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N81d
NO. 1212

SYMPHONY FOR BAND
e Symphony, bands

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Francis Osentowski, B. M., M. M. E.
Denton, Texas
August, 1977

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DISCUSSION AND ANALYSIS

General Characteristics

Symphony for Band is a composition in three movements following a fast, slow, fast tempo scheme; the work is approximately sixteen minutes in duration. The standard band instrumentation is augmented by the addition of C trumpets, flugelhorns, an English horn, and a piano. The timbre of these instruments is explored both in a soloistic manner and in varying instrumental combinations. The snare drum played with brushes and the high hat cymbal, two timbral resources commonly found in jazz, are used in the composition.

The horizontal pitch organization of each movement is described in the sectional analysis by several terms: tonal region, changing tonal regions, polytonality, and pseudo-diatonicism. The term "tonal region" indicates that area to which melodic and harmonic materials gravitate. This area is broader than the clear-cut tonic center found in functional harmony.

"Changing tonal regions" is used to describe pitch materials which establish constantly shifting tonal centers. Rapidly shifting tonal materials use twelve pitches freely in any order.

In the sectional analysis polytonality indicates two perceivable contrasting tonal areas. In this work the contrasting tonalities are not as clear as in other strongly tonal music.

In pseudo-diatonicism the pitch system loosely resembles a standard scale or modal pattern.

The most common category of simultaneous vertical pitch is the result of combined horizontal material or harmonized lines. There are five types of vertical pitch structures identified in the structural analysis charts. The five include chords of addition and omission, mixed-interval chords, quartal structures, clusters, and polychords.

Added-note chords are tertian structures in which one or more foreign notes have been used. Omitted note chords are tertian structures with one or more chord tones missing. (See Figure 1.)



Fig. 1--Omitted note chord, m. 65, p. 44

Mixed interval chords contain a variety of superimposed intervals, resulting in heterogenous intervallic content. (See Figure 2.)

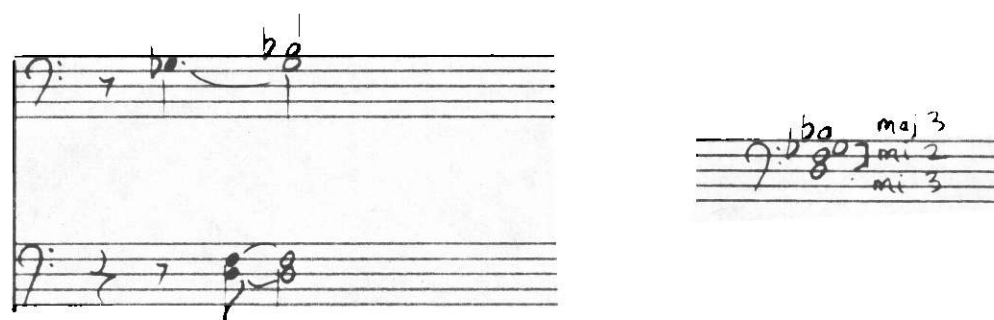


Fig. 2--Mixed interval chord, m. 16, p. 4

A specific type of mixed-interval chord, found in Movement One, can be described as a mixed-interval chord with one note sounding in both natural and altered form. (See Figure 3.)

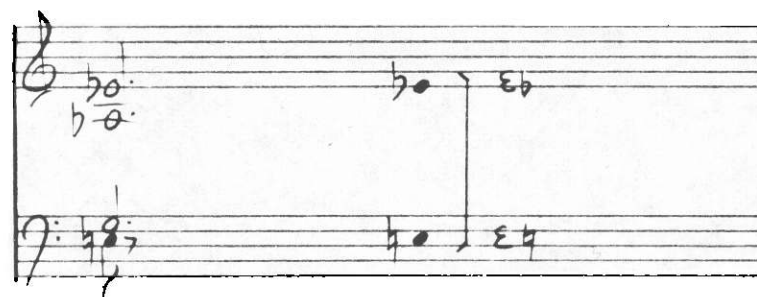


Fig. 3--Mixed interval chord, m. 7, p. 2

Chord types used less often include quartal structures and clusters. The term "diatonic cluster" indicates that the adjacent intervals of the chord follow a recognizable scale pattern.

Polychords are not numerous in this work but are used in the second movement. Polychords are combinations of two or more identifiable chords. In this type of structure, the overlapping chords are separated by timbre or register to maintain an identifiable profile.

Duration is organized by traditional patterns throughout the three movements. The structural analysis charts refer to several techniques used to vary metric stress patterns, including changing meters and asymmetric meters.

In Movement Three a polymetric pattern is achieved by the systematic application of shifted accents to a melodic line. This creates an aural polymetric effect, although only one meter signature is actually notated.

Nonaccentual rhythms neutralize the sensation of metric stress. This device is often applied to melodic lines to achieve rhythmic and metric flexibility.

Traditional notation is used throughout the composition with the exception of two sections in Movement Two. In these sections the performers are given a group of stemless black notes with verbal performance directions.

The thematic material of each movement is manipulated by processes of variation, development, repetition, and recall. These processes are used to create a sense of formal direction, which in turn builds the dramatic shape of each movement.

One important unifying process used in each movement is motivic saturation. In this process a basic motive is incorporated into much of the melodic, harmonic, and rhythmic material of the movement. The basic motive in Movement One is labeled "cell motive." (See Figure 4.)



Fig. 4--Cell motive, Movement One, m. 1, p. 1

This cell motive saturates much of the primary and secondary melodic material of Movement One. (See Figure 5.)



Fig. 5--Use of cell motive in Movement One, m. 9, p. 1

Movements Two and Three also use this saturation technique. The basic material used in Movement Two is motive I. In Movement Three motive I and the melodic contour of the pyramid motive are used as basic generating material.

First Movement

The first movement is six minutes and twenty seconds in duration, approximately the same length as the third movement. Movement One is the most developmental of the symphony; it contains elaborate development of related motivic material. This movement is organized by tempo into three broad divisions. The opening and closing divisions are slow, while the middle one is allegro.

Sections One Through Six

The cell motive is exposed immediately in the upper woodwinds. The cell motive saturates much of the foreground and background material of the movement. The cell motive is recapitulated in the closing section.

The tone color of the piano is featured in section one as it interpolates soloistic arpeggiated figures. Theme one, which contains fragments of the cell motive, is exposed at section three by the unison horns.

TABLE I
SECTIONAL ANALYSIS OF MOVEMENT ONE

Section Measures	1 1-8	2 9-14	3 15-30	4 31-36	5 37-60	6 61-84
Structural purpose	Exposition: introductory character	Transition	Exposition; intensity increases to section 4 progressive cadence	Introduction to section 5	Exposition; ABA form within section 5	Developmental intensity builds to climax at mm. 70-74
Foreground events	Cell motive; developmental counterpoint; soloistic figures interpolated	Extended disjunct melody derived from cell motive	Theme I in unison horns divided flute counterpoint	Rapid ascend-pyramid figures; agitated rhythm patterns Brief solo clarinet interpolation	A: solo clarinet exposes Theme II; B: contrasting oboe solo; A: return of solo clarinet material	Develops fragment of theme II Low range figures from section 4 return at climax
Background environments	Secondary contrapuntal lines; arpeggiated figures	Secondary contrapuntal lines	Rhythmically articulated figures in muted brass Neutral low range counterpoint	Full percussion section	Solo clarinet & oboe add background figures "Pseudo"-jazz walking bass line; punctuation chords	Cell motive returns in low brass Neutral background figures
Timbre	Woodwinds; piano & mallet percussion muted horns	Foreground: flutes, piano background: clarinets, bassoons, muted horns baritone	Unison horns, divided flutes, muted brass, light percussion, other mixed instrumentation	Full ensemble except trombones, muted horns, muted & stopped	Solo flute & oboe, contrabass clarinet & string bass chords in low ww and piano; triangle	Varied: full ensemble
Texture	Overlapping doubled contrapuntal lines alternately thick & thin	Contrapuntal; gradually thicker widely spaced lines	Dense overlapping polyphonic & chordal	Broad pyramids forming chords; interjected solo clarinet line	Thin; melody with bass line accompaniment Sparse chords interjected	Polyphonic & chordal passages alternate Wide range
Horizontal pitch	Ab tonal region	Vague tonal areas	Vague; rapidly changing	Eb-D tonal region	D tonal region	Rapidly changing
Vertical pitch	Lines doubled in a variety of intervals	Section 1	Mixed interval; quartal	Altered tertian	Added note chords; chord type fig. 2	Variety of intervals form-from overlapping lines
Dynamics	p-f soft	gradual increase	Volume peaks at m 26 then decrescendo	f-ff much louder	p-f light	gradual crescendo; mm. 70-75 very loud
Duration	Slow tempo quarter note equals 56; 4/4 meter Irregular beat divisions (triplets, quintuplets)	Contrasting regular & irregular rhythmic layers	monaccentual rhythms in theme 1; section 2	Allegro: quarter note equals 138 Fanfare like rhythms; syncopated	Steady rhythms; quarter & eighth patterns	Changing meters Rhythms faster at climax: sixteenth & quintuplet patterns

The allegro tempo change is announced by a rapidly ascending pyramid figure. The pyramid contains the general melodic outline of the cell motive.

New material is exposed in section five. The new material, theme II, is developed over several measures and arrives at a climactic point in measures 70-74. The cell motive and theme II are combined during this intense climactic passage.

Section Seven Through Twelve

Section seven releases the intensity developed in sections five and six. A fortissimo brass ensemble variation rebuilds the intensity in section eight. The extremely dense quartal harmonies and clusters are based on thematic material derived from theme II. The contrast between C trumpets and Bb trumpets is exploited in the brass variation. (See Table II.)

Sections nine through eleven slowly build in intensity. The predominantly descending lines in section eleven have a closing character and delay the arrival of the last major climactic high point. This high point arrives with the broad restatement of the cell motive in the low brass. At this point, the slow tempo returns, as well as other motivic and secondary material from section one.

Second Movement

The second movement is four minutes long. This movement is much less intense than the first, and it functions as a relaxed interlude between the two aggressive outer movements.

Movement Two is made up of a series of short episodes. There are eleven distinct sections in this movement although it is only 96 measures in length.

Sections One Through Six

The opening three sections of Movement Two each present thematic material in contrasting settings. Each of the three reduces in intensity and volume at the end, and each closes with a terminal cadence.

The English horn tone color is exploited in this movement. Motive I is announced by the English horn in section one and is recalled in the closing section. (See Table III.)

In section four the flugelhorns expose the flowing lyric theme. This theme is subsequently altered to become more accented. This accented version of the lyric theme is repeated in sections five and six.

TABLE II
SECTIONAL ANALYSIS OF MOVEMENT ONE

Section Measures	7 85-102	8 103-122	9 123-149	10 150-161	11 162-170	12 171-181
Structural purpose	Transition; releases tension	Variation; aggressive military character; increases tension	Recapitulation; gradual build-up of tension	Interpolation of new material; delays final recapitulation	Altered section 10; transition to section 12 Progressive cadence	Final recapitulation; closing climax at m. 171
Foreground events	Triplet figure exchanged throughout section; pyramid outline recalled Piano & timpani exchange solo figures	Variations on Theme II	Theme I: transposed & extended	Cascading descending lines; new material References to contour of cell motive	Section 10	Broad, stately recall of cell motive Secondary material from section 1 returns
Background environment	mm. 90-98 upper ww sustain background chord	. . .	Irregular entrances of motivic figures: cell motive & pyramid figure	Overlapping lines; pedal point	Membrane percussion double polyphonic lines	Accented low pedal point Background material from section 1
Timbre	Rapidly changing mm. 90-98 sustained upper ww; solo piano & percussion	Brass choir m. 118 timpani & percussion solo Gradually add low ww	Upper register ww foreground; changing background Gradually add brass	Woodwinds by sections; muted trumpets; trills in piano, vibes, bells timpani	Add muted brass and baritones Descends to extreme low register ww & string bass	Dense low brass Hammered pedal note by: piano, timpani, chimes string bass, bass drum Final chord: thin upper register ww (no vibrato)
Texture	Changing	Dense harmonized contrapuntal lines	Melody with intermittent counterpoint; gradually thickening	Canonic points of imitation; polyphonic throughout	Section 10	Thick chordal; suddenly much thinner at m. 177 to end
Horizontal pitch	Vague; changing	Eb; changing by step	Rapidly changing	Vague tonality	Vague until cadence; m. 170 Ab serves a subdominant function to Eb in m. 171	Solidly Eb; ambiguous at final cadence
Vertical pitch	Triplet figure doubled in 3rds; mixed interval structures	Quartal; major 2nds; movement by 1/2 steps	Range gradually extended higher and lower Theme I doubled by constantly changing intervals; overlapping doubled lines	Lines doubled in 4ths and 5ths	Section 10	Same as section 1
Dynamics	p-f much softer	f louder	gradual crescendo	Intense	Intense F	ff very loud; then decreasing to pp
Duration	Triplet figures Tied whole notes	Fanfare-like patterns; related to theme II	Regular flowing melodic line; sparse background patterns Percussion ostinatos	6/8 feeling syncopated, perpetual motion patterns	Hemiola effects; continue section 10 Ritards at cadence point	Slow opening tempo returns; Accented repeated quarter note; Cell motive rhythms in augmentation; changing to irregular cadenza-like patterns

TABLE III
SECTIONAL ANALYSIS OF MOVEMENT II

Section Measures	1 1-10	2 11-19	3 20-31	4 32-37	5 38-45	6 46-51
Structural purpose	Exposition; first of series of brief episodes Ends with terminal cadence	Variation; Contrast Terminal cadence	Climax of first 3 sections; builds intensity & quickly subsides to terminal cadence	Exposition: new thematic material introduced; increase in forward motion Progressive cadence	Variation: based on material from section 4 Intensity builds; progressive cadence	Increase in intensity continues Elided cadence
Foreground events	Motive I: solo English horn	Motive I; Solo vibes plays figure in alternating seconds	Faster moving melodic line in clarinets based on motive I; Solo flourishes in bass-clarinet & flutes; subsides to low chord repetitions	Motive II introduces section Lyric theme introduced	Motive II extended and developed; aggressive variation on lyric theme	Variation on lyric theme continues; counterpoint based on motive I
Background environments	Opening pyramid sustains to form stable background Fragments of motive I	Sustain chords: neutral harmonic rhythm Light percussion	Intense rhythmic & dynamic articulations of harmonic structures Secondary contrapuntal line in horns pedal point	Counterpoint in horns; chordal background figures in low brass; intermittent light percussion	More active woodwind development of motive II	Overlapping entrances sustain to form clusters
Timbre	Solo English horn & bass clarinet; divisi upper ww	Solo: oboe & clarinet, vibes & bells Low range clarinets; light tuba punctuations	Full ensemble muted brass Sudden reduction to sparse ww, tuba, string bass: m. 27	Dominantly brass timbre foreground flugelhorn & orch. bells Vibes and WW added at cadence	Thick clusters trilled in ww; Divisi flutes in extreme low register Membrane percussion	Foreground: high range ww Muted brass; low range ww and tuba
Texture	Thick chordal background with foreground melodic lines	Much thinner than sectional; static background chords	Very thick overlapping lines: unison & harmonized full ensemble Light, irregular chords mm. 27-31	Doubled contrapuntal lines below foreground melody Supporting chords in low brass	Cluster in background; foreground melodic line	Section 5
Horizontal pitch	Eb tonal region; polytonality between foreground & background events	D tonal region; polytonality	Changing tonal centers; mm. 1-27-31 Bb tonal area	Changing tonal centers Chromatic motion in low brass figures	Changing; Narrow range melodic lines	Section 5
Vertical pitch	Polychords built with added fourths Section 1 predominantly upper register of band range	Added and omitted note structures Low range predominant Major 2nds harmonically	Added note tertian structures in brass; polychords as a result of overlapping lines	Root movement by step Low range	Clusters	Brass clusters widely separated layers
Dynamics	p-f soft/moderate	softer cresc/decr	Much louder; decr. at m. 31	Gradual cresc softer at cadence	More intense sudden changes p/ff	f intense decr. at cadence
Duration	Active rhythmic articulation of a single chord Tempo; Quarter note equals 80 4/4 occasional meter changes	Triplets; very long durations	More agitated 16th note figures; slower moving quarter note triplets; irregular offbeat chords at cadence	More rhythmic thrust; moving lines; steady 8th note division of beat	Increasing overall motion	Syncopated; aggressive irregular stresses

Sections Seven Through Eleven

Section seven delays the forward thrust which began in section four. The English horn and oboe together recall motive one in this section. The two instruments are supported by chordal textures in the horns and a repeated pedal point in the low register. (See Table IV.)

In section eight the forward thrust is increased, leading toward the twelve-measure climactic section beginning in measure 65. Dissonant brass chords in quintuplet and triplet rhythms are answered by upward glissandi in the high woodwinds. The active background figures continue as the flugelhorns, trumpets and horns sound the original lyric melody.

In the closing sections the low winds sustain a single chord for several measures as the English horn recapitulates motive I. The piano and mallet percussion interject quiet melodic figures.

Third Movement

Movement Three is approximately six minutes long. It is the longest movement, 253 measures in length, and it possesses the fastest tempo indication; a quarter note equals 160 M.M.

The third movement is organized into four broad formal areas. The opening has the characteristic of an extended introduction to the second area, in which the active main melody appears. Part three is slower and more impressionistic in nature. The final area extends from section nine to the end. It is the lightest, most cheerful melodic material in the symphony. It is organized in a 3/4 metric scheme, with occasional 4/4 meter changes. The light melodic material is accompanied by jazz-like rhythms on the snare drum.

Sections One Through Six

Motive one and the pyramid motive are announced immediately by the upper woodwinds. In measure eight an extended percussion section solo begins developing fragments of the pyramid theme. (See Table V.)

In section three the extensive main melody is exposed in the upper-register flutes and oboes. It is answered in pseudo-fugal textures by staccato clarinets, piano, and marimba.

The main melody is repeated in the unison horns, then in the trumpets. The range gradually extends upward as the intensity and textural density increase. At measure 83 a subdued stretto in the horns and baritone releases the intensity and leads to the slower tempo which arrives at section seven.

TABLE IV
SECTIONAL ANALYSIS OF MOVEMENT TWO

Section Measures	7 52-57	8 58-64	9 65-77	10 78-82	11 83-96
Structural purpose	Delays build-up of tension; subdued variation based on motive I	Additive increase in intensity; Elided cadence	Climactic section of movement two; high intensity throughout gradually increasing to downbeat m.78	Transition to closing; gradually releases tension	Closing; Extremely static character; brief recapitulation motive I Terminal cadence
Foreground events	English horn & oboe recall motive I	Motive II extended, alternates with variation of lyric theme	Lyric theme returns in original melodic form Begins and ends with agitated chordal fanfare figures	Motive I; intermittent melodic figures	Motive I; simple, repetitive melodic figures
Background environments	Simple chord pattern over repeated pedal point	Motive II sustain to form background harmonies; fragmented	Sustained upper ww; overlapping scale patterns in high register; broad low range chord progression	Static chord	Single sustained chord throughout
Timbre	Solo double reeds; mid-range horns & baritone; pedal note doubled by piano, string bass, timpani vibes, and low ww	Gradually adding instruments Thick percussion	Full Band; unison high brass foreground Glissandi in horns & ww	Low range brass; marimba, piano; isolated ww figures	Foreground: solo English horn; paired chimes/bells, piano/vibes; Sustained chord in low ww, timpani, string bass
Texture	Melodic fragments over a repeated chord progression and pedal point	Interweaving clusters; held notes; doubled melody in low register	Upper register ww runs; mid-range melody line; low range sustained chords	Isolated melodic fragments neutral sustained pedal chord	Brief melodic material above static harmony
Horizontal pitch	C tonal region; C pedal point; more diatonic pitch organization	Gb tonal region	Eb/Bb; Polytonality;	Bb	Ab basic tonality; melodic fragments ambiguous tonality
Vertical pitch	Incomplete tertian structures	Mixed interval chords; layers of melodic and harmonic activity	Superimposed: clusters, melodic lines, tertian chord structures	Diatonic cluster	Consonant altered Ab tertian chord
Dynamics	mp (subdued)	cresc. to FF	FF full ensemble	Much softer; decr. to pp	p/pp
Duration	Slower moving; quarter and half note values; Off-beat feeling	Faster; eighth note basic duration Irregular triplet and eighth patterns	Upper ww improvise rhythms on given pitches very dense rhythmic layers Asymmetric meters	Much less active; isolated triplet figures; held notes	Extremely long held notes; slow moving melodic lines

TABLE V
SECTIONAL ANALYSIS OF MOVEMENT III

Section Measure	1 1-2	2 8-45	3 46-64	4 65-82	5 83-90	6 91-108
Structural purposes	Introduction Elided cadences	Extended introduction Variational	Exposition of new material	Repetition; builds intensity to climax	Releases tension; transitional	Transition melodic foreshadowing material of section 7 Terminal cadence
Foreground events	Motive I; pyramid motive	Variations on pyramid motive; free material	Main melody presented; fugal-like entrances Motive IIA, IIB	Main melody transformation: more aggressive Repetition of main melody; intermittent contrapuntal lines	Relaxed short stretto on fragment of main melody; answered by chordal rhythms	Motive IIC presented; motive IIA Ostinato pattern foreshadowed
Background environments	Rhythmic patterns begin in percussion	Free rhythms; repeated patterns; Pyramid motive returns	Widely spaced accents Sparse percussion	Agitated thick chords repeated in low brass Growing very dense	Stretto sustained	Sustained chord; low sustained intervals
Timbre	Divisi upper ww; muted trumpets, horn Orch bells & piano; thick percussion	Percussion ensemble Low brass at mm. 38-46	Flute and oboe throughout instruments changing background lines; muted trumpets	Layers by families; growing thicker Tutti	Baritones & horns; answer by low range mixed instruments	Upper divisi ww; bells Mid-range brass; low register muted trombones
Texture	Chordal	Overlapping patterns; repeated ostinato patterns Chordal after m. 38	Polyphonic thin	2 polyphonic lines supported by thick chords	Stretto; chordal	Sustained chords with foreground melodies
Horizontal pitch	F tonal region;	Section 1	Changing regions Main melody rapidly shifting	Changing then Eb	Ab region; pseudo diatonic	Rapidly changing
Vertical pitch	Static harmonic rhythm, tertian	. . .	Chords of addition & omission; wide spacing	Moving lines overlap moving chords; thickening lines	Diatonic clusters in mid-range Inverted tertian structure	Quartal; cluster
Dynamics	Changing constantly	Crescendo to FF Sudden accents	mf/f light instrumentation	More intense crescendos; sharp accents	Softer; cresc. patterns	p/mp
Duration	Allegro; quarter note 160 M.M. 4/4 meter; Syncopation	Ostinato patterns; much repeated short patterns; shifted accents; syncopation; motor rhythmic	8th note less dense	Building thin to thick ostinato patterns; unexpected punctuations in low brass	8th notes answered by syncopated patterns	Triplet figure; held notes Active short figures

Sections Seven Through Twelve

The slower third broad area begins at the start of section seven. A clear ABA form begins at that point and extends into section eight. In the A part the piano, vibraphone, and orchestra bells play an ostinato background figure based on motive IIC while the flute and oboe exchange solo lines based on the pyramid motive outline. In the B section the ensemble gradually enters contrapuntally, building in volume and density to a high point at measure 156. During measure 158-165 the solo oboe and background ostinato return, rounding out the ABA form. (See Table VI.)

The final broad division of the third movement begins with an A Tempo tempo indication at measure 165. A solo clarinet and solo snare drum background introduce the cheerful melodic material set within a polyphonic texture of staccato lines.

The melodic material is based on motive IIC. It passes through several sections as the intensity increases. The high point of the movement arrives at measure 230. The climactic intensity level is maintained to the end.

In the closing section the opening pyramid motive is repeated three times by different instruments. The pyramid motive entrances are separated by intense mid-range melodic lines with shifting accent rhythmic contour.

TABLE VI
SECTIONAL ANALYSIS OF MOVEMENT III

Section Measures	7 109-135	8 136-164	9 165-208	10 209-229	11 230-238	12 239-253
Structural purpose	Reduction in energy; slow moving contrasting section; ABA form in section 7-8	Gradual increase, then reduction Terminal cadence	Exposition new material; suddenly lively tempo and meter change	Releases intensity immediately starts building	Closing; begins extend climactic section	Section 11
Foreground events	Solo cadenza-like melodies based on the pyramid motive	Main melody based lines; ensemble thickens texture; main melody fragmented	Series of fugetta-like expositions based on motive IIC Motive IIB p.178	Long, gradually ascending line builds toward section 11; non-thematic	Motive I fragment; solo timpani material from section 2	Three ensemble repetitions of pyramid motive; Filled in variation of motive IIB
Background environments	Ostinato throughout: sustained	Trills on sustained clusters; increasing density; Ostinato returns	Secondary lines; steady pseudo-walking bass line; punctuation chords	Melodic fragments: flutes motive IIC; saxes motive IIC, trumpets motive IIB	Tutti Motive IA	Active percussion; tutti
Timbre	Impressionistic; sustained piano, vibes, bells, sus. cym with brushes Flute & oboe solo	Trills in low ww, marimba Clusters in full ensemble	ww/changing thin scored polyphonic lines C trumpets; muted Bb trumpets Snare drum with brushes	Mixed ensemble; Snare drum	Thick Tutti percussion	Tutti
Texture	Sustained chordal ostinato patterns, overlapping Solo lines	Cluster and two part melodic line, growing much thicker; polyphonic	Pseudo fugal texture thin	Contrapuntal	Thick, dense, chordal	Thick; full range
Horizontal pitch	F tonal region polytonality	changing regular phrasing	G tonal region Disjunct bass line	Bb then changing Melodic lines changing	F tonal region more diatonic	Sect 11
Vertical pitch	Chords of addition quartal	Clusters; expanding, overlapping lines	Overlapping lines omitted note punctuation chords	Line doubled in 6ths then 7ths	Pyramid motive; tertian	Doubling in 5ths; pyramid motive
Dynamics	p much softer	Increasing; decrescendo to pp	p/mf	increasing to ff	ff Crescendo	Extreme ff
Duration	Slower Quarter 120 M.M. Ostinato triplets Nonaccentural melodic lines	Slower: quarter = 120 M.M. More moving 8ths	A Tempo; quarter equals 160 M.M. 3/4 time 8ths in melody over regular quarters in bass	Displaced accents; polymetric feeling	Very accented repeated small units: two 8ths and quarter pattern	Sustained; 8ths in foreground line; overlapping 16ths and quintuplets in percussion

SYMPHONY

FOR

BAND

Francis Osentowski

INSTRUMENTATION

Piccolo	1st C Trumpet (Bb Flugelhorn)
1st Flute	2nd C Trumpet (Bb Flugelhorn)
2nd Flute	1st Bb Trumpet
1st Oboe	2nd Bb Trumpet
2nd Oboe (English Horn)	3rd Bb Trumpet
Eb Clarinet	1st F Horn
1st Bb Clarinet	2nd F Horn
2nd Bb Clarinet	3rd F Horn
3rd Bb Clarinet	4th F Horn
4th Bb Clarinet	1st Baritone
Eb Alto Clarinet	2nd Baritone
Bb Bass Clarinet	1st Trombone
Eb Contrabass Clarinet	2nd Trombone
Bassoon	3rd Trombone
1st Eb Alto Saxophone	4th Trombone (Bass)
2nd Eb Alto Saxophone	Tuba
1st Bb Tenor Saxophone	String Bass
2nd Bb Tenor Saxophone	Piano
Baritone Saxophone	Timpani
	Percussion (6 players)
	Marimba
	Vibraphone
	Xylophone
	Chimes
	Orch. Bells
	Small Suspended Cymbal
	Large Suspended Cymbal
	Crash Cymbals
	High Hat Cymbal
	Gong
	Snare Drum
	Tenor Drum
	2 Timbales
	4 Tom-toms
	Bass Drum
	Tambourine
	Temple Blocks
	Small Triangle
	Large Triangle
	Maracas
	Wood Block

M.M.
(by W.P.L.)

Osentowski, Francis Eugene, Symphony for Band. Doctor of Musical Arts (Composition), August, 1977, 93 pp., 6 tables, 5 illustrations.

Symphony for Band is a composition in three movements for symphonic band, requiring approximately sixteen minutes for performance.

One unusual feature of the work is the use of several instruments not commonly included in concert band scores: flugelhorns, English horn, C trumpets, and piano.

SYMPHONY for BAND

Slow (♩=56)

Francis Osentowski

The musical score is arranged in a standard orchestral layout with the following instruments and parts:

- Piccolo**: 1 part, treble clef, 2/4 time.
- Flutes**: 2 parts, treble clef, 2/4 time.
- Oboes**: 2 parts, treble clef, 2/4 time.
- E♭ Clarinet**: 1 part, treble clef, 2/4 time.
- B♭ Clarinets**: 3 parts (labeled 1, 2, 3/4), treble clef, 2/4 time.
- E♭ Alto Clarinet**: 1 part, treble clef, 2/4 time.
- B♭ Bass Clarinet**: 1 part, bass clef, 2/4 time.
- E♭ Contrabass Clarinet**: 1 part, bass clef, 2/4 time.
- Bassoon**: 1 part, bass clef, 2/4 time.
- E♭ Alto**: 1 part, treble clef, 2/4 time.
- Saxophones B♭ Tenor**: 1 part, treble clef, 2/4 time.
- E♭ Baritone**: 1 part, treble clef, 2/4 time.
- C Trumpets**: 2 parts, treble clef, 2/4 time.
- B♭ Trumpet**: 1 part, treble clef, 2/4 time.
- B♭ Trumpet**: 2 parts, treble clef, 2/4 time.
- B♭ Trumpet**: 3 parts, treble clef, 2/4 time.
- F Horns**: 2 parts, treble clef, 2/4 time.
- Baritone**: 1 part, bass clef, 2/4 time.
- Trombones**: 2 parts, bass clef, 2/4 time.
- Bass**: 1 part, bass clef, 2/4 time.
- Tuba**: 1 part, bass clef, 2/4 time.
- String Bass**: 1 part, bass clef, 2/4 time.
- Piano**: 1 part, bass clef, 2/4 time.
- Timpani**: 1 part, bass clef, 2/4 time.
- Percussion**: 4 parts, including Marimba and Vibraphone (fan off).

The score includes various musical notations such as dynamics (mp, mf), articulation (accents, slurs), and performance instructions like "ped" (pedal) and "fan off".

Picc.

Fls. *mp* *div* *mf*

Obs.

E♭ Clar. *mp* *mf*

B♭ Clar. 1 *mp*
 2 *mp*
 3 *mp*
 4

A. Cl. *mp*

B. Cl. *mp* *mf*

C♭. Cl. *mp* *mf*

Bsn. *mp* *mf*

A. Sax. 1/2 *mp*

T. Sax. 1/2 *mp*

B. Sax. *mp*

C. Trpts. 1/2

1

B♭ Trpt. 2
 3

Hns. 1/2 *mf* *p*
 3/4 *mp*

Bar. 1/2

Trbs. 1
 2
 3
 4

Tuba

Stg. Ba.

Pno. *p* *ped* *** *mf* *ped*

Perc. 1 *mf* *Marimba* *Sus. Cym.* *Small* *Large*



Picc.

Fls.

Obs.

E♭ Clar.

B♭ Clars. 1, 2, 3, 4

A. Cl.

B. Cl.

C♭. Cl.

Bsn.

A. Sax 1/2

T. Sax 1/2

B. Sax

C Trpts 1/2

1

B♭ Trpt 2

3

Hrs. 1, 2, 3, 4

Bar. 1/2

Trbs. 1, 2, 3, 4

Tuba

Stg. Ba.

Pno.

Timp.

Perc. 5

Handwritten musical score for a full orchestra, page 4 of 15. The score includes parts for woodwinds (Piccolo, Flutes, Oboe, Clarinets, Bassoon), saxophones, brass (Trumpets, Trombones, Tuba, Baritone), strings (Violins, Violas, Cellos, Double Basses), and percussion (Piano, Timpani, Percussion). The music is in 4/4 time and features various dynamics (p, mf, f, mp) and articulations (acc, stacc, cresc.).



21

Musical score for the first system, including strings and woodwinds. The system consists of 11 staves. The top two staves are for strings (Violins I and II), with dynamics *mp* and *mf*. The next three staves are for woodwinds (Flutes, Oboes, and Clarinets), with dynamics *mp* and *mf*. The bottom four staves are for strings (Violas, Cellos, and Double Basses), with dynamics *mp* and *mf*. There are various musical notations including notes, rests, and slurs.

Musical score for the second system, including strings and woodwinds. The system consists of 11 staves. The top two staves are for strings (Violins I and II), with dynamics *mp* and *mf*. The next three staves are for woodwinds (Flutes, Oboes, and Clarinets), with dynamics *mp* and *mf*. The bottom four staves are for strings (Violas, Cellos, and Double Basses), with dynamics *mp* and *mf*. There are various musical notations including notes, rests, and slurs.

Musical score for the third system, including strings and woodwinds. The system consists of 11 staves. The top two staves are for strings (Violins I and II), with dynamics *mp* and *mf*. The next three staves are for woodwinds (Flutes, Oboes, and Clarinets), with dynamics *mp* and *mf*. The bottom four staves are for strings (Violas, Cellos, and Double Basses), with dynamics *mp* and *mf*. There are various musical notations including notes, rests, and slurs.

Musical score for the fourth system, including strings and woodwinds. The system consists of 11 staves. The top two staves are for strings (Violins I and II), with dynamics *mp* and *mf*. The next three staves are for woodwinds (Flutes, Oboes, and Clarinets), with dynamics *mp* and *mf*. The bottom four staves are for strings (Violas, Cellos, and Double Basses), with dynamics *mp* and *mf*. There are various musical notations including notes, rests, and slurs.

Musical score for the fifth system, including percussion and bass drum. The system consists of 5 staves. The top staff is for Timpani (Timp.), with dynamics *mp* and *mf*. The second staff is for Percussion 2 (Perc. 2), with dynamics *mp* and *mf*. The third staff is for Percussion 5 (Perc. 5), with dynamics *mp* and *mf*. The fourth and fifth staves are for Bass Drum (Bass Dr.), with dynamics *mp* and *mf*. There are various musical notations including notes, rests, and slurs.

37

Picc. *f* *mf* *espr.*

Fls. *f*

Obs. *f* *mf* *espr.* (Solo)

E♭ Clar. *f* (Solo) *mf* *espr.*

B♭ Clars. 1 *mf* *espr.*

B♭ Clars. 2

B♭ Clars. 3

B♭ Clars. 4 *f*

A. Cl. *f*

B. Cl. *f*

Cb. Cl. *f* *mf* *simile*

Bsn. *f*

A. Saxes 1 *f*

A. Saxes 2

T. Saxes 1 *f*

T. Saxes 2

B. Sax *f*

C. Trpts. 1 *f* *mf* *espr.* *mute*

C. Trpts. 2

B♭ Trpts. 1

B♭ Trpts. 2

B♭ Trpts. 3

Hrn. 1 *f*

Hrn. 2 *f*

Hrn. 3 *f*

Hrn. 4 *f*

Bar. 1

Bar. 2

Trbs. 1

Trbs. 2

Trbs. 3

Trbs. 4

Tuba *f*

Stg. Ba. *f* *mf* *pizz.*

pno. *f* *mf*

Timp

Perc 1 *f* *mf* *espr.* *mf*

Perc 3

Perc 4 *f*

Perc 5

Perc 6 *f*



Musical score for the first system, measures 1-4. The score includes staves for strings and woodwinds. Dynamics include *mf*, *p*, and *mp*. Articulations include accents and slurs. A triplet is marked in the second measure.

Musical score for the second system, measures 5-7. Dynamics include *(only) mf* and *mp*. The notation shows rhythmic patterns and articulation marks.

Musical score for the third system, measures 8-10. Dynamics include *mf*. The notation shows rhythmic patterns and articulation marks.

Musical score for the fourth system, measures 11-13. Dynamics include *mf* and *mp*. The notation shows rhythmic patterns and articulation marks.

Musical score for Percussion 2 and Percussion 4, measures 14-16. Percussion 2 includes a *Triangle* dynamic. Percussion 4 includes *T.O.* and *mf* dynamics. The notation shows rhythmic patterns and articulation marks.



(Solo) *sfz* *mp* *p*

mf *mf*

(pizz) *mf*

mf *mp*

Macimba *mf* *mf*

2cc

61

Picc.

Fls.

Obs.

E♭ Clar.

B♭ Clars. 1, 2, 3, 4

A. Cl.

B. Cl.

C♭ Cl.

Bsn.

A. Saxes 2

T. Saxes 2

B. Sax

C. Trpts. 2

1

B♭ Trpts. 2

3

Hrs. 1, 2, 3, 4

Bar. 2

Trbs. 1, 2, 3, 4

Tuba

Strg. Ba.

Puo.

Perc. 1 (Mar.)

Perc. 3 (Sn)

Perc. 4 (T.D.)

Perc. 5 (Sus. cy (small))

70

Musical score for the first system, measures 1-4. It features multiple staves with complex melodic lines, including triplets and slurs. Dynamics include f, mf, and sf.

Musical score for the second system, measures 5-8. Continues the melodic development with various dynamics and articulation marks.

Musical score for the third system, measures 9-12. Includes woodwind parts with 'open' markings and dynamic changes like mf and sf.

Musical score for the fourth system, measures 13-14. Shows a transition with a key signature change to three sharps.

Percussion score for the bottom section, measures 13-14. Includes parts for Timp, Perc. 1, Perc. 3, Perc. 4, Perc. 5, and Bass Drum with specific performance instructions.

Picc. *f* *mf* *f*

Fls. *f* *mf* *f*

Obs. *f* *mf* *f*

E♭ Clar. *f* *mf* *f*

B♭ Clars. 1 *f* *mf* *f*

2 *f* *mf* *f*

3 *f* *mf* *f*

4 *f* *mf* *f*

A. Cl. *f* *mf* *f*

B. Cl. *f* *mf* *f*

C♭. Cl. *f* *mf* *f*

Bsn. *f* *mf* *f*

A. Sax. 1/2 *f* *mf* *f*

T. Sax. 1/2 *f* *mf* *f*

B. Sax. *f* *mf* *f*

C. Trpts. 1 *f* *mf* *f*

2 *f* *mf* *f*

B♭ Trpts. 1 *f* *mf* *f*

2 *f* *mf* *f*

3 *f* *mf* *f*

Hrn. 1 *f* *mf* *f*

2 *f* *mf* *f*

3 *f* *mf* *f*

4 *f* *mf* *f*

Bar. 1 *f* *mf* *f*

2 *f* *mf* *f*

Trbs. 1 *f* *mf* *f*

2 *f* *mf* *f*

3 *f* *mf* *f*

4 *f* *mf* *f*

Tuba *f* *mf* *f*

Strg. Ba. *f* *mf* *f*

puo. *f* *mf* *f*

Timp. *mp* *f* *f*

perc. 1/2 *Marimba* *Vibes (fine off)* *Hard Mallets*

perc. 3/4 *f* *mf* *f*

perc. 5/6 *f* *mf* *f*



Handwritten musical score for the first system, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings such as *p*, *f*, and *mf*.

Handwritten musical score for the second system, including staves with notes, rests, and dynamic markings like *p* and *mf*.

Handwritten musical score for the third system, featuring staves with notes, rests, and dynamic markings such as *f*, *mf*, and *p*.

Handwritten musical score for the fourth system, including staves with notes, rests, and dynamic markings like *mp*, *f*, and *p*.

Handwritten musical score for the fifth system, featuring staves with notes, rests, and dynamic markings such as *mp* and *f*.

Handwritten musical score for the sixth system, including staves for percussion instruments labeled *perc. 1*, *perc. 3*, *perc. 4*, and *perc. 5*, with dynamic markings like *mf* and *mfz*.



90

Handwritten musical score for the first system, measures 1-4. The score consists of 11 staves. The first six staves are grouped with a brace on the left. The music features a key signature of one sharp (F#) and a 7/4 time signature. The notation includes various note values, rests, and dynamic markings such as *mp* and *f*. There are also triplets and slurs indicated throughout the system.

Handwritten musical score for the second system, measures 5-8. This system continues the musical notation from the first system, featuring similar rhythmic patterns and dynamic markings.

Handwritten musical score for the third system, measures 9-12. This system includes specific performance instructions such as *open* and *cu mlt* (cymbal multiple). The notation continues with complex rhythmic structures.

Handwritten musical score for the fourth system, measures 13-16. This system includes performance instructions like *open*, *(open)*, and *mf*. The notation shows a continuation of the musical themes with various articulations.

Handwritten musical score for the fifth system, measures 17-20. This system features a *f* dynamic marking and includes a triplet of notes in the upper staff.

Handwritten musical score for the sixth system, measures 21-24. This system includes performance instructions for percussion: *vibes*, *sus cym*, and *sticks backward*. The notation includes various rhythmic patterns and dynamic markings.



Picc. *mp* *que*

Fls. *mp*

Obs. *mp*

E♭ Clar. *mp*

B♭ Clars. 1 *mp*

B♭ Clars. 2 *mp*

B♭ Clars. 3 *mp*

A. Cl. *mf*

B. Cl. *mf*

Cb. Cl.

Bsn.

A. Saxes 1

A. Saxes 2

T. Saxes 1

T. Saxes 2

B. Sax

C Trpts. 1

C Trpts. 2

B♭ Trpts. 1

B♭ Trpts. 2

B♭ Trpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Bar. 1

Bar. 2

Trbs. 1

Trbs. 2

Trbs. 3

Trbs. 4

Tuba

Stg. Ba

prc.

Timp

Perc. 1 *mf* Triangle

Perc. 2

Perc. 3

Perc. 4

Perc. 5 *f* (ord.)

Perc. 6

Handwritten musical score for the first system. It consists of ten staves. The top six staves are grouped by a brace on the left. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*. A triplet of eighth notes is visible in the seventh staff. The system concludes with a double bar line.

Handwritten musical score for the second system, consisting of three staves. The notation is sparse, featuring a few notes and rests. A triplet of eighth notes is present in the second staff.

Handwritten musical score for the third system, consisting of ten staves. The notation is more complex, including 'open' markings above notes in the upper staves. Dynamic markings such as *mf* and *f* are used throughout. A triplet of eighth notes is also present in the fifth staff.

Handwritten musical score for the fourth system, consisting of two staves. The notation includes notes and rests.

Handwritten musical score for the fifth system, consisting of six staves. The notation includes a 'Tune' marking in the top right. Dynamic markings such as *mp* and *f* are present. A triplet of eighth notes is visible in the second staff.

Picc.

Fls.

Obs.

E♭ Clar.

B♭ Clars. 1
2
3
4

A. Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Saxes 1
2

T. Saxes 1
2

B. Sax

C Trpts. 1
2

B♭ Trpts. 1
2
3

Hns. 1
2
3
4

Bar 1
2

Trbs. 1
2
3
4

Tuba

Stg. Ba.

pno.

114

Musical score for the first system, measures 1-4. It features a grand staff with piano and strings. Measure 1 has piano notes. Measure 2 has a 3/4 time signature and piano notes. Measure 3 has a 4/4 time signature and piano notes. Measure 4 has a 4/4 time signature and piano notes. Dynamics include f and ff.

Musical score for the second system, measures 1-4. It features a grand staff with piano and strings. Measure 1 has piano notes. Measure 2 has piano notes. Measure 3 has piano notes. Measure 4 has piano notes. Dynamics include f and ff.

Musical score for the third system, measures 1-4. It features a grand staff with piano and strings. Measure 1 has piano notes. Measure 2 has a 3/4 time signature and piano notes. Measure 3 has a 4/4 time signature and piano notes. Measure 4 has a 4/4 time signature and piano notes. Dynamics include f and ff.

Musical score for the fourth system, measures 1-4. It features a grand staff with piano and strings. Measure 1 has piano notes. Measure 2 has a 3/4 time signature and piano notes. Measure 3 has a 4/4 time signature and piano notes. Measure 4 has a 4/4 time signature and piano notes. Dynamics include f and ff.

Hi Hat Cymbal

2 Timbales
Soft Mallets

Picc.
 Fls.
 Obs.
 Eb Clar.
 Bb Clars. 1, 2, 3, 4
 A. Cl.
 B. Cl.
 Cb. Cl.
 Bsn.
 A. Saxs 1, 2
 T. Saxs 1, 2
 B. Sax
 C. Trpts. 1, 2
 Bb Trpts. 1, 2, 3
 Hns. 1, 2, 3, 4
 Bar. 1, 2
 Trbs. 1, 2, 3, 4
 Tuba
 Stg. Ba.
 pno.
 Timp.
 Perc. 3, 4, 5, 6

Musical score for a large orchestra, page 22 of 23. The score includes parts for woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons), saxophones, trumpets, trombones, tuba, and percussion. The music is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from piano (p) to fortissimo (f).

Picc.

Fls.

Obs.

E♭ Clar.

B♭ Clars

A. Clar.

B. Cl.

C♭. Cl.

Bsn.

A. Saxes

T. Saxes

B. Sax

C. Trpts

3♭ Trpts

Hns.

Bar

Trbs.

Tuba

Stg. Ba

pno.

perc. 3/4

perc. 5/6



Musical score for strings and woodwinds, measures 1-4. The score consists of six staves. The first four staves are for strings (Violins I, Violins II, Violas, Cellos/Double Basses) and the last two are for woodwinds (Flutes, Clarinets). The music features complex rhythmic patterns with triplets and slurs. Dynamics include *mf* and *mp*.

Musical score for woodwinds, measures 1-4. This section includes staves for Flutes, Clarinets, and Bassoons. The notation shows various rhythmic figures and dynamic markings such as *mf* and *mp*.

Musical score for woodwinds, measures 5-8. This section continues the woodwind parts with complex rhythmic patterns and dynamic markings like *mf* and *mp*.

Musical score for woodwinds and strings, measures 9-12. This section includes staves for Flutes, Clarinets, Bassoons, and strings. The woodwinds have more active parts with slurs and dynamics like *mp* and *mf*. The strings provide a steady accompaniment.

Musical score for Percussion, measures 1-4. The section is labeled "Perc" and includes staves for Tambourine (2), Snare Drum (3), Tom-tom (4), and Timpani (5, 6). The notation shows rhythmic patterns with dynamic markings like *mf* and *mp*.

Handwritten musical score for strings and woodwinds. The top system includes a woodwind part with notes and slurs, and a string part with a complex rhythmic pattern of eighth notes. Dynamics include *cresc.* and *ff*. A *tr* (trill) is marked above a note in the woodwind part.

Handwritten musical score for strings. The system shows a string part with notes and slurs. Dynamics include *cresc.* and *f*. A *div.* (divisi) marking is present above a triplet of notes.

Handwritten musical score for strings. The system shows a string part with notes and slurs. Dynamics include *cresc.* and *f*. A *mute* marking is present above a triplet of notes.

Handwritten musical score for woodwinds. The system shows a woodwind part with notes and slurs. Dynamics include *f* and *pad* (pedal). A *gliss* (glissando) marking is present above a note.

Handwritten musical score for Percussion 1 and Percussion 2. Perc 2 is labeled "Orch Bells Hand Mallets" and Perc 1 is labeled "vibes Hand Mallets". The system shows rhythmic patterns for both parts. Dynamics include *f*, *mp*, and *mf*. A *Tri.* (triangle) and *syn. cym.* (syn. cymbal) are marked.



Handwritten musical score for the first system, featuring multiple staves with complex rhythmic patterns and triplets. The notation includes various accidentals and dynamic markings such as *cresc.* and *mf*. A large '2/4' time signature is written vertically on the right side of the system.

Handwritten musical score for the second system, continuing the complex rhythmic patterns. It includes dynamic markings like *cresc.* and *mf*. A large '2/4' time signature is written vertically on the right side of the system.

Handwritten musical score for the third system, featuring more complex rhythmic patterns and triplets. Dynamic markings include *cresc.*, *mf*, and *mf5*. A large '2/4' time signature is written vertically on the right side of the system.

Handwritten musical score for the fourth system, including specific performance instructions. The notation includes *Orch Bells*, *Perc. 2*, *Sus cym*, and *To Gong*. Dynamic markings such as *p*, *cresc.*, *mf*, and *mp* are present. A large '2/4' time signature is written vertically on the right side of the system.

rit. ----- Slow ♩ = 56 (Broaden)

171

Musical score for measures 171-174. The score includes piano and string parts. The piano part features a melodic line with a triplet in measure 171. The strings provide harmonic support with sustained chords and moving lines.

Musical score for measures 175-176. The piano part continues with melodic development. The strings maintain their harmonic texture.

rit. ----- Slow ♩ = 56 (Broaden)

Musical score for measures 177-180. The piano part has a more active role with rhythmic patterns. The strings continue to provide harmonic support.

Musical score for measures 181-184. The piano part features a triplet in measure 181. The strings have a more active role with rhythmic patterns. The piano part includes markings for *f*, *mf*, and *arco*.

rit. ----- Slow ♩ = 56

Musical score for measures 185-188. The piano part includes markings for *mp*, *p*, and *mf*. The percussion part includes Timp., Perc. 1 (Chimes), Perc. 2 (Marimba), Perc. 4 (Tenor Drum), and Perc. 5 (Bass Drum). The piano part includes markings for *ped*, *2 sticks*, *arco*, *subat*, and *tr.*

8va Basso (To 177)

(2 sticks)

simile

chimes

subat

tr.



Handwritten musical score for Percussion 2 and Percussion 3. The score is written on multiple staves. The top section includes notes such as "(no vibrato)", "(eas.) div", and dynamic markings like "p" and "pp". The middle section features a bracketed group of staves with notes marked "mp". The bottom section includes notes like "(loco)", "pizz", "mp", "* ped.", and "Timp.". The Perc. 2 part includes a box labeled "Marimba" and the Perc. 3 part includes a box labeled "Ta Vibes". The score concludes with a note marked "mp (fan off)".

Perc. 2

Perc. 3



II

Moderate (♩=80)

Picc.

Fls. *(div. a 3)* *f*

Ob. *f*

English Horn (Ob. 2) *(solo)* *mf* *f*

E♭ Clar.

B♭ Clar. 1 *f*

B♭ Clar. 2 *f*

B♭ Clar. 3 *f*

B♭ Clar. 4 *f*

A. Clar. *f*

B. Clar.

C♭ Clar.

Bsn. *f*

A. Sax. 1

T. Sax. 2

B. Sax.

B♭ Flugelhorn 1

B♭ Trpts. 1

B♭ Trpts. 3

Hrs. 1 *(pne only)* *f*

Hrs. 2 *f*

Hrs. 3

Hrs. 4

Bars. 1

Bars. 2

Trbs. 1

Trbs. 2

Trbs. 3

Trbs. 4

Tuba

Stg. Bc.

pno *f*

Timp *Tune*

Perc. 1 *vibes* *f* *ped*

Perc. 2 *Arch. Bells* *ped*

Perc. 5

Perc. 6



Handwritten musical score for woodwinds and strings. The score includes staves for Flute, Clarinet, Bassoon, Oboe, and Violin. It features dynamic markings such as *p*, *mf*, and *mp*. There are also handwritten notes like *tr#* and *trb*. The music includes triplets and various rhythmic patterns.

Handwritten musical score for Percussion. It includes staves for Snare Drum, Tom-Toms, and Cymbals. The score features large handwritten numbers '2' and '4' indicating specific rhythmic patterns or counts. Dynamic markings include *p* and *mf*.

Handwritten musical score for Percussion. It includes staves for Snare Drum, Tom-Toms, and Cymbals. The score features large handwritten numbers '2' and '4' indicating specific rhythmic patterns or counts. Dynamic markings include *p*, *mf*, and *mp*. There are also notes like *div.* and *pizz.*

Handwritten musical score for Percussion. It includes staves for Snare Drum, Tom-Toms, and Cymbals. The score features large handwritten numbers '2' and '4' indicating specific rhythmic patterns or counts. Dynamic markings include *f*, *mf*, and *mp*. There are also notes like *Orch. Bells*, *soft mallet*, *Gong*, and *t.p.*

Brc 65

Sus. Cym. Small Soft mallets Large

Gong

Orch. Bells soft mallet

t.p. i.u.



Picc.

Fls.

Ob.

E.H.

Eb Clar.

Bb Clars. 1

Bb Clars. 2

A. Clar.

B. Clar.

Cb. Clar.

Bsn.

A. Saxes 1

T. Saxes 2

B. Sax

Bb Flghs. 1

Bb Flghs. 2

Bb Trpts. 2

Bb Trpts. 3

Hns. 2

Hns. 3

Hns. 4

Bars. 1

Bars. 2

Trbs. 1

Trbs. 2

Trbs. 3

Trbs. 4

Tuba

Stg. Ba

pno.

Timp.

Perc 1

Perc 2

Perc 5

Perc 6

(one solo)

mf

mp

mf

mp

p

pizz

arco

vibes

orch. Bells

solo

20

Musical score for the first system, measures 20-23. The notation includes complex rhythmic patterns with triplets and crescendos. Dynamic markings include *mf* and *p*. A large '5' and '4' are written vertically between the first and second staves.

Musical score for the second system, measures 24-27. The notation includes complex rhythmic patterns with triplets and crescendos. Dynamic markings include *mf* and *p*. A large '5' and '4' are written vertically between the first and second staves.

Musical score for the third system, measures 28-31. The notation includes complex rhythmic patterns with triplets and crescendos. Dynamic markings include *mf* and *p*. A large '5' and '4' are written vertically between the first and second staves.

Musical score for the fourth system, measures 32-35. The notation includes complex rhythmic patterns with triplets and crescendos. Dynamic markings include *mf* and *p*. A large '5' and '4' are written vertically between the first and second staves.

6. Bass Drum

Marimba



Picc.
 Fls.
 Ob.
 E.H.
 Eb Clar.
 Bb Clars. 1, 2, 3, 4
 A. Clar.
 B. Clar.
 Cb Clar.
 Bsn.
 A. Sax. 1, 2
 T. Sax. 1, 2
 B. Sax
 Bb Flgns. 1, 2
 Bb Trpts. 1, 2, 3
 Hns. 1, 2, 3, 4
 Bars.
 Trbs. 1, 2, 3, 4
 Tuba (one only)
 Stg. Ba.
 Pno.
 Timp.
 Perc. 1, 2, 4, 5, 6

Musical score for a large ensemble, including woodwinds, brass, saxophones, and percussion. The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings.

Musical score for Percussion 3 and 5, measures 1-4. Perc 3 has a triplet of eighth notes in measure 1. Perc 5 has a quarter note in measure 1. Both have rests in measures 2 and 3. In measure 4, Perc 3 has a quarter note and Perc 5 has a quarter note.

Musical score for Percussion 3 and 5, measures 5-8. Perc 3 has a quarter note in measure 5, followed by a half note in measure 6, and a quarter note in measure 7. Perc 5 has a quarter note in measure 5, followed by a half note in measure 6, and a quarter note in measure 7. In measure 8, Perc 3 has a quarter note and Perc 5 has a quarter note.

Musical score for Percussion 3 and 5, measures 9-16. Perc 3 has a quarter note in measure 9, followed by a half note in measure 10, and a quarter note in measure 11. Perc 5 has a quarter note in measure 9, followed by a half note in measure 10, and a quarter note in measure 11. In measure 12, Perc 3 has a quarter note and Perc 5 has a quarter note. In measure 13, Perc 3 has a quarter note and Perc 5 has a quarter note. In measure 14, Perc 3 has a quarter note and Perc 5 has a quarter note. In measure 15, Perc 3 has a quarter note and Perc 5 has a quarter note. In measure 16, Perc 3 has a quarter note and Perc 5 has a quarter note.

Musical score for Percussion 3 and 5, measures 17-20. Perc 3 has a quarter note in measure 17, followed by a half note in measure 18, and a quarter note in measure 19. Perc 5 has a quarter note in measure 17, followed by a half note in measure 18, and a quarter note in measure 19. In measure 20, Perc 3 has a quarter note and Perc 5 has a quarter note.

Musical score for Percussion 3 and 5, measures 21-24. Perc 3 has a quarter note in measure 21, followed by a half note in measure 22, and a quarter note in measure 23. Perc 5 has a quarter note in measure 21, followed by a half note in measure 22, and a quarter note in measure 23. In measure 24, Perc 3 has a quarter note and Perc 5 has a quarter note.

Perc. 3

Perc. 5

Lg. Sus. Cym.
Brushes

Snare Drum

Orch. Bells
Rubber Mallets

Vibes
3 mallets
fan off



This page contains a handwritten musical score for a large ensemble. The score is organized into several systems of staves. The top system includes woodwind parts (Flute, Clarinet, Bassoon, Saxophone) and a Trumpet part, with dynamic markings such as *p* and *mp*. The middle system features string parts with various articulations and dynamics. The bottom system includes percussion parts, with specific instructions for the Snare Drum (SD), Tom Tom (T.D.), and Tambourine (Tamb.).

Key annotations and markings include:

- Tr. 3*, *Tr. 4*, *Tr. 4* (Trumpet parts)
- Fl.*, *Cl.*, *Bsn.*, *Sax.* (Woodwind parts)
- sr. mute* (string mute)
- Harmon mute* (harmonic mute)
- mp*, *p*, *f* (Dynamics)
- 3* (Triplet markings)
- sd.*, *T.D.*, *Tamb.* (Percussion parts)

Pic.
 Fls.
 Ob.
 E.H.
 Eb Clar.
 Bb Clars. 1, 2, 3, 4
 A. Clar.
 B. Clar. (solo)
 Cb. Clar.
 Bsn.
 A. Saxess 1
 T. Saxess 1
 B. sax
 Bb Flghns 1
 Bb Trpts. 1, 2, 3
 Has. 1, 2, 3, 4
 Bars. 1, 2
 Trbs. 1, 2, 3, 4
 Tuba
 Sty. Ba.
 # Pno.
 Timp.
 Perc. 1, 2, 3, 4, 5, 6
 2. Marimba
 3. S.D.
 5. Bass Drum
 6. Tamb.

Musical score for page 52, featuring various instruments including Piccolo, Flutes, Oboe, Clarinets, Saxophones, Trumpets, Trombones, Horns, Basses, Percussion, and Piano. The score includes dynamic markings like mp, mf, p, and pp, and includes large handwritten numbers 2 and 4 in several staves.

Play up & down as fast as possible, do not stay together.

Play up & down as fast as possible, do not stay together.

Vibes (ped throughout)

Marimba Both Instrs. Play up & down as fast as possible, do not stay together

Small Triangles

Drum

Tow Tom

Sus cym wooden sticks

* fingered glissando



Handwritten musical score for a large ensemble, including woodwinds, brass, strings, and percussion. The score is divided into systems, with each instrument or section having its own staff. The notation includes notes, rests, dynamics (e.g., *cresc.*, *f*, *mf*), and articulation marks. A large vertical bracket is present in the center of the page, spanning from the Bsn. staff down to the Perc. 5 staff.

Woodwinds: Pica, Fls., Ob., E.H., Eb Clar., Bb Clar. (1, 2, 3, 4), A. Clar., B. Clar., Cb. Clar., Bsn., A. Sax. 1, 2, T. Sax. 1, 2, B. Sax.

Brass: Bb Flgns. 1, 2, Bb Trpts. 1, 2, 3, Has. 1, 2, 3, 4, Bars. 1, 2, Trbs. 1, 2, 3, 4, Tuba, Strg. Ba.

Strings: Pno., Timp., Perc. 1, 2, 3, 4, 5, 6.

Handwritten Annotations: The score contains numerous handwritten notes and corrections in black ink, including slurs, accents, and dynamic markings. A box containing the number "46" is written at the top right of the page.



This page contains a handwritten musical score for a large ensemble. The score is organized into several systems of staves. The top system includes multiple staves for woodwinds and strings, with various performance markings such as *gliss.*, *mp*, *p*, and *(one only)*. A large bracket on the left side groups several of these staves. The middle system features a bass line and a piano part, with markings like *mf* and *p*. The bottom system includes a Marimba part and a Gong, with a *Gong* marking at the end. The score is densely written with musical notation, including notes, rests, and dynamic markings.

Handwritten musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings such as *mf*, *pp*, and *p*. A *(sola)* marking is present above the first staff. A large bracket on the left side groups several of the staves.

Handwritten musical score for the second system, consisting of several staves with notes and rests. Dynamic markings include *mp* and *p*.

Handwritten musical score for the third system, showing notes and rests with dynamic markings like *mp(ped)* and *pp*.

Handwritten musical score for the fourth system, including staves for Percussion 1 and Percussion 2. It features specific percussion parts labeled *Vibes*, *Orch. Bells*, *Chimes*, and *Gong*, along with dynamic markings like *mp pad*, *pp*, and *pp*.

Pic.
 Fls.
 Ob.
 E.H.
 Eb Clar.
 Bb Clars. 1, 2, 3, 4
 A. Clar.
 B. Clar.
 Cb. Clar.
 Bsn.
 A. Sax. 1, 2
 T. Sax. 1, 2
 B. Sax.
 Bb Flgns. 1, 2
 Bb Trpts. 1, 2, 3
 Has. 1, 2
 Bars. 1, 2
 Trbs. 1, 2, 3, 4
 Tuba
 Stg. Ba.
 Pac.
 Timp.
 Perc. 1 (vibes)
 Perc. 2 (Bells) (only)



III

Allegro (♩=160)

Picc.
 Fls.
 Ob. 2
 Eb Clar.
 Bb Clar. 1
 Bb Clar. 2
 Bb Clar. 3
 A Clar.
 B Clar.
 Cb Clar.
 Bsn.
 Sax. 1
 Sax. 2
 B. Sax.
 C Trpts. 1
 C Trpts. 2
 Bb Trpts. 1
 Bb Trpts. 2
 Bb Trpts. 3
 Hns. 1
 Hns. 2
 Hns. 3
 Hns. 4
 Bars.
 Trbs.
 Tuba
 Strg. Ba.
 Pno.
 Timp.
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6



8

Pic. 1

Fb. 1

Ob. 1

E♭ Clar. 1

B♭ Clar. 1, 2, 3

A. Clar. 1

B. Clar. 1

Cb. Clar. 1

Bsn. 1

A. Sax. 1, 2

T. Sax. 1, 2

B. Sax. 1

C. Trpts. 1, 2

B♭ Trpts. 1, 2, 3

Hrn. 1, 3, 4

Bass. 1, 2

Tubs. 1, 2, 3, 4

Tuba 1

Stg. Ba. 1

Puo. 1

Timp. 1

Perc. 2, 3, 4, 5



Musical score for Percussion 1-5, measures 1-4. The staves are empty.

Musical score for Percussion 1-5, measures 5-8. The staves are empty.

Musical score for Percussion 1-5, measures 9-12. The staves are empty.

Musical score for Percussion 1-5, measures 13-16. The staves are empty.

Musical score for Percussion 1-5, measures 17-20. Includes handwritten notes like "chimes", "scrape off", and "con crowa".

Perc. 1

Perc. 3

Perc. 4

Perc. 5

(with thick part of stick)



This musical score is for a string quartet with piano accompaniment. It consists of 15 systems of staves. The first system includes two staves for Violin I and Violin II, two for Viola and Violoncello, and a grand staff for piano (right and left hands). The second system contains empty staves for the strings and piano. The third system contains empty staves for the strings and piano. The fourth system contains empty staves for the strings and piano. The fifth system contains empty staves for the strings and piano. The sixth system contains empty staves for the strings and piano. The seventh system contains empty staves for the strings and piano. The eighth system contains empty staves for the strings and piano. The ninth system contains empty staves for the strings and piano. The tenth system contains empty staves for the strings and piano. The eleventh system contains empty staves for the strings and piano. The twelfth system contains empty staves for the strings and piano. The thirteenth system contains empty staves for the strings and piano. The fourteenth system contains empty staves for the strings and piano. The fifteenth system contains musical notation for the strings and piano. The piano part begins with a treble clef and a key signature of one flat. The first measure features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Subsequent measures include various rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mf*, *p*, *mp*, and *f*. The string parts are mostly rests, with some melodic lines in the lower systems.

24

A system of ten empty musical staves, including a grand staff (treble and bass clefs) and a bass line (bass clef).

A system of three empty musical staves, including a grand staff and a bass line.

A system of ten empty musical staves, including a grand staff and a bass line.

Musical notation for the bottom section of the page, including:

- A grand staff with a melody line and accompaniment.
- A section labeled "Tambourine" with a 3/8 time signature and notes.
- A section labeled "6. Maracas" with a 6/8 time signature and notes.
- Performance instructions: "legato p", "(snare on) (edge)", and "scrape mp".



Empty musical staves for the first system, consisting of two grand staves (treble and bass clef) and two piano staves (treble and bass clef).

Empty musical staves for the second system, consisting of two grand staves (treble and bass clef) and two piano staves (treble and bass clef).

Empty musical staves for the third system, consisting of two grand staves (treble and bass clef) and two piano staves (treble and bass clef).

Empty musical staves for the fourth system, consisting of two grand staves (treble and bass clef) and two piano staves (treble and bass clef).

Empty musical staves for the fifth system, consisting of two grand staves (treble and bass clef) and two piano staves (treble and bass clef).

Empty musical staves for the sixth system, consisting of two grand staves (treble and bass clef) and two piano staves (treble and bass clef).

Empty musical staves for the seventh system, consisting of two grand staves (treble and bass clef) and two piano staves (treble and bass clef).

Empty musical staves for the eighth system, consisting of two grand staves (treble and bass clef) and two piano staves (treble and bass clef).

Musical notation for the ninth system. It includes piano parts with dynamic markings such as *mp*, *fz*, *f*, and *sfz*. It also features percussion notation with labels like *(Tamb.)* and *(Tom Tom)*. The system concludes with a *mp* marking.



38

The first system of the musical score consists of 11 empty staves, arranged in two groups of five staves each, with one staff in between. The staves are blank, indicating that the music for these instruments has not yet been written.

A single empty staff line, likely a placeholder for a specific instrument or part.

The second system of the musical score consists of 6 empty staves, arranged in two groups of three staves each. The staves are blank.

A single empty staff line, likely a placeholder for a specific instrument or part.

The third system of the musical score consists of 11 empty staves, arranged in two groups of five staves each, with one staff in between. The staves are blank.

Bar.
 Musical notation for the Baritone part, showing a melodic line with notes and rests. Dynamics include *mp* and *mf*. There are handwritten annotations: *apca* above the first note and *mp* below the first note.

Tcbs.
 Musical notation for the Trombone parts, showing notes and rests. Dynamics include *mp* and *mf*. There are handwritten annotations: *apca* above the first note and *mp* below the first note.

A single empty staff line, likely a placeholder for a specific instrument or part.

A single empty staff line, likely a placeholder for a specific instrument or part.

Perc. 1
 Musical notation for Percussion 1, showing rhythmic patterns with notes and rests. Dynamics include *p* and *mf*. There are handwritten annotations: *2. (Tamb.)* above the first note and *Trum* above the second note.

Perc. 3
 Musical notation for Percussion 3, showing rhythmic patterns with notes and rests. Dynamics include *p* and *mf*. There are handwritten annotations: *(sn. on)* above the first note and *mf* below the first note.

Perc. 4
 Musical notation for Percussion 4, showing rhythmic patterns with notes and rests. Dynamics include *p* and *mf*. There are handwritten annotations: *(Tom Tom)* above the first note and *mf* below the first note.

A single empty staff line, likely a placeholder for a specific instrument or part.

Picc.
Fls.
Obs. 2
Eb Clar.
Bb Clar. 1
Bb Clar. 2
Bb Clar. 3
A. Clar.
B. Clar.
Cb. Clar.
Bsn.

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax

mf *f* *sfz p* *grad. cresc.* *f* *ff*

C Trpts. 1
C Trpts. 2
Bb Trpts. 1
Bb Trpts. 2
Bb Trpts. 3
Hns. 1
Hns. 2
Hns. 3
Hns. 4
Bass. 1
Bass. 2
Trbs. 1
Trbs. 2
Trbs. 3
Trbs. 4
Tuba
Stg. Ba.

f *sfz p* *grad. cresc.* *f* *ff*

sfz p *cresc.* *ff*

sfz p *cresc.* *ff*

f *sfz p* *grad. cresc.* *f* *ff*

f *sfz p* *grad. cresc.* *f* *ff*

f *sfz p* *grad. cresc.* *f* *ff*

mf *f* *sfz p* *grad. cresc.* *f* *ff*

mf *f* *sfz p* *grad. cresc.* *f* *ff*

Perc. 2
Perc. 3
Perc. 4
Perc. 5

mf *f* *mp* *f*

sus. cym *soft mallet* *mf*



46 Flowing

Handwritten musical score for the first system, measures 1-5. It features two staves with treble clefs and a 7/8 time signature. The top staff contains a melodic line with various notes and rests, while the bottom staff provides a rhythmic accompaniment. The music is marked with dynamics such as *f* and *mf*.

Empty musical staves for the second system, measures 6-10.

Empty musical staves for the third system, measures 11-15.

Handwritten musical score for the fourth system, measures 16-20. This system includes a percussion section with five staves labeled Perc. 1 through Perc. 5. Perc. 1 has a melodic line with dynamics *mf* and *f*. Perc. 2-5 have rhythmic patterns with various note values and rests.

Handwritten musical score for the fifth system, measures 21-25. It features a melodic line with dynamics *mf* and *f*, and a rhythmic accompaniment. The word *simile* is written above the melodic line in measures 23-25.

Handwritten musical score for the sixth system, measures 26-30. It includes a Marimba part (Perc. 1) with a melodic line and dynamics *mf* and *mp*. Other percussion parts (Perc. 3, 4, 5) continue with rhythmic patterns. The word *Marimba* is written above the first staff in measure 26.



61

ve--(to 65)

simile

simile

simile

simile

simile

div.

st. mute

f

simile

(cast.) 2.

Maamba

f

Perc. 4

Tam Tams

mf

mf

mf

Musical score system 1, measures 1-5. It features a complex arrangement of staves with various musical notations including notes, rests, and dynamic markings such as *f* and *mf*. A large bracket on the left side groups several of the upper staves.

Musical score system 2, measures 6-10. This system contains mostly empty staves with a few notes and rests appearing in the lower staves, including a dynamic marking of *f*.

Musical score system 3, measures 11-15. This system includes a variety of instruments and parts. The upper staves feature notes with dynamic markings like *f* and *mf*, and the word "open" is written above several notes. The lower staves show more complex rhythmic patterns and dynamic markings such as *mf* and *f*. A specific instruction "open a2" is written above the first staff in measure 11.

Musical score system 4, measures 16-20. This system includes a section for "1. Xylophone" and "6. cymbals plates". The xylophone part has dynamic markings like *mf* and *eresc.*. The cymbals part includes a "Tune" box with notes and dynamic markings like *f* and *mf*. The system concludes with a dynamic marking of *mp*.

Picc.
 Fls.
 Obs. 2
 Eb Clar.
 Bb Clar. 1
 Bb Clar. 2
 Bb Clar. 3
 Bb Clar. 4
 A Clar.
 B Clar.
 Cb Clar.
 Bsn.
 A. Sax. 2
 T. Sax. 2
 B. Sax.
 C Trpts. 2
 Bb Trpts. 1
 Bb Trpts. 2
 Bb Trpts. 3
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Hrn. 4
 Bars. 1
 Bars. 2
 Trbs. 1
 Trbs. 2
 Trbs. 3
 Trbs. 4
 Tuba
 Stg. Ba.
 Pno.
 Timp.
 Perc. 1
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6



Handwritten musical score for a string quartet, page 65, numbered 83. The score consists of four systems of staves. The first system has 10 staves, the second has 3, the third has 7, and the fourth has 3. It includes various musical notations such as notes, rests, dynamics (p, f, sfz, mp), and performance instructions like 'st. mute' and 'arco'.

The first system of the musical score consists of eight staves. The top two staves contain complex rhythmic patterns, including triplets and sixteenth notes. The third staff features a melodic line with a 'one solo' marking and a dynamic of *mf*. The remaining staves provide harmonic support with sustained notes and chords. Dynamics range from *p* (piano) to *mf* (mezzo-forte).

A single staff of music containing a rhythmic pattern of eighth and sixteenth notes, likely serving as a bridge or a specific rhythmic motif.

The second system consists of four staves. The top two staves show rhythmic patterns with dynamics of *p* and *mp*. The bottom two staves appear to be accompaniment or harmonic support.

A large section of the musical score consisting of multiple empty staves, indicating a section with no notation or a placeholder.

The third system consists of two staves. The top staff begins with a 'ped mf' marking and a melodic line. The bottom staff contains a rhythmic pattern with triplets and dynamics of *mp*.

Picc.
 Fls.
 Obs. 1
 Obs. 2
 Eb Clar.
 Bb Clar. 1
 Bb Clar. 2
 Bb Clar. 3
 Bb Clar. 4
 A. Clar.
 B. Clar.
 Cb Clar.
 Bsn.
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 B. Sax.
 C. Trpt. 1
 C. Trpt. 2
 Bb Trpts. 1
 Bb Trpts. 2
 Bb Trpts. 3
 Hns. 1
 Hns. 2
 Hns. 3
 Hns. 4
 Bars.
 Trbs. 1
 Trbs. 2
 Trbs. 3
 Trbs. 4
 Tuba
 Str. Ba.
 Pno.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 5

Musical notation for various instruments including woodwinds, brass, saxophones, and percussion. Includes dynamic markings such as *mf*, *mp*, *p*, and *pp*.

Specific performance instructions for Trbs. 1-4:
 1. cup mute
 2. st. mute
 3. st. mute
 4. st. mute

Specific performance instructions for Perc. 3:
 Snare Dr. muffled

Specific performance instructions for Perc. 5:
 Sus. cym. (large) Brushes

Specific performance instructions for Tuba:
 (one player only)



109

Musical score for the first system, measures 109-112. It features a piano (p) introduction in measures 109-110, followed by a piano-piano (pp) section in measures 111-112. The score includes staves for strings and piano, with dynamic markings and a hairpin crescendo.

Empty musical staves for the second system, measures 113-116.

(♩ = 120)

Musical score for the second system, measures 113-116. It includes staves for strings and piano, with dynamic markings such as pp and p.

Musical score for the third system, measures 117-120. It includes staves for strings, piano, vibraphone (Vibes), and bells. Dynamic markings include mp, p, decr. pp, and ppp.

Picc.

Fls.

Obs. 1/2

E♭ Clar.

B♭ Clar. 1/2/3/4

A. Clar.

B. Clar.

Cb. Clar.

Bsn.

A. Sax. 1/2

T. Sax. 1/2

B. Sax.

C Trpt. 1/2

B♭ Trpts. 1/2/3

Hrn. 1/2/3/4

Bars. 1/2

Trbs. 1/2/3/4

Tuba

Stg. Ba.

Pno.

Timp.

Perc. 1

Perc. 2

(one solo)
mf
mp

* ped

* ped

*

119

Handwritten musical score for multiple instruments. The score is written on a system of staves. The top staff contains a melodic line with dynamics *p*, *mp*, and *mf*, and includes triplet markings. The lower staves contain accompaniment for various instruments, including Vibes, Bells, and Gong, with specific performance instructions such as *mp ped*, ** ped*, *mp*, *mf*, *mp*, *p*, and *sempre*. The score includes complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like *mp*, *mf*, and *p*. There are also performance directions such as *mp ped*, ** ped*, *mp*, *mf*, *mp*, *p*, and *sempre*. The bottom left corner includes the instruction *2 | sus. cyms. soft mallets [2]* and *6. Gong*.



124

Picc.

Fls.

Obs. 1 2

E♭ Clar.

B♭ Clars. 1 2 3 4

A. Clar.

B. Clar.

C♭ Clar.

Bsn.

A. Sax. 1 2

T. Sax. 1 2

B. Sax.

C Trpts. 1 2

B♭ Trpts. 1 2 3

Has. 1 2 3 4

Bars. 1 2

Trbs. 1 2 3 4

Tuba

Stg. Ba.

pno

imp.

Perc. 1

Perc. 2

Perc. 4

Marimba

mp ped.

mp

p

sempre



Musical score system 1: A set of five staves with a brace on the left. The top staff has a treble clef and a 7/8 time signature. The bottom staff has a bass clef. The system is mostly empty, with a few notes and rests in the final measure of the bottom staff.

Musical score system 2: A set of five staves with a brace on the left. Similar to system 1, it contains mostly empty staves with some notation in the final measure of the bottom staff.

Musical score system 3: A set of five staves with a brace on the left. This system is completely empty.

Musical score system 4: A set of five staves with a brace on the left. This system contains musical notation. The top staff has a treble clef and a 7/8 time signature. The bottom staff has a bass clef. It includes notes, rests, and dynamic markings such as "mp", "pp", "mf", and "p". There are also performance instructions like "ped." and "Murmura".

136

Picc.

Fls.

Obs. 1

E♭ Clar.

B♭ Clar. 1

B♭ Clar. 2

B♭ Clar. 3

B♭ Clar. 4

A. Clar.

B. Clar.

Cb. Clar.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax

C. Trpts. 1

C. Trpts. 2

B♭ Trpts. 1

B♭ Trpts. 2

B♭ Trpts. 3

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Bar.

Trbs. 1

Trbs. 2

Trbs. 3

Trbs. 4

Tuba

Strg. Ba.

pra

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

snare Dr.

Bells

Broaden (♩=112)

145

Musical score for the first system, measures 1-4. It features multiple staves with complex rhythmic patterns and dynamics. A bracket on the left groups the first four staves. A 'tr' marking is present in the fifth staff.

Musical score for the second system, measures 5-8. It continues the complex rhythmic patterns from the first system.

Broaden (♩=112)

Musical score for the third system, measures 9-12. It includes various dynamics like *mf*, *mp*, and *f*, and markings such as *arco* and *s.D.*. A bracket on the right groups the last three staves.

Musical score for the fourth system, measures 13-16. It features a *cresc.* marking and continues the melodic and rhythmic development.

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Percussion score for measures 13-16, including parts for Perc. 2, 3, 4, 5, and 6. Perc. 5 is marked *sus. cym* and Perc. 6 is marked *Bass Dr.*. Dynamics include *p*, *mp*, and *f*.

158

Handwritten musical score for a percussion ensemble. The score is organized into systems of staves. The top system includes staves for Vibraphone (Vib) and Bells, with dynamic markings such as *p* and *mp*. A section labeled "one solo" is marked with *mp*. The middle section features a large bracketed group of staves, likely for Marimba, with dynamic markings of *p*. The bottom section includes staves for Vibes, Bells, and Marimba, with dynamic markings ranging from *p* to *ppp*. The score contains various musical notations, including notes, rests, and articulation marks.



Perc 3

*slide across drum

Picc.

Fls.

Ob. 2

E♭ Clar.

B♭ Clar. 1

B♭ Clar. 2

B♭ Clar. 3

B♭ Clar. 4

A. Clar.

B. Clar.

Cb. Clar.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

C. Trpts. 1

C. Trpts. 2

B♭ Trpts. 1

B♭ Trpts. 2

B♭ Trpts. 3

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Bar. 1

Bar. 2

Trbs. 1

Trbs. 2

Trbs. 3

Trbs. 4

Tuba

Stg. Ba.

pno.

Timp.

Perc. 1

Perc. 3

181

The first system of the musical score consists of several staves. The top two staves are for the piano, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The third staff is for the violin, featuring a melodic line with various ornaments and slurs. The bottom two staves are for the viola and cello, providing harmonic support with rhythmic patterns.

The second system of the musical score shows the continuation of the piano part. The right hand continues with chordal textures, while the left hand maintains its rhythmic accompaniment. The violin and viola/cello parts are not present in this system.

The third system of the musical score continues the piano part. The right hand plays chords, and the left hand plays a steady rhythmic accompaniment. The violin and viola/cello parts are absent in this system.

The fourth system of the musical score includes the piano part and a triangle part. The piano part continues with chords and rhythmic accompaniment. The triangle part is marked with a box containing the text "5. sm. Triangle" and features a rhythmic pattern of eighth notes.

Picc.

Fis.

Ob. 2

E♭ Clar.

B♭ Clars. 1
2
3
4

A. Clar.

B. Clar.

Cb. Clar.

Bsn.

Detailed description: This section of the score covers woodwind instruments. The Piccolo part is mostly rests. The Flute part has a melodic line with slurs and accents. The Oboe, Eb Clarinet, and Bb Clarinets (1-4) play a rhythmic pattern of eighth notes with slurs and accents. The A Clarinet, B Clarinet, and Cb Clarinet parts have similar rhythmic patterns. The Bassoon part has a lower melodic line with slurs and accents. Dynamics include *mf*.

A. Sax. 1
2

T. Sax. 1
2

B. Sax

Detailed description: This section covers saxophone parts. The Alto Saxophones (1-2) and Tenor Saxophones (1-2) have rests. The Baritone Saxophone part has a melodic line with slurs and accents, starting with a *mf* dynamic.

C Trpts. 1
2

B♭ Trpts. 1
2
3

Hns. 1
2
3
4

Bar. 1
2

Trbs. 1
2
3
4

Tuba

Strg. Ba.

Detailed description: This section covers brass instruments. The C Trumpets (1-2) and Bb Trumpets (1-3) have rests. The Horns (1-4) have rests. The Baritone part has rests. The Trombones (1-4) have rests. The Tuba part has rests. The String Bass part has a melodic line with slurs and accents, starting with a *mf* dynamic and a *pizz.* marking.

Pno.

Timp.

Perc. 1

Perc. 3

Perc. 4

Perc. 5

6

Detailed description: This section covers piano and percussion. The Piano part has rests. The Timpani part has a melodic line with slurs and accents. The Percussion parts (1-6) have various rhythmic patterns. Percussion 3 has a *S.D. (snare)* marking and a *mf* dynamic. Percussion 4 is labeled 'Tom Toms'. Percussion 5 has a *Tri.* marking. Percussion 6 is labeled 'To Temple Blocks'.

190

Musical score system 1, measures 1-4. It features a vocal line with a melodic phrase and a piano accompaniment consisting of a grand staff (treble and bass clefs) with rhythmic patterns.

Musical score system 2, measures 5-8. The piano accompaniment continues with rhythmic patterns, and there are some handwritten annotations on the left side.

Musical score system 3, measures 9-16. This system includes a vocal line with lyrics and a piano accompaniment. Handwritten annotations include "cup mute" and "muffle" above the piano parts, and "muffle" and "muffle" on the left side.

Musical score system 4, measures 17-20. This system shows the continuation of the piano accompaniment with rhythmic patterns.

Musical score system 5, measures 21-24. This system includes a grand staff for the piano accompaniment and a separate line for percussion. The percussion part is marked with "mf" and includes the instruction "4 [4 Tom Toms]".

(2) Temple Blocks
rubber mallets

mf

198

Pic.

Fls.

Ob. 2

E♭ Clar.

B♭ Clar. 1
2
3
4

A. Clar.

B. Clar.

Cb. Clar.

Bsn.

A. Sax. 1
2

T. Sax. 1
2

B. Sax

C. Trpts. 1
2

B♭ Trpts. 1
2
3

Hns. 1
2
3
4

Bar. 1
2

Trbs. 1
2
3
4

Tuba

Stg. Ba.

Pno.

Timp.

Perc. 1

Perc. 4 (T.T.)

Perc. 6 (T.B.)

205

Musical score system 1, measures 1-6. It features a complex texture with multiple staves. The top two staves have melodic lines with slurs and accents. The lower staves provide harmonic support with chords and some rhythmic patterns.

Musical score system 2, measures 7-12. This system shows a continuation of the melodic and harmonic themes. There are some rests in the lower staves, suggesting a change in texture or a focus on the upper parts.

Musical score system 3, measures 13-18. The melodic lines continue with various rhythmic values and slurs. The harmonic accompaniment remains consistent with the previous systems.

Musical score system 4, measures 19-24. This system includes dynamic markings such as *mf* and *mp*. The notation includes slurs, accents, and some triplets, indicating specific performance instructions.

Musical score system 5, measures 25-30. The system concludes with a final melodic phrase and harmonic accompaniment. Dynamic markings like *mp* are present.

Musical score system 6, measures 31-36. This system contains the final measures of the piece, featuring a concluding melodic line and harmonic support.

217

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The middle system features a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a woodwind section (Flute, Clarinet, and Bassoon). The bottom system includes a percussion section and a keyboard instrument. The score is marked with various dynamics such as *mf*, *mp*, and *pp*, and includes performance instructions like *rit.* and *pp*. The notation includes notes, rests, slurs, and articulation marks.

Picc.

Fls.

Ob. 2

E♭ Clar.

B♭ Clar. 1

B♭ Clar. 2

B♭ Clar. 3

A. Clar.

B. Clar.

C♭ Clar.

Bsn.

A. Sax. 2

T. Sax. 2

B. Sax.

C Trpts. 1

C Trpts. 2

B♭ Trpts. 2

B♭ Trpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Bar. 1

Bar. 2

Trps. 1

Trps. 2

Trps. 3

Trps. 4

Tuba

Stg. Ba.

Puo.

Timp.

Perc. 1

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Xylophone

Bass Drum

mf

mp

open

pp

cresc.

6.



Picc. Fls. Ob. 1 2 Eb Clar. Bb Clars. 1 2 3 4 A. Clar. B. Clar. Cb. Clar. Bsn. A. Sax. 1 2 T. Sax. 1 2 B. Sax. C. Trpts. 1 2 Bb Trpts. 1 2 3 Hrn. 1 2 3 4 Bar. 1 2 Trbs. 1 2 3 4 Tuba Stg. Ba. Pno. Timp. Perc. 1 3 4 5 6

8va Bass - 7 8va Basso

mp cresc. f ff B.D. f mp f

2 3 4 4



239

Musical score system 1, measures 1-4. It features a piano introduction with a melodic line in the upper register and a bass line in the lower register. The piano part includes a section labeled "8ve Basso".

Musical score system 2, measures 5-8. This system continues the piano introduction with a more active melodic line and a steady bass accompaniment.

Musical score system 3, measures 9-16. This system contains the main body of the piano introduction, featuring complex melodic passages and a dense harmonic texture.

Musical score system 4, measures 17-24. This system includes the conclusion of the piano introduction and the beginning of the drum part. The drum part is marked with "3. Snare Dr. (sticks)" and "2. Tri." and includes dynamic markings such as *f*, *p*, and *mf*.

Score for Percussion and Woodwinds, including parts for Piccolo, Flutes, Oboes, Clarinets, Saxophones, Trumpets, Trombones, and Percussion.

Percussion: Perc. 1 (Xyl., Tri.), Perc. 2 (T.T.), Perc. 3 (T.T.), Perc. 4 (T.T.), Perc. 5 (B.D.), Perc. 6 (B.D.).

Woodwinds: Picc., Fls., Ob. 1/2, Eb Clar., Bb Clars. 1/2/3/4, A. Clar., B. Clar., Cb. Clar., Bsn., A. Sax. 1/2, T. Sax. 1/2, B. Sax., C. Trpts. 1/2, Bb Trpts. 1/2/3, Hns. 1/2/3/4, Bar. 1/2, Trbs. 1/2/3/4, Tuba, Stg. Ba.

Other: pno., Timp.

Handwritten annotations include: *f*, *cresc.*, *loco*, *div. 2*, *3*, *4*, *ff*, *mf*, *mp*, *sfz*, *sf*, *p*, *6. (To crash Cym)*, *6.*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*.

