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charles ives

symphony no. 4

With a Preface by
JOHN KIRKPATRICK

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First performance by the American Symphony Orchestra under Leopold Stokowski,
New York, April 26, 1965.

Recorded by Columbia Records: ML 6175/MS 6775.

INSTRUMENTATION

DISTANT CHOIR

MVMT. I: 2 Solo Violins*
Solo Viola
(and/or A Clarinet, *ad lib.*)
Harp

MVMT. IV: 5 Solo Violins
2 Harps

WOODWINDS

2 Piccolos
3 Flutes
2 Oboes
3 B \flat Clarinets
3 Bassoons

KEYBOARD INSTRUMENTS

Orchestral Piano, 4-Hands
Solo Piano
Celesta
Organ
"Ether Organ" (Theremin?),
optional

OPTIONAL WOODWINDS (One Player)

E \flat Alto Saxophone
B \flat Tenor Saxophone
E \flat Baritone Saxophone

PERCUSSION

Timpani
Snare Drum
Military Drum
Tom-Tom ("Indian Drum")
Bass Drum
Triangle
Cymbals
Bells—high, low
(*two players*)
2 Gongs—light, heavy

BRASS

4 C Horns
(*parts in F*)
2 C Cornets
(*parts in B \flat*)
6 C Trumpets
(*parts in B \flat*)
3 Trombones
Tuba

Includes "Battery Unit", Mvmt. IV:

Snare Drum
Small Timpani or Medium Drum
Cymbals and Bass Drum
Gong

CHORUS (SATB)

STRINGS

Duration: about 30 minutes

Performance material available on rental from the publishers.

For performance under a single conductor, a second set of orchestral parts was edited by Gunther Schuller in preparation for the second performance of the Symphony on November 28, 1965. Under his direction the work was played by the Orchestra of Radio Free Berlin; no assistant conductors were required. This version, also on rental, is available upon request.

* Recent examination of the Reis manuscript of Movement I (m.2-26,30-33,35-36,41) has disclosed faint marginal notations by Ives indicating *four* Solo Violins (*con sordini*) in the Distant Choir. In addition to the two Violins already notated in this score, another starts on *c*" and a fourth on *e*" (C.E.I.: "very faint, as [a] shadow [a] maj[or] 3rd hig[her]"), these two doubling the top major 3rds of the Harp part.

Symphony No. 4

Prelude

I

Charles Ives

Maestoso (♩ = 60)

① a little slower

a tempo

più rit.
(very slgt)

The musical score is arranged in two systems. The first system includes parts for Flute (ad lib), Harp, 2 Violins (sordini), Viola, Celesta, Voices (ad lib), Trumpet in C, Trombone (ad lib), Timpani (A, B), Cym., B. Dr., and Piano. The second system includes parts for Violins I & II, Viola, Cello, and Bass. The score is in 6/4 time with a key signature of one sharp (F#). It features complex rhythmic patterns, including triplets and sixteenth-note runs. Performance instructions include 'Maestoso (♩ = 60)', 'a little slower', 'a tempo', and 'più rit. (very slgt)'. Specific markings include 'con sord.' and 'ppp (tremolo throughout if more than two)' for the strings, and 'preferably without voices' for the vocal part. The piano part is marked with 'f' and 'ff' dynamics. The score concludes with a final measure marked with a fermata and a '3' above it.

*Harp may be struck again at beginning of measure if sound does not carry enough.
**Piano if no Trumpet

② A very little faster

Flute *Scarcely to be heard, as faint sounds in the distance*

Harp* *Scarcely to be heard, as faint sounds in the distance*

2 Vlns.*

1 Vla.

Cel.

Voices

Tpt. in C

Trb.

Tim.

Cym.

B. Dr.

② A very little faster

(Cello)

I Vlns. *pp con sord. (unless few in number)*

II Vlns. *con sord. (unless few in number)*

Vla. *I Solo*

Cello *pp pizz.*

The others *pp pizz.*

Bass *pp pizz.*

*Harp and 2 Violins continue here in even time to ♩ before ⑥, repeating if necessary and stop at ♩.

slower

slower (col Piano)... still slower... più ten.

Flute

Harp

2 Vln.

1 Vla.

Cel.

Voices

Tpt.

Trb.

Timp.

Cym.

B. Dr.

ppp (very slight stroke of Cyms.) ppp

Pno.

slower

slower (col Piano)... still slower... più ten

I Vlns.

II Vlns.

Vla.

1 S. Solo

Cello

Theobass

Bass

arco

④ a tempo (con moto) più ten. (col Piano) più ten.

Flute

Harp

2 Vlns.

L Vla. and/or Clar. in A ad lib.

Cel.

Voices
Watchman, tell us of the night, what the signs of promise are: Traveller, o'er yon mountain's height,

Tpt.
Col Voices (preferably without voices)

Trb.

Timp.

Cym. B.Dr.

Piano

④ a tempo (con moto) più ten. (col Piano) più ten.

I Vlns. (Fl.)

II Vlns.

Vla.

C.

B.

*Hp., 2 Vlns.: see previous footnote — Continue in even time to ♩ before ⑥, repeating from here if necessary.

5 *più ten.*

Fl.

Hp.

2 Vlns.

1 Vla.
(4/for Clar.
in A)

Cel.

Voices
See that Glor-y - beam-ing star! Watchman, ough-t of joy or hope

Tpt.
Col Voices

Trb.

Timp.

Cym.
B. Dr.

5 *più ten.*

I (Fl.)

Vlns. I

Vlns. II

Vla.

C.

B.

arco

pizz.

$\frac{1}{2}$ *pizz*

$\frac{1}{2}$ *arco*

6 slower

rit.

7 A little faster (♩ = 69-72)

Fl.

Hp.

2. Vlns.

i. Vla. (no clar.)

Cel.

Voices

Tpt. (voice)

Trb.

Timp.

Cym.

B. Dr.

Pno.

Travel-ler - yes, Travel-ler, yes! Traveller yes; it brings the day,

Col Voices:

Ped.

6 slower (2 only)

rit.

7 A little faster (♩ = 69-72)

I Vlns.

II Vlns.

Vla.

C.

B.

Tutti: div.

div.

rit. più ten. 8 slower rit. still slower

Fl.

Hp.

2 Vlns.

1 Vla. (and/or clar. in A)

Cel.

Voices
Promised day of Is-ra-el
Dost thou see its beautiful ray?

Tpt.

Trb.
8va b. - - - - -

Timp.

Gym. B. Dr.

Pno.

rit. più ten. 8 slower rit. still slower.

I Vns. 2 Soli ten. pp

II Vns.

Vla. 1 Solo (if no voices) (or very lightly with them)

C. div. pp

B. pp ten.

9 *più agitato (col voce)* *a tempo (or slower)* 10

Hp.

2 Vlns.

Cel.

Female Voices *pp* Dost thou see *ppp* *** (partially hummed)*

Male Voices *pp* Dost thou see oh, dost thou see! oh see its beautiful ray its beautiful ray, its

Tpt. Cue Female Voice part to end or: oh dost thou see its beautiful

Pno. *ppp* *R.H.*

9 *più agitato (col voce)* *a tempo (or slower)* 10

I Vlns. *(con sord.)* *p* *div.*

II Vlns. *div.*

Vla. *div.* *arco*

C. *ppp* *div.* *arco*

B. *bizz.* *ppp* *div.* *arco* *bizz.*

*If 6 singers, 3 hum from "see" (1st m.), 3 sing words (hum only at end, these with the words "Oh dost").
 **Female Voices: low G to be used only if there is a contralto with a "good G".

The musical score is written in 6/8 time with a key signature of one sharp (F#). The instruments and their parts are as follows:

- Harp:** Part 1 (2nd measure) is marked "(very slowly)" and "Top lighter than 2 Vlns.". Part 2 (1st measure) is marked "pppp (scarcely audible)".
- 2 Vlns.:** Part 1 (2nd measure) is marked "pppp".
- Cel.:** Part 1 (1st measure) is marked "(Pno.)".
- Voices:** Part 1 (1st measure) includes lyrics: "beauteaux ray oh! see".
- Tpt.:** Part 1 (1st measure) includes lyrics: "beauteaux ray oh! see" and "(Voice cue)".
- Pno.:** Part 1 (1st measure) is marked "l.h.". The right hand part is marked "pppp".
- Vlns. I & II:** Part 1 (1st measure) includes dynamics "p" and "pp".
- Va.:** Part 1 (1st measure) includes dynamics "p" and "pp".
- C.:** Part 1 (1st measure) includes dynamics "p" and "pp".
- B.:** Part 1 (1st measure) includes dynamics "p" and "pp".

Harp, 2nd m.: plays when the strains of last Piano chord are dying away. Not necessarily on same beat.

Celesta, 1st m.: C# not to be played if Piano is used.

Piano, 1st m.: two upper notes lighter than "E".

Upper Viola "E4" should be scarcely audible and softer than lower Viola's "D".

Strings, 2nd m.: sound dies away and stops just after Harp is struck.

CONDUCTOR'S NOTE

"A 'Conductor's Note' to the second movement of a fourth symphony by Charles E. Ives, published in the January (1929) edition of *New Music*, a Quarterly publishing modern compositions. Henry Cowell, Editor; The New Music Society of California, Publisher, 1950 Jones Street, San Francisco, California."

In the following, reference is made to the asterisks on the pages in the printed score [renumbered in the present edition]. The letters (in a circle) over some of the parts indicate the degree of prominence these may take.*

PAGE 15: The recitative of the basses controls this page. (If there are a few basses, some of the cellos may play with them [8va.].) The first bassoon may be interchanged as indicated with a tenor or baritone saxophone. It is rather essential that trumpets be not substituted for the cornets. The number of trumpets depends to a certain extent upon the size of the orchestra. At least three are required; at Sec. 31, 34, and from Sec. 38 on, more are advisable. The triangle may be taken by the high bell player, though a separate player is advisable. It is assumed that the low and high bells present a continuous scale and of like quality. The tympani are tuned (and not changed) as low and as high as will give suitable resonance — preferably a little under or over an octave, but not an exact octave. The light gong may be a small cymbal (hung and fairly taut). The solo piano from the third measure to end of page may not be played in the exact time relation indicated by the measure divisions, but there is rather a brief accelerando and crescendo and an easing down towards end of bass recitative. It is better not to have the orchestra piano in the front of the orchestra nor next to the solo piano.

PAGE 16: Omit solo piano in the second and third measures if a quarter-tone piano is not available; also omit it in the first and third measures of page 17 and at Sec. 3, page 18, in the first and second measures for the same reason.

PAGE 24: *Sec. 7.* — If few strings, primo piano may be omitted to Sec. 8. It is preferable to have no double-stopping here. Throughout the movement there is little double-stopping indicated. The players may use it at their discretion, to better bring out the accent and rhythm, especially if the string orchestra is not large.

PAGE 26: *Sec. 8.* — The instruments are divided here into two separate orchestras; the lower continuing the proceeding *adagio*, while the upper, including woodwind, brass, tympani and both pianos, breaks suddenly in, cancelling the sounds of the lower orchestra unless its players can be placed near enough to the majority of listeners or the upper orchestra removed sufficiently so that it may, in a way, be heard through the lower. Both groups may keep in the time relation indicated on this page, but at about the beginning of the next page the upper orchestra begins to play gradually faster and faster until the "collapse" indicated on page 29, but which will occur sooner — perhaps towards the end of page 28. Care must be taken that the lower orchestra in no way increases its tempo or intensity through here. After the upper orchestra has stopped, the lower must sound quietly on as if it had been oblivious of the disturbance. During this passage it may be advisable to have one of the players in the upper orchestra act as a separate conductor.

PAGE 31: *Sec. 10.* — The 3 overlapping rhythms distributed in various parts and supported by bass-drum, snare-drum with triangle respectively, are incorrectly lettered. (Composer's error and not the engraver's.)

The Basses, Cellos, First Gong and Bassoons should be (A).
Violas, Bass-drum, Trombones, Tuba, Tenor Sax. and Secondo Piano should be (B).

The Snare-drum, Triangle, Trumpets, Clarinets should be (C).

In the third measure, the flutes take a fourth rhythm, but it is relatively unimportant and not supported by any percussion. It may be marked (E) or (F). (This passage is an illustration of a matter discussed in the footnote. If the instruments here could be grouped and placed apart from each other and at varying distances from the audience, the rhythms would better stand out in their perspective.)

PAGE 47: *Sec. 18.* — Two tenor trombones may reinforce the trumpets here, though this may not be necessary if the orchestra is not large.

PAGE 48: *Second Measure.* — If the snare-drum player takes the unit of the bass-drum as his basic pulse, it will be easier to play.

PAGE 54: All the percussion with the saxophones or bassoons play in Sec. 20 as a single and independent group. There may be a slight *ritardando* as well as a *decrecendo* in this passage which may extend into Sec. 22. If so, one of their number acting as leader for these few measures will simplify the playing.

PAGE 56: *Sec. 23.* — If the low bell be used here, the player should be near the strings, especially to the second violins playing the extra part. It is but to clarify in an unobtrusive way the lower notes of the extra string parts at the beginning of each group of five. The number of players for the extra string parts in the following pages depends to a great extent on the piano tone and the acoustics of the hall.

PAGE 57: *Third Measure (Strings).* — The pizzicato may be omitted if the percussion instruments here give a sufficient sense of rising pitch.

PAGE 59: *Third Measure.* — The extra strings and bell may continue a little further and gradually stop after the rhythms in the *più mosso* get going.

PAGE 65: *First Measure.* — The high bell may not take the time literally in this measure, but rather as a short *ritardando*.

PAGE 69: *Second Half Last Measure.* — The brass may be omitted from here to the measure before Sec. 31 if the pianos stand out sufficiently and if the string orchestra is not large.

PAGE 71: *First Measure.* — The snare-drum will take his phrases more easily by listening carefully for the accented beat of the Indian drum (the third of the three-beat group) as indicated by the dotted lines. The cornet part in this Sec. 31 should cut its way down through the mass. Probably Mr. Theremine's ether-organ could be used effectively here.

PAGE 75: The "hold" just before Sec. 33 ceases the moment the *largo* is started, but not before. The extra violin starting on this hold may play ahead with his phrase and continue it "impromptu" until Sec. 34. This part should be scarcely audible. In Secs. 33, 36, 37 it is better, if possible, to have celesta and solo violin at a distance or off the stage.

PAGE 76: There may be a slight "hold" before Sec. 34 — preferably not.

PAGE 78: The quarter-tone notes in the strings at Sec. 35 may not be taken exactly; a slight rise and fall in pitch, less than a semi-tone, will do. The last chord in all parts, except those playing at Sec. 36, should stop just as the *largo* begins and

not before. (In this and similar places, what is wanted, in a way, is the suggestion of the feeling one may have when entering a church; and as the street noises are suddenly shut out, the organ is heard quietly playing an old hymn which has ministered in the church for generations.)

PAGE 78: *Second Measure*. — The primo piano plays here only if there is no quarter-tone piano available.

PAGE 83: More trumpets than four from here on would be better, especially if the orchestra is quite large.

PAGE 85: The first violins throughout Sec. 39 may play an

approximate glissando resembling harmonics, in the last part of the measures.

PAGE 92: At fourth beat, first measure, to Sec. 44, it is well, especially if orchestra is large, to have some of the trumpets play with the cornets.

PAGE 93: *Last Measure*. — Primo piano continues the phrase faster and faster until at Sec. 45 it is twice as fast as it was the first time played beginning at the end of page 78.

PAGE 98: *Last Measure*. — The low bell and the B natural in the solo piano sound on after the last notes of the violas.

* To give the various parts in their intended relations is, at times, as conductors and players know, more difficult than it may seem to the casual listener. After a certain point it is a matter which seems to pass beyond the control of any conductor or player into the field of acoustics. In this connection, a distribution of instruments or group of instruments or an arrangement of them at varying distances from the audience is a matter of some interest, as is also the consideration as to the extent it may be advisable and practicable to devise plans in any combination of over two players so that the distance sounds shall travel, from the sounding body to the listener's ear, may be a favorable element in interpretation. It is difficult to reproduce the sounds and feeling that distance gives to sound wholly by reducing or increasing the number of instruments or by varying their intensities. A brass band playing *pianissimo* across the street is a different sounding thing than the same band playing the same piece *forte*, a block or so away. Experiments, even on a limited scale, as when a conductor separates a chorus from the orchestra or places a choir off the stage or in a remote part of the hall, seem to indicate that there are possibilities in this matter that may benefit the presentation of music, not only from the standpoint of clarifying the harmonic, rhythmic, thematic material, etc., but of bringing the inner content to a deeper realization (assuming, for argument sake, that there is an inner content). Thoreau found a deeper import even in the symphonies of the Concord church bell when its sounds were rarified through the distant air: "A melody, as it were, imported into the wilderness . . . at a distance over the woods the sound acquires a certain vibratory hum as if the pine-needles in the horizon were the strings of a harp which it swept . . . a vibration of the universal lyre, just as the intervening atmosphere makes a distant ridge of earth interesting to the eye by the azure tint it imparts."

A horn over a lake gives a quality of sound and feeling that is hard to produce in any other way. It has been asked if the radio might not help in this matter. But it functions in a different way. It has little of the ethereal quality. It is but a photographing process which seems only to hand over the foreground or parts of it in a clump.

The writer remembers hearing, when a boy, the music of a band in which the players were arranged in two or three groups around the town square. The main group in the bandstand at the center usually played the main themes, while the others, from the neighboring roofs and verandas, played the variations, refrains, etc. The piece remembered was a kind of paraphrase of "Jerusalem the Golden", a rather elaborate tone poem for those days. The bandmaster told of a man who, living nearer the variations, insisted that they were the real music and it was more beautiful to hear the hymn come sifting through them than the other way around. Others, walking around the square, were surprised at the different and interesting effects they got as they changed position. It was said also that many thought the music lost in effect when the piece was played by the band altogether, though, I think, the town vote was about even. The writer remembers, as a deep impression, the echo part from the roofs played by a chorus of violins and voices.

Somewhat similar effects may be obtained indoors by partially enclosing the sounding body. For instance, in a piece of music which is based in its rhythmic side principally on a primary and wider rhythmic phrase and a secondary one of shorter span, played mostly simultaneously — the first by a grand piano in a larger room which opens into a smaller one in which there is an upright piano playing the secondary part, if the listener stands in the larger room about equi-distant from both pianos, but not in a direct line between them (the door between the rooms being partially closed), the contrasting rhythms will be more readily felt by the listener than if the pianos be in the same room. The above suggests something in the way of listening that may have a bearing on the interpretation of certain kinds of music. In the illustration above, the listener may choose which of these two rhythms he wishes to hold

in his mind as primal. If it is the shorter spaced one and played after the longer has had prominence and the listener stands in the room with the piano playing this, the music may react in a different way — not enough to change its character, but enough to show possibilities in this way of listening. As the eye, in looking at a view, may focus on the sky, clouds or distant outlines, yet sense the color and form of the foreground, and then, by bringing the eye to the foreground, sense the distant outlines and color, so, in some similar way can the listener choose to arrange in his mind the relation of the rhythmic, harmonic and other material. In other words, in music the ear may play a rôle similar to the eye in the above instance.

Some method similar to that of the enclosed parts of a pipe organ played by the choir or swell manuals might be adopted in some way for an orchestra. That similar plans, as suggested, have been tried by conductors and musicians is quite certain, but the writer knows only of the ways mentioned in the instances above.

When one tries to use an analogy between the arts as an illustration, especially of some technical matter, he is liable to get in wrong. But the general aim of the plans under discussion is to bring various parts of the music to the ear in their relation, as the perspective of a picture brings to the eye. As the distant hills, in a landscape, row upon row, grow gradually into the horizon, so there may be something corresponding to this in the presentation of music. Music seems too often all foreground even if played by a master of dynamics.

Among the physical difficulties to a satisfactory working out are those of retarded sounds that may affect the rhythmic plan unfavorably and of the cancellation of sounds as far as some of the players are concerned, though the audience in general may better hear the various groups in their intended relation. Another difficulty, probably less serious, is suggested by the occasional impression in hearing sounds from a distance, that the pitch is changed to some extent. That pitch is not changed by the distance a sound travels unless the sounding body is moving at a high velocity is an axiom of acoustics; that is, the number of the vibrations of the fundamental is constant; but the effect does not always sound so — at least to the writer — perhaps because, as the overtones become less acute, the pitch seems to sag a little. There are difficulties transcending those of acoustics. The cost of trial rehearsals, duplicate players, locations or halls suitably arranged and acoustically favorable, is very high nowadays. The plan will seem to some little more than another way of increasing the already heavy burdens of conductors, orchestras and their management. In fact, most of the remarks in this rather long footnote are somewhat out of place in a "Conductor's Note". It is far from the intention to have these taken as an issuance of instructions. The writer has but taken the opportunity to get some things out of his system that have been there for some time; whether the process will help or not help music presentation is another matter. Nor does anything that has been said mean to imply that music which might be benefited by a certain arrangement, etc., of players, cannot be given acceptably well in the usual way, with sufficient rehearsals and care in preparation.

The matter of placement is only one of the many things which, if properly examined, might strengthen the means and functions of interpretation, etc. The means to examine seem more lacking than the will to examine. Money may travel faster than sound in some directions — but not in the direction of musical experimentation or extension. If only one one-hundredth part of the funds that are expended in this country for the elaborate production of opera, spectacular or otherwise, or of the money invested in soft-headed movies with their music resultants, or in the manufacture of artless substitutes for the soul of man, putting many a true artist in straightened circumstances — if only a small part of these funds could be directed to more of the unsensational but important fields of musical activity, music in general would be the gainer.

Most of the research and other work of extending and distributing the premises, either by the presentation of new works or any other ways, has been done by societies and individuals against trying obstacles. Organizations like the "Pro-Musica" Society, with its chapters throughout this and foreign countries, the "League of Composers", the "Friends of Music" (in its work of uncovering neglected premises of the past), and similar societies in the cities of this and other countries, are working with little or no aid from the larger institutions and foundations who could well afford to help them in their cause. The same may be said of individual workers, — writers, lecturers and artists who take upon themselves unremunerative subjects and unremunerative programs for the cause, or, at least for one of the causes they believe in — the pianist and teacher¹ who, failing to interest any of the larger piano companies in building a quarter-tone piano for the sake of further study in that field, after a hard day's work in the conservatory, takes off his coat and builds the piano with his own hands, — the self-effacing singing teacher² who, by her genius, character and unconscious influence, puts a new note of radiance into the life of a shop-girl, — the open-minded editor of musical literature³, and the courageous and unselfish editor of new music quarterlies⁴ who choose their subject-matter with the commercial eye closed.

Individual creative work is probably more harmed than helped by artificial stimulants, as contests, prizes, commissions and subsidies; but some material aid in better organizing the medium through which the work is done and interpreted will be of some benefit to music as a whole. In his interesting treatise, "Music: A Science and an Art" (Alfred A. Knopf, New York), Professor Redfield says: "The States of Europe have reached sufficient maturity to recognize the wisdom of extending governmental support to musical institutions. America is yet too young, perhaps, to take this point of view; possibly the attitude of American governments toward music is one inherent in democracy." Although in some instances, if there be especially able men at the head as there are in the Music Division of the Library of Congress, the government's aid may be a favorable influence, yet, it is probably better in this country, for a while at least, to keep music out of politics; it might become softened up as some tenets of morality and personal conduct seem to have been by the contact. It may be better to trust the people and the individual. They, after enough opportunity to examine the premises and so get at the underlying facts, whether in a fundamental matter of music or of economics, may work out their own problems better than statesmanlike politicians can for them. "As compared with the endowment of an additional musical foundation providing for the instruction of interpretive artists" of which he says, "there is in America an over-supply" — though probably only an over-supply of a certain kind — "the endowment of a school for musical research should commend itself. . . . If . . . the musical philanthropist establishes an institution for conductors and composers or for the improvement of musical instruments and music itself, through research in the fundamentals of music, then he is entering a field where the harvest is great and the laborers few. Every one who contributes according to his ability to the improvement in the world of music, is choosing probably one of the most prolific fields for the expenditure of his efforts, for human betterment." But the voice born the day after Adam and every day since, keeps on chanting, "there's nothing in all this — there's nothing in art to-day worth developing, worth reading, worth looking at or listening to — art is dead" — and somebody says to Rollo, "How do you get that way?"

In closing, and to go still further afield, it may be suggested that in any music based to some extent on more than one or two

rhythmic, melodic, harmonic schemes, the hearer has a rather active part to play. Conductors, players, and composers, as a rule, do the best they can and for that reason get more out of music and, incidentally, more out of life — though, perhaps, not more in their pockets. Many hearers do the same, but there is a type of auditor who will not meet the performers halfway by projecting himself, as it were, into the premises as best he can, and who will furnish nothing more than a ticket and a receptive inertia which may be induced by the predilections or static ear habits — a condition perhaps accounting for the fact that some who consider themselves unmusical will get the "gist of" and sometimes get "all set up" by many modern pieces, which some of those who call themselves musical (this is not saying they're not) — probably because of long acquaintance solely with certain consonances, single tonalities, monorhythms, formal progressions and structure — do not like. Some hearers of the latter type seem to require, pretty constantly, something, desirable at times, which may be called a kind of ear-casing and under a limited prescription; if they get it, they put the music down as beautiful; if they don't get it, they put it down and out — to them it is bad, ugly or "awful from beginning to end". It may or may not be all of this, but whatever it is will not be for the reason given by the man who doesn't listen to what he hears.

"Nature cannot be so easily disposed of," says Emerson. "All of the virtues are not final" — neither are the vices.

The hope of all music — of the future, of the past, to say nothing of the present — will not lie with the partialist who raves about an ultra-modern opera (if there is such a thing), but despises Schubert, or with the party man who viciously takes the opposite assumption. Nor will it lie in any cult or any idiom or in any artist or any composer. "All things in their variety are of one essence and are limited only by themselves." The future of music may not lie entirely with music itself, but rather in the way it makes itself a part with — in the way it encourages and extends, rather than limits, the aspirations and ideals of the people — the finer things that humanity does and dreams of. Or to put it the other way around, what music is and is to be may lie somewhere in the belief of an unknown philosopher of a half century ago, who said:

"How can there be any bad music? All music is from heaven. If there is anything bad in it, I put it there — by my implications and limitations. Nature builds the mountains and meadows and man puts in the fences and labels."

He may have been nearer right than we think.

C. E. I.

Henry Cowell has offered the following identifications of the references in Ives's text:

- 1 Hans Barth, pianist, composer, and inventor, whose *Concerto for Quarter-Tone Piano and Strings* was premiered in 1930 (the year after this *New Music* publication) by Leopold Stokowski with the Philadelphia Orchestra.
- 2 Katherine Bellamann, wife of Henry Bellamann (see Preface).
- 3 Minna Lederman [?], editor of *Modern Music*, the quarterly review of the League of Composers.
- 4 Henry Cowell, composer and founder (1927) of the *New Music* quarterly.

II

Conductor I — $\frac{6}{8}$ (♩. = 50)
 Conductor II — Basses (♩. = 80) and cue Bassoons (♩. = 70)

Allegretto (♩. of $\frac{6}{8}$ = 50)

Clarinet I in B \flat
 Clarinet II

Take cue from Cond. II, then freely to \curvearrowright
 (♩. = 70)

Bassoons

Piano Primo

Orchestra Secondo

Celesta

Triangle

High Bells

Low Bells

Light Gong
 Heavy Gong

Solo P.
 accel. freely to \curvearrowright

Allegretto (♩. of $\frac{6}{8}$ = 50)

Vns. I-II div.

Vas.

Cellos

Basses (♩. = 80) div.

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AMP-96537

③ *a tempo* *Più mosso*

Piccolo

Flutes I (A) *pp*

Clarinets in Bb

Bassoons

ORCHESTRA PIANO *Più mosso*

Primo

Secondo

Cornets in C *Più mosso*

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells *Più mosso*

Low Bells

Typani High

Low

Indian Drum

Snare Drum

Bass Drum

○ - with Cym.

Gong a) Light

b) heavy

Solo Piano *Più mosso*

a tempo (E) *ppp* (A) *mf*

Violins I (2 only) *Più mosso*

Violins I (The others)

Violins II *div.* (A) *pp*

Viola *a tempo* (A)

Violoncellos

Basses

④

Cond. I - $\frac{3}{4}$ (♩. = 50-60)
Cond. II - Vin. I + Vla. (♩. = 60-80)

Più mosso

Piccole

Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO

Primo

[about 50-60 = ♩.]
Più mosso

mp

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High
Low

Indian Drum

Snare Drum
Bass Drum
○ = with Cym.

Gongs a) Light
b) Heavy

Più mosso

p mp

Solo Piano

Più mosso

Cond. II pp

div.

Violins I

Violins II

Cond. II pizz. p

Violas

Violoncellos

Basses

Cond. I - + Vla. (♩ = 50-60)
Cond. II - Vln. I (♩ of $\frac{5}{4}$ = 125-150) | Cond. I - Tutti (♩ = ca 84-88)

Piccolo

Flutes ♩ = ♩ only where preceding measure has been $\frac{3}{4}$

Clarinets in Bb

Bassoons I (or Tenor Sax) (A) II Bassoon

ORCHESTRA PIANO Primo (B) Secondo (A) *cresc.* *mf* *pp* *subbasso*

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum Bass Drum Cym.

Gongs a) Light b) Heavy

Solo Piano *cresc.* *mf*

II Violins I (all) *mf* Violins II *mf*

Violas *arco* *mf*

Violoncellos *mf*

Basses *mf*

[reaching about 108-116 = ♩]

Piccolo

Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum

Bass Drum

O: with Cym.

Gongs a) Light b) Heavy

Solo Piano

Violin I

Violin II

Violas

Violoncellos

Basses

[reaching about 108-116 = ♩]

⑦ Adagio (♩ = 50)

Piccolo

Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum
Bass Drum
O: with Cym.

Gongs a) Light
b) Heavy

Solo Piano

Violins I (low 2 only)

Violins I (the others)

Violins II

Violas

Violoncellos

Basses

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flutes, Clarinets in Bb, Bassoons) and strings (Violins I, Violins II, Violas, Violoncellos, Basses) are at the top. The piano part is in the middle. The percussion section (Tympani, Indian Drum, Snare/Bass Drums, Gongs) is at the bottom. The score includes various dynamic markings such as *ppp*, *pp*, and *ppp (sempre)*. There are also performance instructions like *gva tener...* and *div.* The tempo is marked *Adagio* with a metronome marking of 50 quarter notes per minute. The score is divided into measures, with some measures containing square-shaped notes.

* See Conductor's Note

⑦ *ppp (sempre)* [♩ of ♩ : about 50] Square shaped notes: 1/4 tone sharp

Piccolo

Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High
Low

Indian Drum

Snare Drum
Bass Drum
O: with Cym.

Gong a) Light
b) Heavy

Solo Piano

Violin I
(for L only)

Violin I
(The others)

Violin II

Violas

Violoncellos

Basses

Cond. I - $\frac{3}{4}$ Adagio (lower orchestra)
Cond. II - $\frac{4}{4}$ Allegro (gradually faster) (upper orchestra)

Allegro (gradually faster) * [see conductor's note]

- Piccolo
- Flutes
- Clarinets in Bb
- Saxophones
- ORCHESTRA PIANO
 - Primo
 - Secondo
- Cornets in C
- Trumpets in C
- Trombones
- Tuba
- Celesta
- Triangle
- High Bells
- Low Bells
- Tympani High
- Low
- Indian Drum
- Snare Drum
- Bass Drum
- with Cym.
- Gongs
 - a) Light
 - b) Heavy
- Solo Piano
- Violin I (for 2 only)
- Violin I (the others)
- Violin II
- Viola
- Violoncellos
- Basses

The musical score is written for a large orchestra and a solo piano. It consists of multiple staves, each corresponding to a different instrument or section. The tempo is marked as 'Allegro (gradually faster)' with a note to refer to the conductor's instructions. The score includes various dynamic markings such as *mp*, *ff*, *pp*, and *ppp*. There are also performance instructions like 'with lower orchestra' and 'with upper orchestra'. The score is divided into sections labeled A, B, and D. The Solo Piano part is marked 'Allegro [with upper orchestra]' and includes specific instructions for the left and right hands (l.h. and r.h.). The string sections (Violin I, Violin II, Viola, Violoncellos, Basses) are marked 'Adagio continuo' and play a steady accompaniment. The percussion section includes a variety of instruments like the triangle, bells, and drums, with specific instructions for their use.

This page of a musical score is for a full orchestra and solo piano. The instruments listed on the left are: Piccolo, Flutes, Clarinets in Bb, Bassoons, ORCHESTRA PIANO (Primo and Secondo), Cornets in C, Trumpets in C, Trombones, Tuba, Celesta, Triangle, High Bells, Low Bells, Tympani (High and Low), Indian Drum, Snare Drum, Bass Drum, Gongs (Light and Heavy), Solo Piano, Violins I (for 2 only), Violins I (The others), Violins II, Violas, Violoncellos, and Basses. The score includes various musical notations such as triplets, glissandos, and dynamic markings like *mp*, *mf*, *ff*, and *ff sempre*. There are also performance instructions like 'a) Light' and 'b) Heavy' for the gongs, and 'r.h.' and 'l.h.' for the solo piano. A circled letter 'A' is present in the upper right section of the score.

Piccolo
 Flutes
 Clarinets in Bb
 Bassoons
 ORCHESTRA PIANO
 Primo
 Secondo
 Cornets in C
 Trumpets in C
 Trombones
 Tuba
 Celesta
 Triangle
 High Bells
 Low Bells
 Tympani High Low
 Indian Drum
 Snare Drum
 Bass Drum
 O: with Cym.
 Gongs a) Light b) Heavy
 Solo Piano
 Violins I (for 2 only)
 Violins I (The others)
 Violins II
 Violas
 Violoncellos
 Basses

(gliss. approximate full range)

Piccolo
Flutes
Clarinets in Bb
Bassoons
ORCHESTRA PIANO
Primo
Secondo
Cornets in C
Trumpets in C
Trombones
Tuba
Celesta
Triangle
High Bells
Low Bells
Tympani High Low
Indian Drum
Snare Drum
Bass Drum
○ - with Cym.
Gongs a) Light b) Heavy
Solo Piano
Violins I (for 2 only)
Violins I (The others)
Violins II
Violas
Violoncellos
Basses

Musical score for page 29, featuring various orchestral instruments and a solo piano part. The score includes dynamic markings like *fff*, *loco*, and *con fuoco*, and performance instructions like *gliss. approximate full range* and *ppp div.*

Cond. I - Tutti

9

Adagio

Piccolo
Flutes
Clarinet in Bb
Bassoons

Musical staves for Piccolo, Flutes, Clarinet in Bb, and Bassoons.

Adagio

ORCHESTRA PIANO
Primo
Secondo

Musical staves for ORCHESTRA PIANO Primo and Secondo.

Adagio

Cornets in C
Trumpets in C
Trombones
Tuba

Musical staves for Cornets in C, Trumpets in C, Trombones, and Tuba.

Adagio

Celesta
Triangle
High Bells
Low Bells

Musical staves for Celesta, Triangle, High Bells, and Low Bells.

Adagio
very lightly
ppp (ad lib.)

Tympani High
Low
Indian Drum
Snare Drum
Bass Drum
O = with Cym.
Gongs a) Light
b) Heavy

Musical staves for Tympani High/Low, Indian Drum, Snare/Bass Drum, and Gongs.

Solo Piano

Musical staves for Solo Piano.

Adagio (continuo)

Violins I
(1st 2 only)
Violins I
(The others)
Violins II
Violas
Violoncellos
Basses

Musical staves for Violins I (1st 2 only), Violins I (The others), Violins II, Violas, Violoncellos, and Basses.

10 $\text{♩} = \text{♩}$ [beginning about 50-54 = ♩]

Piccolo

Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum
Bass Drum
O = with Cym.

Gongs a) Light
b) Heavy

Solo Piano

Violins I (for 2 only)

Violins I (The others)

Violins II

Violas

Violoncellos

Basses

Annotations: (A), (B), (C), (E), *mp*, *mf*, *pp*, *ppp*, *cresc.*, *8va*, *a4*, *III*, *IV*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*

Cond. I - 4 (♩ = 88-92)
Cond. II - Bsn. I (Sax), Vlns. & Cellos

Piccolo

Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO
Primo

Secondo

Trumpets in C
I, II
III

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High
Low

Indian Drum

Snare Drum
Bass Drum
O: with Cym.

Gongs
a) Light
b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

Più mosso [♩ = ca. 108-112]

Cond. II - Tutti

Piccolo

Flutea

Clarinet in Bb

Bassoons

ORCHESTRA PIANO

Primo (both hands)

Secondo

I & II Trumpets in C

III

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum Bass Drum

○ - with Cym.

Gong a) Light b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

[about 108 112 : ♩]

[♩ = 112-116]

Piccolo

Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High
Low

Indian Drum

Snare Drum
Bass Drum
C - with Cym.

a) Light
b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

[reaching about 118-112 here - ♩]

13 *Meno allegro* (♩ = 104 - 108)

Piccolo

Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO
Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celests

Triangle

High Bells

Low Bells

Tympani High
Low

Indian Drum

Snare Drum
Bass Drum
O = with Cym.

Gongs a) Light
b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

13 [about 104 - 108 ♩]

14

(♩ = 138-144)

Handwritten musical score for orchestra and solo piano. The score is written on multiple staves with various instruments and parts. The top section includes Flute I (Fl. I), B-flat Clarinet I and II (Bb Cls. I, II), Bassoon I and II (Bsns. I, II), and Piano (Piano Primo and Secondo). The middle section includes Trumpets I and II (Trbs. I, II), Trombones (Trop.), Timpani (Timp.), Snare Drum (Ind. Dr.), and Light Gong. The bottom section includes Solo Piano (Solo Pno), Violins I and II (Vns. I, II), Viola (Va.), Cello (C.), and Bass (B.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as *f*, *p*, and *ff*. There are also performance instructions like *(arco)* and *(pizz)*. The key signature has one flat (B-flat) and the time signature is 3/16. The score is marked with rehearsal points and includes a circled number 14 at the top left.

2nd time only

Fl. I
 B'Cl. I
 B'Cl. II
 Bsns. I
 Bsns. II
 Orchestra Piano Primo
 Orchestra Piano Secundo
 Trbs. I
 Trbs. II
 Trgl.
 Timp.
 Ind. Dr.
 Light Cong.
 Solo Pno.
 Vn. I
 Vn. II
 Va.
 C.
 B.

Musical score for orchestra and solo piano. The score is divided into two systems by a double bar line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The instruments listed on the left are: Fl. I, B'Cl. I, B'Cl. II, Bsns. I, Bsns. II, Orchestra Piano Primo, Orchestra Piano Secundo, Trbs. I, Trbs. II, Trgl., Timp., Ind. Dr., Light Cong., Solo Pno., Vn. I, Vn. II, Va., C., and B. The score includes various musical notations such as notes, rests, dynamics (sf, ff), and articulation marks (accents). A circled 'E' is present in the Fl. I part of the second system. The page number '39' is in the top right corner, and 'AMP-96537' is at the bottom left.

Handwritten musical score for orchestra and solo piano. The score is arranged in systems, each with a 4/4 time signature. The instruments and parts are as follows:

- Fl. I**: Flute I part, featuring melodic lines with slurs and accents.
- B♭ Cl. I**: Bass Clarinet I part, with a melodic line.
- Bsns. I**: Bassoon I part, with a melodic line.
- Piano Primo**: Right hand of the solo piano, with complex chordal textures and slurs.
- Orchestra Secondo**: Left hand of the solo piano, with a steady accompaniment.
- Tpts. III**: Trumpets III part, with a melodic line.
- Trgl.**: Trombone part, with a melodic line.
- Temp.**: Timpani part, with a rhythmic pattern.
- Ind. Dr.**: Individual Drum part, with a rhythmic pattern.
- Light Gong**: Light Gong part, with a rhythmic pattern.
- Solo Pno.**: Solo Piano part, including both hands with complex textures and slurs.
- Vns. I & II**: Violins I and II parts, with a melodic line.
- Va.**: Viola part, with a melodic line.
- C.**: Cello part, with a melodic line.
- B.**: Bass part, with a melodic line.

Key annotations and markings include:

- Slurs and accents (*acc.*) throughout the melodic lines.
- Dynamic markings such as *sf* (sforzando) and *2nd time pre higher*.
- Rehearsal marks labeled *1st time only*, *last time*, and *2nd time pre higher*.
- Handwritten notes like *2nd time pre higher* and *1st time only* are placed near the end of the score.

Piccolo

Flutes

Clarinet in Bb

Bassoons

PRIMO

ORCHESTRA PIANO

SECONDO

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Tympani High Low

Indian Drum

Snare Drum

Bass Drum

○ = with Cym.

Gongs a) Light b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

Piccolo

Flutes

Clarinet in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum
Bass Drum
O. with Cym.

Gongs
a) Light
b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

Detailed description: This is a page of a musical score, page 44, for an orchestra and solo piano. The score is arranged in a vertical stack of staves. At the top are the Piccolo and Flutes. Below them are the Clarinets in Bb and Bassoons. The next section is the ORCHESTRA PIANO, which includes the Primo and Secondo piano parts. This is followed by the Trumpets in C, Trombones, and Tuba. The percussion section includes Celesta, Triangle, High Bells, Low Bells, Tympani (High and Low), Indian Drum, Snare Drum, Bass Drum, and Gong (with Cymbal). The Gong part is further divided into Light and Heavy. The bottom section of the score is for the Solo Piano, followed by the string section: Violins I, Violins II, Violas, Violoncellos, and Basses. The score contains various musical notations such as notes, rests, dynamics (f, mp), articulation (accents), and phrasing slurs. There are also some performance instructions like 'a) Light' and 'b) Heavy' for the gongs. The page number '44' is in the top left corner, and the number '4' is in the top right corner. The page number 'AMP-96537' is at the bottom.

(17) *Meno moto* (slightly slower about 92-100 = ♩) (One to a bar)

Handwritten musical score for a full orchestra and solo piano. The score is divided into two systems, each containing 17 measures. The tempo is marked *Meno moto* (slightly slower about 92-100 = ♩) and the instruction "(One to a bar)" is present.

System 1:

- Fls.:** Flute part, marked *lightly* and *f*. Includes a circled *F* and a *4♩ = ♩* marking.
- Clk.:** Clarinet part, marked *f* and *(sax)*.
- Bsns.:** Bassoon part, marked *f*.
- Piano:** Piano part, marked *p* and *(as a bell)*.
- Orchestra:**
 - Secord:** Second oboe part, marked *f*.
 - Tpts.:** Trumpet part, marked *f* and *(II)*.
 - Trbs.:** Trombone part, marked *f*.
 - Celesta:** Celesta part, marked *f*.
 - High Bells:** High timpani part, marked *f*.
 - Timp.:** Timpani part, marked *mf*.
 - Ind. Dr.:** Indian drum part.
 - Sn. Dr. / B. Dr.:** Snare and bass drum parts.
 - Light Gong:** Light gong part.
- Solo Pno.:** Solo piano part, marked *f*.

System 2:

- Vns. I & II:** Violin parts, marked *f*.
- Va.:** Viola part, marked *f*.
- C.:** Cello part, marked *f*.
- B.:** Bass part, marked *f*.

Additional markings include *8va bassa* and *octaves* for the Trombone part, and various dynamic markings like *mf*, *f*, and *p*.

(17) [slightly slower about 92-100 = ♩]

(+ ♩ = ♩ →)

Fls.
Cls.
Brns.

Orchestra Piano
Primo
Secundo

Tpts.
Trbs.

Celesta
High Bells
Timp.
Ind. Dr.
Sn. Dr.
B. Dr.
Light Gong

Solo P.
I
Vns.
II
Va.
C.
B.

Flute & Piccolo

Clarinets in Bb

Basoons

ORCHESTRA PIANO

Primo

Secondo

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum
Bass Drum
C with Cym.

Gongs a) Light
b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

sempre marcato

(A)

(B)

Detailed description: This is a page of a musical score for page 48. It features a large ensemble of instruments. The woodwinds include Flute & Piccolo, Clarinets in Bb, and Basoons. The strings consist of Violins I and II, Violas, Violoncellos, and Basses. The percussion section is extensive, including a Solo Piano, Triangle, High and Low Bells, Indian Drum, Snare Drum, Bass Drum, and Cymbals with Gong. The score is written in a complex, multi-measure style with many ties and dynamic markings. A specific instruction 'sempre marcato' is written above the Trombone part. There are also circled letters (A) and (B) indicating specific measures or sections. The page number '48' is in the top left corner.

Flute & Piccolo

Clarinet in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum
Bass Drum
O: with Cym.

Gongs a) Light b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

(20)

Flute & Piccolo

Clarinets in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

I & II
Trumpets in C
III

Trombones

Tuba

Celesta

Triangle

High Bells

Tympani High
Low

Indian Drum

Snare Drum
Bass Drum
O - with Gym.

Gongs a) Light
b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

ff *sempre marcato*

(Basso ad lib.)

f *sva* (or loco if not in range)

mf *Sim.*

pp

f Heavy *p* Light *sva*

cresc.

ff *arco (all)*

cresc.

(20)

This page of a musical score, numbered 52, contains the following instruments and parts:

- Flute & Piccolo
- Clarinets in Bb
- Bassoons
- ORCHESTRA PIANO: Primo and Secondo
- Trumpets in C
- Trombones
- Tuba
- Celesta
- Triangle
- High Bells
- Tympani (High and Low)
- Indian Drum
- Snare Drum
- Base Drum
- Gongs (a) Light, (b) Heavy
- Solo Piano
- Violins I
- Violins II
- Violas
- Violoncollos
- Bassoon

The score includes various musical notations such as notes, rests, and dynamic markings. A specific marking "con qua" is visible in the Secondo piano part.

(down to about 96-108 = d)

ritard. poco a poco

Piccolo

Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO
Primo

Secondo

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High

Low

Indian Drum

Snare Drum

Bass Drum

○: with Cym.

a) Light

Gongs b) Heavy

Solo Piano

Violins I

Extra Violin II (two only, one if not many Strings)

Violins II

Viola:

Violoncellos

Basses

ritard. poco a poco

(A) (one only)

mp

decrease

ppp

(A) (4 only)

con sva

ritard. poco a poco

(down to about 96-108 = d)

Cond. I - Andante
Cond. II - Allegro (Extra Vn. II, Low Bells)

23 Andante (about 60-56 = J)

Piccolo

Flutes

Clarinet in Bb

Bassoons

ORCHESTRA PIANO
Primo

Secondo

Trumpets in C

Trombone

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High
Low

Indian Drum

Snare Drum

Bass Drum

○ = with Cym.

Gonges a) Light
b) Heavy

Solo Piano

Violins I

Violins II

Extra Violin II

Violas

Violoncellos

Basses

Andante

Andante

(Allegro) Coll' Violin II etc.

ppp

(A) Solo

pp coll' Piano

stringendo

gva.....

ten.

Solo [Freely]

pp

mp

l.h. ppp

Andante

(continues Allegro) etc.

ppp

(Allegro) but slightly slower than Extra Violin II

* [Freely] pppp¹

Extra Viola (one only)

23 about 60-56 = J

Cond. I - Tutti

(25)

[about 84-88 = ♩]

Più mosso

Piccolo

Flutes

Clarinet in B \flat

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

II Low Bells

Tympani High Low

Indian Drum

Snare Drum

Bass Drum

O: with Cym

Gongs a) Light b) Heavy

Solo Piano

Violins I

Violins II

II Extra Violin II

Violas

Violoncellos

Basses

(D)

pp

(A) (one only)

Più mosso

Low Bells stop

pp (C)

(A) (just a two stick beat, hardly a roll)

ppp

(A) a little faster

mp

pizz.

Ex. Violin II stops

Ex. Viola stops

(B) pizz.

pp

[about 84-88 = ♩]

(25)

poco accel.

Piccolo

Flutes

Clarinet in B \flat

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum
Bass Drum
C with Cym

Gongs a) light
b) heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

poco accel.

(one only)

(A) *pp*

I. *p*

pp

poco accel.

(A) *ritco*

pp

Gradually faster

Piccolo

Flutes

Clarinet in B \flat

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High
Low

Indian Drum

Snare Drum
Bass Drum
O = with Cym.

Gongs a) Light
b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Bassos

27 *Meno allegro* (♩ = 96-100)

Piccolo

Flutes

Clarinets in B

Bassoons

Primo

Secondo

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum
Bass Drum
O: with Cym

Gongs a) Light b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

27 *div.* *mf* *pizz.* [about 96-100: ♩]

* High Bells notated as follows in original Ms.: etc.

Piccolo

Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

High Bells

Tympani High Low

Indian Dr. m

Snare Drum Bass Drum
O - with Cym.

Gong a) Light
b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

(29)

(b)

Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

High Bells

Tympani High Low

Indian Drum

Snare Drum

Bass Drum

O: with Cym.

Gongs a) Light b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Clarinets in Bb, Bassoons) and strings (Violins I, Violins II, Violas, Violoncellos, Basses) are at the top. The piano part is split into Primo and Secondo. The brass section (Trumpets in C, Trombones, Tuba) is in the middle. The percussion section (Celesta, Triangle, High Bells, Tympani, Indian Drum, Snare Drum, Bass Drum, Gongs) is at the bottom. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *ff*, and *fz*. There are also performance instructions like 'a) Light' and 'b) Heavy' for the gongs.

(29)

Flutes

Clarinet in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

High Bells

Tympani High Low

Indian Drum

Snare Drum

Bass Drum

O = with Cym.

Gongs a) Light b) Heavy

Solo Piano

Violins I

Violins II

Extra Violin II

Violas

Violoncellos

Basses

Meno mosso

(A) mp

(B) mp

(C) pp

(D) pp

(E) very lightly (may be omitted) ppp

(F) mp

(G) ppp

(H) mp

(I) mp

(J) mp

(K) mp

(L) mp

(M) mp

(N) mp

(O) mp

(P) mp

(Q) mp

(R) mp

(S) mp

(T) mp

(U) mp

(V) mp

(W) mp

(X) mp

(Y) mp

(Z) mp

(AA) mp

(AB) mp

(AC) mp

(AD) mp

(AE) mp

(AF) mp

(AG) mp

(AH) mp

(AI) mp

(AJ) mp

(AK) mp

(AL) mp

(AM) mp

(AN) mp

(AO) mp

(AP) mp

(AQ) mp

(AR) mp

(AS) mp

(AT) mp

(AU) mp

(AV) mp

(AW) mp

(AX) mp

(AY) mp

(AZ) mp

(BA) mp

(BB) mp

(BC) mp

(BD) mp

(BE) mp

(BF) mp

(BG) mp

(BH) mp

(BI) mp

(BJ) mp

(BK) mp

(BL) mp

(BM) mp

(BN) mp

(BO) mp

(BP) mp

(BQ) mp

(BR) mp

(BS) mp

(BT) mp

(BU) mp

(BV) mp

(BW) mp

(BX) mp

(BY) mp

(BZ) mp

(CA) mp

(CB) mp

(CC) mp

(CD) mp

(CE) mp

(CF) mp

(CG) mp

(CH) mp

(CI) mp

(CJ) mp

(CK) mp

(CL) mp

(CM) mp

(CN) mp

(CO) mp

(CP) mp

(CQ) mp

(CR) mp

(CS) mp

(CT) mp

(CU) mp

(CV) mp

(CW) mp

(CX) mp

(CY) mp

(CZ) mp

(DA) mp

(DB) mp

(DC) mp

(DD) mp

(DE) mp

(DF) mp

(DG) mp

(DH) mp

(DI) mp

(DJ) mp

(DK) mp

(DL) mp

(DM) mp

(DN) mp

(DO) mp

(DP) mp

(DQ) mp

(DR) mp

(DS) mp

(DT) mp

(DU) mp

(DV) mp

(DW) mp

(DX) mp

(DY) mp

(DZ) mp

(EA) mp

(EB) mp

(EC) mp

(ED) mp

(EE) mp

(EF) mp

(EG) mp

(EH) mp

(EI) mp

(EJ) mp

(EK) mp

(EL) mp

(EM) mp

(EN) mp

(EO) mp

(EP) mp

(EQ) mp

(ER) mp

(ES) mp

(ET) mp

(EU) mp

(EV) mp

(EW) mp

(EX) mp

(EY) mp

(EZ) mp

(FA) mp

(FB) mp

(FC) mp

(FD) mp

(FE) mp

(FF) mp

(FG) mp

(FH) mp

(FI) mp

(FJ) mp

(FK) mp

(FL) mp

(FM) mp

(FN) mp

(FO) mp

(FP) mp

(FQ) mp

(FR) mp

(FS) mp

(FT) mp

(FU) mp

(FV) mp

(FW) mp

(FX) mp

(FY) mp

(FZ) mp

(GA) mp

(GB) mp

(GC) mp

(GD) mp

(GE) mp

(GF) mp

(GG) mp

(GH) mp

(GI) mp

(GJ) mp

(GK) mp

(GL) mp

(GM) mp

(GN) mp

(GO) mp

(GP) mp

(GQ) mp

(GR) mp

(GS) mp

(GT) mp

(GU) mp

(GV) mp

(GW) mp

(GX) mp

(GY) mp

(GZ) mp

(HA) mp

(HB) mp

(HC) mp

(HD) mp

(HE) mp

(HF) mp

(HG) mp

(HH) mp

(HI) mp

(HJ) mp

(HK) mp

(HL) mp

(HM) mp

(HN) mp

(HO) mp

(HP) mp

(HQ) mp

(HR) mp

(HS) mp

(HT) mp

(HU) mp

(HV) mp

(HW) mp

(HX) mp

(HY) mp

(HZ) mp

(IA) mp

(IB) mp

(IC) mp

(ID) mp

(IE) mp

(IF) mp

(IG) mp

(IH) mp

(II) mp

(IJ) mp

(IK) mp

(IL) mp

(IM) mp

(IN) mp

(IO) mp

(IP) mp

(IQ) mp

(IR) mp

(IS) mp

(IT) mp

(IU) mp

(IV) mp

(IW) mp

(IX) mp

(IY) mp

(IZ) mp

(JA) mp

(JB) mp

(JC) mp

(JD) mp

(JE) mp

(JF) mp

(JG) mp

(JH) mp

(JI) mp

(JJ) mp

(JK) mp

(JL) mp

(JM) mp

(JN) mp

(JO) mp

(JP) mp

(JQ) mp

(JR) mp

(JS) mp

(JT) mp

(JU) mp

(JV) mp

(JW) mp

(JX) mp

(JY) mp

(JZ) mp

(KA) mp

(KB) mp

(KC) mp

(KD) mp

(KE) mp

(KF) mp

(KG) mp

(KH) mp

(KI) mp

(KJ) mp

(KK) mp

(KL) mp

(KM) mp

(KN) mp

(KO) mp

(KP) mp

(KQ) mp

(KR) mp

(KS) mp

(KT) mp

(KU) mp

(KV) mp

(KW) mp

(KX) mp

(KY) mp

(KZ) mp

(LA) mp

(LB) mp

(LC) mp

(LD) mp

(LE) mp

(LF) mp

(LG) mp

(LH) mp

(LI) mp

(LJ) mp

(LK) mp

(LL) mp

(LM) mp

(LN) mp

(LO) mp

(LP) mp

(LQ) mp

(LR) mp

(LS) mp

(LT) mp

(LU) mp

(LV) mp

(LW) mp

(LX) mp

(LY) mp

(LZ) mp

(MA) mp

(MB) mp

(MC) mp

(MD) mp

(ME) mp

(MF) mp

(MG) mp

(MH) mp

(MI) mp

(MJ) mp

(MK) mp

(ML) mp

(MM) mp

(MN) mp

(MO) mp

(MP) mp

(MQ) mp

(MR) mp

(MS) mp

(MT) mp

(MU) mp

(MV) mp

(MW) mp

(MX) mp

(MY) mp

(MZ) mp

(NA) mp

(NB) mp

(NC) mp

(ND) mp

(NE) mp

(NF) mp

(NG) mp

(NH) mp

(NI) mp

(NJ) mp

(NK) mp

(NL) mp

(NM) mp

(NN) mp

(NO) mp

(NP) mp

(NQ) mp

(NR) mp

(NS) mp

(NT) mp

(NU) mp

(NV) mp

(NW) mp

(NX) mp

(NY) mp

(NZ) mp

(OA) mp

(OB) mp

(OC) mp

(OD) mp

(OE) mp

(OF) mp

(OG) mp

(OH) mp

(OI) mp

(OJ) mp

(OK) mp

(OL) mp

(OM) mp

(ON) mp

(OO) mp

(OP) mp

(OQ) mp

(OR) mp

(OS) mp

(OT) mp

(OU) mp

(OV) mp

(OW) mp

(OX) mp

(OY) mp

(OZ) mp

(PA) mp

(PB) mp

(PC) mp

(PD) mp

(PE) mp

(PF) mp

(PG) mp

(PH) mp

(PI) mp

(PJ) mp

(PK) mp

(PL) mp

(PM) mp

(PN) mp

(PO) mp

(PP) mp

(PQ) mp

(PR) mp

(PS) mp

(PT) mp

(PU) mp

(PV) mp

(PW) mp

(PX) mp

(PY) mp

(PZ) mp

(QA) mp

(QB) mp

(QC) mp

(QD) mp

(QE) mp

(QF) mp

(QG) mp

(QH) mp

(QI) mp

(QJ) mp

(QK) mp

(QL) mp

(QM) mp

(QN) mp

(QO) mp

(QP) mp

(QQ) mp

(QR) mp

(QS) mp

(QT) mp

(QU) mp

(QV) mp

(QW) mp

(QX) mp

(QY) mp

(QZ) mp

(RA) mp

(RB) mp

(RC) mp

(RD) mp

(RE) mp

(RF) mp

(RG) mp

(RH) mp

(RI) mp

(RJ) mp

(RK) mp

(RL) mp

(RM) mp

(RN) mp

(RO) mp

(RP) mp

(RQ) mp

(RR) mp

(RS) mp

(RT) mp

(RU) mp

(RV) mp

(RW) mp

(RX) mp

(RY) mp

(RZ) mp

(SA) mp

(SB) mp

(SC) mp

(SD) mp

(SE) mp

(SF) mp

(SG) mp

(SH) mp

(SI) mp

(SJ) mp

(SK) mp

(SL) mp

(SM) mp

(SN) mp

(SO) mp

(SP) mp

(SQ) mp

(SR) mp

(SS) mp

(ST) mp

(SU) mp

(SV) mp

(SW) mp

(SX) mp

(SY) mp

(SZ) mp

(TA) mp

(TB) mp

(TC) mp

(TD) mp

(TE) mp

(TF) mp

(TG) mp

(TH) mp

(TI) mp

(TJ) mp

(TK) mp

(TL) mp

(TM) mp

(TN) mp

(TO) mp

(TP) mp

(TQ) mp

(TR) mp

(TS) mp

(TT) mp

(TU) mp

(TV) mp

(TW) mp

(TX) mp

(TY) mp

(TZ) mp

(UA) mp

(UB) mp

(UC) mp

(UD) mp

(UE) mp

(UF) mp

(UG) mp

(UH) mp

(UI) mp

(UJ) mp

(UK) mp

(UL) mp

(UM) mp

(UN) mp

(UO) mp

(UP) mp

(UQ) mp

(UR) mp

(US) mp

(UT) mp

(UU) mp

(UV) mp

(UW) mp

(UX) mp

(UY) mp

(UZ) mp

(VA) mp

(VB) mp

(VC) mp

(VD) mp

(VE) mp

(VF) mp

(VG) mp

(VH) mp

(VI) mp

(VJ) mp

(VK) mp

(VL) mp

(VM) mp

(VN) mp

(VO) mp

(VP) mp

(VQ) mp

(VR) mp

(VS) mp

(VT) mp

(VU) mp

(VV) mp

(VW) mp

(VX) mp

(VY) mp

(VZ) mp

(WA) mp

(WB) mp

(WC) mp

(WD) mp

(WE) mp

(WF) mp

(WG) mp

(WH) mp

(WI) mp

(WJ) mp

(WK) mp

(WL) mp

(WM) mp

(WN) mp

(WO) mp

(WP) mp

(WQ) mp

(WR) mp

(WS) mp

(WT) mp

(WU) mp

(WV) mp

(WW) mp

(WX) mp

(WY) mp

(WZ) mp

(XA) mp

(XB) mp

(XC) mp

(XD) mp

(XE) mp

(XF) mp

(XG) mp

(XH) mp

(XI) mp

(XJ) mp

(XK) mp

(XL) mp

(XM) mp

(XN) mp

(XO) mp

(XP) mp

(XQ) mp

(XR) mp

(XS) mp

(XT) mp

(XU) mp

(XV) mp

(XW) mp

(XX) mp

(XY) mp

(XZ) mp

(YA) mp

(YB) mp

(YC) mp

(YD) mp

(YE) mp

(YF) mp

(YG) mp

(YH) mp

(YI) mp

(YJ) mp

(YK) mp

(YL) mp

(YM) mp

(YN) mp

(YO) mp

(YP) mp

(YQ) mp

(YR) mp

(YS) mp

(YT) mp

(YU) mp

(YV) mp

(YW) mp

(YX) mp

(YY) mp

(YZ) mp

(ZA) mp

(ZB) mp

(ZC) mp

(ZD) mp

(ZE) mp

(ZF) mp

(ZG) mp

(ZH) mp

(ZI) mp

(ZJ) mp

(ZK) mp

(ZL) mp

(ZM) mp

(ZN) mp

(ZO) mp

(ZP) mp

(ZQ) mp

(ZR) mp

(ZS) mp

(ZT) mp

(ZU) mp

(ZV) mp

(ZW) mp

(ZX) mp

(ZY) mp

(ZZ) mp

Cond. I 4/4 (d = 126-132)
Cond. II 3/2 (d = 95-99) [4/4 = 3/2]

31 Allegro molto [126-132 = ♩]

Piccolo
Flutes
Clarinets in Bb
Bassoons

ORCHESTRA PIANO
Primo
Seconde

Cornets in C
Trumpets in C
Trombones
Tuba

Celesta
Triangle
High Bells
Low Bells
Tympani High
Low

Indian Drum
Snare Drum
Bass Drum
O = with Cym.
Gongs a) Light
b) Heavy

Solo Piano

Violins I
Violins II
Extra Violin II
Violas
Violoncellos
Basses

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flutes, Clarinets in Bb, Bassoons) and string section (Violins I, Violins II, Extra Violin II, Violas, Violoncellos, Basses) are on the left. The percussion section (Celesta, Triangle, High/Low Bells, Tympani, Indian Drum, Snare/Bass Drum, Gongs) is on the right. The piano part is in the center. The score includes various musical notations such as notes, rests, dynamics, and articulation marks. A rehearsal mark '31' is present at the beginning of the second system. The tempo is 'Allegro molto' with a metronome marking of 126-132 beats per minute. The key signature has one sharp (F#) and the time signature is 4/4.

AMP-96537 * Snare Drum renotated in the part.

II Piccolo
 II Flutes
 II Clarinets in Bb
 Bassoons
 ORCHESTRA PIANO
 H Primo
 H Secondo
 Cornets in C
 Trumpets in C
 II Trombones
 Tuba
 Celesta
 Triangle
 High Bells
 Low Bells
 Tympani High Low
 II Indian Drum
 II Snare Drum
 II Bass Drum
 (X) O - with Cym.
 II Gongs a) Light b) Heavy
 Solo Piano
 II Violins I
 II Violins II
 II Violas
 Violoncellos
 Basses

- II Flauto
- II Flutes
- II Clarinets in Bb
- Bassoons
- II ORCHESTRA PIANO Primo
- II Secondo
- Cornets in C
- Trumpets in C
- II Trombones
- Tuba
- Celesta
- Triangle
- High Bells
- Low Bells
- Tympani High
- Low
- II Indian Drum
- II Snare Drum
- II Bass Drum
- (II) C - with Cym.
- II Gongs a) Light
- b) Heavy
- II Solo Piano
- II Violina I
- II Violins II
- II Violas
- Violoncellos
- Basses

This page contains the musical score for measures 32 and 33. The score is written for a large orchestra and a solo piano. The instruments listed on the left include Flauto, Flutes, Clarinets in Bb, Bassoons, ORCHESTRA PIANO Primo and Secondo, Cornets in C, Trumpets in C, Trombones, Tuba, Celesta, Triangle, High Bells, Low Bells, Tympani High and Low, Indian Drum, Snare Drum, Bass Drum, C with Cym., Gongs (Light and Heavy), Solo Piano, Violina I, Violins II, Violas, Violoncellos, and Basses. The music is in a key with one sharp (F#) and a 2/4 time signature. The score features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as *pp*, *p*, *f*, and *ff*. The solo piano part is particularly intricate, with many sixteenth-note passages and slurs. The orchestral parts provide a rich harmonic and rhythmic background for the solo piano.

Cond I - 6/8 (♩ = ca 60)
Cond II - 4/4 (Celesta, Extra Vln. II, Cellos & Basses) (♩ = 40)
Largo [4 = 8 d.]

- Piccolo
- Flutes
- Clarinets in Bb
- Bassoons
- ORCHESTRA PIANO
 - Primo
 - Secondo
- Cornets in C
- Trumpets in C
- Trombones
- Tuba
- Celesta
- Triangle
- High Bells
- Low Bells
- Tympani High Low
- Indian Drum
- Snare Drum
- Bass Drum
- O = with Cym.
- Gongs a) Light b) Heavy
- Solo Piano
- Violins I
- Violins II
- Extra Violin II
- Violas
- Violoncellos
- Basses

The musical score is written for a large orchestra and a solo piano. The woodwind section includes Piccolo, Flutes, Clarinets in Bb, and Bassoons. The string section is divided into Violins I, Violins II, Extra Violin II, Violas, Violoncellos, and Basses. The percussion section includes Celesta, Triangle, High Bells, Low Bells, Tympani (High and Low), Indian Drum, Snare Drum, Bass Drum (with Cymbal), and Gongs (Light and Heavy). The Solo Piano part is written in a grand staff. The score is marked 'Largo' and includes various dynamics such as *fff*, *pp*, and *ppp*. Performance instructions like 'loco' and 'sordini' are present. A rehearsal mark (33) is located at the bottom of the page.

Cond. I - 4 (d = 126-133) [4 o = 3 o.
Cond. II - 3 (d = 95-104) [4 o = 2 o.

One Flute & Picc. upper notes - One Flute lower notes (8th higher)

34

Allegro (con furore)

- II Piccolo & Flutes
- II Clarinets in Bb
- Saxophone
- Bassoons
- ORCHESTRA FLANG
 - Primo
 - Secondo
- Trumpets in C
- II Trombones
- Tuba
- II Celesta
- Triangolo
- High Bells
- Low Bells
- Tympani High Low
- Indian Drum
- Snare Drum
- Bass Drum
- O - with Cym.
- Gongs a) Light b) heavy
- Soilo Piano
- Violin I
- Violin II
- Extra Violin II
- Violas
- Violocellos
- Basses

The musical score consists of multiple staves for various instruments. The woodwind section includes Piccolo & Flutes, Clarinets in Bb, Saxophone, and Bassoons. The string section includes Violin I, Violin II, Extra Violin II, Violas, Violocellos, and Basses. The percussion section includes Celesta, Triangolo, High Bells, Low Bells, Tympani (High and Low), Indian Drum, Snare Drum, Bass Drum, and Gongs (Light and Heavy). The Solo Piano part is at the bottom. The score is marked with dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte). Performance instructions include *Allegro (con furore)* and *arco marcato sempre*. There are also notes about square notes being 1/4 tone sharp and a note about the original manuscript calling for a clarinet one octave higher.

II Flutes & Piccolo

II Clarinets in Bb

Saxophone

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

II Trumpets in C

Trombones

Tuba

Celesta

Triangle

II High Bells

Low Bells

II Tympani High Low

II Indian Drum

II Snare Drum

II Bass Drum

I O- with Cym.

II Gonge a) Light b) Heavy

II Solo Piano

Violina I

Violina II

II Violas

Violoncellos

Basses

II Piccolo & Flutes

II Clarinets in Bb

Saxophone

Bassoons

II ORCHESTRA PIANO

Primo

Secondo

Cornets in C

II Trumpets in C

Trombones

Tuba

Celesta

Triangle

II High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum

Bass Drum

Gong a) light b) heavy

Solo Piano

II Violins I

II Violins II

II Violas

Violoncellos

Basses

(35)

(35)

[Square notes: 1/4 tone sharp]

Piccolo

Flutes

Clarinets in Bb

Bassoon

Extra
1/4 tone
Piccolo
(Call.)

ORCHESTRA PIANO
Primo
Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High
Low

Indian Drum

Snare Drum

Bass Drum

C - with Cym.

a) Light
b) Heavy

Solo Piano

Violins I

Violins II

Extra Violin II

Violas

Violoncellos

Basses

ppp

4 J = d.

Piccolo

Flutes

Clarinets in Bb

Bassoons

Extra
 $\frac{1}{4}$ tone
 piano
 (A) (L.D.)

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High
 Low

Indian Drum

Snare Drum

Bass Drum

○ - with Cym.

Gongs a) Light
 b) Heavy

Solo Piano

Violins I

Violins II

Extra Violin II

Violas

Violoncellos

Basses

[simili, but gradually leaving out intermediate notes]

PPP

37

poco rit. (coll' Solo Violin) (*piu ten.* coll' Solo Piano)

Piccolo
Flutes
Clarinets in Bb
Bassoons

Extra
1/4 tone
Piano
(ad lib)

ORCHESTRA PIANO
Primo
Secondo

Cornets in C
Trumpets in C
Trombones
Tuba

Celesta
Triangle
High Bells
Low Bells

Tympani High
Low
Indian Drum
Snare Drum
Bass Drum
O : with Cym.
a) Light
Gongs b) Heavy

Solo Piano

Violins I

Violins II

Extra Violin II

Violas

Violoncellos

Basses

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flutes, Clarinets in Bb, Bassoons) is at the top. Below them are the strings (Violins I, Violins II, Extra Violin II, Violas, Violoncellos, Basses) and the Solo Piano. The percussion section (Celesta, Triangle, High/Low Bells, Tympani, Indian Drum, Snare/Bass Drums, Gongs) is positioned between the woodwinds and strings. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance markings such as *poco rit.* and *piu ten.* are placed above or below the staves to indicate tempo and dynamics. Some parts are marked *coll' Solo Violin* or *coll' Solo Piano*, indicating collaboration with soloists. The rehearsal mark 37 is circled at the beginning and end of the page.

37

(coll' Solo Violin)

Piccolo

Flutes

Clarinet in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Trumpets in C
Cornet
and 4th Trpt.

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High
Low

Indian Drum

Snare Drum
Bass Drum
○ : with Cym.

Gongs
a) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

39

Piccolo

Flutes

Clarinets in Bb

Basoons

ORCHESTRA PIANO

Primo

Secondo

Trumpets in C
Cornets

(4) Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High
Low

Indian Drum

Snare Drum
Bass Drum
O: with Cym.

Gongs a) Light
b) Heavy

Solo Piano

Coll' Ind. Dr.

Violins I

Violins II

Violins III

Violas

Violoncellos

Basses

* Solo Pno. renotated in the Part

accel.

Piccolo

Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Trumpets in C
Cornets

Trombones

Tuba

Celosta

Triangle

High Bells

Low Bells

Tympani High
Low

Indian Drum

Snare Drum
Bass Drum
C = with Cym.

Gonga a) Light
b) Heavy

Eolo Piano

Violini I

Violini II

Violini III

Violas

Violoncellos

Bassos

accel.

accel.

[Faster, up to about 138 = ♩ if possible]

40 Più allegro

Piccolo

Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum

Bass Drum

Gongs a) Light b) Heavy

40 Più allegro [Faster, up to about 138 = ♩ if possible]

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

Piccolo

Flutes

Clarinets in B \flat

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High
Low

Indian Drum

Snare Drum
Bass Drum
○ with Cym.

Gongs a) Light
b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

Piccolo

Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum
Bass Drum
O = with Cym.

Gongs a) Light
b) Heavy

Solo Piano

Violins I

Violins II

Viola.

Violoncellos

Basses

loco

loco

octaves

marcato sempre

marcato sempre

41

Piccolo

Flutes

Clarinets in B

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High
Low

Indian Drum

Snare Drum
Bass Drum
O: with Cym.

Gongs a) Light
b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

42

Piccolo & Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum

Bass Drum

○ = with Cym.

Gonga a) Light b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

43

gva (ad lib.) (Cl. I only)

gva ad lib.

gva ad lib.

42

Piccolo & Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO
Primo
Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta rests

Triangle

High Bells

Low Bells

Tympani High
Low

Indian Drum

Snare Drum
Bass Drum
O : with Cym.

Gongs a) Light
b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

non div.

44 Con fuoco [up to 138 = ♩. (6/8) or faster]

poco accel.

Piccolo & Flutes

Clarinet in B \flat

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta reats

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Suare Drum Bass Drum

O = with Cym.

Gongs a) Light b) Heavy

poco accel.

Solo Piano

Con fuoco

Violins I

Violins II

Violas

Violoncellos

Basses

div.

gliss.

45

Piccolo & Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta rests

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum
Bass Drum
O = with Cym.

Gongs a) Light
b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

46

Piccolo

Flutes

Clarinets in B \flat

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta rests

Triangle

High Bells

Low Bells

Tympani High

Low

Indian Drum

Snare Drum

Bass Drum

○ = with Cym.

a: Light

b: Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

Piccolo & Flutes

Clarineti in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Celesta rests

Triangle

High Bells

Low Bells

Tympani High Low

Indian Drum

Snare Drum

Base Drum

○ - with Cym.

a) Light Gong

b) Heavy

Solo Piano

Violins I

Violins II

Violas

Violoncellos

Basses

Fugue

Andante moderato

III

Horn or Trombone

Violin I

Violin II

Viola

Cello

Bass

Horn or Trbn

Violin I

Violin II

Viola

C

B.

① (To sound as written)

mp

Horn or Trbn

Violin I

Violin II

Viola

C.

B.

4

Cl. *p*

Yln I *f*

Yln II *f*

Yla *f* *div.*

C. *f*

B. *f*

Fl. *p*

Yln I *p*

Yln II *p*

Yla *p*

C. *mis.*

B. *p*

Fl. *ff*

Cl. *ff*

Horn or Trbn *f*

Yln I *f* *div.*

Yln II *f* *div.*

Yla *f*

C. *f* *div.*

B. *f*

5

Fl.

C1.

Horn or Trbn

Organ

Gl.

Sw.

5

Yln dir.

Yln II dir.

Yln

C.

B.

Yln I

Yln II

Yln

C.

B.

7

F1.

Начн
ок
Трбн

vnis.
mf

Yln
vnis.
mf

Yla
mf

C.

B.

8

Yln

Yla

C.

B.

f

9

Yln

Yla

C.

div.

B.

f

Organ

Ped.

I

Yln

II

Yla

C.

B.

univ.

cresc.

cresc.

cresc.

cresc.



10

Organ

Ped.

8' Gl. (on 16' ad lib)

8, 16, 32' f

10

I

Yln

II

Yla

C.

dir.

B.

This musical score page, numbered 108, contains the following parts and markings:

- Fl. (Flute):** Part 1, marked *mf*. The melody begins with a half rest followed by a half note, then a series of eighth notes.
- Cl. (Clarinet):** Part 1, marked *mf*. The melody starts with a half note, followed by eighth notes and a quarter note.
- Horn or Tbn. (Horn or Tuba):** Part 1, marked *mf*. The part is mostly silent with a few notes at the end.
- Timp. (Timpani):** Part 1, marked *mf*. The part is mostly silent with a few notes at the end.
- Organ:** Part 1, marked *mf*. The part features a series of chords and melodic lines.
- Cel. (Cello):** Part 1, marked *mf*. The part features a series of chords and melodic lines.
- Violin I (Vln I):** Part 1, marked *f*. The part features a series of chords and melodic lines.
- Violin II (Vln II):** Part 1, marked *f*. The part features a series of chords and melodic lines.
- Viola (Vla):** Part 1, marked *f*. The part features a series of chords and melodic lines.
- C. div. (Cello/Double Bass):** Part 1, marked *f*. The part features a series of chords and melodic lines.
- B. (Bass):** Part 1, marked *f*. The part features a series of chords and melodic lines.

11

Fl.

Cl.

Hn.
or Tibn.

Timp

Organ

Ped.

11

Vln I

Vln II

Vla
div.

C.
div.

B.

(12) *(a tempo)*

Fl. *mp*

Cl. *f*

Horn or Trbn *(Ad lib)* *f*

Timp *tr*

Organ *f* *mp*

Ped *f* *mp*

(12) *(a tempo)*

Yln I *mp*

Yln II *mp*

dir. *f* *mp*

Yln dir. *mp*

C. dir. *mp*

B. dir. *mp*

Fl.

Cl.

mp

f

Horn
or
Trbn

f

ad lib

Timp.

Organ

Ped.

Yln I

f

Yln II
div.

f

Yln
div.

f

div.

C.
div.

f

B.
div.

f

(13) *maestoso*

Fl.
Cl.
Horn or Tsbn.
Timp.

Detailed description: This system contains the first four staves of the score. The Flute staff (Fl.) begins with a circled rehearsal mark (13) and a dynamic marking of *f*. It features a melodic line with eighth and sixteenth notes, ending with a triplet of eighth notes. The Clarinet staff (Cl.) has a dynamic marking of *f* and plays a similar melodic line. The Horn or Trombone staff (Horn or Tsbn.) has a dynamic marking of *f* and plays a sustained note. The Timpani staff (Timp.) is empty.

Organ.
Ped.

Detailed description: This system contains the fifth and sixth staves. The Organ staff (Organ.) has a dynamic marking of *mf* and plays a sustained chord. The Pedal staff (Ped.) has a dynamic marking of *f* and plays a sustained bass note.

(13) *maestoso*

Vln I dir.
Vln II dir.
Vla dir.
C. dir.
B. dir.

Detailed description: This system contains the seventh through eleventh staves. The Violin I staff (Vln I dir.) has a dynamic marking of *ff*. The Violin II staff (Vln II dir.) has a dynamic marking of *ff*. The Viola staff (Vla dir.) has a dynamic marking of *ff*. The Cello staff (C. dir.) has a dynamic marking of *ff*. The Bass staff (B. dir.) has a dynamic marking of *ff*. All string staves feature a melodic line with eighth and sixteenth notes, ending with a sustained note.

14

, più maestoso

Fl. *mf* *5*

Cl. *P cantabile* *3* *3*

Horn or Trbn

Timp.

Organ *mf*

Ped. *mf*

più maestoso

14

Vln I *vnis.* *3*

Vln II *dir.*

Vla *dir.*

C. *dir.*

B *dir.*

This musical score page, numbered 114, contains the following parts and markings:

- Flute (FL):** Part of the woodwind section.
- Clarinet (Cl.):** Part of the woodwind section, featuring several triplet markings (indicated by '3' over groups of notes).
- Horn or Trbn.:** Part of the brass section, marked with *cantabile* and *mp* (mezzo-piano).
- Timpani (Timp.):** Part of the percussion section, marked with *mp* and including trill markings (tr).
- Organ and Pedal:** Organ part with a treble and bass staff. Pedal part includes markings for *8va* and *8va b.* (8va below).
- Trumpet I (I):** Part of the brass section.
- Trumpet II (II):** Part of the brass section, marked with *vnis.* (vibrato).
- Trombone I (Ia):** Part of the brass section, marked with *vnis.*
- Trumpet C (C):** Part of the brass section, marked with *vnis.*
- Trombone B (B):** Part of the brass section, marked with *vnis.*

This musical score page features ten staves for various instruments. The Flute (Fl.) staff is mostly silent. The Clarinet (Cl.) staff has a melodic line starting in the second measure, ending with a *pp* dynamic. The Horn or Trumpet (Horn or Trbn) staff has a melodic line with a *pp* dynamic. The Timpani (Timp) staff has a rhythmic pattern of eighth notes, with *P* and *pp* dynamics and trill markings. The Organ and Pedal (Ped.) staves have chordal accompaniment, with *P* and *pp* dynamics. The Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cello (C.), and Bass (B.) staves all begin with a *mp* dynamic and have melodic lines that transition to *pp* dynamics in the final measures. The score is written in a common time signature and includes various musical notations such as slurs, trills, and dynamic markings.

Except for pages 118 and 119, each double-page spread in this movement is a complete system.

IV

Very slowly — *Largo maestoso*

5 Violins

2 Harps

Flute

Oboe

Clarinet

Bassoon

Orch. Piano

Horns

Trumpets

Trombones

Tuba

1st 8 bars ad libitum

ARTISTRY UNIT

Snare Drum

Small Temp. or Medium Drum

Cymbal Bass Drum

Gong

Timpani

Bells

Celesta

Organ

Solo Piano

Strings

pp

pp

p

6

2

6

2

6

5 Violins
Distant Choir
Harp

Picc.
Fl.
Ob.
Cl.
Bassoon

Orch. Piano

Horns in C
Trumpets in C
Trombone

Timp

6

Snare Dr.
 Small Tom
 Hand Dr.
 Cymbal
 Bass Dr.
 Gong

Bells

Celesta

Organ

Solo

Piano

Violin I
 Violin II
 Viola
 Cello
 Bass

Possibly 1 or 2 Basses 8ve higher if a large number

add either organ also

Violins

Horns

Piccolo

Flute

Oboe

Clarinet

Bassoon

Orch. Piano

(8^{va} basso).....

Horn I

Horn II

Trumpet I

Trumpet II

Trumpet III

Trumpet IV

Trumpet V

Trumpet VI

Snare Dr.

Small Timp

Medium Dr.

Cymbal

Bass Dr.

Gong

Handwritten musical score for orchestra and percussion, page 8. The score includes staves for Violins, Horns, Piccolo, Flute, Oboe, Clarinet, Bassoon, Orch. Piano, Horns I-II, Trumpets I-III, Trombones I-III, Timpani, Snare Drum, Small Timp, Medium Drum, Cymbal, Bass Drum, and Gong. The music is in 2/4 time and features various rhythmic patterns, including triplets and sixteenth notes. There are some handwritten annotations and markings throughout the score.

Percussion

Celesta

Organ

Solo Piano

Violin I

Violin II

Viola

Cello

Bass

Handwritten musical score for Percussion, Celesta, Organ, Solo Piano, Violin I, Violin II, Viola, Cello, and Bass. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The Solo Piano part features complex rhythmic patterns with triplets and slurs. The string parts (Violin I, Violin II, Viola, Cello, Bass) have melodic lines with various articulations and dynamics. The Percussion, Celesta, and Organ parts are mostly blank, indicating they are silent in this section.

Div.

Div. a 3

Loco Tutti

13

(one only)

Violins

Harp

Flute

Oboe

Clarinet

Bassoon

orch.

Piano

Timpani

Horns

Trumpets

Trombones

Tuba

Snare Drm

Small Timp

Med. Drm

Cymbal

Base Dr.

Gong

Detailed description of the musical score: The score is a handwritten manuscript for an orchestra and percussion ensemble. It consists of 13 measures. The top section includes staves for Violins, Harp, Flute, Oboe, Clarinet, and Bassoon. The middle section includes staves for Piano and Timpani. The bottom section includes staves for Horns, Trumpets, Trombones, and Tuba. The percussion section at the bottom includes staves for Snare Drum, Small Timp, Med. Drm, Cymbal, Base Dr., and Gong. The score is marked with various dynamics such as *pp*, *mp*, and *ppp*, and includes articulation marks like accents and slurs. A circled number '13' is at the top left, and '(one only)' is written above the Violins and Flute staves. The page number '126' is in the top right corner, and 'AMP-96537' is written vertically on the left margin.

13

Perc.

Celesta

Organ.

Solo Piano

Violin I

Violin II

Violin III

Viola

Cello

Bass

15

(Rest if large number of Vins...)

Violins
Harp

Flute I
Flute II
Oboe
Clarinet
Bassoon

Orch.
Piano

Timpani

Brass

Snare Dr.
Small Timp.
Med. Drum
Cymbal
Bass Dr.
Gong

AMP 96537

This block contains the handwritten musical score for measures 15, 16, and 17. The score is organized into several systems:

- Violins and Harp:** The top system shows the Violins and Harp parts. The Violins part has a circled measure number '15' at the beginning. A handwritten instruction '(Rest if large number of Vins...)' is written above the staff. The Harp part is written in a grand staff.
- Woodwinds:** The second system includes staves for Flute I, Flute II, Oboe, Clarinet, and Bassoon. Flute I has a first ending bracket labeled 'I' over measures 15 and 16.
- Orchestra and Piano:** The third system contains the Orchestrator's part and the Piano part, both written in grand staves.
- Timpani:** A single staff for the Timpani part is located below the piano part.
- Brass:** A single staff for the Brass section is located below the timpani part.
- Percussion:** The bottom system is a bracketed group of five staves for percussion: Snare Drum, Small Timp., Med. Drum, Cymbal, and Bass Drum. A Gong part is also indicated below this group.

(16)

Low Bell

Celesta

Organ

Solo Piano

Violin I

Violin II

Violin III

Viola

Cello

Bass

19 one Violin soloist

Violins

Harp

Flute

Oboe

Clarinet

Bassoon

Orch. Piano

Timpani

Brass

Snare Drum

Small Timp

Med. Drum

Cymbal

Bass Drum

Gong

19

Bells

Celesta

Organ

Solo Piano

Violin I

Violin II

Violin III

Viola

Cello

Bass

22

Violins

Harp

Flute

Oboe

Clarinet

Bassoon

Orch.
Piano

HOARNS
I
II

TRUMPETS
I
II

Tuba

Snare Dr.
Small Tom
Med. Drum
Cymbal
Bass Drum
Gong

Tutti

5

scarcely audible (just a distant wail)

PPP

(can't read)

pp

(sense)

(First Tr. must stand out over other brass)

(B.V. d.:o)

(22)

Bells

Celista

Organ

Solo
Pia...

(Fa, E — lightly with thumb)

Violin I

Violin II

Violin III

Viola

Cello

Bass

25

Violins

Harp

Flute

Oboe

Clarinet

Bassoon

Orch. Piano

Horns I

Horns II

Trumpets

Trombone I

Trombone II

Tuba

Small Drum

Small Timp

Med Drum

Cymbal

Bass Drum

Gong

One or two only

One flute if good number of strings

for [bass]

pppp

one tromb.

(25)

Bells

Castles

Organ

Solo Piano

Violin I

Violin II

Violin III

Viola

Cello

Bass

(B.U. = ♩ ♩ ♩)

Two only (see Dis.Ch.)

C: Basses (play Bve lower ad lib)

(B.U. = ♩ ♩ ♩) (m.27) from C.E.I.'s manuscript

28

Violins $\frac{4}{2}$

Harp

Piccolo $\frac{4}{2}$

Flute $\frac{4}{2}$

Oboe $\frac{4}{2}$

Clarinet

Bassoon

Orch. Piano

with B.U.

Horns I II $\frac{4}{2}$

Trumpets I II III IV $\frac{4}{2}$

Trombones I II III

Tuba

Snare Drum

Small Tom

Med. Drum

Cymbal

Bass Drum

Gong

AMP-96537

(28)

Bells

Celesta

Organ

Solo Piano

Violin I

Violin II

Violin III

Viola

Cello

Bass

4/2

4/2

4/2

Full Organ

30

Violin

Harp

Piccolo

Flute

Oboe

Clarinet

Bassoon

Orch.
Piano

Horns

Trumpets
RH

Trumpets
LH

Tuba

Snare Drum

Small Tom

Med. Drum

Cymbal

Bass Drum

Gong

30

Bells

Celesta

Organ

Solo Piano

Violin I

Violin II

Violin III

Viola

Cello

Bass

Short hard blows (written this way to make rhythm clear to all)

freely

AMP-96537

(32)

Bells

Celesta

Organ

Solo Piano

Violin I

Violin II

Violin III

Viola

Cello

Bass

6/4

6/4

6/4

may omit

in octaves

$\frac{1}{2}$ Miss $\frac{1}{2}$ arco (close bow)

$\frac{1}{2}$ Pizz $\frac{1}{2}$ arco (close bow)

$\frac{1}{2}$ Pizz $\frac{1}{2}$ arco (close bow)

35 Change here from 6/2 to 6/4, not in exact ratio

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Violin

Harp

Flute

Oboe

Clarinet

Bassoon

Orch.
Piano

Horn

Trumpet

Trombone

Snare Drum

Small Timp

Med. Drum

Cymbal

Bass Drum

Gong

ppp

Upper only if heavy

octaves

(L.H. octaves ad lib)

If B.U. has been $d = d$ to here now B.U. $d =$ Orch. d .

35 Change here from 6/2 to 6/4, not in exact ratio

Bell

Calista (actual notes) *mp*

Organ

Solo Piano

Violin I *pp* *ave* 2 Vis. only. Perhaps 4 Vis. if many.

Violin II *mf*

Violin III *div.*

Viola

Cello

Bass

38

about 72 = \downarrow

Violins

Harp

Flute

Oboe

Clarinet

Bassoon

Orch.

Piano

Timpani

Horn

Trumpet

Trombone I, II

Trombone III, IV

Snare Drum

Small Tom

Mid. Drum

Cymbal

Bass Drum

Gong

Violins
Harp

Piccolo
Flute
Oboe
Clarinet
Bassoon

Orch
Piano

Horn
Trumpet
Tromb. I, II
Tromb. III, Tubl

Snare Dr
Small Tmp
Med. Drm
Cymbal
Bass Drm
Gong

41

High Bell

Celesta

Organ

Solo Piano

Violin I

Violin II

Violin III

Viola

Cello

Bass

Detailed description: This is a handwritten musical score for page 41. The score is arranged in a system with ten staves. The instruments are: High Bell, Celesta, Organ, Solo Piano, Violin I, Violin II, Violin III, Viola, Cello, and Bass. The music is written in a common time signature. The High Bell part features a melodic line with triplets and a fermata. The Celesta part has a rhythmic accompaniment with four-measure rests. The Organ part is mostly silent. The Solo Piano part is a complex, flowing melodic line with many slurs and ornaments. The Violin I, II, and III parts have similar melodic lines with triplets and slurs. The Viola part has a similar line with triplets. The Cello and Bass parts provide a harmonic foundation with simple chords and a few melodic fragments. The page number '41' is circled in the top left corner.

(43) (rit. abatto)

Violins

Harp

Piccolo

Flute

Oboe

Clarinet

Bassoon

Orch. Piano

Horn

Trumpet

Trombone I, II
Tuba III, Tuba

Snare Drum

Small Tom
or
Mid Drum

Cymbal

Bass Drum

Gong

(43)

High Bell

Celesta

Organ

Solo Piano

Violin I

Violin II

Violin III

Viola

Cello

Bass

45 (3 → change to even beat)

Violin

Harp

Piccolo

Flute

Oboe

Clarinet

Bassoon

Orch.

Piano

Horn

Trumpet

Trombone I

Trombone II

Trombone III

Tube

Snare Drum

Small Trip
or
Mk. Drum

Cymbal

Bas. Drum

Gong

(If only one harp, may omit D and A, L.H.)

(5 in Piano changes from B.U. to Orch. Unit)

43

High Bell

Celesta

Organ

Solo Piano

Violin I

Violin II

Violin III

Viola

Cello

Bass

Detailed description: This is a handwritten musical score for a page numbered 43. The score is arranged in a vertical stack of staves. From top to bottom, the instruments are: High Bell, Celesta, Organ, Solo Piano, Violin I, Violin II, Violin III, Viola, Cello, and Bass. The High Bell part consists of a single melodic line with some grace notes. The Celesta part is a single melodic line. The Organ part is a single melodic line. The Solo Piano part features a complex, multi-measure rest followed by a series of sixteenth-note passages with dynamic markings like *pp* and *ppp*. The string parts (Violin I, Violin II, Violin III, Viola, Cello, Bass) are written in a more traditional orchestral style with various articulations and dynamics. The notation is handwritten and includes many slurs, ties, and dynamic markings.

C.E.I.'s note at m.45: "Notice that in 3 here change to even beat on beat"

47

Violins

Harp

Picc.
(g-m)

Flute

Oboe
(g-m)

Clarinet

Bassoon

Orch.
Piano

Horn I, II

Trumpet

Tromb. I, II

Tromb. III
Tuba

Small Drum
Small Tom
Mid Drum
Cymbal
Bass Dr.

Gong

(47)

Ring Bell

Celesta

Organ

Solo Piano

Violin I

Violin II

Violin III

Viola

Cello

Bass

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49

Violins

Harp

Piccolo

Flute

Oboe

Clarinet

Bassoon

Orch. Piano

Horns

Trumpet

Trombone

Trombone

Snare Drum

Sym. Timp.

Mtd. Drum

Cymbal

Bass Drum

Gong

Picc. Timp.

The image shows a handwritten musical score for a percussion and string ensemble. The percussion section includes Piccolo (Pic. Timp), Timpani, 446 Bell, Low Bell, Triangle, and Celesta. The string section includes Solo Piano, Violin I, Violin II, Violin III, Viola, Cello, and Bass. The score is written in a single system with three measures. The percussion parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The string parts are more complex, with many notes and rests. There are several annotations and markings throughout the score, including '8va', '(8ve lower)', '(with Orch. Piano)', and '8va bassa'. The handwriting is in black ink on white paper.

C.E.I.'s note for Trumpets, m. 50: "(only 1 trp. if 4 horns) 2 tr. (2nd part)"

[Pic. Timpani] 

Tom-Tom

High Bell

Low Bell

Trianale
[Pic. Timpani]

Celesta

Solo
Piano

Violin I

Violin II

Violin III

Viola

Cello

Bass

Violins

Harp

Piccolo

Flute

Oboe

Clarinet I

Clarinet II

Bassoon I

Bassoon II

Orch. Piano

Horn I

Horn II

Trumpet I

Trumpet II, III

Trombone I

Trombone II

Tuba

Snare Drum

Small Timp

Mel. Drum

Cymbal

Bass Drum

Gong

(Horns or 1 Trb)

55

Timpani

High Bell

Low Bell
(bracketed notes if used in previous bar)

Triangle

Celesta

Solo

Piano

Violin I

Violin II

Viola

Cello

Bass

C.E.I.'s note at m. 57: "N.B. Bassoons, Horns, Celli have —3— starting on even 1/2 beat."

(58)

Timpani

High Bell

Low Bell

Celesta

Solo

Piano

Violin I

Violin II, III

Viola

Cello

Bass

Just a sharp roll, which goes down suddenly

Col primo

Divide Cellos as much as practicable. Use double stops to accent.

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60

Violins

Harp

Piccolo

Flute I

Flute II

Oboe

Clarinet

Bassoon

Orch
Piano

Horn I

Horn II

Trumpet

Trombone I

Trombone II

Tuba

8va bassa
octaves 1

60

Snare Drum
Small Tom
Med. Drum
Cymbal
Bass Drum
Gong

Timpani

High Bells
Low Bells

Celesta

Solo Piano

Violin I
Violin II
Viola
Cello
Bass

Col primo

qva

[simile]

to be struck over the E!!

62

Snare Drum
 Perc. Tamb.
 Med. Drum
 Cymbal
 Bass Drum
 Gong

High Bells
 Low Bells

Celesta
 [simile]

Solo Piano

Violin I
 Violin II
 Violin III
 Viola
 Cello
 Bass

col 8^{va} bassa (lower line)

In to harmonics
 sord.
 non decresc.
 pp

3/1
 3/1
 6/2
 3
 1

64

Snare Dr.
 Small Tim.
 Med. Drum
 Cymbal
 Bass Drum
 Gong
 High Bell
 Low Bell
 Celesta
 Manual Organ
 Pedal
 Solo Piano
 Violin I
 Violin II
 Violin III
 Viola
 Cello
 Bass

with B.U.
 Diapasons only
 Pizz.
 arco
 2/3 Pizz. 1/3 arco

C.E.I.'s note, m.64: "3/1 (This measure = 3 B.U. d)"

C.E.I.'s note, m.65: "All descending bass parts must not stand out as to harmony and then gradually get less and less."

O.U. about 78 = ♩
B.U. about 52 = ♩ = 26 B.U.

Violins

Harp I, II

Piccolo

Flute

Oboe

Clarinet

Bassoon

Orch

Piano

Horn

Trumpet

Trombone

Tuba

Tpt. II senza cord

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U.U. about 75 = ♯; B.U. about 52 = ♯. = 26 B.U.

The score is written on ten staves. The first staff is a drum set consisting of Snare Drum, Piccolo Trumpet or Med. Drum, Cymbal, Bass Drum, and Gong. The second staff is for High Bell, with a note '(with Orchestral Unit)'. The third staff is for Celesta. The fourth staff is for Organ, split into Manual and Pedal. The fifth staff is for Solo Piano. The sixth, seventh, and eighth staves are for Violin I, Violin II, and Violin III. The ninth staff is for Viola. The tenth staff is for Cello and Bass. The music is in 4/4 time and features complex rhythmic patterns and melodic lines across all instruments.

69

High Bell $3/2$
(44)

Low Bell $3/2$
 $4/2$

Celesta $(12/4)$
 $3/2$

Organ
Manual $6/4$
Pedal

Solo Piano $(4/2)$
 $(9/4)$
Holt*

Violin I $3/2$
 2

Violin II $3/2$
 2

Violin III

Viola

Cello

Bass

(In rather free time)

Divisi evenly. Top more.

Top

*in manuscript

Handwritten musical score for a symphony orchestra, starting at measure 72. The score includes parts for High Bells, Low Bells, Celesta, Manual Organ, Pedal, Solo Piano, Violin I, Violin II, Violin III, Viola, Cello, and Bass. The music is in 3/2 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Performance instructions such as *pp*, *ppp*, *arco*, and *lococo* are present. A circled measure number '72' is at the top left. A note at the bottom reads: "Note to m 72: (d = d 3/2 S.U. - d = d O.U.)".

Note to m 72: (d = d 3/2 S.U. - d = d O.U.)

75

High Bell

Low Bell

Celesta

Manual

Organ

Pedal

Solo

Piano

Violin I

Violin II

Violin III

Viola

Cello

Bass

Manual gradually dies

(Nearly 3/2 from here)

*C.E.I.'s footnote, m.75, Dist. Ch. Vlns.: "Etc., not indicated this phrase of 5 with bowing of 4 for each Violin gradually reduces to a long tie in one part, 1st then 2nd etc. until only top Violin bows 5. A pizz. may be used by 2 or 3, not all toward end."

78

Violins

Harp I
Harp II

Flute

Oboe

Clarinet

Bassoon (Bassoons col Bass, ad lib.)

Orch.
Piano

Horn

Trumpet

Trombone I
Trombone II

Tuba

Snare Drum
P. & Timp
Med Drum
Cymbal
Bass Drum
Gong

Retain ad lib if distant enough

Detailed description: This is a handwritten musical score for page 176. The score is arranged in a standard orchestral layout. At the top left, the page number '78' is circled. The instruments listed on the left are: Violins (two staves), Harp I and II (two staves), Flute (one staff), Oboe (one staff), Clarinet (one staff), Bassoon (one staff, with the instruction '(Bassoons col Bass, ad lib.)'), Orch. and Piano (two staves), Horn (one staff), Trumpet (one staff), Trombone I and II (two staves), Tuba (one staff), and a Percussion section (five staves) including Snare Drum, P. & Timp, Med Drum, Cymbal, Bass Drum, and Gong. The score consists of three measures. The Violins part features complex melodic lines with many accidentals and dynamic markings like 'p' and 'f'. The Harp part has arpeggiated chords. The Flute and Oboe parts have melodic lines with slurs and fingerings. The Piano part has a simple accompaniment. The Percussion part shows rhythmic patterns for the Snare Drum and P. & Timp. A wavy line under the Piano staff indicates a section to be played ad libitum. The score is written in ink on a white background.

78

High Bell

Low Bell

Celesta

Manual
Organ
Pedal

Solo
Piano

Sop
Alto
VOICES
Tenor 1
Tenor 2

Violin I

Violin II

Violin III

Viola

Cello

Bass

for down to lightest 8' Salicional (or top organ pedal with Bases)

one Solo

Tenors sound Eva basso

(3 in time of 5 sextuplet beats)

(3 in time of 4 sextuplet beats)

Reduce number gradually

to Harp

C.E.I.'s note, m.79, Vln.I: "(3 in top Violin is put against 5 J's). It needn't be literally [?] in this ratio"

Violins

Harp I

Harp II

Flute

Oboe

Clarinet

Bassoon

Orch. Piano

Orch. Piano probably stops when High Bell shifts to Celesta.

Brass

Snare Drum

Pic. Timp

Med. Drum

Cymbal

Bass Drum

Gong

81

High Bells

Low Bells

Celesta

Manuel Organ Pedal

Solo Piano

[Allo in ms.]

Sop I - solo

Alto

VOICES

Tenor 1

Tenor 2

I

Violins II

III

Viola

Cello

Bass

4 only, actual harmonic sounds

4 only

lower in III same as in preceding bar

two only

one only

ⓧ [C.E.I.'s note, m.82, Dist.Ch Vlns. I:] "Perhaps here has reached point where only 2 or 3 Vls. are bowing on 5"

Violins

Harp I

Harp II

Flute

Oboe

Clarinet

Bassoon

Orch. Piano

Dies away with High Bell

Brass

Snare Drm

Pic. Timp

Med. Drum

Cymbal

Bass Drum

Gong

VIOLINS

HARP

Flute

Oboe

Clayinet

Bassoon

Orch. Piano

Bass

Snare Drum

PRC. TAMP OR MED. DRUM

Cymbal

BASS DRUM

GONG

89

High Bells

Low Bells

Celesta

MANDAL
ORGAN

PEAL

Solo
Piano

VOICES

I
Violin

III

Viola

Cello

BASS

This page of a handwritten musical score, numbered 89, contains staves for the following instruments and voices: High Bells, Low Bells, Celesta, Mandala Organ Pedal, Solo Piano, Voices (four staves), Violin I, Violin III, Viola, Cello, and Bass. The score is written in a single system with two measures. The notation includes various notes, rests, and dynamic markings such as *pp* and *ppp*. There are also some handwritten annotations, including a circled '89' at the top left, a '5' under the Solo Piano staff, and a '3' under the Bass staff. The staves are connected by a vertical line on the left side.