and markings:

- Tuba:** Part with a *pppp* dynamic marking.
- Toms III:** Part with a *pppp* dynamic marking.
- HRP (Hi-Rampanant):** Part with a *mf* dynamic marking.
- BD (Bass Drum):** Part with a *tr* (trill) marking.
- SRG (Snare Drum):** Part with a *pp* dynamic marking and the instruction *(TAM TAM TACTI)*.
- CONG (Congas):** Part with a *tr* (trill) marking.
- TIMP. I (Timpani I):** Part with a *pp* dynamic marking.
- VC (Violoncello):** Part with a *tr* (trill) marking.
- CB (Cello):** Part with *mp* and *p* dynamic markings, and a *3* (triple) marking.

15

Musical score for percussion instruments. The score is divided into several systems:

- TRBS (II, III) and TUBA:** Both parts play a melodic line starting with a dynamic of *mp* and ending with *pp*.
- HRP (Harp):** Features a melodic line with dynamics *mp* and *L.V.* (Lento). It includes performance instructions: *F#4 → F4*, *E#4 → E4*, and *près de la table* (near the table).
- BD (Bass Drum):** Plays a rhythmic pattern with dynamics *pp* and *pppp*.
- LKA (LKA sur Cym):** Plays a melodic line with dynamics *p* and *L.V.*.
- TT (Tom Tom):** Plays a rhythmic pattern with dynamics *pppp*.
- Timp II (Tympan II):** Plays a rhythmic pattern with dynamics *pp* and *pppp*.
- Timp I (Tympan I):** Plays a rhythmic pattern with dynamics *pp* and *pppp*.
- VC (Violoncelle Div à 5):** Plays a melodic line with dynamics *mp* and *pp*.
- CB (Contrebasse Div à 2):** Plays a melodic line with dynamics *mp* and *pp*.

20

HRNS II

TRBS II

TRBS III

HRP

BD

LRG

SUS CYM

T-T

TIMP II

TIMP I

VLNS I DIV 2 2

VLNS II DIV 2 2

VC DIV 2 2

CB DIV 2 2

II STOPPED *legato*

PPP

PP

II

{PP

PPPP

PP

gliss

mp

LU

Ab → A4

Eb → E4

ord P

L.V.

A4 → A#4

Db → D4

3

mp

PPP

PP

CHANGE TO TENOR DRUM (MUFFLED)

mp

PPP

mp

mp, subito ppp

mp, subito ppp

20

gliss

mp

gliss

mp

gliss

mp

Divide

mp, espressivo

P

P

PPP

Handwritten musical score for page 25, featuring multiple staves for various instruments. The score includes dynamic markings such as *pppp*, *pp*, *mp*, *mf*, and *p*, along with performance instructions like *tr* (trills) and *gliss.* (glissandos). The instruments listed include:

- Hrass II**: Horns II, with a triplet of eighth notes and dynamic markings *pppp*, *pp*, and *pppp*.
- TRBS. II, III**: Trumpets II and III, with dynamic markings *pppp*, *{pp}*, and *pppp*.
- HRP**: Harp, with notes *D4 → D#* and *D# → D4*, and dynamic markings *mp*, *mf*, and *lv.*
- B.D.**: Bass Drum, with dynamic marking *ppp*.
- LRG SUS CYM**: Large Suspended Cymbal, with dynamic marking *ppp*.
- TIMP II, I**: Tom-toms II and I, with dynamic markings *{ppp}*, *mp*, and *ppp*.
- VLNS I, II Div. 2 2**: Violins I and II, Divisions 2 and 2, with dynamic markings *{pp}*, *mp*, and *gliss.*
- VC Div. 2 2**: Viola, Divisions 2 and 2, with dynamic markings *mp* and *p*.
- CB Div. 2 2**: Cello, Divisions 2 and 2, with dynamic markings *ppp* and *p*.

The score is marked with a box containing the number 25 at the top right and bottom right.

HRUS II

TRBS II

TRBS III

HRP

BD

LRG

SWS

CYM

Timp II

VLNS I Div 2 2

VLNS II Div 2 2

VC Div 2 2

CB Div 2 2

Dynamic markings: ppp, pp, mp, mfz, p, L.V., gliss, tr

Chord progressions: A# → A# G# → G#

Performance instructions: L.V., gliss, tr

30

II. con sord.

II TRPS

PP  $\longleftarrow$  P

HRNS. II (STOPPED) PP  $\longleftarrow$  P

II TRBS. III {pp  $\longleftarrow$  P

PFIT *sempre legato*

HRP mp L.V. *pros de la table gliss.* L.V.  $\Phi$  B $\flat$   $\rightarrow$  B $\natural$  D $\flat$   $\rightarrow$  D $\natural$  G $\sharp$   $\rightarrow$  G $\natural$

BD PPP  $\Phi$  CHANGE TO MARIMBA

LRC SUS CYM  $\Phi$  CHANGE TO MEDIUM SUSPENDED CYMBAL

TIME II  $\Phi$  CHANGE TO BASS DRUM

30

I 3 SOLI VLNS *3 SOLI, FLUTE, espressivo part.* mp

II 3 SOLI *3 SOLI, SUL PASTO, espressivo* mp

VC Div. à 2 pizz. mpf

CB Div. à 2

TRP II

HORN II

II

TRBS

III

P.P.T.E.

(ped.)

I  
3 SOLI

VLNS.

II  
3 SOLI

*cresc.*

TRP II

II

TRBS

III

P.P.T.E.

(ped.)

I  
3 SOLI

VLNS

II  
3 SOLI

*mf mp*

TRP II

TRBS I  
II  
III

PFRE  
(ped.)

VLNS I  
3 SOLI  
poco f mp mf

VLNS II  
3 SOLI

Detailed description: This system of musical notation includes five staves. The top staff is for Trumpet II (TRP II). The next three staves are for Trombones I, II, and III (TRBS I, II, III). The fourth staff is for Percussion (PFRE), with a pedal point (ped.) indicated. The bottom two staves are for Violins I and II (VLNS I, II), each with a '3 SOLI' marking. The violin parts feature dynamic markings: 'poco f' for the first violin and 'mp' and 'mf' for the second violin. The music is written in a common time signature with various note values and rests.

TRP II

TRBS I  
II  
III

PFRE  
(ped.)

VLNS I  
3 SOLI  
P

VLNS II  
3 SOLI

Detailed description: This system continues the musical score with five staves. The top staff is for Trumpet II (TRP II). The next three staves are for Trombones I, II, and III (TRBS I, II, III). The fourth staff is for Percussion (PFRE), with a pedal point (ped.) indicated. The bottom two staves are for Violins I and II (VLNS I, II), each with a '3 SOLI' marking. The violin parts feature a dynamic marking of 'P' (piano). The music continues with various note values and rests, including some accidentals.

II

I, II  
TRPS  
III

I, II  
TRBS  
III

I, con sord.  
legato  
p

PFFTE.

WITHOUT ACCENTS  
fp  
p  
(ped.)

TENOR  
DRUM

MUFFLED WITH  
TIMPANI CLOTH  
pp

I  
3 SOLI  
VLNS  
II  
3 SOLI

p

Handwritten musical score for page 12, featuring parts for Trombones III, I, II, III, Tuba, Percussion, Tenor Drums, and Violins/Violas. The score includes various musical notations such as dynamics (p, mp, cresc.), articulation (legato, port.), and performance instructions (con sord., espressivo).

**Trombones III:** *(con sord.)* *legato* *p*

**Trombones I, II, III:** *(con sord.)* *p*

**Tuba:** *(con sord.)* *p*

**Percussion:** *cresc.* *mp*

**Violins I (3 SOLI):** *mp* *cresc.*

**Violins II (3 SOLI):** *p* *espressivo* *port.* *mp* *cresc.*

**Violas (3 SOLA):** *mp* *cresc.*

Handwritten musical score for Traps and PFE. The score is written on multiple staves. The top section is for TRAPS. III, with a single staff showing a melodic line. Below it are two staves for TRAPS. I and TRAPS. III, with a single staff showing a melodic line. The middle section is for PFE., with a single staff showing a complex rhythmic pattern. Below it is a staff for (ped.) with a dashed line. The bottom section is for VLNS. I, VLNS. II, and VLA., with three staves showing melodic lines. The score includes various musical notations such as notes, rests, and dynamics.

TRAPS. III

TRAPS. I  
TRAPS. III

PFE.

(ped.)

VLNS. I  
3 SOLI  
mf

VLNS. II  
3 SOLI

VLA.  
3 SOLA  
mf

dim.

P

mp

v

Handwritten musical score for a brass and woodwind section. The score is organized into systems of staves. The first system includes TRP5 III, TRP5 I, TRP5 III, and TUBA. The second system includes FETE. The third system includes VLNS. I (3 SOLI), VLNS. II (3 SOLI), and VLA (3 SOLA). The music features various dynamics such as *cresc.*, *mp*, and *ff*. There are also markings for *Full (pat)* and *part*. The notation includes notes, rests, and slurs across multiple staves.

40

TRP III  
I  
TRBS  
III

PFTE.

*mf* *dim.* *mp*

PULL

40

I  
3 SOLI  
VLNS.  
II  
3 SOLI  
VLA  
3 SOLA

*f* *dim.*

TRP III  
I, II  
TRBS.  
III

*az* *cresc.*

PFTE.

*cresc. molto*

PULL

WITHOUT PEDAL

I  
3 SOLI  
VLNS.  
II  
3 SOLI  
VLA  
3 SOLA

*mp*



45

I TRPS

Musical score for I TRPS. The staff contains a melodic line with dynamic markings *f* and *mp*. There are triplet markings over groups of notes.

Four empty musical staves, likely for strings or other instruments.

HRP

Musical score for HRP. The staff contains a melodic line with dynamic markings *mf* and *lv*.

MARIMBA

MED Sus Cym.

Musical score for MARIMBA and MED Sus Cym. The MARIMBA staff has dynamic markings *mp*, *mf*, *f*, and *mp*. The MED Sus Cym. staff has dynamic markings *mp* and *lv*.

46

I VLNS.

II

VLA.

VC.

CB

Musical score for I VLNS., II VLNS., VLA., VC., and CB. The I VLNS. staff has dynamic markings *mf*. The VLA. staff has dynamic markings *f*. The VC. staff has dynamic markings *mf*. The CB staff has dynamic markings *mf*.



II senza sord.

II TRPS

I, III HRNS

II, IV HRNS

EUPH

mf cresc.

mf non-drp. simile cresc.

F#4 -> F#5 Bb4 -> Bb5

TEN D.

BD

TIMPI I

mp

sf p

I VLNS

II VLNS

VLA

VC

CB

f

sf

mf Tutti pizz

II TRP> f

I, III HRNS {f

II, IV

EUPH f

I, II TRBS I, II senza sord

III III senza sord (mp)

TUBA senza sord PP

f

f G4 → G#4 A4 → A#4 D4 → D#4

I VLNS {f > PP

II

VLA Div à 2 {f > PP

VC Div à 2 (non div) sul pont. P

arco sul pont. 6

CB Div à 2 {f > PP < sul pont. arco simile 6

The image shows a handwritten musical score for a full orchestra. The score is organized into several systems of staves. The top system includes Horns (I, III and II, IV) and Trumpets (I, II and III). The middle system includes Trombones (I, II and III) and Tuba. Below that is the Harp (HRP) with a chord diagram:  $B \flat C D \#$  /  $E F \# G \flat A \#$ . The bottom system includes Violins (I and II), Viola (VLA Div à 2), Violoncello (VC Div à 2), and Contrabass (CB Div à 2). The notation includes various dynamics such as *mp*, *mf*, *p*, and *pp*, as well as performance instructions like *sul pont.* and *div à 2*. The score is written in a clear, legible hand.

60

Handwritten musical score for a symphony orchestra, page 22, measure 60. The score is written in G major and 2/2 time. It includes parts for Trumpets (I, II), Trombones (I, II, III), Tuba, Horns (I, II, III), Harp, Bells, Timpani, Violins (I, II), Viola (Div. 1 & 2), Violoncello (Div. 1 & 2), and Contrabass (Div. 1 & 2). The score features various dynamics such as *con sord.*, *sfz p*, *mp*, *mp sempre*, *mf*, *f*, *pp*, and *pp sempre*. It also includes performance instructions like *arco ord.*, *unis. arco ord.*, and *tr. armon.*. The score is divided into two systems, with the first system ending at measure 60 and the second system starting at measure 60. The notation includes complex rhythmic patterns, slurs, and dynamic markings.

**Horns**  
I, III  
II, IV

**Trumpets**  
I, II  
III

**TUBA**

**HARP**

**BELLS**

**TIME I**

**VIOLINS**  
I  
II

**VIOLA**

**VIOLONCELLO**

**DOUBLE BASS**

*mp*

*p*

*sul pont.*

*ord*

*tr. rum.*

Handwritten musical score for a symphony orchestra, featuring woodwinds, brass, strings, and percussion. The score is divided into two systems, with a measure number '65' in a box at the top center. The first system includes parts for Trumpets (I, II), Trombones (I, II, III), Horns (I, II, III, IV), Trumpets (I, II), Trombones (I, II, III), and Tuba. The second system includes parts for Harp, Bells, Timpani I, Violins (I, II), Viola, Violoncello, and Double Basses (Div. 1 & 2). The score contains various musical notations such as dynamics (sfz, p, mf, f, mp), articulation (accents, slurs), and performance instructions like 'sul pont.' and 'ord.'. A handwritten '65' is also present in a box within the Violin I staff.

I, II TRPES  
 III  
 I, III HRNS  
 II, IV  
 I, II TRBS  
 III  
 TUBA  
 PFE.  
 HRP  
 BELLS  
 MED SUS CYM  
 BD  
 I Div. 2 3  
 VLNS  
 II Div. 2 3  
 VLA  
 VC Div. 2 2  
 CB Div. 2 2

*mp* *P* *mp* *P* *mf* *mp*  
*open* *mp* *P* *mp* *P* *mf* *mp*  
*open* *mp* *P* *mp* *P* *mf* *mp*  
*mf* *mp* *f* *cresc.*  
*mp* *cresc.*  
*mp* *mf*  
*ff* *D4 → D#4* *C4 → C#4* *F# → F4* *mp* *Gb → G4* *F4 → F#* *mf*  
*P* *P* *mp*  
*mf* *CHANGE TO TENOR DRUM (UNMUFFLED)* *mp*  
*P*  
*Div. 2 3 pizz* *f* *full bows* *f* *mp*  
*Div. 2 3* *mf* *mp* *mp*  
*mf* *mf* *mf* *mf*  
*I* *UNIS.* *f*  
*II* *mf* *mf* *f*  
*I* *mf*  
*II* *mf*





75

I TRPS.  
 II  
 III HRNS  
 II  
 EUPH.  
 BELLS  
 MARIMBA  
 TIMP I  
 I DIV 2 2  
 II DIV 2 2  
 VLA SOLA  
 VC  
 CB

mp  
 f  
 III  
 II { f mp f  
 f  
 f  
 CHANGE TO xylophone  
 mf > mp mf >  
 sul pont  
 { ff sul pont.  
 Turri sul pont  
 ff (non trem)  
 f  
 (non trem)  
 f



The image shows a page of handwritten musical notation for a symphony orchestra. The score is organized into several systems of staves:

- Woodwinds:** Flute I (Fl. I), Flute II (Fl. II), Oboe (Ob.), Bassoon (Bsn.), and Clarinet in B-flat (Cl. Bb.).
- Brass:** Trumpets I (TRP I), Trumpets II & III (TRP II, III), Trombones I (TRB I), Trombones II & III (TRB II, III), and Euphonium (EUP).
- Strings:** Violins I (VLA I), Violins II (VLA II), Violas (VLA), Cellos (VL), and Double Basses (CB).
- Keyboard:** Piano (PTE) and Harp (HRP).

Key musical features include:

- Tempo/Performance Markings:** *(mp)* (mezzo-piano) is used frequently across the woodwinds and strings. *cresc.* (crescendo) is marked in the Piano and Harp parts. *ped.* (pedal) is indicated in the Piano part.
- Harmony:** The Harp part includes a chord progression:  $D C D F$  /  $E F G A \sharp$ .
- Instrumentation:** The Euphonium part has a marking: "CHANGE TO EUPH. II".
- Notation:** The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string parts.

I  
 TRPS  
 II, III  
 III  
 HRAS  
 II  
 I, II  
 TRBS  
 III  
 TUBA  
 PFTE  
 HRP  
 TEN D  
 XYLO  
 Timp. I  
 I  
 Div. 2  
 VLNS  
 II  
 VLA  
 VC  
 CB

*p*  
*senza word*  
*f*  
*mf*  
*legato*  
*simile*  
*legato*  
*legato*  
*mf*  
*(cresc) - - - - - f*  
*f*  
*sempre stacc.*  
*gliss*  
*prod.*  

B♭ → B♮	C♯ → C♮	D♭ → D♮
E♭ → E♮	F♯ → F♮	G♭ → G♮

*(cresc) - - - - - f*  
 CHANGE TO TAMBOURINE  
*f*  
*mp*  
*mf*  
*sempre stacc.*  
 UNIS  
 85  
*area ord UNIS*  
*f*  
*p*  
*p*  
*p*

I  
TRPTS

II, III

I, II  
TRBNS

III

TUBA

PFTE

XYLO

II  
Timp

I

I  
VLNS

II

VLA

Vc

Cb

(f)

(mf)

(mp) cresc. --- mf

f

piizz. riv. 22

I  
TRPS  
II, III

I, II  
TRBS  
III

TUBA

PFTE

TAMB

XYLO

II  
Timp  
I

I  
VLNS  
II

VLA

VC

CB

also black keys

36

36

36

I  
TRPS

II, III

I, III  
HRS

I, II  
TRBS

III

TUBA

PFTE.

CHIMES

TAMB.

XYLO

II  
TIMP

I

ALLEGRO (♩ = 84)

I  
VLNS

II

VLA

VC

CB



Handwritten musical score for percussion instruments. The score is divided into two systems. The first system includes:

- I, III HRNS** (Horns I and III): (mp) cresc. --- f
- II, IV HRNS** (Horns II and IV): (mp) cresc. --- f
- TRBS III** (Trumpets III): (mp) cresc. --- f
- PFTE.** (Percussion): mp cresc. --- ff
- HRP** (Harpsichord): Bb Cb D Eb Fb Gb Ab; mf cresc. --- ff; C4 → C4 (3/4); D4 → D4
- TAMB** (Tambourine): mf cresc. --- f; SHAKE; SLAP; CHANGE TO CHIME 3
- TRAP DEF** (Trap/Drum): mp cresc. --- f; CHANGE TO LG SUS CYM
- XYLO** (Xylophone): mf cresc. --- f
- MARIMBA** (Marimba): mf cresc. --- f; CHANGE TO VIBRAPHONE

The second system includes:

- I VLNS** (Violins I): (mp) cresc. --- f
- II VLNS** (Violins II): (mp) cresc. --- f
- VLA** (Viola): pizz. mp sempre
- VC** (Violoncello): (mp) cresc. --- f; p sempre
- CB.** (Cello): (pizz.) p sempre

I Solo

I TRBS

mf

f

mf

I TRBS

I solo con sord.  
Plumbeo  
A.M.P.

mp

mf

mp

PFTE.

mf

mp

mf

DR -> D4

TRAP SET

BD

HIHAT  
Cim

pp

P

GUIRO  
(Imp. I)

P

VLA

VC

CB

Handwritten musical score for various instruments. The score is organized into systems, each with a bracketed label on the left:

- TRPS** (Trumpets): First system, includes dynamics *mp*, *mf*, and *crese*.
- TRBS** (Trumpets B♭): Second system, includes a handwritten note "(1) - - - - -> 3 bars" and dynamics *f*.
- PFIE** (Piano): Third system, includes dynamics *mf* and *f*.
- HRP** (Harp): Fourth system, includes dynamics *mp*, *mf*, and *f*.
- TRAP SEI** (Trap Set): Fifth system, includes handwritten notes "Hihat Cym P" and "Sus Cym", and dynamics *p* and *mf*.
- GUIRO (TAMP L)** (Giro/Tam-tam): Sixth system, includes dynamics *p* and *mf*.
- VLNS** (Violins I & II): Seventh system, includes dynamics *mf* and *crese*.
- VLA** (Viola): Eighth system, includes dynamics *mf* and *crese*.
- VC** (Violoncello): Ninth system, includes dynamics *mf* and *crese*.
- CB** (Cello): Tenth system, includes dynamics *mf*.





115

II solo

II TRPs. *mf*

EUPH

I, II TRBS III *pp* *mp*

TUBA *pp* *mp*

HRP. *p* *mp*  *cresc*

TRAP DET *mf* *p*

(GUIRO (TIMP I)) *mf*

Detailed description: This block contains the musical score for measures 115 through 118. It includes staves for II TRPs., EUPH., I, II TRBS III, TUBA, HRP., TRAP DET, and (GUIRO (TIMP I)). The II TRPs. staff has a 'II solo' marking and a dynamic of 'mf'. The I, II TRBS III and TUBA staves have dynamics of 'pp' and 'mp'. The HRP. staff has dynamics of 'p' and 'mp', with a 'cresc' marking. The TRAP DET staff has dynamics of 'mf' and 'p'. The (GUIRO (TIMP I)) staff has a dynamic of 'mf'. There are various musical notations including notes, rests, and slurs throughout the staves.

115

I VLNS *mf*

II VLNS

VLA (pizz) *p sempre*

VC *mp* *pizz* *p sempre*

CB (pizz) *p sempre*

Detailed description: This block contains the musical score for measures 115 through 118, featuring string and other instruments. It includes staves for I VLNS, II VLNS, VLA, VC, and CB. The I VLNS staff has a dynamic of 'mf'. The VLA staff has a '(pizz)' marking and a dynamic of 'p sempre'. The VC staff has a dynamic of 'mp' and a '(pizz)' marking. The CB staff has a '(pizz)' marking and a dynamic of 'p sempre'. There are various musical notations including notes, rests, and slurs throughout the staves.

Handwritten musical score for orchestra, measures 119-120. The score is written on multiple staves for various instruments. The top staff is for II TRPS, with dynamics *mp*, *mf*, and *mp*. The EUPH staff has a dynamic of *mp*. The I, II TRBS staff has a dynamic of *mf*. The III staff has a dynamic of *mf*. The TBA staff has a dynamic of *mf*. The PFTE staff has a dynamic of *mf*. The HRP staff has dynamics of *mf* and *mp*. The TRAP DRT staff has dynamics of *p* and *P*. The GUIRO (Timp I) staff has a dynamic of *p*. The VLA, Vi, and CB staves are also present. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a symphony orchestra, page 43. The score includes parts for Traps, Euphonium, Traps I, II, III, Tuba, Percussion (PF TE), Harp (HRP), Trap Set, Guiro (Timp I), and Violins I, II, Viola, Violoncello, and Contrabass.

Key annotations and markings include:

- Traps I, II:** *f*, *d'2*, *f*
- EUPH:** *cresc.*, *mf*, *f*
- TRBS I, II:** *mf*, *f*
- TRBS III:** *mf*, *f*
- TUBA:** *mf*, *f*
- PF TE:** *mf*, *f*, *f*
- HRP:** *mf*, *f*, *f*. Chord changes: *C# → C#*, *D# → D#*, *D# → D#*, *E# → E#*, *E# → E#*, *D# → D#*, *E# → E#*
- TRAP SET:** *mp*, *mp*, *mp*. Markings: *Sus cym*, *L.V.*, *Su D*, *L.V.*
- GUIRO (TIMP I):** *mp*
- VLNS I:** *(arco)*, *mp*, *mf*
- VLNS II:** *(arco)*, *mp*, *mf*
- VLA:** *mp*, *mf*
- VC:** *mp*, *mf*
- CB:** *mp*, *mf*

Handwritten musical score for a symphony orchestra, page 44, measure 125. The score includes parts for Trumpets (I, II), Horns (I), Euphonium, Trombones (I, II, III), Tuba, Percussion (PTE), Chimes, Trap Set, Large Cymbals, Guiro (Timp I), Violins (I, II), Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, dynamic markings (ppp, f, ff), and performance instructions like "I legato ed espressivo" and "II D.F. con arco low tasto".

**I, II TRPS III**

**HRNS II**  
II stopped legato  
2 4  
pp

**EUPH**

**I, II TRBS III**

**TUBA**

**WTE**  
RH  
RH  
LH  
con ped.  
Bra

**CHIMES**  
mp  
CHANGE TO CLAVES

**LRG DRUM CYM**  
CHANGE TO MARIMBA

**I Div 2 VLNS**

**II Div 2**

**I DRUM VLNS**  
mp

**II DRUM**  
P  
(Tum) *ff*

**VC**  
*ff*

**CB**  
*ff*

II STOPPED

HRNS II, IV

IV STOPPED

PFE

CLAVES

TRAP SET

VIBRAPHONE

GIRO (TIMP I)

VLN I SOLO

CB SOLO

*Solo espressivo ed cantabile*

mp

mf

cresc poco a poco

pizz

mf

135

TRP I

HRN IV

PFE

CLAVES

TRAP SET

VIBRAPHONE

GIRO (TIMP I)

*I solo espressivo ed legato*

mf

(= and > ad lib)

(mf)

senza ped.

mp (= and > ad lib)

p sempre

p sempre

mf puz (= and > ad lib)

p sempre

135

VLN SOLO

CB SOLO

(cresc.)

mp (= and > ad lib)

140

TRP I

PFTE

CLAVES

TRAP SET

VIBRAPHONE

GUIRO (Timp I)

CB SOLO

145

TRP I

PFTE

CLAVES

TRAP SET

VIBRAPHONE

GUIRO (Timp I)

CB SOLO

149

*poco allarg. A TEMPO*

150

I TRPS

I, II TRBS III

PIANO

CLAVES

TRAP SET

VIBRAPHON

GUINO (TAMP I)

150

*poco allarg. A TEMPO*

150

I VLNS

II VLNS

VC

CB (SOLO)

con sord  
ben tenuto

I, II  
TRPS  
III

mp  
con sord  
ben tenuto  
mp

I, II  
TRBS  
III

mf  
mf  
cresc. --- f

PFTE

mp  
cresc. --- mf  
mp  
ped. --- ped. --- ped. ---

TRAP SET

VIBRAPHONE

(ped.)

I  
VLNS

II

VLA  
Div. a' 3

VC  
Div. a' 2

CB

mp  
arco  
mp  
gliss.

I, II TRPS III

(mp) {cresc poco a poco - - - - -}

II TRBS

mf cresc poco a poco - - - - -

PFTT

mf cresc poco a poco - - - - -

ped. - - - - -

TRAP SFT

(mp) cresc - - - - -

I VLNS

II

VLA Div. n. 3

(mp) cresc poco a poco - - - - -

VC Div. n. 2

(p) cresc poco a poco - - - - -

CB

(mp) cresc poco a poco - - - - -

A TEMPO (♩ = 04)

I, II TRP'S III  
 I, III HRNS  
 I, II TRBS III  
 TUBA  
 PFTE  
 TRAP D-F  
 Timp. I

Musical score for percussion instruments. The score is written in 6/8 time and includes parts for Trumpets (I, II, III), Horns (I, III), Trombones (I, II, III), Tuba, Percussion (PFTE), Trap (D-F), and Timpani (Timp. I). The music features various dynamics such as *sf*, *f*, *mf*, and *mp*. There are handwritten annotations including "scrum sound" and "CHANGE TO GUIRO". The score is marked with a tempo of "A TEMPO (♩ = 04)".

A TEMPO (♩ = 04)

I VLNS II  
 VLA  
 VC  
 CB

Musical score for string instruments. The score is written in 6/8 time and includes parts for Violins (I, II), Viola (VLA), Violoncello (VC), and Contrabass (CB). The music features various dynamics such as *f*, *mf*, *subito f*, and *ff*. There are handwritten annotations including "arco ord", "Div. 2", and "UNIS". The score is marked with a tempo of "A TEMPO (♩ = 04)".

I, II  
 TRPS  
 III  
 I, III  
 HORN  
 I, III  
 III  
 TUBA

I  
 VLNS  
 II  
 VLA  
 Div 2  
 VC  
 CB

160

(con sord.)

165

I, II TRPS. III

I, III HRNS II, IV

EUPH

I, II TRBS. III

TUBA

PTTE

TRAP SET

I, II VLNS

VLA.

VC.

CB

165



170

I, II TRBS III

HRBS III

EUPH

I TRBS

*mf* *mp* *P*

*senza sord* *mp*

*I con sord* (*Principale*) (*Mute*) *mf* *P*

PFTE

HRP

TRAP DEF

MARIMBA

VIBRAPHONE

*mf* *P*

*Db -> D#* *(3/4)* *P*

*bd x* *PPV* *CHANGE TO BASS DRUM*

*mf* *ped.* *5* *CHANGE TO CASTANETS*

170

I VLNS

II

VLA.

VC.

CB

*mf* *mp* *P*

*pizz.* *P* *pizz.*

*mf* *(pizz.)*

*(pizz.)*

*(pizz.)*

*P*

Handwritten musical score for a percussion ensemble. The score is organized into systems of staves. The instruments and their parts are as follows:

- EUPH** (Euphonium): Part 1 (top staff) and Part 2 (middle staff). Part 1 starts with a *mp* dynamic and includes a melodic line with a *mf* dynamic. Part 2 has a *mp* dynamic.
- TRBS** (Trumpets): Part 1 (top staff) and Part 2 (middle staff). Part 1 has a *mp* dynamic, and Part 2 has a *mf* dynamic.
- FRIE** (Friedr.): Part 1 (top staff) and Part 2 (middle staff). Part 1 has a *mp* dynamic.
- HRP** (Harp): Part 1 (top staff) and Part 2 (middle staff). Part 1 has a *mp* dynamic, and Part 2 has a *mf* dynamic. Includes a circled  $C\# \rightarrow C4$  marking.
- TRAP SFT** (Trap Snare): Part 1 (top staff) and Part 2 (middle staff). Part 1 has a *pp* dynamic.
- GUIRO (TIMP. I)** (Güiro / Timpani I): Part 1 (top staff) and Part 2 (middle staff). Part 1 has a *p* dynamic.
- VC** (Violoncello) and **CB** (Contrabasso): Part 1 (top staff) and Part 2 (middle staff).

The score includes various musical notations such as dynamics (*mp*, *mf*, *pp*, *p*), articulation marks, and a circled  $C\# \rightarrow C4$  marking. The notation is handwritten and appears to be a rehearsal or working score.

175

EUPH  
I  
TRBS

*cresc.*  
*mf*  
*f*  
*mf*

PFFE  
HRP

*mp*  
*mf*  
*f*  
D4 → D#  
D# → D4

TRAP  
DET  
GUITRO  
(Timp I)

*(p)*  
*P*  
*(p)*  
*P*

175

I  
VLNS  
II  
VC.  
CB.

*mf*  
*f*  
*cresc.*  
*P*

I TRPS

mf

f

III HRNS

III solo STOPPED

mf

mf

PFTE.

mf

HRP

mp C4 → C#

mf

f

mp

TRAP SET

mf

P

GUIRO (TIMP I)

mf

P

I VLNS.

II VLNS.

VLA

mp

VC.

mf

mp

CB.

mf

mp

180

I, II TRPS. III  
 I, III HRNS II, IV  
 PFT. HAP. CHIMES TRAP SET GUIRO (TIMP. I)  
 I VLNS. II VLA. VC CB.

*mf* *cresc.* *f* *mf*  
 III (stopp. d) *f* *mf* *open* *f* *mf* *I. open*  
 II, III. open *mf*  
*mf* *f* *mf* *f* *mf*  
*mf* *f* *mf* *f* *mf*  
*p* *p* *mp* *LU.*  
*(p)* *p* *mf* *CHANGE TO TIMP I*  
*(mp)* *(mp)* *(mp)* *f* *arco n* *arco n* *arco n*  
*mf* *cresc.* *f* *Div. a'2* *Div. a'2* *f* *arco n* *arco n* *arco n*

I, II TRAPS  
 III  
 I, III HRNS  
 II, IV  
 CHIMES

D4 → D♯ A♯ → A♭  
 G♯ → G4

I VLNS  
 II  
 VLA  
 VC  
 CB

I, II TRIPS  
 III  
 I, III HRNS  
 II, IV  
 EUPH  
  
 CHIMES  
 TRAP SET  
  
 I VLNS  
 II  
 VLA  
 VC  
 CB.

delicately  
 mf  
 mf  
 P  
 DRUMS  
 SNARES  
 mp  
 P  
 (Solo I. can sord)  
 mf  
 mf  
 mf  
 mf  
 delicately  
 delicately





Handwritten musical score for percussion instruments. The score is organized into several systems:

- TRAPS:** I, II (mf); I, III (mf); II, IV (mf). Includes a *div* marking and a *cresc.* marking.
- TRB:** I, II (mf).
- PFTE:** (mf). Includes *ped.* markings.
- TAMBOURINE:** (p).
- TRAP > ET:** (mf).
- CASYALS:** (p).
- CB:** Tutti (mf).

The score features various musical notations such as dynamics, articulation marks, and performance instructions.

200

I, II TRBPS

I, III HNS

II, IV HNS

I TRBS

*f* *mf* *I. solo* *mf*

PETE

*senza ped* *mf* *f*

TAMBOURIN

TRAP SET

MARIMBA

CAJONES

CHANGE TO CHIMES

*mp* *mf* *f* *mp* *mp*

200

VLA Div 2's

VC Div 2's

CB

*mf* *f* *Solo (pizz)* *mf*

L TRBS

Musical score for L TRBS. The staff contains a melodic line with a dynamic marking of *f* (forte) in the second measure. The notation includes slurs and various note values.

PFTC

Musical score for PFTC. The staff contains a melodic line with a dynamic marking of *mp* (mezzo-piano) in the first measure. The notation includes slurs and various note values.

FRAP DET  
MANNIDA  
CASSIARIS

Musical score for FRAP DET, MANNIDA, and CASSIARIS. The FRAP DET part has a dynamic marking of *mf* (mezzo-forte). The MANNIDA part has a dynamic marking of *(mf)*. The CASSIARIS part has a dynamic marking of *mf*. The notation includes slurs and various note values.

I  
DIV. 1 & 3  
VLNS  
II  
DIV. 2 & 3  
CB

(senza cord.)

205

toni (pizz)

Musical score for I DIV. 1 & 3 VLNS II DIV. 2 & 3 and CB. The I DIV. 1 & 3 VLNS II DIV. 2 & 3 part has a dynamic marking of *mf*. The CB part has a dynamic marking of *mf*. The notation includes slurs and various note values.



I, III STRS  
 II, IV STRS  
 EUPH  
 I TRBS  
 II, III TRBS  
 TUBA  
 TRPT II  
 HRP  
 CHIMES  
 TRAP SET  
 TAMP L

(f)  
 mp  
 STUPPED  
 STUPPED  
 p  
 P  
 P  
 (ff)  
 (f)  
 (f)  
 ff  
 (ff)  
 (f)  
 P  
 mp

cresc.  
 cresc.  
 cresc.  
 cresc.  
 cresc.

D $\flat$   $\rightarrow$  D $\sharp$   
 A $\flat$   $\rightarrow$  A $\sharp$

VLA  
 VC  
 CB

piz.  
 (ff)  
 (mf)  
 P  
 mf  
 mf  
 cresc.  
 cresc.

arco  
 arco  
 arco  
 arco  
 arco

I, III  
HRNS

II, IV

EUPH

TRBS  
II, III

*cresc.* *f* *ff* *mp*

CHANGE TO TAMBOURINE

VIBRAPHONE

TIME I

*f* *ped*

*mf* *f* *mf* *dim*

I  
VLNS

II

VLA

VC

CB

*cresc.* *f* *ff* *mf* *dim*

*rit.* *mf* *dim*

TRPS III

III' con sord. sotto voce (A' LA SHAWM)  
\* [ Mon CHER A -  
pp sempre

TRB. II

II. sotto voce (A' LA SACBUTT)  
\* [ Mon CHER A -  
pp sempre

HRP

E4 F4 G4 A4  
B4 C4 D4  
pp sempre

TAMBOURINE

TAPPED LIGHTLY WITH FINGER-TIPS  
PPP sempre

VIBRAPHONE

(ped.) dim. --- mp --- PP

TIMP I

(dim.) --- P --- PP --- PPP

ritard. - - - - METÀ MOVIMENTO (J.=52)

VLN SOLO I

VLNS II

VLA

VC Div. 2

CB Div. 2

SOLO  
NON-VIBRATO  
WITH SLIGHTLY  
SLACKENED  
BOW (A' LA  
VIOLE)

SOLO  
NON-VIBRATO  
WITH SLIGHTLY  
SLACKENED BOW  
(A' LA GANZA)

pp sempre

pp sempre

pp sempre

pp sempre

pp sempre

\* THE CONDUCTOR WILL, AT HIS DISCRETION, PICK 2 TO 6 COMPETENT SINGERS FROM AMONG THE ORCHESTRA MEMBERS TO SING ALONG (SOTTO VOCE) WITH THE TRUMPET AND TROMBONE PARTS.

225

TRP III

MY QU'A- VES VOUS EM- PEN- SE DE RE- TE-

II TRB

MY QU'A- VES VOUS EM- PEN- SE DE RE- TE-

HRP

(pp)

TAMBOURINE

VIBRAPHONE

(ppp) CHANGE TO XYPHONE

225

VLN SOLO

I

VLNS II

VLA SOLO

VC

2 violi

*espressivo*

*mp*

(pp)

(pp)

(pp)

TRP III  
 I, III  
 HRNS  
 II  
 TRB

MIR EN VOUS ME-RAN- CO- LIE ] FLUTTER TONGUE  
 MIR EN VOUS ME-RAN- CO- LIE ]

PFTE  
 HRP  
 TAMBOURIN  
 XyloPHONE  
 BELLS

(NB!) *Bva*  
 ff  
 Senza ped.  
 (pp) B4 → B♯ G4 → G♯ C4 → C♯ A4 → A♯ ff

VLN SOLO  
 I  
 VLNS  
 II  
 VLA SOLO  
 VC / SOLO

P mp ff pizz  
 Tom pizz ff

I, III HRNS  
 II, IV  
 TRBS.  
 III  
 TUBA  
 PFFE  
 HRP  
 XLOPHONE  
 BELLS  
 TIMP I  
 I VLNS  
 II  
 VLA  
 VC  
 CB

(f)  
 FLUTTER TONGUE  
 f  
 III.  
 ff  
 Bva  
 (ff)  
 D4 → D# Bb → B#  
 (f)  
 (f)  
 (f)  
 Turn  
 (ff)  
 Turn (arco ord)  
 ff

SUBITO  $\text{♩} = 76$

con sord.

The musical score is divided into several systems of staves. The top system includes TRPS I, II, III and HRNS I, III and II, IV. The second system includes TRBS I, II and III, and TUBA. The third system includes PFE and HRP. The fourth system includes TAMBOURINE, TRAP SET, XYLOPHONE, BELLS, and TIMP I. The bottom system includes VLANS I, II, VLA, VC, and CB. A vertical bar line at measure 5 marks the beginning of the 'SUBITO' section. Handwritten annotations include 'DIV + A' above the HRNS staves, 'a2' above the TRBS staves, and 'miss' next to a note in the TRBS I, II staff. In the HRP staff, there are handwritten notes: 'G# -> G4', 'B# -> B4', 'E4 -> E# F4 F#'. In the XYLOPHONE staff, there is a handwritten note: 'CHANGE TO CASTANETS'. Dynamic markings such as *mf*, *f*, *sf*, *sfz*, and *subito mf* are used throughout the score.

I, II TRBPS III

(mf) *cresc*

6 8

I, II TRBS III

(f) *Div* *gliss* *cresc*

f

PETE

(mf) *ped*

6 8

AMBOURNE

(mp)

TRAP DR

(mp)

XYPHONL

(mf) *cresc*

CASANTS

(mp)

6 8

I VLNS II

(mf)

CB

(mf)

6 8



The image shows a handwritten musical score for page 77. The score is organized into several systems of staves. The top system includes parts for Trumpets I and II (TRBS I, II), Trumpet III (TRBS III), and Tuba (TUBA). The second system is mostly blank. The third system features the Horns (HRP) with dynamics (p), (mp), and (f), and a crescendo (cresc.) leading to a forte (f) section. The fourth system includes Mellophone (MFD) and Snare Drum (Cym) parts, with dynamics (mp) and (f). The fifth system is for Timpani I (Timp I). The bottom system contains the string section (VLNS I, II), Viola (VLA), Violoncello (VC), and Contrabass (Cb.). The string parts include dynamics (mp), (mf), and (f), and performance instructions like 'n v m simile' and 'cresc.'. The woodwind parts (VLNS I, II) also include dynamics (mp), (mf), and (f), and performance instructions like 'n v m simile' and 'cresc.'. The percussion parts (MFD, Cym, Timp I) include dynamics (mp) and (f).

A set of empty musical staves, likely for strings and woodwinds, consisting of two systems of five staves each.

**PFTE**

**HRP**

Musical notation for Piano Forte and Harp. The Piano Forte part includes dynamics such as *p*, *mp*, *cresc.*, and *f*. The Harp part includes a dynamic of *f* and a *ped.* (pedal) marking.

**MED SUS CYM.**

**TIMP II**

Musical notation for Medium Suspended Cymbal and Timpani II. The cymbal part includes a dynamic of *f*. The timpani part includes a dynamic of *p*.

**I**

**II**

**VLA**

**VC**

**CR**

Musical notation for Violins I and II, Viola, Violoncello, and Contrabass. The Violin parts include dynamics like *ff*, *mp*, and *f*, along with markings for *nv* (no vibrato) and *simile*. The Viola, Violoncello, and Contrabass parts include a dynamic of *p subito* and *cresc.*

This is a handwritten musical score for a full orchestra and piano. The score is organized into systems. The top system contains empty staves for the woodwinds. The second system includes:
 

- FLUTE**: Two staves with notes and dynamics *f*, *mp*, *mf*, *cresc.*, and *f*.
- HARP**: Two staves with notes and dynamics *mp*, *mf*, *cresc.*, and *f*. Includes a *ped.* (pedal) marking.
- MLO DUB C/M**: A single staff with notes and dynamics *mf*.
- TRIANGLE**: A single staff with notes and dynamics *mf*.
- Temp L**: A single staff with notes and dynamics *mp*.

 The third system includes:
 

- VLA. I & II**: Two staves with notes and dynamics *f*, *mp*, *cresc.*, and *f*. Includes the instruction *cresc. poco a poco al...*
- VLA**: A single staff with notes and dynamics *mp*, *cresc.*
- VC.**: A single staff with notes and dynamics *cresc.*
- VB**: A single staff with notes and dynamics *mp*, *cresc.*

 The score includes various musical notations such as slurs, accents, and dynamic markings. A box containing the number "255" is present at the end of the third system.

Handwritten musical score for a symphony orchestra. The score is divided into two systems. The first system includes:

- TRPES:** I, II and III parts.
- TRBES:** I, II and III parts.
- PERCUSSION:** PFT (Percussion I), HRP (Harp), CHMRES (Chimes), MED SUS CYM (Medium Suspended Cymbal), TRIANGLE, and TAMP I (Tampour I).

The second system includes:

- VIOLINS:** I and II parts.
- VLA:** Viola part.
- VC:** Violoncello part.
- CB:** Contrabasso part.

Key annotations and markings include:

- TRPES:** *f* and *mf* dynamics.
- TRBES:** *f* dynamic.
- PFT:** *f* dynamic, *mf stacc.*, *senza ped.*
- HRP:** *gliss*, *mf*, *B4 → B#4*, *C4 → C#4*, *mf D#4 → D4*.
- PERCUSSION:** *mf sempre*, *L.V.*, *mp*, *CHANGE TO FRAY SET*.
- VIOLINS:** *mf*, *non-ferm.*, *f*, *non-ferm.*, *mf*.
- VLA:** *(cresc.)*, *mf*.
- VC:** *(cresc.)*, *mf*.
- CB:** *(cresc.)*, *mf*.

Handwritten musical score for a symphony orchestra, page 81, rehearsal mark 260. The score is divided into two systems, each containing staves for various instruments.

**System 1 (Top):**

- TRPDS (I, II):** Trumpets I and II. Dynamics: (mf), *ff*, *ff*.
- TRPDS (III):** Trumpet III. Dynamics: *ff*.
- HRNS (III, IV):** Horns III and IV. Dynamics: *mf*, *f*.
- FUPH:** Flute. Dynamics: (f).
- TRBS (I, II):** Trombones I and II. Dynamics: (f), *f*.
- PRIC:** Percussion I. Dynamics: *ff*, *ff*.
- HRP:** Harp. Dynamics: (mf), *ff*.
- CHIMS:** Chimes. Dynamics: (mf), *f*.
- TIME (II, I):** Timpani II and I. Dynamics: (mf), *f*.

**System 2 (Bottom):**

- VLNS (I, II):** Violins I and II. Dynamics: (mf), *ff*, *ff*.
- VLA:** Viola. Dynamics: *fmp*, *f*.
- VC:** Violoncello. Dynamics: (f), *f*.
- CB:** Contrabasso. Dynamics: (f), *f*.

Additional markings include *div*, *non-div*, *cresc*, *gliss*, and *rit*.

L, II  
TRPS  
III

I, III  
HRNS  
II, IV

I, II  
TRBS  
III

PFFE

H&KP

CHIMES

I  
VLNS

II

VLA

VC

CB





(a/2)

T, II  
 TRPS  
 III  
 C, III  
 HRAS  
 II, IV  
 EUPH  
 C, II  
 TRBS  
 III  
 TUBA  
 PERE  
 HRP  
 CHIMES  
 II  
 Timp  
 I  
 I  
 VLNS  
 II  
 VLA  
 VC  
 CB

(fff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)  
 (ff)

con ped.  
 senza ped.  
 black-key  
 con ped. black-key  
 non arp.  
 F4 → F#4  
 A9 → A#9  
 black-key  
 black-key  
 black-key

270  
 non arp.  
 non arp.  
 non arp.  
 non arp.  
 non arp.  
 non arp.

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

- Brass:** Trumpets (I, II; III), Horns (I, III; II, IV), Euphonium, Trombones (I, II; III), and Tuba.
- Percussion:** PFTK, HRP (with notes: 2 Bb → Bb, 4 F# → F#; 2 Cb → C#, 4 Gb → Gb), CHIMES, MFC DUS CYM, TRIANGLE, and TIMP (I, II).
- Strings:** Violins (I, II), Viola (VLA.), Violoncello (VC), and Contrabass (CB).

The score includes various musical notations such as dynamics (e.g., *fff*, *mf*, *dim*, *f*, *mp*), articulation (e.g., *div*, *gliss*, *tr*), and performance instructions (e.g., "CHANGE TO BFLS", "CHANGE TO XYLOPHONE"). The piece concludes with a double bar line and the number 275 in a box.

*molto ritard*

I, II TRPS  
III  
I, III HRNS  
II, IV EUPH  
I, II TRBS  
III  
TUBA

PFTE  
Db → D4  
Ab → A4

CHIMES  
II TIMP  
I

CHANGE TO MARIMBA

*molto ritard*  
I  
II  
VLA  
VC  
CB

*tratto*  
*trillo*  
*unis. scatto*

*col legno battuto (1/2 hair, 1/2 wood)*  
*col legno battuto*

*arco sul pont.*  
*arco sul pont.*  
*arco sul pont.*  
*arco sul pont.*

[DURATION: ca 4'40"]

VERY SLOW, quasi ad lib. (D. 1172)

III. stopped

III HRNS  
IV

pp

pp

280

molto espressivo

Vln I SOLO

P mp P sul pont. P mf P PP

VLA (Tutti)

PPP sul pont. PPP

VC (Tutti) Div n° 2

PPP sul pont. PPP

CB (Tutti) a/2

PPP PPP

molto accel. - - - - - subito a tempo

III HRNS  
IV

pp

cresc - - - - - mp > PP

cresc - - - - - mp > PP

Vln I SOLO

cresc - - - - - f > P PP

SUBITO ALLEGRO (D. 1172)

III HRNS  
IV

poco

poco

HRP

B C D E F G A P 1 p mf

SUBITO ALLEGRO (D. 1172)

Vln I SOLO

mf - - - - - pp mp PP poco f

arco  
rit  
3

270

*a tempo*

III  
HRAUS  
IV

open

*mf* *subito* *p*

stopped

*p*

Harp

C# → C4

*p*

270

*a tempo*

VLN I SOLO

*spicc.* *arco* *trem.* *arco* *ord.* *sul tasto* *ord. ma flautando*

*f* *mp* *p* *mp* *mf*

III  
HRAUS  
IV

stopped

*p* *pp* *p* *pp*

ritard.

(stopped) *pp*

VLN I SOLO

Flaut. *ord.* *flautando* *ord.* *ritard.*

*mf* *f* *mp* *p* *pp*

TRP I

*(ritard.)* *I. con sord.* *- tornare al tempo*

*p* *pp*

Hrn III

EUPH.

*con sord.* *p*

Harp

WITH FINGER NAILS

F4 > F#4  
C4 > C#4

*mp* *p* *mp*

*ord.* *simile*

VLN I SOLO

*(ritard.)* *- tornare al tempo*

*pp* *p* *ppp*

TRP I

EUPH

HRP

*mp*

*p*

*simila. F<sub>2</sub> → F<sub>4</sub>*

*mf*

*C<sub>4</sub> → G<sub>♭</sub>*

Subito  $\text{♩} = 92$  ( $\text{♩} = \text{♩}$ )

(Solo)

Tutti

*mf* *p*

*mf* *f*

*mf*

TRP III

HRP II

PFTE

HRP

*poco rubato* *♩ = ad lib*

*II. stopped*

*pp*

*pp sempre*

*III. con sord. legato*

*legato*

*p sempre*

*ped*

*B<sub>♭</sub> → B<sub>♭</sub>*

*F<sub>4</sub> → F<sub>♯</sub>*

*C<sub>♯</sub> → C<sub>4</sub> A<sub>4</sub> → A<sub>♯</sub>*

*p*

VLNS I

VLNS II

VLA SOLA

VC SOLO

*poco rubato* *♩ = ad lib*

*SOLO*

*Tutti (non-div)*

*mp* *p* *mp* *p*

*mp* *p*

*SOLA* *v*

*SOLO* *v* *molto cantabile* *p* *sempre*

*p*

TRP II

(pp)

PFIE

(p)

(sol.)

HRP

p E4 → Eb p sempre D4 → Db

305

2 STANDS

PIZZ

VLA I

PP sempre

VLA SOLA

(p)

VC SOLO

mp

TRP III

PFIE

(sol.)

HRP

F# → F#b # = 17 → 12 + 12 + 12 + 12 mp A# → A#b P

I

VLOS

2 STANDS

PIZZ

II

VLA SOLA

VC SOLO

Cresc

I, II  
FRS

III

I  
HRN

I  
TRB

sonda  
sord.

mp

p

L open

mp

cresc. - - - -

I con sord

p

Pr II

HRP

cresc poco a poco

(ped)

mf

A4 → Ab

I  
VLAS

II

SOLO  
VLA >

GLI ALTRI

VC  
SOLO

Tutti  
arco

Tutti  
rituo

{ p mf

p

(cresc) - - - - mf

p

310

TRP I, II (mp) sfz p

HRN I (cresc.) sfz p

TRB I

PFTE (cresc) sfz CHANGE TO CELESTE (ped)

HRP. mf f Bb → B4 Db → D# Ab → A4 Eb → E4 Gb → G#

310

I pizz arco pmp f mp

VLNS. II

VLA mf pmp cresc. poco

VC p f cresc. poco

SOLO

315

TRP I I FLUTATONNE mp

XLPLOW mf mf

HALE VLA I FORTI VLA I

315

I Div. a 2 pizz. UNIS

VLNS. II f mf

VLA f sul pont. mp

VC f Div. a 2 pizz. UNIS

CB f mf





Handwritten musical score for percussion and strings. The score is divided into two systems, each starting with a rehearsal mark **325**.

**System 1 (Measures 1-7):**

- TRP (I, II, III):** Trumpets and Trombones. Measures 1-4:  $1=1$ ,  $8+3+3$ ,  $16$ ,  $PP$ . Measure 5:  $4/4$ . Measure 7:  $7/4$ .
- HRNS (I, III, II, IV):** Horns. Measure 1:  $P$ ,  $dim$ . Measure 2:  $PP$ .
- EUPH:** Euphonium. Measure 1:  $P$ . Measure 2:  $PP$ .
- TRBS (I, II, III):** Trombones. Measure 1:  $P$ . Measure 2:  $PP$ .
- TUBA:** Tuba. Measure 1:  $P$ . Measure 2:  $PP$ .
- CELESTE:** Celeste. Measure 1:  $P$ . Measure 2:  $8+3+3$ ,  $16$ ,  $PP$ . Measure 4:  $P$ . Measure 5:  $4/4$ ,  $mp$ . Measure 7:  $7/4$ .
- HRP:** Harp. Measure 1:  $E4 \rightarrow E\sharp$ ,  $P$ . Measure 2:  $8+3+3$ ,  $16$ . Measure 4:  $E\sharp \rightarrow E4$ ,  $A4 \rightarrow A\flat$ . Measure 5:  $4/4$ ,  $G\sharp \rightarrow G4$ ,  $F\sharp \rightarrow F4$ . Measure 7:  $7/4$ .
- BELLS:** Bells. Measure 1:  $P$ . Measure 2:  $8+3+3$ ,  $16$ ,  $PP$ . Measure 4:  $4/4$ . Measure 5:  $CHANGE TO TRAP SET$ . Measure 7:  $7/4$ .
- VIBRAPHONE:** Vibraphone. Measure 1:  $tr$ ,  $pp$ . Measure 2:  $PP$ . Measure 4:  $tr$ ,  $mp$ . Measure 5:  $CHANGE TO TAM-TAM$ . Measure 7:  $7/4$ .
- TIMP (II, I):** Timpani. Measure 1:  $(PP)$ ,  $tr$ . Measure 2:  $PPP$ . Measure 4:  $tr$ ,  $pp$ . Measure 5:  $PPP$ . Measure 7:  $7/4$ .

**System 2 (Measures 8-14):**

- VLNS (I, II):** Violins. Measure 8:  $1=1$ ,  $8+3+3$ ,  $16$ ,  $(p)$ ,  $PP$ . Measure 9:  $put\ on\ mute$ . Measure 10:  $4/4$ . Measure 11:  $con\ sord$ ,  $PP$ . Measure 12:  $4/4$ . Measure 14:  $7/4$ .
- VLA:** Viola. Measure 8:  $(p)$ ,  $PP$ . Measure 10:  $4/4$ . Measure 11:  $con\ sord$ ,  $PP$ . Measure 12:  $4/4$ . Measure 14:  $7/4$ .
- VC (Div a'2):** Violoncello. Measure 8:  $(p)$ ,  $PP$ . Measure 10:  $4/4$ . Measure 11:  $VC$ ,  $Div\ a'3$ ,  $PP$ . Measure 12:  $4/4$ . Measure 14:  $7/4$ .
- CB (Div a'2):** Contrabass. Measure 8:  $(p)$ ,  $PP$ . Measure 10:  $4/4$ . Measure 11:  $put\ on\ mute$ . Measure 12:  $4/4$ . Measure 14:  $7/4$ .

I TRP

I, III HRNS

II TRBS

III

*c. ben tenuto*

*mp*

*I, III ben tenuto*

*mp*

*II ben tenuto*

*{mp*

*III ben tenuto*

5/4

CELESTE

HRP.

VIBRAPHONE

*mp, legato*

*mp*

*mp*

*CHANGE TO PIANO*

*D# → D#*

*G# → G#*

*A# → A# E# → E#*

5/4

SLOWER (♩=60) 330

I VLNS

II

VLA

VC Div d's

*(pp)*

*(pp)*

*(pp)*

*(pp)*

*put on mute*

*put on mute*

*put on mute*

5/4

I, II 2/2

TRPS I, II  
 HRNS I, III  
 II  
 TRBS  
 III

VLN I

335

TRPS I, II  
 HRNS I, III  
 II  
 TRBS  
 III

VLN I

340

TRPS I, II  
 HRNS I, III  
 II  
 TRBS  
 III

VLN I

Poco Più Mosso (1=66)

2/2

TRPS I, II

HRNS I, III

II

TRBS I, III

HRP

VIBRAPHONE

4/4 P

3/4

4/4

4/4

3/4 B C D

4/4 E F G# A

mp

E# → E4

F4 → F#

E4 → E#

F# → F4

P

Poco Più Mosso (1=66)

I

VLNS.

II

VLA

VC

4/4

cresc.

3/4

4/4

mf

con sord. v

mp

unus

con sord. v

mf

4/4 - poco f

HRP

VIBRAPHONE

3/4

4/4

5/4

4/4

E# → E4

F4 → F#

C4 → C#

près de la table

mp

I

VLNS

II

VLA

VC

mf

mp

cresc.

5/4

4/4

cresc.

ben tenuto

I, II

TRPS I, II

TRPS III

HRNS II, IV

I, II

TRBS I, II

TRBS III

mp

II, IV stopped ben tenuto

mp

mp

III. con sord. ben tenuto

mp

ben tenuto

PFTE

HRP

(près de la table)

ped. ---

Una corda position

D4 → D# 5 A4 → A# p D# → D4 4

F# → F# 4 F# → F# 4 C# → C# 4

350

I

VLNS I

VLNS II

VLA

VC

Handwritten musical score for a jazz ensemble. The score is divided into several systems of staves. The first system includes TRP III, HRNS II, IV, and TRB III. The second system includes PFTE and HRP. The third system includes VIBRAPHONE. The fourth system includes VLNS I, II, VLA, VC, and CB. The music is in 4/4 time, with a key signature of one flat. The score includes various musical notations such as notes, rests, dynamics (mp, pp, mf, f), articulation (accents, slurs), and fingerings. The HRP part includes chord changes: G#4 -> G4, F#4 -> F4, Fb4 -> F4, Bb4 -> B#4, Bb4 -> Bb4, and Ab4 -> Ab4. The VIBRAPHONE part includes a 'ped.' marking and a 'pp' dynamic. The VLNS I, II, VLA, VC, and CB parts include various articulations and dynamics. The score is written in a clear, legible hand.

355

I, III  
HRNS  
II, IV  
I, II  
TRBS  
III  
TUBA

5 1/2 / 4      4 / 4

II, IV. open {mp} *gliss* *gliss* *f* > *mp*

III. senza cordi {fp}

*fp*

HRP.  
MED SUS  
CYM  
TRAP  
SFT  
VIBRAPHONE  
TAM-TAM  
TIMP. I

5 1/2 / 4      4 / 4

*près de la table* L.V.  $\Phi$

R.H. *gliss* 5 1/2 / 4 *f* L.V.  $\Phi$  G4 → G♯4

L.V.  $\Phi$

CHANGE TO CLAVES

*mf* - *pp* < *p*

*mf* - *pp* < *mf*

*pp*

*mf* > *pp*

*p* < *mf* < *p*

355

I  
VLNS  
II  
VLA  
VC  
CB

5 1/2 / 4      4 / 4

{*mp* < *f*

*mf* < *f*

*mp* < *fp*

*mp* < *fp*

*mp* < *fp*

*mp* < *fp*

**I, II TRPS**  
 pocof (<> ad lib)

**I, III HRNS**  
 mf  $\frac{7}{105}$  f mp

**II, IV**

**EUPH**  
 mf

**I, II TRBS**  
 ffp

**III**

**TUBA**  
 ffp

**MED SUS CYM.**  
 mf > pp < p

**TRAP SET**  
 mf > pp < mf

**CLAVES**

**TAM-TAM**  
 mf > pp < mf

**TIMP I**  
 mp < mf > p

**I VLNS**  
 REMOVE MUTT senza sord. port cantabile (4)

**II**  
 REMOVE MUTT senza sord. mp sempre stacc.

**VLA**  
 REMOVE MUTT senza sord. mp

**VC**  
 REMOVE MUTT senza sord. mp

**CB**  
 REMOVE MUTT senza sord. mp

CHANGE TO TAMBOURINE

CHANGE TO MARACAS

360 SUBITO  $\text{♩} = 60$

I, II TRPS (poco f)

EUPH (mf)

TRAP SET (mf)

CLAVES (mp)

MARACAS (mf)

I VLNS (mf)

II VLNS (mp)

VLA (mp)

VC (mp)

CB

5/4

365

Handwritten musical score for a percussion and string ensemble. The score is divided into two systems. The first system includes parts for TRPS (I, II), HRNS (I, III and II, IV), EUPH, HRP, TAMBOURINE, TRAP SET, CLAVES, MARACAS, and TIMP I. The second system includes parts for VLNS (I and II), VLA, VC, and CB. The score features various musical notations such as notes, rests, and dynamics (poco f, mf, f, mp). It also includes performance instructions like "CHANGE TO LRG SUS CYM" and "CHANGE TO MARIMBA". A chord chart for the HRP part lists notes: Bb C D, E F Gb A, with some changes like Cb -> Cb and Gb -> G#. The score is marked with a 4/4 time signature and includes a rehearsal mark "365" at the end of the first system.

The image shows a page of handwritten musical notation for a large ensemble. The score is organized into several systems of staves. The instruments and their parts are as follows:

- TRPS:** Trumpets I and II, starting with a forte (*f*) dynamic.
- HRNS:** Horns I, III and II, IV, with dynamics ranging from *f* to *mf*.
- TRBS:** Trombones I, II and III, with dynamics including *f*, *p*, and *mf*.
- TUBA:** Tuba part with dynamics *f*, *p*, and *mf*.
- PFTE:** Percussion/Forte part with dynamics *mp*, *mf*, and *f*. Includes the instruction "seaca ped" (seaca pedal).
- MARACAS:** Maracas part with a *fp* (fortissimo) dynamic.
- TIMP. I:** Timpani I part with a *mf* dynamic.
- VLNS:** Violins I and II, with dynamics *f* and *mp*.
- VLA:** Viola part with dynamics *f* and *mp*, including the instruction "pizz." (pizzicato).
- VC:** Violoncello part with a *f* dynamic.
- CB:** Contrabass part with a *f* dynamic.

There are also some specific performance instructions and dynamics written in the lower systems, such as "Cb -> C4", "F4 -> F#", and "A4 -> A#".



(1-1)  $\text{a}^{\flat 2}$   $\text{J}=\text{J}$

I, II TRPS (f)

III

I, III HRNS (f)

II, IV

I, II TRBS (f)

III

3/4 3/4 3/2

*div.* *P* *P* *P*

*dim* *P*

CELESTE

3/4 3/4 3/2

*P*

*b<sup>2</sup>* *ped*

BELLS

3/4 3/4 3/2

*P*

MARIMBA

*P* *b<sup>2</sup>*

(1-1)  $\text{J}=\text{J}$   $\text{J}=\text{J}$

I VLNS (f)

II

VLA (f)

VC (f)

CB (f)

3/4 3/4 3/2

*mp* *mp*

3/2 a/2 stacc

I, II TRPS (o) stacc {mp mf 2 2

III

I, III HRNS stopped stacc. a/2 {mp mf

II, IV (p) stopped stacc. a/2

EUPH stacc. p mp mf

I, II TRBS a/2 stacc {mp mf

III - {p stacc.

CELESTE 3/2 (p) mp 2 2

HRP 3/2 B C D E F# G# A# mf 2 2

BELLS 3/2 (p) mp 2 2

MARIMBA (p) mp mf

ped. - - - - - ped. - - - - -

stacc. gliss

3/2 2 2

I, II TRPES  
 III  
 I, III HRNS  
 II, IV  
 EUPH  
 I, II TRBS  
 III  
 TUBA

Handwritten musical score for brass instruments. The score includes parts for I, II TRPES; III; I, III HRNS; II, IV; EUPH; I, II TRBS; III; and TUBA. The music is in 4/4 time and features various dynamics such as *ff* and *f*. There are markings for *2/2* and *3/2* time signatures. Specific performance instructions include "2/2 open" and "(stopped)".

CELESTE  
 HARP.  
 BELLS  
 MARIMBA

CHANGE TO PIANO

LV

E $\flat$  → E $\flat$  F $\sharp$  → F $\flat$  G $\sharp$  → G $\flat$  A $\sharp$  → A $\flat$

Handwritten musical score for Celeste, Harp, Bells, and Marimba. The Celeste part includes a "CHANGE TO PIANO" instruction. The Harp part features a sequence of chord changes: E $\flat$  → E $\flat$ , F $\sharp$  → F $\flat$ , G $\sharp$  → G $\flat$ , and A $\sharp$  → A $\flat$ . The Bells part includes a "LV" marking. The Marimba part includes a "f" dynamic marking.

MAESTOSO

380

I VLNS  
 II  
 2/3 VLAS  
 VLA DIV. 2/3  
 1/3 VLAS  
 1/3 VC  
 VC DIV. 2/3  
 2/3 VC  
 CB

Handwritten musical score for strings and woodwinds. The score includes parts for I VLNS; II; 2/3 VLAS; VLA DIV. 2/3; 1/3 VLAS; 1/3 VC; VC DIV. 2/3; 2/3 VC; and CB. The music is in 4/4 time and features various dynamics such as *ff* and *f*. There are markings for *2/2* and *3/2* time signatures. Specific performance instructions include "part." and "poco".

I. Put on Muff. (1=1)

(2=2)

I, II TRPS (ff)  $\frac{3\frac{1}{2}}{2}$   $\frac{3}{2}$  {ff dim --- mp ---}  $\frac{3}{4}$

III

I, III HRNS (ff) Div  $\frac{3\frac{1}{2}}{2}$  {ff open dim --- mp ---}  $\frac{3}{4}$

II, IV

EUPH. (ff)  $\frac{3\frac{1}{2}}{2}$  ff dim --- mp ---  $\frac{3}{4}$

I, II TRBS (ff)  $\frac{3\frac{1}{2}}{2}$  {ff dim --- mp ---}  $\frac{3}{4}$

III

TUBA (ff)  $\frac{3\frac{1}{2}}{2}$  ff dim --- mp ---  $\frac{3}{4}$

HRP  $\frac{3\frac{1}{2}}{2}$  B C D E<sup>b</sup> F G A (7)  $\frac{3}{2}$  ff mf  $\frac{3}{4}$

TIMP I  $\frac{3\frac{1}{2}}{2}$   $\frac{3}{2}$  f dim --- p --- **MOLTO LARGO** (♩ = ca. 60)  $\frac{3}{4}$

I VLNS (ff)  $\frac{3\frac{1}{2}}{2}$   $\frac{3}{2}$  {ff --- mf}  $\frac{3}{4}$

II

$\frac{1}{2}$  VLA (ff)  $\frac{3\frac{1}{2}}{2}$   $\frac{3}{2}$   $\frac{3}{4}$

VLA DIV. 2'3

$\frac{1}{2}$  VLA  $\frac{3\frac{1}{2}}{2}$   $\frac{3}{2}$   $\frac{3}{4}$

$\frac{1}{2}$  VC (ff)  $\frac{3\frac{1}{2}}{2}$   $\frac{3}{2}$   $\frac{3}{4}$

VC DIV. 2'3

$\frac{1}{2}$  VC  $\frac{3\frac{1}{2}}{2}$   $\frac{3}{2}$   $\frac{3}{4}$

CB (ff)  $\frac{3\frac{1}{2}}{2}$   $\frac{3}{2}$   $\frac{3}{4}$

II.

II TRPS 3/4 - PP - - - - - PPP

III 4/4

I, III HRNS - - - - - PPP

II, IV

EUPH - - - - - PPP

I, II TRBS - - - - - PPP I, II. PUT ON MUTES

III - - - - - PPP III. PUT ON MUTE

TUBA - - - - - PPP

PFTE sempre legato

HRP 3/4 mf gliss L.V.

4/4 PP L.V.

LG Sus Cym. 3/4 4/4 PP L.V.

TIMP I tr - - - - - PP - - - - - PPP

385

VLNS II 3/4 tb sul tasto

VLA PP unis sul tasto

VC PP unis sul tasto

CB PP sul tasto

PP

I can send

I TRP mp

PETE (pp) ped

I VLNS I mp II (pp) VLA (pp) VC (pp) CB

sul tasto

*d = d*

**TRP** I (mp) — *mf* — *P* — *dim.*

**HRNS** I, III *stopped* *pp* *stopped* *dim.*  
 II, IV *stopped* *dim.*

**TRBS** I, II *con sord.* *dim.*  
 III *con sord.*

**PFTE** (*pp*) *P* *mf* *dim.*

**HRP.** *mp* *dim.*

**BELLS** *pp* *L.V.* *dim.*

**TIMP. I** *pp* *dim.*

**VLNS** I *cresc.* *mf* *P* *dim.*  
 II (*pp*) *dim.*  
 VLA (*pp*) *dim.*  
 VC (*pp*) *dim.*  
 CB (*pp*) *dim.*

**390 ritard. poco a poco al FINE**

*ppp*

FINE

Handwritten musical score for various instruments. The score is divided into several systems:

- TRP (Trumpet I):** Part with dynamics *PPP* and *PPPP*.
- HRNS (Horns I, III and II, IV):** Part with dynamics *PPP* and *PPPP*.
- TRBS (Trumpets II and III):** Part with dynamics *PPP* and *PPPP*.
- HRP (Harp):** Part with dynamics *PP* and *PPPP*. Includes markings for *non-arp.*, *gliss.*, and a triplet of 3 notes.
- TIMP I (Timpani I):** Part with dynamic *PPP*.
- VLNS (Violins I and II):** Part with dynamics *PPP* and *P*. Includes a *tr* (trill) marking.
- VLA (Viola):** Part with dynamics *PPP* and *P*.
- VC (Violoncello):** Part with dynamics *PPP* and *P*.
- CB (Cello):** Part with dynamics *PPP* and *P*. Includes markings for *2 soli* and *pizz*.

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 1 DECEMBER 1977  
 VENICE, CAL.