

May 27, 1969

To the Graduate Council:

I am submitting herewith a thesis written by Jae Eun Ha entitled "An Analysis of Theme and Variations for Orchestra." I recommend that it be accepted for nine quarter hours of credit in partial fulfillment of the requirements for the degree of Master of Music, with a major in Music.

David Van Vactor
Major Professor

We have read this thesis
and recommend its acceptance:

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Gary A. Robman

Accepted for the Council:

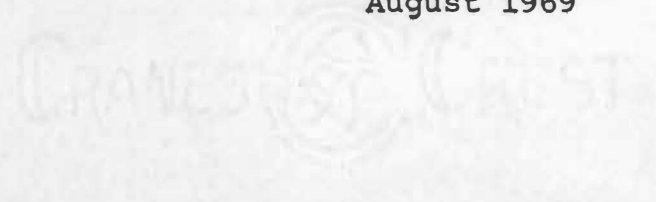
Hilton A. Smith
Vice Chancellor for
Graduate Studies and Research

AN ANALYSIS OF THEME AND VARIATIONS
FOR ORCHESTRA

A Thesis
Presented to
the Graduate Council of
The University of Tennessee

In Partial Fulfillment
of the Requirements for the Degree
Master of Music

by
Jae Eun Ha
August 1969



ABSTRACT

The analysis of Theme and Variations for Orchestra was undertaken to trace the elements of thematic unification through the work, to note certain aspects of orchestration, rhythm, texture, melody, counterpoint, harmony, and form.

Thematic material is derived from the pentatonic scale, which is the characteristic scale of Korean folk tunes. The theme is first stated in the flute at the beginning. In addition to several appearances of the theme in its original form, the theme appears also inverted, retrograded, transposed, and modified in various ways.

Theme and Variations for Orchestra is not intended to be sectional, by which is meant clear cadential breaks of indefinite length forming sectional series, but continuous form. The over-all plan which gives a profile and cumulative effect to the total series of variations is gradual increase and subsidence of motion, of dynamic intensity, of brilliance of color, and of textural complexity.

The orchestration is conservative. Most variations,

except the fifth and the last two variations, are lightly scored, laying emphasis on contrasting color. To help listeners follow the thematic material in each variations, an instrument or a group of instruments of contrasting colors is assigned to carry it out. A number of solo passages may help in identifying the theme. The score requires woodwinds in pairs, four horns, two trumpets, three trombones, one tuba, timpani, percussion, and a medium sized group of strings, minimum preferred 8-6-4-4-2.

The rhythmic idiom of the work is relatively simple, except the superimposed rhythmic figure above compound meter in the fifth variation.

Most of the texture is contrapuntally conceived, with melodies influenced by vocal style. Voices are rhythmically independent in contrapuntal texture.

Tertian sonorities are much used in the harmonic vocabulary. But often as a result of linear thinking of voices, sharp dissonances are created, then resolved properly. In the last two variations tone clusters are used for the purpose of percussive orchestral effect. Root progressions, first inversions, and second inversions of chords are well proportioned by means of counterpoint.

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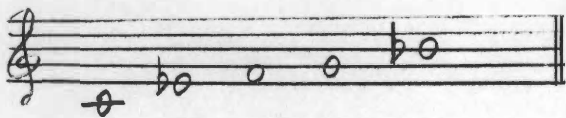


CHAPTER I

FORM

As the title indicates, the formal scheme of this music is theme and variations. The theme is original and bears a strong flavor of Korean folklore, which is based on the pentatonic scale as shown in Example 1.

Ex. 1. Pentatonic Scale used.



The form of the theme is a conventional eight-bar period with clear-cut antecedent and consequent phrases. (Refer all musical examples to the supplement.)

Ex. 2. P. 1, m. 1 - 8.



The theme, shown in Example 2, consists of a solo

statement in the first flute. D, an alien note to the pentatonic scale, is found in the last measure of the theme; however, this note is used only once as a passing tone (downward) to create a cadence which confirms a tonal center on c-minor.

The theme is repeated in the first oboe as the soprano of a four-voice, chorale-like texture in the first variation, which begins in measure 9 of page 2. The tonal center is still c-minor. Beginning measure 17 a bridge of four measures follows, leading to the second variation.

The theme is inverted in the first and second violins as a top voice of a two voice texture. The lower voice played by cello and contrabass is a counterpoint to accompany the inverted theme. A four-voice texture starts again in measure 29, with the previously stated inverted theme in the first flute and oboe as a soprano. The tonal center has shifted from c-minor to f-minor in the second variation.

A transition leading to the key of d-minor is found in measures from measure 37 to 42 of page 3, and with the change of meter at measure 43 from triple (6/8) to duple (4/4) three more measures of transition serve to prepare

a changed tempo (from allegretto, quasi sicilliana to moderato, quasi allegretto).

In measure 46 the third variation begins, with the first flute playing the modified theme--again in a four-voice texture. The third variation is homophonic rather than contrapuntal. The contour and pitch set of the melodic line of the third variation is the same as the theme stated at the beginning, and the third variation is a rhythmic variation accompanied by a change of meter and tempo.

The fourth variation begins in measure 55 with the melodic embellishment of the theme in the first violin. Counterpoint is employed against thematic material; the fourth variation, however, is in a polyphonically animated homophonic texture. The same technique is used with the repeated variation tune in the viola which is doubled by the first bassoon in measure 66 of page 5 adding one more voice. The tonality centers on d-minor.

The fifth variation actually occupies eight measures from 77 of page 6 to 84 of page 7. All strings except string bass play the variation tune in unison with the

composite rhythmic accompaniment of all wind instruments. Four measures from measure 85 to 88 are a mere extension followed by a transitional passage modulating to g-minor, which is the tonal center of the sixth variation.

The sixth variation beginning measure 93 of page 8 is in two-voice texture: trumpet solo (clarinet on the higher pitch) and the counterpoint in viola and cello. The whole variation, except the last measure of page 10, is built on tonic and dominant pedals played by the first and the second violins. The first two measures of page 11 are in G-major, which leads to c-minor.

The seventh variation, with a change of meter and tempo, is a melodically twisted and embellished one. The rhythmic emphasis is on the syncopated eighth note. The first oboe plays the theme and the theme is repeated by the first violin in measure 121 of page 14. The trills and scales in the woodwind instruments, beginning at measure 121 are mere added color. The pizzicato in the violins doubles the accented off-beat notes of the woodwinds.

The eighth variation (solo in the first horn) is again in a four-voice choral-like texture starting in

measure 133 of page 17. The solo part is doubled in the second violins, and four measures later the first violins enter an octave higher. Figurations are used in the woodwind section to punctuate the pulse.

The ninth variation beginning in measure 156 of page 21 is a retrogression of the theme. Seven measures from measure 149 of page 19 to measure 155 of page 20 are transition leading to the ninth variation.

The tenth variation in measure 164 of page 22 is a mere transposition to the mediant, which is the relative major of c-minor, with slight changes of the figure in the woodwinds.

The eleventh variation is composed for percussion instruments. In order to identify the thematic material, the pitched instruments, timpani and campanelli, are used. At the end of the eleventh variation the original theme returns in a faster tempo. With a percussive accompaniment by the whole orchestra, the trombones play the theme in unison. This variation is a composite of texture, rhythm, color, and tempo. In measure 215 of page 26 the upper strings take over the theme with slight changes in orchestration.

In measure 223 of page 27 the muted trumpet announces an approach to the coda, which is a complete statement of the theme by the solo flute. A dominant pedal in the violins is sustained to the end in the original tempo.

I. PHRASE STRUCTURE

The phrase structure of the work is clearly articulated by cadences, and the phrases combine into period structures with antecedent and consequent relationships, as happens in the theme.

The phrase lengths are fairly regular throughout all of the variations (four measures), but there are also irregular phrases; for example, a seven-measure antecedent phrase followed by a nine-measure consequent phrase in the sixth variation. The eleventh variation for percussion is the longest in length in the work, and it contains two periods of irregular phrases: two five-measure phrases and four- and nine-measure phrases.

Other than those mentioned above the regular periodicity of four-measure phrases is the prevailing feature in the whole work. Most of the phrases are masculine. The

phrases coincide with the rehearsal figures, but transitional passages are usually included at the end of phrases; for example, in measures 9-21 of page 2, measures 66-77 of pages 5 and 6, measures 110-120 of pages 11 through 13.

II. TONALITY

Since many Korean folk tunes are pentatonic modal, the tonal center on c-minor is chosen arbitrarily. All variations are tonal and modulate to closely related keys, which is conventional practice.

The theme and the first variation are in c-minor, the first variation cadencing on f-minor. The second variation has three flats as key signature but it is in f-minor cadencing on d-minor. The seventh variation is in g-minor modulating back to the home key, c-minor. The rest of the work remains in c-minor.

CHAPTER II

ORCHESTRATION

The orchestration is conservative, calling for pair of flutes, oboes, clarinets, and bassoons; four horns; two trumpets; three trombones; timpani; percussion for three players: gong, snare drum, bass drum, campanelli, triangle, slymbals, and temple blocks; and strings 8-6-5-5-2.

The work contains a large number of solos, important solo passages being assigned to first flute, first oboe, first clarinet, first horn, first trumpet, trombones, timpani, and campanelli. There are a few doublings at the unison and the octave. There are only two tutti passages.

The parts lie within comfortable ranges of the instruments, except in such instances as the high trill of first flute on page 19 and 25 and high running passages for first violins on page 4 and 7. A high solo passage for first horn on page 17 may not be comfortable either.

The scoring by choirs, scoring for soloists, and scoring of contrapuntal lines in contrasting colors reflects the attitude that color is important, but that line is more important than color.

The first, second, third, and fourth variations, more lightly scored than the fifth, feature contrasting choirs of instruments; for example, ensemble woodwinds followed by strings on page 2 and 4, and contrasting color such as first flute and oboe against the whole body of strings on page 2. In the sixth variation music is scored lightly again for contrast between brass (first trumpet solo) and strings. Two violins pizzicato, aided by snare drum and triangle of indefinite pitch instruments, create another color contrast against first oboe solo. The first flute, clarinet and bassoon play little figure passages filling up rhythmic gaps since sixteenth notes are the main rhythmic feature in the seventh variation. The eighth variation is romantic, with main emphasis on strings with a little sparkling zest in flutes and clarinets. Oboes are eliminated because of their prominent tone color.

CHAPTER III

THE RHYTHMIC IDIOM

The work does not present any particular rhythmic problem since it is written with the intention of remaining within the performance capacities of a college or community orchestra.

I. METERS

The basic meter of the work, 6/8, is maintained except in the common meter variations (the third variation beginning on page 3, the seventh variation beginning on page 12, and the eighth variation beginning on page 17). There is only one 3/4 variation which begins on page 8.

The metrical feeling has not been obscured by any means. There are few tied notes across the bar lines which can obscure metrical feeling.

II. TEMPI

While the metric scheme is fairly simple, the variety of tempi is one of the main features in the work.

At the head of the work the tempo mark is Allegretto, quasi sicilliana, a dotted quarter note equaling 56 on the metronome. This tempo is maintained through the second variation. It is neither slow nor fast. With the meter change in the third variation, the marking is Moderato, quasi allegretto, a quarter note equaling 100. In the fourth and fifth variations, Allegro scherzando, a dotted quarter note equals 80; the sixth variation, Maestoso, a quarter note equals 60; the seventh variation, Allegretto, a quarter note equals 92; the eighth variation, Andante, a quarter note equals 76; the ninth and tenth variations, Allegretto, a dotted quarter note equals 80; the eleventh, twelfth, and thirteenth variations, Allegro giusto, a dotted quarter note equals 86. The last statement of the theme returns to the original, Tempo di comenzio.

III. RHYTHMIC PATTERNS

With rare exceptions, the rhythmic patterns throughout the work are uncomplicated. Longer durations generally begin on accented beats while shorter ones occupy unaccented

positions. Rests are freely distributed throughout the score. For ease of performance, the common quarter-note in simple meters and the dotted quarter note in compound meters are consistently used as the beat units.

Although not a remarkable figuration, the rhythmic passage beginning in measure 77 of page 6 would seem to invite comment because of its superimposition of patterns of two eighth notes upon the prevailing 6/8 meter, as illustrated in Example 3.

Ex. 3. P. 6, m. 77.



Another rhythmic figuration which is worthy of comment is the one in the twelfth variation, shown in Example 4.

Ex. 4. P. 25, m. 203 - P. 26, m. 210.



This is one of the typical rhythmic figurations of Korean folk music which is usually played by rhythmic instruments, such as drums. A slightly modified figuration of Example 4 is found in measure 215 of page 26, as illustrated in Example 5.

Ex. 5. P. 26, m. 215.



CHAPTER IV

TEXTURE

Though it is true that most of the work is conceived horizontally, with the exception of the third, sixth, and eighth variations, most of the variations are the result of mixed harmonic and contrapuntal writing in which contrapuntal lines are woven through vertical harmonic structures which influence the melodic truns of the voices.

Of the 247 measures of the work, 97 employ either unison or soloistic passages; 64 of these employ two parts or two real parts with melodic doublings at the octave; 86 of these employ three parts or more than three real parts. There is only one melodic doubling at the fourth in measure 215 of page 26.

CHAPTER V

THE MELODIC IDIOM

The fact that the theme bears a strong flavor of Korean folklore does indicate that the theme is quite vocal. The theme has the ambitus of an octave, with a perfect fifth being the widest leap. Other intervals include sixteen major seconds, one minor second, seven minor thirds, and three perfect fourths.

The theme reaches its highest pitch twice, but there is only one climax in terms of dynamics at two-thirds of its length and the climax has a range of an octave.

I. RANGES

Only a few of the lines bearing the principal melodic interest traverse a range greater than that of a perfect twelfth. Those exceeding that limitation include the fourth, fifth, and seventh variations. The widest ranges occur in the fourth variation (diminished eighteenth) and the seventh variation (diminished seventeenth).

II. CONTOURS

The melodic contour of the theme is uniformly maintained throughout the work. Due to the character of the theme there is a marked tendency for each of the melodic entities to reach a high point somewhere at two-thirds of its length, the climb being accomplished by two or more rising arches, and the high point being followed by a line descending into the cadence.

III. CADENCES

Melodic cadences, unsupported by harmony or counterpoint, are seldom used in the work because they coincide with terminal cadences such as the half-cadence in the frame of phrase structure.

CHAPTER VI

THE CONTRAPUNTAL IDIOM

The melodic conduct of the individual lines in the contrapuntal textures is in character with the melodic idiom of the thematic lines of the work, favoring diatonic intervals, and predominantly conjunct motion with a few disjunct intervals which are characteristics of vocal style melodic writing.

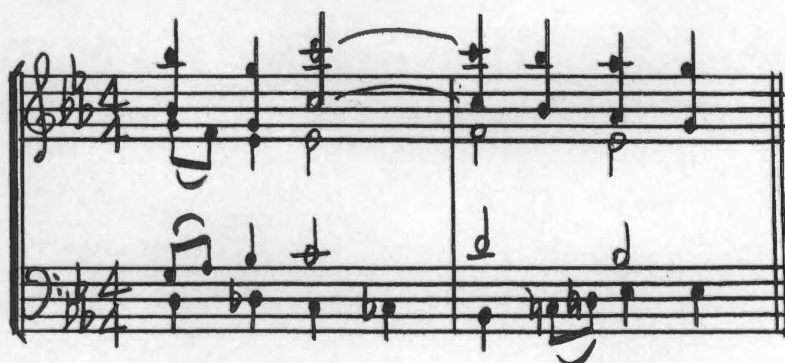
The contrapuntal scheme is usually exercised in writing voice (s) against the thematic material in each variation, rather than the use of imitation, except for rhythms.

I. DISSONANCE CONTROL

As it was indicated earlier, few tied notes across the bar lines are found in the work, though some unprepared suspensions, resolving in the manner of conventional practice, are found. For example, there are 2-3 and 4-3 suspensions in measures 37-39 of page 3 which resolve properly.

Unusual treatment of dissonance is found in measure 245 of page 19 between violins and contrabass. While the violin is tied over, the contrabass keeps moving down to B-flat forming an interval of major ninth. When the violin voice is ready to resolve an accented passing tone is used in the contrabass line, delaying resolution a half beat behind, as illustrated in Example 6.

Ex. 6. P. 19, m. 145-146.



This is an exceptional example, however. Common dissonances are employed throughout the work, such as passing tones (accented, unaccented), double passing tones, neighboring tones, cambiata, and so on.

II. RHYTHMIC RELATIONSHIPS

Another feature of contrapuntal writing is rhythmic

independence of the voices. There are places where one voice imitates the other voice in terms of rhythm. This has not been done intentionally, but rather it has happened as a result of rhythmic voice leading.

III. CADENCES

Cadences in passages of contrapuntal texture occur in two ways. Instances, in which the lower voice moves down a major second while the upper voice remains stationary, are shown between measures 42-43 of page 3 and measures 171-172 of page 23. The second type is stepwise contrary motion which forms a cadential progression between measures 83-84 of page 7.

CHAPTER VII

THE HARMONIC IDIOM

I. VERTICAL SONORITIES

The vertical sonorities in the work include predominantly major and minor triads, major-minor seventh chords, altered chords such as Italian sixth, and diminished seventh chords; however, unconventional sonorities are used in the ninth and tenth variations for the percussive orchestral effect.

Traditional Chords

Since the work was not intended to be serial but tonal, tertian relationships are the prevailing phenomena in the work. As a result of contrapuntal voice leading various chords of tertian construction have been created, such as the diminished-minor seventh, augmented-major seventh chords, and other higher chords of various combinations.

However, the traditional chords used intentionally

in the work are major and minor triads, dominant seventh chords (measure 10 of page 2), Italian sixth chords (measure 228 of page 28 and diminished seventh chords (measure 230 of page 28).

Unconventional Sonorities

Unconventional sonorities used intentionally may be found in the sixteen measures beginning in measure 203 of page 25. As is shown in Example 7, four-tone clusters are constructed from two perfect fourths interlocking at the interval of a major second.

Ex. 7. P. 25. m. 203-204.



The other four-tone clusters used are a major third and a minor third interlocking at the interval of a major second as shown in Example 8.

Ex. 8. P. 25. m. 207-208.



In these particular passages the intervals of open fifths (perfect fourth being the inversion of perfect fifth) and octaves are favored as well as seconds, because the feeling of Korean folklore can easily be produced by using the harmony of fourths. In the theme the interval of seconds is predominant, so it was the composer's intention to favor this interval.

II. CHORD SUCCESSION

Because of the prevailing tertian sonorities, all chord progressions are conventional; but as a result of a linear creation of the voices, root progressions do not dominate the work. The progressions of sounding bass are mostly step-wise. The interval of fourths is the most ideal to harmonize oriental melody. However, this interval has

not been observed strictly except for the last two variations. The interval of thirds of sounding root progressions is used also in conformity with tertian sonorities.

III. CADENCES

Although modal harmonies are not used, there are some modal cadences that may be found in measure 16 of page 2, measures 127-128 of page 15, and measures 170-171 of page 23. Elided cadences also occur several times in measures 28-29 of page 2, measures 36-37 of page 3, and measures 127-128 of page 15. The unusual internal cadence in measure 136 of page 17 invites comment. Instead of cadencing on the dominant, this antecedent phrase cadences on the relative major tonic, which is an E-flat major chord and the mediant of c-minor. Dominant six-four chord is used instead of root position in measures 170-171 of page 23.

VITA

Born in Seoul, Korea on September 16, 1937, Jae Eun Ha was educated in the public schools of that city and was graduated from Kyung Bok Boy's High School in 1956. The following March he entered Han Kuk Theological Seminary, and in March, 1960, he received a Bachelor of Divinity degree in Theology.

His musical career started at the age of eleven during the Korean War in a small country church playing an organ. Since then he was involved in different churches in Seoul directing choirs and playing organs. His first composition to be performed in public was the Class Song for a girl's high school, which his sister attended.

He was the chairman of music department of The Student Government Association of Han Kuk Theological Seminary for two years, when he felt an urgent need of trained church musicians in his country. Such a feeling motivated his coming to the United States of America.

In January, 1965, he came to the United States of America and studied Sacred Music at Johnson Bible College,

Knoxville, Tennessee, for a year. In September, 1966, he transferred to The University of Tennessee and graduated with a Bachelor of Music degree in December, 1968.

He entered the Graduate School at The University of Tennessee in January, 1969, and received the Master of Music degree with a major in Music in August, 1969. He is a member of American National Music Honor Society, Pi Kappa Lambda.

He is married to the former I Hui Yim of Taejon, Korea.

THEME AND VARIATIONS
for
ORCHESTRA

A SUPPLEMENT TO
A THESIS
PRESENTED TO
THE GRADUATE COUNCIL OF
THE UNIVERSITY OF TENNESSEE

IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE
MASTER OF MUSIC

BY
JAE EUN HA
AUGUST 1969

Handwritten musical score for a symphony orchestra, titled "THEME AND VARIATIONS" by JAE EUN HA (1969). The tempo/mood is "Allegretto, quasi sicilliana" (J. ca. 56). The score is written for a full orchestra, including Flute (FL.), Oboe (OB.), Clarinet (CLAR), Bassoon (FAG), Cor (COR.), Trumpet (TRBE), Trombone (TRONE), Tuba, Timpani (TIMP), Percussion (PERC.), Violin (Vn), Viola (Va), Violoncello (V.C.), and Double Bass (C.B.). The key signature is one flat (B-flat major or F minor), and the time signature is 8/8. The score is divided into measures, with some measures containing rests and others containing notes. The percussion part includes a "Tam Tam" section with a specific rhythmic pattern. The score is written in a clear, legible hand.

FL. 1 2

OB. 1 2

CLAR 1 (Sib) 2

FAG 1 2

COR. 1 2 3 4

TRBE 1 (Sib) 2

TRONE 1 2 3

TUBA

TIMP

PERC.

Tam Tam

Vn 1 2

Va

V.C.

C.B.

2.

9

2^a

FL. 1/2

Ob. 1

CLAR. 1

CLAR. 2

mp

a2

21

FL. 1/2

Ob. 1

Ob. 2

CLAR. 1

CLAR. 2

Vn. 1

Vn. 2

Va

V.C.

C.B.

Pizz.

Pizz.

f dolce

p

29

1^e1^e

FL.

Ob.

Vn. 1

Vn. 2

Va

V.C.

C.B.

f dolce

cresc.

arco

arco

p

37

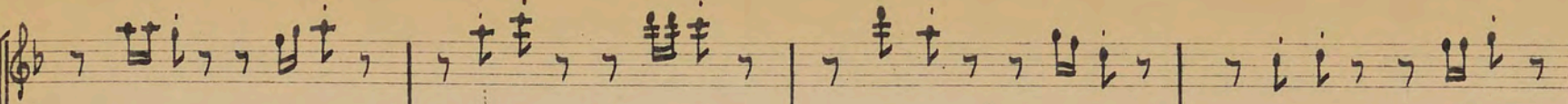
Handwritten musical score for measures 37-42. The score includes staves for Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va), Violoncello (V.C.), and Contrabass (C.B.). The key signature is B-flat major (two flats). The music features various melodic lines and rests across the measures.

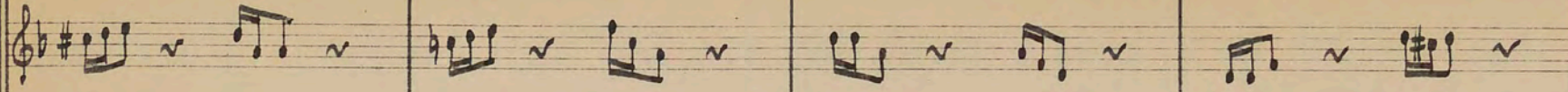
Mod^{to}, Quasi Allegretto [ca. 100]

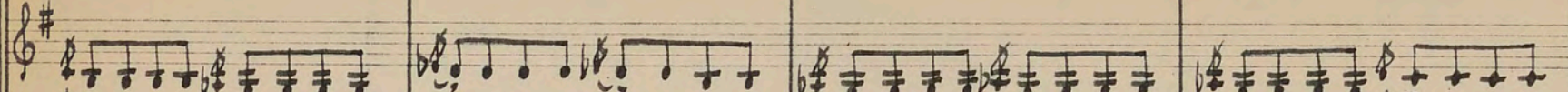
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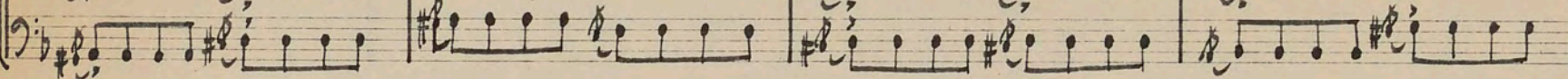
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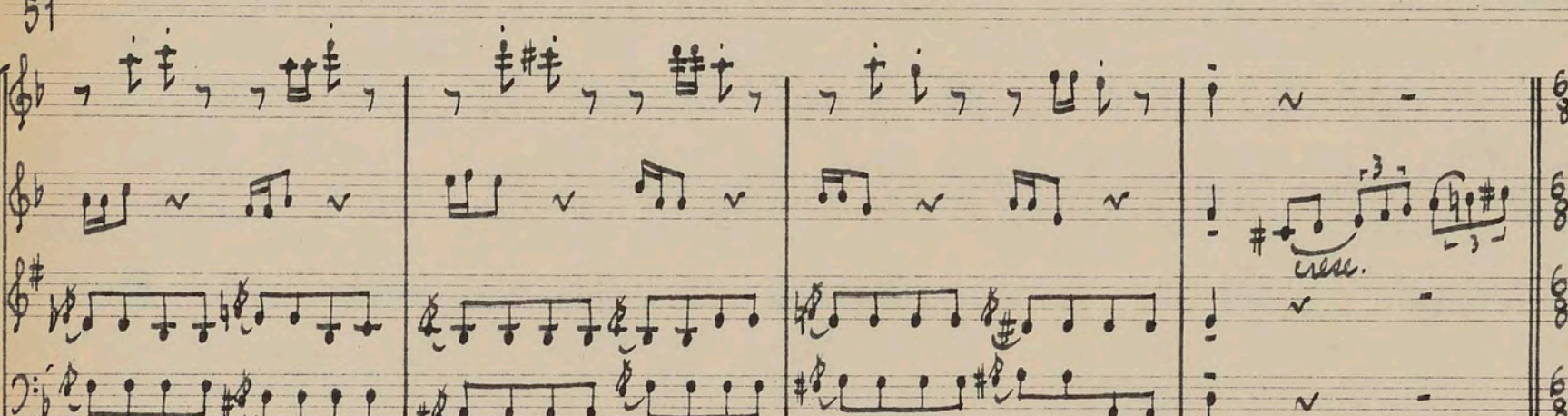
Handwritten musical score for measures 43-46. The score includes staves for Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va), Violoncello (V.C.), and Contrabass (C.B.). The key signature changes to B-flat major (two flats). The music features various melodic lines and rests across the measures. There are markings for *stacc.* (staccato) in measures 45 and 46.

FL. 1 

Ob. 1 

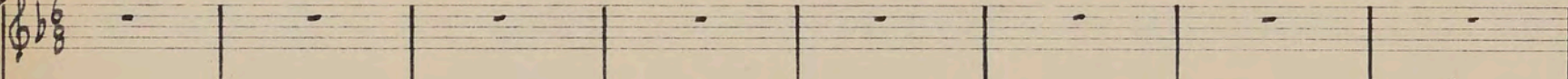
CLAR. 1 

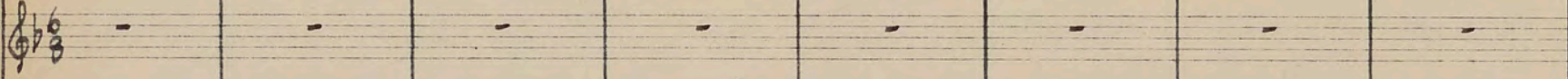
Fag. 1 

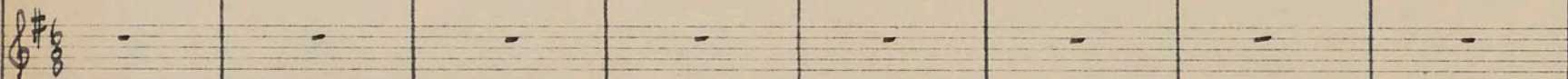
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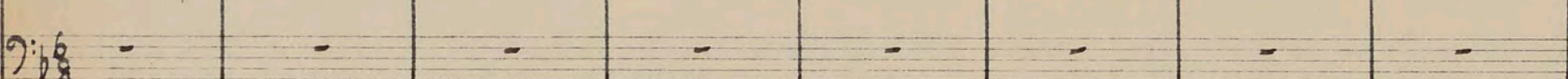
55 Allegro Scherzando [d. ca. 80]

59

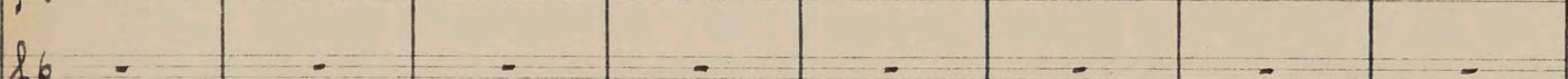
FL. 1 

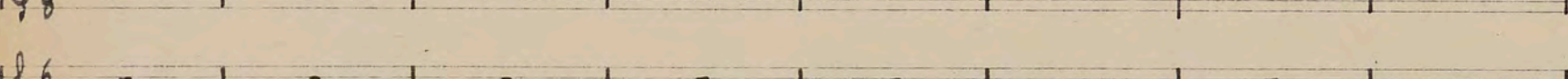
Ob. 1 

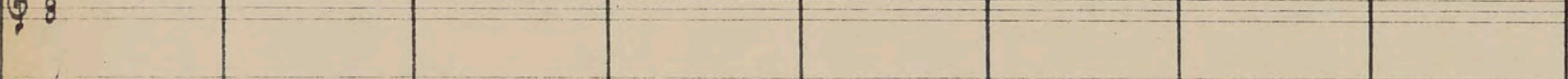
CLAR. 1 

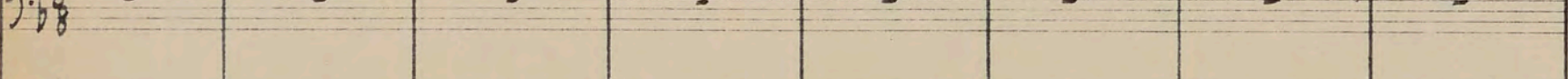
FAG. 1 

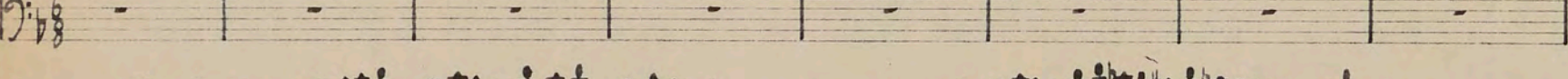
COR. 1 

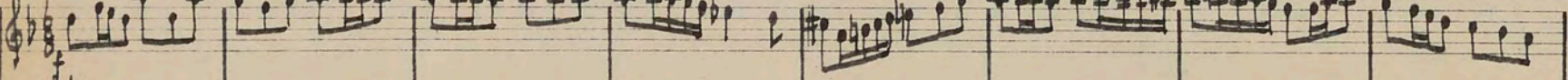
TRBE 1 

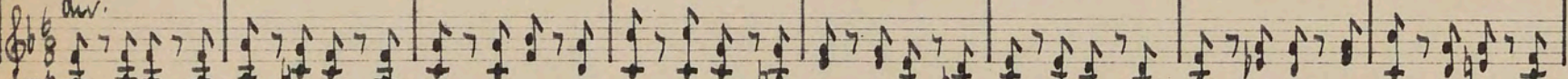
TRONE 1 

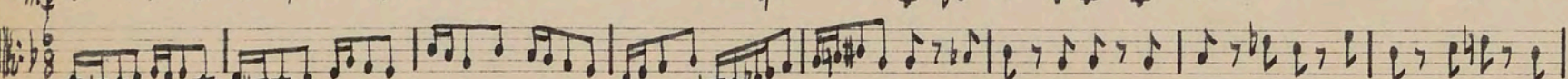
TRONE 2 

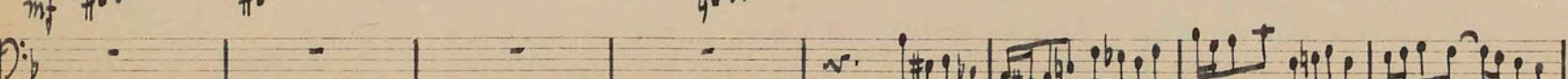
TRONE 3 

Vn 1 

Vn 2 

Vc 

V.C. 

C.B. 

FL. 1 2

Ob 1 2

CLAR. 1 2

FAG 1 2

COR. 1 2 3 4

TRBE 1 2

TRBNE 1 2 3

TUBA

TIMP.

PER.

Vn 1 2

Va.

V.C.

C.B.

mf

f dolce

f

Handwritten musical score for a symphony orchestra. The score is written on 15 staves, each representing a different instrument or section. The instruments are listed on the left side of the staves: FL. (Flute), OB. (Oboe), CLAR. (Clarinet), Fag. (Bassoon), COR. (Horn), TRBP. (Trumpet), TRBONE (Trombone), TUBA, TIMP. (Timpani), PER. (Percussion), Vm (Violin), Va (Viola), v.c. (Violoncello), and C.B. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "cresc. subito". The notation is handwritten in black ink on aged, slightly yellowed paper. The score is organized into measures by vertical bar lines, and the instruments are grouped by brackets on the left. The overall style is that of a personal or working manuscript.

Handwritten musical score for a symphony orchestra, page 84. The score includes parts for Flute (FL.), Oboe (OB.), Clarinet (CLAR.), Bassoon (FAG.), Cor (COR.), Trumpet (TRBE), Trumpet/Bass (TRBNE), Tuba (TUBA), Timpani (TIMP), Percussion (PER.), Violin (Vn.), Viola (Va.), Violoncello (V.C.), and Double Bass (C.B.).

The score is written in 2/4 time. The key signature is one sharp (F#). The tempo is marked "Simile". The score is divided into measures, with some measures containing rests and others containing notes. The percussion section includes a snare drum (Cassa) and a cymbal (Piahi). The woodwind section includes Flute, Oboe, Clarinet, and Bassoon. The brass section includes Trumpet, Trumpet/Bass, and Tuba. The string section includes Violin, Viola, Violoncello, and Double Bass.

The score is written in a clear, legible hand. The notation is standard for a symphony orchestra score. The page number "84." is written in the top right corner. The tempo "Simile" is written above the first staff. The percussion section is marked "PER." and includes a snare drum (Cassa) and a cymbal (Piahi). The woodwind section is marked "CLAR." and "FAG.". The brass section is marked "TRBE" and "TRBNE". The string section is marked "Vn.", "Va.", "V.C.", and "C.B.". The score is divided into measures, with some measures containing rests and others containing notes. The percussion section includes a snare drum (Cassa) and a cymbal (Piahi). The woodwind section includes Flute, Oboe, Clarinet, and Bassoon. The brass section includes Trumpet, Trumpet/Bass, and Tuba. The string section includes Violin, Viola, Violoncello, and Double Bass.

Handwritten musical score for a symphony orchestra, page 8. The score is written in 3/4 time and features a variety of instruments and woodwinds. The tempo is marked "Maestoso" and the rehearsal mark is "ca. 60".

The score includes parts for:

- FLUTE (FL.)
- OBOE (OB.)
- CLARINET (CLAR.)
- FAGOT (FAG.)
- CORNET (COR.)
- TRUMPET (TRUMP.)
- TRUMPET 2/3 (TRUMP. 2/3)
- TUBA
- TIME (TIMP.)
- PERCUSSION (PER.)
- VN (Violin)
- VA (Viola)
- V.C. (Violoncello)
- C.B. (Contrabasso)

The score is written in a system of staves, with each instrument part on its own staff. The notation includes notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *rit.* (ritardando). The key signature is one flat (B-flat major or D minor). The score is written in a system of staves, with each instrument part on its own staff. The notation includes notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *rit.* (ritardando). The key signature is one flat (B-flat major or D minor).

FL. 1 2

OB. 1 2

CLAR. 1 2

FAG. 1 2

COR. 1 2 3 4

TRBE. 1 2

TRBNE. 1 2 3

TUBA

TIMP

PER.

Vn. 1 2

Va.

V.C.

C.B.

FL. 1 2

OB. 1 2

CLAR. 1 2

FRG. 1 2

COR. 1 2

TRBE 1 2

TRBUE 1 2 3

TUBA

TIMP

PER.

105

Vn. 1 2

Va.

v.c.

c.b.

110 Allegretto [ca. 92]

Handwritten musical score for orchestra, page 11. The score includes parts for Flutes (FL.), Oboes (Ob.), Clarinets (CLAR.), Bassoons (FAG.), Cor Anglais (COR.), Trumpets (TRBE), Trombones (TRBNE), Tuba, Timpani (TIMP.), Percussion (PER.), Violins (Vn), Viola (Va), Violoncello (V.C.), and Double Bass (C.B.). The music is in 4/4 time and features various melodic and rhythmic patterns across the instruments.

110 Allegretto [ca. 92]

FL. 1 2

Ob. 1 2

CLAR. 1 2

FAG. 1 2

COR. 1 2

TRBE 1 2

TRBNE 1 2 3

TUBA

TIMP.

PER. 1 2 3 4

Vn 1 2

Va

V.C.

C.B.

Handwritten musical score for a large ensemble, page 12. The score is written on 18 staves, each with a part name and a key signature of two flats (B-flat and E-flat).

The parts and their corresponding staves are:

- FL. 1 (Flute 1)
- FL. 2 (Flute 2)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- CLAR. 1 (Clarinet 1)
- CLAR. 2 (Clarinet 2)
- FAG. 1 (Bassoon 1)
- FAG. 2 (Bassoon 2)
- Cor. 1 (Cor Anglais 1)
- Cor. 2 (Cor Anglais 2)
- TRBE. 1 (Trumpet 1)
- TRBE. 2 (Trumpet 2)
- TRBE. 3 (Trumpet 3)
- TUBA (Tuba)
- TIMP. (Timpani)
- Tamburo Picc. (Tambourine Piccolo)
- Vn. 1 (Violin 1)
- Vn. 2 (Violin 2)
- Va. (Viola)
- v.c. (Violoncello)
- c.b. (Contrabasso)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (e.g., *pp*, *pizz.*, *f*). The key signature is two flats (B-flat and E-flat) for all parts.

Handwritten musical score for a symphony orchestra, page 13. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The instruments and parts are arranged as follows:

- FL.** (Flute): Part 1 has a melodic line with slurs and ties; Part 2 is mostly rests.
- Ob.** (Oboe): Part 1 has a complex, fast-moving melodic line; Part 2 is mostly rests.
- CLAR.** (Clarinet): Part 1 has a melodic line with slurs and ties; Part 2 is mostly rests.
- FAG.** (Bassoon): Part 1 has a melodic line with slurs and ties; Part 2 is mostly rests.
- COR.** (Cor Anglais): Parts 1 and 2 are mostly rests.
- TRBE.** (Trumpet): Parts 1 and 2 are mostly rests.
- TRBNZ.** (Trumpet): Parts 1 and 2 are mostly rests.
- TUBA.**: Mostly rests.
- Δ** (Triangle): Part 1 has a rhythmic pattern of eighth notes; Part 2 has a similar pattern.
- Tamburo picc.** (Small Drum): Part 1 has a rhythmic pattern of eighth notes; Part 2 has a similar pattern.
- Vn.** (Violin): Parts 1 and 2 have melodic lines with slurs and ties. The word "arco" is written above the staves.
- Va.** (Viola): Mostly rests.
- v.c.** (Violoncello): Mostly rests.
- c.b.** (Contrabass): Mostly rests.

The score is written on a system of 15 staves, with each instrument or part having its own staff. The notation includes various musical symbols such as notes, rests, slurs, ties, and dynamic markings.

Handwritten musical score for a symphony orchestra, page 14, rehearsal mark 121. The score is written for the following instruments:

- FL. (Flute) 1 and 2
- Ob. (Oboe) 1 and 2
- Clar. (Clarinet) 1 and 2
- Fag. (Bassoon) 1 and 2
- Cor. (Cor Anglais) 1 and 2
- TRBE (Trumpet) 1 and 2
- TRBNE (Trumpet) 1 and 2
- TUBA
- TRM. (Timpani)
- PER. (Percussion)
- Vn. (Violin) 1 and 2
- Va. (Viola)
- V.C. (Violoncello)
- C.B. (Contrabasso)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- arco* (arco) for the Violins.
- leggiero* (leggiero) for the Violins.
- p sempre* (p sempre) for the Timpani.
- pizz* (pizzicato) for the Violoncello and Contrabasso.
- sempre* (sempre) for the Violoncello and Contrabasso.

The score is divided into measures by vertical bar lines. The key signature is one flat (B-flat).

FL. 1 2

OB. 1 2

CLAR. 1 2

Fag. 1 2

COR. 1 2

TRBE. 1 2

TRONE. 1 2 3

TUBA

TIMP.

PER.

Vn. 1 2

Va

V.C.

C.B.

Handwritten musical score for a symphony orchestra, page 16. The score is written for measures 129 through 132. The instruments and parts are:

- FL. (Flute) 1 and 2
- OB. (Oboe) 1 and 2
- CLAR. (Clarinet) 1 and 2
- FAG. (Bassoon) 1 and 2
- COR. (Cor Anglais) 1 and 2
- TRBE. (Trumpet) 1 and 2
- TRBNS. (Trumpet) 3
- TUBA
- TIME. (Timpani)
- PER. (Percussion)
- Vn. (Violin) 1 and 2
- Va. (Viola)
- Vcl. (Violoncello)
- C.B. (Contrabass)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- rit.* (ritardando) in measures 130 and 131 for Flute, Oboe, Clarinet, Bassoon, and Timpani.
- dim.* (diminuendo) in measure 131 for Violin 1.
- arco* (arco) in measure 131 for Violin 2 and Violoncello.
- arco* (arco) in measure 132 for Violoncello and Contrabass.

The score is written in a single system with multiple staves for each instrument. The key signature is one flat (B-flat), and the time signature is 4/4.

133

FL. 1 *f sempre*

FL. 2

OB. 1

OB. 2

CLAR. 1 *f sempre*

CLAR. 2

FAG. 1 *f*

FAG. 2

COR. 1 *Solo*

COR. 2

COR. 3

TRBE. 1

TRBE. 2

TRBNE. 1

TRBNE. 2

TRBNE. 3

TUBA

TIMP.

PER.

133 Andante [♩] ca. 76]

Vn. 1 *arco*

Vn. 2

Va. *espress.*

V.C.

C.B.

Handwritten musical score for a symphony orchestra, page 18. The score is written in G major (one sharp) and 4/4 time. The measures shown are 141 through 147.

Instrumentation and Parts:

- FL.** (Flutes): 1 and 2 staves. Measure 141 has a *tr* (trill) marking. Measures 142-147 show sustained notes with *mp* (mezzo-piano) dynamics.
- Ob.** (Oboes): 1 and 2 staves. Measures 142-147 are mostly rests.
- CLAR.** (Clarinets): 1 and 2 staves. Measure 141 has a *tr* marking. Measures 142-147 show sustained notes with *mp* dynamics.
- FAG.** (Fagott/Bassoon): 1 and 2 staves. Measures 141-147 show sustained notes.
- Cor.** (Cor Anglais): 1 and 2 staves. Measures 141-147 show sustained notes. Measure 145 has a *cresc.* (crescendo) marking.
- TRPE.** (Trumpets): 1 and 2 staves. Measures 142-147 are mostly rests.
- TRONE.** (Trumpets): 1 and 2 staves. Measures 142-147 are mostly rests.
- TUBA.** (Tuba): 1 staff. Measures 142-147 are mostly rests.
- TIMP.** (Timpani): 1 staff. Measures 141-147 show sustained notes with *mp* dynamics.
- PER.** (Percussion): 1 staff. Measures 141-147 are mostly rests.
- Vn.** (Violins): 1 and 2 staves. Measures 141-147 show sustained notes. Measures 145-147 have *cresc.* markings.
- Va.** (Violas): 1 staff. Measures 141-147 show sustained notes. Measures 145-147 have *cresc.* markings.
- V.C.** (Violoncello): 1 staff. Measures 141-147 show sustained notes. Measures 145-147 have *cresc.* markings.
- C.B.** (Contrabass): 1 staff. Measures 141-147 show sustained notes. Measures 145-147 have *cresc.* markings.

Measure 142: A large *tr* (trill) marking is present above the first staff (Flute 1).

Measure 145: A *cresc.* (crescendo) marking is present below the first staff (Violins).

Measure 147: A *cresc.* (crescendo) marking is present below the first staff (Violins).

Handwritten musical score for a symphony orchestra, page 19. The score includes parts for Flutes (FL), Oboes (Ob), Clarinets (CLAR), Bassoons (FAG), Cor Anglais (COR), Trumpets (TRBE), Trombones (TRBNG), Tuba (TUBA), Timpani (TIMP), Percussion (PER), Violins (Vn), Viola (Va), Violoncello (V.C.), and Double Bass (C.B.).

The score is written in 3/4 time and features various musical notations including notes, rests, dynamics (e.g., *dim.*, *f*, *mf*), and articulation marks. The Flute and Clarinet parts show complex melodic lines with trills and slurs. The string parts (Violins, Viola, V.C., C.B.) provide harmonic support with sustained notes and dynamic markings.

Key features of the score include:

- Flutes (FL):** Two staves, each with a treble clef. The first staff has a trill marked "tr" and a slur over the final measure.
- Oboes (Ob):** Two staves, each with a treble clef. The first staff has a trill marked "tr" and a slur over the final measure.
- Clarinets (CLAR):** Two staves, each with a treble clef. The first staff has a trill marked "tr" and a slur over the final measure.
- Bassoons (FAG):** Two staves, each with a bass clef. The first staff has a trill marked "tr" and a slur over the final measure.
- Cor Anglais (COR):** Two staves, each with a treble clef. The first staff has a trill marked "tr" and a slur over the final measure.
- Trumpets (TRBE):** Two staves, each with a treble clef. The first staff has a trill marked "tr" and a slur over the final measure.
- Trombones (TRBNG):** Two staves, each with a bass clef. The first staff has a trill marked "tr" and a slur over the final measure.
- Tuba (TUBA):** One staff with a bass clef. The first staff has a trill marked "tr" and a slur over the final measure.
- Timpani (TIMP):** One staff with a bass clef. The first staff has a trill marked "tr" and a slur over the final measure.
- Percussion (PER):** One staff with a bass clef. The first staff has a trill marked "tr" and a slur over the final measure.
- Violins (Vn):** Two staves, each with a treble clef. The first staff has a trill marked "tr" and a slur over the final measure.
- Viola (Va):** One staff with a treble clef. The first staff has a trill marked "tr" and a slur over the final measure.
- Violoncello (V.C.):** One staff with a bass clef. The first staff has a trill marked "tr" and a slur over the final measure.
- Double Bass (C.B.):** One staff with a bass clef. The first staff has a trill marked "tr" and a slur over the final measure.

(♩ = ♩.)

Handwritten musical score for a symphony orchestra, page 20. The score is for a piece titled "151 Allegretto [♩. ca. 80]". The tempo is marked "Allegretto" and the time signature is common time (C). The key signature is B-flat major (two flats). The score includes parts for Flute (FL.), Oboe (Ob.), Clarinet (CLAR.), Bassoon (FAG.), Cor (COR.), Trumpet (TRBE.), Trombone (TROMB.), Tuba (TUBA.), Timpani (TIMP.), Percussion (PER.), Violin (Vn.), Viola (Va.), Violoncello (v.c.), and Contrabass (C.B.). The score is divided into two systems. The first system contains measures 1 through 10. The second system contains measures 11 through 20. The score includes various musical notations such as notes, rests, dynamics (mf, f, cresc.), and articulation marks (accents, staccato). The percussion part includes a snare drum pattern in measures 11-12 and a cymbal pattern in measures 13-14. The woodwind and string parts have various melodic and harmonic lines. The score is written in a clear, legible hand.

FL. 1 2

Ob. 1 2

CLAR. 1 2

FAG. 1 2

COR. 1 2

TRBE. 1 2

TROMB. 1 2

TUBA

TIMP.

PER.

Vn. 1 2

Va

v.c.

C.B.

151 Allegretto [♩. ca. 80]

(♩ = ♩.)

mf

f

cresc.

rit.

mf

f

cresc.

mf

cresc.

156

Handwritten musical score for a symphony orchestra, page 21. The score is written for measures 156 through 161. The instruments listed on the left are:

- FL. 1, 2
- Ob. 1, 2
- CLAR. 1, 2
- FAG.
- COR. 1, 2
- TRBE 1, 2
- TRONE 1, 2
- TUBA
- TIMP
- PER.
- Vn 1, 2
- Va
- V.C.
- C.B.

The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*), and articulation marks. The key signature is B-flat major (two flats). The time signature is 4/4. The bottom of the page shows empty staves for the string section.

Handwritten musical score for a symphony orchestra, page 22, measures 164-170. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are as follows:

- FL.** (Flute): Measures 164-170. Part 1 (1) has a melodic line starting in measure 164. Part 2 (2) is mostly silent.
- Ob.** (Oboe): Measures 164-170. Part 1 (1) and Part 2 (2) have a melodic line starting in measure 164. Dynamics include *mp* and *f*.
- CLAR.** (Clarinet): Measures 164-170. Part 1 (1) and Part 2 (2) have a melodic line starting in measure 164. Dynamics include *mp* and *f*.
- FAG.** (Bassoon): Measures 164-170. Part 1 (1) and Part 2 (2) are mostly silent.
- COR.** (Cor Anglais): Measures 164-170. Part 1 (1) and Part 2 (2) are mostly silent.
- TRBE.** (Trumpet): Measures 164-170. Part 1 (1) and Part 2 (2) are mostly silent.
- TRBUE.** (Trumpet): Measures 164-170. Part 1 (1) and Part 2 (2) are mostly silent.
- TUBA.** (Tuba): Measures 164-170. Part 1 (1) and Part 2 (2) are mostly silent.
- TIMP.** (Timpani): Measures 164-170. Part 1 (1) and Part 2 (2) are mostly silent.
- PER.** (Percussion): Measures 164-170. Part 1 (1) and Part 2 (2) are mostly silent.
- Vn.** (Violin): Measures 164-170. Part 1 (1) and Part 2 (2) have a melodic line starting in measure 164. Dynamics include *f*.
- Va.** (Viola): Measures 164-170. Part 1 (1) and Part 2 (2) have a melodic line starting in measure 164. Dynamics include *f*.
- V.C.** (Violoncello): Measures 164-170. Part 1 (1) and Part 2 (2) have a melodic line starting in measure 164. Dynamics include *f*.
- C.B.** (Contrabass): Measures 164-170. Part 1 (1) and Part 2 (2) have a melodic line starting in measure 164. Dynamics include *f*.

Allegro giusto [d. ca. 86]

173

Handwritten musical score for a symphony orchestra, page 23. The score is written in G major (one sharp) and 2/4 time. The tempo is marked "Allegro giusto" with a tempo indication of "d. ca. 86". The page number "173" is written above the Flute staff.

The orchestration includes the following parts:

- Flute (FL.)
- Oboe (OB.)
- Clarinet (CLAR.)
- Bassoon (FAG.)
- Cor Anglais (COR.)
- Trumpet (TRBE)
- Trumpet in B-flat (TRBNE)
- Tuba (TUBA)
- Timpani (TIMP)
- Snare Drum (PER.)
- Violin (Vn.)
- Viola (Va)
- Violoncello (V.C.)
- Double Bass (C.B.)

Key musical features and markings include:

- Flute (FL.):** Starts with a melodic line, marked *dim.* (diminuendo) and *pp* (pianissimo) at measure 173.
- Clarinet (CLAR.):** Features a complex melodic line with many sixteenth notes, marked *dim.* and *pp*.
- Violin (Vn.):** Plays a melodic line, marked *dim.* and *pp*.
- Viola (Va):** Plays a melodic line, marked *dim.* and *pp*.
- Violoncello (V.C.):** Plays a melodic line, marked *dim.* and *pp*.
- Double Bass (C.B.):** Plays a melodic line, marked *dim.* and *pp*.
- Snare Drum (PER.):** Features a "Tamb. Picc." (Tambourine piccolo) section, marked *f* (forte) and *sfz* (sforzando).
- Timpani (TIMP):** Features a "Tum Tum" section, marked *f* and *sfz*.

The score concludes with a double bar line at the end of the page.

Handwritten musical score for measures 180-185. The score is written for four staves: Timp (Timpani), Camp. II (Cymbal II), Tamb. Picc. (Tambourine Piccolo), and B.D. (Bass Drum). The key signature is B-flat major (two flats). The time signature is 4/4. The Timp staff has a *dim.* (diminuendo) marking over measures 180-182 and a *Solo* marking over measures 183-185. The Camp. II staff has a *mf* (mezzo-forte) marking over measures 183-185. The Tamb. Picc. and B.D. staves have a *mf* marking over measures 183-185. The music features a rhythmic pattern of eighth and sixteenth notes in the Timp and Tamb. Picc. staves, and a melodic line in the Camp. II staff.

Handwritten musical score for measures 186-191. The score is written for four staves: Timp, Camp. II, Tamb. Picc., and B.D. The key signature is B-flat major. The time signature is 4/4. The Timp staff has a *mf* marking over measures 186-191. The Camp. II staff has a *mf* marking over measures 186-191. The Tamb. Picc. and B.D. staves have a *mf* marking over measures 186-191. The music features a rhythmic pattern of eighth and sixteenth notes in the Timp and Tamb. Picc. staves, and a melodic line in the Camp. II staff.

Handwritten musical score for measures 192-197. The score is written for four staves: Timp, Camp. II, Tamb. Picc., and B.D. The key signature is B-flat major. The time signature is 4/4. The Timp staff has a *mf* marking over measures 192-197. The Camp. II staff has a *mf* marking over measures 192-197. The Tamb. Picc. and B.D. staves have a *mf* marking over measures 192-197. The music features a rhythmic pattern of eighth and sixteenth notes in the Timp and Tamb. Picc. staves, and a melodic line in the Camp. II staff.

Handwritten musical score for measures 198-203. The score is written for four staves: Timp, Camp. II, Tamb. Picc., and B.D. The key signature is B-flat major. The time signature is 4/4. The Timp staff has a *mf* marking over measures 198-203. The Camp. II staff has a *mf* marking over measures 198-203. The Tamb. Picc. and B.D. staves have a *mf* marking over measures 198-203. The music features a rhythmic pattern of eighth and sixteenth notes in the Timp and Tamb. Picc. staves, and a melodic line in the Camp. II staff. The B.D. staff has a *Tam Tam* marking over measures 198-203.

Handwritten musical score for a symphony orchestra, page 25. The score is written in 203 L'istesso tempo. The instruments and parts are:

- Fl (Flute) 1 and 2
- Ob. (Oboe) 1 and 2
- Clar (Clarinet) 1 and 2
- Fag (Bassoon) 1 and 2
- Cor (Cor Anglais) 1 and 2
- TRBE (Trumpet) 1 and 2
- TRBNE (Trumpet) 1 and 2
- TUBA
- TIMP (Timpani)
- PER. (Percussion)
- Tam (Tamtam)
- Vn (Violin) 1 and 2
- Va (Viola)
- V.c. (Violoncello)
- C.B. (Contrabasso)

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- Simile**: Repeated in many staves, indicating a similar or sustained sound.
- Con Sord.**: Muted, appearing in the Cor, TRBE, and TUBA parts.
- Soli**: Solo, appearing in the TRBNE parts.
- Pizz**: Pizzicato, appearing in the Vn, Va, V.c., and C.B. parts.
- B.D.**: Basso Drum, appearing in the PER. part.

The score is written in a system of staves, with each instrument or part having its own staff. The notation is in a standard musical format, with notes, rests, and other musical symbols.

Handwritten musical score for a large orchestra, page 26. The score is written for various instruments, including Flutes (FL.), Oboes (OB.), Clarinets (CLAR.), Bassoons (FAG.), Cor Anglais (COR.), Trumpets (TRUMP.), Trombones (TRBNE), Tuba, Timpani (TIMP.), Percussion (PER.), Violins (Vn.), Viola (Va.), Violoncello (V.C.), and Double Bass (C.B.).

The score is divided into two systems. The first system covers measures 1 through 14, and the second system covers measures 15 through 28. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

Key markings and annotations include:

- 215**: Measure number, appearing at the start of the second system.
- Con Sord.**: Con sordina (with mutes), marked for the Trombones in measures 21 and 22.
- stacc.**: Staccato, marked for the Trombones in measure 22.
- Solo**: Marked for the Timpani in measure 15.
- T. Block (in pitch order)**: Marked for the Percussion in measure 16.
- Cym.**: Cymbal, marked for the Percussion in measure 27.
- mp**: Mezzo-piano, marked for the Double Bass in measure 27.
- f**: Fortissimo, marked for the Double Bass in measure 28.

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is written in a clear, legible hand.

Handwritten musical score for a large orchestra, page 27. The score is written in G major (one sharp) and 2/4 time. The instruments and parts are:

- FL** (Flute): Two staves, both playing a melodic line with slurs and accents.
- Ob.** (Oboe): Two staves, both playing a melodic line with slurs and accents.
- CLAR.** (Clarinet): Two staves, both playing a melodic line with slurs and accents.
- FAG.** (Bassoon): Two staves, both playing a melodic line with slurs and accents.
- COR.** (Cor Anglais): Two staves, both playing a melodic line with slurs and accents.
- TRBE.** (Trumpet): Two staves, both playing a melodic line with slurs and accents.
- TRBNE.** (Trumpet): Two staves, both playing a melodic line with slurs and accents.
- TUBA** (Tuba): One staff, playing a melodic line with slurs and accents.
- TIMP.** (Timpani): One staff, playing a rhythmic pattern with slurs and accents.
- T. Block** (Triangle): One staff, playing a rhythmic pattern with slurs and accents.
- Cym.** (Cymbal): One staff, playing a rhythmic pattern with slurs and accents.
- G. Cass.** (Gong): One staff, playing a rhythmic pattern with slurs and accents.
- Vn.** (Violin): Two staves, both playing a melodic line with slurs and accents.
- Va.** (Viola): One staff, playing a melodic line with slurs and accents.
- V.C.** (Violoncello): One staff, playing a melodic line with slurs and accents.
- C.B.** (Contrabass): One staff, playing a melodic line with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings like *cresc.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo). The page number 27 is in the top right corner, and the page number 223 is in the top left corner.

Handwritten musical score for a symphony orchestra, page 28, rehearsal mark 227. The score is written for various instruments, including Flutes (FL.), Oboes (Ob.), Clarinets (CLAR.), Bassoons (FAG.), Cor Anglais (COR.), Trumpets (TRBE), Trombones (TRONE), Tuba (TUBA), Timpani (TIMP.), Cymbals (Cym.), Tambourine (Tamb.), Violins (Vn.), Viola (Va.), Violoncello (V.C.), and Double Bass (C.B.). The score is in 4/4 time and features a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like *sfz* (sforzando) and *sempre* (sempre). The score is divided into measures, with some measures containing multiple staves for different instruments. The page number 28 is in the top left corner, and the rehearsal mark 227 is in the top center. The instruments are listed on the left side of the page, and the corresponding staves are on the right. The score is written in a clear, legible hand, and the notation is consistent throughout the page.

FL. 1 2

Ob. 1 2

CLAR. 1 2

FAG. 1 2

COR. 1 2

TRBE 1 2

TRONE 1 2

TUBA

TIMP.

Cym.

Tamb.

Vn. 1 2

Va

V.C.

C.B.

Senza Sord.

sfz

sempre

236 Tempo di Comenzio

Solo

Handwritten musical score for a symphony orchestra, page 29. The score is written in G major (one sharp) and 4/4 time. The tempo is marked "236 Tempo di Comenzio". The instrumentation includes:

- FL.** (Flute): 1st and 2nd parts. The 1st part has a solo line starting at measure 236.
- OB.** (Oboe): 1st and 2nd parts.
- CLAR.** (Clarinet): 1st and 2nd parts.
- FAG.** (Bassoon): 1st and 2nd parts.
- COR.** (Cor Anglais): 1st and 2nd parts.
- TRBE.** (Trumpet): 1st and 2nd parts.
- TRBNE.** (Trumpet): 1st and 2nd parts.
- TUBA.** (Tuba).
- TIMP.** (Timpani).
- Tamb. Picc.** (Tambourine).
- Vn.** (Violin): 1st and 2nd parts.
- Va.** (Viola).
- V.C.** (Violoncello).
- C.B.** (Contrabasso).

The score shows measures 236 through 240. The first part of the score (measures 236-240) features a solo for the 1st Flute. The second part (measures 241-245) features a "dim. molto" (diminuendo molto) section for the strings, followed by a "pp sempre" (pianissimo sempre) section for the strings.

Handwritten musical score for a symphony orchestra, page 30. The score is written for the following instruments:

- Fl.** (Flute): Part 1 has a melodic line starting with a half note G4, quarter note A4, quarter note B4, and quarter note C5. Part 2 is silent.
- Ob.** (Oboe): Both parts are silent.
- Clar.** (Clarinet): Both parts are silent.
- Fag.** (Bassoon): Both parts are silent.
- Cor.** (Cor Anglais): Both parts are silent.
- Trbe.** (Trumpet): Both parts are silent.
- Trone.** (Trumpet): Both parts are silent.
- Tuba**: Silent.
- Timpani**: Silent.
- PER.** (Percussion): A "Tam Tam" is indicated in the third measure, with a half note G4 in the fourth measure.
- Vn.** (Violin): Part 1 has a melodic line starting with a half note G4, quarter note A4, quarter note B4, and quarter note C5. Part 2 has a similar line. Both parts end with a "dim. molto" marking.
- Va.** (Viola): Silent.
- v.c.** (Violoncello): Silent.
- C.B.** (Contrabass): Silent.

The score includes dynamic markings such as *dim.* (diminuendo), *dim. molto* (diminuendo molto), and *Quasi niente* (quasi niente). The tempo is marked *244* in the first measure.