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DIALOGUE FOR JAZZ PIANO AND ORCHESTRA WITH PRELIMINARY  
RESEARCH AND ANALYSIS

The Ohio State University

D.M.A.

1980

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DIALOGUE FOR JAZZ PIANO AND ORCHESTRA  
WITH PRELIMINARY RESEARCH AND ANALYSIS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for  
the Degree Doctor of Musical Arts  
in the Graduate School of The Ohio State University

By

John Theodore Emche Jr., B.A., M.M.

\*\*\*\*\*

The Ohio State University

1980

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## I. RESEARCH AND ANALYSIS

Through the ages composers have been influenced by various musical styles. The degree of influence varies and some composers made deliberate efforts to take on foreign elements while others allowed them into their own established styles unconsciously. Twentieth century composers have been experimenting with various style combinations more than ever before. With the enormous growth in technological advancements in this century came the means for exposing the variety of music throughout the world. This exposure, immediate and comprehensive, could only result in a sudden growth in the musical vocabulary of many composers of this century. One of these attempts to fuse musical styles has been labeled "third stream."

The term "third stream" as defined in Webster's Dictionary, suggests it is

"relating to, or being music that incorporates elements of classical music and jazz."<sup>1</sup>

The term "third stream" suggests in its most simplistic sense that through a proper synthesis of two pure streams, the Western European classical traditions and pure jazz, a third pure stream would result.

Widespread criticism of third stream suggests that this synthesis results in either "watered down" jazz or "jazzed

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1. "Third Stream," Websters New Collegiate Dictionary (Springfield, Massachusetts: G. & C. Meriam Company, 1977), 1213.



up" serious music. These critics bring to light the fact that it is difficult to deliberately combine foreign elements without destroying the intensity a pure and established musical style can generate. In a discussion of third stream music in the Larousse Encyclopedia of Music, Benny Green sums up a commonly accepted evaluation of the third stream movement as of 1971.

"So far the wedding has been barren. Lewis,<sup>2</sup> in attempting to refine the coarsenesses of the jazz muse, has thrown out the baby with the bath water; Gillespie's rhythmic eccentricities are really the old modernism hiding behind a battery of percussive exotica; while Brubeck's thumping platitudes, when seen in the light of the grace of Tatum or Hines, are reduced to very minor proportions.

Third stream experiments have shown so far that after all the soloist, happy or not with the old fashioned business of resolving his discords, sounds more effective inside the frame of a jazz unit than in the ranks of a classical orchestra. To what extent the instrumental mannerisms of jazz will eventually influence the classical composer remains to be seen, but there is no question that the modern orchestral writer will ignore the innovations of jazz at his own peril. From the jazz standpoint there are parallel dangers.

Evidence so far suggests that, in his attempts to merge with the main stream of Western orchestral music, the jazzman is exposing himself to the possibility of losing the one property of his art which justifies its existence, its vigor. The jazz soloist is, after all, an impromptu composer, and the

---

2. John Lewis is a jazz pianist - composer and was the musical director for the Modern Jazz Quartet.

degree to which he can subordinate this talent to the notes on the printed sheet is problematical."<sup>3</sup>

In the early years of this century jazz and music from the main stream of Western Europe existed exclusively of each other. Jazz musicians for the most part were not formally trained musicians, and most formally trained musicians were not jazz composers or performers. As jazz evolved through the century it became more of a concert music. Benny Goodman's first jazz performance at Carnegie Hall in 1937 is an example of this shifting emphasis. This gradually evolving aspect lent a great deal of credibility to jazz and generated opportunities for formally trained composers and performers to examine and experiment with jazz. At the beginning of these experiments the only musicians involved were individuals with stylistically exclusive backgrounds. They were established composers of one stream borrowing elements from the other stream.

The commonly accepted criticism of this fusion is legitimate for all of the people involved were working with a relatively unfamiliar medium. To suddenly discover and employ a vast spectrum of musical elements is academically interesting, but using those elements without really knowing them through experience must result in an awkward compromise of the artists more natural medium. Early experiments with

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3. Benny Green, "The World of Jazz," The Larousse Encyclopedia of Music (Secaucus, New Jersey: Chartwell Books Inc., 1977), p. 522.

the fusion of jazz and purely Western European influenced music could not possibly succeed for musicians were not comprehensively and naturally aware of both streams.

The further we move away from the beginnings of this marriage of jazz and classical elements, the more natural and musically successful these fusion pieces become. It is not uncommon today to find musicians well schooled in aspects of our Western European musical heritage and well versed in the jazz language. Most importantly, these musicians have had first hand experiences with both idioms which greatly increases the chances for a musically convincing fusion. There is less deliberateness of fusion resulting in a more natural and stylistically satisfying piece of music.

The problem of a label carries over into the 1980's. Musicians know this particular fusion to be called third stream and it is commonly agreed that third stream was an interesting, unsuccessful and terminated experiment. Twentieth century composers have emphasized eclecticism which makes such labeling awkward. Don Ellis suggested:

"It is time for jazz to enlarge it's vocabulary  
.....It is time that we all stop worrying  
about whether music is jazz or not and view each  
work on it's own terms."<sup>4</sup>

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4. Don Ellis, Downbeat, Sept. 28, 1961, p.66.

Gunther Schuller coined the term "third stream" and is possibly the prime figure of the movement. He also addressed this problem of labeling.

"Speaking for myself, I can only say that the possibilities seem to me both exciting and limitless and it seems irrelevant to worry whether this will be jazz or not."<sup>5</sup>

Having had experiences and training in both jazz and the mainstreams of music evolving from Western European tradition I am enthusiastic about the opportunities made available through fusion. As a preliminary to composing a fusion piece for piano and orchestra I examined earlier works to try and pinpoint specifically why many of these works are considered to be musically unsuccessful.

Existing fusion has come from three major sources:

1. essentially classical composers flirting with jazz,
2. jazz artists displaying their skills in a classical setting and
3. recent composers who are competent, skilled and experienced in both areas.

From the first category there are many examples. As early as the turn of the century many important, well respected composers became infatuated with syncopation as used by the ragtime composers. Later composers found interests in jazz as well and this interest usually gravitated around the rhythmic aspect so important in jazz.

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5. Nat Hentoff, "Jazz's Third Stream," Metronome, Jan., 1961, p.11.

Igor Stravinsky's Ebony Concerto has such a rhythmic emphasis. There is virtually no improvisation in the piece. The jazz style is imitated, mimicked and at times caricatured. The piece was composed for jazz clarinetist - band leader Woody Herman. The concerto was written for the established big band instrumentation of the time plus bass clarinet, french horns and harp. A more traditional percussion arrangement was employed instead of a trap set player. The jazz relationships depend entirely upon instrumentation and idiomatic rhythms. The opening four measures immediately suggest ragtime influences in its syncopation:

6

Musical score for B<sup>b</sup> trumpets, measures 1-5. The score consists of five staves, numbered 1 through 5 on the left. The notation includes various rhythmic values and rests, characteristic of Stravinsky's style. The music is written in a key with one flat (B-flat) and a common time signature.

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6. Igor Stravinsky, Ebony Concerto (N.Y., Charling Music Corp., 1946), p. 2.

Stravinsky uses harmon mutes and hat mutes  
 in the brass section, du-wah effects with plungers and  
 idiomatic slurs for more jazz effect:

Musical score for five brass instruments (1-5). The notation includes slurs and dynamic markings 'pp' (pianissimo). Above the staves, the instruction 'harmon mute' is written for each instrument.

Musical score for five brass instruments (1-5). The notation features various articulations, slurs, and dynamic markings, illustrating idiomatic jazz effects.

Musical score for three brass instruments (1-3). The notation includes slurs and dynamic markings. Above the staves, the instructions 'In Hat', 'no. Mute', and 'open Mute' are written, indicating specific performance techniques.

7. Ibid., p. 17

8. Ibid., p. 15

9. Ibid., p. 25

The Ebony Concerto is a musical portrait of jazz as seen through the eyes of a most prominent and influential figure. The jazz elements are treated so lightly however, that the fusion is very superficial.

George Gershwin composed some very powerful and successful music. He was a formally trained musician with a true feeling for jazz. Gershwin never lost a driving ambition to bring validity and professional recognition to jazz. An analysis of his Piano Concerto in F reveals a deep and substantial understanding of jazz. In the concerto, Gershwin uses basic jazz elements in a sophisticated setting resulting in a very dramatic style. The harmonic vocabulary is often generated around the "blues":

10



Gershwin had the ability to transpose traditional jazz flavor into a slightly expanded harmonic setting. On page 9 is an example of an obvious boogie-woogie left

---

10. George Gershwin, Concerto in F (N.Y., New World Music, 1946), p. 11.

hand ostinato pattern with a chromatic emphasis not to be found in performances by authentic boogie-woogie performers:



Gershwin's sensitivity to syncopation helps to make his jazz images extremely vivid:



The Concerto in F is very dramatic and powerful at times, but the real heart of jazz is only suggested in

---

11. Ibid., p. 16

12. Ibid., p. 18



his work, not realized.

Gunther Schuller is one of the first composers to approach composition with an in depth understanding of both jazz and classical elements. Concertino for Jazz Quartet and Orchestra was composed by Schuller for the Modern Jazz Quartet in 1959 and is one of the more successful attempts at fusion. This piece contains every element found in the most complete definition of jazz. The jazz quartet functions in much the same way as it would without the orchestral accompaniment. The composer utilizes an extensive harmonic vocabulary ranging from 12 bar blues to atonality. This sensitive balance of extreme harmonic styles helps the integration process. The first five measures of the piece suggest this extended harmonic plan, (see p. 11).

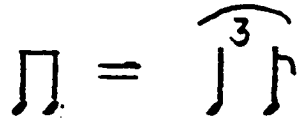
The composer constructed unusual harmonic progressions but maintained a thread of unity to use as a point of departure for improvising soloists. The function of F in each chord in the following progression may be observed:

13

13. Gunther Schuller, Concertino for Jazz Quartet and Orchestra ( N.Y., M.J.Q. Music Co., 1961), p. 5.

The image shows a page of a musical score for an orchestra. The score is written for multiple staves, each representing a different instrument or section. The instruments listed on the left side of the score are: 1-2 stans, 3-4 stans, Violini I, 5 stans, 6 stans, Violini II, Viola, Violoncello, 1-2 stans, and Trombe. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "con sord." (con sordina), "p" (piano), "sf" (sforzando), "Accel." (Accelerando), "unss." (unison), "pizz." (pizzicato), "arco" (arco), "dix." (dixie), "trpp" (trippetto), and "pizz. arco". The score is arranged in a standard orchestral layout, with strings at the bottom and woodwinds and brass at the top.

The consistent rhythmic drive runs throughout the piece with the bass usually playing a walking bass line. Orchestral figures are written with a  $\frac{12}{8}$  feel through the use of triplets:



This is the closest notational interpretation of the jazz eighth note performance concept. Background figures vary rhythmically from idiomatic jazz figures:

to more complex, thick rhythmic textures:

15. Ibid., p. 6.

16. Ibid., p. 36.

The factor dictating success is the employment of the elements which create extremes in style, such as improvisation, harmonic vocabulary, form and rhythmic identity. I believe that this lack of extremes in style is responsible for the relatively unsatisfying effect generated by third stream music. This is the major danger when dealing with two mutually exclusive styles in the same piece, and a pitfall I strove to avoid in the composition of Dialogue for Jazz Piano and Orchestra.

## II. ANALYSIS OF DIALOGUE FOR JAZZ PIANO AND ORCHESTRA

Section I is a modified sonata - allegro form.

The following is a brief outline by measure number:

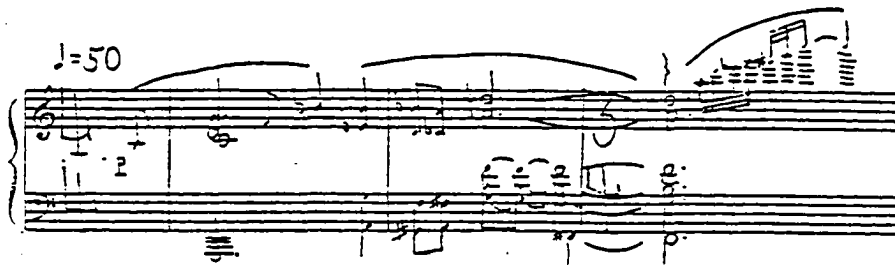
Exposition.....m. 1 - 53
theme one.....m. 1 - 23
theme two.....m. 24 - 38
transition.....m. 39 - 43
Development.....m. 44 - 87
transition.....m. 88 - 92
Recapitulation.....m. 93 - 101

The primary theme is presented at the opening of the piece by the piano:

Handwritten musical score for piano, showing the first system of the primary theme. The score is written on two staves (treble and bass clef) with a grand staff bracket. The tempo is marked as quarter note = 50. The first staff begins with a piano (p) dynamic marking. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various rhythmic values and articulations.

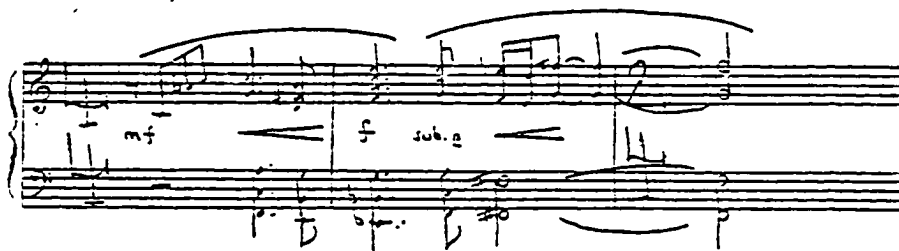
This theme contains two phrases. The second phrase has the same basic melodic contour as the first but is presented in a contrasting harmonic setting. As it was one of the objectives of this piece to use materials which would function successfully in more than one harmonic idiom, this theme is presented using a variety of vertical harmonic devices.

In the first phrase, vague quartal harmony resolves into a chord which is heard as a dominant seventh with altered tensions  $b_5$  and  $b_9$ , essentially a jazz chord developed during the bebop era.<sup>1</sup> This jazz sonority dissolves with the introduction of the low  $F\#$  :



- 
1. "Extended" harmony, or the use of added harmonic tension was deliberately introduced to the jazz vocabulary in the early 1940's. These extended harmonies result from continuing the upward extension in thirds from the triad, 1-3-5-7-9-11-13. These extended harmonies play a vital role in defining the bebop jazz style of the 1940's and are commonly employed by jazz musicians today.

The second phrase begins with a blues flavor and suddenly moves away from traditional jazz harmony towards an unpredictable dissonance:



The left hand part uses a traditional jazz voicing - an outside interval of a tenth with the fifth in the middle. The four consecutive chords beginning on the third beat of the first measure should be labeled:

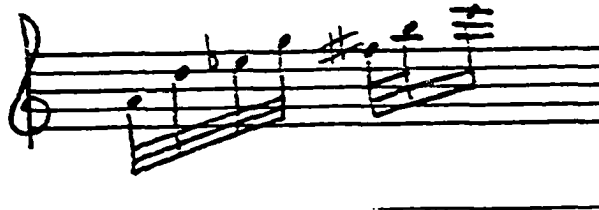
1. F major triad with added ninth
2. E minor seventh with added ninth
3. E<sup>b</sup> major triad with extended harmonic tension
4. F major seventh with added ninth

Individually, each chord suggests traditional jazz harmony through the use of seventh chords with additional tension. The harmonic progression however is highly chromatic and would not be considered traditionally compatible with the given vertical structures.

Even though there is a great variety of harmonic styles within just six measures, the slow tempo makes it possible for the ear to perceive these contrasting styles,

whether presented simultaneously or in alternation.

The theme appears in the strings immediately after the initial piano statement and the two phrases are split in half by this motif in the piano:



This short flurry of notes also lends itself to different levels of harmonic refinement. The first four pitches arpeggiate a standard jazz piano voicing for a dominant seventh chord built on F with added harmonic tensions 6 (or 13) and 9:



This is followed by an arpeggio of a chord constructed of perfect fourths on F#. The resulting pitches, F#, B and E are only distantly related to the F dominant seventh chord and work actively against it.

Theme I begins with the piano, is passed to the strings and then to the winds. Theme II follows the same



scheme in reverse order. Oboe, clarinet and flute present theme II in M. 24, 25 and 26. Violas, cellos, and double basses begin the theme in M. 29 and the exposition ends with a solo piano statement of the theme in m. 37:

♩ = 50

Theme II is characterized by three tritones broken up by a major third in the left hand:

The melody is a combination of three short motifs:

The third motif suggests a definite blues flavor against the F - B tritone, implying G<sup>7</sup>.

Measures 39 - 43 uses theme I to make a transition

to the development. The development can be viewed in three distinct sections.

I. M. 44 - 69: Both themes I and II are developed simultaneously.

II. M. 70 - 83: The pianist improvises on harmony suggested by the string section vamp. The vamp is constructed from canonic treatment of motive #3 from theme II. The motive is in  $\frac{5}{8}$  and each player keeps repeating it against a  $\frac{6}{8}$  feel in the piano improvisation. Percussion, brass and woodwinds are added and the improvised development climaxes in its final measure, m. 83. Measure 84 uses the vamp material for a short transition to the improvised piano cadenza.

III. M. 85 - 89 ( 80 - 120 seconds): This solo developmental improvisation is limited only in style. Labeled "stylistic" improvisation the soloist uses part of theme I for the first 30 - 45 seconds:



The soloist is then instructed to "continue with the inclusion of motif #3 from the melody of theme II for the next 30 - 45 seconds :

Handwritten musical notation for a soloist. The score is written on two staves. The right hand (treble clef) contains a melody with a triplet of eighth notes marked with a '3' and a 'b' (flat) below it. The left hand (bass clef) contains a simple accompaniment. The dynamic marking 'mf' is present. A bracket above the triplet indicates its duration.

Finally, the soloist includes motif #1 from theme II for the final 20 - 30 seconds:

Handwritten musical notation for a soloist. The score is written on two staves. The right hand (treble clef) contains a melody with a triplet of eighth notes marked with a '3' and a 'b' (flat) below it. The left hand (bass clef) contains a simple accompaniment. The dynamic marking 'mf' is present. A bracket above the triplet indicates its duration.

The entrance of the orchestra marks the end of the development, m. 88 - 92. These five measures also serve as a transition to the recapitulation.

The recapitulation presents theme II first in the woodwinds and percussion, m. 93 - 94. Theme I follows in the strings exactly as presented in the exposition, m. 97 - 98. Muted brass and piano restate theme II in m. 99 - 100 to close the recapitulation.

There is a 16 measure transition from part I to part II at measures 102 - 117. The last chord from the recapitulation of part I is extended over the entire 16 measure transition, gradually losing voices and fading out. The elements from part II contained in the transition are the new meter, new tempo and four-part percussion section accompaniment. The relatively thick chord at m. 102 gradually tapers off to one pitch played by the cellos and double basses.

Measures 118 - 149 functions as an introduction to part II. In order to appreciate the thematic derivation of the introductory material it is necessary to have a formal and thematic understanding of the musical material on which part II is based.

The basic musical material in part II is in a 32 bar form, with eight measure phrases producing an ABCB scheme. Thirty-two bar form has very strong roots in jazz and is most often found to be in an AABA construction.

Examining the form of part II on a larger scale reveals another jazz performance element built into the piece. The exposition is treated like the "head" in a jazz performance. The "head", or complete thirty-two bar form is stated at the beginning followed by a number of melodic variations, which is in turn followed by the "head" to conclude the piece. The resulting form is similar to a theme and variations construction. In this case the overall form is A A' A'' A''' A''''.

The piano improvisations in part II are structured by a ii - V - I dependent harmonic progression. This is a more traditionally oriented approach to improvisation than found in part I.

Certain harmonic progressions have been employed extensively by jazz composers. For example, the following harmonic progression:

I7	IV7	I7	I7
IV7	IV7	I7	I7
V7	IV7	I7	I7 ,

the "twelve bar blues", is immediately identifiable as a jazz progression. Even the non-musician is capable of hearing "the blues" and relating it to its jazz heritage. Another important element in the jazz harmonic vocabulary is the ii - V - I progression. Entire compositions employing this progression exclusively, through a variety of key centers are not uncommon.<sup>2</sup> The basic musical material for part II was designed using this traditional jazz harmonic approach. On the following page is an analysis of the chosen progression for ii - V - I relationships.

Extreme care was taken in the melody construction process to develop a melody with dual functions. When presented without harmonic support the melody does not suggest the harmony directly. When the harmony is introduced the melody becomes

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2. See Appendix A for examples.

functional. In this way the same melodic material is used in a variety of harmonic settings resulting in an immediately available variety of colors and a built-in tension/ release device.

This melody contains all 12 possible pitches strategically placed for emphasis. Without relation to its supporting harmony the suggestion of tonality is very vague:

The image shows a handwritten musical score consisting of six staves. The first five staves are in treble clef, and the sixth staff is in bass clef. The music is written in a simple, sketchy style. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of notes, some with slurs and accents. The second staff continues the melody with similar notation. The third staff shows a change in the accompaniment, with notes and rests. The fourth staff continues the melody. The fifth staff shows a change in the accompaniment, with notes and rests. The sixth staff is in bass clef and shows a change in the accompaniment, with notes and rests. The overall impression is that of a working draft or a sketch of a musical piece.

This same melody becomes an integral part of the ii - V - I formula because each melodic pitch functions as an upper value tension:<sup>3</sup>

Handwritten musical score for a ii-V-I progression. The score consists of six staves. The first staff is the melody, with notes and accidentals. The second staff shows the harmonic accompaniment with chords and tensions. The third staff shows the bass line with notes and accidentals. The fourth staff shows the harmonic accompaniment with chords and tensions. The fifth staff shows the bass line with notes and accidentals. The sixth staff shows the harmonic accompaniment with chords and tensions. The chords and tensions are: Em7 13, C#11, F#m7 13, Fm7 11, Bb7 #11, Ebmaj7 13, #11 13, Ebm7 13, Ab7 b9, Dbmaj7 9 13, Dmin7 13 9, G7(b9) #11, Cmaj7 9, Bb7 #11 13, Ebmin7 13, Ab7 b9, Dbmaj7 9 13, Dmin7 13 9, G7(b9) #11, Cmaj7 9.

---

3. A general guideline for available tensions may be found in Appendix B.

The introductory material to part II, m. 134 - 149, presents a bass line extracted from the basic 32 bar progression :

The image displays a handwritten musical score for a bass line, consisting of ten staves. The notation includes notes with stems and dots, often grouped by slurs. Above the staves, chord symbols are written in a handwritten style, including Gmin, C, Fmaj, Ebmin, Ab7, Dbmaj, Dmin, G7, Cmaj, Fmin, Bb7, Ebmaj, Ebmin, Ab7, Dbmaj, Dmin, G7, and Cmaj. Some notes have circled numbers below them, such as (9), (5), (4), (3), and (6), which likely represent fingering or specific harmonic positions. The overall structure suggests a sequence of chords and their corresponding bass notes over time.



The percussion accompaniment continues throughout this introduction and a melodic fragment from the bridge of the 32 bar form is introduced :



This figure is presented by the woodwinds at the end of the introductory material.

The exposition of the 32 bar form is found from m. 150 - 183. The melody is passed back and forth between various sections and soloists:

m. 150 - 153:	trumpet
m. 154 - 159:	flute
m. 160 - 163:	brass
m. 164 - 167:	strings
m. 168 - 175:	piano
m. 176 - 179:	trumpet
m. 180 - 183:	strings

Following the exposition there are three "choruses"<sup>4</sup> for piano improvisation with various backgrounds. In the third developmental chorus the bridge is extended by eight measures. The first and second developmental choruses remain exactly true to the thirty-two bar form.

---

4. Jazz musicians use the word "chorus" to mean one complete statement of the given form.

developmental chorus #1: m. 184 - 215

The piano is free to improvise over the thirty-two bar chord progression. The four-part percussion section is the only accompaniment.

developmental chorus #2: m. 216 - 247

The piano continues its improvisation over the thirty-two bar progression with only percussion accompaniment for the first sixteen measures. Winds and strings are added to the accompaniment at the bridge, m. 232 - 239. The last eight measures of the chorus contain percussion and string accompaniment. The accompaniment in the winds emphasizes the upper values and available altered tensions on the harmony of the bridge, B<sup>b</sup>7.<sup>5</sup> The string sections unison E comes from the original melody:

developmental chorus #3: m. 248 - 286

Accompaniment to the piano improvisation in this final developmental chorus begins with the brass and continued

---

5. See p. 28 for excerpt from score.

(Pic.)

The image shows a page of handwritten musical notation for a large ensemble. At the top, the word "(Pic.)" is written. The score consists of approximately 20 staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. A large bracket on the left side groups several of the staves. In the lower portion of the page, there are staves with the word "Cresc." and other markings, followed by a series of staves containing the word "lu" repeated multiple times. The notation is highly detailed and appears to be a working draft or a score for a specific performance.

percussion. The brass ( m. 248 - 255) lend tonal support as the basic chord progression with various upper value tensions is voiced to state the harmony completely. This function is passed to the woodwinds, m. 255 - 259 and strings, m. 260 - 263. The extended bridge, m. 264 - 279 utilizes the entire orchestra which gradually builds to the climax of the improvised development. For the last eight measures of this chorus, m. 280 - 287, the piano states the melody in a very rich harmonic setting.

Measures 288 - 305 provide the recapitulation which comes in the form of the first sixteen measures of the thirty-two bar tune. The last four measure phrase in the strings, m. 302 - 305, is echoed in the piano part, m. 306 - 309 ending on a very consonant C major 6 chord. This final consonance fades with a forte-piano attack of a G minor 9 chord from a mixed group of instruments over the sustaining piano.

### III. Dialogue for Jazz Piano and Orchestra

#### instrumentation:

1 flute (interchangeable with piccolo)

1 oboe

1 B<sup>b</sup> clarinet

1 bass clarinet

1 bassoon

4 horns

3 B<sup>b</sup> trumpets

2 trombones

1 tuba

timpani: B , B<sup>b</sup>

E , A

C , G

F#

percussion: 4 players:

I - orchestra bells, bass drum

II - snare drum, xylophone

III - 2 tom-toms, triangle

IV - 2 suspended cymbals of differing size,  
woodblock, triangle

solo piano

violin I

violin II

viola

cello

double bass

Handwritten musical score for a page numbered 31. The score is divided into several systems. The first system consists of ten empty staves. The second system begins with a tempo marking  $\text{♩} = 50$  and contains a piano (Pno.) part with a treble clef and a bass clef. The piano part includes notes, rests, and dynamics such as *p*, *mf*, and *sub. 2*. The third system contains parts for Timpani (Timp.), Piano (Pno.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vla.), Violoncello (Vcs.), and Double Bass (D. B.). The string parts are heavily scribbled over with ink, while the timpani part has some notes and rests. The piano part in this system has some notes and rests. The score is written in black ink on white paper.

Handwritten musical score for orchestra and woodwinds. The score is written on multiple staves, with the following instruments listed on the left:

- fl./pic.
- ob.
- clar.
- bs. clar.
- basn.
- I, III
- trns.
- II, IV
- trpt. I
- trpt. II
- Tuba
- Timp.
- Perc. I
- Vlns. I
- Vlns. II
- Vls.
- Vca.
- D. B.

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

- (Pio)** and **(RL)** above the first staff.
- ff** (fortissimo) in the woodwind staves.
- decresc.** (decrescendo) markings with a **2** below the string staves.
- orch. bells (w/str.)** in the Perc. I staff.

At the bottom of the page, there are several empty staves and the numbers 13, 14, 15, 16, 17, 18, and 19, likely indicating measure numbers.

Handwritten musical score for page 33, featuring multiple staves for various instruments. The score includes dynamic markings such as *mp*, *pp*, *mf*, and *ppp*. A section is marked "Solo 1" with a bracket. The instruments listed on the left are: Fl. 1/2, Ob., Clar., B. Clar., Horn, Trp., Tromb., Pno., Vln. I, Vln. II, Vla., Vcl., and C.B. The notation includes notes, rests, and slurs across the staves.



Fl./pic. *mf* *mf*

ob.

clar.

Horns I, III *mf* *mf*

Horns II, IV *mf* *mf*

Vlns. I *mf* *mf*

Vlns. II *mf* *mf*

Vls. *mf* *mf*

Ves. *mf* *mf*

D. Bs. *mf* *mf*

Pic./Fl.  
Ob.  
Bsn. Clar.  
Bsn.  
I, III  
Horns  
II, IV  
Trpt. I  
Trpt. II & III  
Trmb.  
Tuba  
Pno.  
Vln. I  
Vln. II  
Vls.  
Vcs.  
D. Bs.

Handwritten musical score for orchestra, page 36. The score includes parts for Pic/A., ob., clar., Horns I-III, Trp. I-III, Tmb., Tuba, Timp., Perc. I-III, Pno., Vlns. I, Vlns. II, Vla., Vcl., and D.B. The score features various musical notations, including dynamics (f, mf, p, sfz), articulation (accents), and performance instructions like 'Accel.' with an arrow pointing right. The music is written on multiple staves with complex rhythmic patterns and melodic lines.

This page of a handwritten musical score, numbered 37, contains the following parts and markings:

- Vocal Lines:** Soprano (St./pc), Alto (ob.), Tenor I (Tpr. I), Tenor II (Tpr. II), and Bass (Timp.). The vocal line includes the lyrics "To die..." and features dynamic markings such as *pp* and *f*.
- Woodwinds:** Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), and Bassoon (Fag.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vcl.), Violoncello (Vcl.), and Double Bass (C.B.).
- Percussion:** Timpani (Timp.).
- Other:** A section for Horns (Corno) is also present, with markings for *mf* and *pp*.

The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings. The handwriting is in black ink on a white background.

Handwritten musical score for a symphony orchestra, page 38. The score includes staves for Flute/Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Trumpet, Tuba, Percussion II, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is handwritten and includes various annotations such as "Pic.", "Diz.", and "Pizz.". The score is divided into measures by vertical bar lines.

3/4 pic.  
ob.  
clar.  
bs. clar.  
bssn.  
I, II  
Hras.  
II, III  
Tmpr. I  
Tmpr. II  
Perc. I  
Perc. II  
Perc. III  
Perc. IV  
Pno.  
Vlns. I  
Vlns. II  
Vls.  
Vcs.  
D. Br.

orch bells  
xyl.  
Tom Tom  
mallets  
mp

Handwritten musical score for the first system. The score is written on six staves, labeled on the right as O.B., Vcl., Vl., Vla. I, Vla. II, and Pno. The notation includes various musical symbols such as notes, rests, and dynamic markings. The Pno. staff shows some specific markings, including a '2' and a '1' below the staff.

Handwritten musical score for the second system. The score is written on six staves, labeled on the right as O.B., Vcl., Vl., Vla. I, Vla. II, and Pno. The notation includes various musical symbols such as notes, rests, and dynamic markings. The Pno. staff shows some specific markings, including a '2' and a '1' below the staff.

Approx. 30 Seconds

C<sup>7</sup> (Altered) - Ad Lib Solo

Tr. */// ///* →

Viol. I *b-1 5 3 7*

Viol. II *b-1 5 3 7* Continue *5* pattern

Viola *b-1 5 3 7* against *5* (prio. of conductor)

Cel. *b-1 5 3 7* with NO Rest!



ON CUE

Fl./pic (fl.) b<sub>0</sub>.

ob. f<sub>h.a.</sub>

clar.

Bs. clar.

bass,

H. I, II  
Horn.

H. III

Tromb. 2 2

Tuba mf 2 2

Temp. 2 2

Perc. I mf p.p.

Perc. II mp cresc.

Perc. III mp. v. cresc. Tom Tamb.

Perc. IV mp cresc. 2 sur. Tamb.

Pno. mp cresc.

Vlns. I

Vlns. II

Vla. Continue Pattern →

Vcl.


Ves.


D. Bs.

Fl./pic  
ob.  
clar.  
bs. clar.  
basn.  
I, III  
Horn.  
II, IV  
Trpt. I  
Trpt. II & III  
Tromb.  
Tuba  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Perc. IV  
Pno.  
Vln. I  
Vln. II  
Vlc.  
Vcl.  
D. Bs.

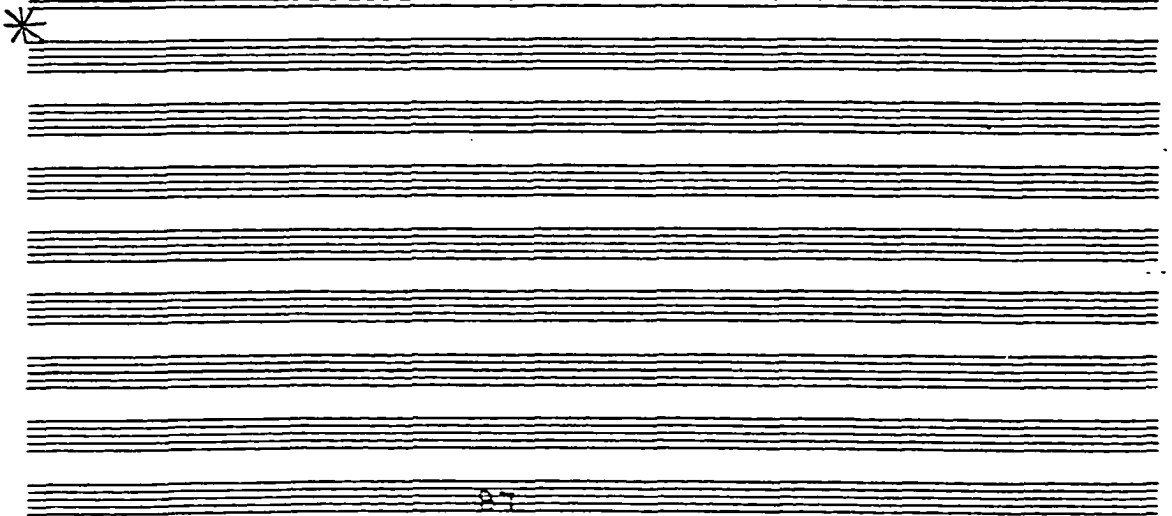
82    *ff*    83                    84                    85                    86

Pno. *\* Stylistic Improvisation on m. A5 & m. A6 Approx. 30-45 seconds*  
*(Arbitrarily Improvised)*

Pno. *Continue with inclusion of  Approx. 30-45 seconds*  
*(More Rhythmic)*

Pno. *Continue with inclusion of  Approx. 20-30 seconds*  
*(More Rhythmic & Rhythmic Activity)*

*\**



27

$\text{♩} = 72$

(H.)  $\text{Fl. op. 2}$

fl./pic.  
ob.  
clar.  
bs. clar.  
bassoon  
Hens. I, II  
I, II  
Trpt. I  
Trpt. II  
Tromb. I  
Tuba  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Perc. IV  
Doo. *Allegretto*  
Vln. I  
Vln. II  
Vla.  
Vcl.  
D.Bs.

88 89 90 91 92 93

Handwritten musical score for page 46, featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Violins, Viola, and Double Bass. The score includes dynamic markings such as *decrisc.* and *pp*, and performance instructions like *Hor. ar.* and *coll.*. The notation is dense and includes various musical symbols and clefs.

Instruments listed on the left side of the score:

- Fl./pic.
- ob.
- clar.
- bs. clar.
- basn.
- I, III  
Horns
- II, IV
- Trpt. I
- Tromb. II
- Timp
- Perc. II
- Pno.
- Vlins. I
- Vlins. II
- Vls.
- Vcs.
- D. Br.

♩ = 60

Fl/pic.  
ob.  
clar.  
bc. clar.  
Vcllo.  
H. III  
Horn II  
H. IV  
Timp. I  
Timp. II  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Perc. IV  
Pna.  
Vln. I  
Vln. II  
Vla.  
Vcllo.  
D. B.  
P.P.P.  
P.P.P.

The image shows a musical score for percussion instruments. The score is written on a series of staves. The instruments listed on the left are Perc. II, Perc. III, Vcs., and D. Dr. The score includes handwritten annotations such as 'decrec.', '2', 'pp', and 'barely audible 2'. The notation consists of rhythmic patterns and dynamic markings across the staves.

Perc. II  
decrec. 2 2 pp 2 barely audible 2

Perc. III  
decrec. 2 2 pp 2 barely audible 2

Perc. III  
decrec. 2 2 pp 2 barely audible 2

Vcs.  
decrec.

D. Dr.  
pp md

Musical score for measures 118-125. The score includes parts for Percussion I, II, and III, Piano (Pno.), Violoncello (Vcs.), and Double Bass (D.B.s.).

- Perc. I:** Features a triplet of eighth notes in measure 120, marked *mf*.
- Perc. II:** Features a triplet of eighth notes in measure 120, marked *mf*.
- Perc. III:** Features a triplet of eighth notes in measure 120, marked *mf*.
- Piano (Pno.):** Features a triplet of eighth notes in measure 120, marked *mf*.
- Vcs.:** Features a triplet of eighth notes in measure 120, marked *mf*.
- D.B.s.:** Features a triplet of eighth notes in measure 120, marked *mf*.

Measures 118-125 are indicated at the bottom of the system.

Musical score for measures 127-133. The score includes parts for Percussion I, II, and III, Piano (Pno.), Violoncello (Vcs.), and Double Bass (D.B.s.).

- Perc. I:** Features a triplet of eighth notes in measure 127, marked *mf*.
- Perc. II:** Features a triplet of eighth notes in measure 127, marked *mf*.
- Perc. III:** Features a triplet of eighth notes in measure 127, marked *mf*.
- Piano (Pno.):** Features a triplet of eighth notes in measure 127, marked *mf*.
- Vcs.:** Features a triplet of eighth notes in measure 127, marked *mf*.
- D.B.s.:** Features a triplet of eighth notes in measure 127, marked *mf*.

Measures 127-133 are indicated at the bottom of the system.



This page contains a handwritten musical score for a percussion ensemble and piano. The score is organized into several systems of staves. The top section consists of seven empty five-line staves. Below these, the score begins with a system of six staves: Perc. I, Perc. II, Perc. III, Perc. IV, Pno., and Vcl. (Violins). The Percussion parts (I-IV) feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The Piano part (Pno.) includes complex chordal textures and melodic lines. The Violin part (Vcl.) features a melodic line with slurs and dynamics. Below the Violin staff is a staff for Double Basses (D.B.), which provides a bass line with slurs and dynamics. At the bottom of the page, there are seven empty five-line staves. A series of measure numbers (136, 137, 138, 139, 140, 141) is written below the D.B. staff, corresponding to the measures of the score.

(Al.)

fl./pic. *mf*

ob.

clar.

bs. clar.

bass.

Trombe

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Pno.

Viol.

D. B.

132 133 134 135 136 137 138

Handwritten musical score for page 52, featuring staves for Fl/pic., ob., clar., br. clar., bass, Trpt. I, Trabs., Tuba, Timp., Vlns. I, and Vlns. II. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl/pic. *f*

ob. *f*

clar. *f*

br. clar. *f*

bass *f*

Trpt. I *f* *Solo*

Trabs. *f*

Tuba *f*

Timp. *f*

Vlns. I *f* *1mo* *1<sup>mo</sup> fond*

Vlns. II *f* *mp*

150 152 153 154 155 156 157

A tempo

Fl/pic.  
clar.  
I, III  
Horns  
II, IV  
Trpt. I  
Trpt. II  
Tmbc.  
Tuba  
Vln. I  
Vln. II  
Vla.  
Vcl.  
D. B.

158 159 160 161 162 163 164 165

This page contains a handwritten musical score for page 54. The score is organized into several systems of staves, each labeled with an instrument or section:

- Woodwinds:** Fl. Pic., ob., clar., bs. clar., bassoon.
- Brass:** Trpt. I, Trpt. II & III, Trbn., Tuba.
- Percussion:** Timp., Perc. I, Perc. II, Perc. III, and a group of four Percussion staves.
- Piano:** Pno.
- Strings:** Vlns. I, Vlns. II, Vlc., Vcs., and D. B.

The score includes various musical notations such as notes, rests, and dynamic markings. There are some handwritten annotations and corrections throughout the piece. At the bottom of the page, there are several horizontal lines with numbers: 167, 168, 169, 170, 171, 172, and 173.

Handwritten musical score for orchestra and strings. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- bc. clar.
- basn.
- Trpt. I
- Trpts.
- Tuba
- Timp.
- Perc. I
- Perc. II
- Perc. III
- Perc. IV
- Pan.
- Vlns. I
- Vlns. II
- Vla.
- Vcl.
- D. Ba.

The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings *pp* and *ppp* are visible in the string and woodwind parts. The string parts (Vlns. I, Vlns. II, Vla., Vcl., D. Ba.) feature a prominent tremolo effect in the lower register. The woodwind parts (bc. clar., basn., Trpt. I, Trpts.) have more melodic lines. The percussion parts (Timp., Perc. I-IV) include rhythmic patterns and specific instrument notations. The score is written on multiple staves, with some staves at the top and bottom of the page being empty.

Handwritten musical score for page 56, featuring multiple staves for various instruments. The score includes:

- Fl. pic.
- ob.
- clar.
- b. clar.
- bas.
- H. I.
- H. II.
- H. III.
- Trp. I.
- Trp. II.
- Trom. I.
- Trom. II.
- Tuba
- Perc. I.
- Perc. II.
- Perc. III.
- Perc. IV.
- Pno.
- Viol. I.
- Viol. II.
- Ulc.
- Vcl.
- C. B.

The piano part (Pno.) includes the following chord progression:  $A^{\flat} D^{\flat} G^{\flat} A^{\flat} D^{\flat} C^{\flat} E^{\flat} A^{\flat} G^{\flat} F^{\flat} E^{\flat} D^{\flat} C^{\flat} B^{\flat} A^{\flat}$ . The percussion part (Perc. III) includes the instruction "Tutti" and "mf". The bottom of the page is numbered 182, 183, 184, 185, 186, 187, 188, 189.

This page contains a handwritten musical score for Percussion I, II, and III, and Piano. The score is organized into three systems, each with five staves. The first system covers measures 190-197, the second system covers measures 198-205, and the third system covers measures 206-213. The Piano part is written in a grand staff (treble and bass clefs) and includes chord symbols such as E<sup>b</sup>ma<sup>7</sup>, E<sup>b</sup>m<sup>7</sup>, A<sup>b</sup>2, D<sup>b</sup>ma<sup>7</sup>, D<sup>2</sup>, and A<sup>2</sup>(9). The Percussion parts feature various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like *mf*, *f*, *pp*, and *mf cresc.*. There are also performance instructions such as *Tr.* (trill) and *R.O.C.* (roll on cymbal). The score is marked with double slashes at the beginning and end of each system, indicating section boundaries.



Musical score for Percussion I, II, III, and Piano. The score consists of eight staves. The first four staves are for Percussion I, II, III, and II. The fifth staff is for Piano. The piano part includes handwritten notes:  $C^{\#2}$ ,  $B^{\#2}$ ,  $C^2$ ,  $F^{\#2}$ ,  $F^{\#2}$ , and  $D^{\#2}$ . The piano part also features a series of slanted lines representing rhythmic patterns. The percussion parts contain various notes and rests.

Musical score for Percussion I, II, III, and Piano. The score consists of eight staves. The first four staves are for Percussion I, II, III, and III. The fifth staff is for Piano. The piano part includes handwritten notes:  $F^{\#2}$ ,  $A^{\#2}$ ,  $D^{\#2}$ ,  $D^{\#2}$ , and  $C^{\#2}$ . The piano part also features a series of slanted lines representing rhythmic patterns. The percussion parts contain various notes and rests.

fl. pic.  
ob.  
clar.  
bs. clar.  
bassoon  
I, II  
Horn I, II  
III, IV  
Trpt. I  
Trpt. II  
I, II  
Tromb. I  
Tromb. II  
Tuba  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Perc. IV  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
D. Bs.

Handwritten musical score for a symphony orchestra, page 59. The score includes staves for woodwinds (flute, oboe, clarinet, bassoon), brass (trumpets, trombones, tuba, timpani), percussion (snare, tom-tom, cymbals), piano, strings (violins I & II, viola, cello, double bass), and vocal soloists (Soprano, Alto, Tenor, Bass). The music is in a major key with a 4/4 time signature. The score is densely written with notes, rests, and dynamic markings.

fl. pic.  
ob.  
clar.  
b. clar.  
bass.  
I. II  
Horn.  
I. II  
Trpt. I  
Trpt. II  
Trbn.  
Tuba  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Perc. IV  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
D. B.

*Cons. at lib. - pass. molto stile*

*Bm<sup>2</sup> C<sup>2</sup> Fmaj<sup>2</sup> Fm<sup>2</sup> D<sup>0</sup>*

SCHIRMER 246 247 248 249 250 251 252 253

No. 61-26 Stereo

Handwritten musical score for orchestra and piano, page 61. The score includes staves for Fl./pic., ob., clar., b.clar., bassoon, Horns I-III, Trombones, Tuba, Percussion I-III, Piano, Violins I-II, Viola, Violoncello, and Double Bass. The piano part features a sequence of chords:  $E^b_{m2}$ ,  $G^b_{m2}$ ,  $A^{\sharp 2}$ ,  $D^b_{m2}$ ,  $D_m^2$ , and  $C^{\flat}(6/9)$ . The score is marked with dynamics such as  $mp$  and  $p$ . The bottom of the page shows measure numbers 254 through 261.



Handwritten musical score for a full orchestra, page 63. The score includes staves for the following instruments:

- Fl. / pic.
- ob.
- clar.
- b. clar.
- basoon
- Horns I, II, III, IV
- Trp. I
- Trp. II
- Tromb. I
- Tromb. II
- Tuba
- Timp.
- Perc. I
- Perc. II
- Perc. III
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- D. B.

The score is written in a standard musical notation style with various notes, rests, and dynamic markings. The page number 63 is located in the top right corner.

Handwritten musical score for a symphony orchestra, page 64. The score includes staves for woodwinds (flute/piccolo, oboe, clarinet, bassoon), brass (trumpets I-III, trombones, tuba, timpani, percussion I-IV), strings (violin I/II, viola, cello, double bass), and piano. The notation is dense with notes, rests, and dynamic markings.





A Tempo

Fl./pic.  
clar.  
I, II  
Horns  
III, IV  
Trpt. I  
Trpt. II  
Trpt. III  
Tomb.  
Tuba  
Perc. I  
Perc. II  
Perc. III  
Vln. I  
Vln. II  
Vla.  
Vcl.  
D. B.

fl./pic.  
 ob.  
 clar.  
 b.clar.  
 bsn.  
 H, III  
 Horns  
 H, IV  
 Trp. I  
 Trp. II  
 Trp. III  
 Trp. IV  
 Trbn. I  
 Trbn. II  
 Trbn. III  
 Tuba  
 Tim.  
 Perc. I  
 Perc. II  
 Perc. III  
 Perc. IV  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 Db.  
 202 203 204 205 206 207 208 209

APPENDIX A

Analysis of selected jazz compositions for ii - V - I progressions

JOY SPRING.....Clifford Brown

The image shows a handwritten musical score for the piece "Joy Spring" by Clifford Brown. The score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat major). The music is written in a style that includes various chord progressions and annotations. The chords are written above the staves, often with brackets indicating their relationship to the notes below. The progressions are as follows:

- Staff 1: Fmaj7, G-7 C7, Fmaj7, Bb-7 Eb7
- Staff 2: A-7 Ab7, G-7 C7, F, Ab-7 Db7
- Staff 3: Gbmaj7, Ab-7 Db7, Gbmaj7, B-7 E7
- Staff 4: B-7 A7, Ab-7 Db7, Eb, A-7 D7
- Staff 5: Gmaj7, G-7 C7, Fmaj7, F-7 Bb7
- Staff 6: Ebmaj7, Ab-7 Db7, Gbmaj7, G-7 C7
- Staff 7: Fmaj7, G-7 C7, Fmaj7, Bb-7 Eb7
- Staff 8: A-7 Ab7, G-7 C7, F, (G-7 C7)

The music includes various rhythmic patterns, including triplets and eighth notes. The annotations are handwritten and provide a detailed analysis of the harmonic structure of the piece.



APPENDIX B

available tensions

Maj 6<sup>th</sup> C<sup>6</sup> T7 T9 T<sup>#11</sup>

Maj 7<sup>th</sup> CMaj7 T7 T9 T<sup>#11</sup> T7, ALTHOUGH A CHORD TONE, IS ALSO CONSIDERED A TENSION

Min 6<sup>th</sup> C-6 T7 T9 T11

Min 7<sup>th</sup> C-7 T9 T11 T9 IS NOT USUALLY FOUND ON 7 CHORDS.

Min 7 (b5) C-7(b5) T9 T11 b<sup>9</sup> T9 NOT AVAILABLE UNLESS DIATONIC TO KEY.

Dom 7<sup>th</sup> C7 T<sup>b9</sup> T9 T<sup>#9</sup> T::(sus4) T<sup>#11</sup> T<sup>b5</sup> T<sup>b13</sup> T<sup>13</sup>  
(# b) b =

Aug 7<sup>th</sup> C+7 T9 T<sup>#11</sup>

Dim 7<sup>th</sup> C<sup>o7</sup> T T b<sup>9</sup> T (I.E. - ANY NOTE A WHOLE STEP ABOVE A CHORD TONE, NO SPECIFIC TERMINOLOGY IS USED FOR LABELING)

APPENDIX C

selected composers who have experimented with  
jazz / classical fusion

Larry Austin  
John Benson Brooks  
Dave Brubeck  
Howard Brubeck  
Aaron Copland  
Claude Debussy  
Bill Dobbins  
Bill Evans  
Leonard Feather  
Dan Hearle  
Werner Heider  
Andre Hodeir  
Charles Ives  
J.J. Johnson  
Ernst Krenek  
John Lewis  
Rolf Liebermann  
Teo Macero  
Darius Milhaud  
Charles Mingus  
Maurice Ravel  
David Reck  
Bill Russo  
Lalo Schifrin  
Gunther Schuller  
Matyas Seiber  
Igor Stravinsky

Appendix D

Supplementary Compositions

A SYRINGE EXISTENCE

for: soprano, cello, piano

author: Sandy Evans

*♩* = 80

Soprano  
A sy-ringe ex- is- tence

Cello

Piano  
Ped.

Soprano  
Plas- tic and ster- il- ized,

Cello

Piano  
Ped.



Soprano  
The body is perched in ex - pec - ta - tion

Cello

Piano

Soprano  
Dropped to numbness, wish - ing life be - hind, The

Cello

Piano

(dry & evenly)

Soprano  
mind is so - need to ex - ter - nals

Cello  
Pia.  
P

Piano  
with arm / without striking  
f Ped.  
P

Soprano  
Mor - phine dream - ing

Cello  
P

Piano  
Ped  
ppp  
cresc.  
P

Soprano

In - def - i - nite

Cello

Piano

Soprano

home - like

Cello

Piano

*p* decresc.

*p* Ped.

Handwritten musical score on a grand staff with three systems. The top system is labeled "Soprano" and contains the lyrics "Self" is con-". The middle system is labeled "Alto" and contains the lyrics "tained in a". The bottom system is labeled "Tenor" and contains the lyrics "sin-gle c".

Annotations include "Rit. to end" in brackets above the first and second systems, and "decresc." written in the middle system. The score includes various musical notations such as notes, rests, and dynamic markings.

A system of five empty musical staves.

A system of five empty musical staves.

A system of five empty musical staves.

A system of five empty musical staves.

A system of five empty musical staves.

A system of five empty musical staves.



NEW YORK  
1938 MAY 11

MADE IN U.S.A.

RETURN TO BENTHOS

for: jazz ensemble:

soprano saxophone  
alto saxophone (& flute)  
alto saxophone II (& flute)  
tenor saxophone (& flute)  
baritone saxophone (& flute)

5 trumpets  
4 trombones  
1 bass trombone

piano  
bass  
guitar  
percussion: 2 players  
  player I: trap set  
  player II: congas

Route No. 1 (County Route) to Comptrolery Independence

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Page 10 of 12

NAME	AGE	SEX	RELATION	OCCUPATION	EDUCATION	RELIGION	POLITICAL	MARRIAGE	CHILDREN	PROPERTY	INCOME	SOURCES	DEBTS	MILITARY	RECORDS	REMARKS
1	45	M	Head of Family	Farmer	High School	Methodist	Democrat	Married	3	1000	1000	None	None	None	None	
2	42	F	Wife	Homemaker	High School	Methodist	Democrat	Married	3	None	None	None	None	None	None	
3	18	M	Son	Student	High School	Methodist	Democrat	Single	None	None	None	None	None	None	None	
4	15	F	Daughter	Student	High School	Methodist	Democrat	Single	None	None	None	None	None	None	None	
5	12	M	Son	Student	High School	Methodist	Democrat	Single	None	None	None	None	None	None	None	
6	10	F	Daughter	Student	High School	Methodist	Democrat	Single	None	None	None	None	None	None	None	





Handwritten musical score for a choir, featuring five parts: Tenors (TENORS), Basses (BASSES), Soprano (SOPRANO), Alto (ALTO), and Tenors (TENORS). The score is written on ten staves, with the top five staves corresponding to the vocal parts and the bottom five staves to the piano accompaniment. The music is in a common time signature (C) and includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves, and the piano part includes chord symbols and rhythmic notation. The score is divided into measures by vertical bar lines, and there are several repeat signs and first/second endings indicated.

Handwritten musical score for a band, featuring multiple staves for different instruments. The score is written in a dense, cursive style with various musical notations including notes, rests, and dynamic markings. The instruments listed at the bottom of the page are:

- MELOD
- SAXOPHONES
- TROMBONE
- TRUMPETS
- TROMBONES
- DRUMS
- PERCUSSION

The score is organized into measures across several systems, with some parts showing complex rhythmic patterns and melodic lines. There are also some handwritten annotations and markings throughout the score.

Handwritten musical score for a choir and piano. The score is written on ten staves, labeled from top to bottom as follows:

- ALTO
- TENORS
- BASS
- SOLO
- CHORUS
- PIANO

The score is divided into measures by vertical bar lines. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings. The vocal parts feature lyrics written below the notes. The score concludes with a double bar line and the number '101' written below the piano staff.

RILDO  
 ANPETA  
 HARMONIA  
 FURCULA  
 CILIAI  
 KAS  
 DRUJI  
 PIA

This page contains musical notation for a choir, organized into ten staves. The staves are labeled as follows from top to bottom: RILDO, ANPETA, HARMONIA, FURCULA, CILIAI, KAS, DRUJI, and PIA. The notation includes various musical symbols such as notes, rests, and dynamic markings. The music is arranged in a grid-like format with vertical bar lines separating the staves.

REEDS

HORN

DRUM

GUITAR

BASS

TRUMPET

HAND BOOK 1

O.P.E.N.

Detailed description: This is a handwritten musical score for a band. It consists of multiple staves for different instruments: REEDS, HORN, DRUM, GUITAR, BASS, and TRUMPET. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are also handwritten annotations and a large scribble that says 'O.P.E.N.' in the lower right section of the score. The paper shows signs of age and wear.

A musical score page for a band, featuring staves for various instruments. The staves are labeled as follows from top to bottom:

- TRUMPETS**: The top staff, showing a melodic line with notes and rests.
- TRUMPETS**: The second staff, which is mostly empty.
- TRUMPETS**: The third staff, which is mostly empty.
- TRUMPETS**: The fourth staff, which is mostly empty.
- TRUMPETS**: The fifth staff, which is mostly empty.
- TRUMPETS**: The sixth staff, which is mostly empty.
- TRUMPETS**: The seventh staff, which is mostly empty.
- TRUMPETS**: The eighth staff, which is mostly empty.
- TRUMPETS**: The ninth staff, which is mostly empty.
- TRUMPETS**: The tenth staff, which is mostly empty.
- TRUMPETS**: The eleventh staff, which is mostly empty.
- TRUMPETS**: The twelfth staff, which is mostly empty.
- TRUMPETS**: The thirteenth staff, which is mostly empty.
- TRUMPETS**: The fourteenth staff, which is mostly empty.
- TRUMPETS**: The fifteenth staff, which is mostly empty.
- TRUMPETS**: The sixteenth staff, which is mostly empty.
- TRUMPETS**: The seventeenth staff, which is mostly empty.
- TRUMPETS**: The eighteenth staff, which is mostly empty.
- TRUMPETS**: The nineteenth staff, which is mostly empty.
- TRUMPETS**: The twentieth staff, which is mostly empty.
- TRUMPETS**: The twenty-first staff, which is mostly empty.
- TRUMPETS**: The twenty-second staff, which is mostly empty.
- TRUMPETS**: The twenty-third staff, which is mostly empty.
- TRUMPETS**: The twenty-fourth staff, which is mostly empty.
- TRUMPETS**: The twenty-fifth staff, which is mostly empty.
- TRUMPETS**: The twenty-sixth staff, which is mostly empty.
- TRUMPETS**: The twenty-seventh staff, which is mostly empty.
- TRUMPETS**: The twenty-eighth staff, which is mostly empty.
- TRUMPETS**: The twenty-ninth staff, which is mostly empty.
- TRUMPETS**: The thirtieth staff, which is mostly empty.
- TRUMPETS**: The thirty-first staff, which is mostly empty.
- TRUMPETS**: The thirty-second staff, which is mostly empty.
- TRUMPETS**: The thirty-third staff, which is mostly empty.
- TRUMPETS**: The thirty-fourth staff, which is mostly empty.
- TRUMPETS**: The thirty-fifth staff, which is mostly empty.
- TRUMPETS**: The thirty-sixth staff, which is mostly empty.
- TRUMPETS**: The thirty-seventh staff, which is mostly empty.
- TRUMPETS**: The thirty-eighth staff, which is mostly empty.
- TRUMPETS**: The thirty-ninth staff, which is mostly empty.
- TRUMPETS**: The fortieth staff, which is mostly empty.
- TRUMPETS**: The forty-first staff, which is mostly empty.
- TRUMPETS**: The forty-second staff, which is mostly empty.
- TRUMPETS**: The forty-third staff, which is mostly empty.
- TRUMPETS**: The forty-fourth staff, which is mostly empty.
- TRUMPETS**: The forty-fifth staff, which is mostly empty.
- TRUMPETS**: The forty-sixth staff, which is mostly empty.
- TRUMPETS**: The forty-seventh staff, which is mostly empty.
- TRUMPETS**: The forty-eighth staff, which is mostly empty.
- TRUMPETS**: The forty-ninth staff, which is mostly empty.
- TRUMPETS**: The fiftieth staff, which is mostly empty.

The score includes various musical notations such as notes, rests, and dynamic markings. A large number '2' is written in the right margin, indicating a second ending or a specific measure. The page is numbered '87' at the bottom right.







This is a handwritten musical score for a string quartet. The parts are arranged vertically from top to bottom: Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Cello/Double Bass (Vcl. / Cb.). The score is divided into measures by vertical bar lines. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and a fermata.

ALLEI

UNPETS

HARP, FIVE IC

HARPES

GUITAR

BASS

DRUMS

PIANO

MADE IN U.S.A.

MUSICIAN	1	2	3	4	5	6	7	8	9
MUSICIAN									
DRUMS									
GUITAR									
BASS									
KEYBOARDS									
SAXOPHONES									
TRUMPETS									
TROMBONES									
CORNETS									
FLUTES									
OBOES									
CLARINETS									
BASSOONS									
SOPRANO SAX									
ALTO SAX									
TENOR SAX									
BARITONE SAX									
EUPHONIUM									
TUBA									
TIMPANI									
SNARE DRUM									
CONGA									
BONGO									
TAMBOURINE									
SHAKUHO									
MUSICIAN									
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FLUTES

CLARINETS

SAXOPHONES

TROMBONES

TRUMPETS

PERCUSSION

Handwritten musical notation for a band score, including staves for Flutes, Clarinets, Saxophones, Trombones, Trumpets, and Percussion. The score features various musical notations such as notes, rests, and dynamic markings.

PAUL ROSEN  
P.O. BOX 1000

4222

Handwritten musical score for a band. The score is organized into a grid with 10 columns and 7 rows. The columns are labeled at the bottom as follows:

- ALLI: (Alli)
- CONTRAS: (Contra Bass)
- BASS: (Bass)
- TROMBONE: (Trombone)
- GUITAR: (Guitar)
- DRUMS: (Drums)
- PIANO: (Piano)

The first two columns (ALLI and CONTRAS) contain handwritten musical notation, including notes, rests, and dynamic markings such as *pp* and *mf*. The remaining columns (BASS, TROMBONE, GUITAR, DRUMS, and PIANO) are mostly empty, with some faint handwritten notes or markings in the GUITAR and DRUMS sections.

Musical score for a choir and piano ensemble. The score is arranged in a table with 8 columns and 8 rows. The rows are labeled on the left: READ, SOPRANO, ALTO, TENOR, BASS, HORNS, TROMBONES, and PIANO. The columns are numbered 1 through 8. The score contains musical notation including notes, rests, and dynamic markings. The piano part includes a bass line and a treble line. The choir parts are for Soprano, Alto, Tenor, and Bass. The instrumental parts are for Horns and Trombones. The drum part is indicated by a large 'X' in the first column. The piano part is indicated by a large 'P' in the first column. The score is written in a standard musical notation style.

Handwritten musical score on ten staves. The notation includes notes, rests, and dynamic markings. Key annotations include:

- Staff 1: *One of blue* (written vertically)
- Staff 2: *(Larghetto)* (written vertically)
- Staff 3: *Andante* (written vertically)
- Staff 4: *Andante* (written vertically)
- Staff 5: *Andante* (written vertically)
- Staff 6: *Andante* (written vertically)
- Staff 7: *Andante* (written vertically)
- Staff 8: *Andante* (written vertically)
- Staff 9: *Andante* (written vertically)
- Staff 10: *Andante* (written vertically)

Other markings include *Spine Falls* and *SLOW* with arrows indicating tempo changes. The score is densely written with musical symbols and includes some illegible handwritten notes.

	<p>Handwritten notes and symbols in the first column of the table.</p>						
	<p>Handwritten notes and symbols in the second column of the table.</p>						
	<p>Handwritten notes and symbols in the third column of the table.</p>						
	<p>Handwritten notes and symbols in the fourth column of the table.</p>						
	<p>Handwritten notes and symbols in the fifth column of the table.</p>						

STATE OF CALIFORNIA  
 PUBLIC LANDS  
 DEPARTMENT

1911



THE ADVENTURES OF CAPTAIN WAKE UP

for: jazz ensemble:

alto saxophone I (& flute)  
alto saxophone II ( & clarinet)  
tenor saxophone ( & soprano saxophone)  
tenor saxophone ( & flute)  
baritone saxophone ( & flute)

5 trumpets  
4 trombones  
1 bass trombone

piano  
bass  
guitar  
percussion: 2 players  
    player I: trap set  
    player II: chimes

Guitte BRENNER: *Wolf's Leap Op. 25* COMPOSER/ARRANGER *Op. 25* page **A**

A.M.  
 1. Flute  
 2. Flute  
 (Soprano)  
 (Alto)  
 (Tenor)  
 (Bass)  
 DRUMS  
 GUITAR  
 BASS  
 DRUMS  
 PIANO

1

TITLE

COMPOSER/ARRANGER

PAGE

Handwritten musical score for a band. The score includes a melody line at the top, followed by staves for REEDS, PICTURES, HORN, TRONES, GUITAR, BASS, and DRUMS. The REEDS and PICTURES parts have handwritten notes. The TRONES part is mostly blank with a diagonal slash and a handwritten '7'. The score is divided into measures by vertical bar lines.

1151

TITLE 125 COMPOSER/ARRANGER \_\_\_\_\_ PAGE 3

FL. \_\_\_\_\_ M. 1 M. 2 M. 3 M. 4 M. 5

ALTO \_\_\_\_\_

TRUMPETS \_\_\_\_\_

TROMBONES \_\_\_\_\_

GUITAR \_\_\_\_\_

BASS \_\_\_\_\_

DRUMS \_\_\_\_\_

PIANO \_\_\_\_\_

COMPOSER/ARRANGER: *W.A. P. S. I.* PAGE: \_\_\_\_\_

MEASURES: 1111 1112 1113 1114 1115 1116 1117 1118 1119 1120 1121 1122 1123 1124 1125 1126 1127 1128 1129 1130 1131 1132 1133 1134 1135 1136 1137 1138 1139 1140 1141 1142 1143 1144 1145 1146 1147 1148 1149 1150 1151 1152 1153 1154 1155 1156 1157 1158 1159 1160 1161 1162 1163 1164 1165 1166 1167 1168 1169 1170 1171 1172 1173 1174 1175 1176 1177 1178 1179 1180 1181 1182 1183 1184 1185 1186 1187 1188 1189 1190 1191 1192 1193 1194 1195 1196 1197 1198 1199 1200

**REEDS**  
 Tenor Saxophone  
 Alto Saxophone  
 Baritone Saxophone

**TRUMPETS**  
 Trumpet  
 Trombone

**ROSPONES**  
 Flute  
 Clarinet  
 Bassoon

**GUITAR**  
 Electric Guitar

**BASS**  
 Double Bass

**DRUMS**  
 Snare Drum  
 Bass Drum  
 Cymbals

**PIANO**  
 Grand Piano

*Handwritten notes and markings:*  
 - "To play" above measures 1113-1114  
 - "To play" above measures 1115-1116  
 - "Seasonally" above measures 1170-1175  
 - "Full of" above measures 1175-1180  
 - "Play" above measures 1180-1185  
 - "Play" above measures 1185-1190  
 - "Play" above measures 1190-1195  
 - "Play" above measures 1195-1200

This is a handwritten musical score for a band, organized into two systems. The instruments listed on the left are:

- TRUMPETS
- TROMBONES
- HORN
- PIANO
- BASS
- DRUMS

The score is written on a grand staff with multiple staves for each instrument. It includes various musical notations such as notes, rests, and dynamic markings. There are several handwritten annotations and corrections throughout the score, including the word "Piano" written vertically in the first system and "Cello" written in the second system. The notation is dense and appears to be a working draft.

MUSICAL SCORE FOR CONVICTION ARRANGER

INSTRUMENTS:

- REEDS
- QUINETS
- TRUMPETS
- TROMBONES
- BARITONES
- ALTO SAX
- BASS
- DRUMS
- PIANO

The score consists of multiple staves for each instrument, with handwritten musical notation including notes, rests, and dynamic markings. The notation is arranged in a standard orchestral layout, with the piano and drums at the bottom and the woodwinds and brass instruments at the top.



The image shows a handwritten musical score for a band, organized into a grid of staves. The staves are labeled on the left side as follows:

- TRUMPETS:** The top two staves. The first staff has a key signature of one sharp (F#) and a time signature of 4/4. The second staff has a key signature of one flat (Bb) and a time signature of 4/4. Both staves have the instruction "To Flute" written above them.
- TROMBONES:** The next two staves. The first staff has a key signature of one flat (Bb) and a time signature of 4/4. The second staff has a key signature of one flat (Bb) and a time signature of 4/4. Both staves have the instruction "To Flute" written above them.
- SAXOPHONES:** The next two staves. The first staff has a key signature of one flat (Bb) and a time signature of 4/4. The second staff has a key signature of one flat (Bb) and a time signature of 4/4. Both staves have the instruction "To Flute" written above them.
- PIANO:** The next two staves. The first staff has a key signature of one flat (Bb) and a time signature of 4/4. The second staff has a key signature of one flat (Bb) and a time signature of 4/4. Both staves have the instruction "To Flute" written above them.
- DRUMS:** The next two staves. The first staff has a key signature of one flat (Bb) and a time signature of 4/4. The second staff has a key signature of one flat (Bb) and a time signature of 4/4. Both staves have the instruction "To Flute" written above them.
- OTHER INSTRUMENTS:** The bottom two staves are labeled "SAXOPHONES" and "PIANO". The first staff has a key signature of one flat (Bb) and a time signature of 4/4. The second staff has a key signature of one flat (Bb) and a time signature of 4/4. Both staves have the instruction "To Flute" written above them.

The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations and corrections throughout the score.

TITLE

COMPOSER/ARRANGER

1120

PAGE

B

Handwritten musical score for a band. The score is divided into two systems by a vertical line. The instruments listed on the left are REEDS, TRUMPETS, TROMBONES, BONES, GUITAR, BASS, DRUMS, and PIANO. The notation includes notes, rests, and dynamic markings such as *mf*, *f*, and *sfz*. There are several circled numbers (1, 2, 3) and a section labeled "ON CUE" with a double bar line. The word "Dm" is written in the REEDS and PIANO staves. The score is heavily annotated with handwritten notes and symbols.

Musical score for piano, drums, bass, guitar, horns, strings, trumpets, and trombones. The score is arranged in a standard orchestral layout with multiple staves for each instrument. The piano part is on the left, followed by drums, bass, guitar, horns, strings, trumpets, and trombones on the right. The score includes various musical notations such as notes, rests, and dynamic markings. There are some handwritten annotations and markings throughout the score, including a large 'X' over a section of the horn part and a '3' over a section of the guitar part. The page number '108' is printed vertically on the left side.

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Handwritten musical score for various instruments. The score is divided into measures by vertical bar lines. The instruments listed on the left are: LEADS, TRUMPETS, TROMBONES, BONES, GUITAR, BASS, DRUMS, and PIANO.

Key handwritten annotations include:

- LEADS:** "To Alto" (written above the staff), "WILD DAY 1988 TRAY" (written below the staff), and "end Solo" (written above the staff).
- TRUMPETS:** "To Tenor" and "To Bari" (written above the staff).
- DRUMS:** A large diagonal slash with the text "8 PARS DRUMS" written across it.
- PIANO:** A diagonal slash with the text "CPL" written above it.

The score contains various musical notations such as notes, rests, and dynamic markings.

REEDS

APEX

HORN

BONES

GUITAR

BASS

DRUMS

PIANO

Alto

A-7/D G-7 D7(b9) B-7 A-7/D B-7 //

Handwritten musical score for a band, organized into staves for different instruments. The score is written in ink on aged paper. The instruments listed on the left side of the page are: REEDS, TRUMPETS, Trombones (with a handwritten 'Horns' next to it), TROMBONES, GUITAR, BASS, DRUMS, and PIANO. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some handwritten annotations and corrections throughout the score. The score is divided into measures by vertical bar lines.

Handwritten musical score for various instruments. The score is written on a grid of staves. The instruments listed on the left are: NEEDS, TRUMPETS, HORN, BONES, GUITAR, BASS, DRUMS, and PIANO. The notation includes notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). A section of the score is marked 'D' (Drum) and 'Break'. The score is written in a style typical of a rehearsal copy or a working draft.

A handwritten musical score for a string quartet and piano. The score is written on ten staves, with the following parts labeled from top to bottom:

- NEEDS**: The top staff, containing a few notes and rests.
- VIOLIN**: The second staff, containing a melodic line with various notes and rests.
- VIOLA**: The third staff, containing a melodic line with various notes and rests.
- CELLO**: The fourth staff, containing a melodic line with various notes and rests.
- DOUBLE BASS**: The fifth staff, containing a melodic line with various notes and rests.
- PIANO**: The bottom staff, containing a piano accompaniment with chords and rhythmic patterns.

The score includes various musical notations such as notes, rests, beams, and dynamic markings. The handwriting is in black ink on a white background.



Handwritten musical score for a band. The score is written on ten staves, each with a label on the left side. From top to bottom, the staves are labeled: TRUMPETS, TROMBONES, DRUMS, and PIANO. The TRUMPETS and TROMBONES parts are the most prominent, featuring complex rhythmic patterns and melodic lines. The DRUMS part is written in a simplified, rhythmic notation. The PIANO part is also written in a simplified notation, often mirroring the rhythmic patterns of the other instruments. The score is divided into measures by vertical bar lines. There are several handwritten annotations and markings throughout the score, including slurs, accents, and dynamic markings. The overall style is that of a working manuscript or rehearsal score.

Handwritten musical score for a band, featuring the following sections:

- REEDS:** Multiple staves with musical notation.
- TRUMPETS:** Multiple staves with musical notation.
- Solo Horns:** A single staff with musical notation.
- Trombones:** Multiple staves with musical notation.
- Guitar:** A single staff with musical notation.
- Bass:** A single staff with musical notation.
- Drums:** A single staff with musical notation.
- Piano:** A single staff with musical notation.

Handwritten notes and markings are present throughout the score, including:

- B<sup>7</sup>** (written above the first trombone staff)
- A-7<sup>9</sup>** (written above the second trombone staff)
- D-7<sup>9</sup>** (written above the bass staff)
- D-7<sup>9</sup>** (written above the guitar staff)
- Various rhythmic notations and accidentals.



(28) TITLE

COMPOSER/ARRANGER

PAGE 10

REEDS

IMPETS

VOICING

VIBONES

GUITAR

BASS

DRUMS

PIANO

REEDS

TRUMPETS

VOICES

TROMBONES

GUITAR

BASS

DRUMS

Handwritten musical score for REEDS, TRUMPETS, VOICES, TROMBONES, GUITAR, BASS, and DRUMS. The score is written on multiple staves. The REEDS, TRUMPETS, and TROMBONES sections are mostly blank with some light scribbles. The VOICES section has a few notes and a circled 'X' with a vertical line through it. The GUITAR section has some notes. The BASS section has a few notes and a circled 'X' with a vertical line through it. The DRUMS section has some notes and a circled 'X' with a vertical line through it. There are some handwritten markings like 'Rit.' and 'T.C.' in the lower sections.

DE  
AL  
⊕

*Handwritten initials*

TITLE

*Stress & Direction*

COMPOSER/ARRANGER

PAGE 20

Musical score for REEDS, TRUMPETS, MUPH, TROMBONES, GUITAR, BASS, and DRUMS. The score is written on ten staves. The REEDS, TRUMPETS, and TROMBONES staves contain handwritten musical notation, including notes, rests, and dynamic markings. The MUPH staff has a large handwritten scribble. The GUITAR, BASS, and DRUMS staves also contain handwritten notation. A large handwritten scribble is present in the TRUMPETS and MUPH staves, with the text "2/5/77" written next to it.

THE SECRET SITS

for: soprano, cello, piano

author: Robert Frost

$\text{♩} = 60$

Soprano  
We dance round in a

Cello

Piano

Soprano  
ring and sup- pose

Cello

Piano



Handwritten musical score for Soprano, Cello, and Piano. The score is in 4/4 time and features a key signature of one sharp (F#). The Soprano part consists of whole notes. The Cello part features a melodic line with slurs and a fermata. The Piano part includes a bass line with slurs and a fermata, and a treble line with chords and a fermata. A handwritten note 'B... ..' with a musical staff sketch is present in the right margin.

Handwritten musical score for Soprano, Cello, and Piano. The Soprano part includes the lyrics: "But the se- cret sirs". The Cello part features a melodic line with slurs and a fermata. The Piano part includes a bass line with slurs and a fermata, and a treble line with chords and a fermata.

Supra

in the mid-dle

Cello

Piano

Ped.

Supra

and — Knows!

Cello

Piano

TRUNDLE FOR EIGHT TRUMPETS

for: trumpet ensemble

- I. Fanfare
- II. Chorale
- III. Trunnion
- IV. Finale

# TRUNDLE FOR 8 TRUMPETS

## I. FANFARE

$\text{♩} = 120$

1  
2  
3  
4  
5  
6  
7  
8

Handwritten musical notation for the first system of the fanfare, consisting of eight staves. The notation includes various note values, rests, and dynamic markings such as *mp* and *decresc.*. The music is written in a staff with a treble clef and a key signature of one flat.

9

Handwritten musical notation for the second system of the fanfare, consisting of eight staves. The notation includes various note values, rests, and dynamic markings such as *mp* and *decresc.*. The music is written in a staff with a treble clef and a key signature of one flat.

14

Handwritten musical notation for the third system of the fanfare, consisting of eight staves. The notation includes various note values, rests, and dynamic markings such as *mp* and *decresc.*. The music is written in a staff with a treble clef and a key signature of one flat.

20

Handwritten musical score for measures 20-25. The score consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and rhythmic patterns. The notation is dense and includes dynamic markings such as *mf* and *f*.

26

Handwritten musical score for measures 26-31. The score consists of two staves. The upper staff is mostly empty, with only a few notes and slurs. The lower staff contains a complex rhythmic pattern with many sixteenth notes and slurs. Dynamic markings include *mp* and *mf*.

32

Handwritten musical score for measures 32-37. The score consists of two staves. The upper staff contains a melodic line with slurs and ornaments. The lower staff contains a bass line with chords and rhythmic patterns. Dynamic markings include *mp* and *f*.

38

Handwritten musical score for measures 38-43. The score consists of two staves. The upper staff contains a melodic line with slurs and ornaments. The lower staff contains a bass line with chords and rhythmic patterns. Dynamic markings include *pp* and *f*.

43

44

# II CHORALE

Very Smooth with Extremes in Dynamics

10

Handwritten musical score for measures 10-11. The score consists of three staves. The top staff contains a melodic line with notes and rests, with the instruction "NO MUTE" written above it. The middle staff contains a rhythmic accompaniment with notes and rests, with the instruction "NO MUTE" written below it. The bottom staff contains a bass line with notes and rests. Dynamics include *mp*, *f*, and *mf*. There are some handwritten annotations and markings throughout the score.

12

Handwritten musical score for measures 12-13. The score consists of three staves. The top staff contains a melodic line with notes and rests, with the instruction "NO MUTE" written above it. The middle staff contains a rhythmic accompaniment with notes and rests, with the instruction "NO MUTE" written below it. The bottom staff contains a bass line with notes and rests. Dynamics include *mp* and *f*. There are some handwritten annotations and markings throughout the score.

16

Handwritten musical score for measures 16-17. The score consists of three staves. The top staff contains a melodic line with notes and rests, with the instruction "NO MUTE" written above it. The middle staff contains a rhythmic accompaniment with notes and rests, with the instruction "NO MUTE" written below it. The bottom staff contains a bass line with notes and rests. Dynamics include *mp*, *f*, and *mf*. There are some handwritten annotations and markings throughout the score.

20

Handwritten musical score for measures 20-21. The score consists of three staves. The top staff contains a melodic line with notes and rests, with the instruction "NO MUTE" written above it. The middle staff contains a rhythmic accompaniment with notes and rests, with the instruction "NO MUTE" written below it. The bottom staff contains a bass line with notes and rests. Dynamics include *mp*, *f*, and *mf*. There are some handwritten annotations and markings throughout the score.

Handwritten musical notation on a grand staff. The notation includes various notes, rests, and markings. There are some annotations such as "no mure" and "mure" written vertically. The piece concludes with a double bar line and a fermata.

12

Handwritten musical notation on a grand staff. The notation includes notes, rests, and dynamic markings such as "pp" and "p". There are also some annotations like "(Piano)" and "(Piano) cresc.". The piece concludes with a double bar line and a fermata.

$\dot{=} 224$

III  
 RUMINATION

Handwritten musical notation on a grand staff. The notation includes notes, rests, and dynamic markings such as "pp", "p", and "mp". There are also some annotations like "(sup mure)" and "(Dit to sup mure)". The piece concludes with a double bar line and a fermata.

13



13

Handwritten musical score for system 13. It consists of a vocal line on a single staff and piano accompaniment on two staves. The vocal line features a melisma with the word "Dum" written above it. The piano accompaniment includes various rhythmic patterns and dynamic markings.

17

Handwritten musical score for system 17. It consists of a vocal line on a single staff and piano accompaniment on two staves. The vocal line has a melisma with the word "Dum" written above it. The piano accompaniment includes various rhythmic patterns and dynamic markings.

26

Handwritten musical score for system 26. It consists of a vocal line on a single staff and piano accompaniment on two staves. The vocal line includes the lyrics "Dum" and "Dum". The piano accompaniment includes various rhythmic patterns and dynamic markings.

34

Handwritten musical score for system 34. It consists of a vocal line on a single staff and piano accompaniment on two staves. The vocal line includes the lyrics "(II) Dum" and "Dum". The piano accompaniment includes various rhythmic patterns and dynamic markings.

40

(HARMONY w/ STROM)

47

53

60

65

(I) Solo

70

D<sup>b</sup> Phrygian

OPEN SOLO

Cont. of time

Approx. 15 sec.

71

(II) (Continue Solo (D<sup>b</sup> Phrygian))

Approx. 20 sec.

grad. cresc. to

72

II Continue Solo (D<sup>b</sup> Phrygian)

Cont. Solo Cont. of synth w/ trumpet VII VIII

Approx. 30 sec

Cont. Solo (more of the same) w/ gradual cresc. & accel.

173

(II) Continue Solo (D<sup>b</sup> Phrygian)

Appox. 90 Sec.

Continue Solo of the same (approx same)

Continue Solo of the same

174

(see)

Play again this figure

80

81

doarse

doarse

doarse

doarse

doarse

194

IV. FINALE

$\text{♩} = 160$

1. (IV)

*f* decresc.

*f* (VII) decresc.

*f* (VII) decresc.

2

1. (Solo)

*f* decresc.

*f* decresc.

14

Handwritten musical notation for system 14, consisting of three staves. The notation includes various note values, rests, and dynamic markings such as *pp* and *ppp*.

22

Handwritten musical notation for system 22, consisting of three staves. The notation includes notes, rests, and dynamic markings such as *pp*, *ppp*, and *pppp*.

31

Handwritten musical notation for system 31, consisting of three staves. The notation includes notes, rests, and dynamic markings such as *pp* and *ppp*.

40

Handwritten musical notation for system 40, consisting of three staves. The notation includes notes, rests, and dynamic markings such as *pp*, *ppp*, and *pppp*. A bracketed section is labeled "(no mute)".

47

Handwritten musical score for system 47. It consists of four staves. The top two staves contain melodic lines with various note values and rests. The bottom two staves contain accompaniment. A handwritten note "NO AUTE" is visible in the second staff.

54

Handwritten musical score for system 54. It consists of four staves. The top two staves contain melodic lines with various note values and rests. The bottom two staves contain accompaniment. Handwritten annotations "Sub. 1" and "decrease" are present in the second and third staves.

62

Handwritten musical score for system 62. It consists of four staves. The top two staves contain melodic lines with various note values and rests. The bottom two staves contain accompaniment.

207

Handwritten musical score for system 207. It consists of four staves. The top two staves contain melodic lines with various note values and rests. The bottom two staves contain accompaniment.

VARIATIONS ON A BULGARIAN FOLK TUNE

for: solo piano



$\text{♩} = 132$

mf

p cresc.

p cresc.

Handwritten musical notation for the first system. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a slur over the first two measures and a tempo marking of  $\text{♩} = 80$ . The left hand has a bass line with a slur over the first two measures. A 'Ped' (pedal) line is shown with a long horizontal line. A dynamic marking 'p' is present at the end of the system.

Handwritten musical notation for the second system. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a dynamic marking of 'mf'. The left hand has a bass line with a dynamic marking of 'p'. A 'Ped' line is shown with a long horizontal line.

Handwritten musical notation for the third system. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a 'Rit.' (Ritardando) marking and an 'A Tempo' marking. The left hand has a bass line with a 'Ped' line. A dynamic marking 'p' is present at the end of the system.

Handwritten musical notation for the fourth system. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a 'Ped' line. The left hand has a bass line with a 'Ped' line.

Handwritten musical notation for the fifth system. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a 'Ped' line. The left hand has a bass line with a 'Ped' line.

Handwritten musical notation system 1, featuring a grand staff with treble and bass clefs. The right hand contains a complex melodic line with many beamed notes and a fermata. The left hand has a rhythmic accompaniment with chords and moving lines.

Handwritten musical notation system 2, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with eighth and sixteenth notes. The left hand provides harmonic support with chords and moving lines.

Handwritten musical notation system 3, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with a fermata and some beamed notes. The left hand has a rhythmic accompaniment with chords.

Handwritten musical notation system 4, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with eighth notes. The left hand has a rhythmic accompaniment with chords.

Handwritten musical notation system 5, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with a fermata and some beamed notes. The left hand has a rhythmic accompaniment with chords and a *pp* dynamic marking.

Handwritten musical score system 1, consisting of two staves. The top staff features a melodic line with various accidentals and a fermata. The bottom staff contains a complex accompaniment with many beamed notes. Performance markings include 'Rit.' and 'A Tempo'.

Handwritten musical score system 2, consisting of two staves. The top staff has a simple melodic line with some rests. The bottom staff features a bass line with chords and single notes.

Handwritten musical score system 3, consisting of two staves. The top staff has a melodic line with some slurs. The bottom staff features a bass line with chords and single notes, including some slurs.

Handwritten musical score system 4, consisting of two staves. The top staff has a melodic line with a fermata and a 'FAST' marking. The bottom staff features a bass line with chords and single notes, including some slurs.

Handwritten musical score system 5, consisting of two staves. The top staff has a melodic line with some slurs. The bottom staff features a bass line with chords and single notes.

Handwritten musical score system 1, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line. A 'Rit.' (Ritardando) marking is present above the final measure of the system.

Handwritten musical score system 2, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line. An 'A Tempo' marking is present above the first measure of the system.

Handwritten musical score system 3, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line. A 'Slow' marking is present above the final measure of the system, and a 'P' (Piano) dynamic marking is present below the final measure.

Handwritten musical score system 4, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line. A 'cresc.' (crescendo) marking is present in the middle of the system.

Handwritten musical score system 5, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line. A 'p' (piano) dynamic marking is present in the first measure, and there are dynamic markings 'p' and 'f' above the second and third measures respectively.

8VA

Handwritten musical score for the first system. The treble clef staff contains a melodic line with a dashed box labeled "8VA" above it, enclosing a triplet of eighth notes. The bass clef staff begins with a forte "f" dynamic marking and contains a bass line with a triplet of eighth notes.

8VA

Handwritten musical score for the second system. The treble clef staff has a dashed box labeled "8VA" above it, enclosing a melodic phrase. The bass clef staff continues the bass line from the previous system.

(3332)  
gradually faster!

mf cresc.

Handwritten musical score for the third system. The treble clef staff has a tempo marking "(3332) gradually faster!" above it. The bass clef staff has a dynamic marking "mf cresc." below it. Both staves show rhythmic patterns with repeat signs.

♩ = 132

Handwritten musical score for the fourth system. The treble clef staff has a tempo marking "♩ = 132" above it. The bass clef staff begins with a forte "f" dynamic marking. Both staves contain complex rhythmic patterns.

Handwritten musical score for the fifth system. Both the treble and bass clef staves contain dense rhythmic notation, including sixteenth and thirty-second notes.

Handwritten musical notation for a piano piece. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a fluid, handwritten style. The treble staff contains several measures of music, including a melodic line with slurs and a final measure with a dashed line and the annotation "Bve". The bass staff contains accompaniment with chords and moving lines. A large arrow points from the first measure to the second, and a question mark is placed above the second measure. Below the grand staff, there are several vertical lines and some illegible handwritten notes.

Handwritten musical notation for a piano piece. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a fluid, handwritten style. The treble staff contains several measures of music, including a melodic line with slurs and a final measure with a dashed line and the annotation "Bve". The bass staff contains accompaniment with chords and moving lines. A large arrow points from the first measure to the second, and a question mark is placed above the second measure. Below the grand staff, there are several vertical lines and some illegible handwritten notes.

Empty musical notation for a piano piece. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The staves are empty.

Empty musical notation for a piano piece. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The staves are empty.

Empty musical notation for a piano piece. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The staves are empty.

YESTERDAY

for: soprano, cello, piano

author: Barbera Sensenig



Handwritten musical score for Soprano, Cello, and Piano. The score is divided into two systems.

**System 1:**

- Soprano:** Melody line with notes and rests.
- Cello:** Accompanying line with notes and rests.
- Piano:** Complex accompaniment with chords, arpeggios, and dynamic markings including *ff*, *f*, *mf*, and *p*. Includes a *Volio* marking and a tempo marking  $\text{♩} = 52$ .

**System 2:**

- Soprano:** Continuation of the melody.
- Cello:** Continuation of the accompaniment.
- Piano:** Continuation of the accompaniment, featuring a *Ped.* (pedal) marking and a *mf* dynamic marking.

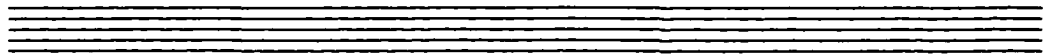
Additional markings include *Piano* at the beginning of the first system and *f* in the Cello part of the first system.

Soprano

Tear  
stained  
fa - ces

Cello

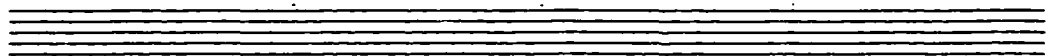
Piano



Soprano

Cello

Piano



Musical score for Soprano, Cello, and Piano. The Soprano part features a melodic line with notes G4, A4, B4, C5, and D5, with a fermata over the final note. The Cello part plays a rhythmic accompaniment of eighth notes. The Piano part provides harmonic support with chords and includes a 'Ped.' (pedal) instruction with an arrow pointing to the right. A 'bomb' marking is present above the final measure.

Musical score for Soprano, Cello, and Piano. The Soprano part has a melodic line with notes G4, A4, B4, C5, and D5, with a fermata over the final note. The Cello part plays a rhythmic accompaniment of eighth notes. The Piano part provides harmonic support with chords and includes a 'Ped.' (pedal) instruction with an arrow pointing to the right. The score includes dynamic markings such as 'shelled', 'pla - ces', and 'f'.

*♩ = 52*

Soprano  
showed me the in-ven-ty of this

Cello

Piano

*♩ = 104*

Soprano  
sun-less day's re-fined man

Cello  
cresc.

Piano  
cresc.

Handwritten musical score for three staves: **Spiano**, **Celli**, and **Piano**. The **Spiano** staff includes a **Kind** (Klavier) part. The score is divided into three measures by vertical bar lines. The first measure shows rests for all instruments. The second measure features a piano introduction with a **f** dynamic marking and a **mf** section. The third measure continues with piano accompaniment and includes a **f** dynamic marking. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for three staves: **Spiano**, **Celli**, and **Piano**. The **Spiano** staff includes a **Kind** (Klavier) part. The score is divided into three measures by vertical bar lines. The first measure shows rests for all instruments. The second measure features a piano introduction with a **f** dynamic marking and a **mf** section. The third measure continues with piano accompaniment and includes a **f** dynamic marking. The notation includes various rhythmic values, accidentals, and dynamic markings.

NE 1/2 C-HIO STAVE  
 1938 MAY 11

MONTIQU 84

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