

THE COMPOSITIONAL TECHNIQUES AND MUSICAL
DEVICES USED IN "TWO DANCES FOR ORCHESTRA"

by

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A MASTER'S REPORT

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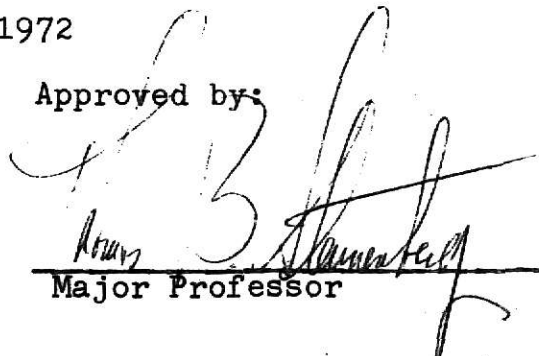
MASTER OF MUSIC

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INTRODUCTION

The twelve-tone technique is one of the important twentieth century developments in the art of organizing musical sounds. The concepts of this technique were developed in the early 1920's by Schoenberg, Berg, Hauer, Webern and others. Although there is now a substantial amount of fine literature written with this technique, much of it is at a high level of difficulty for the performer. The contrapuntal nature and widely separated melodic intervals of much of this music also makes it somewhat difficult for the listener to comprehend.

Structures and patterns which are relatively easy for performers to play and which may be readily comprehended by the listener have been used in this author's composition, "Two Dances for Orchestra." Although not intended for beginners, the lively but simple rhythms and uncomplicated patterns should be well within the reach of a good high school orchestra.

The purpose of this report is to discuss some of the problems, considerations, and procedures used in writing "Two Dances for Orchestra."

I

DEFINITION OF TERMS

Terms used to describe various procedures inherent in the composition of twelve-tone music have not yet been completely standardized, even though composers have been using the technique for nearly fifty years. References to twelve-tone music in the context of this report refer to serial procedures using all of the tones of the semitonal scale.

The following list contains the definitions of some of the terms used in this report.

SET. Any specific linear ordering of the twelve tones of the semitonal scale.

PRIME SET. The original set or any of its transpositions.

SET-FORM. Any one of the possible linear aspects (prime, retrograde, inversion, or retrograde-inversion) of a set in any of its possible transpositions.

SET-COMPLEX. All possible set-forms which can be generated from a prime set.

SIMULTANETIES. Any group of tones sounding at approximately the same time, i.e. a chord.

According to Perle, the basic principles of twelve-tone music can be described by four postulates.

The four postulates are:

1. The set comprises all twelve notes of the semitonal scale, arranged in a specific linear order.
2. No note appears more than once within the set.
3. The set is statable in any of its linear aspects: prime, inversion, retrograde, and retrograde-inversion.
4. The set, in each of its four transformations (i.e., linear aspects),¹ is statable upon any degree of the semitonal scale.

Most of the mechanisms of twelve-tone procedure are directed toward avoiding the simultaneous occurrence of a note and its octave. This is not a great problem in the linear presentation of a single set; but when two or more set-forms are used together, or a single set is used in canon with itself, the octave relationship becomes difficult to avoid. In such cases, the octave tends to confuse the interval relationships of the notes of the set, or draw undue attention to a single note. The effect has been likened to a cross relation in tonal music.²

In examining a set such as the prime set shown in Fig. 7b, it becomes apparent that only twelve different tones are present. It is also evident that in conventional

¹George Perle, Serial Composition and Atonality, (Berkeley and Los Angeles: Allyn and Bacon, Inc., 1964), p. 3.

²Ibid. p. 109.

notation, each of the tones may have two or more enharmonic spellings. Unlike major, minor or modal scales, enharmonic spelling has no meaning in a twelve-tone set. For example: A sharp and B flat have exactly the same meaning. It is advantageous when working with a set to eliminate enharmonic spellings. Each tone then has only one spelling. One way of reducing the possible spellings to only one for each note is to use numbers for each of the twelve tones as shown in Fig. 7a. The numbers can then be arranged to represent a set as in Fig. 7b.

The principle of the twelve-tone aggregate is one of the most useful devices for insuring that undesirable octave relationships will not occur. Figure 1 is an example of a twelve-tone aggregate in the first movement of "Two Dances for Orchestra." The upper voice is the beginning of a statement of one of the set-forms. The three simultaneities below it complete the twelve-tone aggregate but are not part of the same statement of the set-form. Figure 2 is an example from the second movement in which several voices combine to form a twelve-tone aggregate representing a single set-form. Twelve-tone aggregates may also be formed by combining segments of several different set-forms.

The set serves two main functions in twelve-tone music. One of these functions is as the source of all

melodic and thematic elements of the composition. The most obvious melodic use of the set is simply the quotation of one of the set-forms as a theme or melody. An example of this type may be seen in the flute part in the opening measures of the first movement. See Fig. 3. The repetition of segments or single notes of the set prolongs the statement of the set but does not disturb the interval relationships between the notes of the set. In other cases, the set may be divided into several segments, each with some distinctive melodic or motivic function. In such cases, the remaining notes which are not being employed melodically are retired to the "background" as in Fig. 4, or are presented as counter melody as in Fig. 2. An apparent melody not directly derived from the set is the result of the process of generating simultaniities. See Fig. 5. The notes in the upper voice were selected from among the notes of each simultaniety. The upper voice is not a part of any set-form although each simultaniety is a succeeding three-note segment of one of the set-forms.

The second function of the set is to serve as the source of simultaniities. Various segments of the set may be sounded simultaneously. Figure 6 shows some of the possible simultaniities that can be derived from the prime set shown. These are produced in accordance with the principle of the twelve-tone aggregate.

II

CONSIDERATIONS IN THE CONSTRUCTION OF A SET

The set is the underlying structural element of any twelve-tone composition. This fact implies that the nature of any twelve-tone composition is dependent upon the nature of its set. The usefulness of a set as the source of melodic and thematic material for a composition depends to a large degree on the uniqueness of the interval relationships between the notes of its various segments. It is important that the set contain interval patterns which may be easily recognized.

Another important consideration is the effect of the simultaneous sounding of the tones of the various segments of the set. The interval relationships of various set segments determine the harmonic character of the composition. Although "harmonic" in this sense may imply the use of chords, it does not necessarily imply harmonic progression in the traditional sense, or even the use of triadic structures.

If the pitch content of the first half of a set is mutually exclusive of the pitch content of the first half of one of its related set-forms, the two sets may be played simultaneously without the accidental occurrence of

an octave relationship. This useful and desirable feature is called combinatoriality. Shown below are two set-forms from the set-complex in Fig. 7f (a prime and a retrograde-inversion) which illustrate the principle of combinatoriality.

P:	0	5	1	9	8	4	--	6	11	7	3	2	10
RI:	11	7	6	2	10	3	--	5	1	0	8	4	9

The first half of the prime set does not contain any notes that are contained in the first half of the retrograde-inversion. Thus the two sets can be combined without the possibility of an octave relationship occurring. Sets of various types display varying degrees of combinatoriality and in constructing a set for a particular composition, it is often desirable although not always necessary, to plan for a relatively high degree of combinatoriality. Sets with notes selected at random are likely to have a low degree of combinatoriality or perhaps none at all. There are four distinct classes of combinatorial sets.

First order combinatorial sets have the following content in their first half: 0 1 2 3 4 5, 0 2 3 4 5 7, or 0 2 4 5 7 9. First order sets yield a total of four combinatorial set-forms per set-complex. Figure 8a is an example of a First order set. Second order sets have the following content in their first half: 0 1 2 6 7 8. Second order sets yield a total of eight combinatorial set-forms. See Fig. 8b. Third order sets have the following content in their first half: 0 1 4 5 8 9.

Third order sets yield a total of twelve combinatorial set-forms. See Fig. 8c. Fourth order sets have the following content in their first half: 0 2 4 6 8 10. All set-forms are combinatorial in a fourth order set. See Fig. 8d. The six pitch numbers given as the content for half of a combinatorial set may be presented in any order as long as they are the only pitches used. In each case, the second half of the set consists of the remaining unused notes of the semitonal scale.

Ease in using the combinatorial feature of the set can be facilitated by the construction of a set-complex in the following manner. The notes of the chromatic scale beginning with the first note of the set, "D" in this case, are numbered from 0 to 11. See Fig. 7a. The number equivalents of the notes of the set are entered in the top of the set-complex square. See Fig. 7c. This is the prime set. The inversion of the set, proceeding down the left side from "0", is produced by the formula, $12 - \underline{y} = \underline{x}$, Where $\underline{y}$ is each element of the prime set in turn from left to right and $\underline{x}$ is each corresponding (first, second, third, etc.) element of the inversion from top to bottom in the left column. See Fig 7d. The remaining transpositions of the prime set are produced by the formula $\underline{a} + \underline{b} = \underline{d}$. If $\underline{d}$ is equal to or greater than 12, then $\underline{d} - 12 = \underline{d}$, where $\underline{a}$ is the first element of the set being produced beginning

with one of the elements of the inversion at the left of the set-complex, b is each element of the first prime set in turn, and d is the corresponding element of the set-form being produced. Here are two examples for the second prime set from the top of the set-complex.

$$\begin{array}{l} a + b = d \\ 7 + 5 = 12 \end{array} \quad 12 = 12, \text{ so } 12 - 12 = 0$$

The second element of this set is "0". See Fig. 7e.

$$\begin{array}{l} a + b = d \\ 7 + 1 = 8 \end{array}$$

Since 8 is less than 12, the second part of the formula does not apply and 8 is the third element of this set. See Fig. 7e.

The completed set-complex should have a line of zeros running diagonally from upper left to lower right. Prime sets are read left to right, retrograde sets from right to left. Inversions are read top to bottom, and retrograde-inversions bottom to top. All possible set-forms and all possible transpositions are represented in the set-complex. See Fig. 7f.

The pitch key can be used to translate the set-complex back into conventional notation. See Fig. 7a.

The set used in "Two Dances for Orchestra," seen in the first measure of the flute part, is a Third order combinatorial set beginning on "D". It proceeds by alternately larger and smaller intervals. This allows for a certain consistency of dissonance but results in somewhat

angular melodic lines except in cases where melodic figures are derived by indirect means. The contour of the second half of the set resembles that of the first half. See. Fig. 7b.

III

THE RHYTHMIC AND FORMAL ELEMENTS

In the previous discussion of twelve-tone procedures, it has been implied that in atonal twelve-tone music, each of the tones of the set receive equal emphasis, i.e. no tone is allowed to be more prominent than any other. This, however, in actual practice is not always practical or even desirable. It is in this aspect of twelve-tone composition that rhythm often plays a most important part. Rhythmic pattern, applied to the set or segments of it, may be used to give emphasis and shape to the interval patterns of the set.

The flute part in measures 1-16 of the first movement shows how a distinctive rhythm pattern groups the notes of the set into clearly defined phrases. (see score) Another example of the unifying effect of rhythm can be seen in measures 25-31 of the same movement. The use of rhythm to establish phrasing in a different context can be seen in measures 93-96 of the second movement. In measures 125-130 of the second movement, rhythm creates phrasing for both the tutti and the overlapping solo parts. Two instances in which rhythm plays an important part in establishing

cadences can be seen at measures 16-18 and measures 43-46 in the second movement.

A feature which is important to the success of any composition is the construction of sound patterns which can be readily comprehended by the listener. The established patterns may be extensively modified in the course of the composition, but they should not be totally obscured. The characteristics of the rhythmic patterns in the composition "Two Dances for Orchestra" are used as one of the positive identifying features of the sound patterns. The distinctive influence of the various rhythmic patterns also plays an important part in the development of the forms of the two movements. Form, it may be noted, is really rhythm on a larger scale.

The first movement is basically a two part form with introduction, transition, and coda. The first part is in three sections, each of which has a characteristic rhythm and instrumentation. The second part of the form is in two sections. Both parts of the second section have the same rhythmic accompaniment. The second section of this part is an inverted canon of the first section. The coda is made from material of the introduction combined with rhythmic material from the second part. The diagram in Fig. 9 shows characteristic rhythms and prominent features of the instrumentation in each of the sections.

The second movement is essentially a rondo with five sections designated alternately "Marked" and "Smoothly." Each section is subdivided into several subsections. As in the first movement, the various sections are set apart by their distinctive rhythm patterns. In some of the instances where a section is repeated, the instrumentation also serves as an identifying feature. See Fig. 10.

IV

THE SKETCHES

In discussing the initial sketches of "Two Dances for Orchestra," it may be well to point out that although the various aspects are discussed separately, they were all considered simultaneously for the part they were to play in the composition as a whole. In the early stages, operations involving the set were carried out using the numerical equivalents of the notes. This was done to facilitate the construction of the necessary twelve-tone aggregates.

Since the rhythm is one of the primary forces in the construction of the form, one of the first operations was the notation of the rhythm of the entire composition. This rhythmic framework included both primary thematic rhythms and the rhythms of the subordinate and accompanying parts.

The next stage involved the arrangement of the numerical equivalents of the various set-forms on the rhythmic framework. Set-forms were selected from the set-complex to approximate the predetermined melodic contours and to form the desired twelve-tone aggregates.

The process of transferring this rhythm and number

sketch to a simple sketch in conventional notation allowed an opportunity to improve the voice leading in cases where simultaneities occurred. Voice leading was changed in accordance with the principle of the twelve-tone aggregate. Figure 11 is an example of the way the notes of a twelve-tone aggregate can be arranged for better voice leading. An examination of the score will reveal that this composition has a basically two-voiced texture, although the two active parts are not necessarily always contrapuntal lines.

V

TIMBRE AND TEXTURE

The final aspect of the composition is the development of the orchestration. It was planned from the beginning that timbre would play an important part in the development of the form. Orchestral color and texture generally change with the beginning of each new section of the form. Where a section of the form calls for a return to certain thematic elements, similar orchestration is also used.

The orchestra consists of two flutes, two oboes, two clarinets in B flat, bass clarinet, two bassoons, four horns in F, three trumpets in B flat, three trombones, tuba, two timpani, percussion and strings. To allow for the possibility that a given school orchestra may have insufficient horns or oboes, divided parts for these instruments are kept to a minimum.

The orchestration of melodies is of several basic types. Measures 1-16 in the first movement illustrate the presentation of a melody in octaves in the woodwinds. (see score) In this case, the string tremolo adds extra support and color to the woodwinds. Woodwinds in octaves in measures 62-77 in the same movement provide an example

of a more powerful sound. Low woodwinds and cellos in unison are used in measures 55-60 of the second movement. A different sound is obtained by presenting the melody in fifths in the trumpets in measures 61-64 of the second movement. The same idea is expanded to include the woodwinds in measures 138-141.

Simultaneities for orchestra are of two basic types: those for full orchestra and those for sections. Figure 12 shows an example of the distribution of the notes in a chord for the woodwind section. Balance is not difficult here because of the low dynamic level. A similar arrangement is seen in the chord for the brass section in Fig. 13. The chord for strings in Fig. 14 makes use of the dynamic flexibility of the strings. They maintain a coherent sound while going from forte to mezzo-piano. The highest and lowest notes of this chord are relatively close together.

Chords for full orchestra can be classified according to dynamic level. Figure 15 is an example of a wide-spread chord at piano. The divided strings are marked one degree louder for balance. A forte chord for full orchestra is shown in Fig. 16. The fortissimo chord in Fig. 17 has a percussive quality. In a chord of short duration such as this one, perfect balance is not as critical as in more sustained chords. This exception to perfect balance is also evident in the chord in Fig. 18. This is also a percussive sounding chord and it is unique in that it contains all twelve tones.

VI

SUGGESTIONS FOR PERFORMANCE

Phrasing and dynamic contrast are two elements which require special attention in the performance of "Two Dances for Orchestra." The rhythm patterns in this composition are periodic. Many of the phrases are clearly outlined by the rhythm and often they are four measures in length. These phrase structures are similar to those found in more familiar types of music.

The first movement should be played in a graceful manner. The regular phrasing in the opening measures should draw attention to the melodic groupings. In measures 25-31, the brass serves as an echo to the woodwinds. Muting the trumpets is important here. The phrase groups in measures 33-47 should be broad and flowing. Motion of the inner voices must not be obscured. Care should be taken to see that the rhythmic accompaniment beginning in measure 54 is kept at a very low dynamic level so that the melodic part can soar in long phrases above it. Proper balance for the canon in measure 80 requires that the first trumpet be muted. The chords from measure 122 on must be taken very softly so that the glockenspiel, which has the main melodic line, can be clearly heard.

In the first section of the second movement, angular melodic phrases are punctuated by loud, percussive chords. Strong dynamic contrast and vigorous rhythmic drive should characterize this passage and the others like it. The last four measures of each of the "Marked" sections deserve special attention. The melodic line of the low woodwinds and cellos leads to the click of the woodblock or, as in the last section, to the sharp pizzicato of the strings. The smoothness of the phrasing in the second and fourth sections is in sharp contrast to the vigorousness of the first, third and fifth sections. Special care should be taken in drawing out the phrases and in observing the dynamic markings. The crescendos in measures 125-137 should be drawn out smoothly.

It is hoped that "Two Dances for Orchestra" will be a rewarding experience for both performer and listener and that it may serve as a worthwhile introduction to twelve-tone music for the high school orchestra.

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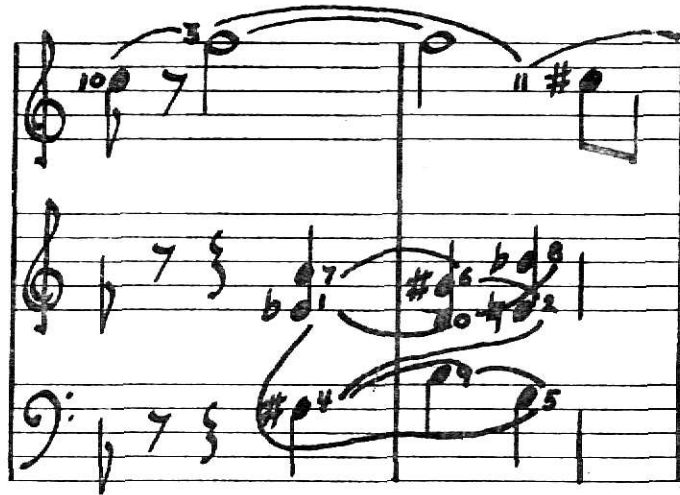


Fig. 1--First Movement,
measures 41-42.

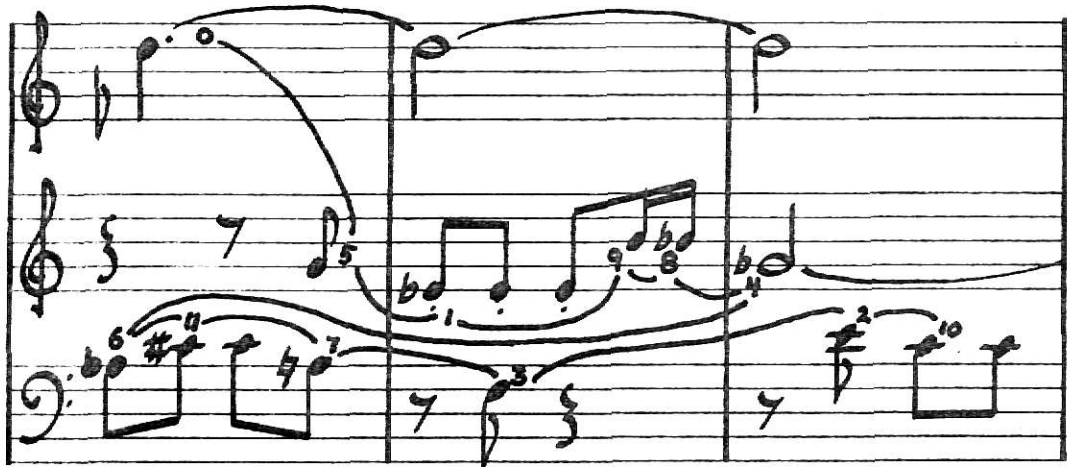


Fig. 2--Second Movement,
measures 16-18.



Fig. 3--First Movement,
measures 1-16.



Fig. 4--Second movement,
measures 148-150.



Fig. 5--First Movement,
measures 34-36.

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

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

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

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

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

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

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

Fig. 6--Simultanities derived from the set using
the principle of the twelve-tone aggregate.

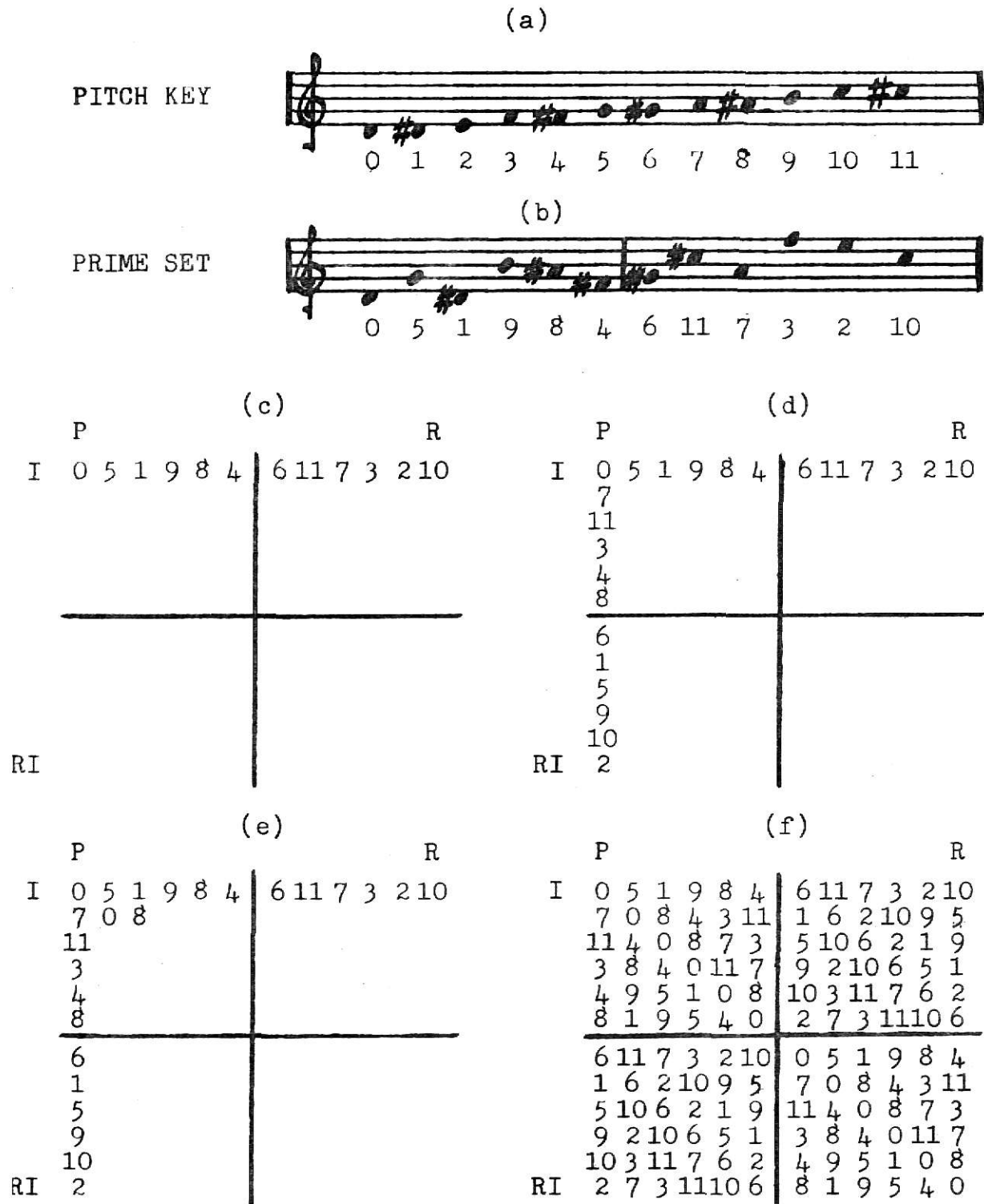


Fig. 7.---Construction of the set-complex.

(a)

FIRST ORDER:

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

(b)

SECOND ORDER:

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

(c)

THIRD ORDER:

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

(d)

FOURTH ORDER:

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

* Combinatorial Set-forms.

Fig. 8.--Combinatorial sets.

I. FALSE WALTZ

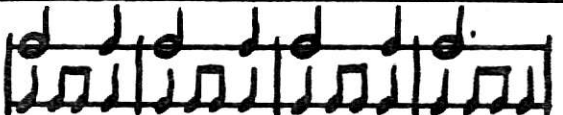
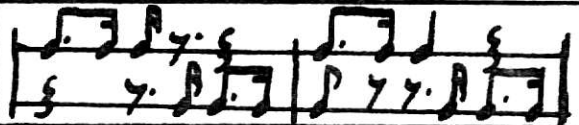
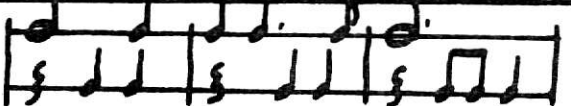
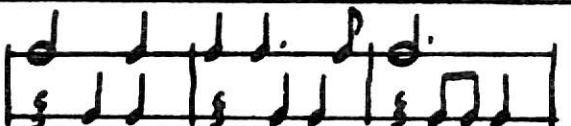
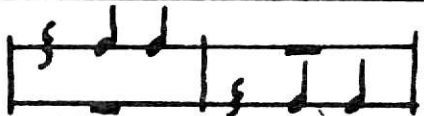
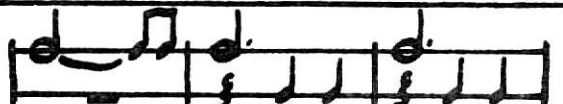
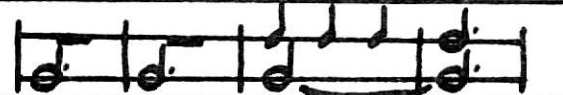
MEASURE	INSTRUMENTATION	CHARACTERISTIC RHYTHM
Intro.	1 Woodwind Solo with String tremolo.	
a	17 Woodwind and String Melody Hn. and Bn. Accompaniment.	
b	25 Woodwinds alternating with brasses.	
c	33 Full Orchestra	
ans.	41 Woodwind solo and String accompaniment.	
	54 Strings, Horns and Tuba	
d	62 Woodwind Solo. Strings, Horn and Tuba accompaniment	
d'	78 Trumpets in inverted canon. Strings, Horns and Tuba accompaniment.	
ans.	97 Woodwinds alternating with Strings and Brasses	
da	101 Woodwinds solo. Strings and low Woodwinds acct.	
	122 Glock. solo Full Orch accompaniment.	

Fig. 9

II. CAKEWALK

MEASURE	INSTRUMENTATION	CHARACTERISTIC RHYTHM
Intro.	1 Strings and Woodwinds alternating with Brasses	
	7 Woodwinds	
A	19 Tpt. solo followed by Full Orchestra chords	
	33 Full Orchestra	
	43 Low Woodwinds and Celli ending with woodblock	
B	47 Celli and Tpt. alternating with Full Orchestra	
A	61 Tpt. solo followed by Full Orchestra chords	
	71 Full Orchestra	
	81 Low Woodwinds and Celli ending with woodblock	
C	86 Vln. Solo alternating with Brasses	
	100 Flute solo (transition)	
	103 Repeat 86 with Full Orchestra	
A'	119 Full Orchestra	
	125 Crescendo, Full Orchestra alternating Vln. and Fl. solo	
	138 Tpt. and Woodwind solo alternating Full Orch. chords	
	148 Bass Clar. and Celli (transition)	
	153 Full Orchestra	
Coda	160 Full Orchestra	
	167 Full Orchestra	
	175 Low Woodwinds and Celli ending with pizz.	

Fig. 10

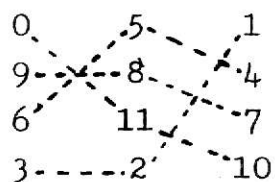


Fig. 11--Twelve-tone aggregate showing improved voice leading.



Fig. 12--First Movement,
measure 97.

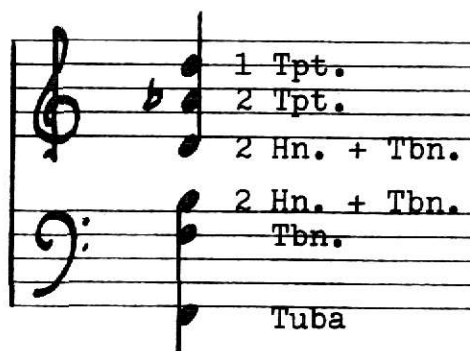


Fig. 13--Second Movement,
measure 87.



Fig. 14--First Movement,
measure 41.

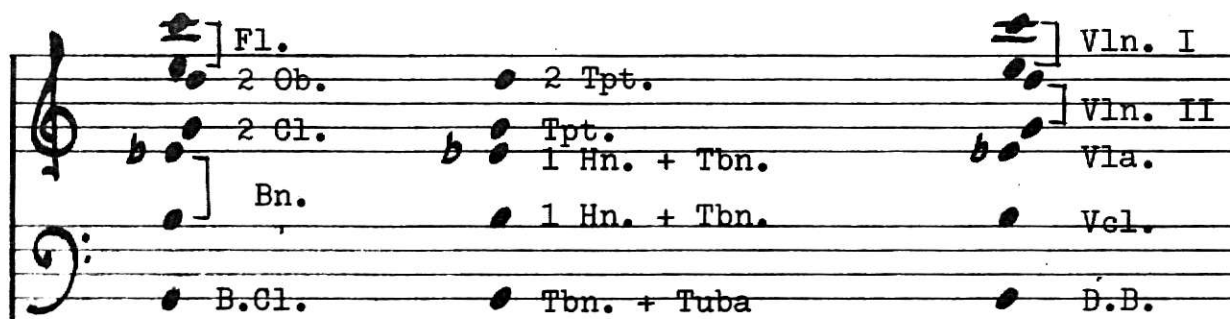


Fig. 15--First Movement,
measure 126.

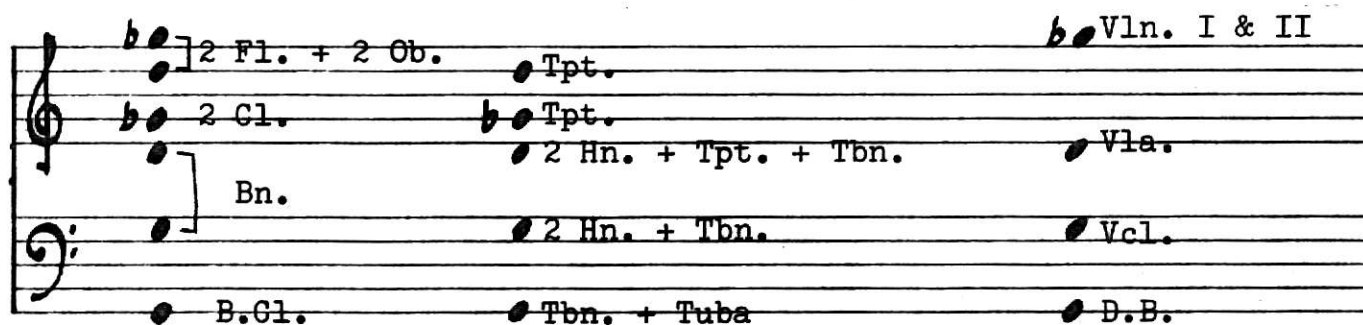


Fig. 16--First Movement,
measure 34.

Fl. Ob. Cl. 2 Hn. + 2 Tbn. Vln. I Vln. II Vla. 2 Bn. 2 Hn. + Tbn. Vcl. B.Cl. Tbn. + Tuba D.B.

Fig. 17--Second Movement,
measure 22.

2 Fl. 2 Ob. 2 Cl. 3 Tpt. 4 Hn. Vln. I Vln. II 2 Bn. 2 Tbn. Tbn. + Tuba Timp. Vla. Vcl. D.B.

Fig. 18--Second Movement,
measure 85.

THE COMPOSITIONAL TECHNIQUES AND MUSICAL
DEVICES USED IN "TWO DANCES FOR ORCHESTRA"

by

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B. S., Union College, 1969
Lincoln, Nebraska

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1972

INTRODUCTION: The twelve-tone technique is one of the important twentieth century developments in the art of organizing musical sounds. The composition "Two Dances for Orchestra", which is a twelve-tone composition, was written for ease of comprehension by the listener and for ease of performance by high school musicians.

I. DEFINITION OF TERMS: The terms used to describe the various procedures inherent in the composition of twelve-tone music have not yet been completely standardized; therefore, it is necessary to define terms as they are used in "Two Dances for Orchestra". The set in twelve-tone music is the source of all melodic and harmonic details.

II. CONSIDERATIONS IN THE CONSTRUCTION OF A SET: The construction of a set must take into consideration desired melodic features as well as simultaneous sonorities. Sets may be non-combinatorial or may have one of four distinct degrees of combinatoriality. The possibility of using two or more set-forms together makes combinatoriality a desirable feature and ease in using the combinatorial feature is facilitated by the construction of a set-complex.

- III. THE RHYTHMIC AND FORMAL ELEMENTS: Rhythm in twelve-tone music plays an important part in the development of phrasing and the establishment of cadences. In "Two Dances for Orchestra", it is also treated as one of the formal elements. The first movement is basically a two part form with introduction, transition, and coda; while the second movement is essentially a rondo with five sections alternately designated "Marked" and "Smoothly".
- IV. THE SKETCHES: The initial sketches began with the notation of the rhythm of the entire composition. The numerical equivalents of the notes of the set were then arranged on the rhythmic framework and finally translated into a simple sketch in conventional notation.
- V. TIMBRE AND TEXTURE: Changes in timbre are intended to play an important part in the development of the form. There are two primary aspects of the orchestration: (1) the orchestration of melodic passages, and (2) the distribution of the notes of chords to the various instruments of the orchestra for balance at various dynamic levels.

VI. SUGGESTIONS FOR PERFORMANCE: Phrasing and dynamic contrast are elements which require special attention in "Two Dances for Orchestra". The first movement should be played in a graceful manner. The second movement should be played with lively, vigorous rhythms and sharp dynamic contrasts.

ERNEST L. PEARSON, JR.

TWO DANCES FOR ORCHESTRA

1972

I FALSE WALTZ

II CAKEWALK

duration: ca. 6:00

INSTRUMENTATION

2 Flutes

2 Oboes

2 Clarinets in B flat

1 Bass Clarinet in B flat

2 Bassoons

4 Horns in F

3 Trumpets in B flat

3 Trombones

1 Tuba

2 Timpani

Snare Drum

Bass Drum

Glockenspiel

Cymbals

Wood Block

Violins I & II

Violas

Violoncellos

Double Basses

LD
2668
R4
1972
P43
v.2
c.2
Docu-
ment

I. False Waltz

Languidly mm. ♩ = 100.

Flutes I
II
mf

Oboes I
II

Clarinet I
in B^b II
mp

Bass Clarinet
in B^b

Bassoons I
II

Horns I III
in F
II IV

Trumpets I
in D^b II III

Trombones I
II

Bass Trombone
Tuba

Timpani

Snare Drum
Percussion
Bass Drum

Glocken-
spiel

Languidly mm. ♩ = 100.

Violins I
II
with mutes
pp

Violas

Violoncellos

Double Bases

Flutes I II *mf*

Oboes I II

Clarinets I II *mp*

Bass Clarinet

Bassoons I II

Horns I III II IV

Trumpets I II III

Trombones I II

Bass Trombone Tuba

Timpani

Percussion

Glock.

Violins I II

Violas

Violoncellos

Double Basses

Measures: 5, 6, 7, 8

Flutes I II
Oboes I II
Clarinet I II
Bass Clar.
Bassoons I II
Horns I III II IV
Trumpets I II III
Trombones I II
Bass Trombone
Tuba
Timpani
Percussion
Glock.

Violins I II
Violas
Violoncellos
Double Bases

9 10 11 12

9 10 11 12

The musical score is written for a full orchestra. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) and the string section (Violins, Violas, Violoncellos, Double Bases) are active in measures 9-11. The brass section (Horns, Trumpets, Trombones, Tuba) and the percussion section (Timpani, Percussion, Glockenspiel) are also present. The score is divided into measures 9, 10, 11, and 12. The key signature is one sharp (F#). The time signature is 4/4. The dynamics range from mp to mf. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The score is written for a full orchestra, with parts for woodwinds, brass, percussion, and strings.

This page of a musical score covers measures 17 through 20. The orchestration includes the following instruments and parts:

- Flutes:** I and II parts, with dynamics *mf* and *mp*.
- Oboes:** I and II parts, mostly resting.
- Clarinets:** I and II parts, with dynamics *mp* and *mf*.
- Bass Clarinet:** One part, with dynamics *mp* and *mf*.
- Bassoons:** I and II parts, with dynamics *mp* and *mf*.
- Horns:** I, II, III, and IV parts, with dynamics *mp* and *mf*.
- Trumpets:** I and II parts, mostly resting.
- Trombones:** I and II parts, mostly resting.
- Bass Trombone/Tuba:** One part, with dynamics *mp* and *mf*.
- Timpani:** One part, mostly resting.
- Percussion:** One part, mostly resting.
- Glock:** One part, mostly resting.
- Violins:** I and II parts, with dynamics *mf* and *mp*, and markings *mf* and *mp*.
- Violas:** One part, with dynamics *mf* and *mp*, and marking *Pizz.*
- Violoncellos:** One part, with dynamics *mf* and *mp*, and marking *Pizz.*
- Double Basses:** One part, with dynamics *mf* and *mp*, and marking *Pizz.*

The score is written in 3/4 time and features various dynamics and articulations, including *mf* (mezzo-forte), *mp* (mezzo-piano), and *Pizz.* (pizzicato). The key signature is one flat (B-flat major or D minor).

This musical score page contains measures 21 through 24 of a symphony. The instrumentation includes woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons), brass (Horns, Trumpets, Trombones, Bass Trombone, Tuba), percussion (Timpani, Percussion, Glock), and strings (Violins, Violas, Violoncellos, Double Basses). The score is written in 2/4 time with a key signature of one sharp (F#). Measures 21 and 23 are marked with a '2' above the staff, while measures 22 and 24 are marked with a '2' above the staff. The woodwinds and strings have active parts, while the brass and percussion are mostly silent.

Flutes I
Flutes II
Oboes I
Oboes II
Clarinets I
Clarinets II
Bass Clar.
Bassoons I
Bassoons II
Horns I III
Horns II IV
Trumpets I
Trumpets II III
Trombones I
Trombones II
Bass Trombone
Tuba
Timpani
Percussion
Glock
Violins I
Violins II
Violas
Violoncellos
Double Basses

Flutes I
Flutes II
Oboes I
Oboes II
Clarinet I
Clarinet II
Bass Clar.
Bassoons I
Bassoons II
Horn I III
Horn II IV
Trumpet I
Trumpet II III
Trombone I
Trombone II
Bass Trombone
Tuba
Timpani
Percussion
Glock

25 26 27 28

25 26 27 28

Violins I
Violins II
Violas
Violoncellos
Double Basses

Handwritten musical score for a 12-voice choir, measures 29-32. The score is written on 12 staves, organized into two systems of six staves each. The first system (measures 29-32) features a vocal melody in the top staff, with accompaniment in the second and third staves. The second system (measures 33-36) features a vocal melody in the top staff, with accompaniment in the second and third staves. The score includes various musical notations, including notes, rests, and dynamic markings such as *mf* and *al.* The text "mutes off" is written in the right margin of the second system.

Handwritten musical score for measures 29-32. The score is written on five staves. Measures 29 and 30 show a simple harmonic progression. Measures 31 and 32 are marked *arco.* and feature more complex, rapid passages in the upper staves, with *mf* (mezzo-forte) dynamics indicated. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Flutes I
Flutes II
Oboes I
Oboes II
Clarinet I
Clarinet II
Bass Clar
Bassoons I
Bassoons II
Horns I III
Horns II IV
Trumpets I
Trumpets II III
Trombones I
Trombones II
Bass Trombone
Tuba
Timpani
Percussion
Glock

Violins I
Violins II
Violas
Violoncellos
Double Basses

The musical score is divided into two systems. The first system contains staves for woodwinds, brass, and percussion. The second system contains staves for strings. Measures 33-38 are indicated at the top of each staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). The woodwinds and brass sections have more complex parts with many notes and accidentals, while the strings have simpler, more sustained parts.

Handwritten musical score for a symphony orchestra, measures 37-40. The score is written on a system of staves, with measures 37, 38, 39, and 40 indicated at the top of each staff. The instruments are listed on the left side of the page.

Flutes I II

Oboes I II

Clarinet I II

Bass Clar.

Bassoons I II

Horns I III II IV

Trumpets I II III

Trombones I II

Bass Trombone

Tuba

Timpani

Percussion

Glock.

Violins I II

Violas

Violoncellos

Double Basses

Flutes I II

Oboes I II

Clarinet I II

Bass Clar

Bassoons I II

Horns I III II IV

Trumpets I II III

Trombones I II

Bass Trombone

Tuba

Timpani

Percussion

Glock

Violins I II

Violas

Violoncellos

Double Basses

41 42 43 44

mute.

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

This musical score page contains measures 45 through 48 for a full orchestra and string section. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) and the brass section (Horns, Trumpets, Trombones, Bass Trombone, Tuba) are primarily silent in these measures, with some activity in measures 46 and 47. The string section (Violins, Violas, Violoncellos, Double Basses) provides the harmonic foundation, with dynamics ranging from piano (p) to mezzo-piano (mp). A Glockenspiel part is also present, remaining silent throughout. The score is written for measures 45, 46, 47, and 48, with measure numbers indicated at the top of each measure.

Measures 45-48:

- Flutes I & II:** Active in measures 45, 46, 47, and 48.
- Oboes I & II:** Silent throughout.
- Clarinets I & II:** Active in measures 45, 46, 47, and 48.
- Bass Clarinet:** Silent throughout.
- Bassoons I & II:** Silent throughout.
- Horns I, II, III, IV:** Silent throughout.
- Trumpets I & II:** Silent throughout.
- Trombones I & II:** Silent throughout.
- Bass Trombone & Tuba:** Silent throughout.
- Timpani:** Silent throughout.
- Percussion:** Silent throughout.
- Glock:** Silent throughout.
- Violins I & II:** Active in measures 45, 46, 47, and 48. Dynamics include *p* and *mp*.
- Violas:** Active in measures 45, 46, 47, and 48. Dynamics include *p* and *mp*.
- Violoncellos:** Active in measures 45, 46, 47, and 48. Dynamics include *p* and *mp*.
- Double Basses:** Active in measures 45, 46, 47, and 48. Dynamics include *p* and *mp*.

Flutes I II

Oboes I II

Clarinet I II

Bass Clar.

Bassoons I II

Horns I III II IV

Trumpets I II III

Trombones I II

Bass Trombone

Tuba

Timpani

Percussion

Glock.

Violins I II

Violas

Violoncellos

Double Basses

49 50 51 52

mp

mf

p

Flutes I II

Oboes I II

Clarinets I II

Bass Clar.

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

Bass Trombone Tuba

Timpani

Percussion S.D.

Glock

Violins I II

Violas

Violoncellos

Double Basses

Measures: 53, 54, 55, 56

Dynamics: p, pp, a2

57 58 59 60

Flutes I
II

Oboes I
II

Clarinet I
II

Bass Clar.

Bassoons I
II

Horns I III
II IV

Trumpets I
II III

Trombones I
II

Bass Trombone
Tuba

Timpani

Percussion

Glock.

57 58 59 60

Violins I
II

Violas

Violoncellos

Double Basses

67 62 63 64

Flutes I II

Oboes I II

Clarinet I II

Bass Clar.

Bassoons I II

Horns I III II IV

Trumpets I II III

Trombones I II

Bass Trombone

Tuba

Timpani

Percussion

Glock.

Violins I II

Violas

Violoncellos

Double Basses

Detailed description: This is a page of a musical score, page 16, containing measures 61 through 64. The score is arranged in two systems. The first system includes woodwinds (Flutes I & II, Oboes I & II, Clarinets I & II, Bass Clarinet, Bassoons I & II), brass (Horns I, III, II, IV; Trumpets I, II, III; Trombones I, II; Bass Trombone; Tuba), and percussion (Timpani, Percussion, Glockenspiel). The second system includes strings (Violins I & II, Violas, Violoncellos, Double Basses). Measures 61 and 62 show the woodwinds and brass playing a melodic line, while the strings provide a harmonic accompaniment. Measures 63 and 64 continue this musical theme. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Flutes I
Flutes II
Oboes I
Oboes II
Clarinet I
Clarinet II
Bass Clar.
Bassoons I
Bassoons II
Horns I III
Horns II IV
Trumpets I
Trumpets II III
Trombones I
Trombones II
Bass Trombone
Tuba
Timpani
Percussion
Glock.
Violins I
Violins II
Violas
Violoncellos
Double Basses

69 70 71 72

Flutes I
II

Oboes I
II

Clarinet I
II

Bass. Clar.

Bassoons I
II

Horns I III
II IV

Trumpets I
II III

Trombones I
II

Bass Trombone
Tuba

Timpani

Percussion

Glock

69 70 71 72

Violins I
II

Violas

Violoncellos

Double Basses

This musical score page contains measures 69 through 72. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) plays sustained chords in measures 69-71, with some movement in measure 72. The brass section (Horns, Trumpets, Trombones, Bass Trombone/Tuba) plays a rhythmic pattern of eighth and quarter notes. The string section (Violins, Violas, Violoncellos, Double Basses) provides a harmonic foundation with sustained notes and some rhythmic movement. The percussion section includes Timpani and Glock, with the Glock playing a steady eighth-note pattern.

This musical score page contains measures 73 through 76. The instrumentation includes:

- Flutes:** I and II parts, both playing a melodic line with slurs and ties.
- Oboes:** I and II parts, mirroring the flute parts.
- Clarinet:** I and II parts, also mirroring the flute parts.
- Bass Clar.**: Bass Clarinet part, which is silent (rested) throughout these measures.
- Bassoons:** I and II parts, which are silent (rested) throughout these measures.
- Horns:** I, II, III, and IV parts, playing a rhythmic pattern of eighth and quarter notes.
- Trumpets:** I and II parts, which are silent (rested) throughout these measures.
- Trombones:** I and II parts, which are silent (rested) throughout these measures.
- Bass Trombone:** Part, playing a rhythmic pattern of eighth and quarter notes.
- Tuba:** Part, which is silent (rested) throughout these measures.
- Timpani:** Part, which is silent (rested) throughout these measures.
- Percussion:** Part, playing a rhythmic pattern of eighth and quarter notes.
- Glock:** Glockenspiel part, which is silent (rested) throughout these measures.
- Violins:** I and II parts, playing a melodic line with slurs and ties.
- Violas:** Part, playing a melodic line with slurs and ties.
- Violoncellos:** Part, playing a melodic line with slurs and ties.
- Double Basses:** Part, playing a melodic line with slurs and ties.

The score is written in 4/4 time. Measures 73 and 74 show the woodwinds and strings entering with a melodic line. Measures 75 and 76 show the woodwinds and strings continuing their melodic line, while the brass and percussion parts provide a rhythmic accompaniment.

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This is a page from a musical score, likely for a symphony orchestra, covering measures 77 through 80. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings.

Instrumentation and Parts:

- Flutes:** I, II
- Oboes:** I, II
- Clarinets:** I, II
- Bass Clarinet:** Bass Clar.
- Bassoons:** I, II
- Horns:** I, II, III, IV
- Trumpets:** I, II, III
- Trombones:** I, II
- Bass Trombone:** Bass Trombone
- Tuba:** Tuba
- Timpani:** Timpani
- Percussion:** Percussion
- Glock:** Glock
- Violins:** I, II
- Violas:** Violas
- Violoncellos:** Violoncellos
- Double Basses:** Double Basses

Measure Details:

- Measure 77:** Flutes, Oboes, Clarinets, Bass Clarinet, and Bassoons are mostly silent. Horns, Trumpets, Trombones, Bass Trombone, Tuba, Timpani, Percussion, and Glock are active with rhythmic patterns.
- Measure 78:** Flutes, Oboes, Clarinets, Bass Clarinet, and Bassoons remain silent. Horns, Trumpets, Trombones, Bass Trombone, Tuba, Timpani, Percussion, and Glock continue their patterns. Dynamics like *mp* and *mf* are indicated.
- Measure 79:** Similar to measure 78, with active woodwinds and strings. Dynamics like *mp* and *mf* are present.
- Measure 80:** Flutes, Oboes, Clarinets, Bass Clarinet, and Bassoons remain silent. Horns, Trumpets, Trombones, Bass Trombone, Tuba, Timpani, Percussion, and Glock continue their patterns. Dynamics like *mp* and *mf* are present. A *mute* instruction is visible for the Trumpets.

81 82 83 84

Flutes I
II

Oboes I
II

Clarinet I
II

Bass Clar.

Bassoons I
II

Horns I III
II IV

Trumpets I
II III

Trombones I
II

Bass Trombone
Tuba

Timpani

Percussion

Glock

81 82 83 84

Violins I
II

Violas

Violoncellos

Double Basses

Detailed description: This page of a musical score covers measures 81 through 84. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, Bass Clarinet, and Bassoons I and II. The brass section includes Horns I, III, II, and IV; Trumpets I, II, and III; Trombones I and II; Bass Trombone; and Tuba. The percussion section includes Timpani, Percussion, and Glockenspiel. The string section includes Violins I and II, Violas, Violoncellos, and Double Basses. Measures 81 and 82 are marked with a 3/4 time signature. Measures 83 and 84 are marked with a 4/4 time signature. The score shows various musical notations including rests, eighth notes, quarter notes, and half notes across multiple staves.

85 86 87 88

Flutes I II

Oboes I II

Clarinet I II

Bass Clar.

Bassoons I II

Horns I III II IV

Trumpets I II III

Trombones I II

Bass Trombone Tuba

Timpani

Percussion

Glock

85 86 87 88

Violins I II

Violas

Violoncellos

Double Basses

This musical score page contains measures 85 through 88. The woodwind section includes Flutes I and II (both resting), Oboes I and II (melodic lines), Clarinets I and II (resting), Bass Clarinet (resting), Bassoons I and II (resting), and Horns I, III, II, and IV (melodic lines). The brass section includes Trumpets I, II, and III (melodic lines), Trombones I and II (resting), and Bass Trombone/Tuba (melodic line). The percussion section includes Timpani (melodic line), Percussion (resting), and Glock (resting). The string section includes Violins I and II (melodic lines), Violas (melodic line), Violoncellos (melodic line), and Double Basses (melodic line). The key signature has one sharp (F#), and the time signature is 4/4.

89 90 91 92

Flutes I
II

Oboes I
II

Clarinet I
II

Bass Clar

Bassoons I
II

Horns I III
II IV

Trumpets I
II III

Trombones I
II

Bass Trombone
Tuba

Timpani

Percussion

Glock

89 90 91 92

Violins I
II

Violas

Violoncellos

Double Basses

Flutes I
Flutes II
Oboes I
Oboes II
Clarinet I
Clarinet II
Bass Clar
Bassoons I
Bassoons II
Horns I III
Horns II IV
Trumpets I
Trumpets II III
Trombones I
Trombones II
Bass Trombone
Tuba
Timpani
Percussion
Glock

93 94 95 96

mf *mp* *off mute*

Violins I
Violins II
Violas
Violoncellos
Double Basses

93 94 95 96

mf *mf* *mf*

Detailed description: This page contains a musical score for measures 93 through 96. The score is divided into two systems. The first system includes woodwinds (Flutes I & II, Oboes I & II, Clarinets I & II, Bass Clarinet, Bassoons I & II), brass (Horns I, II, III, IV, Trumpets I & II, Trombones I & II, Bass Trombone, Tuba), and percussion (Timpani, Percussion, Glock). The second system includes strings (Violins I & II, Violas, Violoncellos, Double Basses). Measures 93 and 94 show active melodic lines in the woodwinds and brass, with dynamic markings of *mf* and *mp*. Measures 95 and 96 show a transition where the brass instruments (Trumpets and Trombones) are marked *off mute*, while the woodwinds and strings continue their parts. The percussion section provides a steady rhythmic accompaniment throughout.

97 98 99 100

Flutes I II

Oboes I II

Clarinet I II

Bass Clar.

Bassoons I II

Horns I III II IV

Trumpets I II III

Trombones I II

Bass Trombone

Tuba

Timpani

Percussion

Glock.

97 98 99 100

Violins I II

Violas

Violoncellos

Double Basses

This musical score page contains measures 97 through 100. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) plays a melodic line in measures 97 and 98, then rests in measure 99, and resumes in measure 100. The brass section (Horns, Trumpets, Trombones, Bass Trombone, Tuba) and Percussion (Timpani, Glockenspiel) provide harmonic support with sustained notes and rhythmic patterns. The string section (Violins, Violas, Violoncellos, Double Basses) plays a steady accompaniment throughout the measures.

This musical score page contains measures 101 through 104. The instrumentation includes Flutes I & II, Oboes I & II, Clarinets I & II, Bass Clarinet, Bassoons I & II, Horns I & II, Trumpets I & II, Trombones I & II, Bass Trombone, Tuba, Timpani, Percussion, Glockenspiel, Violins I & II, Violas, Violoncellos, and Double Basses. Measures 101 and 102 show the woodwinds and strings playing sustained notes. Measures 103 and 104 feature more complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *pp*, *ppp*, *pizz*, and *div.* (divisi). The score is written in a standard musical notation with a key signature of one flat and a common time signature.

Flutes I
Flutes II
Oboes I
Oboes II
Clarinets I
Clarinets II
Bass Clar.
Bassoons I
Bassoons II
Horns I
Horns II
Trumpets I
Trumpets II
Trombones I
Trombones II
Bass Trombone
Tuba
Timpani
Percussion
Glock.
Violins I
Violins II
Violas
Violoncellos
Double Basses

101 102 103 104

101 102 103 104

This musical score page contains measures 109 through 112. The instrumentation includes Flutes I & II, Oboes I & II, Clarinets I & II, Bass Clarinet, Bassoons I & II, Horns I & II, Trumpets I & II, Trombones I & II, Bass Trombone, Tuba, Timpani, Percussion, Glockenspiel, Violins I & II, Violas, Violoncellos, and Double Basses. Measures 109 and 110 feature a melodic line in the Flutes and Clarinets, with the Bassoons and Violoncellos providing harmonic support. Measures 111 and 112 continue this melodic development, with the strings (Violins, Violas, Violoncellos, and Double Basses) providing a steady accompaniment. The score is written for a full orchestra, with each instrument part clearly delineated on its own staff.

Flutes I
Flutes II
Oboes I
Oboes II
Clarinet I
Clarinet II
Bass Clar.
Bassoons I
Bassoons II
Horns I
Horns II
Trumpets I
Trumpets II
Trombones I
Trombones II
Bass Trombone
Tuba
Timpani
Percussion
Glock.
Violins I
Violins II
Violas
Violoncellos
Double Basses

109 110 111 112

113 114 115 116

Flutes I
II

Oboes I
II

Clarinet I
II

Bass Clar

Bassoons I
II

Horns I III
II IV

Trumpets I
II III

Trombones I
II

Bass Trombone
Tuba

Timpani

Percussion

Glock

113 114 115 116

Violins I
II

Violas

Violoncellos

Double Basses

Detailed description: This page of a musical score covers measures 113 through 116. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, Bass Clarinet, Bassoons I and II, and Horns I/III and II/IV. The brass section includes Trumpets I, II, and III; Trombones I and II; Bass Trombone; and Tuba. The percussion section includes Timpani, a general Percussion line, and Glock. The string section includes Violins I and II, Violas, Violoncellos, and Double Basses. Measures 113 and 115 feature a melodic line in the Flutes and Clarinets, while measures 114 and 116 feature a melodic line in the Bassoons and Basses. The percussion section provides a steady rhythmic accompaniment throughout the measures.

Flutes I II

Oboes I II

Clarinet I II

Bass. Clar.

Bassoons I II

Horns I III I IV

Trumpets I II III

Trombones I II

Bass Trombone

Tuba

Timpani

Percussion

Glock.

Violins I II

Violas

Violoncellos

Double Bases

117 118 119 120 121

117 118 119 120 121

This page of a musical score covers measures 122 to 126. The instrumentation includes woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons), brass (Horns, Trumpets, Trombones, Bass Trombone/Tuba), percussion (Timpani, Percussion, Glock), and strings (Violins, Violas, Violoncellos, Double Basses). The score is written in 4/4 time. Key features include:

- Measures 122-123:** Flutes and Oboes play a melody starting on G4. Clarinets and Bassoons play a lower melody. Horns and Trombones play a harmonic. Trumpets play a harmonic. Bass Trombone/Tuba plays a harmonic. Violins and Violas play a harmonic. Violoncellos and Double Basses play a harmonic.
- Measure 124:** Flutes and Oboes play a melody. Clarinets and Bassoons play a lower melody. Horns and Trombones play a harmonic. Trumpets play a harmonic. Bass Trombone/Tuba plays a harmonic. Violins and Violas play a harmonic. Violoncellos and Double Basses play a harmonic.
- Measure 125:** Flutes and Oboes play a melody. Clarinets and Bassoons play a lower melody. Horns and Trombones play a harmonic. Trumpets play a harmonic. Bass Trombone/Tuba plays a harmonic. Violins and Violas play a harmonic. Violoncellos and Double Basses play a harmonic.
- Measure 126:** Flutes and Oboes play a melody. Clarinets and Bassoons play a lower melody. Horns and Trombones play a harmonic. Trumpets play a harmonic. Bass Trombone/Tuba plays a harmonic. Violins and Violas play a harmonic. Violoncellos and Double Basses play a harmonic.

The score includes various dynamics such as *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). It also includes markings like "Senza rit." (without ritardando) and "div." (divisi).

II. Cakewalk

Marked mm $\text{♩} = 132-144$

Flutes I II
Oboes I II
Clarinet in B $\flat$ I II
Bass Clar. in B $\flat$
Bassoons I II
Horns in F I II III IV
Trumpets in B $\flat$ I II III
Trombones I II
Bass Trombone
Tuba
Timpani G, D,
Snare Drum
Percussion
Bass Drum
Cymbals
Wood Block

Marked mm $\text{♩} = 132-144$

Violins I II
Violas
Violoncellos
Double Basses

Flutes I
Flutes II
Oboes I
Oboes II
Clarinet I
Clarinet II
Bass Clar.
Bassoons I
Bassoons II
Horns I III
Horns II IV
Trumpets I
Trumpets II III
Trombones I
Trombones II
Bass Trombone
Tuba
Timpani
Percussion S.D.
Percussion B.D.
Cym. w.B.
Violins I
Violins II
Violas
Violoncellos
Double Basses

5 6 7 8

a2

a2

0 to E^b

Pizz.

Flutes I
Flutes II
Oboes I
Oboes II
Clarinet I
Clarinet II
Bass Clar.
Bassoon I
Bassoon II
Horn I III
Horn II IV
Trumpet I
Trumpet II III
Trombone I
Trombone II
Bass Trombone
Tuba
Timpani
Percussion S.D.
Percussion B.D.
Cym.
w.B.
Violin I
Violin II
Viola
Violoncello
Double Bass

Flutes I II

Oboes I II

Clarinet I II

Bass Clar.

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

Bass Trombone

Tuba

Timpani

Percussion S.D. B.D.

Cym. W. B.

Violins I II

Violas

Violoncellos

Double Basses

This musical score page contains measures 17 through 20. The instrumentation includes:

- Flutes:** I and II. Measure 17 has a half note G4. Measure 18 has a half note G4 with a *mf* dynamic.
- Oboes:** I and II. Measure 17 has a half note G4. Measure 18 has a half note G4 with a *mf* dynamic.
- Clarinets:** I and II. Measure 17 has a half note G4. Measure 18 has a half note G4 with a *mf* dynamic.
- Bass Clar.**: Measure 17 has a half note G4.
- Bassoons:** I and II. Measure 17 has a half note G2. Measure 18 has a half note G2.
- Horns:** I, II, III, and IV. Measures 17-20 are mostly rests.
- Trumpets:** I and II/III. Measure 17 has a half note G4. Measure 18 has a half note G4 with a *mf* dynamic. Measure 19 has a half note G4 with a *mf* dynamic.
- Trombones:** I and II. Measure 17 has a half note G2. Measure 18 has a half note G2.
- Bass Trombone:** Measure 17 has a half note G2. Measure 18 has a half note G2.
- Tuba:** Measure 17 has a half note G2. Measure 18 has a half note G2.
- Timpani:** Measures 17-20 are mostly rests.
- Percussion:** S.D. and B.D. Measures 17-20 are mostly rests.
- Cym. w. B.**: Measure 17 has a half note G4.
- Violins:** I and II. Measure 17 has a half note G4. Measure 18 has a half note G4. Measure 19 has a half note G4. Measure 20 has a half note G4.
- Violas:** Measures 17-20 are mostly rests.
- Violoncellos:** Measures 17-20 are mostly rests.
- Double Bases:** Measure 17 has a half note G2. Measure 18 has a half note G2.

Flutes I
Flutes II
Oboes I
Oboes II
Clarinets I
Clarinets II
Bass Clar
Bassoons I
Bassoons II
Horns I III
Horns II IV
Trumpets I
Trumpets II III
Trombones I
Trombones II
Bass Trombone
Tuba
Timpani
Percussion S.D.
Percussion B.D.
Cym.
W.B.
Violins I
Violins II
Violas
Violoncellos
Double Basses

21 22 23 24

21 22 23 24

div
div
arco.

This musical score page contains measures 25 through 28. The instrumentation includes:

- Flutes:** I and II
- Oboes:** I and II
- Clarinet:** I and II
- Bass Clar.**
- Bassoons:** I and II
- Horns:** I, II, III, and IV
- Trumpets:** I and II
- Trombones:** I and II
- Bass Trombone**
- Tuba**
- Timpani**
- Percussion:** S.D., B.D., Cym., and W.B.
- Violins:** I and II
- Violas**
- Violoncellos**
- Double Basses**

The score is written in 4/4 time. Measures 25 and 28 are mostly rests for the woodwinds and strings, while measures 26 and 27 contain active musical notation for most instruments. The woodwinds and strings play sustained chords or single notes, while the brass and percussion have more rhythmic activity.

29 30 31 32

Flutes I
Flutes II
Oboes I
Oboes II
Clarinet I
Clarinet II
Bass Clar.
Bassoons I
Bassoons II
Horns I III
Horns II IV
Trumpets I
Trumpets II III
Trombones I
Trombones II
Bass Trombone
Tuba
Timpani
Percussion S.D.
Percussion B.D.
Cym.
W.B.

29 30 31 32

Violins I
Violins II
Violas
Violoncellos
Double Basses

unis.
unis.

This musical score page contains measures 33 through 36. The instrumentation includes Flutes I and II, Oboes I and II, Clarinets I and II, Bass Clarinet, Bassoons I and II, Horns I, II, III, and IV, Trumpets I and II, Trombones I and II, Bass Trombone/Tuba, Timpani, Percussion (SD, BD, Cym., W.B.), Violins I and II, Violas, Violoncellos, and Double Basses. The score is written in 3/4 time. Measures 33 and 34 show a steady accompaniment in the woodwinds and strings, with flutes and clarinets playing chords. Measures 35 and 36 feature a more complex texture, with the woodwinds and strings playing moving lines, and the flutes and clarinets playing chords. The percussion section is active throughout, providing a rhythmic foundation. The score is written in a standard musical notation style, with notes, rests, and dynamic markings (mf, f) clearly visible.

Flutes I
Flutes II
Oboes I
Oboes II
Clarinets I
Clarinets II
Bass Clarinet
Bassoons I
Bassoons II
Horns I
Horns II
Horns III
Horns IV
Trumpets I
Trumpets II
Trombones I
Trombones II
Bass Trombone
Tuba
Timpani
Percussion S.D.
Percussion B.D.
Percussion Cym.
Percussion W.B.
Violins I
Violins II
Violas
Violoncellos
Double Basses

Flutes I
Flutes II
Oboes I
Oboes II
Clarinet I
Clarinet II
Bass Clar.
Bassoons I
Bassoons II
Horns I III
Horns II IV
Trumpets I
Trumpets II III
Trombones I
Trombones II
Bass Trombone
Tuba
Timpani
Percussion *S.D.*
Percussion *B.D.*
Cym.
W.B.

Violins I
Violins II
Violas
Violoncellos
Double Basses

This musical score page contains measures 37 through 40. The woodwind section includes Flutes I & II, Oboes I & II, Clarinets I & II, Bass Clarinet, Bassoons I & II, Horns I, II, III, & IV, Trumpets I & II, III, Trombones I & II, Bass Trombone, and Tuba. The percussion section includes Timpani, Snare Drum (S.D.), Bass Drum (B.D.), Cymbal (Cym.), and Wood Blocks (W.B.). The string section includes Violins I & II, Violas, Violoncellos, and Double Basses. The score is written in a common time signature with a key signature of one flat. Measures 37 and 38 show complex woodwind passages with many beamed notes. Measures 39 and 40 feature a more active brass section, with the Trumpets and Trombones playing prominent parts, while the strings provide a steady accompaniment.

Flutes I II
Oboes I II
Clarinet I II
Bass Clar.
Bassoons I II
Horns I III II IV
Trumpets I II III
Trombones I II
Bass Trombone
Tuba
Timpani
Percussion S.D. D.D. Cym. w.B.
Violins I II
Violas
Violoncellos
Double Bases

Measures 41, 42, 43, and 44 are shown. The score includes staves for various instruments, with notes and rests indicating the musical composition. Dynamics such as *mf* and *ff* are marked. The percussion section includes S.D., D.D., Cym., and w.B. The string section includes Violins I and II, Violas, Violoncellos, and Double Bases.

45 46 47 Smoothly 48

Flutes I *mf*

Flutes II *mf*

Oboes I *mf*

Oboes II *mf*

Clarinet I *mf*

Clarinet II *mf*

Bass Clar. *mf*

Bassoons I

Bassoons II

Horns I III

Horns II IV

Trumpets I

Trumpets II III

Trombones I

Trombones II

Bass Trombone

Tuba

Timpani

Percussion S.D.

Percussion B.D.

Cym.

W.D.

WB. *ff*

45 46 47 Smoothly 48

Violins I *Pizz. mf*

Violins II *Pizz. mf*

Violas *Pizz. mf*

Violoncellos *mf*

Double Basses *Pizz. mf*

49 50 51 52

Flutes I II

Oboes I II

Clarinet I II

Bass Clar.

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

Bass Trombone Tuba

Timpani

Percussion S.D. B.D. Cym. W.B.

Violins I II

Violas

Violoncellos

Double Bases

Handwritten notes: *mp*, *mf*, *arco.*, *mp*, *mf*, *solo*, *mp*, *mf*, *arco.*, *mp*, *mf*, *arco.*, *mp*, *mf*, *arco.*, *mp*, *mf*.

Flutes I II

Oboes I II

Clarinet I II

Bass Clar.

Bassoons I II

Horns I III II IV

Trumpets I II III

Trombones I II

Bass Trombone

Tuba

Timpani

Percussion *S.D.* *B.D.*

Cym. *w.B.*

Violins I II

Violas

Violoncellos

Double Basses

53 54 55 56

mp *mf* *a 2.* *mf*

53 54 55 56

mp *mf*

57 58 59 60

Flutes I II

Oboes I II

Clarinet I II

Bass Clar.

Bassoons I II

Horns I III II IV

Trumpets I II III

Trombones I II

Bass Trombone Tuba *a2.*

Timpani

Percussion *S.D.* *B.D.*

Cym. w. B.

57 58 59 60

Violins I II

Violas

Violoncellos

Double Basses

Detailed description: This is a page of a musical score, page 46, showing measures 57 through 60. The score is arranged in two systems. The first system includes woodwinds (Flutes I & II, Oboes I & II, Clarinets I & II, Bass Clarinet, Bassoons I & II), brass (Horns I, III, II, IV; Trumpets I, II, III; Trombones I, II; Bass Trombone/Tuba), timpani, and percussion (S.D., B.D., Cym., w. B.). The second system includes strings (Violins I & II, Violas, Violoncellos, Double Basses). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *a2.* and *4f*. The measures are numbered 57, 58, 59, and 60 at the top of each system.

61 *Marked* 62 63 64

Flutes I
Flutes II
Oboes I
Oboes II
Clarinet I
Clarinet II
Bass Clar.
Bassoons I
Bassoons II
Horns I III
Horns II IV
Trumpets I
Trumpets II III
Trombones I
Trombones II
Bass Trombone
Tuba
Timpani
Percussion S.D.
Percussion B.D.
Cym.
W.B.

Violins I
Violins II
Violas
Violoncellos
Double Bases

65 66 67 68

Flutes I II

Oboes I II

Clarinet I II

Bass Clar.

Bassoons I II

Horns I III II IV

Trumpets I II III

Trombones I II

Bass Trombone

Tuba

Timpani

Percussion S.D. B.D. Cym. W.B.

Violins I II

Violas

Violoncellos

Double Basses

65 66 67 68

unif. ff

unif. ff

ff

Flutes I II
Oboes I II
Clarinet I II
Bass Clar.
Bassoons I II
Horns I III II IV
Trumpets I II III
Trombones I II
Bass Trombone
Tuba
Timpani
Percussion S.D. D.D. Cym. w.B.
Violins I II
Violas
Violoncellos
Double Bases

69 70 71 72

69 70 71 72

This musical score page contains measures 73 through 76. The instrumentation includes:

- Flutes:** I and II staves.
- Oboes:** I and II staves.
- Clarinet:** I and II staves.
- Bass Clar.** (Bass Clarinet) staff.
- Bassoons:** I and II staves.
- Horns:** I, II, III, and IV staves.
- Trumpets:** I, II, and III staves.
- Trombones:** I and II staves.
- Bass Trombone/Tuba:** Staff.
- Timpani:** Staff.
- Percussion:** S.D. (Snare Drum) and B.D. (Bass Drum) staves.
- Cym.** (Cymbal) and **w. B.** (Wood Block) staves.
- Violins:** I and II staves.
- Violas:** Staff.
- Violoncellos:** Staff.
- Double Bases:** Staff.

The score is written in 4/4 time. Measures 73 and 74 show complex woodwind and brass textures with many beamed notes. Measures 75 and 76 continue these patterns with some changes in dynamics and articulation. The string section provides a steady rhythmic foundation throughout.

77 78 79 80

Flutes I II

Oboes I II

Clarinet I II

Bass Clar.

Bassoons I II

Horns I III II IV

Trumpets I II III

Trombones I II

Bass Trombone

Tuba

Timpani

Percussion S.D. B.D. Cym W.B.

Violins I II

Violas

Violoncellos

Double Basses

Detailed description: This page contains a musical score for measures 77 through 80. The instruments listed on the left are: Flutes I & II, Oboes I & II, Clarinets I & II, Bass Clarinet, Bassoons I & II, Horns I (III) and II (IV), Trumpets I, II, and III, Trombones I & II, Bass Trombone, Tuba, Timpani, Percussion (S.D., B.D., Cym, W.B.), Violins I & II, Violas, Violoncellos, and Double Basses. The score is written in 4/4 time. Measures 77 and 78 show various woodwind and brass entries with dynamic markings like *ff* and *sf*. Measures 79 and 80 continue the orchestration with sustained notes and dynamic changes. The string section (Violins, Violas, Violoncellos, Double Basses) provides a harmonic foundation throughout.

This page of a musical score covers measures 81 through 84. The orchestration includes the following instruments:

- Flutes I & II
- Oboes I & II
- Clarinets I & II
- Bass Clarinet
- Bassoons I & II
- Horns I, II, III, & IV
- Trumpets I & II
- Trombones I & II
- Bass Trombone/Tuba
- Timpani
- Percussion (S.D., B.D., Cym., W.B.)
- Violins I & II
- Violas
- Violoncellos
- Double Basses

The score is written in 4/4 time. Measures 81 and 82 show the beginning of a section with various instruments playing. Measures 83 and 84 continue the music, featuring a variety of dynamics and articulations. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature of 4/4.

85 86 *Smoothly* 87

Flutes I *a2* *sfz*

Flutes II *sfz*

Oboes I *a2* *sfz*

Oboes II *sfz*

Clarinet I *a2* *sfz*

Clarinet II *sfz*

Bass Clar. *sfz*

Bassoons I *sfz*

Bassoons II *sfz*

Horns I III *sfz*

Horns II IV *sfz*

Trumpets I *sfz*

Trumpets II III *sfz*

Trombones I *a2* *sfz*

Trombones II *sfz*

Bass Trombone *a2* *sfz*

Tuba *sfz*

Timpani *G to B*

Percussion *S.D.* *sfz*

Percussion *B.D.* *sfz*

Cym. *sfz*

W.B. *sfz*

85 86 *Smoothly* 87

Violins I *div arco* *sfz* *unif.* *f* *f* *bp*

Violins II *div. arco* *sfz* *unif.* *mp* *mp* *bd*

Violas *arco* *sfz* *mp*

Violoncellos *sfz*

Double Bases *arco* *sfz*

88 89 90 91

Flutes I
II

Oboes I
II

Clarinet I
II

Bass Clar.

Bassoons I
II

Horns I III
II IV

Trumpets I
II III

Trombones I
II

Bass Trombone
Tuba

Timpani

Percussion S.D.
B.D.
Cym.
W.B.

Violins I
II

Violas

Violoncellos

Double Basses

88 89 90 91

Violins I
II

Violas

Violoncellos

Double Basses

	92	93	94	95
Flutes I				
Flutes II				
Oboes I				
Oboes II				
Clarinet I				
Clarinet II				
Bass Clar.				
Bassoons I				
Bassoons II				
Horns I III		<i>p</i>	<i>mf</i>	
Horns II IV		<i>p</i>	<i>mf</i>	
Trumpets I		<i>p</i>	<i>mf</i>	
Trumpets II III		<i>p</i>	<i>mf</i>	
Trombones I		<i>p</i>	<i>mf</i>	
Trombones II		<i>p</i>	<i>mf</i>	
Bass Trombone		<i>p</i>	<i>mf</i>	
Tuba		<i>p</i>	<i>mf</i>	
Timpani				
Percussion <i>s.d.</i>				
Percussion <i>b.d.</i>				
Cym				
w.b.				
Violins I	<i>mf</i>	<i>mf</i>		
Violins II	<i>mf</i>	<i>mf</i>		
Violas				
Violoncellos				
Double Basses				
	92	93	94	95

	96	97	98	99
Flutes I				
Flutes II				
Oboes I				
Oboes II				
Clarinet I				
Clarinet II				
Bass Clar.				
Bassoon I				
Bassoon II				
Horn I III	f		p	
Horn II IV	f		p	
Trumpet I				
Trumpet II III				
Trombone I			f	f
Trombone II			f	f
Bass Trombone			f	f
Tuba			f	f
Timpani				
Percussion S.D.				
Percussion B.D.				
Cym.				
W.B.				
Violin I	f	f	f	f
Violin II	f	f	f	f
Viola				
Violoncello				
Double Basses				

100 101 102 103

Flutes I *I. Solo* *mf*

Flutes II *f*

Oboes I

Oboes II

Clarinet I

Clarinet II

Bass Clar.

Bassoons I

Bassoons II

Horns I III

Horns II IV

Trumpets I

Trumpets II III

Trombones I

Trombones II

Bass Trombone

Tuba

Timpani

Percussion *S.D.*

Percussion *B.D.*

Percussion *Cym.*

Percussion *W.D.*

100 101 102 103

Violins I

Violins II

Violas

Violoncellos

Double Basses

Flutes I II
Oboes I II
Clarinet I II
Bass Clar
Bassoons I II
Horns I III II IV
Trumpets I II III
Trombones I II
Bass Trombone
Tuba
Timpani
Percussion S.D. B.D. Cym. W.B.
Violins I II
Violas
Violoncellos
Double Basses

104 105 106 107

104 105 106 107

Flutes I
Flutes II
Oboes I
Oboes II
Clarinets I
Clarinets II
Bass Clar.
Bassoons I
Bassoons II
Horns I III
Horns II IV
Trumpets I
Trumpets II III
Trombones I
Trombones II
Bass Trombone
Tuba
Timpani
Percussion S.D.
Percussion B.D.
Cym.
W.B.

Violins I
Violins II
Violas
Violoncellos
Double Basses

108 109 110 111

108 109 110 111

Handwritten musical score for a symphony orchestra, measures 112-115. The score includes parts for Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Bass Trombone/Tuba, Timpani, Percussion (SR, B.D., Cym., W.B.), Violins, Violas, Violoncellos, and Double Basses. The music is in 4/4 time, with a key signature of one flat (B-flat). Measures 112-115 show a series of chords and melodic lines, with dynamics like *mf* and *f* indicated. The percussion section includes SR, B.D., Cym., and W.B. parts.

116 117 118 119 *Marked*

Flutes I II

Oboes I II

Clarinets I II

Bass. Clar.

Bassoons I II

Horns I III II IV

Trumpets I II III

Trombones I II

Bass Trombone Tuba

Timpani

Percussion S.D. B.D. Cym. W.B.

Violins I II

Violas

Violoncellos

Double Basses

Flutes I II
Oboes I II
Clarinet I II
Bass Clar.
Bassoons I II
Horns I III II IV
Trumpets I II III
Trombones I II
Bass Trombone
Tuba
Timpani
Percussion S.D. B.D. Cym. w. B.
Violins I II
Violas
Violoncellos
Double Bases

Measures 120, 121, 122, and 123 are shown. The score includes woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons), brass (Horns, Trumpets, Trombones, Bass Trombone, Tuba), percussion (Timpani, S.D., B.D., Cym., w. B.), and strings (Violins, Violas, Violoncellos, Double Bases). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is written for a full orchestra.

124 125 126 127

Flutes I II

Oboes I II

Clarinet I II

Bass Clar.

Bassoons I II

Horns I III II IV

Trumpets I II III

Trombones I II

Bass Trombone

Tuba

Timpani

Percussion S.D. B.D. Cym. W.B.

Violins I II

Violas

Violoncellos

Double Basses

Handwritten musical notation and dynamics:

- Flutes:** Measure 124 has a *b_e* marking. Measures 125-127 are mostly rests.
- Oboes:** Measure 125 has a *I.* marking. Measures 126-127 show a crescendo from *p* to *ff*.
- Clarinet:** Measures 125-127 show a crescendo from *p* to *ff*.
- Bass Clar.:** Measures 125-127 show a crescendo from *p* to *ff*.
- Bassoons:** Measures 125-127 show a crescendo from *p* to *ff*.
- Horns:** Measures 125-127 show a crescendo from *p* to *ff*.
- Trumpets:** Measures 125-127 show a crescendo from *p* to *ff*.
- Trombones:** Measures 125-127 show a crescendo from *p* to *ff*.
- Bass Trombone/Tuba:** Measures 125-127 show a crescendo from *p* to *ff*.
- Timpani:** Measures 125-127 show a crescendo from *p* to *ff*.
- Percussion:** Measures 125-127 show a crescendo from *p* to *ff*.
- Violins:** Measure 125 has a *unif.* marking. Measures 126-127 show a crescendo from *p* to *ff*.
- Violas:** Measures 125-127 show a crescendo from *p* to *ff*.
- Violoncellos:** Measures 125-127 show a crescendo from *p* to *ff*.
- Double Basses:** Measures 125-127 show a crescendo from *p* to *ff*.

[illegible]

Flutes I
II

Oboes I
II

Clarinet I
II

Bass Clar.

Bassoons I
II

Horns I III
II IV

Trumpets I
II III

Trombones I
II

Bass Trombone
Tuba

Timpani

Percussion S.D.
B.D.
Cym.
W.B.

Violins I
II

Violas

Violoncellos

Double Basses

132 133 134 135

Detailed description: This page contains the musical score for measures 132 through 135. The score is arranged in two systems. The first system includes woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons), brass (Horns, Trumpets, Trombones, Bass Trombone/Tuba), percussion (Timpani, S.D., B.D., Cym., W.B.), and strings (Violins, Violas, Violoncellos, Double Basses). The second system continues the string parts. The notation includes various musical symbols such as notes, rests, dynamics (ff, f, p), and articulation marks. The measures are numbered 132, 133, 134, and 135 at the top of each staff group.

Flutes I II
Oboes I II
Clarinet I II
Bass Clar.
Bassoons I II
Horns I III II IV
Trumpets I II III
Trombones I II
Bass Trombone
Tuba
Timpani
Percussion S.D. B.D. Cym. W.B.
Violins I II
Violas
Violoncellos
Double Basses

136 137 138 139

136 137 138 139

This musical score page contains measures 136 through 139. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) and brass section (Horns, Trumpets, Trombones, Bass Trombone, Tuba) are active in measures 136 and 137, with various dynamics like *ff* and *f* indicated. In measure 138, several instruments (Flute I, Clarinet II, Bassoon I, Trumpet I) play a second ending marked *a2.* The string section (Violins, Violas, Violoncellos, Double Basses) provides a steady accompaniment throughout. The percussion section includes Snare Drum (S.D.), Bass Drum (B.D.), Cymbals (Cym.), and Wood Blocks (W.B.). The score is written for a full orchestra, with parts for each instrument clearly delineated on their respective staves.

Flutes I II

Oboes I II

Clarinet I II

Bass Clar.

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

Bass Trombone

Tuba

Timpani

Percussion S.D. B.D. Cym. W.B.

Violins I II

Violas

Violoncellos

Double Basses

140 141 142 143

140 141 142 143

ff

div.

div.

ff

ff

Flutes I
Flutes II
Oboes I
Oboes II
Clarinet I
Clarinet II
Bass Clar.
Bassoons I
Bassoons II
Horns I III
Horns II IV
Trumpets I
Trumpets II III
Trombones I
Trombones II
Bass Trombone
Tuba
Timpani
Percussion S.D.
Percussion B.D.
Cym.
W.B.

144 145 146 147

Violins I
Violins II
Violas
Violoncellos
Double Basses

148 149 150 151

Flutes I a2. mp

Oboes I a2. mp

Clarinet I a2. mp

Bass Clar. f

Bassoons I a2. mp

Horns I II

II IV

Trumpets I

II III

Trombones I

II

Bass Trombone

Tuba

Timpani B to A^b E^b to E⁴

Percussion S.D. B.D. Cym. w. B.

Violins I

II

Violas

Violoncellos

Double Basses

152 153 154 155

Flutes I
II

Oboes I
II

Clarinet I
II

Bass Clar.

Bassoons I
II

Horns I III
II IV

Trumpets I
II III

Trombones I
II

Bass Trombone
Tuba

Timpani

Percussion S.D.
B.P.
Cym.
W.B.

Violins I
II

Violas

Violoncellos

Double Basses

div

div

156 157 158 159

Flutes I II

Oboes I II

Clarinet I II

Bass Clar.

Bassoons I II

Horns I III II IV

Trumpets I II III

Trombones I II

Bass Trombone Tuba

Timpani

Percussion S.D. B.D. Cym. W.B.

Violins I II

Violas

Violoncellos

Double Basses

Flutes I II

Oboes I II

Clarinet I II

Bass Clar.

Bassoons I II

Horns I II III IV

Trumpets I II III

Trombones I II

Bass Trombone

Tuba

Timpani

Percussion S.D. B.D. Cym. w.B.

Violins I II

Violas

Violoncellos

Double Basses

160 161 162 163

div. arco. *fff* *un.*

div. arco. *fff* *un.*

This is a page from a musical score, likely for a symphony orchestra, covering measures 164 through 167. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings.

Measures 164-167:

- Flutes I & II:** Flute I has a whole note in measure 167. Flute II is silent.
- Oboes I & II:** Oboe I has a whole note in measure 167. Oboe II is silent.
- Clarinets I & II:** Clarinet I has a whole note in measure 167. Clarinet II is silent.
- Bass Clarinet:** Plays a descending eighth-note figure in measures 164-167.
- Bassoons I & II:** Bassoon I has a whole note in measure 167. Bassoon II is silent.
- Horns I, II, III, & IV:** Horn I has a whole note in measure 167. Horns II, III, and IV are silent.
- Trumpets I & II:** Trumpet I has a whole note in measure 167. Trumpet II is silent.
- Trombones I & II:** Trombone I has a whole note in measure 167. Trombone II is silent.
- Bass Trombone/Tuba:** Plays a descending eighth-note figure in measures 164-167.
- Timpani:** Plays a series of eighth notes in measures 164-167.
- Percussion:** Includes S.D. (Snare Drum), B.D. (Bass Drum), Cym. (Cymbal), and w.B. (Wood Block).
- Violins I & II:** Violin I has a whole note in measure 167. Violin II is silent.
- Violas:** Silent.
- Violoncellos & Double Basses:** Play a descending eighth-note figure in measures 164-167.

The score includes various dynamics such as *ff* (fortissimo), *f* (forte), and *div.* (divisi). The time signature is 4/4.

Handwritten musical score for measures 168-171. The score is divided into two systems. The first system includes woodwinds, brass, and percussion. The second system includes strings.

First System:

- Flutes:** I and II. Measure 168: Flute I has a half note G4 with a flat; Flute II has a half note G4. Measure 169: Flute I has a half note G4; Flute II has a half note G4. Measure 170: Flute I has a half note G4; Flute II has a half note G4. Measure 171: Flute I has a half note G4; Flute II has a half note G4.
- Oboes:** I and II. Measure 168: Oboe I has a half note G4; Oboe II has a half note G4. Measure 169: Oboe I has a half note G4; Oboe II has a half note G4. Measure 170: Oboe I has a half note G4; Oboe II has a half note G4. Measure 171: Oboe I has a half note G4; Oboe II has a half note G4.
- Clarinets:** I and II. Measure 168: Clarinet I has a half note G4; Clarinet II has a half note G4. Measure 169: Clarinet I has a half note G4; Clarinet II has a half note G4. Measure 170: Clarinet I has a half note G4; Clarinet II has a half note G4. Measure 171: Clarinet I has a half note G4; Clarinet II has a half note G4.
- Bass Clar:** Measure 168: Bass Clarinet has a half note G4; Bass Clarinet has a half note G4. Measure 169: Bass Clarinet has a half note G4; Bass Clarinet has a half note G4. Measure 170: Bass Clarinet has a half note G4; Bass Clarinet has a half note G4. Measure 171: Bass Clarinet has a half note G4; Bass Clarinet has a half note G4.
- Bassoons:** I and II. Measure 168: Bassoon I has a half note G4; Bassoon II has a half note G4. Measure 169: Bassoon I has a half note G4; Bassoon II has a half note G4. Measure 170: Bassoon I has a half note G4; Bassoon II has a half note G4. Measure 171: Bassoon I has a half note G4; Bassoon II has a half note G4.
- Horns:** I, II, III, IV. Measure 168: Horn I has a half note G4; Horn II has a half note G4; Horn III has a half note G4; Horn IV has a half note G4. Measure 169: Horn I has a half note G4; Horn II has a half note G4; Horn III has a half note G4; Horn IV has a half note G4. Measure 170: Horn I has a half note G4; Horn II has a half note G4; Horn III has a half note G4; Horn IV has a half note G4. Measure 171: Horn I has a half note G4; Horn II has a half note G4; Horn III has a half note G4; Horn IV has a half note G4.
- Trumpets:** I and II. Measure 168: Trumpet I has a half note G4; Trumpet II has a half note G4. Measure 169: Trumpet I has a half note G4; Trumpet II has a half note G4. Measure 170: Trumpet I has a half note G4; Trumpet II has a half note G4. Measure 171: Trumpet I has a half note G4; Trumpet II has a half note G4.
- Trombones:** I and II. Measure 168: Trombone I has a half note G4; Trombone II has a half note G4. Measure 169: Trombone I has a half note G4; Trombone II has a half note G4. Measure 170: Trombone I has a half note G4; Trombone II has a half note G4. Measure 171: Trombone I has a half note G4; Trombone II has a half note G4.
- Bass Trombone:** Measure 168: Bass Trombone has a half note G4; Bass Trombone has a half note G4. Measure 169: Bass Trombone has a half note G4; Bass Trombone has a half note G4. Measure 170: Bass Trombone has a half note G4; Bass Trombone has a half note G4. Measure 171: Bass Trombone has a half note G4; Bass Trombone has a half note G4.
- Tuba:** Measure 168: Tuba has a half note G4; Tuba has a half note G4. Measure 169: Tuba has a half note G4; Tuba has a half note G4. Measure 170: Tuba has a half note G4; Tuba has a half note G4. Measure 171: Tuba has a half note G4; Tuba has a half note G4.
- Timpani:** Measure 168: Timpani has a half note G4; Timpani has a half note G4. Measure 169: Timpani has a half note G4; Timpani has a half note G4. Measure 170: Timpani has a half note G4; Timpani has a half note G4. Measure 171: Timpani has a half note G4; Timpani has a half note G4.
- Percussion:** S.D., B.D., Cym., W.B. Measure 168: S.D. has a half note G4; B.D. has a half note G4; Cym. has a half note G4; W.B. has a half note G4. Measure 169: S.D. has a half note G4; B.D. has a half note G4; Cym. has a half note G4; W.B. has a half note G4. Measure 170: S.D. has a half note G4; B.D. has a half note G4; Cym. has a half note G4; W.B. has a half note G4. Measure 171: S.D. has a half note G4; B.D. has a half note G4; Cym. has a half note G4; W.B. has a half note G4.

Second System:

- Violins:** I and II. Measure 168: Violin I has a half note G4; Violin II has a half note G4. Measure 169: Violin I has a half note G4; Violin II has a half note G4. Measure 170: Violin I has a half note G4; Violin II has a half note G4. Measure 171: Violin I has a half note G4; Violin II has a half note G4.
- Violas:** Measure 168: Viola has a half note G4; Viola has a half note G4. Measure 169: Viola has a half note G4; Viola has a half note G4. Measure 170: Viola has a half note G4; Viola has a half note G4. Measure 171: Viola has a half note G4; Viola has a half note G4.
- Violoncellos:** Measure 168: Violoncello has a half note G4; Violoncello has a half note G4. Measure 169: Violoncello has a half note G4; Violoncello has a half note G4. Measure 170: Violoncello has a half note G4; Violoncello has a half note G4. Measure 171: Violoncello has a half note G4; Violoncello has a half note G4.
- Double Bases:** Measure 168: Double Bass has a half note G4; Double Bass has a half note G4. Measure 169: Double Bass has a half note G4; Double Bass has a half note G4. Measure 170: Double Bass has a half note G4; Double Bass has a half note G4. Measure 171: Double Bass has a half note G4; Double Bass has a half note G4.

Flutes I
Flutes II
Oboes I
Oboes II
Clarinet I
Clarinet II
Bass Clar.
Bassoons I
Bassoons II
Horns I III
Horns II IV
Trumpets I
Trumpets II III
Trombones I
Trombones II
Bass Trombone
Tuba
Timpani
Percussion S.D.
Percussion B.D.
Cym.
W.B.

Violins I
Violins II
Violas
Violoncellos
Double Basses

172 173 174 175

172 173 174 175

Handwritten musical score for measures 176-178. The score is written on a system of staves for various instruments. The measures are numbered 176, 177, and 178 at the top of each staff group.

Woodwinds:

- Flutes I & II:** Measure 176: Flute I has a whole rest, Flute II has a whole rest. Measure 177: Flute I has a whole rest, Flute II has a whole rest. Measure 178: Flute I has a whole rest, Flute II has a whole rest.
- Oboes I & II:** Measure 176: Oboe I has a whole rest, Oboe II has a whole rest. Measure 177: Oboe I has a whole rest, Oboe II has a whole rest. Measure 178: Oboe I has a whole rest, Oboe II has a whole rest.
- Clarinets I & II:** Measure 176: Clarinet I has a whole rest, Clarinet II has a whole rest. Measure 177: Clarinet I has a whole rest, Clarinet II has a whole rest. Measure 178: Clarinet I has a whole rest, Clarinet II has a whole rest.
- Bass Clarinet:** Measure 176: Bass Clarinet has a whole rest. Measure 177: Bass Clarinet has a whole rest. Measure 178: Bass Clarinet has a whole rest.
- Bassoons I & II:** Measure 176: Bassoon I has a whole rest, Bassoon II has a whole rest. Measure 177: Bassoon I has a whole rest, Bassoon II has a whole rest. Measure 178: Bassoon I has a whole rest, Bassoon II has a whole rest.

Brass:

- Horns I, II, III, IV:** Measure 176: Horn I has a whole rest, Horn II has a whole rest, Horn III has a whole rest, Horn IV has a whole rest. Measure 177: Horn I has a whole rest, Horn II has a whole rest, Horn III has a whole rest, Horn IV has a whole rest. Measure 178: Horn I has a whole rest, Horn II has a whole rest, Horn III has a whole rest, Horn IV has a whole rest.
- Trumpets I & II:** Measure 176: Trumpet I has a whole rest, Trumpet II has a whole rest. Measure 177: Trumpet I has a whole rest, Trumpet II has a whole rest. Measure 178: Trumpet I has a whole rest, Trumpet II has a whole rest.
- Trombones I & II:** Measure 176: Trombone I has a whole rest, Trombone II has a whole rest. Measure 177: Trombone I has a whole rest, Trombone II has a whole rest. Measure 178: Trombone I has a whole rest, Trombone II has a whole rest.
- Bass Trombone & Tuba:** Measure 176: Bass Trombone has a whole rest, Tuba has a whole rest. Measure 177: Bass Trombone has a whole rest, Tuba has a whole rest. Measure 178: Bass Trombone has a whole rest, Tuba has a whole rest.

Percussion:

- Timpani:** Measure 176: Timpani has a whole rest. Measure 177: Timpani has a whole rest. Measure 178: Timpani has a whole rest.
- Percussion (S.D., B.D., Cym., W.B.):** Measure 176: Percussion has a whole rest. Measure 177: Percussion has a whole rest. Measure 178: Percussion has a whole rest.

Strings:

- Violins I & II:** Measure 176: Violin I has a whole rest, Violin II has a whole rest. Measure 177: Violin I has a whole rest, Violin II has a whole rest. Measure 178: Violin I has a whole rest, Violin II has a whole rest.
- Violas:** Measure 176: Viola has a whole rest. Measure 177: Viola has a whole rest. Measure 178: Viola has a whole rest.
- Violoncellos:** Measure 176: Violoncello has a whole rest. Measure 177: Violoncello has a whole rest. Measure 178: Violoncello has a whole rest.
- Double Basses:** Measure 176: Double Basses have a whole rest. Measure 177: Double Basses have a whole rest. Measure 178: Double Basses have a whole rest.