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Larry A. Cox

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TWO MOVEMENTS FOR ORCHESTRA

(TITLE)

BY
LARRY A. COX

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF ARTS

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1982
YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

19 July 1982

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ADVISER

July 19, 1982
DATE

DEPARTMENT HEAD

AN ANALYSIS
OF
"TWO MOVEMENTS FOR ORCHESTRA"

FORM:

MOVEMENT I:

The first movement, entitled 'Ein feste Burg ist unser Alice,' is formally a very simple piece (ABA-ternary) and is outlined below:

Introduction	A	B
(Strings, Cel.)	1) micropolyphonic textural mass (W.W., Perc., Cel.) 2) conjunctive linear set melody A (Brass) 3) conjunctive linear set melody B (Strings)	1) chance-row textural mass (W.W.) 2) Ein feste Burg ist unser Gott (Brass) 3) Folk Melody-Alice, Where Are You Going? (Strings)

A'	Coda
1) micropolyphonic textural mass (Strings, Perc., Cel.) 2) conjunctive linear set melody A (W.W.) 3) conjunctive linear set melody B (Brass)	Based on Introductory material (Strings, Cel., W.W.)

MOVEMENT II:

The form of this movement is Introduction-A-B-C-B'-A'-Coda (arch form), and is outlined more extensively below:

Introduction	A	B	
(Strings, W.W., Brass)	polymetric dance or scherzo	a march-duple meter (Strings-melody, W.W., Brass-accompaniment)	b Melody continues with inversion and "free" set-determined counterpoint (W.W., Brass, Strings)

C		
chorale set-determined harmony		
a	b	c
melodic subsection 1 (Strings, Cel.)	melodic subsection 2 (Strings, Cel.)	melodic subsection 1 with rhythmic displacement (Strings, W.W.)

B'	A	Coda
waltz-triple meter melodic and harmonic material from B section (Brass)	truncated (W.W. and Brass)	Based on Introduction (Strings, W.W., Brass)

MATERIALS:

The important aspects of the composition are as follows:

- 1) Set structure
- 2) Micropolyphony
- 3) Chance-row
- 4) Sound mass
- 5) Coloration and instrumentation

These and other elements will be discussed with examples from the score in the following section.

SET STRUCTURE

Set structure is used as a basic harmonic and melodic structural element in both movements as well as 12-tone serialism in the second movement. The usage of set structure appears in several places and in different forms throughout the piece.

A list of the principal sets used in the composition follows, with the sets in prime form. (N.B. Only the prime forms of the sets are listed, but usages of the transpositions and inversions of these set forms do occur.)

Three-note sets

0,1,3
0,1,4
0,1,5
0,1,6
0,2,4
0,2,5
0,2,6
0,3,7

Four-note sets

0,1,4,5
0,1,3,6
0,2,3,6
0,2,3,7
0,1,4,6
0,1,5,7
0,1,4,7
0,1,4,8
0,1,5,8
0,2,4,7
0,2,5,7
0,2,4,8
0,2,6,8
0,2,5,8
0,1,3,7

The 12-tone row used in the piece is as follows:

0 7 1 3 4 11 5 8 6 2 9 10

or

c g c# eb e b f g# f# d a a#

Examples of set usage may be found in the following places:

The voicing of the downbeats may be analyzed, finding an occurrence of the sets, both as chords and stated in each voice linearly (Ex. 1)

Ex. 1-p.2-W.W.

The image shows a musical score for four instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Ba.). The score is divided into four measures, each enclosed in a vertical box. The Flute part starts with a dynamic marking of *f*. The Oboe part has a dynamic marking of *f* and includes a triplet of eighth notes. The Clarinet part has a dynamic marking of *f* and includes a triplet of eighth notes. The Bassoon part has a dynamic marking of *f* and includes a triplet of eighth notes. The score includes various musical notations such as notes, rests, and dynamic markings.

Interpreted numerically, the downbeats can be shown as follows:

7 - 8 - 2 - 4
 10 - 6 - 4 - 0
 6 - 5 - 1 - 8
 11 - 0 - 8 - 6

The linear sets in prime form are as follows:

0,1,4,6
 0,2,6,8
 0,2,3,7
 0,1,4,6

And the horizontal sonorities as follows:

0,1,4,5
 0,1,3,7
 0,1,3,7
 0,2,4,8

Ex. 2

As linear conjunctive sets.

Example 2 can be reduced to linear form as shown - the sets are used

in an overlapping manner so as to present a structured melody.

Ex. 2-p. 3-Brass

Handwritten musical notation for three brass instruments: Horn 1, Horn 2, and Trombone. The notation shows overlapping melodic lines with dynamic markings like 'mf' and 'f', and set numbers '0148' and '0358' circled in red. A '3' is written above the second horn part.

The same treatment as in Ex. 2 may be found in the strings in the same place.

Ex. 3-p.3-Strings

Handwritten musical notation for four string parts: Violin I, Violin II, Viola, and Cello. The notation shows overlapping melodic lines with dynamic markings like 'f' and set numbers '0137' and '0235' circled in red.

The sets are also used as a harmonic generator. Ein fest Burg ist unser Gott is used here with the melody and bass lines intact from the Bach harmonization, but the middle voices are generated by set structure.

Ex. 4 - p. 5 - Brass

Handwritten musical notation for Trumpet and Trombone parts. The notation shows overlapping melodic lines with dynamic markings like 'f' and set numbers '016', '0136', '0148', '0286', '0136', '0137', '0137', '0157', '0137', '0136', '016' written below the notes.

The same treatment exists in other places as well.

Ex. 5 - p. 16 - Strings

Handwritten musical notation for four string parts: Violin I, Violin II, Viola, and Cello. The notation shows overlapping melodic lines with dynamic markings like 'p' and set number '026' written below the notes.

Ex. 6 - p. 17 - W.W.

Ob. *mf* 017
Cl. *mf* 018
Bn. *mf* 018

Ex. 7 - p. 17 - Brass

Tpt. *mf* 037
Tbn. *mf* 037

Ex. 8 - p. 24 - W.W.
Accompanimental Harmony

Fl. I *mf* 015
Fl. II *mf* 015
Ob. *mf* 015

Sets are also used as a generator for 'free' counterpoint against pre-composed voices.

Ex. 9 - p. 28 - W.W.

Ob. *f* 015
Cl. *f* 015 016 024
Bn. *f* 015 016 024

And again as a harmonic generator.

Ex. 10 - p. 31 - Strings

Vn. I *mp* 025 037 027 015 025 037
Vn. II *mp* 025 037 027 015 025 037
Vla. *mp* 025 037 027 015 025 037

MICROPOLYPHONY

Micropolyphony is used as a textural element in the woodwinds (p. 2) and strings (p. 11) and is constructed with harmonic checkpoints (see Ex. 1) as a structural guide. Each voice of the micropolyphony moves in its own pattern (flute in alternating half steps and whole steps, oboe in whole steps, clarinet in half steps, and bassoon in thirds - the string usage later in the movement is similar.)

CHANCE-ROW

A rhythmic idea for the woodwind polyphony (see Ex. 11) was created by a random number generator. The number of notes (one to five) in each group set off by rests are the result of the random number list and the pitch content is determined by the 12-tone row stated earlier.

Ex. 11 - pp. 5,6 - W.W.

The musical score for woodwinds (pp. 5,6) is presented in a system of six staves. The instruments and their parts are:

- Bn.** (Bassoon): Labeled with *f* and "(prime form)". The notation shows a sequence of notes with rests, following a specific rhythmic pattern.
- Fl. I** (Flute I): Labeled with *f* and "(additive inversion)".
- Fl. II** (Flute II): Labeled with *f* and "(additive inversion)".
- Ob.** (Oboe): Labeled with *f* and "(retrograde)".
- Cl.** (Clarinet): Labeled with *f* and "(retrograde)".
- Ba.** (Bassoon): Labeled with *f* and "(prime)".

The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, indicating a complex rhythmic structure. The key signature is one flat (B-flat major/D minor).

SOUND MASS

Sound mass is treated in two ways in the piece - as a harmonic determinant and as a structural (textural) element. As a harmonic determinant, the statement of "Alice, Where Are You Going?" (p. 5) is heard in the contrabass, its inversion in the Violins IA, and the space between is filled in with approximately equal intervals, creating a dense moving chord cluster.

Ex. 12 - p. 5 - Strings

A musical score for strings, consisting of six staves. From top to bottom, the staves are labeled: Vln I, Vln II, Vla, Vcl, Cb., and Cb. The music is in 4/4 time and features a complex texture with simultaneous ideas. The Vln I and Vln II parts have a melodic line with a slur over the first two measures. The Vla part has a similar melodic line. The Vcl and Cb. parts have a more rhythmic, pulsating line. The Cb. part has a melodic line with a slur over the first two measures. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f'.

As a textural element, it is important by virtue of the simultaneous occurrence of many dense and dissimilar ideas.

Ex. 13 - p. 7 - Full Orchestra (See next page)

COLORATION AND INSTRUMENTATION

The percussion and celeste are used as 'color instruments' - providing timbral color in important places in the score. (See pp. 2, 6, 31, etc.)

The only other important colorative elements are the use of trills in the strings:

Ex. 14 - p. 7 - Strings

A musical score for strings, consisting of six staves. From top to bottom, the staves are labeled: Vln I, Vln II, Vla, Vcl, Cb., and Cb. The music is in 4/4 time and features trills in the strings. The Vln I and Vln II parts have a melodic line with trills. The Vla part has a similar melodic line. The Vcl and Cb. parts have a more rhythmic, pulsating line. The Cb. part has a melodic line with trills. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f'.

and muting in the strings:

Ex. 15 - p. 31 - Strings

Musical score for strings, Ex. 15, p. 31. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and includes dynamic markings 'con sord.' and 'f'.

Other important elements in the piece which should be noted are the melodic elements which are not predetermined compositionally (Mvt. II).

The brass melody in Ex. 16 - p. 21 is partly predetermined by the row, but textural and voicing considerations were taken into account to produce the desired dance- or scherzo-like effect.

Ex. 16 - p. 21 - Brass

Musical score for brass instruments (Horn, Trumpet, Trombone), Ex. 16, p. 21. The score includes dynamic markings 'f'.

The melody in Ex. 17 in the strings was freely composed to fit the character of the section.

Ex. 17 - p. 24 - Strings

Musical score for strings, Ex. 17, p. 24. The score includes dynamic markings 'f' and 'etc.'.

1/4

Fl. I
Fl. II
Ob.
Cl.
Bn.

mf
mf

Handwritten musical notation for woodwinds, including dynamics like *mf* and *f*.

I, II
Hn. III, IV
Tpt.
Tbn.
Tu.
Perc.

f
f

Handwritten musical notation for brass and percussion, including dynamics like *f*.

Cel.
A
I
B
Vln. II
Vla.
I
Cello II
II
Cb.

f

Handwritten musical notation for strings and celesta, including dynamics like *f*.

SLOW

CLUES

Flute I

Flute II (Piccolo)

Oboes I, II

B^b Clarinets I, II

Bassoons I, II

Horns I, II

Horns III, IV

B^b Trumpets I, II

Trombones I, II

Tuba

Percussion

Celeste

Violins A

Violins B

Violins II

Violas

Violas

'Cellos

'Cellos

Contrabass

5 1 7 5 2 6

mp

Red.

Red.

mp

418988

①

♩ = 96

I Fl. *mf*
 II Fl. *mf*
 Ob. *mf*
 Cl. *f*
 Bn. *f*
 I, II Hn.
 III, IV Hn.
 Tpt.
 Tbn.
 Tu.
 Perc.
 Cel. *mp*
 A Vln. I
 B Vln. II
 VLA.
 I Cello
 II Cello
 Cb.

Handwritten musical score for a symphony orchestra. The score is arranged in systems from top to bottom: Flutes I and II, Oboe, Clarinet, Bassoon, Horns I and II, Trumpets III and IV, Trombone, Tuba, Percussion, Cymbals, Violins I and II, Viola, Cello I and II, and Contrabass. The music is written in treble and bass clefs with various dynamics such as *mp*, *f*, *mf*, and *pp*. Performance instructions include *mp subito*, *f*, *etc.*, *mf*, *f*, *mf*, *pp*, *Pizz.*, and *mf*. The score includes complex rhythmic patterns, triplets, and slurs. A circled number 3 is located at the bottom center of the page.

I Fl.
 II
 Ob.
 Cl.
 Bn.
 I, II Hn.
 III, IV
 Tpt.
 Tbn.
 Tu.
 Perc.
 Cel.
 Vln. I
 Vln. II
 Vla.
 Vcllo I
 Vcllo II
 Cb.

I
 Fl. Piccolo 3
 II
 Ob.
 Cl.
 Bn.
 I, II Hn. *f* *cresc.*
 III, IV *f* *cresc.*
 Tpt. *f* *cresc.*
 Tbn. *f*
 Tu. *f*
 Perc. Chime: L.V.
 Cel. *cresc.*
 A I *f* *cresc.*
 B *mf*
 Vln. II *f* *cresc.*
 Vla. *pizz.* *mp* *arco* *f* *cresc.* *ff*
 Cello I *f*
 II *ff*
 Cb. *ff*

Handwritten musical score for orchestra and strings, page 151. The score is arranged in systems for various instruments:

- Flutes (Fl.):** I and II, playing a melodic line with slurs and accents.
- Oboe (Ob.):** Playing a melodic line.
- Clarinets (Cl.):** I and B♭, playing a melodic line.
- Bassoon (Bn.):** Playing a melodic line.
- Horns (Hn.):** I, II, III, and IV, playing sustained chords.
- Trumpets (Tpt.):** Playing sustained chords.
- Trombones (Tbn.):** Playing sustained chords.
- Tuba (Tu.):** Playing sustained chords.
- Drum (Perc.):** Playing a rhythmic pattern with accents and slurs.
- Cymbals (Cal.):** Playing a rhythmic pattern with accents and slurs.
- Violins (Vln.):** I and II, playing sustained chords.
- Viola (Vla.):** Playing sustained chords.
- Cello (Cello):** I and II, playing sustained chords.
- Double Bass (Cb.):** Playing sustained chords.

The score includes various musical notations such as slurs, accents, slurs, and dynamic markings like *f* (forte) and *tm* (tutti). There are also markings for *L.V.* (Larghetto) and *Div.* (Divisi).



2/4 4/4

I FL.

II

Ob. *mf*

Cl. *mf*

Bn.

I, II Hn.

III, IV

Tpt.

Tbn.

Tu.

Perc. *L.v. L.v.*

Cel. *f*

A

I

B

Vln. II

Vla. *tr*

I Cello *tr*

II *tr*

Cb.

Orchestral score page 151. The score includes parts for Flutes I and II, Oboe, Clarinet, Bassoon, Horns I and II, Trumpets, Trombones, Tuba, Percussion, Cello, and Double Bass. The percussion part features a Tam-tam instrument with dynamics like *p cresc.* and *f*, and a section marked *TAM-TAM L.V.* with a forte *f* dynamic. The Cello part includes triplet markings. The Double Bass part includes a section with a forte *f* dynamic. The page number 151 is visible at the bottom left.

I Fl. I *f cresc.* *fff*
 II Fl. II *f cresc.* *fff*
 Ob. *f cresc.* *fff* II *mf*
 Cl. *f cresc.* *fff* II *mf*
 Bn. *f cresc.* *fff* II *f*
 I, II Hn. *f cresc.* *fff*
 III, IV Hn. *f*
 Tpt. *f*
 Tbn. *f*
 Tu. *f*
 Perc. *Chime L.v.* *Tym.* *L.v.*
 Cel. *f*
 A Vln. I *tin*
 B Vln. II *Div.* *a2*
 Vla. *Div.* *a2*
 I Cello *tin*
 II Cello *tin*
 Cb.

I Fl. I
 II Fl. II
 Ob.
 Cl.
 Bn.
 I, II Hn.
 III, IV Hn.
 Tpt.
 Tbn.
 Tu.
 Perc.
 Cel.
 A Vln. I
 B Vln. II
 Vla.
 I Cello
 II Cello
 C. b.

Musical notation includes various note values, rests, and dynamic markings such as *f* and *L.V.* (Larghetto). The percussion part features a rhythmic pattern with accents. The strings play sustained chords and moving lines.

I Fl. I
 II Fl. II
 Ob.
 Cl.
 Bn.
 I, II Hrn.
 III, IV Hrn.
 Tpt.
 Tbn.
 Tu.
 Perc.
 Cel.
 A Vln. I
 B Vln. II
 Vla.
 I Cello
 II Cello
 Cb.

Musical score for a symphony orchestra. The score includes parts for woodwinds (Flutes I & II, Oboe, Clarinet, Bassoon, Horns I & II, Trumpets, Trombones, Tuba), percussion, celesta, strings (Violins I & II, Viola, Cello I & II, Contrabass), and a harp. The score is written in a key signature of one flat (B-flat major or F major) and a 4/4 time signature. It features various dynamics such as *f*, *cresc.*, *fff*, *mf*, *mp*, *p*, *subito*, and *pizz.*. The harp part includes the instruction *tan*. The cello and contrabass parts include *pizz.* and *subito*. The score is marked with a circled number 11 at the bottom center.



I Fl. I
 II Fl. II
 Ob.
 Cl.
 Bn.
 I, II Hn.
 III, IV Hn.
 Tpt.
 Tbn.
 Tu.
 Perc.
 Cel.
 A
 I Vln.
 II Vln.
 Vla.
 I Cello
 II Cello
 Cb.

I Fl.
 II Fl.
 Ob.
 Cl.
 Bn.
 I, II Hn.
 III, IV Hn.
 Tpt.
 Tbn.
 Tu.
 Perc.
 Cel.
 A Vln.
 B Vln.
 II Vln.
 Vla.
 I Cello
 II Cello
 Cb.

Musical notation includes various dynamics such as *f*, *mf*, *cresc.*, *ff*, *p*, *mp*, and *ff*. It also features articulation marks like accents and slurs, as well as technical markings such as fingerings (e.g., 1, 2, 3, 4, 5) and breath marks. The woodwind and brass sections have complex rhythmic patterns, while the strings play a steady accompaniment with triplets and sixteenth notes.



I Fl.
 II Fl.
 Ob.
 Cl.
 Bn.
 I, II Hn.
 III, IV Hn.
 Tpt.
 Tbn.
 Tu.
 Perc.
 Cel.
 A Vln.
 I Vln.
 II Vln.
 Vla.
 I Cello
 II Cello
 Cb.

Musical score for a symphony orchestra, page 5. The score includes parts for woodwinds (Flutes, Oboe, Clarinet, Bassoon, Horns), brass (Trumpets, Trombones, Tuba), percussion, celesta, and strings (Violins, Viola, Cellos, Double Bass). The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as "cresc. molto", "ff", and "mp". A large "G.P." is written on the tuba staff.

FREELY

I Fl. I
 II Fl. II
 Ob.
 Cl.
 Bn.
 I, II Hn.
 III, IV Hn.
 Tpt.
 Tbn.
 Tu.
 Perc.
 Cel.
 I Vln. A
 II Vln. B
 Vla.
 I Cello
 II Cello
 Cb.

Musical score for page 151, featuring woodwinds, strings, and percussion. The score includes dynamic markings like 'p', 'mp', and 'decr.', and performance instructions like 'to nothing'. The woodwind section (Flutes, Oboe, Clarinet, Bassoon) has melodic lines with dynamics and fingering. The string section (Violins, Viola, Cellos, Contrabass) provides harmonic support with dynamics and bowing instructions. The percussion part is mostly rests. The Cello part includes a 'Ped.' (pedal) marking.

VERY SLOW

Fl. I

Fl. II

Ob.

Cl.

Bn.

Hn. I II

Hn. III IV

Tpt.

Tbn.

Tu.

Perc.

Cel.

Vln. I

Vln. II

Vla.

Cello I

Cello II

Cb.

pp

p

mp

pp

pp

p

mp

mp

mp

mp

mp

mp



3

I
Fl.
II

Ob.
Cl.
Bn.

I. II
Hn.
III. IV

Tpt.
Tbn.
Tu.

Perc.

Cel.

A
I
B
Vln.
II

Vla.

I
Cello
II

Ob.

Musical score for orchestra and strings, page 18. The score includes parts for Flutes (I, II), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns (I, II, III, IV), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tu.), Percussion (Per.), Cymbals (Cym.), and Strings (Violins I & II, Violas, Cellos, and Contrabasses). The score features dynamic markings such as *mf*, *f*, *mf cresc.*, *f decr.*, and *p*. There are also performance instructions like *B.D.* and *Tym.*. The score is divided into measures, with measure numbers 2 and 3 indicated at the top. The music is written in treble and bass clefs.

Handwritten musical score for orchestra, page 19. The score includes staves for Flutes I & II, Oboe, Clarinet, Bassoon, Horns I & II, Trumpets, Trombones, Tuba, Percussion, Cello, Violins I & II, Viola, and Cellos. The music features dynamic markings such as *mp*, *mf*, *f*, and *ff*, and includes various musical notations like slurs and accents.

Handwritten musical score for a symphony orchestra. The score is written on 20 staves, numbered 1 through 20 on the left margin. The instruments are listed on the left side of each staff:

- 1. Fl. I
- 2. Fl. II
- 3. Ob.
- 4. Cl.
- 5. Bn.
- 6. I. Ho.
- 7. II. Ho.
- 8. Tpt.
- 9. Tbn.
- 10. Tu.
- 11. Perc.
- 12. Cel.
- 13. A. Vln. I
- 14. B. Vln. II
- 15. Vla.
- 16. I. Cello
- 17. II. Cello
- 18. I. Cb.
- 19. II. Cb.
- 20. Cb.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (e.g., *f*, *p*). A 4/4 time signature is visible at the top right of the page. The page number '20' is circled at the bottom center.



-G.P.-

Fl. I
Fl. II
Ob.
Cl.
Bn.
Hr. I, II
Hr. III, IV
Tpt.
Tbn.
Tu.

G.P.

Perc.
Cym.
A.
I.
B.
Vln. I
Vln. II
Vla.
Cello I
Cello II
Cb.

Togl. L.V. X
mf
f
B.D.
Tym.
f
Togl. L.V. X
mf
Togl. L.V. X
Togl. L.V. X

Musical score for orchestra and strings, page 151. The score includes staves for Flutes I & II, Oboe, Clarinet, Bassoon, Horns I-IV, Trumpets, Trombones, Tuba, Percussion, Cello, Violins I & II, Viola, and Cellos/Double Basses. The music features complex rhythmic patterns with 2/3 and 3/2 time signatures. Dynamic markings include *mf*, *f*, *cresc.*, *ff*, and *p*. Performance instructions like "Tad. L.V.", "Xyl.", and "Pizz" are present.

Orchestral score for Flutes (I, II), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns (I, II, III, IV), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tu.), Percussion (Perc.), Cello (Cel.), Violins (A, I, B, II), Viola (Vla.), Cello (Cello I, II), and Contrabass (Cb.).

The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *f* (forte), *f decr.* (forte decrescendo), and *p* (piano). The percussion part shows a rhythmic pattern. The strings (Cello, Viola, Violins, Contrabass) have a melodic line with dynamic markings *f decr.* and *p*.



2

I Fl. *mf*

II Fl. *mf*

Ob. *mf*

Cl. *mf*

Bn.

I, II Hn.

III, IV Hn.

Tpt.

Tbn.

Tu.

Perc. *f* *Trgl. L.V.* *XYL.* *mp*

Cel.

A Vln. I *f*

B Vln. II *f*

Vla.

I Cello *mp*

II Cello *mp*

Cb. *mp*

Score for various instruments including Flutes (I, II), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns (I, II; III, IV), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tu.), Percussion (Perc.), Cello (Cel.), Violins (A, B), Viola (Vla.), Violoncello (Cello), and Contrabass (Cb.).

Handwritten annotations on the Percussion staff include:

- Trgl. ^{L.V.} *mp*
- Trgl. ^{L.V.} *mp*
- Trgl. ^{L.V.} *mp*

Score for various instruments including Flutes (I, II), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns (I, II, III, IV), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tu.), Percussion (Perc.), Cello (Cel.), Violins (A, I, II), Viola (Vla.), Cello (Cello I, II), and Double Bass (Cb.). The score includes musical notation, dynamics (mp, mf, S.D., B.D.), and performance instructions (Tog. L.V., etc.).

Orchestral score page 27, featuring woodwinds, brass, strings, and percussion.

Woodwinds: Flutes I & II, Oboe, Clarinet, Bassoon, Horns I & II, Horns III & IV, Trumpets, Trombones, Tubas, Percussion (S.D., B.D.), and Cello.

Brass: Trumpets I & II, Trombones, Tubas, and Oboe.

Strings: Violins I & II, Viola, Violoncello I & II, and Oboe.

The score includes various musical notations such as triplets, slurs, and dynamic markings like *etc.* and *etc.*



Score for various instruments including Flutes (I, II), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns (I, II, III, IV), Trumpets (Tpz.), Trombones (Tbn.), Tuba (Tu.), Percussion (Perc.), Cello (Cel.), Violins (A, I, B, II), Viola (Vla.), Cello (Cello), and Contrabass (Cb.).

Key markings include *f*, *az*, *I+II*, and *pizz.*



I Fl.
 II Fl.
 Ob.
 Cl.
 Bn.
 I, II Hrn.
 III, IV Hrn.
 Tpt.
 Tbn.
 Tu.
 Perc.
 Cel.
 A I
 B I
 Vln. II
 Vln. I
 Cello I
 Cello II
 Cb.

Handwritten musical score for a symphony orchestra. The score is arranged in systems from top to bottom:

- Flutes:** Fl. I and Fl. II. Both parts feature a melodic line with triplets and slurs.
- Woodwinds:** Ob. (Oboe), Cl. (Clarinet), and Bn. (Bassoon). The Clarinet part includes a *Div.* (divisi) marking.
- Brass:** I, II Hn. (Horn), III, IV Hn. (Horn), Tpt. (Trumpet), Tbn. (Tuba), and Tu. (Trombone). The Trumpet part includes a *Div.* marking.
- Percussion:** Perc. (Percussion) and Cel. (Cymbal).
- Strings:** A (Violin I), B (Violin II), Vln. (Viola), Vla. (Violoncello), I (Cello), II (Cello), and Cb. (Double Bass). The string parts are primarily sustained notes with some movement.

The score includes various musical notations such as slurs, triplets, and dynamic markings like *f* (forte) and *Pizz* (pizzicato).

I Fl. *mf*
 II Fl. *mf*
 Ob. *mf*
 Cl. *mf*
 Bn. *mf*
 I, II Hn.
 III, IV Hn.
 Tpt. *mf*
 Tbn.
 Tu.
 Perc.
 Cel. *mf*
 A. *con sord.*
 I Vln. *f*
 B Vln. *f*
 II Vln. *f*
 Vla. *f*
 I Cello *f*
 II Cello *f*
 Cb. *f* *Pizz.*



3 2 4 2 4 | 2 3 3 4

I Fl. *f*

II

Ob. *f*

Cl. *f*

Bn. *f*

I, II Hrn.

III, IV

Tpt. *f*

Tbn.

Tu.

Perc.

Cel.

A

I

B

Vln. II

Vla.

I

Cello

II

Cb. (*Pizz*)



Score for woodwinds, brass, strings, and percussion. The score includes parts for Flutes (I, II), Oboe, Clarinet, Bassoon, Horns (I, II, III, IV), Trumpet, Trombone, Tuba, Percussion, Cello, Violins (A, B), Viola, and Cellos (I, II). The music is written in 4/4 time and features dynamic markings such as *f* (forte) and *p* (piano). The woodwinds and brass sections play rhythmic patterns, while the strings provide harmonic support. The percussion part is mostly empty.

3 4 3

I
Fl.

II

Ob.

Cl.

B_n

I, II
Hn.

III, IV

Tpt.

Tbn.

Tu.

Perc.

Cel.

A
I

B

Vln.
II

Vla.

I
Cello

II

Cb.



Score for various instruments including Flutes (I, II), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns (I, II, III, IV), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tu.), Percussion (Perc.), Cello (Cel.), Violins (A, B), Viola (Vla.), and Cellos (I, II, Cb.). The score includes musical notation, dynamics (mp, f), and time signatures (3, 4).



WALTZ

I Fl.
 II Fl.
 Ob.
 Cl.
 Bn.
 I, II Hn.
 III, IV Hn.
 Tpt.
 Tbn.
 Tu.
 Perc.
 Cel.
 A Vln.
 I Vln.
 B Vln.
 II Vln.
 Vla.
 I Cello
 II Cello
 Cb.

Musical score for a waltz, featuring woodwinds, brass, percussion, strings, and cello/contrabass. The score includes various dynamics such as *p*, *cresc.*, *ff*, *mf*, and *f*. It also features time signature changes (3/4, 2/4, 3/4, 4/4, 3/4) and performance markings like *Ingl.*, *S.D.*, *B.D.*, and *L.V.*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The cello and contrabass play a rhythmic accompaniment.



Handwritten musical score for a symphony orchestra. The score is arranged in systems. The top system includes woodwinds: Flute I (Fl.), Flute II (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bn.). The second system includes brass: Horns I & II (Hn. I, II), Horns III & IV (Hn. III, IV), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tu.). The third system includes strings and percussion: Percussion (Perc.), Cello (Cel.), Violin I (A), Violin II (B), Viola (Vla.), Cello I (I), Cello II (II), and Contrabass (Cb.). The score features various musical notations including notes, rests, dynamics (mf, mp, p), and performance instructions such as 'Pizz.' (pizzicato) and 'Trgl.' (triglyph). The bottom of the page contains a page number '151', a circled page number '37', and a publisher's logo.



The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinet, Bassoon) and brass section (Horns, Trumpets, Trombones, Tuba) are active throughout the page, playing complex rhythmic patterns. The strings (Violins, Viola, Cello, Contrabass) are mostly silent, with some light accompaniment. The percussion section is also present but has no notation on this page. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamics.

This page of a musical score, numbered 39, features a variety of instruments. At the top, there are two staves for Flutes (Fl. I and II) with a dynamic marking of *f*. Below them are staves for Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bn.), each with a dynamic marking of *f* and a *az.* (accidental) marking. The woodwind section continues with Horns (Hn. I, II, III, IV), Trumpets (Tpt.), Trombones (Tbn.), and Tubas (Tu.). The Percussion (Perc.) section is represented by a grand staff with treble and bass clefs. The string section includes Violins (A, I, B, II), Viola (Va.), Cello (Cel.), and Double Bass (Cb.). The Tuba (Tu.) part includes a triplet of eighth notes. The score is written in a key signature with one sharp (F#) and a 2/4 time signature.

RIT. MOLTO

G.P.

VERY SLOW

Fl. I. *cresc.*

Fl. II. *cresc.*

Ob.

Cl.

Bn.

I, II Hn.

III, IV Hn.

Tpt.

Tbn.

Tu.

Perc. S.D. *f cresc.*

B.D. *f cresc.*

G.P.

Cel.

A

I Vln. *f cresc.*

II Vln. *f cresc.*

Vla. *f cresc.*

I Cello *f cresc.*

II Cello *f cresc.*

Cb. *f cresc.*

mf

mf

mf

mf

pizz.

mf

pizz.

mf

pizz.

mf



FAST

MEDIUM $\text{♩} = 96$

Score for various instruments including Flutes (I, II), Oboe (Ob.), Clarinet (Cl.), Bassoon (Ba.), Horns (I, II; III, IV), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tu.), Percussion (Perc.), Cello (Cel.), Violins (A, B), Viola (Vla.), and Cellos/Double Basses (I, II, Ch.).

The score is divided into two tempo sections: **FAST** and **MEDIUM**. The **FAST** section features woodwinds and strings playing sustained notes, while the **MEDIUM** section includes a prominent trumpet and trombone solo with complex rhythmic patterns. Dynamics range from *mf* to *fp*. Performance markings include *Pizz.* for the strings and *a2* for the oboe and bassoon.



I Fl.
 II Fl.
 Ob.
 Cl.
 Bn.
 I, II Hrn.
 III, IV Hrn.
 Trp.
 Tbn.
 Tu.
 Perc.
 Cel.
 A Vln.
 B Vln.
 Vln. II
 Vla.
 I Cello
 II Cello
 Cb.

p, *pp*, *decr.*, *mp*, *arco*, *Pizz.*, *-II*, *+II*