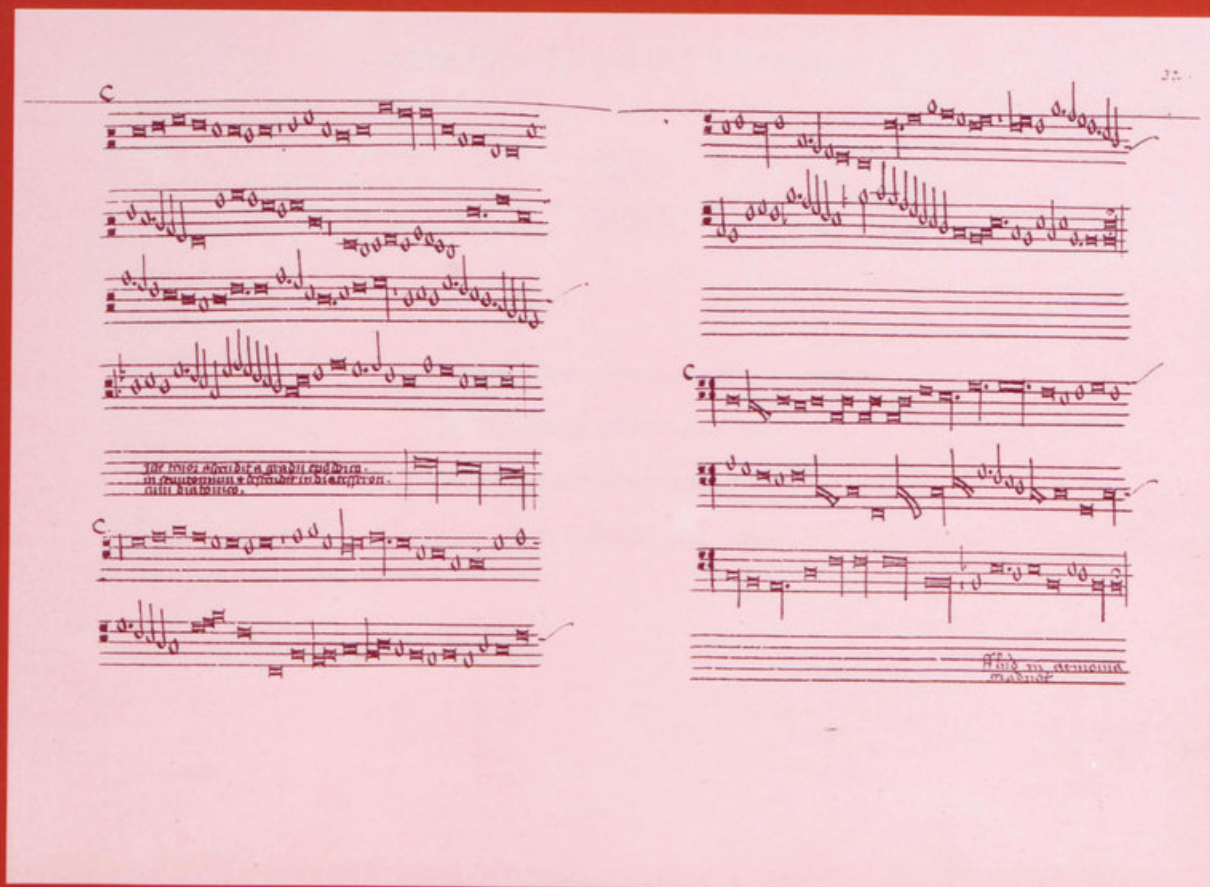


OLIVER KNUSSSEN

MUSIC FOR A PUPPET COURT



PUZZLE PIECES FOR TWO CHAMBER ORCHESTRAS
AFTER JOHN LLOYD

FULL SCORE

FABER *ff* MUSIC



OLIVER KNUSSSEN

Music for a Puppet Court

– puzzle pieces for two chamber orchestras
after John Lloyd (XVIth century)

Op. 11
(1972/83)

1. PUZZLE I "Iste tenor ascendit . . ." page 1
2. TOYSHOP MUSIC after "tris" 6
3. ANTIPHON after "Iste tenor ascendit . . ." 19
4. PUZZLE II "tris" 26



FABER MUSIC



COMPOSER'S NOTE

Music for a Puppet Court consists in part of two arrangements of Puzzle-canons found in a Court songbook dating from the early years of Henry VIII's reign (British Museum Add. Ms. 31922). The two canons are attributed to the early 16th century composer John Lloyd (died 1523), identified in the songbook as "fflude [or ffluyd] in armonia graduat". The puzzles are in the *canti fermi* (tenors), which are not notated except for crossword-like clues, which I have given in full at the head of the respective movements. These were solved by John E. Stevens, who published his findings in *Music and Letters* XXXII (1951), pp. 29-31. I am most grateful to Mr. Geoffrey King for bringing the puzzle-canons to my attention.

In 1972, I arranged the Lloyd canons for a small instrumental ensemble, and the following year added two short variations of my own. *Music for a Puppet Court*, completed in August 1983, is a recomposition and expansion of this two-fold material, scored for an antiphonally divided chamber orchestra. The title refers less to the historical origin of the puzzle-canons than to the intended character of these instrumental settings, miniature in size but fanciful – perhaps extravagant – in effect.


O.K.


Music for a Puppet Court was commissioned by the G.L.C. for the 1983 South Bank Summer Music (Artistic Director Simon Rattle), and was first performed on 23rd August 1983 at the Queen Elizabeth Hall, London, by the London Sinfonietta conducted by Simon Rattle.

Duration approximately 10 minutes.

PERFORMANCE NOTES

This score is notated at sounding pitch (in C)

 (percussion and harp) = damp resonating sounds.

 (oboes) = alternate rapidly (quasi trill) between two fingerings of the same pitch.

 (all other winds) = fluttertongue.

Piccolo, celesta, guitar and doublebasses are in the usual transpositions.

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to Peter Maxwell Davies



INSTRUMENTATION

ORCHESTRA I (left)

2 Flutes (1 doubling Alto Flute,
both doubling Piccolo)

Oboe I

Bassoon I

Horn I in F

Percussion I:

Vibraphone (no motor required),
Tubular Bells (chimes),

Handbells, 

(clappers removed, suspended
and struck with hard beaters)

Triangle,

Anvil,

Suspended cymbal,

Maracas

Celesta

Guitar

4 Violins II

2 Violoncelli

Doublebass I

ORCHESTRA II (right)

2 Clarinets in Bb

Oboe II

Bassoon II

Horn II in F

Percussion II (2 players ad lib):

Vibraphone (no motor required),

Tubular Bells (chimes),

Small triangle,

Tam-Tam (large),

Small Whip (slapstick),

Small (but audible) Ratchet,

Guiro,

Alarm Clock (with instant stop

button and *bell* sound, *not*

an electric buzzer).

Harp

4 Violins I

4 Violas

2 Violoncelli

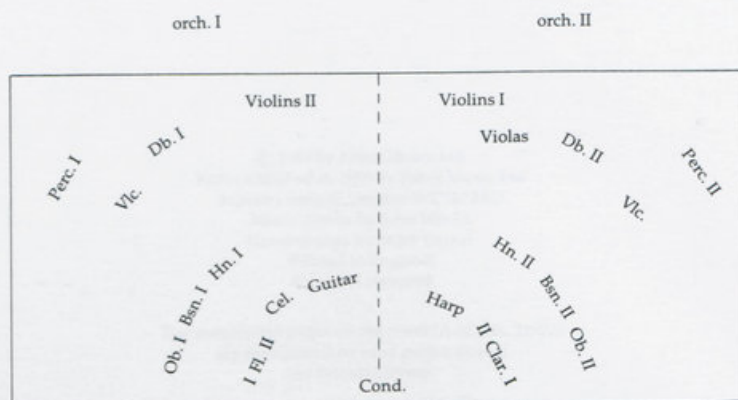
Doublebass II

Total forces required:

2-2-2-2; 2-0-0-0; 2 or 3 Perc.; Celesta, Guitar, Harp;

Strings 4-4-4-4-2 (players).

SEATING PLAN



FRONT OF STAGE



Music for a Puppet Court

1. PUZZLE I

Iste tenor ascendit

a gradu epodoico in semitonium et
descendit in diatessaron cum diatonico



John Lloyd (XVIth cent.)
trans. Oliver Knussen

Andante e sensibile $\text{♩} = 63\text{c.}$

5

ORCHESTRA 1

SOLO

alto flute: *p dolce, poco espr.*

flute 2: *pp dolce, poco espr. (softer than alto fl.)*

guitar: *p chiaro*

VIBRAPHONE: motor off - very soft beaters

percussion 1: *pp*

Violoncellos 1 div., muted: *1 solo, poco sul pont.** *sul G* *pp senza vibr. (softer than guit.)* *(pp)* *sul G*

double bass 1: *pp*

Andante e sensibile $\text{♩} = 63\text{c.}$

ORCHESTRA 2

1. clarinet: *pp echotone*

2. clarinet: *pp echotone*

harp: *(all ♯)* *lv.* *p* *pp* *(p) chiaro* *(x)*

VIBRAPHONE: motor off - very soft beaters

percussion 2: *pp*

Violoncellos 2 div., muted: *1 solo, poco sul pont.** *pp senza vibr. (softer than harp)* *ppp* *pp* *ppp* *pp* *ppp* *sul scialo*

double bass 2: *pp*

* N.B. "sul pont." cello passages are always gamba-like colorations of the plucked instruments, and must *never* predominate over them.

5

ORCH.2

DRCH.1

ARCH. 2

DRCH.2

Oliver Knussen

Inquieto $\text{♩} = 90c.$

accel.

meno mosso

a tempo ♩ = 90

[illegible]

Inquieto $\downarrow = 90c.$

accel.

meno mosso

a tempo ♩ = 90

ORCHESTRA 2

1. clarinets

2.

oboe 2.

bassoon 2.

horn 2.

harp

ff always table

F#G#

percussion 2.

SMALL WHIP

TUBULAR BELLS

violin 1.

viola

violin 2.

double bass

accel. \longrightarrow Allegro e fantastico $\text{♩} = 112 - 120 \text{ c.}$

[illegible]

accel. \longrightarrow Allegro e fantastico $\text{♩} = 112-120 \text{ c.}$

[illegible]

Orch. 1

1. fl. *mf* rag-*esque* like a dancing puppet

2. *mf*

ob. 1 *mf*

bn. 1 *mp*

hn. 1 *mf*

cel. *rag-*esque* like a dancing puppet*

perc. 1 **MARACAS** *sim.* *p* *mf* *p* *distinto* *pass. f* *mp* **Acres.**

vlins. 2 *(pizz. trem.)* *mf*

vlc. 1 *a2 arco* *mf*

db. 1 *p* *mp* *sonore*

Orch. 2

1. cl. *pp*

2. *pp*

ob. 2 *mf*

bn. 2 *sub. p*

hn. 2 *pp* *mp*

hp. *f* *passione-*ish** *f*

perc. 2 **GUIRO** *sim.* *3* *3* *3* *3* *mp* *mf* **RATCHET** *ad lib. RATCHET* *mp* *mf* **Imp2**

vlins. 1 *(sempre pizz.)* *mf*

vas. *(pizz.)* *mf*

vlc. 2 *a2* *pp*

db. 2 *pizz.* *mp* *mp* *warm*

poco allarg. — a tempo pochiss.
meno mosso ♩ = 108-112 c.

ORCH. 1

20

1. fl. 1. *mp* *poco f* *molto f* *ff* *sfz* *pp* *deciso*

2. fl. 2. *mf* *f* *ff* *sfz* *pp* *deciso*

ob. 1. *f* *sfz* *ff* *sfz* *pp* *deciso*

bn. 1. *mf* *f* *ff* *sfz* *pp* *deciso*

hn. 1. *mp* *poco f* *molto f* *ff* *sfz* *pp* *deciso*

cel. *ff* *sfz* *pp* *deciso*

perc. 1. **TUBULAR BELLS** *p* *mf* *p* *ff* *ppp sempre*

MARACAS *p* *ff*

TRIANGLE *ppp sempre*

Vlns. 2. *arco* *pp flautando* *sub fp* *pizz* *1 solo arco* *pp* *ma deciso*

vic. 1. *pp* *flautando* *sub fp* *pizz* *1 solo arco* *pp* *ma deciso*

db. 1. *pp* *flautando* *sub fp* *pizz* *1 solo arco* *pp* *ma deciso*

ORCH. 2

poco allarg. — a tempo pochiss.
meno mosso ♩ = 108-112 c.

1. cl. 1. *poco fp* *f* *sfz* *pp* *deciso*

2. cl. 2. *poco fp* *f* *sfz* *pp* *deciso*

ob. 2. *p* *mf* *f* *ff* *sfz* *pp* *deciso*

bn. 2. *mf* *f* *ff* *sfz* *pp* *deciso*

hn. 2. *fp* *mp* *mf* *ff* *sfz* *pp* *deciso*

hp. *f* *ff* *sfz* *pp* *deciso*

perc. 2. **TUBULAR BELLS** *mf* *ad lib. RATCHET* *pp* *mf* *pp* *deciso*

TRIO *mf* *pp* *deciso*

Vlns. 1. *div. (pizz)* *f* *sfz* *pp* *deciso*

Vas. *div. (pizz)* *f* *sfz* *pp* *deciso*

vic. 2. *mf* *f* *ff* *sfz* *pp* *deciso*

db. 2. *mf* *f* *ff* *sfz* *pp* *deciso*

ORCH. 1

ARCH. 2

30

meno mosso

pochiss. accel. →

♩ = ♩ (= 72 - 75) →

ORCH. 1

1. fl. *pp senza cresc.*

2. *pp senza cresc.*

ob. 1 *p* *slow - accel.* *poco sf*

bn. 1 *pp* *p dolce*

hn. 1 *pp*

cel. *p* *pp*

perc. 1 **TUBULAR BELLS** *ppp* **MARACAS** *pp*

vlins. 2 *pizz. trem.* *pp* *mp*

vlc. 1

db. 1

meno mosso

pochiss. accel. →

♩ = ♩ (= 72 - 75) →

ORCH. 2

1. cl. *pp* *Senza cresc.*

2. *pp senza cresc.* *mp pastorale*

ob. 2

bn. 2

hn. 2

hp. *pp* *F#* *pp* *p* *F#*

perc. 2 **TUBULAR BELLS** *ppp*

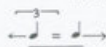
vlins. 1 *(pizz.)* *pp* *pizz. trem.* *pp* *mp*

vas.

vlc. 2

db. 2

30

(accel.) → $\text{♩} = 80$ Tempo 1 (Allegro) $\text{♩} = 112 - 120 \text{ c.}$ 

35

ORCH. 1

1. fl. *to piccolo*

2. *to piccolo*

ob. 1 *mf*

bn. 1

hn. 1

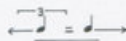
cel. *SOLO* *ff* *mf* *sub. p*

perc. 1 *MARACAS* *sfz* *mp* *pp* *ANVIL* *pp ma distinto*

vlins. 2 *1 solo, arco* *p* *morendo*

vic. 1

db. 1 *mf*

(accel.) → $\text{♩} = 80$ Tempo 1 (Allegro) $\text{♩} = 112 - 120 \text{ c.}$ 

35

ORCH. 2

1. cl. *gliss*

2. *gliss*

ob. 2 *mf*

bn. 2 *mp* *mf* *SOLO* *mp dolce* *pp*

hn. 2

hp. *molto cresc.* *fff* *A# C#* *mp* *p* *A#*

perc. 2 *WHIP* *sfz* *ad lib. RATCHET*

vlins. 1 *1 solo, arco* *p* *morendo* *1 solo, arco* *mf*

vas.

vic. 2 *1 solo* *(arco)* *mp* *mf*

db. 2 *(arco)* *pp*

ORCH. 1

[illegible]

ORCH. 2

The first system of the musical score includes the following parts and markings:

- Cl. 1:** Clarinet 1, marked *sub mp* and *mf*.
- Cl. 2:** Clarinet 2, marked *sub mp* and *mf*.
- Ob. 2:** Oboe 2, marked *sub mp* and *mf*.
- Bn 2:** Bassoon 2, marked *mp* and *mf*.
- Hr 2:** Horn 2, marked *mf* and *sf*.
- Hp:** Harpsichord, marked *poco f* and *secco (L.v.)*.
- Perc. 2:** Percussion 2, marked *pp* and *mp*.
- Vins 1:** Violins 1, marked *lullu. gaz. trem.* and *arco*.
- Vas:** Violas, marked *poco f* and *arco*.
- Vlc. 2:** Violoncello 2, marked *poco f* and *arco*.
- Db 2:** Double Bass 2, marked *p* and *mp Sonore*.

Ancora pochiss. meno mosso $\text{♩} = 108 - 112 \text{ c.}$

ORCH. 1

fl. mp ff mp

picc. (2) mp

cel. ff f

perc. 1 **Susp. Cymb.** (soft sours) **Tubular Bells** **Susp. Cymb.** pp mp mf p pp

Vins. 2 div. p chiaro arco p chiaro morendo p mf pp p chiaro morendo p

Vlc. 1 div. p chiaro morendo p mf pp p chiaro morendo p

db. 1 p

Ancora pochiss. meno mosso $\text{♩} = 108 - 112 \text{ c.}$

ORCH. 2

1. cl. p f p

2. p

hp. ff f

perc. 2 **Tubular Bells** p mf p

Vins. 1 div. p chiaro morendo p mf pp p chiaro morendo p

Vas. 1 div. p chiaro morendo p mf pp p chiaro morendo p

Vas. 2 div. p chiaro morendo p mf pp p chiaro morendo p



Handwritten musical score for the first system of 'The Firebird Suite' by Igor Stravinsky. The score includes staves for Flute 1, Piccolo 2, Cello, Percussion 1, Violins 2, Violoncello 1, and Double Bass 1. The music is in 5/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from piano (p) to fortissimo (ff). The score is marked with 'SUSP. CYMB.' and 'TUBULAR BELLS' for the percussion part. The first measure of the Violins 2 part is marked 'div in 4'.

ORCH. 2

(55)

(60)

ORCH. 1

This page of the musical score contains the following staves and markings:

- fl.** (Flute): *ff*
- picc. (2)** (Piccolo): *f*, *ff*
- ob. 1** (Oboe 1): *f*, *ff*
- bn. 1** (Bassoon 1): *f*, *ff*
- hn. 1** (Horn 1): *mf*, *f*, *piu f*, *ff*
- cel.** (Cello): *ff*, *ff*
- perc. 1** (Percussion 1): **ANVIL**, **TUBULAR BELLS**, *Sub 3/2*, *f*, *ff*, **MARACAS**, *pp*
- Viol. 2** (Violin 2): *arco*, *pp*, *ff*
- vlc. 1** (Viola 1): *mf*, *ff*
- db. 1** (Double Bass 1): *mf*, *ff*, *pp*

(60)

ORCH. 2

[illegible]

meno mosso $\text{♩} = 90 \text{ c.}$

rall. — — — — — 65 — — — — — al — — — — —

 $\text{♩} = 56-60 \text{ c.}$

to piccolo

ORCH 1

fl. 1

picc. 2

ob. 1

bn. 1

hn. 1

cel.

perc. 1

vlns. 2

vlc. 1

db. 1

MARACAS (like a motor running down)

mf

pp

niente

1 solo, pizz.

2 players pizz.

1 solo

tutti pizz.

let ring

sub sfz

meno mosso $\text{♩} = 90 \text{ c.}$

rall. — — — — — 65 — — — — — al — — — — —

 $\text{♩} = 56-60 \text{ c.}$

ORCH 2

1. cl.

2. cl.

ob. 2

bn. 2

hn. 2

hp.

perc. 2

vlns. 1

vas.

vlc. 2

db. 2

CLOCK OFF ON DOWNBEAT

VIBRAPHONE

mp

p

let ring

sub sfz

ENGRAV. PP CD D#

(sust) pizz. trem.

pizz. ord.

pizz. trem.

let ring

sub sfz

* The Vibraphone attack should not be heard - it is there to delay the decay, nothing more.

3. ANTIPHON
after "Iste tenor ascendit . . ."

Oliver Knussen

Tranquillo $\text{♩} = 56 \text{ c.}$

5

ORCHESTRA 1

piccolo 1
 piccolo 2
 oboe 1
 bassoon 1
 horn 1
 celesta
 guitar
 percussion 1
 violins 2
 div.
 violoncellos
 1
 double bass 1

arco
 pp

Tranquillo $\text{♩} = 56 \text{ c.}$

SOLO

A handwritten musical score for "The Great Wall" by John Williams. The score is written on ten staves, organized into five systems of two staves each. The instruments are: Clarinets 1 & 2, Harp, Percussion 2 (Tubular Bells), Violins I, Violas, Violoncellos II Div., and Double Bass II. The music is in 3/4 time. The first system includes dynamics like pp, floating, mp, softer than cl.1, p, and pp. The harp part has a key signature change from E major to D major (E F# G# A B C# D#). The percussion part starts with a tubular bell sound effect. The string parts include markings like muted, arco, poco sul pont., sulla corda sempre, sim, pos. and, and marcando. The score ends with a double bar line and a final dynamic marking of pp = pp.

ORCHESTRA 2

The musical score for 'The Rose Tree' is presented in three systems. The first system is in 9/8 time, featuring a treble clef and a key signature of one flat (B-flat). The melody is written in a single staff, with lyrics 'The rose tree, the rose tree, the rose tree, the rose tree' underneath. The second system continues the melody, with lyrics 'The rose tree, the rose tree, the rose tree, the rose tree'. The third system concludes the piece, with lyrics 'The rose tree, the rose tree, the rose tree, the rose tree'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' (mezzo-piano) and 'p' (piano).

ORCH. 2

[illegible]

15

picc. 1 & 2

ob. 1

bn. 1

hn. 1 muted

cel.

guit.

perc. 1

Handbells

Susp. Cymb.

Violins 2 div.

Vla. 1 muted

db. 1

The musical score for "The Fire of Love" by John Williams is a complex orchestral work. It features a full orchestra and soloists. The score includes parts for Clarinets (Cl. 1, 2), Horns (hp), Percussion (perc 2), Violins (Vlns. 1, 2), Viola (Vla.), and Double Bass (db. 2). The music is in 4/4 time and features a variety of dynamics and articulations. The score is written for a full orchestra and soloists, with a focus on the woodwinds and strings. The music is characterized by its lush, romantic style, with a strong emphasis on melody and harmony. The score includes a variety of dynamics, from piano (p) to fortissimo (ff), and a range of articulations, including slurs, accents, and staccato. The overall mood of the music is one of love and passion, with a sense of grandeur and scale.

DRCH.1

ORCH.2

25

ORCH. 1

picc. 1, 2 *f* *ff* *p* *a2* *ord.* *fp* *mp*

ob. 1. *f* *ff* *p* *poco f* *p* *fp* *mp*

bn. 1 *f* *ff* *p* *poco f* *p* *fp* *mp*

hn. 1 muted *f* *ff* *p* *poco f* *p* *fp* *mp*

cel. *f* *ff* *p* *f* *ff* *p* *mp*

guit. *f* *mp*

perc. 1 TRIANGLE SUSP. CYMB. HAND BELLS SUSP. CYMB. *mp* *lv.* *f* *lv.* *mp*

Vins. 2 div. *f* (*prz*) *arco* *sul tasto* *p* *pp* *prz* *arco* *p*

Vlc. 1 muted *f* *pp* *1 solo* *p* *a2* *p* *mp*

db. 1 *mf* *ff* *p* *mp* *f*

1. Cl. *mf* *pp* *mp* *p* *pp*

2. Cl. *mf* *pp* *p* *mf* *p* *pp*

harp *mf* *pp* *p* *mf* *p* *pp*

perc. 2 TAM TAM TUBULAR BELLS TAM TAM *pp* *mf* *lv.* *f* *lv.* *mp* *p* *mf*

Vins. 1 muted *ord.* *mf* *p* *poco sul pont.* *pp* *ord.* *poco sul pont.* *ord.*

Vas. *ord.* *mf* *p* *poco sul pont.* *pp* *ord.* *poco sul pont.* *ord.*

Vlc. 2 div. *pp* *mf* *p* *pp* *pp* *pp*

db. 2 *pp* *mf* *p* *pp* *pp* *pp*

25

ORCH. 1

1. *picc.* *ord.* *p* *mf* *mp* *mp scherzando*

2. *ord.* *p* *mf* *mp* *mp scherzando*

ob1 *ff* *p* *mp* *p* *mp*

bn1 *p* *mp* *p* *mp* *p*

hn1 muted *ff* *p* *mp* *p* *mp*

cel. *ff* *p* *mp* *p* *mp*

guit. *f* *mp*

perc. 1 *Supr. Climb.* *TRIANGLE* *HANDBELLS* *lv.*

Vins. 2 *div.* *pp dolciss.*

Vlc. 1 *muted* *1 solo* *pp* *pp dolciss. a2* *mp* *pp*

db. 1 *mf* *pp* *p* *mf* *pp* *p*

ORCH. 2

1. *Cl.* *p* *mf* *mf espr.* *p* *f* *mf* *molto espr.* *mf* *p*

2. *p* *mp* *mf espr.* *f* *mp* *(allow cl. 1 to come through)* *mf* *p*

hp. *E^b D^b* *F[#]* *G^b* *A^b* *G[#]* *mf*

perc. 2 *TAM TAM* *TUBULAR BELLS* *TAM TAM* *molto f* *lv.* *p*

Vins. 1 *muted* *mp* *sul tasto* *mp* *pp* *mp* *mf* *pp* *mp*

Vas. *mp* *pp* *mp* *mf* *f* *mp* *pp*

Vlc. 2 *div.* *pp* *arco* *mp senza vibr. flaut.* *pp*

db. 2 *pp* *arco* *mp* *f* *mp*

ORCH. 2

[illegible]

13

Allegro vivace ♩ = 132-144 c.

ORCHESTRA 1

flute

piccolo (2)

oboe 1

bassoon 1

horn 1

celesta

guitar

percussion 1

violin 2

viola

cello

double bass 1

Handbells

pp

poco meno

unis. pizz.

pp ma distinto

pp ma distinto

Allegro vivace ♩ = 132-144 c.

ORCHESTRA 2

1 Clarinets

2 Clarinets

Oboe 2

Bassoon 2

Horn 2

Harp

Percussion 2

Violins 1

Violas

Violoncellos 2

Double Bass 2

ORCH. 2

Handwritten musical score for a symphony, featuring staves for Flute 1, Piccolo (2), Oboe 1, Bassoon 1, Horn 1, Cello, Guitar, Handbells, Violin 1, Viola 1, Double Bass 1, Violin 2, Viola 2, Double Bass 2, Horn 2, Harp, Percussion 2, Violin 3, Viola 3, Double Bass 3, and Double Bass 4. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp', 'mf', 'p', 'mp', 'f', 'poco più f', 'pizz.', 'arm.', '1 solo', and 'to flute'.

(20)

ORCH.2

This page of a musical score contains the following elements:

- Flutes (Fl.):** Staves 1 and 2, mostly containing rests.
- Oboe 1 (ob.1):** Staff 3, with a melodic line starting in the second measure.
- Bassoon 1 (bn.1):** Staff 4, with a melodic line starting in the second measure.
- Horn 1 (hn.1):** Staff 5, mostly containing rests.
- Cello (cel.):** Staves 6 and 7, with a melodic line starting in the second measure.
- Guitar (guit.):** Staff 8, with a melodic line starting in the second measure.
- Percussion 1 (perc.1):** Staff 9, with a melodic line starting in the second measure.
- Violins 2 (Vlns. 2):** Staff 10, mostly containing rests.
- Viola (Vlc. 1):** Staff 11, with a melodic line starting in the second measure.
- Double Bass (db.1):** Staff 12, mostly containing rests.
- Clarinets (Cl.):** Staves 13 and 14, with a melodic line starting in the second measure.
- Oboe 2 (ob.2):** Staff 15, mostly containing rests.
- Bassoon 2 (bn.2):** Staff 16, mostly containing rests.
- Horn 2 (hn.2):** Staff 17, mostly containing rests.
- Harpsichord (hp.):** Staves 18 and 19, with a melodic line starting in the second measure.
- Percussion 2 (perc.2):** Staff 20, with a melodic line starting in the second measure.
- Violins 1 (Vlns. 1):** Staff 21, mostly containing rests.
- Viola 2 (Vla. 2):** Staff 22, mostly containing rests.
- Double Bass 2 (db.2):** Staff 23, mostly containing rests.
- Tubular Bells:** A section labeled "TUBULAR BELLS" starting at the bottom of the page.

20

ORCH. 1

cel.

guit.

25

poco cresc. *mf*

poco cresc. *mf*

ORCH. 2

hp.

poco cresc. *mf*

marcato *sf*

marcato *sf*

TUBULAR BELLS

perc. 2

25

ORCH. 1

cel.

guit.

30

poco cresc. *f*

marcato *f*

ORCH. 2

hp.

poco cresc. *f*

marcato *f*

TUBULAR BELLS

perc. 2

30

35



ORCH. 1

cel.

guit.

ORCH. 2

hp.

TUBULAR BELLS

perc. 2

mf

poco cresc.

poco f

40

ORCH. 1

cel.

guit.

ORCH. 2

hp.

TUBULAR BELLS

perc. 2

marcatiss.

poco cresc.

sf

45

Orch. 1

fl. 1. 2. *p marc. sempre*

ob. 1 *p marc. sempre*

bn. 1 *p marc. sempre*

hn. 1 *p marc. sempre*

cel. *ff sempre*

gut. *ff sempre*

perc. 1 **TUBULAR BELLS** *mf*

vlns. 2 *lutti (pizz.)* *mp marc. sempre*

vlc. 1 *mp marc. sempre*

db. 1 *p marc. sempre*

Orch. 2

1. cl. *p marc. sempre*

2. *p marc. sempre*

ob. 2 *p marc. sempre*

bn. 2 *p marc. sempre*

hn. 2 *p*

hp. *ff sempre*

perc. 2 **BELLS** *mf*

vlns. 1 *lutti (pizz.)* *mp marc. sempre*

vas. *(pizz.)* *mp marc. sempre*

vlc. 2 *(pizz.)* *mp marc. sempre*

db. 2 *(arco)* *p marc. sempre*

ORCH.2

1. Cl. 1

2. Cl. 2

Ob. 2

Bn. 2

Hrn. 2

hp.

perc. 2

Vlns. 1

Vlns. 2

Vla. 2

db. 2

20 bis

25 bis

ORCH. 2

This is a page from a musical score, likely for a symphony. The page is numbered '30 bis' at the top center. The score is written for a large ensemble of instruments, including:

- Flutes:** Fl. 1, Fl. 2
- Oboes:** ob. 1, ob. 2
- Bassoons:** bn. 1, bn. 2
- Horns:** hn. 1, hn. 2
- String Instruments:** Vlns. 1 & 2, Vla. 1 & 2, Vcl. 1 & 2, Db. 1 & 2
- Percussion:** perc. 1, perc. 2, bells (BELLIS)
- Other:** cel. (cello), gnt. (guitar), hp. (harp)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'poco cresc.' (poco crescendo), 'marcato', 'pizz.' (pizzicato), 'arco' (arco), 'sfz' (sforzando), and 'mp' (mezzo-piano). There are also rehearsal marks and a '30 bis' label at the top center. The page is divided into two systems, with the first system ending at measure 30 and the second system starting at measure 31.

fl. 1 (a2) (poco f) (35 bis)

ob. 1 (poco f) marcatis.

bn. 1 f sfz mf mf mf

hn. 1 sfz sfz mf mf mf mf

cel. (ff)

guit. marcatis.

perc. 1 BELLS

Vln. 2 (pizz.) (poco f) arco f

Vlc. 1 (pizz.) (poco f) (arco) marcatis.

db. 1 f

1. cl. 1 (poco f)

2. cl. 2

ob. 2 (poco f) marcatis.

bn. 2 f

hn. 2 mp mp sfz sfz sfz sfz

hp. (ff) sfz

perc. 2 BELLS poco f

Vln. 1 (pizz.) (poco f) arco f

Vas. (pizz.) (poco f) f

Vlc. 2 (pizz.) (poco f) (arco) marcatis.

db. 2 f

ORCH.2

[illegible]

ORCH. 1

50 *br*

molto rit. → $\text{♩} = 69-72 \text{ c.}$

55

1. fl. *ff*

2. fl. *ff*

ob. 1 *ff*

bn. 1 *ff*

hn. 1 *poco f* *pizz sfz* *sfz* *sfz* *sfz* *f* *ff*

cel. *ff* *ff*

guit. *ff* *ff*

perc. 1 *BELLS* *f* *ff*

Vins. 2 *(pizz)* *ff*

Vlc. 1 *(pizz)* *ff*

db. 1 *(arco)* *ff* *mf* *morendo*

ORCH. 2

molto rit. → $\text{♩} = 69-72 \text{ c.}$

50 *br*

55

1. cl. *ff*

2. cl. *ff*

ob. 2 *ff*

bn. 2 *ff*

hn. 2 *sfz* *f* *sfz* *sfz* *sfz* *f* *ff*

hp. *ff* *C#* *ff*

perc. 2 *BELLS* *pizz f* *ff*

Vins. 1 *(arco)* *ff*

Vas. *(pizz)* *ff*

Vlc. 2 *(pizz)* *ff*

db. 2 *(arco)* *ff* *Sub pp* *morendo*

B

Handwritten musical notation for the letter 'C' on ten staves. The notation is written in red ink on a white background. Each staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, often beamed together in groups, creating a rhythmic pattern. There are also some rests and longer note values. The notation is somewhat stylized and appears to be a student exercise or a quick sketch.

Finale in a minor

