

379  
N81d  
No. 292

THREE UNITS

DISSERTATION

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

For the Degree of

DOCTOR OF PHILOSOPHY

By

Willard Alan Oldfield, B.A., M.A.

Denton, Texas

May, 1969



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## PREFACE

### Formal Elements

Three Units is a symphony in three movements: fast-slow-fast. The general shape or large form of each unit is noticeably different from its counterparts, although all three exhibit a common feature: an evolutionary process in which one or more musical germs form the basis for the entire movement.

This work is scored for full orchestra:

Three Flutes (third doubles Piccolo)  
Two Oboes  
Two Clarinets in B-flat  
Bass Clarinet  
Two Bassoons  
Contrabassoon  
Four Horns in F  
Three Trumpets in B-flat  
Three Trombones (two Tenors, one Bass)  
Tuba  
Timpani  
Three Percussion: Vibraphone, Marimba,  
Orchestra Bells, Suspended Cymbal,  
Cymbals, Snare Drum, Bass Drum,  
Tenor Drum, Bongos, Triangle,  
Gong, and Chimes  
Piano and Celesta  
Harp  
Strings (with divisions up to five parts,  
at times, in the Violas, Violoncellos,  
and Double Basses)



shows a close relationship to the main theme and provides a good example of the evolutionary process mentioned above.

In section three (measures 111-139) the initial motive (Figure 4),



Fig. 4--Main thematic idea, section three

which is derived from the main theme, is further transformed (Figure 5).

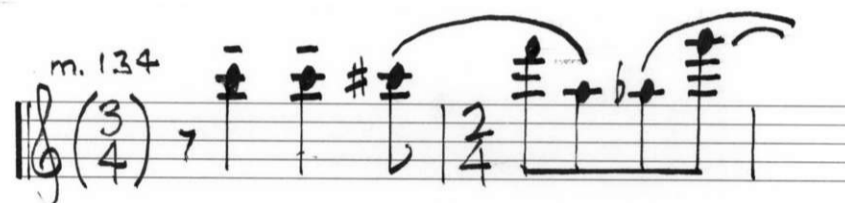


Fig. 5--Example of melodic transformation

Numerous examples can be found of harmonies that are derived from the main theme (Figure 6).

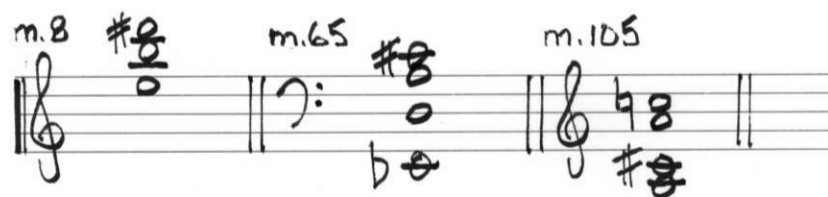


Fig. 6--Harmonies derived from main theme

### Unit Two

The structure of this movement is formed of two parts which might be analogous to a statement and reflection. The first part has an arhythmic quality giving maximum contrast to the other units, which are highly rhythmic. The second part brings a sense of order and clarification to the movement by use of more symmetrical rhythms and less jagged melodic lines.

In this unit many short melodic fragments are heard, all of which are related to the minor second interval which forms the head of each fragment.

As the movement proceeds, the melodic ideas become more elaborate and the prominence of the minor second as the characteristic interval increases.

The first thematic fragment appears in measures four and five (Figure 7).



Fig. 7--First thematic fragment, Unit Two

It is presented in the same manner as the main theme of Unit One, with different notes appearing in different instruments. In the second melodic fragment (Figure 8), the growth of melodic ideas is evident.



Fig. 8--Example of melodic shaping

This growth attains full development in the passage shown in Figure 9, which is the balancing point of the unit and is characterized by extreme use of the minor second.



Fig. 9--Summation of thematic growth

By eliminating rhythm and harmony as prime factors and, in addition, using the perfect fifth as the principal contrasting interval, maximum interest is placed upon the melodic line and the minor second interval.

### Unit Three

This unit is divided into many small sections and, in this respect, resembles the early instrumental form, the canzona. This sectionalism is a result of continual transformation of the main thematic ideas. Certain resemblances to the sonata allegro design may also be perceived: presentation of contrasting material, development, and return of the main thematic material.

The unit opens forcefully with its main thematic material. This directness immediately distinguishes it from the preceding movements which began quietly. In this material are three equally important elements from which the unit springs: two melodic themes and one rhythmic germ.

The rhythmic germ, which is a simple syncopated rhythm (Figure 10), permeates the entire movement to such a degree that contrast is achieved only by eliminating any relationship to this rhythmic pattern.



Fig. 10--Rhythmic motive of main theme

The two main themes appear simultaneously and will be referred to as main theme A, which first appears in the brass (Figure 11),



Fig. 11--Main theme A, Unit Three

and main theme B, which is heard in the strings and woodwinds (Figure 12).



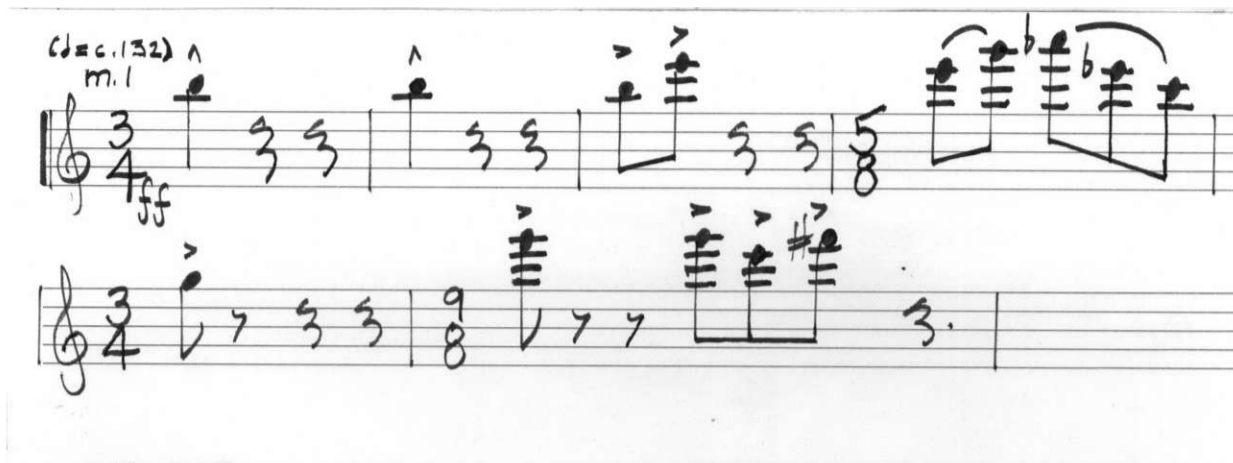


Fig. 12--Main theme B, Unit Three

A contrasting contrapuntal section immediately follows the opening section (measures 1-12). Figure 13 shows the thematic germ from which it evolves.



Fig. 13--Thematic germ of second section

The manner in which this evolution occurs is shown in the first two measures (Figure 14).



Fig. 14--Beginning of second section

The germ itself has its origin in a fragment of theme B (Figure 15).

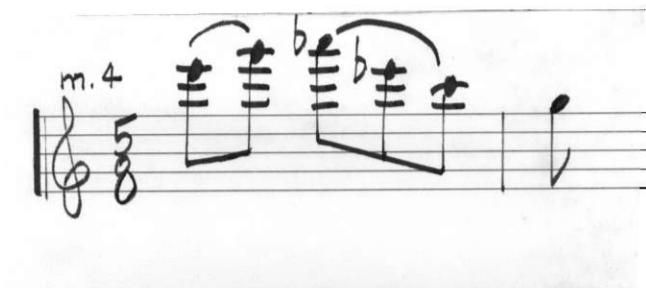


Fig. 15--Origin of second section

In the third section, which is characterized by a lightness of texture, two subordinate themes are heard. The first subordinate theme (Figure 16),



Fig. 16--First subordinate theme

the more important of the two, provides the principal contrasting material to the two main themes by simplicity of rhythm, a lyrical quality, use of wide intervals, and a wider pitch range. The second subordinate theme (Figure 17) is a variation of the two main themes.



Fig. 17--Second subordinate theme

In the next three sections (measures 38-52, 53-74, and 75-91), all of the preceding themes are developed.

The final section (beginning at measure 92) concentrates on the main themes, but never presents them in their original form. Measure 110 (Figure 18), is the focal point of this section and, in a broad sense, could be called the point of recapitulation, even though the main themes are presented quite differently from the original form.



Fig. 18--Focal point of final section

Stylistic Analysis

Rhythm

Rhythm plays an important role and is characterized by rapidly changing meters and shifting beat lengths. Certain sections, such as section one of Unit Two, are arhythmic, but these sections are infrequent.

An insight into the rhythmic style can be gained by describing the compositional process.

In measures 25-29, which serve as a good example of rhythmic structure, the rhythms were created without preconceived meters or beat lengths. The original form of the principal rhythms in these measures is shown in Figure 19.

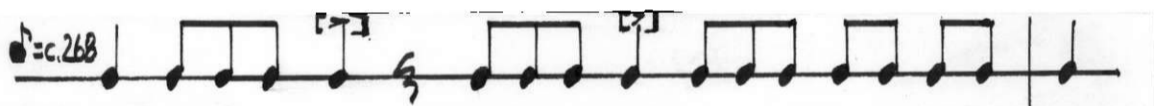


Fig. 19--Principal rhythmic pattern

Only the first and last notes were definitely the beginnings of measures. The speed of the eighth-note was circa M.M.268, which was too quick to serve as the beat. Since the eighth-notes were grouped in twos and threes, the quarter and dotted-quarter values determined the beat, which changed from circa M.M. ♩=134 to circa M.M. ♩=89.3, that is, it varied in length.

Several meter groupings were possible from which the most natural was chosen. This was done by determining the strong beats (represented by bracketed accents in Figure 19) and marking these as the beginnings of measures. This produced the meters shown in Figure 20.

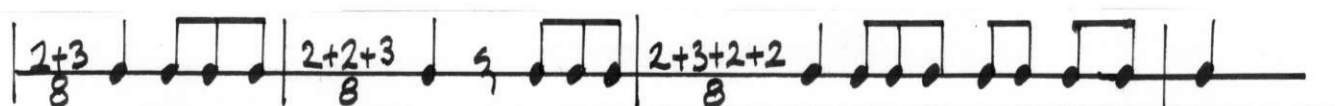


Fig. 20--First meter grouping

The process would have been complete if no other rhythmic patterns had been present, however, in this case other independent patterns were involved.

In chamber music, the problem of multimeters could be solved by writing independent meters for each part. But, as this method is impractical for an orchestral work of this nature, a compromise was made which allowed the bar lines to coincide in as many places as possible. In the principal rhythmic pattern of measures 25-29, the finalized form was slightly altered from its natural form.

### Melody

Melodic ideas were stimulated by intervallic structures and were closely related to the harmonies; it cannot always be determined which came first. Throughout the entire work, an interest in the creation of small structures out of major and minor seconds is apparent. In all of the principal melodic materials, this characteristic trait may be seen (Figure 21).



Fig. 21--Examples of stylistic use of small interval combinations

The intervallic structures generally were created from the center outward in a symmetrical manner. In Figure 22, a melodic structure is shown alongside its original source (shown vertically).



Fig. 22--Example of melodic structural process

### Harmony

In general, the harmonies were also a result of intervallic combinations, which were created in the same way as the melodic structures described above. Examples of these harmonies are shown in Figure 23.

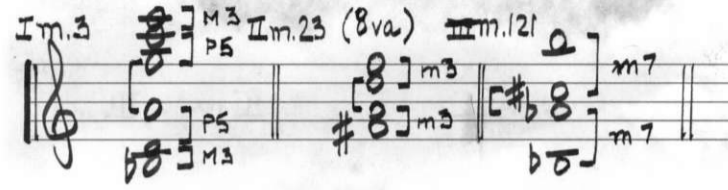


Fig. 23--Examples of harmonic structures

Other harmonies were created by slight variation of this method (Figure 24).

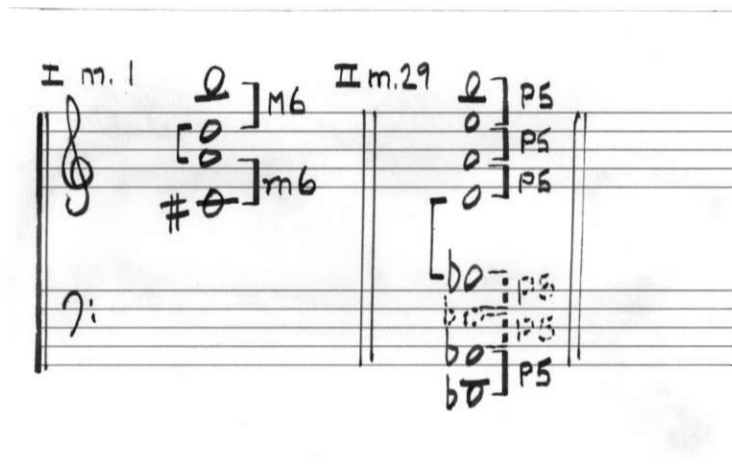


Fig. 24--Variations of harmonic principle

The harmonic "progressions" or horizontal movement of harmony was fundamentally governed by a bass-line movement of the stronger intervals (the perfect fifth, perfect fourth, major third, and minor third). This horizontal movement was affected by the choice of pitches in the succeeding harmony, which generally used all new notes in a freely chromatic fashion.

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UNIT ONE

5

Handwritten musical score for a symphony orchestra. The score is divided into several systems of staves, each with a key signature and a tempo marking of  $\text{♩} = c. 58$ .

- Flute (Fl.)**: Fl. #0, Fl. #1. Dynamics: *pp*, *p*.
- Oboe (Ob.)**: Dynamics: *pp*, *p*.
- Clarinets (Cl.)**: Cl. in Bb, B. Cl. Dynamics: *pp*, *p*.
- Bassoon (Bn.)**: Dynamics: *p*.
- Contrabassoon (C. Bn.)**: Dynamics: *p*.
- Horn (Hn.)**: Hn. in F. Dynamics: *mf*, *p*.
- Trumpet (Tpt.)**: Tpt. in Bb. Dynamics: *p*.
- Tuba (Tbn.)**: Tuba. Dynamics: *p*.
- Timpani (Timp.)**: Dynamics: *pp*.
- Percussion (Perc.)**: I (LG SUSP CYM, tri. rod), II (VIBES), III (METAL ON). Dynamics: *p*.
- Piano/Celesta (Pn./Cel.)**: Dynamics: *p*, *mp*. Includes **CELESTA** marking.
- Harp**: Dynamics: *mf*. Includes **Près de la table** and **Div. con sord.** markings.
- Violins (Vn.)**: Vn. I (2 soli, gli altri), Vn. II. Dynamics: *p*. Includes **Div. pizz.** and **ARCO unis.** markings.
- Viola (Vla.)**: Dynamics: *p*. Includes **Div. pizz.** and **ARCO** markings.
- Violoncello (Vcl.)**: Dynamics: *p*.
- Double Bass (D.B.)**: Dynamics: *p*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The percussion section includes specific instrument instructions like "LG SUSP CYM", "tri. rod", "VIBES", and "METAL ON". The harp part includes the instruction "Près de la table" and specific chordal figures:  $D \sharp F B E F G A$ ,  $C \sharp B B$ , and  $D \flat B \sharp F \sharp$ . The string parts feature **Div. pizz.** (divided pizzicato) and **ARCO unis.** (arco unison) markings.



Fl. I 3  
Picc. 4  
Ob. I  
Ob. II  
Cl. I  
B. Cl.  
Bn. I  
Bn. II  
C. Bn.  
Hn. I  
Hn. II  
Hn. III  
Tpt. I  
Tpt. II  
Tpt. III  
Tbn. I  
Tbn. II  
Tuba

6 7 8 9 10 11

3  
4  
5  
4  
4  
4

Vn. I  
Vn. II  
Vla.  
Vcl.  
D.B.

p

mf

Fl. I II  
Picc.  
Ob. I II  
Cl. I II  
B. Cl.  
Bn.  
C. Bn.

12 13 14 15 16 17

celesta

Harp

Vn. I II  
Vla.  
Vcl.  
D.B.

Fl. I 3/4 5 7 4 4 2 4

Picc. 4 4 4 4 4 4

Ob. II 2 2 2 2 2 2

Cl. E 2 2 2 2 2 2

B. Cl. 2 2 2 2 2 2

Bn. E 2 2 2 2 2 2

C. Bn. 2 2 2 2 2 2

Hr. I 3/4 5 7 4 4 2 4

Hr. II 4 4 4 4 4 4

Tpt. I 2 2 2 2 2 2

Tpt. II 2 2 2 2 2 2

Tbn. I 2 2 2 2 2 2

Tuba 2 2 2 2 2 2

18 19 20 21 22 23

Timp. 3/4 5 7 4 4 2 4

Perc. 4 4 4 4 4 4

I LG SUB C7M

III S.D.

II B.D.

CREScendo

Vn. I 3/4 5 7 4 4 2 4

Vn. II 4 4 4 4 4 4

Vla. 2 2 2 2 2 2

Vcl. Div. A Div. B

D.B. 2 2 2 2 2 2

fff

♩ = c. 134

Fl. I, II, III, Ob., Cl., B. Cl., Bn., C. Bn.

Violins I, Violins II

Tempo, Cymbals

Vn. I, Vn. II, Vla. I, II, III, IV, V, D.B.

♩ = c. 134

30

35

Fl. I, Fl. II, Ob., Cl., Bn. I, Bn. II, C. Bn., Hrs., Trp., Tbn., Tuba

Handwritten musical notation for woodwinds and brass. Includes dynamic markings such as *mf*, *mp*, *ff*, and *fz*. Time signatures include 2/4, 2+3/8, and 2/4. Rehearsal marks are present.

Temp., Perc., Harp, Piano

Handwritten musical notation for percussion and keyboard. Includes *SUSP. CYM.* and *S.D. Sticks*. Percussion part features a crescendo from *p* to *f*. Harp part includes chordal notation:  $\sharp C \sharp E F \sharp G A \sharp$ . Piano part includes *sec.* markings.

C R E S C E N D O

Vcl. I, Vcl. II, Vla., Vcl., D.B.

Handwritten musical notation for strings. Includes *Div. con sord.* and *mf* markings. A large *C R E S C E N D O* spans across the bottom of the page, indicating a dynamic increase from *p* to *ff*.



45

8

Handwritten musical score for a symphony orchestra, measures 45-49. The score includes parts for Flute (Fl.), Piccolo (Picc.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Basset Horn (Bn.), Contrabass (C. Bn.), Trumpet (Tr.), Trombone (Tbn.), Tuba (Tuba), Timpani (Timp.), Horn (Horn), Violin (Vn.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Measures 45-49 are marked with measure numbers 45, 46, 47, 48, and 49. The score features various dynamics such as *fp*, *mp*, *mp molto*, *fff*, and *mp*. Performance instructions include *UNIS.*, *2 DESKS*, *tutti*, and *DIV.*. The score is written in 3/4 time and includes a key signature of one sharp (F#).

Measure 45: Flute and Piccolo play a melodic line starting with a forte-piano (*fp*) dynamic. Clarinet and Bass Clarinet also play melodic lines. Trumpets and Timpani play rhythmic patterns. Measure 46: Flute and Piccolo continue their melodic line. Clarinet and Bass Clarinet play accompaniment. Measure 47: Flute and Piccolo play a melodic line. Clarinet and Bass Clarinet play accompaniment. Measure 48: Flute and Piccolo play a melodic line. Clarinet and Bass Clarinet play accompaniment. Measure 49: Flute and Piccolo play a melodic line. Clarinet and Bass Clarinet play accompaniment.

*fff*

*mp*

50

55

Handwritten musical score for measures 50-56. Instruments include Flute (Fl.), Piccolo (Pic.), Oboe (Ob. I & II), Clarinet (Cl.), Bassoon (B.C.), Bassoon (B.), Contrabassoon (C.B.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba. The score features complex rhythmic patterns with 2/4, 3/4, and 3/8 time signatures. Dynamic markings include *f*, *ff*, *mf*, and *ff*. Performance instructions include *(f) crescendo* and *decrescendo*. The Flute and Piccolo parts are particularly detailed with many notes and slurs.

50 51 52 53 54 55 56

Handwritten musical score for the Timpani (Timp.) part, measures 50-56. The part is written in 2/4, 3/4, and 3/8 time signatures. Dynamic markings include *mf*, *f*, and *ff*. The notation shows rhythmic patterns with slurs and accents.

Handwritten musical score for measures 50-56. Instruments include Violin (Vn. I & II), Viola (Va.), Violoncello (Vcl.), and Double Bass (D.B.). The score features complex rhythmic patterns with 2/4, 3/4, and 3/8 time signatures. Dynamic markings include *f*, *ff*, and *mf*. Performance instructions include *(f) crescendo* and *decrescendo*. The Violin and Viola parts are particularly detailed with many notes and slurs.



Fl.  $\text{F} \#$   $3/2$   $3$   $2$   $3$   $3$   $3$   $3$

Picc.  $8$   $8$   $4$   $8$   $4$   $8$   $4$

Ob.  $\text{F} \#$   $mf$   $p$

Cl.  $\text{F} \#$   $mf$   $ff$   $mf$   $p$

B. Cl.  $mf$   $ff$

Bn.  $\text{F} \#$   $mf$   $ff$

C. Bn.

F.  $\text{F} \#$   $3/2$   $3$   $2$   $3$   $3$   $3$   $3$

F.  $\text{F} \#$   $8$   $8$   $4$   $8$   $8$   $8$   $4$

Tpt. I  $mf$   $p$

Tpt. II  $mf$   $p$

Tbn.  $\text{F} \#$

Tuba

57 | 58 | 59 | 60 | 61 | 62 | 63

Timp.  $3/2$   $3$   $2$   $3$   $3$   $3$   $3$

Perc.  $8$   $8$   $4$   $8$   $8$   $8$   $4$

VIBES  $M \#$   $mf$   $ff$

WOOD  $p$   $f$

II B.D.  $mf$   $f$

Pn/Cel.  $(PIANO)$   $mf$

Harp *près de la table*  $mf$   $BbEb$

$D4C\#B\#\#\#G4A4$

Vn. I  $3/2$   $3$   $2$   $3$   $3$   $3$   $3$

Vn. II  $8$   $8$   $4$   $8$   $8$   $8$   $4$

Vla.  $mf$   $pizz.$   $ARCO DIV.$   $ff$

Vcl.  $mf$   $pizz.$   $ARCO$   $ff$

D.B.  $mf$   $pizz.$   $ARCO$   $ff$

Fl. I 3/4 2/4 3/4

Picc. 4/4 Picc. 4/4 3/4

Ob. I p f

Ob. II

Cl. I

B. Cl.

Bn. ai

C. Bn.

Hr. I 3/4 2/4 3/4

Hr. II 4/4 4/4 3/4

Tpt. I

Tpt. II

Tbn. mf

Tuba

65 66 67 68 69

Timp. 3/4 2/4 3/4

Perc. 4/4 TENCOR DR. 4/4 3/4

Piano PIANO mp

Harp D4 C4 B3 Eb F# G4 A4 F4 G# stop mp

Vn. I PIZZ. DIV. 3/4 2/4 3/4 ARCO sul pont. 3/4

Vn. II PIZZ. DIV. 4/4 4/4 3/4 ARCO sul pont. 4/4

Vla. PIZZ. DIV. 3/4 3/4 3/4 ARCO unis. sul pont. 3/4

Vcl. PIZZ. DIV. 3/4 3/4 3/4 ARCO unis. sul pont. 3/4

D.B.

70

75

Fl. I *al*

Picc. *Picc.*

Ob. I *P*

Ob. II *PP*

Cl. I *P*

B.Cl. *PP*

B♭. *P*

C.B. *PP*

Hr. I *P*

Hr. II *mp*

Tpt. I

Tpt. II

Tbn. *P*

Tuba *mp*

70                      71                      72                      73                      74                      75                      76

Timp.

Perc.

Piano

Harp

CELESTA

E♭

D4

Vn. I *PIZZ.*

Vn. II *PIZZ. unis.*

Vla. *PIZZ.*

Vcl. *PIZZ.*

D.B. *PIZZ.*

*P*

*f*

*mod. and. ARCO*

*mod. and. ARCO*

*mod. and. ARCO*

*mod. and. ARCO*

*mod. and. ARCO*

*ARCO*

80

Fl. I (Picc) 2/4 3/8

Picc. 4/8

Ob. I unis. *crescendo* *ff*

Cl. I

B. Cl.

Bn. I C. Bn.

Hr. I 2/4 3/8

Tpt. I

Tbn. I

Tuba I

77 78 79 80 81 82 83 84

Timp. 2/4 3/8 *mf* *ff*

*D → Db*  
*A → Bb*  
*E → D*

Piano

Vn. I 2/4 3/8 *ff* *UNIS.* *DIV.*

Vn. II *UNIS.* *DIV.*

Vla. *UNIS.* *DIV.*

Vcl. *UNIS.* *DIV.*

D.B. *UNIS.* *DIV.*

*ff*

85

90

14

Fl. *ff*

Ob. *ff*

85 | 86 | 87 | 88 | 89 | 90

Vn. I *du.*

Vn. II *sp*

Vla. *miss*

Vcl.

D.B.

Handwritten musical score for a symphony orchestra, measures 91-98. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Contrabassoon (C.Bn.), Horn (Hr.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, Timpani (T.M.D.), Percussion (Perc.), Piano, Harp, Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

Key features of the score include:

- Measures 91-94:** Flute and Oboe parts with dynamics *ff* and *mf*. Flute has a *qz* marking. Oboe has a *To Picc.* marking. Clarinet, Bassoon, and Contrabassoon have *mf* dynamics. Horns have time signatures 2/4, 3/8, and 2/4.
- Measure 95:** Flute and Oboe parts with dynamics *f*. Flute has a *qz* marking. Oboe has a *To Picc.* marking. Clarinet, Bassoon, and Contrabassoon have *f* dynamics. Horns have time signatures 2/4, 3/8, and 2/4.
- Measures 96-98:** Flute and Oboe parts with dynamics *ff*. Flute has a *qz* marking. Oboe has a *To Picc.* marking. Clarinet, Bassoon, and Contrabassoon have *ff* dynamics. Horns have time signatures 3/4, 4/4, and 3/4.
- Percussion (Perc.):** Includes *Tenor Dr.*, *Wood*, *S.D.*, and *B.D.* parts. Dynamics range from *f* to *ff*. Includes a *Susp. Cym.* marking.
- Piano:** Dynamics range from *ff* to *f*.
- Violins (Vn. I, Vn. II):** Dynamics range from *ff* to *f*. Includes a *Div.* marking.
- Viola (Vla.):** Dynamics range from *ff* to *f*. Includes a *Div.* marking.
- Violoncello (Vcl.) and Double Bass (D.B.):** Dynamics range from *ff* to *f*.

100

105

Fl. I, Picc., Ob., Cl., B. Cl., 3n., C. Bn., Trp., Tbn., Tuba

99 100 101 102 103 104 105 106 107

Tim., Perc., Vibes

Celesta

Harp

Vn. I, Vn. II, Vla., Vcl., D.B.

120

LENTO

125

17

$\text{♩} = c. 63-66$

Fl. I II poco a poco

Ob. I II poco a poco

Cl. I II I. RIT. poco a poco II

B.C. poco a poco

Bn. I II poco a poco

C.Bn. poco a poco

Hr. I II poco a poco

Tpt. I II poco a poco

Tbn. I II poco a poco

Tuba poco a poco

108 109 110 111 112 113 114 115 116

Perc. ORCH. BELLS III

Cel. poco a poco

Harp poco a poco

$\text{D}\flat\text{E}\text{F}\text{G}\text{A}\text{B}\text{C}\text{D}\text{E}\text{F}\text{G}\text{A}\text{B}$

$\text{D}\sharp\text{C}\text{B}$

$\text{D}\flat\text{B}\sharp\text{E}\text{F}\text{G}\text{A}\text{B}$

Vn. I II LENTO

Vn. II LENTO

Vla. LENTO

Vcl. LENTO

D.B. LENTO

(Sul A) poco a poco



Handwritten musical score for orchestra, measures 117-123. The score includes parts for Flutes (Fl.), Clarinets (B.C., Bn., C.Bn.), Oboes (Ob.), Violins (Vn.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

Measures 117-119 show melodic lines for Flutes and Oboes. Measure 120 is the start of a new section with a 4/4 time signature. Measures 121-122 feature 3/4 and 3/8 time signatures. Measure 123 returns to 2/4. The score concludes with a 4/4 time signature.

Key features include dynamic markings (p, mf, f), articulation (accents), and various musical notations such as slurs and ties. The bottom of the page shows a large, stylized signature or flourish.

125

19

Fl. I  
Fl. II  
Cb. I  
Cb. II  
Cl. I  
B. C.  
Bn. I  
C. Bn.

124 | 125 | 126 | 127 | 128 | 129

4/4 | 3/4 | | | | |

Vn. I  
Vn. II  
Via.  
Vcl.  
2.B.

130

135

20

Handwritten musical score for Flute (Fl.), Oboe (Ob.), and Bassoon (Bn.). The score is written in treble clef with a key signature of one flat (B-flat). The Flute and Oboe parts begin with a dynamic marking of *p* and a *7 8* fingering. The Bassoon part also begins with *p*. The score is divided into measures 130 through 135. A 2/4 time signature is indicated in the right margin of the Flute and Bassoon staves.

130 131 132 133 134 135

Handwritten musical score for Harp. The score is written in treble clef with a key signature of one flat. It includes a chord sequence:  $D^b C B^{\#} E^{\#} F G A B$ . The dynamic marking *p* is present. The score is divided into measures 130 through 135. A 2/4 time signature is indicated in the right margin.

Handwritten musical score for Violin (Vn.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is written in treble clef with a key signature of one flat. It includes dynamic markings *p*, *decr. esc.*, and *pp*. The Violin part includes the instruction *univ.* and the Viola part includes *div.*. The score is divided into measures 130 through 135. A 2/4 time signature is indicated in the right margin.

ALLEGRO

Handwritten musical score for woodwinds and strings. The score includes parts for Flute I & II, Piccolo, Oboe, Clarinet I, Bassoon, Contrabassoon, Horn I & II, Trumpet I & II, and Trombone I & II. The tempo is marked 'ALLEGRO' with a metronome marking of quarter note = c. 132. The key signature has one sharp (F#). The score shows dynamic markings such as *pp*, *p*, *ppp*, *ff*, and *ppp*. There are also performance instructions like 'bouché' and 'OUVERT'. The score is divided into measures 136 through 142.

Handwritten musical score for percussion. The parts include Timpani (Timp.) and Percussion (Perc.). The tempo is marked 'ALLEGRO' with a metronome marking of quarter note = c. 132. The score includes performance instructions such as 'TENSOR DR' and 'CHOKER'. The score is divided into measures 140 through 142.

Handwritten musical score for strings and harp. The parts include Harp, Violin I & II, Viola, Violoncello (Vcl.), and Double Bass (D.B.). The tempo is marked 'ALLEGRO' with a metronome marking of quarter note = c. 132. The key signature has one sharp (F#). The score includes performance instructions such as 'DIV.' and 'UNIS.'. The harp part has a chord sequence:  $DC\#BEbFbGbA$ . The score is divided into measures 140 through 142.





4  
4

Ci. *cal* *mf* *crescendo* *ff* *pp* *p* *mp*

B.Ci.

Bn. I

C. Bn.

Tot.

Tbn.

Tuba

pp *p* *mp*

158 | 159 | 160 | 161

4  
4

Vn. I (DIV.) *f* *mf* *ff* *p*

Vn. II (DIV.) *f* *mf* *ff* *p*

Vla. (DIV.) *f* *mf* *ff* *p*

Vcl. UNIS. *f* *mf* *ff* *p*

D.B. UNIS. *f* *mf* *ff* *p*

*f* *decresc. (mf)* --- *p* *cresc.* --- *ff*

ARCO *b*

165

Fl. I II *mf* *mf* *p*

Picc. *mf* *mf* *p*

Ob. I II *mf* *mf* *p*

Cl. I II *mf* *mf* *p*

B.C. *mf* *mf* *p*

Bn. I II *mf* *mf* *p*

C.Bn. *mf* *mf* *p*

Trp. I II *mf* *mf* *p*

Tbn. I II *mf* *mf* *p*

Tuba *mf* *mf* *p*

162 163 164 165

Perc. II *S.D.* *p* *< mf*

Celesta *CELESTA* *mf* *decr.* *p*

Harp *DC#BbEbFGbA* *mf* *decr.* *p* *SEF#GA#*

Vn. I II *mf* *p* *1 DESK ONLY* *ARCO CON SORD.* *CON SORD. ARCO* *CON SORD. DIV. ARCO*

Vla. *CON SORD. DIV. ARCO*

Vcl. *CON SORD. DIV. ARCO*

D.B.



Handwritten musical score for measures 166-170. The score includes parts for Flute I, Oboe I, Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 7/8 time and features complex rhythmic patterns and dynamic markings.

**Flute I:** Measures 166-170. Dynamics: *p*, *mf*, *p*, *mf*, *pp*. Time signatures: 7/8, 3/4, 7/8, 3/4.

**Oboe I:** Measures 166-170. Dynamics: *p*, *mf*, *p*, *mf*, *pp*. Time signatures: 7/8, 3/4, 7/8, 3/4.

**Timpani:** Measures 166-170. Dynamics: *p*, *mf*. Time signatures: 7/8, 3/4, 7/8, 3/4.

**Violin I:** Measures 166-170. Dynamics: *pp*, *p*, *pp*, *p*, *mf*. Includes marking: *senza sord.* Time signatures: 7/8, 3/4, 7/8, 3/4.

**Violin II:** Measures 166-170. Dynamics: *pp*, *p*, *pp*, *p*, *mf*. Includes marking: *senza sord.* Time signatures: 7/8, 3/4, 7/8, 3/4.

**Viola:** Measures 166-170. Dynamics: *pp*, *p*, *pp*, *p*, *mf*. Includes marking: *senza sord.* Time signatures: 7/8, 3/4, 7/8, 3/4.

**Violoncello:** Measures 166-170. Dynamics: *pp*, *p*, *pp*, *p*, *mf*. Includes marking: *senza sord.* Time signatures: 7/8, 3/4, 7/8, 3/4.

**Double Bass:** Measures 166-170. Dynamics: *p*, *mf*, *f*. Includes marking: *ARCO*. Time signatures: 7/8, 3/4, 7/8, 3/4.

**Measure 166:** Flute I and Oboe I play a melodic line. Timpani has a roll. Violins and Viola play a rhythmic pattern. Cello and Bass play a bass line.

**Measure 167:** Flute I and Oboe I play a melodic line. Timpani has a roll. Violins and Viola play a rhythmic pattern. Cello and Bass play a bass line.

**Measure 168:** Flute I and Oboe I play a melodic line. Timpani has a roll. Violins and Viola play a rhythmic pattern. Cello and Bass play a bass line.

**Measure 169:** Flute I and Oboe I play a melodic line. Timpani has a roll. Violins and Viola play a rhythmic pattern. Cello and Bass play a bass line.

**Measure 170:** Flute I and Oboe I play a melodic line. Timpani has a roll. Violins and Viola play a rhythmic pattern. Cello and Bass play a bass line.

Fl.  $\text{a}_2$   $\text{p}$  (FL.)  $\text{mp}$   $\text{pp}$

Ob.  $\text{a}_2$   $\text{pp}$   $\text{p}$   $\text{sff}_2$   $\text{mp}$   $\text{pp}$

Cl.  $\text{a}_2$   $\text{pp}$   $\text{p}$   $\text{sff}_2$

B.Cl.

Bn.  $\text{pp}$   $\text{p}$   $\text{sff}_2$   $\text{p}$   $\text{ff}$

C.Bn.  $\text{p}$   $\text{ff}$

171 172 173 174 175

Timp.  $\text{pp}$

Piano  $\text{B}_v$   $\text{ff}$

Harp  $\text{D}^{\#} \text{C}^{\#} \text{B} \text{E} \text{F}^{\#} \text{G} \text{A}^{\#}$   $\text{p}$   $\text{C} \text{B} \flat \text{E} \flat$

**CRESCENDO**

Vn. I  $\text{DIV.}$   $\text{PIZZ.}$

Vn. II  $\text{DIV.}$   $\text{PIZZ.}$

Vla.  $\text{PIZZ.}$

Vcl.  $\text{DIV.}$   $\text{UNIS.}$   $\text{PIZZ.}$

D.B.  $\text{DIV.}$   $\text{UNIS.}$   $\text{PIZZ.}$   $\text{sff}_2$

**CRESCENDO**



Fl. Picc. *pp cresc.* *mf*

Ob. I II *mf*

Cl. F C *mp* *f*

B. Cl. *f*

Bn. I II *f*

C. Bn. *mf* *f*

7 3 7 6

7 8

182 183 184 185

Timp. *Susp. Cym.*

Perc. *TRI.* *B.D.* *pp* *cresc.* *(p)* *(mf)*

Harp *C R E S C E N D O* *Db C Bb E# F Gb A*

Vn. I *tutti* *gliss.*

Vn. II *tutti* *gliss.*

Vla. *tutti* *gliss.*

Vcl. *tutti* *gliss.*

DB. *tutti* *gliss.*

7 8

C R E S C E N D O - - - - - (f) - - - - -

♩ = c. 126

UNIS.

Musical score for woodwinds and brasses:

- Flute (Fl.):** Staff with notes, rests, and dynamic markings.
- Picc. (Piccolo):** Staff with notes and rests.
- Oboe (Ob. I & II):** Staves with notes and rests.
- Clarinet (Cl. I & II):** Staves with notes and rests.
- Bass Clarinet (B.C.):** Staff with notes and rests.
- Bassoon (Bn. I & II):** Staves with notes and rests.
- Contrabassoon (C.Bn.):** Staff with notes and rests.
- Horn (Hn. I & II):** Staves with notes, rests, and dynamic markings.
- Trumpet (Tpt. I & II):** Staves with notes and rests.
- Trombone (Tbn. I & II):** Staves with notes and rests.

♩ = c. 126

Musical score for percussion:

- Timp. (Timpani):** Staff with notes and rests.
- SUSP. CYM. (Suspended Cymbal):** Staff with notes and rests.
- Perc. (Percussion):** Staves for TR. (Tom-toms) and B.D. (Bass Drum).

**PIANO:** Musical score for piano with notes and dynamics.

**Harp:** Musical score for harp with notes and chords. Includes the chord  $C\sharp Bb E\flat F\sharp A\flat$ .

♩ = c. 126

Musical score for strings:

- Vn. I & II (Violins):** Staves with notes and rests.
- Vla. (Viola):** Staff with notes and rests.
- Vcl. (Violoncello):** Staff with notes and rests.
- D.B. (Double Bass):** Staff with notes and rests.

Two systems of empty musical staves, each consisting of five staves. The first system has a 4/4 time signature in the first measure and a 3/4 time signature in the second measure. The second system also has a 4/4 time signature in the first measure and a 3/4 time signature in the second measure.

191                      192                      193                      194                      195

Two systems of empty musical staves, each consisting of five staves. The first system has a 4/4 time signature in the first measure and a 3/4 time signature in the second measure. The second system also has a 4/4 time signature in the first measure and a 3/4 time signature in the second measure.

Vn. I  
Vn. II  
Vla.  
Vcl.  
D.B.

Musical score for strings and woodwinds. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. It features dynamic markings such as *f*, *decresc.*, *mp*, and *mf*. The time signature changes from 4/4 to 3/4. There are also some handwritten annotations and a large arrow pointing left at the bottom.

200

Fl. I, II  
Ob. I, II  
Cl. I, II  
B.Cl.  
Bn. I, II  
C.Bn.  
Hn. I, II, III, IV  
Tpt. I, II, III, IV  
Tbn. I, II  
Tuba

To Picc.  
mp, f, p, mf, ff

196 197 198 199 200 201 202

Timp.  
Perc.  
Piano  
Harp

VIBES  
MOTOR ON  
VIB. PL

PIANO

D5C#BbE6F#GA# mp

Vn. I, II  
Vla.  
Vcl.  
D.B.

DIV.  
UNIS.  
pp, mp, mf, sfz

mf < f > mp < mf > sfz

205

Fl. I  
Fl. II  
Pic.  
Ob.  
Cl.  
B.C.  
Bn.

Fr.  
Tpt.  
Tbn.  
Tuba

203 204 205 206 207 208

Vn. I  
Vn. II  
Vla.  
Vcl.  
D.B.

*f*



Empty musical staves with time signature changes: 3/4, 4/4, 3/4, 4/4.

209      210      211      212      213      214

Empty musical staves with time signature changes: 3/4, 4/4, 3/4, 4/4.

Musical score for Vn. I, Vn. II, Vla., Vcl., and D.B. with notes, accidentals, and dynamics.

C R E S C E N D O - - -

C R E S C E N D O - - -

215

35

Handwritten musical score for woodwinds and brass. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns (Hr.), Trumpets (Tr.), Trombones (Tbn.), and Tuba. The music is written in 4/4 time and features various notes, rests, and dynamic markings such as *ff*. The score is divided into measures 215 through 219.

215 | 216 | 217 | 218 | 219

Empty musical staves with handwritten time signatures: 4/4, 3/4, and 4/4. A large handwritten '4' is visible on the left side of the first staff.

Handwritten musical score for strings. The score includes parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (DB.). The music is written in 4/4 time and features various notes, rests, and dynamic markings such as *ff*.

*ff*

Handwritten musical score for a symphony orchestra, page 36, starting at rehearsal mark 220. The score is in 4/4 time and includes the following parts:

- Flutes (Fl.):** Part I and II. Includes trills and tremolos.
- Piccobini (Picc.):** Part I and II.
- Oboes (Ob.):** Part I and II. Includes trills and tremolos.
- Clarinets (Cl.):** Part I and II.
- Bass Clarinet (B.C.):**
- Bassoon (Bn.):** Part I and II.
- Contrabassoon (C.Bn.):**
- Horns (Hn.):** Part I and II.
- Trumpets (Tpt.):** Part I, II, and III.
- Trombones (Tbn.):** Part I, II, and III.
- Tuba (Tuba):**
- Timpani (Timp.):**
- Drum Set (Perc.):** Includes S.D., B.D., GLOCK, and CHIMES.
- Piano (Piano):** Includes PIANO dynamic marking.
- Harp (Harp):** Includes chord progression: Dbc#BbEF GAb.
- Violins (Vn.):** Part I and II. Includes DIV. (divisi) markings.
- Viola (Vla):** Includes DIV. (divisi) markings.
- Violoncello (Vcl.):**
- Double Bass (D.B.):**

The score features various musical notations such as trills, tremolos, slurs, and dynamic markings (e.g., *ff*, *fff*, *p*, *pp*). Rehearsal marks are numbered 220 through 225. The page concludes with a *fff* dynamic marking.



10

Handwritten musical score for orchestra, page 38, rehearsal mark 10.

**FL. Picc.**:  $4/4$  (measures 8-9),  $5/4$  (measure 10),  $3/4$  (measure 11),  $4/4$  (measure 12). Includes dynamic markings *pp* and *p*.

**Ob.**:  $4/4$  (measures 8-9),  $5/4$  (measure 10),  $3/4$  (measure 11),  $4/4$  (measure 12). Includes dynamic marking *p*.

**Cl.**:  $4/4$  (measures 8-9),  $5/4$  (measure 10),  $3/4$  (measure 11),  $4/4$  (measure 12). Includes dynamic markings *pp*, *mf*, and *p*.

**Bn.**:  $4/4$  (measures 8-9),  $5/4$  (measure 10),  $3/4$  (measure 11),  $4/4$  (measure 12). Includes dynamic markings *pp*, *mf*, and *p*.

**C.B.**:  $4/4$  (measures 8-9),  $5/4$  (measure 10),  $3/4$  (measure 11),  $4/4$  (measure 12). Includes dynamic markings *mf* and *p*.

**Hn.**:  $4/4$  (measures 8-9),  $5/4$  (measure 10),  $3/4$  (measure 11),  $4/4$  (measure 12). Includes dynamic marking *pp*.

**Tbn. / Tuba**: *senza sord.*  $4/4$  (measures 8-9),  $5/4$  (measure 10),  $3/4$  (measure 11),  $4/4$  (measure 12). Includes dynamic marking *pp*.

**Perc.**:  $4/4$  (measures 8-9),  $5/4$  (measure 10),  $3/4$  (measure 11),  $4/4$  (measure 12). Includes instruction "STRIKE S.D. STICKS TOGETHER" in measure 12.

**Piano**:  $4/4$  (measures 8-9),  $5/4$  (measure 10),  $3/4$  (measure 11),  $4/4$  (measure 12). Includes dynamic markings *mp* and *p*.

**Harp**:  $4/4$  (measures 8-9),  $5/4$  (measure 10),  $3/4$  (measure 11),  $4/4$  (measure 12).

**Vn. H. / Vn. F.**:  $4/4$  (measures 8-9),  $5/4$  (measure 10),  $3/4$  (measure 11),  $4/4$  (measure 12). Includes dynamic marking *pp* and instruction "unis.".

**Via.**:  $4/4$  (measures 8-9),  $5/4$  (measure 10),  $3/4$  (measure 11),  $4/4$  (measure 12). Includes dynamic marking *p* and instruction "la metà".

**Vcl.**:  $4/4$  (measures 8-9),  $5/4$  (measure 10),  $3/4$  (measure 11),  $4/4$  (measure 12). Includes dynamic marking *p* and instruction "la metà".

**C.B.**:  $4/4$  (measures 8-9),  $5/4$  (measure 10),  $3/4$  (measure 11),  $4/4$  (measure 12). Includes dynamic marking *p*.

Handwritten musical score for orchestra and woodwinds. The score is divided into several systems, each with a key signature of one sharp (F#) and a time signature that alternates between 3/4 and 4/4. The instruments listed on the left include Flute I and II, Clarinet in A, Trombone, Tuba, Timpani, Percussion (Vibes, Orchestral Bells), Piano, Harp, Violin I and II, Viola, Violoncello, and Double Bass.

Key features of the score include:

- Flute I and II:** Both parts feature melodic lines with triplets and dynamic markings such as *mf* and *p*. The Flute I part includes a section labeled "FLUTE" with a dynamic of *p*.
- Percussion:** The Vibes part includes a section labeled "VIBES" with a dynamic of *p* and a note "MOTOR OFF". The Orchestral Bells part includes a section labeled "ORCH. BELLS" with a dynamic of *p*.
- Piano and Harp:** Both parts feature complex chordal textures with dynamic markings such as *cresc.*, *mf*, *decr.*, and *p*.
- String Section:** The Violin I and II parts include dynamic markings such as *pp*, *mf*, and *p*. The Viola, Violoncello, and Double Bass parts include dynamic markings such as *pp*, *mf*, and *p*.
- Tempo and Dynamics:** The score includes a tempo marking "III." and a dynamic marking *mf*. A large dynamic marking "CRESC. --- p < mf > p" is written at the bottom of the page.

A series of empty musical staves, likely for string and woodwind sections, with some faint markings and a few notes visible on the right side.

Musical score for the bottom section, including parts for:

- Vn. I (Violin I)
- Vn. II (Violin II)
- Va. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

Handwritten annotations and performance instructions include:

- (Div.)* (Divisi)
- pp* (pianissimo)
- mp* (mezzo-piano)
- mf* (mezzo-forte)
- p* (piano)
- ad libitum* (at liberty)
- l. meta* (lento meta)
- 3* (triplets)
- cresc.* (crescendo)
- unis.* (unison)

The score shows musical notation with notes, rests, and dynamic markings across the measures.

Handwritten musical score for a symphony orchestra, page 41. The score is written in 4/4 time and includes the following parts:

- Flute (Fl. I):** Features a melodic line starting in measure 23, marked *pp* and *(F.I.)*. A *MOLTO RIT.* instruction is written above the staff.
- Clarinet (Cl.):** Features a melodic line starting in measure 23, marked *pp*. A *MOLTO RIT.* instruction is written below the staff.
- Violin I (Vn. I):** Features a melodic line starting in measure 23, marked *mp* and *solo*. A *MOLTO RIT.* instruction is written above the staff.
- Violin II (Vn. II):** Features a melodic line starting in measure 23, marked *mp* and *solo*.
- Viola (Vla.):** Features a melodic line starting in measure 23, marked *mp* and *solo*.
- Violoncello (Vcl.):** Features a melodic line starting in measure 23, marked *mp* and *solo*. A *MOLTO RIT.* instruction is written above the staff.
- Double Bass (D.B.):** Features a melodic line starting in measure 23, marked *mp* and *solo*. A *MOLTO RIT.* instruction is written above the staff.
- Harps:** Two harps are indicated by a brace on the left. They play a rhythmic accompaniment starting in measure 24, marked *p* and *pp*.

The score includes various musical notations such as dynamics (*pp*, *mp*, *p*), articulation (*acc.*, *stacc.*), and performance instructions (*solo*, *tutti*, *con sord.*). The *MOLTO RIT.* instruction is repeated across several staves, indicating a significant tempo change.



25

$\text{♩} = 60-63$

30

42

Handwritten musical score for woodwinds and strings. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, and Contrabassoon. The music is in 3/4 time and features complex rhythmic patterns with triplets and sixteenth notes. A tempo marking of  $\text{♩} = 60-63$  is present. A handwritten '3' is written above the first measure of the woodwind section, and a handwritten '4' is written above the second measure. The woodwind parts are marked with a dynamic of *p*.

$\text{♩} = 60-63$

3  
4

$\text{♩} = 60-63$

25 26 27 28 29 30

3  
4

$\text{♩} = 60-63$

Handwritten musical score for strings. The score includes parts for Violin I & II, Viola, Violoncello, and Double Bass. The music is in 3/4 time and features complex rhythmic patterns with triplets and sixteenth notes. A tempo marking of  $\text{♩} = 60-63$  is present. A handwritten '3' is written above the first measure of the Violin I part, and a handwritten '4' is written above the second measure. The string parts are marked with a dynamic of *p*. Performance instructions include 'senza sord', 'tutti unis.', 'tutti', 'tutti unis. senza sord', and 'slow bass'.

$\text{♩} = 60-63$

3  
4

*pl* cresc.

Handwritten musical score for page 35, measures 31-35. The score includes parts for Trombones (Tbn.), Tuba, Percussion (ORCH. BELLS, VIBES), Celesta, Harp, and Strings (Vn. I, Vn. II, Vla., Vcl., D.B.). The score is written in a single system with multiple staves. The top section shows brass instruments with 'con sord' and 'via sord' markings. The middle section shows Percussion with 'ORCH. BELLS' and 'VIBES (2 PLAYERS)'. The bottom section shows strings with 'DIV.' markings. The page number '35' is in a box at the top right, and '43' is in the top right corner.

Fl. *a3*  
 Ob. *a2*  
 Cl. *a2*  
 Bn. *a2*

4  
4  
5  
8  
3  
4

36 37 38 39 40

Perc.

Harp

Vn. I  
 Vn. II  
 Va.  
 Vcl.  
 D.B.

*mf*

*p* *mf*

Ob. I

Musical staff for Oboe I (Ob. I). The staff contains handwritten time signatures: 2/4, 3/8, and 4/4. A melodic line is written in the 4/4 section, starting with a first finger (I) fingering, marked with a piano (p) dynamic, and ending with a triplet of eighth notes.

Musical staff for Violin I (Vn. I). The staff contains handwritten time signatures: 2/4, 3/8, and 4/4. This staff is currently empty.

Musical staff for Violin II (Vn. II). The staff contains handwritten time signatures: 2/4, 3/8, and 4/4. This staff is currently empty.

Musical staff for Viola (Vla.). The staff contains handwritten time signatures: 2/4, 3/8, and 4/4. This staff is currently empty.

Vn. I

Vn. II

Vla.

Vcl.

D.B.

Musical staves for Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The staves contain handwritten musical notation, including notes, rests, and dynamic markings such as *unis.* (unison) and *div.* (divisi). The time signatures 2/4, 3/8, and 4/4 are also present, corresponding to the staves above.

Fl. *(FLUTE)* *mf*

Ob. *mf*

Cl. *p*

Bn. *p*

34

34

47 48 49

34

Vn. I *(Div.)* *p*

Vn. II *(Div.)* *mf*

Vla. *unis.* *mf*

Vcl. *mp*

D.B. *mp*

*senza sord*  
*(Div.) PIZZ*

*senza sord*  
*Div. PIZZ*

*continue slow*  
*gliss. as long*  
*as string rebounds*

*cont. slow*  
*gliss.*

34

Fl. I  
Fl. II  
Ob.  
Cl.  
Bn.  
C. Bn.  
Fg.  
Fg.  
Tpt.  
Tbn.  
Tuba

3 4 3 3 4 4 4 4 4 4

bouche p  
bouche fpp  
ouvert f  
ouvert f  
senza sord f  
senza sord f  
senza sord f  
senza sord f

50 51 52 53 54

Timp.  
Perc.

SUSP. CYM. S  
mf  
f  
B.D.  
CHIMES  
mp  
STOP

Vn. I  
Vn. II  
Vla.  
Vcl.  
D.B.

senza sord unis. mp  
senza sord unis. mp  
senza sord mp  
ARCO p  
ARCO p

f  
ff

DIV.

Handwritten musical score for a full orchestra, including woodwinds, brass, strings, piano, harp, and percussion. The score is divided into measures 55, 56, and 57.

**Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B.Cl.), Bassoon (Bn.), and Contrabassoon (C.Bn.).

**Brass:** Trumpet (Tpt.), Trombone (Tbn.), and Tuba.

**Strings:** Violin I (Vn. I), Violin II (Vn. II), Viola (Via.), Violoncello (Vcl.), and Double Bass (D.B.).

**Percussion:** Percussion (Perc.) with specific instructions for suspended cymbal (SUSP. CYM (METAL)) and gong (GONG).

**Piano and Harp:** Piano (PIANO) and Harp.

**Measure 55:** Features a complex texture with woodwinds and strings playing sustained notes and moving lines. Dynamics range from *pp* to *ppp*. The piano part has a *pp* dynamic.

**Measure 56:** Continues the texture with similar dynamics. The piano part remains at *pp*.

**Measure 57:** The texture becomes more sparse, with many instruments playing *ppp* or *pp*. The piano part moves to *ppp*. The harp and strings also play *ppp*.

**Percussion:** In measure 55, there is a *pp* *bliss* *Center out* instruction. In measure 57, there is a *bliss* instruction.

UNIT THREE

5

Handwritten musical score for a symphony orchestra, Unit Three, page 5. The score includes parts for Flute, Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Piano/Cello, Harp, Violins I & II, Viola, Violoncello, and Double Bass. The music is in 3/2 time and features complex rhythmic patterns and dynamics. The score is marked with *ff* and includes various performance instructions such as *stop* and *DCB EFG#A#*. The page number '5' is enclosed in a box at the top right. Large handwritten numbers '4' are present at the end of several staves.



Fl. I & II  
 Picc.  
 Ob. I & II  
 Cl. I & II  
 B. Cl.  
 Bn. I & II  
 C. Bn.  
 Hn. I & II  
 Tpt. I & II  
 Tuba  
 Timp.  
 Perc.  
 Piano  
 Harp  
 Vn. I & II  
 Vla.  
 Vcl.  
 D.B.

Musical score for measures 7-11. The score includes woodwinds (Flute, Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Cor Anglais), brass (Horn, Trumpet, Tuba), percussion (Timpani, Vibraphone), strings (Violin, Viola, Violoncello, Double Bass), and piano/harp. The key signature is D major. The time signature changes from 4/4 to 5/8 in measure 8, then to 3/4 in measure 9, and back to 4/4 in measure 10. The score ends in measure 11 with a 5/4 time signature. Performance markings include *ff*, *f*, *decresc.*, *mp*, *p*, *motor off*, *PL*, *1*, *8VA*, *8VA*, *ORGA*, *solo*, and *tutti*.

Fl. HH

Ob. HH

Vn. II

Vla.

Vcl.

12 13 14 15

Handwritten musical score for a symphony orchestra, page 52. The score is in 4/4 time and features a key signature of one sharp (F#). The instruments are arranged in a standard orchestral layout: Flute (Fl.), Clarinet in Bb (Cl. Bb), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

The score is divided into four measures, numbered 16, 17, 18, and 19. The Flute and Clarinet parts are active, with the Flute playing a melodic line starting in measure 16. The Violin I and II parts also have melodic lines, with the Violin I part starting in measure 17. The Viola, Violoncello, and Double Bass parts provide harmonic support, with the Double Bass part starting in measure 17. The score includes dynamic markings such as *p* (piano) and *cresc. poco a poco* (crescendo poco a poco). There are also performance instructions like *Div. Pizz.* (Divisi Pizzicato) for the strings.

Handwritten annotations include "a2" and "p" above the first measure of the Flute part. The tempo/mood marking "cresc. poco a poco" is written across measures 17 and 18. The measure numbers 16, 17, 18, and 19 are written below the staff lines. The time signature "4/4" is written at the beginning of each staff. The key signature is one sharp (F#).

Fl. *mf* *p* *al*

Ob. *mp* *p* *al*

Cl. *f* *ff*

Bn. *mf* *p*

3/4 4/4 3/4 4/4

20 21 22 23

3/4 4/4 3/4 4/4

Vn. I *f* *ff*

Vn. II *f* *ff*

Vla. (Div.)

Vcl. (Div.)

D.B. *f* *ff*

25

54

Handwritten musical score for a symphony orchestra, measures 24-27. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Ba.), Percussion (Perc.), Piano/Cello (Pn/Cel.), Harp, and Violin I (Vn. I). The music is in 4/4 time and features dynamic markings such as *cresc.*, *mf*, *pp*, and *p*. Performance instructions include *con sord. express.*, *MOTOR OFF*, and *PIANO*. Percussion parts are specifically labeled for Vibes, Marimba, and Orchestral Bells (Orch. Bells). The score is marked with measure numbers 24, 25, 26, and 27. A circled number '25' is present at the top of the page, and the page number '54' is in the top right corner. The bottom of the page shows the measure numbers 24, 25, 26, and 27.

Fl. I II 3 4

Ob. I II 4

Cl. I II mp

Bn. I II mp

3 4 5 8

28 29 30 31 32

Marimba Perc. 3 4 5 8

Pn/Cel. (Piano) mp p

Harp mp p

Vn. I 1 DESK 3 4 5 8

qii altri

Vn. II (Pizz.) unis. p

Vla. (Pizz.) p unis. p

Vcl. (Pizz.) p unis. p

D.B. (Pizz.) p unis. p



Fl. I & II *mf* *p*

Ob. I & II *mf* *p*

Cl. I & II *mf* *p*

B♭ I & II *mf* *p*

Tempo: ♩ = c. 120

Hr. I, II, III, IV

Tpt. I, II, III, IV

Tbn. I, II, III

Tuba

Measures 38, 39, 40, 41

Timp. *mf* *fp* *mf* *f*

Perc. *f* *mf* *f*

Annotations: B.D., S.D., BONGOS, RIM, STICKS 3

Empty staves for strings and other instruments.

Tempo: ♩ = c. 120

Vn. I 4 DESKS *mf* *ff* ARCO sul pont *tutti div.*

Vn. II 2 DESKS *mf* *ff* ARCO sul pont *tutti div.*

Vla. 2 DESKS *mf* *ff* ARCO sul pont *tutti*

Vcl. *mf* *ff* ARCO *tutti*

D.B. *ff* ARCO *ffz*



Fl. I II  
Picc.  
Ob. I II  
Cl. I II  
Bn. I II  
Hr. I II III  
Tpt. I II III  
Tbn. I II  
Tuba

42 43 44 45 46

cuivré  $\wedge$   
cuivré sfz

bauché  $\wedge$   
bauche sfz

B.D.  
SUSP. CYM. wood sec  
MARIMBA  
VIBES  
MOTOR OFF  
BONGO On edge so ic strings  
B.D.  
SUSP. CYM.

PIANO

D.C.B.E.F.G.A.B  
P  
B.A.E.A.F.#A.G

Vn. I  
Vn. II  
Vla.  
Vcl.  
D.B.

Unis. f  
Unis. pp  
sul pont. DIV. f  
sul pont. pp  
sul pont. 3 pp  
sul pont. 3 pp  
sul pont. pp  
sul pont. pp  
Pizz. mp  
Pizz. mp  
Pizz. mp  
Pizz. mp  
modo ord. ARCO DIV. #  
modo ord. ARCO DIV. #  
modo ord. ARCO DIV. #  
ff

f  
pp  
pp  
pp  
pp  
pp  
mp  
mp  
mp  
mp



MENO MOSSO

Fl.  $\frac{3}{4}$

Ob.  $\frac{3}{4}$

Cl.  $\frac{3}{4}$

Bn.  $\frac{3}{4}$

MENO MOSSO

$\frac{3}{4}$

$\frac{4}{4}$

MENO MOSSO

50 | 51 | 52 | 53 | 54 | 55

Perc.

SUSP. CYM. S

VIBES (measured trem.)

STZ decresc. (mf)

MARIMBA (measured trem.)

STZ decresc. (mf)

STOP

MENO MOSSO

Piano

STZ decresc. (mf)

ppp

Harp

(measured trem.)

STZ decresc. (mf)

STOP

G#

MENO MOSSO

Vn. I

Vn. II

Vla.

Vcl.

D.B.

1 DESK con sord

UNIS 1 DESK con sord

1 DESK con sord

1 DESK con sord

la meta

Senza sord

tutti col legno

tutti

tutti

tutti

tutti

tutti

pp

mp

Handwritten musical score for a symphony orchestra, measures 56-60. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Contrabassoon (C. Bn.), Trombone (Tbn.), Harp, Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

**Flute (Fl.):** Measures 56-59 feature a melodic line with dynamics *mf*, *decresc.*, and *pp*. Measure 60 features a *ppp* melodic line.

**Oboe (Ob.):** Measures 56-59 feature a melodic line with dynamics *mf*, *decresc.*, and *pp*. Measure 60 features a *ppp* melodic line.

**Clarinet (Cl.):** Measures 56-59 feature a melodic line with dynamics *mf* and *p*. Measure 60 features a *ppp* melodic line.

**Bassoon (Bn.):** Measures 56-59 feature a melodic line with dynamics *f*, *mf*, *decresc.*, and *pp*. Measure 60 features a *ppp* melodic line.

**Contrabassoon (C. Bn.):** Measures 56-59 feature a melodic line with dynamics *mf*, *decresc.*, and *pp*. Measure 60 features a *ppp* melodic line.

**Trombone (Tbn.):** Measures 56-59 are mostly rests. Measure 60 features a melodic line with dynamics *con sord*, *pp*, and *sf*.

**Harp:** Measures 56-59 are mostly rests. Measure 60 features a melodic line with dynamics *ff*.

**Violin I (Vn. I):** Measures 56-59 feature a melodic line with dynamics *p*. Measure 60 features a melodic line with dynamics *Arco*, *modo ord.*, and *pp*.

**Violin II (Vn. II):** Measures 56-59 feature a melodic line with dynamics *p*. Measure 60 features a melodic line with dynamics *Arco*, *modo ord.*, and *pp*.

**Viola (Vla.):** Measures 56-59 feature a melodic line with dynamics *p*. Measure 60 features a melodic line with dynamics *Arco*, *modo ord.*, and *pp*.

**Violoncello (Vcl.):** Measures 56-59 feature a melodic line with dynamics *p*. Measure 60 features a melodic line with dynamics *Arco*, *modo ord.*, and *pp*.

**Double Bass (D.B.):** Measures 56-59 feature a melodic line with dynamics *pp*. Measure 60 features a melodic line with dynamics *Arco*, *modo ord.*, and *pp*.

**Measure 60:** Features a *ppp* dynamic marking at the bottom of the page.

Fl. I

Fl. II

To PICC.

Picc. #

Ob.

Cl.

ppp

mf

p

pp

3

4

pp

3

4

con sord

pp

con sord

pp

Tpt.

mf

con sord

mf

con sord

mf

Tbn.

mf

con sord

mf

Tube

mf

61

62

63

64

65

Perc.

CHIMES STRIKE WITH KNUCKLES

p

L

R

STOP

(PIANO)

Pn./Cel.

mf

Sra

Harp

près de la table

pp

5va

STOP

E4G#

Vn. I

3

con sord

4

pp

slow GLISS

Vn. II

pp

slow GLISS

Vla.

pp

slow even gliss

pp

slow GLISS

Vcl.

pp

slow even gliss.

pp

slow GLISS

DB.

pp

slow even gliss

pp

pp

Fl. Picc. (Picc.) pp (Picc.) pp ppp

Ob. mp pp pp ppp

Cl. pp pp ppp

B. Cl. pp pp ppp

Bn. I pp pp ppp

C. Bn. pp pp ppp

66 67 68 69 70 71

Per. MARIMBA (2 PLAYERS) s trem pp cresc. f decrease. (p)

Har. p pp 8va

Vn. I [Senza sord] Pizz senza sord mf Pizz

Vn. II [Senza sord] Pizz mf senza sord

Vla. [Senza sord] Pizz mf senza sord

Vcl. [Senza sord] Pizz mf senza sord

D.B. [Senza sord] Pizz mf senza sord

mf ff

75 ANDANTE

♩ = c. 88

Fl. I & II, Ob. I & II, Cl. I & II, B. Cl., Bn. I & II, C. Bn.

Perc. MARIMBA, Pn/Cel., Harp, Vn. I & II, Vla., Vcl., D.B.

Fl. I

5 3 5 7 5  
8 4 8 8 8

5 3 5 7 5  
8 4 8 8 8

76 77 78 79 80

5 3 5 7 5  
8 4 8 8 8

Vn. I

Vn. II

Vla.

Vcl.

D.B.

mp mf unis. senza sord DIV. unis. senza sord DIV. unis. senza sord DIV.



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

81 82 83 84 85

Hr.  
Tpt.  
Tbn.  
Tuba

81 82 83 84 85

81 82 83 84 85

Vn. I  
Vn. II  
Vla.  
Vcl.  
DB.

81 82 83 84 85

MOLTO ACCEL

MOLTO ACCEL

MOLTO ACCEL

MOLTO ACCEL

(♩ = 126) ♩ = 104

Handwritten musical score for woodwinds and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B.Cl.), Bassoon (Bn.), Contrabassoon (C.Bn.), and Horns (Hn.). The woodwinds and horns parts feature melodic lines with various dynamics (pp, ppv) and articulation. The strings (Violins I & II, Violas, Cellos, Double Basses) provide a rhythmic accompaniment with a 4/4 time signature. The tempo is marked as ♩ = 104, with a note indicating a change to ♩ = 126. The instruction "cresc. e poco accel." is written across the woodwind and horn parts.

Handwritten musical score for strings. The score includes parts for Violins I (Vn. I), Violins II (Vn. II), Violas (Vla.), Cellos (Vcl.), and Double Basses (D.B.). The parts are primarily rhythmic, with some melodic fragments. The tempo is marked as ♩ = 104, with a note indicating a change to ♩ = 126. The instruction "cresc. e poco accel." is written across the string parts.

Handwritten musical score for strings. The score includes parts for Violins I (Vn. I), Violins II (Vn. II), Violas (Vla.), Cellos (Vcl.), and Double Basses (D.B.). The parts are primarily rhythmic, with some melodic fragments. The tempo is marked as ♩ = 104, with a note indicating a change to ♩ = 126. The instruction "cresc. e poco accel." is written across the string parts.

90

$\text{♩} = c. 60$   
ADAGIO

ALLEGRO

$\text{♩} = 138-144$

Fl. I, II  
Ob. I, II  
Cl. I, II  
B.Cl.  
Bn. I, II  
C.Bn.

ALLEGRO

$\text{♩} = 138-144$

(f)  
4  
4

$\text{♩} = c. 60$   
3 ADAGIO  
4

4  
4

89

90

91

ALLEGRO

$\text{♩} = 138-144$

4  
4

$\text{♩} = c. 60$   
3 ADAGIO  
4

4  
4

ADAGIO

$\text{♩} = c. 60$

ALLEGRO

$\text{♩} = 138-144$

Vn. I  
Vn. II

3  
4  
DIV.

4  
4

Vla.  
Vcl.  
D.B.

$mf \rightarrow p \rightarrow pp$

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

3  
4

4  
4

3  
4

93                      94                      95                      96                      97

3  
4

4  
4

3  
4

Vn. I  
Vn. II  
Vla  
Vcl.  
D.B.

*unis*  
*marcato*  
*marcato*

*p*  
*p*  
*p*

*cresc.*  
*cresc.*

Empty musical staves for woodwinds and brass instruments.

Handwritten musical notation for woodwinds and brass instruments. Includes parts for Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), and Saxophone (Sax.).

98 99 100 101 102 103

Handwritten musical notation for Timpani (Timp.) and Percussion (Perc.).

Empty musical staves for strings and other instruments.

Handwritten musical notation for strings: Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

f sfz sfz mp mp

Fl. I II  
 Picc.  
 Ob. I II  
 Cl. I II  
 B. Cl.  
 Bn. I II  
 C. Bn.  
 Tr.  
 Trp.  
 Tbn.  
 Tuba

104 105 106 107 108

Perc.

S.D.  
 T.D.  
 GONG

Vn. I  
 Vn. II  
 Vla.  
 Vcl.  
 D.B.

104 105 106 107 108

Fl. I, Picc., Ob. I, II, Cl. I, II, B. Cl., Bn., C. Bn., Hn., Tpt., Tbn., Tuba

Temp., Perc.

Pn./Cel.

Vn. I, Vn. II, Vla., Vcl., D.B.

Fl. II

Picc.

Ob.

Cl.

B. Cl.

Bn.

C. Bn.

Hr.

Tpt.

Tbn.

Tuba

114 115 116

Timp.

Perc.

Piano

Harp

ORCH. BELLS

SUSP. CYM. (WOOD-ON-DOME)

BD sec.

stop

8va

8va

DbCb#EbFGbAb

Vn. I

Vn. II

Vla.

Vcl.

D.B.



Fl. I II  
Picc.  
Ob. I II  
Cl. I II  
B. Cl.  
Bn. I II  
C. Bn.  
Hn. I II III  
Tpt. I II III  
Tbn. I II III  
Tuba

117 | 118 | 119 | 120

3	3	3
4	8	4

Piano  
Harp

Vn. I  
Vn. II  
Vla.  
Vcl.  
D.B.

Fl. I, Picc., Ob. I, II, Cl. I, II, B. Cl., Bn., C. Bn., Hn., Tpt., Tbn., Tuba

Musical notation for woodwinds and brass instruments. Includes dynamic markings such as *mf*, *mp*, *mf sp*, and *mf p*. A *Picc.* marking is present for the Piccolo flute. A large **3** is written above the Piccolo staff, and a large **4** is written above the Oboe I staff.

Timp., Perc., Piano, Harp

Musical notation for percussion and strings. Includes a **4** above the Timpani staff and a **3** above the Percussion staff. A **4** is also written above the Percussion staff. A **VIBES** section is marked with *(2 or 3 Players)* and *f*. A **TRI.** marking is present. The Piano part includes *mf* and *p* dynamics. The Harp part includes the sequence **D♭ C B E♭ F♯ G A**.

Vn. I, Vn. II, Vla., Vcl., D.B.

Musical notation for strings. Includes dynamic markings *mp* and *f*. A large **4** is written above the Violin I staff. A **3** is written above the Violin II staff. A **4** is written above the Viola staff. A **4** is written above the Violoncello staff. A **4** is written above the Double Bass staff. A **mp** to **f** dynamic range is indicated with a wedge. A **pizz.** marking is present for the Double Bass.



135

140

Fl. I, Picc., Ob., Cl., B.Cl., Bn., C.Bn., H<sub>2</sub>, Tpt., Tbn., Tuba

Timp., Perc.

Pn./Cel., Harp

Vn. I, Vn. II, Vla., Vcl., D.B.

Fl. I 2 3 4

Picc. 4 4 4

Ob. 5 5 5

Cl. 5 5 5

B. Cl. sfz > f

Bn. sfz > f

C. Bn. sfz > f

Hr. 2 3 2 3 4 4

Hr. 4 4 4 4

Trpt. sfz > f

Tbn. sfz > f

Tuba sfz > f

Timp. 2 3 2 3 4 4

Perc. B.D. S.D. SUSP. CYM. mp f STOP

Piano 2 3 2 3 4 4

Harp sfz STOP

Vn. I 2 3 2 3 4 4

Vn. II 4 4 4 4

Vla. sfz

Vcl. sfz

D.B. sfz > f

Handwritten musical score for a symphony orchestra, page 79. The score is divided into four measures, numbered 146, 147, 148, and 149 at the bottom. The time signature changes from 4/4 to 3/8 in measure 147, back to 3/4 in measure 148, and finally to 4/4 in measure 149.

**Instrumentation and Parts:**

- Cl. II:** Clarinet in B-flat, second part.
- B.C.:** Bass Clarinet.
- B. II:** Bassoon, second part.
- C. Bn.:** Contrabassoon.
- Hr. I, II, III, IV:** Horns in F, first through fourth parts.
- Tpt. I, II, III, IV:** Trumpets in D, first through fourth parts.
- Tbn. I, II, III, IV:** Trombones in B-flat, first through fourth parts.
- Tuba:** Tuba.
- Timp.:** Timpani.
- Perc.:** Percussion, including S.D. (Snare Drum), CHINESE, SUSP. CYM. (Suspended Cymbal), and WOOD.
- Piano:** Piano.
- Harp:** Harp.
- Vn. I, II:** Violins, first and second parts.
- Vla.:** Viola.
- Vcl.:** Violoncello.
- D.B.:** Double Bass.

**Key Features and Annotations:**

- Measure 146:** Starts in 4/4 time. Horns and Trombones play chords. Percussion includes snare drum and cymbals.
- Measure 147:** Changes to 3/8 time. Features a prominent wood block part with a 'wood' annotation and dynamic markings like *mf* and *f*.
- Measure 148:** Changes to 3/4 time. Horns and Trombones continue with sustained chords.
- Measure 149:** Changes to 4/4 time. The wood block part continues with a 'sec' (second) annotation. The piano part has a 'unis.' (unison) annotation.

The score includes various musical notations such as slurs, accents, and dynamic markings throughout.

Fl. I & II  
Pic.  
Ob. I & II  
Cl. I & II  
B.C.  
Bn. I & II  
C.B.  
Hr. I & II  
Tpt. I & II  
Tbn. I & II  
Tuba

Timp.  
Perc.  
(CHIMES)  
(SUSP. CYM.)

Piano

Harp  
Vn. I & II  
Vla.  
Vcl.  
O.B.

155

160

Fl. I II   
 Picc.   
 Ob. I II   
 Cl. I II   
 B. Cl.   
 Bn. I II   
 C. Bn.   
 Hr. I II   
 Tpt. I II   
 Tbn. I II   
 Tuba

Timp.   
 Susp. Cym.   
 CHIMES   
 Susp. Cym.

Piano   
 Harp   
 Vn. I   
 Vn. II   
 Vla.   
 Vcl. (DIV.)   
 D.B.