

*BEN JOHNSTON*

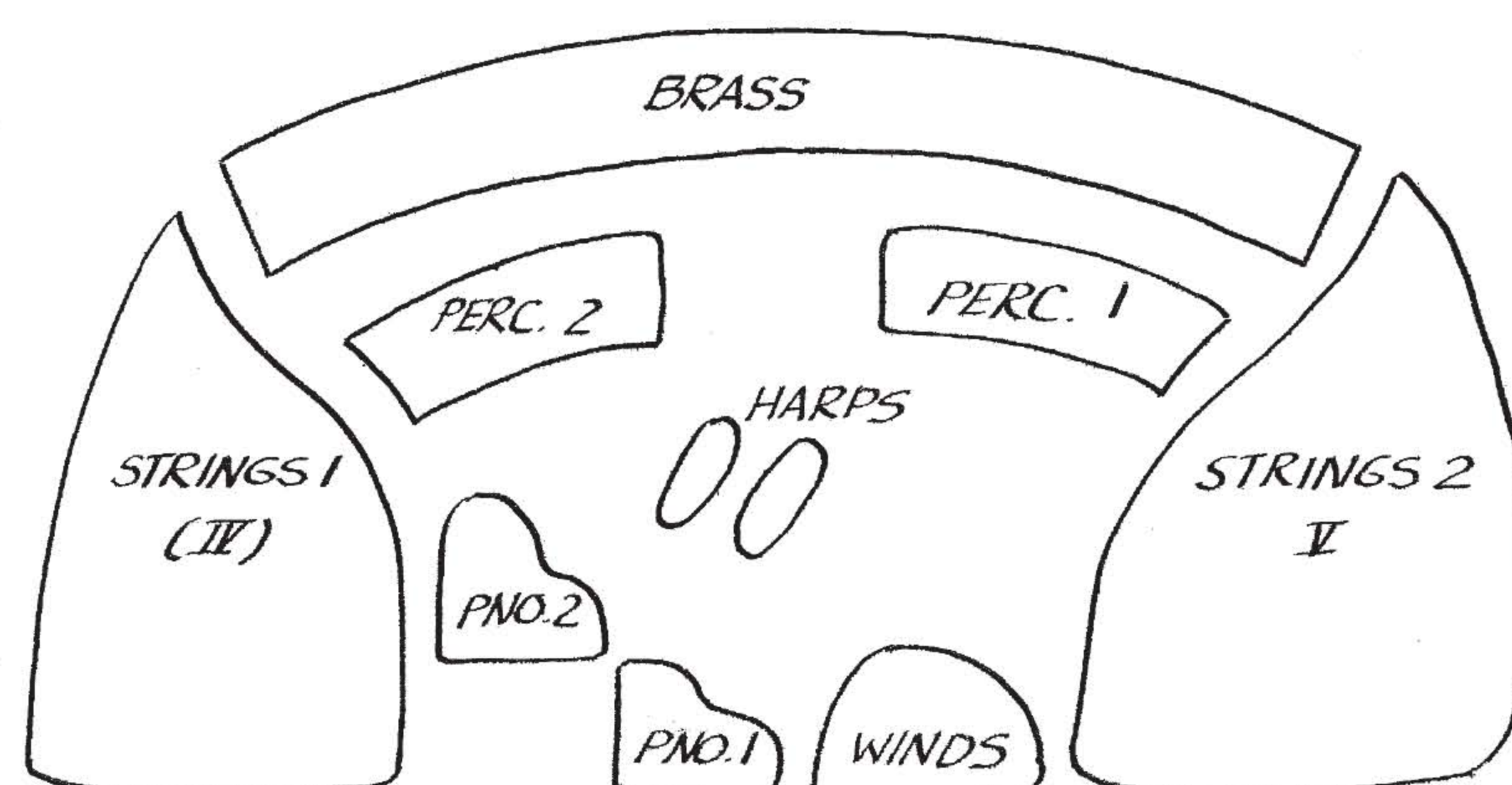
*QUINTET FOR GROUPS*



## INSTRUMENTATION

- I. FLUTE (doubles PICCOLO)  
OBOE  
CLARINET (B $\flat$ )  
E $\flat$  ALTO SAX (doubles E $\flat$  BARITONE SAX)  
BASSOON
- II. 3 TRUMPETS (B $\flat$ )  
3 TROMBONES  
3 HORNS (F)  
TUBA
- III. PERCUSSION 1 (one player)  
PERCUSSION 2 (one player)  
2 HARPS  
2 PIANOS (three players: keyboards  
percussion  
pizzicato)
- IV. 1<sup>st</sup> VIOLINS 1,2,3,4  
VIOLAS 1,2,3  
BASSES 1
- V. 2<sup>nd</sup> VIOLINS 1,2,3,4  
CELLOS 1,2,3  
BASSES 2

## SET-UP





## PIANO I

55b 1# 27b 27b 22b 49b 37b 24b 40b 22b 9# 6# 24b 63b 20b

21b 36b 14# 6# 21b 50# 21# 6b 33b 36# 9# 18b

53# 24# 5b 30b 39# 12# 15b 56# 27# 0 27b 42#

15# 12b 59# 30# 3# 74# 45# 18# 9b 62# 33# 6#

77# 48# 21# 6b 65# 36# 9# 80# 51# 24# 3b 69#

39# 12# 83# 54# 3# 19b 71# 41# 15# 31b 57# 6#

16b 74# 44# 18# 28b 59# 33# 13b 74# 47# 21# 25b 174#

Tuning guide and notation. The numbers and accidentals above the notes indicate how many cents sharp or flat to tempered pitch (A440) each tone is to be tuned.

The tuning is easy to achieve with a stroboscopic instrument showing in cents how sharp or flat each tone is to the standard norm of twelve-tone equal temperament. In case this is not possible the triadic derivation of all pitches is shown across the page. All intervals notated as perfect fifth or as major or minor thirds should sound in just tuning (with minimum beating).

Tuning order in triadic just intonation:  
All triads in each vertical chord are just-tuned. Adjacent chords interlock by providing major where minor thirds occur (and vice versa). Arrows show especially important connections where the tuning is just and consonant.

Notation of accidentals: #, b, x, bb as usual; + means raised by a diatonic comma; - means lower by the same.

## PIANO II

37# 41b 34b 50b 28b 19b 36b 3# 40b 22b 45b 6#

[6#] 3b 26b 15# 21b 20b 36b 6# 20# 7b 21# 6b 15# 24b 9#

[9#] 19# 12b 24# 5b 6# 19b 12# 25# 3b 27# 0 9# 17b 15#

[15#] 30# 3b 30# 3# 12# 13b 18# 28# 0 33# 6# 19# 8b 21#

21# 35# 8# 36# 9# 23# 5b 24# 35# 10# 39# 12# 22# 3b 5#

[3#] 40# 14# 41# 15# 30# 3# 6# 46# 24# 44# 18# 35# 7# 33# 55# 26# 47# 21# 35# 5#

Tuning order in cycles of untempered perfect 5ths: connecting lines show octave equivalents, except the three lowest, which show connection by untempered perfect 4ths.

Make sure that the following triads are just-tuned (beatless) to fix the exact relation of the different 5th cycles (A=440 vib/sec):



## PERCUSSION I

6 tympani  
snare drum  
bass drum (minimum diameter 48")  
2 timbales  
2 tam-tams (large, medium)  
2 wooden blocks  
finger cymbal (suspended; struck with  $\Delta$  beater)  
sticks, mallets, beaters required:  
hard, medium tympani sticks  
bass drum beater  
2 soft tympani sticks for rolling on bass drum  
snare drum sticks  
 $\Delta$  beater (medium-heavy) for finger cymbal  
tam-tam beater  
 $\Delta$  beater (light-medium) for tam-tam  
1 pr.  $\frac{1}{2}$ " dowel rods (only length) covered with one layer of moleskin (for timbales)  
1 pr. rattan sticks (for tam-tams)  
1 pr. Musser (yellow yarn) or Deagan (green thread)  
marimba or vibes mallets (for wooden blocks)

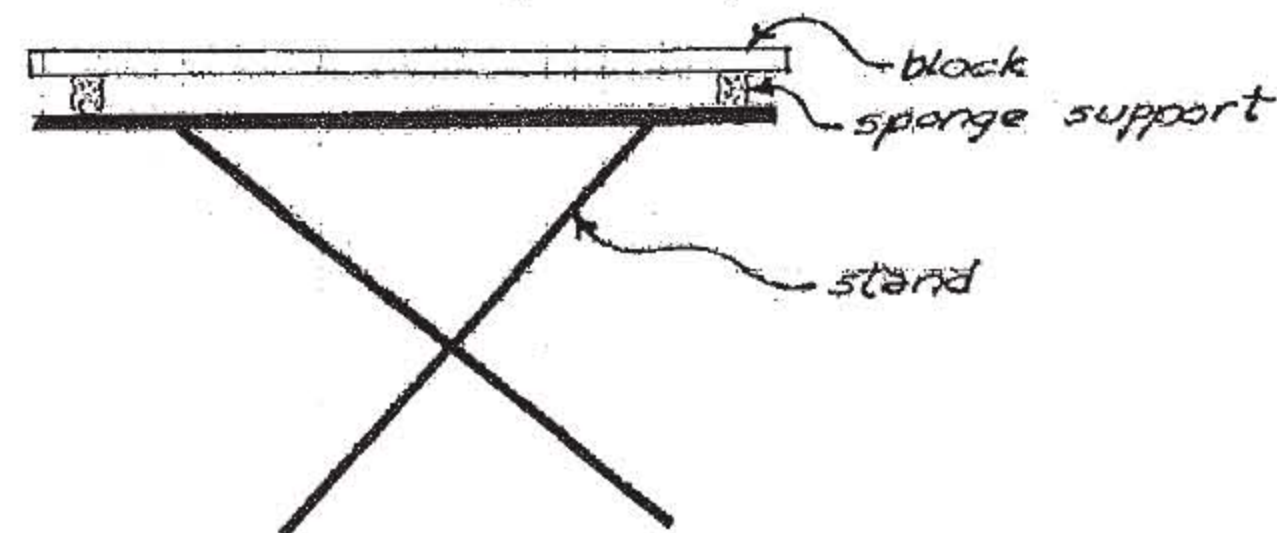
### DESCRIPTION OF INSTRUMENTS:

**timbales** - heads should be tuned tight, but not as tight (high in pitch) as bongos or percussion II.

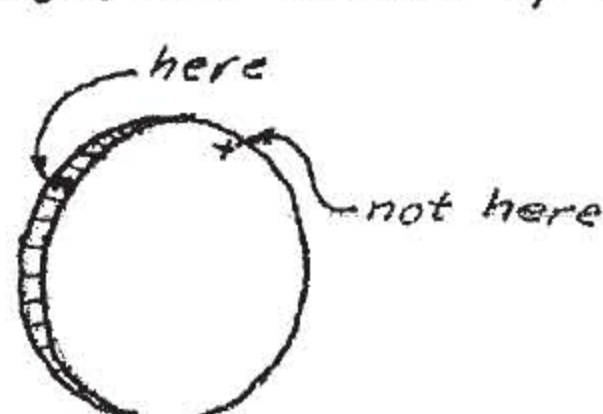
**finger cymbal** - suspended on stand, always struck with  $\Delta$  beater

**bass drum** - very low in pitch, extremely resonant

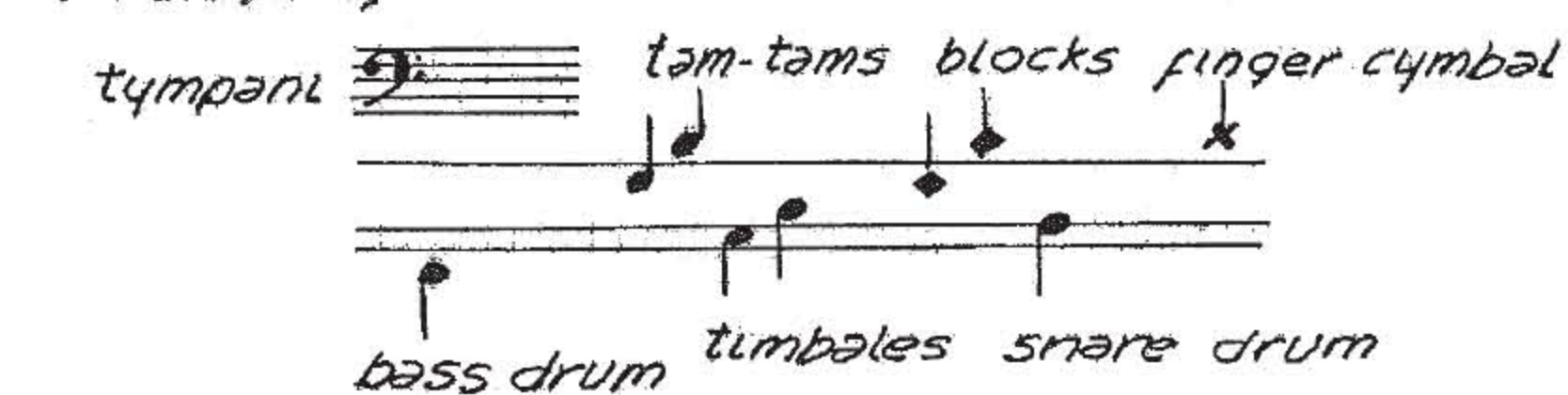
**wooden blocks** - two blocks of pine,  $1\frac{1}{2}$ " high, 3" wide, and exceeding 3' in length; the longer the blocks, the greater the resonance. 2 distinct "pitch" levels should be audible. The blocks should be placed on a stand, that will enable them to rest as free as possible, thus:



**tam-tam** - "play on edge" means extreme edge, not outside of circle.



### NOTATION:

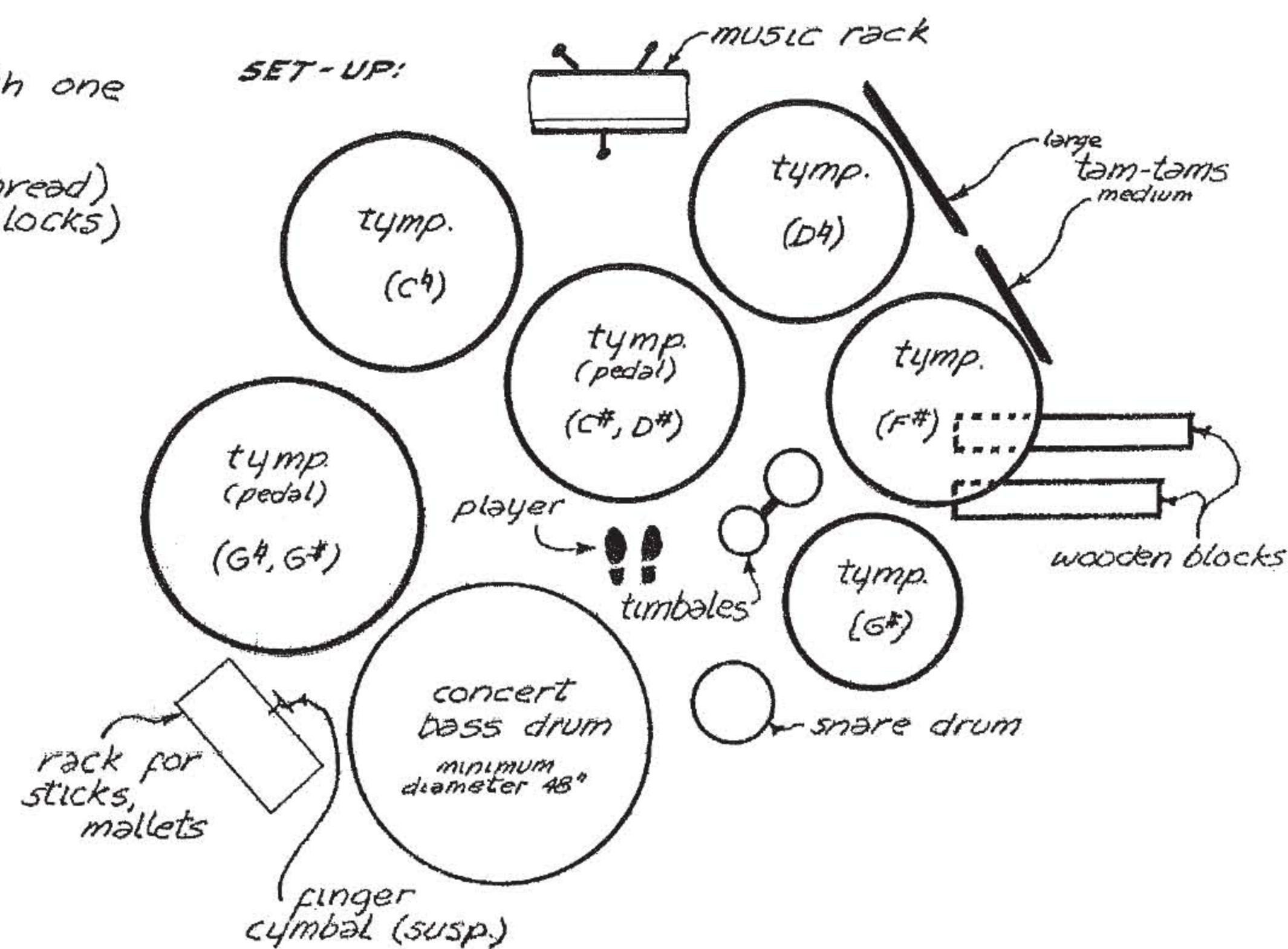


### PHRASING:

is shown, where indicated, by these symbols:

- ' accented by stress
- ˘ unaccented by stress

### SET-UP:



## PERCUSSION II

triangle  
glass wind chimes  
3 suspended cymbals (22", 18", 16" or 14")  
large & medium tam-tams  
2 bongo drums  
2 brake drums  
large bass drum (minimum diameter 48")  
sticks, mallets, beaters required:

snare drum sticks (for bongos)  
 $\Delta$  beater  
hard tump sticks (for susp. cymbals)  
2 tam-tam beaters  
soft tump. sticks (for bass drum)  
rattan sticks (for cymbals)  
1 pr. Musser (blue yarn) or Deagan (red thread)  
marimba or vibes mallets (for brake drums)

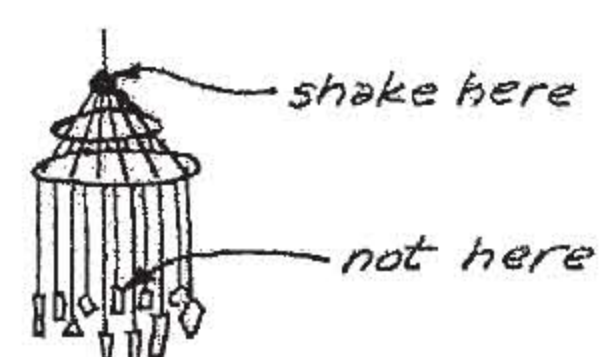
### DESCRIPTION OF INSTRUMENTS:

**bongos** - very tightly tuned, played always with snare drum sticks

**bass drum** - very low in pitch, extremely resonant

**suspended cymbals, tam-tams** - the "breaking point" of these instruments is that point at which pitch or low partial qualities cease and white noise quality takes over. This factor is referred to throughout the piece for these instruments.

**wind chimes** - are played, sometimes by shaking and setting down on a padded table, sometimes by suspending and leaving alone after shaking. (Most even sound is obtained by shaking the chimes at the top instead of the inside.)

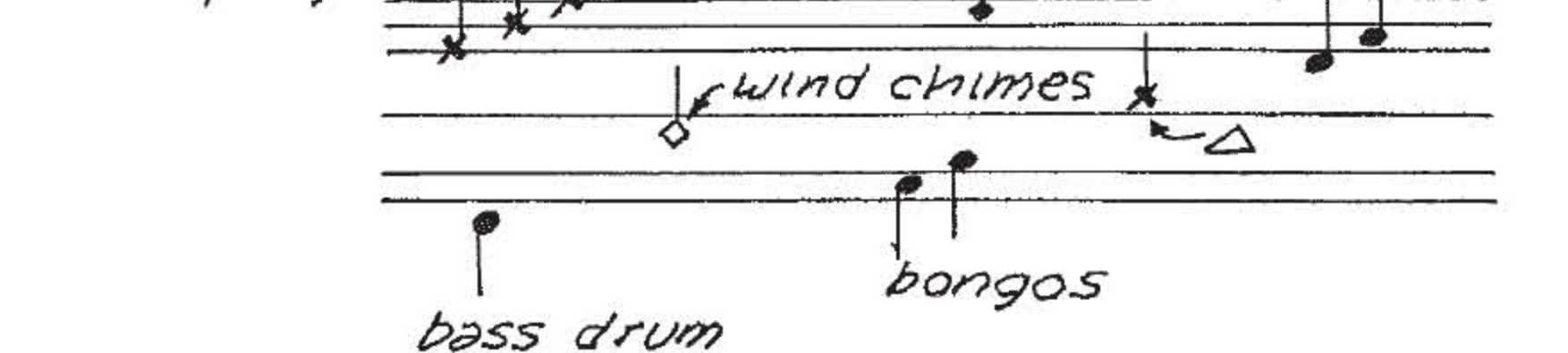


large cluster is desired (7, 9B size)

**brake drums** - two distinct pitches should be audible. Brake drums are set on a table; no suspending or muting is necessary. Playing area is on top, not on rim.



### NOTATION:



### PHRASING:

is shown, where indicated, by these symbols:

- ' accented by stress
- ˘ unaccented by stress

### SET-UP:



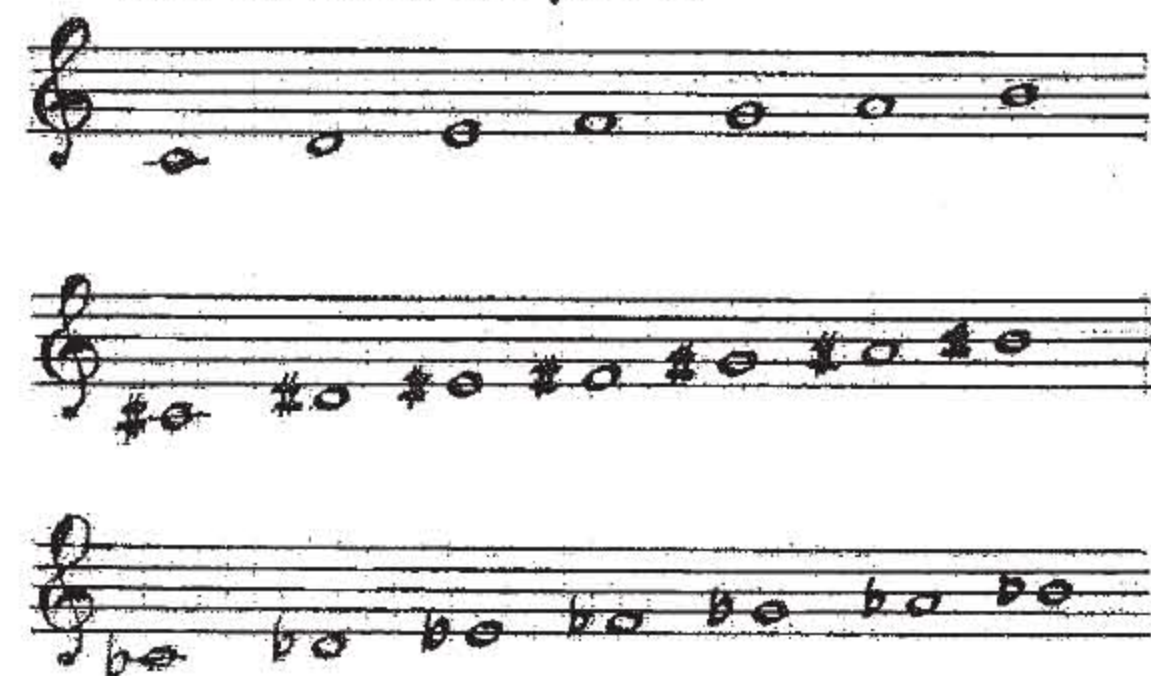
**NOTE:** percussion II is expected to play inside piano in some parts of the piece.

## HARPS

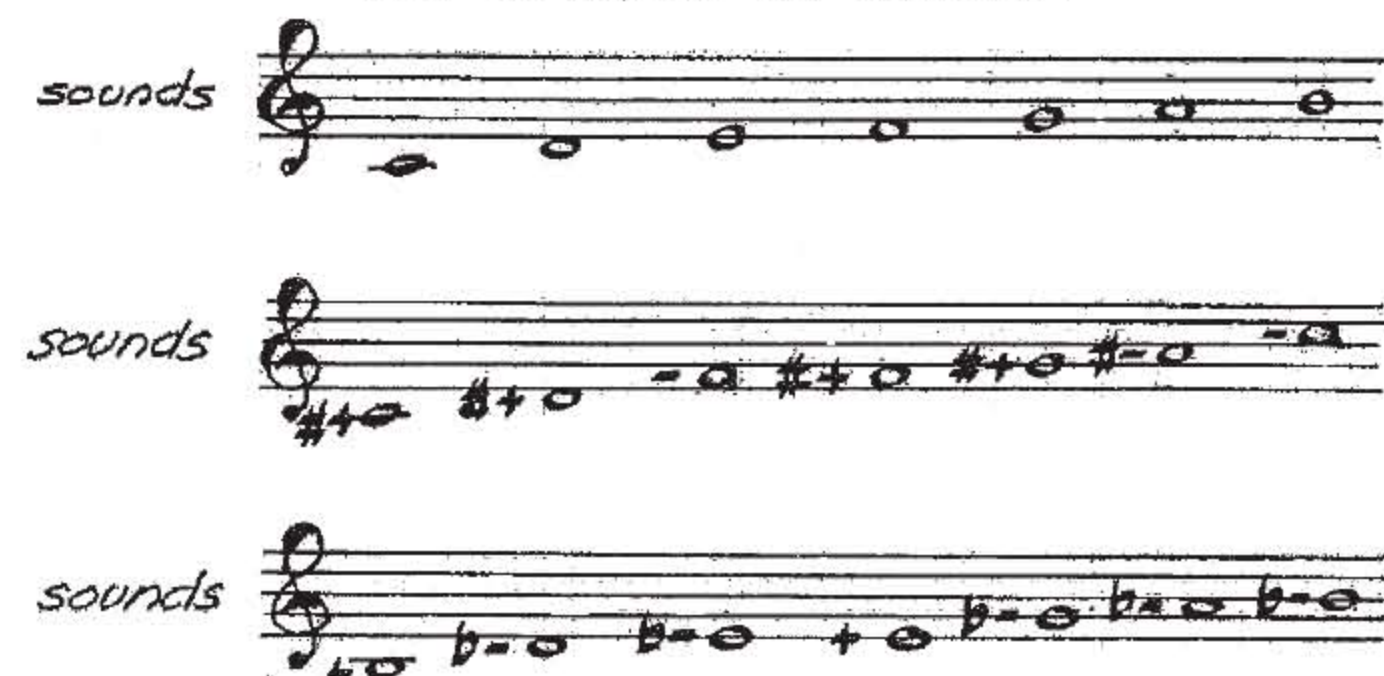
are tuned diatonically in just intonation, so that in C major for harp I the tonic, dominant, and subdominant triads are beatless.  
Harp 2 is about  $\frac{1}{4}$ -tone-sharp to harp I: C on harp 2 is really C\* (found below C in piano I) and so notated in the score.

### HARP 1:

as written in part:

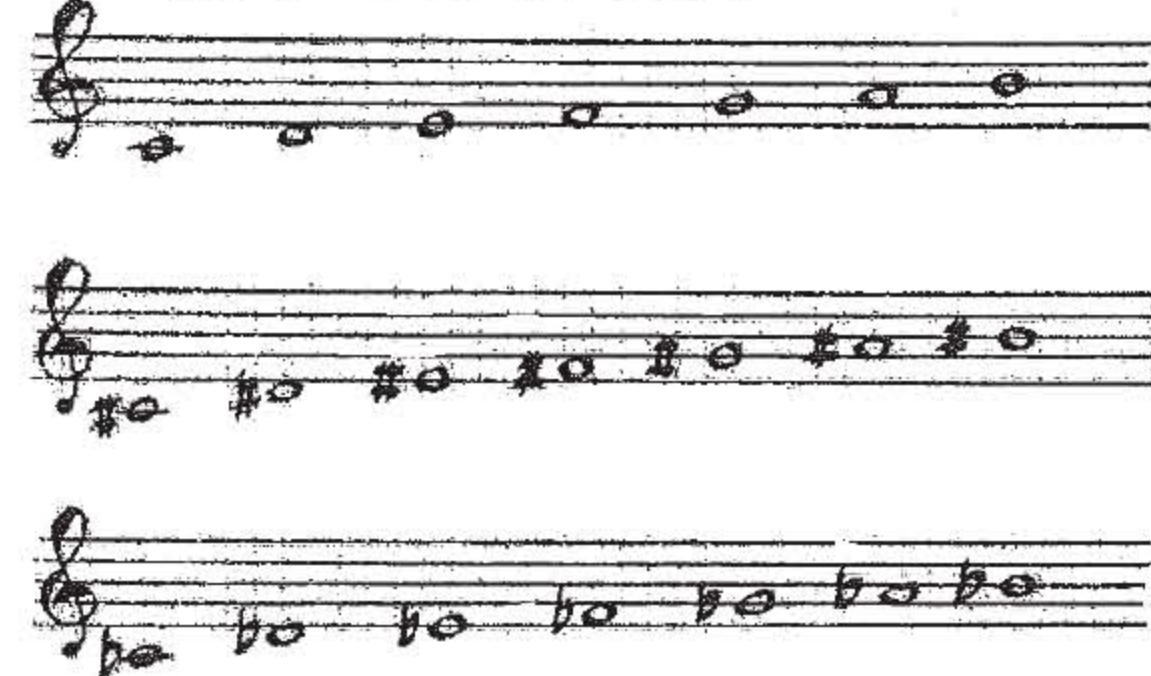


as written in score:

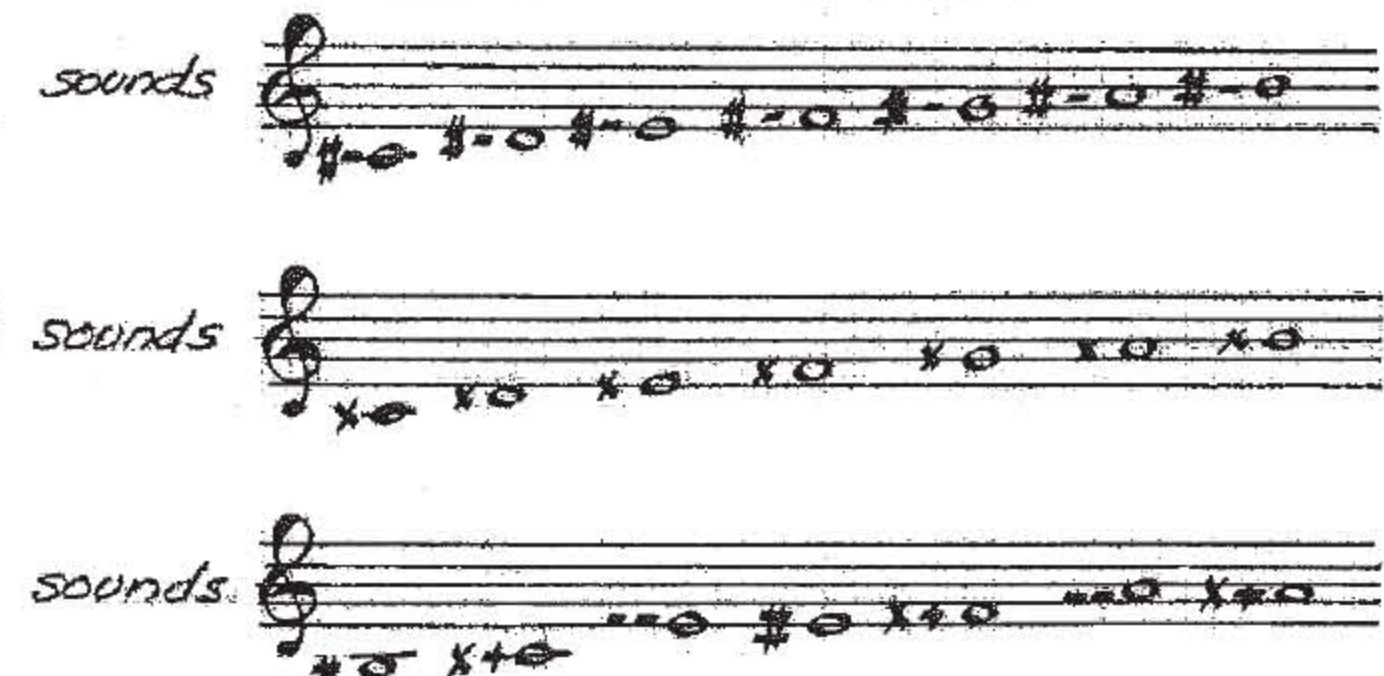


### HARP 2:

as written in part:



as written in score:





# QUINTET FOR GROUPS

BEN JOHNSTON

PICCOLO

OBOE

\*CLARINET (B<sup>b</sup>)

\*ALTO SAX (E<sup>b</sup>)

BASSOON

\*TRUMPETS (B<sup>b</sup>)

PERCUSSION

HARPS

PIANOS 1 & 2

PIANO PERCUSSION

PIANO PIZZICATO

3 4 4 5

67 1/2 90 90 112 1/2

lip

slap tongue

normal

PPP

med. hard sticks

tympani

high cymbal

sn. dr. sticks

soft tympani

tam-tam beater

large tam-tam

pno. 1

pno. 2

with guitar pick (v)

with fingernail

ped.

\*: THIS IS A C SCORE: PARTS ARE TRANSPOSED.  
 #: THE SMALL NUMBERS INDICATE METRIC PHRASE LENGTHS.

A real difference in pitch (about 1/5 tone) is implied by different enharmonic notations of what is in ordinary equal-temperament the same pitch. E.g.: C<sup>#</sup> and D<sup>b</sup>, C and B<sup>#</sup>, C and D<sup>bb</sup> are all about 1/5 tone apart. Further, D<sup>bb</sup> and C<sup>#</sup>, B<sup>#</sup> and C<sup>b</sup> and C<sup>b</sup> and B<sup>bb</sup> are also about 1/5 tone apart. Thus the notes between C and D are C, D<sup>bb</sup>, C<sup>#</sup>, D<sup>b</sup>, C<sup>x</sup>, D. With the three enharmonic versions for each "white" note and two for each "black" note, a scale of 31 tones per octave results. These additional pitches, for wind instruments, may be achieved by lipping and also, to some extent, by special fingering.



PIC.  
OB.  
CL.  
ALTO  
BN

2.

32

4

PIC.

OB.

CL.

ALTO

BN.

8:10

211 S.W.W.

1

2

3

TPTS. 2

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

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503

504

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509

510

511

512

513

5



3.

PIC.  
OB.  
CL.  
ALTO  
BN

10/8 9/8  
"molto" smear  
3/2

30  
5  
♩ of 3:2 = ♩ [♩ 135, ♩ 67½]

smear  
smear  
3/2

1  
TPTS. 2  
3  
1  
TBNS. 2  
3  
1  
HRS. 2  
[F]  
3  
TUBA

5  
♩ of 3:2 = ♩ [♩ 135, ♩ 67½]

PC.  
2  
1  
HARPS  
2  
PNOS.  
PNO. PIZZ.

tympani  
soft sticks  
5:4  
bass  
drum  
P  
wind  
chimes  
pick up  
F  
damp  
(set down)  
P  
"at the table"  
3/2  
P  
2: F<sup>♯</sup>E<sup>♯</sup>G<sup>♯</sup>D<sup>♯</sup>  
pno. 1  
3/2  
ff  
3/2  
3/2  
pno. 2  
gliss. on higher  
strings  
mf

5  
♩ of 3:2 = ♩ [♩ 135, ♩ 67½]  
to medium hard sticks  
fff 5:4  
large tom tom  
+ 2 beater  
ff (do not break)

pno. 1  
ff



408

[illegible]



30  
(in 4/5)

5

f bold

(B)

(B)

30

continue 30 beats

OB.

PERC.

1

2

bass drum  
bass drum beater

bongos

ff

6:5

PNO.

(ped.)

P. PERC.

P. PIZZ.

18

♩ of 6:5

♩ [♩ 135]

continuous for 18 beats →  
improvise using given tones  
and neighboring microtones

can sordino

use triplets

use quintuplets

use dotted notes only

use no dotted or superimposed values

can sordino

can sordino

can sordino

18

♩ of 6:5 = ♩ [♩ 135]

VNS. 1

1

2

3

4

VNS. 2

1

2

3

4

CELLOS 2

1

2

3

CBASS 1


CBASS 2



VNS. I

48

continue as before: 48 broods





5 3 6

24  
4

FL  
OB.  
CL.  
ALTO  
BN.

TO E♭ BARITONE SAX

C

1  
PC.  
2

PNO. 5

4  
mod. tom-tom  
hard tym. stick  
high cymbal  
snare drum stick  
choke  
pno. 1  
r.h. white keys  
l.h. black keys

C

18

improvise, pizz., on given pitches for 18 beats  
all registers, dynamics, durations

1  
2  
VNS. 1  
3  
4  
1  
VLA. 2  
3

MUTES OFF



32

Handwritten musical score for "The Rose Tree". The score consists of ten staves, each with a different clef (soprano, alto, tenor, and various bass clefs). The notation includes notes, rests, and bar lines. Time signatures of 3/2 and 2/2 are present. The manuscript is written in a historical style, likely from a 19th-century source.



[illegible]







\* all strings: → means to alter pitch, as specified, by rolling finger



A handwritten musical score for orchestra and percussion. The score is organized into systems. The first system includes parts for Flute (FL.), Oboe (OB.), Trombones (TPTS. 2, 3), Trumpets (TBNS. 2, 3), Horns (HRS. 2, 3), and Tuba. The second system includes Percussion (PC. 1, 2) and Piano (PNOS.). The third system includes Violins I (VNS. 1, 2, 3, 4), Violas (VLAS. 1, 2, 3), Cello/Bass 1 (CBASS 1), Violins II (VNS. 2, 3, 4), Cellos (CELLOS 2, 3), and Cello/Bass 2 (CBASS 2). The score features complex rhythmic notation, including time signatures like 5/4 and 5/6, and tempo markings such as [♩ 90] and [♩ 75]. There are also performance instructions like "improvise gliss. in this pitch range" and "med. hard sticks". The handwriting is in ink on aged paper.



FL. *f*  $5\frac{1}{2}:4 = f [103\frac{1}{8}]$

OB.

**(F)**

TPTS. 2 *f*  $5\frac{1}{2}:4 = f [103\frac{1}{8}]$

3

TBNS 2 *f*  $5\frac{1}{2}:4 = f [103\frac{1}{8}]$

3

HRS. 2 *f*  $5\frac{1}{2}:4 = f [103\frac{1}{8}]$

3

TUBA *f*  $5\frac{1}{2}:4 = f [103\frac{1}{8}]$

PC. 1 *f*  $5\frac{1}{2}:4 = f [103\frac{1}{8}]$

2 *f*  $5\frac{1}{2}:4 = f [103\frac{1}{8}]$

2 *f*  $5\frac{1}{2}:4 = f [103\frac{1}{8}]$

3 *f*  $5\frac{1}{2}:4 = f [103\frac{1}{8}]$

4 *f*  $5\frac{1}{2}:4 = f [103\frac{1}{8}]$

8 *f*  $5\frac{1}{2}:4 = f [103\frac{1}{8}]$

5 *f*  $5\frac{1}{2}:4 = f [103\frac{1}{8}]$

timbales  
moleskin-covered dowel rods

*p*

PNOS. *f*  $5\frac{1}{2}:4 = f [103\frac{1}{8}]$

ped.

P. PERC.

P. PIZZ.

**(F)**

VNS. 1

2

3

4

VNS. 2

1

2

3

VNS. 2

1

2

3

4

*pno 1: touch strings very near bridge with fingers, hold until after keyboard attack*

*depress silently*



5 3 5 7 ♩ of 5:4 = ♩

PC. 1 2

HARPS. 1. C<sup>b</sup>, D<sup>b</sup>, E<sup>b</sup>, F<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>  
2. C<sup>#</sup>, E<sup>#</sup>, F<sup>#</sup>, G<sup>#</sup>

PNOS.

P. PERC. pno. 1

P. PIZZ. pno. 1

depress *silently* hold down each note until it is re-attacked.

pc. 1 rhythmic cue

harp 1: stems up  
harp 2: stems down

BOTH HARPS: each harpist should tap his fingerboard *softly* for each rest in this pattern. In this way the shared *arpeggio* will be more easily kept even, and will be slightly percussive in sound.

strike lowest bank of strings with palm; leave palm down

pno. 2 touch strings as before

gliss.



G

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is arranged for piano (PC.), harp (HARPS), and guitar (P. PIZZ.). The tempo is marked "Moderato" and the time signature is 4/4. The key signature has one flat (B-flat). The score is divided into two systems, each with a rehearsal mark (17 and 5). The piano part features a complex rhythmic pattern with various time signatures (3/2, 7/8, 11/12, 5/4) and dynamic markings (f, p). The harp part provides a harmonic accompaniment. The guitar part is played pizzicato and includes a section marked "18-20". The score is presented on a single page with a vertical dashed line separating the two systems.

G



Handwritten musical score for a percussion ensemble, featuring multiple staves and instruments. The score is written in 4/4 time, with a tempo of 120 beats per minute (♩ = 120). The key signature is one sharp (F#).

**INSTRUMENTS AND PARTS:**

- PC (Percussion):** Large tam-tam, t-t beater, MP; f 8:4; (2:3) 3:2; MP; MP; PP; f hard tump. stick; cym. MP; glass wand chimers quietly; glock.
- HARP 2:** C#, E#, F#
- PNOS. (Piano):** pno. 1, pno. 2, pno. 3, pno. 4, pno. 5, pno. 6, pno. 7, pno. 8, pno. 9, pno. 10, pno. 11, pno. 12, pno. 13, pno. 14, pno. 15, pno. 16, pno. 17, pno. 18, pno. 19, pno. 20, pno. 21, pno. 22, pno. 23, pno. 24, pno. 25, pno. 26, pno. 27, pno. 28, pno. 29, pno. 30, pno. 31, pno. 32, pno. 33, pno. 34, pno. 35, pno. 36, pno. 37, pno. 38, pno. 39, pno. 40, pno. 41, pno. 42, pno. 43, pno. 44, pno. 45, pno. 46, pno. 47, pno. 48, pno. 49, pno. 50, pno. 51, pno. 52, pno. 53, pno. 54, pno. 55, pno. 56, pno. 57, pno. 58, pno. 59, pno. 60, pno. 61, pno. 62, pno. 63, pno. 64, pno. 65, pno. 66, pno. 67, pno. 68, pno. 69, pno. 70, pno. 71, pno. 72, pno. 73, pno. 74, pno. 75, pno. 76, pno. 77, pno. 78, pno. 79, pno. 80, pno. 81, pno. 82, pno. 83, pno. 84, pno. 85, pno. 86, pno. 87, pno. 88, pno. 89, pno. 90, pno. 91, pno. 92, pno. 93, pno. 94, pno. 95, pno. 96, pno. 97, pno. 98, pno. 99, pno. 100, pno. 101, pno. 102, pno. 103, pno. 104, pno. 105, pno. 106, pno. 107, pno. 108, pno. 109, pno. 110, pno. 111, pno. 112, pno. 113, pno. 114, pno. 115, pno. 116, pno. 117, pno. 118, pno. 119, pno. 120, pno. 121, pno. 122, pno. 123, pno. 124, pno. 125, pno. 126, pno. 127, pno. 128, pno. 129, pno. 130, pno. 131, pno. 132, pno. 133, pno. 134, pno. 135, pno. 136, pno. 137, pno. 138, pno. 139, pno. 140, pno. 141, pno. 142, pno. 143, pno. 144, pno. 145, pno. 146, pno. 147, pno. 148, pno. 149, pno. 150, pno. 151, pno. 152, pno. 153, pno. 154, pno. 155, pno. 156, pno. 157, pno. 158, pno. 159, pno. 160, pno. 161, pno. 162, pno. 163, pno. 164, pno. 165, pno. 166, pno. 167, pno. 168, pno. 169, pno. 170, pno. 171, pno. 172, pno. 173, pno. 174, pno. 175, pno. 176, pno. 177, pno. 178, pno. 179, pno. 180, pno. 181, pno. 182, pno. 183, pno. 184, pno. 185, pno. 186, pno. 187, pno. 188, pno. 189, pno. 190, pno. 191, pno. 192, pno. 193, pno. 194, pno. 195, pno. 196, pno. 197, pno. 198, pno. 199, pno. 200, pno. 201, pno. 202, pno. 203, pno. 204, pno. 205, pno. 206, pno. 207, pno. 208, pno. 209, pno. 210, pno. 211, pno. 212, pno. 213, pno. 214, pno. 215, pno. 216, pno. 217, pno. 218, pno. 219, pno. 220, pno. 221, pno. 222, pno. 223, pno. 224, pno. 225, pno. 226, pno. 227, pno. 228, pno. 229, pno. 230, pno. 231, pno. 232, pno. 233, pno. 234, pno. 235, pno. 236, pno. 237, pno. 238, pno. 239, pno. 240, pno. 241, pno. 242, pno. 243, pno. 244, pno. 245, pno. 246, pno. 247, pno. 248, pno. 249, pno. 250, pno. 251, pno. 252, pno. 253, pno. 254, pno. 255, pno. 256, pno. 257, pno. 258, pno. 259, pno. 260, pno. 261, pno. 262, pno. 263, pno. 264, pno. 265, pno. 266, pno. 267, pno. 268, pno. 269, pno. 270, pno. 271, pno. 272, pno. 273, pno. 274, pno. 275, pno. 276, pno. 277, pno. 278, pno. 279, pno. 280, pno. 281, pno. 282, pno. 283, pno. 284, pno. 285, pno. 286, pno. 287, pno. 288, pno. 289, pno. 290, pno. 291, pno. 292, pno. 293, pno. 294, pno. 295, pno. 296, pno. 297, pno. 298, pno. 299, pno. 300, pno. 301, pno. 302, pno. 303, pno. 304, pno. 305, pno. 306, pno. 307, pno. 308, pno. 309, pno. 310, pno. 311, pno. 312, pno. 313, pno. 314, pno. 315, pno. 316, pno. 317, pno. 318, pno. 319, pno. 320, pno. 321, pno. 322, pno. 323, pno. 324, pno. 325, pno. 326, pno. 327, pno. 328, pno. 329, pno. 330, pno. 331, pno. 332, pno. 333, pno. 334, pno. 335, pno. 336, pno. 337, pno. 338, pno. 339, pno. 340, pno. 341, pno. 342, pno. 343, pno. 344, pno. 345, pno. 346, pno. 347, pno. 348, pno. 349, pno. 350, pno. 351, pno. 352, pno. 353, pno. 354, pno. 355, pno. 356, pno. 357, pno. 358, pno. 359, pno. 360, pno. 361, pno. 362, pno. 363, pno. 364, pno. 365, pno. 366, pno. 367, pno. 368, pno. 369, pno. 370, pno. 371, pno. 372, pno. 373, pno. 374, pno. 375, pno. 376, pno. 377, pno. 378, pno. 379, pno. 380, pno. 381, pno. 382, pno. 383, pno. 384, pno. 385, pno. 386, pno. 387, pno. 388, pno. 389, pno. 390, pno. 391, pno. 392, pno. 393, pno. 394, pno. 395, pno. 396, pno. 397, pno. 398, pno. 399, pno. 400, pno. 401, pno. 402, pno. 403, pno. 404, pno. 405, pno. 406, pno. 407, pno. 408, pno. 409, pno. 410, pno. 411, pno. 412, pno. 413, pno. 414, pno. 415, pno. 416, pno. 417, pno. 418, pno. 419, pno. 420, pno. 421, pno. 422, pno. 423, pno. 424, pno. 425, pno. 426, pno. 427, pno. 428, pno. 429, pno. 430, pno. 431, pno. 432, pno. 433, pno. 434, pno. 435, pno. 436, pno. 437, pno. 438, pno. 439, pno. 440, pno. 441, pno. 442, pno. 443, pno. 444, pno. 445, pno. 446, pno. 447, pno. 448, pno. 449, pno. 450, pno. 451, pno. 452, pno. 453, pno. 454, pno. 455, pno. 456, pno. 457, pno. 458, pno. 459, pno. 460, pno. 461, pno. 462, pno. 463, pno. 464, pno. 465, pno. 466, pno. 467, pno. 468, pno. 469, pno. 470, pno. 471, pno. 472, pno. 473, pno. 474, pno. 475, pno. 476, pno. 477, pno. 478, pno. 479, pno. 480, pno. 481, pno. 482, pno. 483, pno. 484, pno. 485, pno. 486, pno. 487, pno. 488, pno. 489, pno. 490, pno. 491, pno. 492, pno. 493, pno. 494, pno. 495, pno. 496, pno. 497, pno. 498, pno. 499, pno. 500, pno. 501, pno. 502, pno. 50



Handwritten musical score for a large ensemble. The score is written on multiple staves, including:

- PC 2**: Percussion 2, featuring a large circled 'H' and the number '5' in the top right corner.
- HARPS**: Harps, with staves numbered 1 and 2.
- PNO.**: Pianos, with staves numbered 1 and 2.
- P. PERC.**: Percussion, with staves numbered 1 and 2.
- P. PIZZ.**: Pizzicato, with staves numbered 1 and 2.
- VNS. 1**: Violins 1, with staves numbered 1, 2, 3, and 4.
- VLAS**: Violas, with staves numbered 1, 2, and 3.
- CBASS 1**: Basses, with staves numbered 1 and 2.

The score includes various musical notations, such as notes, rests, and dynamics (p, f, mf). It also contains performance instructions, such as "hold all notes as a cluster" and "put down on padded table". The score is written in a handwritten style, with a large circled 'H' and the number '5' in the top right corner.



Handwritten musical score for a multi-instrument ensemble. The score is written on five staves, with the following parts and markings:

- HARPS:** Two staves, numbered 1 and 2. Staff 1 has a treble clef and a key signature of one flat. Staff 2 has a bass clef and a key signature of one flat. Both staves have a *mf* dynamic marking.
- PNOs:** Two staves, numbered 1 and 2. Staff 1 has a treble clef and a key signature of one flat. Staff 2 has a bass clef and a key signature of one flat. Both staves have a *mf* dynamic marking. Staff 1 includes a *ff* change marking and a *ff* marking. Staff 2 includes a *ff* marking.
- P. PERC:** One staff with a treble clef and a key signature of one flat. It has a *ff* marking.
- P. PIZZ:** One staff with a treble clef and a key signature of one flat. It has a *ff* marking.

The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations, including "hold all notes" and "ff change". The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests.



I

Handwritten musical score for "The Wind" by Maurice Strakosky. The score is for piano and includes parts for Harp (HARDS), Piano (PND.), and Pizzicato (P. PIZZ.). The tempo is marked "mod.to allegro" and the mood is "smoothly, without accent". The score is in 3/4 time and features various musical notations including dynamics (mf, f, p), articulation (acc, stacc), and performance instructions (poco, poco (>). The piece is in D major and consists of 13 measures.

I

8  
solo

*f* very clear, not obscured by vibrato

learn the intonation of this solo by playing its pitches, an octave lower, on Piano I.

*f* very <sup>3/2</sup> clear, not obscured by vibrato

learn the intonation of this solo by playing its pitches, an octave lower, on Piano I.



Handwritten musical score for percussion and strings. The score is divided into two main sections, each with a tempo and meter change:  $\text{♩ of } 13:10 = \frac{17}{4}$  and  $\text{♩ of } 14\frac{5}{4}$ .

**Section 1:  $\text{♩ of } 13:10 = \frac{17}{4}$**

- PERCUSSION:**
  - PC:** Timbales (dowel rod sticks), Bass drum (soft tympani sticks).
  - HARPS:** Harps.
  - P. PERC.** P. PERC.
  - P. PIZZ.** P. PIZZ.
- Strings:**
  - VNS. 1:** Violins I.
  - VNS. 2:** Violins II.
  - VCS. 2:** Violoncellos.
  - CBASS 1:** Contrabass 1.
  - CBASS 2:** Contrabass 2.

**Section 2:  $\text{♩ of } 14\frac{5}{4}$**

- PERCUSSION:**
  - PC:** Timbales (dowel rod sticks), Bass drum (soft tympani sticks).
  - HARPS:** Harps.
  - P. PERC.** P. PERC.
  - P. PIZZ.** P. PIZZ.
- Strings:**
  - VNS. 1:** Violins I.
  - VNS. 2:** Violins II.
  - VCS. 2:** Violoncellos.
  - CBASS 1:** Contrabass 1.
  - CBASS 2:** Contrabass 2.

The score includes various musical notations such as notes, rests, and dynamic markings (pp, ff, cresc. molto, dim. poco a poco, etc.). It also features a large, stylized '6' at the end of the first section.



[illegible]



NOTE: Group I is notated in just intonation from here unless otherwise indicated, as are groups I and II in bars 107 and 108. Group II at 107, # and b x and b mean; as usual, # and b are chromatic 1/2-step, which in just tuning is only slightly larger than a 1/4-tone. Inflection by diatonic comma (about 1/8-tone) is shown by + (rise) and - (lower). ++ and -- therefore inflect by about 1/4-tone. Uninflected notes refer to Harp I's tuning of C major (I-IV, I reads just). Although all string instruments are tuned normally, in this section open D is notated D<sub>+</sub>, open G notated G<sub>-</sub>.

Handwritten musical score for "The Firebird" by Igor Stravinsky. The score is written in 3:3/4 time, with a tempo marking of 190. The score is divided into two systems, each with a 6-measure rest at the beginning.

**System 1:**

- FC:** Flute C, measures 1-3, 4-6, 7-9, 10-12.
- HARPS:** Harp, measures 1-3, 4-6, 7-9, 10-12.
- PNO:** Piano, measures 1-3, 4-6, 7-9, 10-12.
- P. PERC:** Percussion, measures 1-3, 4-6, 7-9, 10-12.
- P. PIZZ:** Piano Pizzicato, measures 1-3, 4-6, 7-9, 10-12.
- STRINGS:** Violins 1 & 2, Violas, Cellos 1 & 2, Basses 1 & 2, measures 1-3, 4-6, 7-9, 10-12.

**System 2:**

- FC:** Flute C, measures 1-3, 4-6, 7-9, 10-12.
- HARPS:** Harp, measures 1-3, 4-6, 7-9, 10-12.
- PNO:** Piano, measures 1-3, 4-6, 7-9, 10-12.
- P. PERC:** Percussion, measures 1-3, 4-6, 7-9, 10-12.
- P. PIZZ:** Piano Pizzicato, measures 1-3, 4-6, 7-9, 10-12.
- STRINGS:** Violins 1 & 2, Violas, Cellos 1 & 2, Basses 1 & 2, measures 1-3, 4-6, 7-9, 10-12.

**Handwritten Annotations:**

- FC:** 1-6 1/2, 3-3/4, 4-6 1/2, 3-3/4.
- HARPS:** 1-6 1/2, 3-3/4, 4-6 1/2, 3-3/4.
- PNO:** 1-6 1/2, 3-3/4, 4-6 1/2, 3-3/4.
- P. PERC:** 1-6 1/2, 3-3/4, 4-6 1/2, 3-3/4.
- P. PIZZ:** 1-6 1/2, 3-3/4, 4-6 1/2, 3-3/4.
- STRINGS:** 1-6 1/2, 3-3/4, 4-6 1/2, 3-3/4.

**Handwritten Notes:**

- FC:** 1-6 1/2, 3-3/4, 4-6 1/2, 3-3/4.
- HARPS:** 1-6 1/2, 3-3/4, 4-6 1/2, 3-3/4.
- PNO:** 1-6 1/2, 3-3/4, 4-6 1/2, 3-3/4.
- P. PERC:** 1-6 1/2, 3-3/4, 4-6 1/2, 3-3/4.
- P. PIZZ:** 1-6 1/2, 3-3/4, 4-6 1/2, 3-3/4.
- STRINGS:** 1-6 1/2, 3-3/4, 4-6 1/2, 3-3/4.



K

$\bullet = \bullet, [\bullet 135]$

K

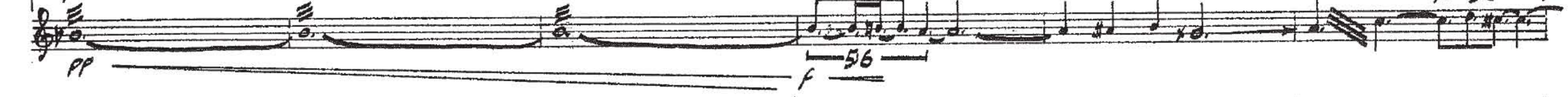
ALL VNS. 2: cause the string to vibrate as an artificial harmonic only while the 4th above is touched.

Handwritten musical score for "The Rose Tree". The score is written on five staves. The first staff is for the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note G4. The second staff is for the piano accompaniment, starting with a bass clef. The left hand plays a steady eighth-note pattern (G2, A2, B2, C3, D3, E3, F3, G3). The right hand plays a melody that starts with a quarter note G4, followed by a quarter note A4, and then a half note G4. The score includes various musical notations such as clefs, key signatures, and dynamic markings like *pizz.* (pizzicato) and *mf* (mezzo-forte). There are also some handwritten annotations in the margins, including "b + d" and "b + d" with arrows pointing to specific notes.



6\* [♩ 135; ♩ 90]

(adjust pitch to context by ear)



FLUTE

K

6\* [♩ 135]

wood blocks  
yellow horn or green thread sticks

PC.

3/2

mp

L.v.

HARPS

2

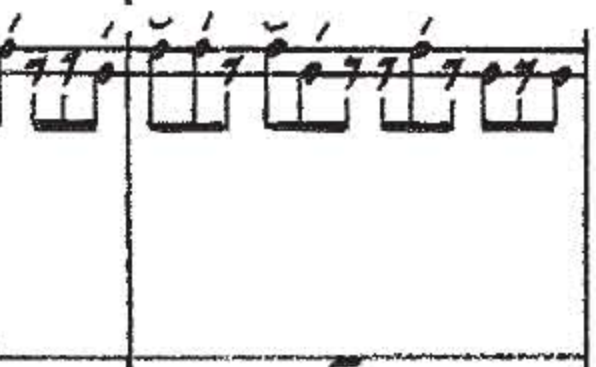
PNO.

1

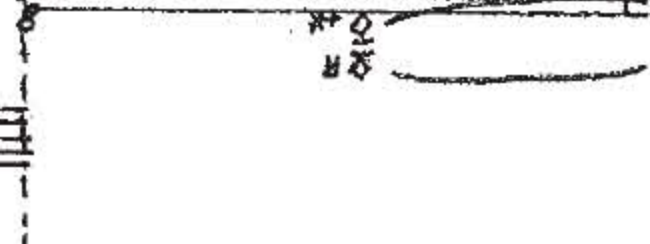
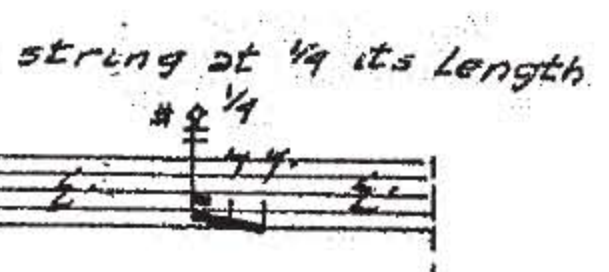
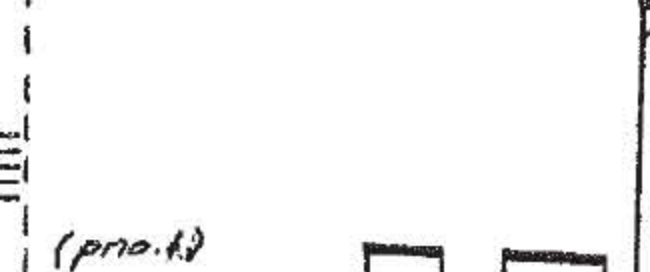
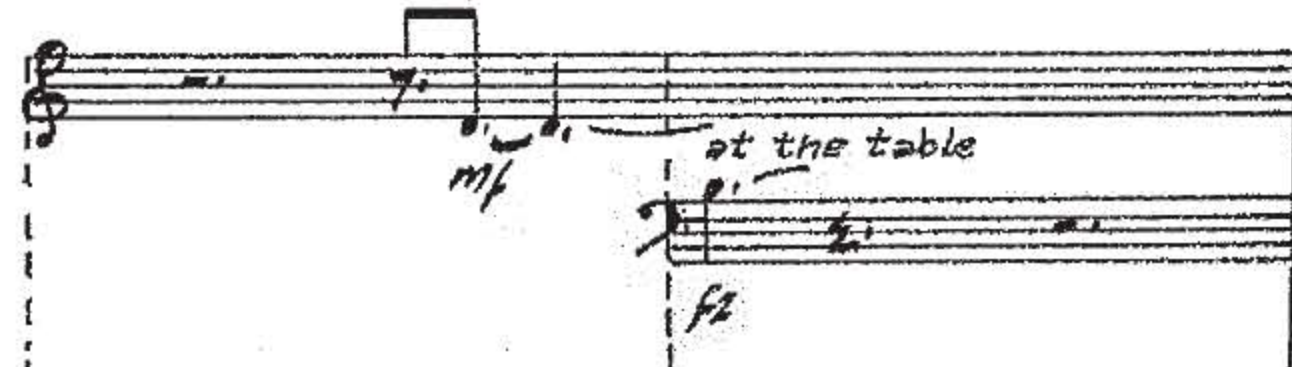
P. PERC.

P. PIZZ.

2

brake drums  
Blue horn or red thread sticks

mp



K

6\* [♩ 135; ♩ 90]

VNS. 2

1

2

3

4

CELLOS 2

1

2

3

CBASS 2

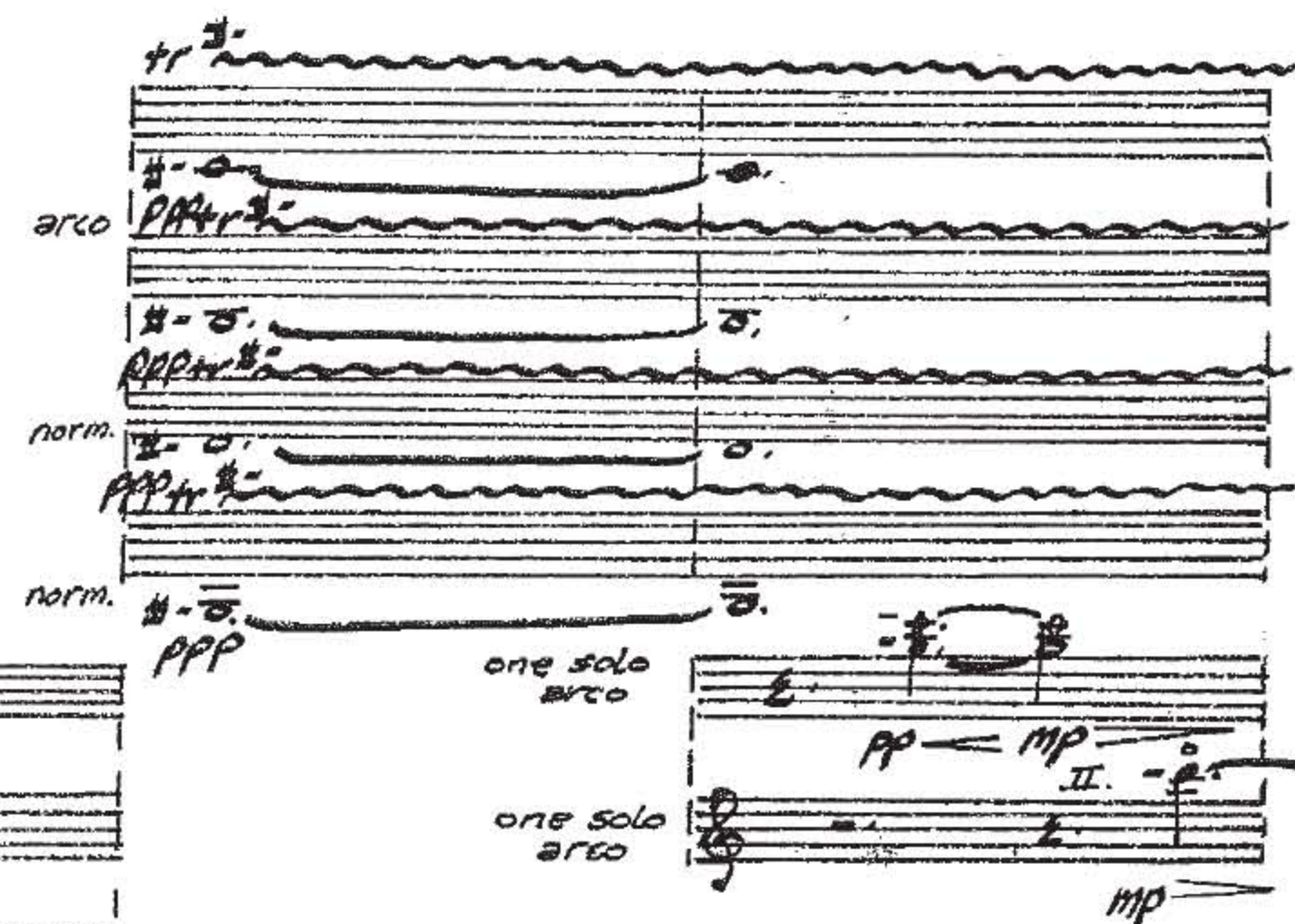
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2

3

4

\* TWO TEMPI ARE SIMULTANEOUS BEGINNING HERE.  
YOU WILL BE GIVING DOWNBEATS FOR GROUPS I, PART OF  
III, AND II. OTHER PLAYERS ARE BARRED OTHERWISE BUT  
THEY HAVE YOUR DOWNBEATS CUED IN ON THEIR PARTS.













CL.  
BARI.  
BN.

pppp = pp

pppp = pp

pppp = pp

TPTS.  
1  
2  
3

TBNS.  
1  
2  
3

PLAY ON MOUTHPIECE ONLY

HARP I

PNOS.

P. PERC.

P. PIZZ.

depress  
silently

delicatamente

ped.

fz

pp

5/4

mf

VNS. 2  
1  
2  
3  
4

CELLOS  
1  
2  
3

CBASS 2

pp

p

pp

p



[illegible]



FL.

OB.

CL.

BARI.

BN.

TO ALTO SAX

1

TBNS. 2

3

1

HRS. 2

3

TUBA

rip up to high note

flutter growl in lowest register

1.

PC.

2.

1.

2.

3.

4.

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all trumpets: 1/2 valve gliss to high screech

TPTS. 1 2 3

TRNS. 1 2 3

HRS. 1 2 3

TUBA

PC. 2

HARP 2

PNO. 1

PNO. 2

P. PERC.

VNS. 1

VLAS. 1 2 3

CBASS 1

VNS. 2

CELLOS

CBASS 2

high bongo hard sticks

pp grad. cresc. ...

hit two lower banks of strings with hands

let ring

NON LEGNO

random gliss.

random gliss.

random gliss.

random gliss.

random gl. legno strokes

ppp



N



Handwritten musical score for page 32. The score is organized into two main sections. The first section, on the left, contains staves for the following instruments:

- TPTs.** (Trumpets): Staves 1 and 2, showing wavy lines indicating sustained notes or tremolos.
- TBNS.** (Trombones): Staves 1, 2, and 3, also showing wavy lines.
- HRS.** (Horns): Staves 1, 2, and 3, showing wavy lines.
- TUBA**: Staff 1, showing a wavy line.
- PC.** (Percussion): Staves 1 and 2. Staff 1 has a right-pointing arrow above it. Staff 2 has a wavy line.
- P. PERC.** (Percussion): Staff 1, showing a wavy line.

The second section, on the right, is a single staff with the following elements:

- A wavy line starting with a right-pointing arrow.
- A series of vertical dashed lines and horizontal dashes, possibly representing a sequence of notes or rests.
- The instruction *agitate wind chimes* written above the staff.
- A dynamic marking *p* (piano) below the staff.



FL.  
OB.  
CL.  
ALTO  
BN.  
  
PC. 2  
  
PNOS.  
P. PERC.

Woodwind and string staves (Flute, Oboe, Clarinet, Alto Saxophone, Bassoon) showing a melodic line starting at a piano (pp) dynamic, marked with a decrescendo (dim.) and an arrow, and ending at a fortissimo (fff) dynamic. The Bassoon staff includes a first ending bracket.

TO BARITONE SAX

to pno. 2

Piano staves (pno. 1, pno. 2) showing a melodic line starting at a piano (p) dynamic, marked with a decrescendo (dim.) and an arrow, and ending at a fortissimo (fff) dynamic. The piano part includes a first ending bracket.



[illegible]



FL.  
OB.  
CL.  
BARI.  
BN.

1 straight mute  
TPTS 2 cup mute  
3  
1 straight mute  
TBNS. 2 cup mute  
3  
1 stepping mute  
HRS. 2 mute  
3  
TUBA mute

PC. 2

HARPS  
2

PNO.  
P. PERC.  
P. PIZZ.

VNS. 1  
2  
3  
4

VLAS. 2  
1  
2  
3

VNS. 2  
1  
2  
3  
4

'CELLOS 2  
1  
2  
3

A handwritten musical score for the song 'The Rose Tree'. The score is written on five staves. The first three staves are for vocal parts, each starting with a treble clef and a key signature of one sharp (F#). The first staff has a tempo marking 'Allegro' and a dynamic marking 'ppp'. The second staff has a tempo marking 'Andante' and a dynamic marking 'ppp'. The third staff has a tempo marking 'Allegro' and a dynamic marking 'ppp'. The fourth and fifth staves are for piano accompaniment, each starting with a bass clef and a key signature of one sharp (F#). The piano part includes a tempo marking 'Allegro' and a dynamic marking 'p'. The score is written in a simple, handwritten style with some corrections and erasures visible.

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, organized into five systems of two staves each. The notation is in treble clef with a key signature of one flat (B-flat). The melody is primarily composed of quarter and eighth notes, with rests. Dynamics such as 'p' (piano) and 'f' (forte) are indicated throughout. The lyrics 'The Rose Tree' are written below the staves, aligned with the notes. The handwriting is in ink on aged, slightly yellowed paper.

Agitate  
wind chimes

to pno. 2

touch string at node

pp single string trill

single string trill

pp

pno. 2  
pizz.  
p

pno. 1  
pizz.  
p

pno. 2  
p

*solo*





\* optional breath point, ONLY IF NECESSARY!

FL.

OB.

CL.

BARI.

BN.

TPTS.

TRNS.

HRS.

TUBA

PC. 2

HARPS

P.VCS.

P. PERC.

P. PIZZ.

VNS. 1

VNS. 2

TO ALTO

(P)

(P)

all except solo return, normale  
notated as sounding

solo

f

pp

wind chimes

pro. 2.

solo

f



*[Handwritten musical score for orchestra and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Percussion (P.C.), Harps, Pianos (PNOS.), Piano/Percussion (P.PERC.), Violins I (VNS.1), Violas (VLAS.), Cellos (CELLOS), and Basses (CBASS). The notation features various musical symbols such as notes, rests, dynamics (pp, f, p), articulation marks, and performance instructions like "finger cymbal", "high susp. cymbal", "soft sticks", "solo", "tutti", "normale", and "(solo out: return)".]*



FL.  
OB.  
CL.  
ALTO  
BN.

1  
TPTS. 2  
3

1  
PC.  
2

HARP 2

PNO. 2  
quasi pizz.

P. PERC.

VNS. 1

VLA. 2

CBASS 1

VNS. 2

CELLOS

CBASS 2

Q

finger cymb.  
bass drum  
b. dr. beater  
large cymb.  
roll on stick  
large tam-tam  
t-t beater

small cymb.  
roll on stick  
to ③

Q

tutti  
pp  
p  
p  
p

pp  
pp  
pp  
pp



Handwritten musical score for a symphony orchestra. The score is written in 3/4 time and includes various dynamics, articulations, and performance instructions.

**Woodwinds:**

- FL. (Flute): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.
- OB. (Oboe): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.
- CL. (Clarinet): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.
- ALTO (Alto Saxophone): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.
- BN. (Bassoon): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.

**Brass:**

- TPTS. (Trumpets): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.
- TBNS. (Trombones): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.
- TUBA (Tuba): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.

**Percussion and Harp:**

- PC. 2 (Percussion 2): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.
- HARP 1 (Harp 1): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.

**Strings:**

- VNS. 1 (Violins 1): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.
- VNS. 2 (Violins 2): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.
- VLAS. (Violas): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.
- CELLOS (Cellos): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.
- CBASS 1 (Double Bass 1): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.
- CBASS 2 (Double Bass 2): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.

**Other:**

- at the table (at the table): 1st and 2nd parts, dynamics include *mf*, *f*, *mp*, *p*.



FL.  
OB.  
CL.  
ALTO  
BAN.

Woodwind and Percussion staves (Flute, Oboe, Clarinet, Alto Saxophone, Bassoon) with musical notation. Dynamics include *f*, *pp*, *mp*, and *f*. Fingerings and slurs are indicated.

TPPTS.  
TBNS.

Trumpet and Trombone staves with musical notation. Dynamics include *f*. A circled **R** is placed to the right of the staves.

Musical staff with dynamics *f* and *f non. dim.*

Musical staff with dynamics *f non. dim.*

finger cymbals  
PC  
HARPS

Percussion and Harp staves with musical notation. Dynamics include *mp*, *f*, *p*, and *mf*. A circled **R** is placed to the right of the staves.

Musical staff with dynamics *mp*, *f*, and *mf*.

CBASS 1

Cello/Bass staff 1 with musical notation. Dynamics include *f*.

Musical staff with dynamics *f*.

CBASS 2

Cello/Bass staff 2 with musical notation. Dynamics include *f*.

Musical staff with dynamics *f*.



A handwritten musical score for a large ensemble, likely a symphony or concert band. The score is written on multiple staves, organized by instrument groups. At the top are woodwinds: Flute (FL.), Oboe (OB.), Clarinet (CL.), Alto Saxophone (ALTO), and Bassoon (BN.). Below them are three Trumpets (TRPTS. 1, 2, 3) and three Trombones (TBNS. 1, 2, 3). Further down are Horns (HRS. 1, 2, 3) and Tuba. The percussion section includes Ringing Cymbal, Bass Drum, and Snare Drum (PC.). Below percussion are Piano (P.) and Percussion (PERC.). The string section consists of Violins I and II (VNS. 1, 2), Violas (VLAS.), Cellos (CELLOS), and Double Basses (CBASS). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like ff, f, mf, mp, pp, p, and sfz. There are also performance instructions like "open", "hand stopped", and "P to Harmon mutes (no cup)". The score is written in ink on aged paper, showing some wear and tear.



[illegible]



FL.  
OB.  
CL.  
ALTO  
BN.  
  
TPTS. 1  
2  
3  
  
TBSNS. 1  
2  
3  
  
HRS. 1  
2  
3  
  
TUBA  
  
PC. 1  
  
PNOS.  
  
P. PIZZ.

MUTES OFF

finger cymbal

Woodwind and string staves with various musical notations including notes, rests, and dynamic markings.

Brass and woodwind staves with musical notations including notes, rests, and dynamic markings.

Handwritten musical notation for finger cymbal, including a note and a dynamic marking.

Handwritten musical notation for piano, including notes, rests, and dynamic markings.



Handwritten musical score for page 44, featuring multiple staves and instruments. The score is divided into two main sections, each marked with a circled 'T'.

**Top Section:**

- TPTS.** (Trumpets): Three staves, measures 1-4. Includes dynamics *pp* and *hand*.
- TBNS.** (Trombones): Three staves, measures 1-4. Includes dynamics *pp* and *hand*.
- HRS.** (Horns): Three staves, measures 1-4. Includes dynamics *p* and *pp*.
- TUBA**: One staff, measures 1-4. Includes dynamics *p* and *pp*.
- PC. 1** (Percussion 1): One staff, measures 1-4. Includes dynamics *mf* and *pp*.
- HARP 2**: One staff, measures 1-4. Includes dynamics *mf* and *f*.
- PNDOS.** (Piano): One staff, measures 1-4. Includes dynamics *mf* and *f*.
- P. PERC.** (Percussion): One staff, measures 1-4. Includes dynamics *mf* and *f*.
- P. PIZZ.** (Percussion): One staff, measures 1-4. Includes dynamics *mf* and *f*.

**Bottom Section:**

- VLAS.** (Violins): Three staves, measures 1-4. Includes dynamics *pp* and *mf*.
- CBASS 1** (Cello): One staff, measures 1-4. Includes dynamics *pp* and *mf*.

The score includes various musical notations such as notes, rests, and dynamic markings. The circled 'T' marks the beginning of the two main sections.



Handwritten musical score for a symphony orchestra. The score is organized into systems, each corresponding to a different instrument or section. The instruments listed on the left are:

- RC. (Percussion)
- HARP 2
- PNO. 1 (Piano)
- PNO. 2 (Piano)
- P. PIZZ. (Pizzicato)
- VNS. 1 (Violins 1)
- VLAS. (Violas)
- CBASS 1 (Double Bass 1)
- VNS. 2 (Violins 2)
- CELLOS (Cellos)
- CBASS 2 (Double Bass 2)

The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, pp, p). It also features time signatures (e.g., 3/2, 5/4) and performance instructions like "solo" and "pizz.". The notation is handwritten in ink on a white background.



U

PC.

finger cymbal

bass drum

mp

PNDS.

P. PERC.

med. tam-tam

mp

U

VNS. 1

VLS.

VNS. 2

CELLOS 2

pizz.

arco

sul tasto

norm.

ppp

mp

mf

p











