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DOCTOR OF PHILOSOPHY

The symphonies of Robert Simpson

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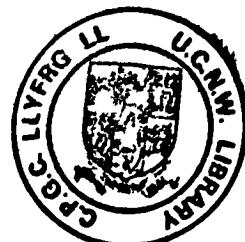
THE SYMPHONIES OF ROBERT SIMPSON

(VOLUME II - Musical Illustrations)

John Lawrence Pickard

**This dissertation is submitted in partial fulfilment of the
regulations for the Degree of Doctor of Philosophy in the
University of Wales**

1989



NOTE

In the following musical illustrations octave doublings are indicated thus: (+8ve). If placed above the stave this sign indicates a doubling one octave higher; if placed below the stave it indicates a doubling one octave lower.

Doublings at two octaves' distance are indicated thus: (+15ve).

The indication (at 8ve) or (at 15ve) means that the line is to be read an octave/two octaves higher. This indication does not imply octave doublings.

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Symphony No. 1

Moderato e giusto $d=76$

D.Tp. Ft. (Pno.) Mn. Vla.

Ex. 1 ff. $\gg \gg$ (+ Vln, Vla) $\gg \gg$ martellato (+ 8ve)

(b. 27) Mn. Cl. Bn. Cello, Bassi

tutti etc. (D.Tp.) (b. 31) b1 b2 b3 b4 b5 b6 b7 b8

(lower str.) >>> >>> (+ Bn) B major F major

(b. 25) (+ 8ve) A (Vln 1, b. only)

Ex. 3 fff tutti (- Bb) etc. Ex. 4 b. 32 Bb

(+ 8ve)

Vln 1 ppp (b. 50) solo Trb. ppp etc.

Vln. b. 55 Hrn. etc.

Ex. 6 (b. 56) (Vla + 8ve) sforzando

b. 57 etc. x

b. 76 fff ppp etc. (b. 103) brass. etc.

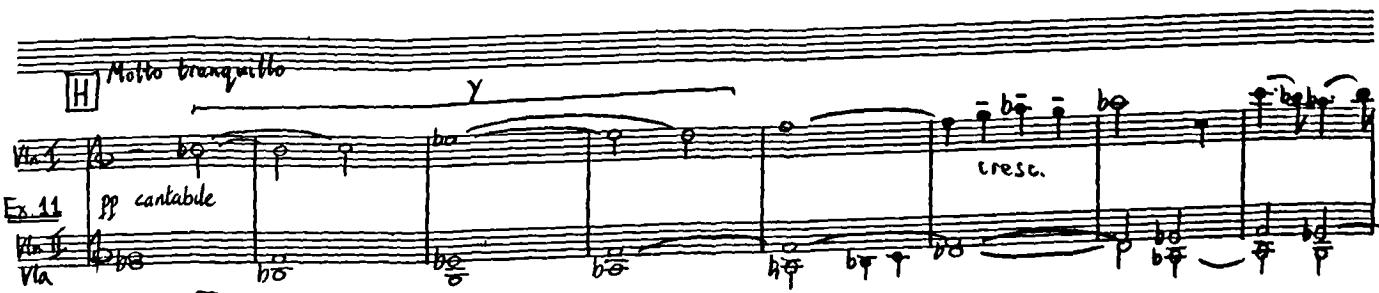
Ex. 7 (Vln 2 ppp) etc. Ex. 8 etc.

high note etc. (+ 8ve)

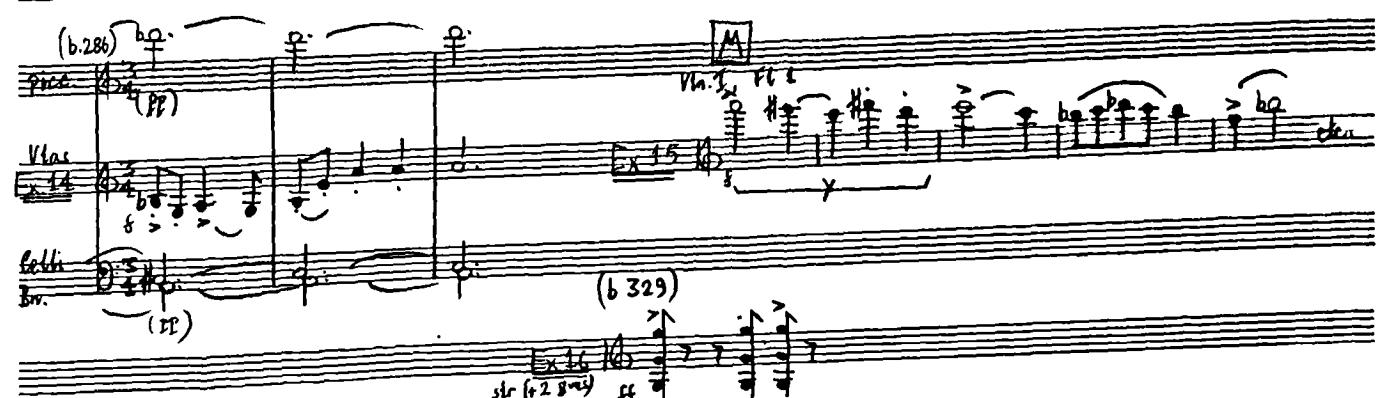
F etc. (+ 8ve Hrn.) etc.

Ex. 9 ff gve (Hrn.) etc. Bn, brass low str.

(b.136) 

H Motto tranquillo 

(b.255) 

(b.286) 

T brass 

(b.136)

H Molto tranquillo

(b.255)

(b.286)

M

Vln. 1 Fl. 2

(b.329)

T brass

Ex.17 ff dim.

F# in E maj / D in A maj I

(b.464)

Vln 1
Ex 18

c. Ex 1(b6)

W

Ft. Kb.
Ex 19

etc.

b.544 (+8ve)

Vln 6(+8ve)
Ex 20
sempre p
Mn. Cello
Bassi (+8ve)

E

Vln 1
Ex 21
pp
(+8ve Vln 1)

(b.815)

Tym. 3
Vln
Ex 22
Cl (+15ve)
(+8ve +15ve)
(+8ve)

(b.625)

tutti
Ex 23
sf
sf
etc.

Symphony No. 2

Allegro grazioso

Vln 1 (ord.)
Ex 24

Vln 1 (ord.)
a

4

ww.
Ex 25
sf
(+8ve)
(+15ve)

2nd of [6]

tutti (+8ves) Ex 26

ff ... 6 3 6 3 6 3 6 3 etc.

sf sf

[7]

Vln I Ex 27 ff intensivo sf sf * sf before the beat etc.

X 6 before [7]

M. + Vn. Ex 28 ff etc. Timing ff

Bc. Bar. Horn Ex 29 ff

[23]

Ob. Ex 29 ff (+8ve)
B ritmico Bn (+15ve) Ex 24(a) (inversion) Ex 24a Ex 29

2 before 1st Ex 24a

Tp. Ex 31 ff Ex 29

[16]

Ct. Ex 32 ff etc.

Largo cantabile ($\text{d}=40$)

Vln. Ex 33 ff PB come tenenza a etc.

5th of [3] Tp. Mw + Hns Cth

Ex 34 ff a ff etc. b p

7

Non troppo allegro, ma con brio ($\text{J} = 56-66$)

c

a

b

c

d

e

f

gth of [15]

gth of [15]

Vln, Cello

Ex 38

Bassi (+ 8ve)

b cresc

Symphony No. 3

Allegro ma non troppo ($\text{J} = c. 70$)

1

Ex 40

Timp.

Cello + Bassi

(+ 8ve)

[2]

(+8ve) big b7 b7 b7 b7 b7 b7 b7
Ex 41 (+8ve) ff
Trp (+8ve)
Trb

x¹

y¹

y²

5 before [3]

Pic. (8ve)
Ob 2
Ct
Br. Tbn.
Ex 42
Trb
str.

x²

x³

1 before [4]

Ex 43
Vln. f cresc
Vcl. ch

big Ting
ss

(5 before [3])

Simpson bb 59-22
Ex 44
Beethoven str. mm.

(5 before [5])

66 55-58 becomes |
Beethoven str. mm.

Beethoven

a) b64
Ex 45 etc
b) b64 etc
Hn. Trp
Tbn.
str. (+ multiple 8ves) sf

b. 80-83
a) mm b64 p + 8ve etc
Beethoven

Ex 46 7
3 Ob. 2 Ob. b
Simpson p
str. + 8ve p mf
etc

bb. 88-9
 a) Vln. II
 b) Vln. I
 etc.
 Ex 47
 Simpson
 pp Vln. II
 Vln. I
 Vla.
 Vln. II
 Vln. I
 Vla.
 Ex 48 f
 Ob. 2, Bsn. Cello
 Tp. etc.

bb. 114-119 sln. (-Brasses)
 Beethoven
 Ex 49 6th of [10] tr. (-Brasses)
 Simpson
 pp (+8^{ve})
 pp (+15^{ve})

12 (+8^{ve})
 Picc. Fk.
 Ex 50
 Fl. Ck. Bsn.
 (+8^{ve})
 Trb. pp
 +Timp. Tp. Bassi

X
 Hrn. Vln. Vla + Cello
 Ex 51 ff Picc.
 Vln. Vla (+8^{ve})
 cello Tp.
 Hn. Tp. cresc.
 Ob. Cl. Bsn.

5th of [12] (+8^{ve})
 2 Picc.
 Vln.
 Vla cresc.
 Trb. Tp. cresc.
 Ob. Cl. Bsn.
 (+8^{ve})
 Trb. Tp. cresc.
 Tuba + Contrabassoon

7th of [13] 3 Picc. (at 8^{ve})
 Hn. Tp. ff
 Ob. Cl. sff
 Ex 52
 (harmonic outline only)
 Trb. basso
 Tuba Bn. Contrabassoon
 sff

(trill)
 sff dim
 Picc. (at 8^{ve})
 ff
 Vln. 2
 Trb. Vln. Cello Bassi

15
 a) Vln, Vla [pp] Picc. [pp] Ob. [pp] Tpt. [pp] Fag. [pp] Hrn. [pp] Bass. C.Bn. [pp] Ex. 53
 b) 3 Picc. [pp] Ob. [pp] Hrn. [pp] Tpt. [pp] Tuba [pp] Bass. C.Bn. [pp]

3rd of 16 8va↑
 b2 b3 c2 d2 vln.
 3 Picc. [pp] Ob. [pp] Hrn. [pp] Tpt. [pp] Tuba [pp] Bass. C.Bn. [pp]

17 (Fl. in canon)
 etc.
 Ex. 54 p cresc y

a) 18 Vln. 1 [pp] Ob. [pp] Fl. 2, 3 [pp] Vln. 2 [pp] Tpt. [pp] Hrn. [pp] Bass. C.Bn. [pp] Tuba [pp] Ex. 55
 b) 6 before 19 [pp] etc. γ¹ (inversion)

22 (+8ve)
 Picc. Ob. Fl. 2, 3 Vln. 1 Tpt. Hrn. Bass. C.Bn. Tuba Ex. 56 (+8ve)

23 Vln. 1 Vln. 2 Cello Trb. Bass. Ex. 57

Re min/maj
 Vln. 1 Vln. 2 Cello Trb. Bass. Ex. 57

pp dim more
 Bn + C.Bn (+8ve)

4 before [26]

Handwritten musical score for orchestra and brass band. Measures show Picc., Vln. I, solo Vla, Pno, Vln. II, solo Cello, Horn, Bassoon, Tuba. Dynamics include (+8^e), pp, f, ff, and dynamics for woodwind instruments. Measure 4 ends with a fermata over a bassoon note.

6th of [39]

Handwritten musical score for Oboe, Vln. I, Vln. II, Cello, Timpani, and Bassoon. Measures show various dynamics including pp, f, ff, and woodwind entries. Measure 6 ends with a dynamic ff.

(Mvt II) d = c 50

Handwritten musical score for Vln. I, Vln. II, Vla, Cello, and Bassoon. Measures show various dynamics including pp, f, ff, and woodwind entries. Measure 7 ends with a dynamic ff.

4 before [47]

Handwritten musical score for Vln. I, Vln. II, Vla, Cello, Bassoon, and Bass. Measures show dynamics including ff, pp, cresc., mf, and ff. Measure 4 ends with a dynamic ff.

3rd of [49]

Handwritten musical score for Vln. I, Vln. II, Vla, Cello, Bassoon, and Bass. Measures show dynamics including ff, pp, cresc., ff, and ff. Measure 5 ends with a dynamic ff.

[50]

Handwritten musical score for Vln. I, Vln. II, Vla, Cello, Bassoon, and Bass. Measures show dynamics including ff, pp, cresc., ff, and ff. Measure 5 ends with a dynamic ff.

5 before [52]

Handwritten musical score for Vln. I, Vln. II, Vla, Cello, Bassoon, and Bass. Measures show dynamics including ff, pp, cresc., ff, and ff. Measure 5 ends with a dynamic ff.

[53]

Picc. 1, Vln. 1
Cl. 1
Cello/Bass
Ex 65
Vln. 2
Vla, Tbl. 1
Tbl. 3 (Tbs ppp)

54
Ex 65
Vln. 1 (sord.)
Tpt
Vln. 2
etc.
Vln. 1 (sord.)
Tpt
Vln. 2
etc.

55
quasi a tango
Vln. 1 (sord.)
Tpt
Vln. 2
etc.

7th of [56] $\frac{2}{4}$ Allegretto

2 Picc.
2 Ob.

56
Vln. 1 (sempre ff)
Vln. 2
Cello/Bass
Vla

13 before [57]

(at 8^{ve})
2 Picc.
2 Ob.
Ex 68
Vln. 1
Vln. 2
Cello/Bass
Vla

[59]

Picc. (at 8^{ve})
Ex 69
Ob.
Vln. 1
Vln. 2
Cello/Bass
Vla

2nd of [63] 3rd
Vln. 1 (final)
Ex 70
Vln. 2 (sord.)
Cello/Bass
Vla

[64]

Vln. 1
Ex 73
Vln. 2 (8^{ve} cresc)
Cello/Bass
Vla

65
Picc. 2 (at 8^{ve})
Tpt 2 (8^{ve} forte)
Vln. 1
Vln. 2
Cello/Bass
Vla

3 before [67]

+ Vln. 1, Vln. 2 (+ 8^{ve}) $\leftarrow d = d \rightarrow$ Allegro
Ex 72
Cello/Bass (+ 8^{ve}) f
Vln. 1, Vln. 2
Cello/Bass
Vla

2nd of [69]

+ Vln. 1, Vln. 2
Cello/Bass
Vla
Bassi
(+ 8^{ve})
(+ 15^{ve})
sffpp

5th of [73]2 Ob
Ex 74 Kp
ff pp

[77]

Fl
Cl (15th)
Ex 75Vn
Cello
(accompaniment)

[78]

3 fl. [f] ff
Cl [f] ff
Hn. [f] ff

[82]

Vn 1 Presto
molto ritmico.

2nd of [93] cf Ex 77



[96]



Harmonic outline from [105] & 11 before [106]

Ex 80

Symphony No 4

15

d=c. 88

a

Vln. b6. Cello sff. Ex. 81

ob

a¹

Vln. f + pizz. pp leggero

Vln. Cl. Vla + Cl.

b7

Celli Bassi *a²*

pp leggero

b

b7

pp

(+ 8^{ve}) marcato

b *(+ 8^{ve})*

leggiere

f + vln. al 8^{ve}

pp

b

b7

ob

b

pp

(b. 24)

at 8^{ve}

f

(cf. bb 12-13)

Ex. 82 Vln. f

pp

b

pp

(b. 39)

Vln. 1

pizz. 3 3 3 3

a

b. 45

Vln Ex 84 (ff) Ww f ff (ff) eh
f ff (ff) ff

b. 57 (sustained notes doubled by ww)

Vln Ex 85 ff Trp, Trb, Tuba
Trb (3) b9 f Ob. 1 Ob. 2 ff
Tuba Bassoon Cello
Cello
Vln II Vln I f f
Fl 1 Fl 2 Ob 1 Ob 2 Cl. 1 Cl. 2 ff
Vcl Vcl Vcl Hn
Cello Vcl Vcl Hn
Cello ff

b. 88 str + ww.

Ex 86 ff Tuba etc. Ex 87 ff
+ pizz Cello Bass
etc.

b. 59 ff str + ww sf sf sf sf sf etc

Tuba (ff) ff str + ww (ff) ff ff ff ff etc

b. 143

Vln. Ex 89 Cl., Bn. Ob. b. 311
tempo C. Bn. (at 8^{ve}) C. (at 8^{ve}) P.
pizz. Bassi. (+ 8^{ve}) variant of 87b.

Haydn - Symphony No 76. Mvt 3

b. 38 Vln. 1 Ex 91 Vln. 2 Bn. 1 Bn. 2 Vln. 3 Vln. 4 Cello. Bassi. Ob. Bn. 3 Bn. 4 etc. lower str.

b. 722 Picc. (at 8^{ve}) f: Ex 92 Hrn. (con sona) 2 Clar. etc. Vln.

b. 921 a) Tr. b) 920 cresc. mf cresc. ff Ex 93 Hrn. Tr. b) 920 cresc. ff
Cl. molto vivo cf. 87b cf. 93a

b. 219. Ob. Ex 94 K. (at 8^{ve}) Cl. + Bn. (at 8^{ve}) etc.

Mvt III. Largo ($\delta = c. 69$) str. Ex 95 Ob. Cl. (Vln.) ppp etc. (Vln., Cello.)

b. 6 solo Cello Ex 96 str. Ecantabile, tranquillo, semplice m. 3 (continued)

pp (Bn.) b.p. b.p. b.p. b.p.

(13)

16

Adagio (♩ = ♪)

b.32

Hn. *mf cantabile*
Ob Vla
B clc

str *p vla (dolce)*
pp

Mvt. 2

a) *Vln. 1 b.7*
Ex 28 (+8rcs) *b Ex 81a.*

b.24

b) *Vln. 1 ob 2 (2) cresc.*
(+8rcs) *cf bb.10-12, Ex 81*

b.33

c) *Vln. 1 (at 15th)*
ob 2 2n. 1 (at 15th) *3 sub cresc.*
of bb.13-15, Ex 81

d) *str etc* *b.389 98x*
ob (1st ob at pre-sustained note)
cello f *f cresc.*
Vln. + cello a

b.539 *Vln. 1 99a*
Ex 100 Vln. 1 vibrato e dolce
etc

b 701

F.p
Tr.b
Ex 101
G.m.t.
Tempo

Symphony No. 5

Vn I
Vn II
Ex 102
Vla
Cello
Ex 103
Vn (brv)
Celli
40. Str
Tuba (+8e)
Cymb.
Tuba
Bass., Tuba, Bassi.
High nnr
Vln
Ex 104
Vla
Celli
Bass., Tuba, Bassi.
(str, Hn, Top, High nnr)
Ex 105
(+ multiple 8ves)
fff molto unprzehend
Ob solo
Ex 107
b. 78
Tutti
b. 83
Horn
ff molto ff
pp mp pp

b. 109
Vln. (b)
Bb
Ex 108 Hn. (b) (b)
ppp
Vla.
Cello

b. 122
Picc.
Vla + Vlg. (+8e)
b2
(+6.)
sf
sf

b. 202
Vln. f
Ex 110 (b)
g

(♩ = 60) b. 385 (x) (x)
Picc. (+8e)
Ex 111 pp grazioso ma non espress (inverted)
sempre pp
sempre pp

a) b. 523 (♩ = 120) f
Ex 112 C. Bcl.
5.9.

b) b. 535 f Ex 109
Bar.

c) b. 538
C. Bcl.
Bass

Adagio (♩ = c 60)
Celli + Bass b. 752
ff cresc.
f cresc.
ff diminuendo

(cf b. 30) a2
b. 889 d=84
Ex 114 sl. + vir.
D(2) b2
+ 8e
a2

(cf b 38)

b 900 b.

Horn
etc.
Ex 115 ff etc.
etc.
(+ pno)
(+ org.)

b 1237 cf Exx. 102, 104.

Vn. 1 Vn. 2
etc.
Ex 117 Vla. pp etc.
Cello Bassi

b 1324 cf Ex 107.

Vn. 1 ff f f etc.
Ex 118

b. 1494 x b

Ww. Hrn.
Ex 119 dr. ff etc.
Bsn. C. Bsn. Bassi
Tubas.

b. 1852 a² a² b

low Ww., Hrn., Tb.
etc. (+ multiple
graves)
Ex 120 fff etc.
etc. + 2 Trugs

Symphony No. 6
Adagio (d = 60) a b
pp non express., ma dolce
Ex 121 Vn. 1 ppp
Vla. ppp
etc.

b5

(b) (a)

Hn. Ex 122 Cb. Btr. Ting + Bass.

Ex 123 b58

↑ w.w. sustain each note (+ Bass) ↑ s.u. sustain each note (+ Ctr.)

b.21 Ex 124

Vln. Cello f > p

Ex 125 b.52 Fl. (at 8ve) (Fl. at 8ve)

ff Ob. (Ct.) (at 8ve) Ob. (Ct.) (at 8ve) Ctr.

b.106 Ex 126

Pl. Ob. Ctr. Vln. Vla. Hn. Btr. (lowest part) ff

Ex 127 b.137

Vln. f Fl. + Picc. (at 8ve) Vln. (ff) Vln. Ctr. Btr. (at 15ve)

b.152

Fl. (at 8ve) Ctr. Btr. Ex 128 Bcl. (at 8ve) (ff) Picc. (at 15ve) Ob. Ctr. Btr.

Ex 129

b 411

sob

g cantabile, non affrettando

Musical score for orchestra and piano. Measures 411-415. Instruments include Oboe (Ob), Clarinet (Clar.), Bassoon (Bsn.), Trombone (Tbn.), and Piano (Pf). Measure 411: Ob (pp), Clar. (2, 3), Tbn. (2, 3), Pf (pp). Measure 412: Clar. (2, 3) ff, Tbn. (2, 3) ff, Ob (ff). Measure 413: Clar. (2, 3) ff, Tbn. (2, 3) ff, Ob (ff). Measure 414: Clar. (2, 3) ff, Tbn. (2, 3) ff, Ob (ff). Measure 415: Clar. (2, 3) ff, Tbn. (2, 3) ff, Ob (ff). Measure 416: Clar. (2, 3) ff, Tbn. (2, 3) ff, Ob (ff).

b 460

+ Ob (at 8m)

Hn. 1st

B cresc.

Ex 131

str.

b 489 Vln. 1

pp

b 530.

Vln. 1

B

Musical score for orchestra. Measures 460-836. Instruments include Hn. 1st, Ex 131, str., Vln. 1, Ex 132, Ex 133, Vln. 1, Ex 134, Ex 135, Vln. 1, Ex 136, and Piano (Pf). Measure 460: Hn. 1st (ff), Ex 131 (mf), str. (pp), Vln. 1 (etc). Measure 489: Vln. 1 (ff). Measure 530: Ex 133 (dim.). Measure 622: Vln. 1 (f vivo contabile). Measure 724: Ex 135 (f vivo e tranquillo). Measure 833: Ex 136 (ff).

b. 896

Vn, Vla

Ex 137 37 37 37 (senza rta)

Vln 3

b. 923

Fl. 38 38 etc

Ex 138 M. 1 ff

b. 933

str. vcl. vln. vla. (+8ve) Ex 139 37 37 37 (6 8ve) etc

b. 1014

Pno. 12 (ff) b. 1025 (fortissimo incomplete)

Ex 140 vcl. ff 6 6 etc

vln. ff low note low str. Ex 141 ff etc

b. 1226

Ex 142 vv ff etc

This page contains handwritten musical notation for an orchestra and piano. It includes six staves of music, each with specific markings like dynamics (e.g., ff, ff), articulations (e.g., accents, slurs), and performance instructions (e.g., senza rta, etc.). The staves are labeled with measure numbers (b. 896, b. 923, b. 933, b. 1014, b. 1025, b. 1226) and example numbers (Ex 137, Ex 138, Ex 139, Ex 140, Ex 141, Ex 142). The instruments mentioned include violin (Vn), viola (Vla), cello (vcl.), double bass (vln.), flute (Fl.), piano (Pno.), strings (str.), and woodwind (vln.). The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with unique markings specific to the score.

Symphony No. 7 sostenuto, marcato ($\text{d} = \text{c. } 96$)

Brass (Ex 144)

Bass (ad lib.) ff sff sff sff (br.) etc. Ex 144

b. 14 ob. 3 ff cl. 3 ff etc. Ex 145

Vln. Vla. 2 b. 14 (+ Hn.) cl. 3 ff etc. Ex 146

Cello, Bassoon pp ff ff (+ Br.) etc. Vln. Cello. Ex 146

Meno mosso ($\text{d} = \text{c. } 72$)

b. 146 Vln. 2 fl. 1. ob. 2 ff etc. Ex 147

Vln. 2 fl. 1. ob. 2 ff etc. Ex 147

b. 148 2 fl. 1. ob. 2 ff etc. Ex 148

Vln. Vla. 2 fl. 1. ob. 2 ff etc. Ex 149

b. 149 Tp. 2 fl. 1. ob. 2 ff etc. Ex 149

Hn. 2 fl. 1. ob. 2 ff etc. Ex 149

b. 150 Vln. 2 fl. 1. ob. 2 ff etc. Ex 150

(+ High NW, brass) etc. Ex 150

sf (texture incomplete) etc. Ex 150

low str. hw NW. etc. Ex 151

Tp. 2 fl. 1. ob. 2 ff etc. Ex 151

Br. Timb. low str. etc. Ex 151

b. 152 Vln. (con son.) 2 fl. etc. Ex 152

Clar. 2 fl. etc. Ex 152

b 259

Vln. b
Ex 153 pp
Vcl. (cello) (Texture incomplete)
(Texture incomplete)

b 277

Vln. 1 (Texture incomplete) f
Ex 154 (Texture incomplete) ff
Cello etc

b 387

Fl. Ob.
Ex 155 sff
Vcl. 1 ff b
Ex 150 b
etc

Fl. Ob.
Vln. 1 b
Vln. 2 ff
etc

ff molto intensissimo (+ vibr.)

Adagio (♩ = c 66)

b 460 Vln. 1 ff
Ex 156 cl. ff
B. n. ff
Bn. ff
Vln. 1 ff
Ex 157 Vln. 1 ff
Bn. ff

b 513 Allegro.

Vln. 1 d p
Ex 158 Tr. 1 d p
Vln. 1 d p
Cell. Bassi d

b.531 *fp*

Wn 6 (4) etc.

Ex 159 (texture incomplete) *p*

Timp (2)

Bass 8' (2)

b.609

Timp (4) *p* sim. Trip etc.

Ex 160 *sff Str+ Br +8e* Timp etc.

Timp (2)

b.803

Ft (at 38me) etc.

Ct. (4) etc.

Ex 161 Ft (at 39me) Bn (4)

b.806 814 820 828

Symphony No. 8

Poco animato ($d = \frac{4}{8}$)

Picc 3

β dolce

Ex 163

Picc (Picc) C2 (f8e) Bn 2 (f8e)

Bn 3 (f8e)

b.80

Hn 2 (mf) C2 (mf) Hn 2 (mf) etc.

Al 1 (mf) C2 (mf) Hn 2 (mf)

Hn 1 (mf) C2 (mf) Hn 2 (mf)

Vln 6 (mf) C2 (mf) Hn 2 (mf)

(con sord.) (mf)

Vln 3
Ex 164 b16

Muted ontime.

Vln 3
Ex 165 b16

poco cresc.

Ob. 2
Hn.
Vln 1
Vcl. 2
Bsn.
BASSI

pp

Trb, Timp

time + brass cresc
(all others dim)

Vln.
Ex 167 b108

pp

f
f cresc.

Cello
(accompanying texture incomplete)

ck

b124

Ob. 1
Cll
Ex 168 b16

Texture incomplete

Cl.
Ex 169 b172

EH (at 15th)
sf

ck

b188

Ob. 1
Cll
Ex 170 (at 15th) pp
(str. omitted) (b)
Fl 2
pp 2 Cl (at 15th)

picc

b.301 Ob. (f Fl. Picc) uns
Ex 171 BB f CA B
rtr. countermelody omitted BCL.
etc.
B sempre

b.348 Hn. 3. high war
Ex 172 sffz etc.
texture incomplete etc.
low mm, brass, str.

Hn + Ob (+ Fl at 8^{me})
b.456 b.457 ff etc.

Minaccioso d = c.60
b.550 Fl. 1 Hn. Bass etc.
Ex 174 BB Bass etc.
2. Ch. Cello

b.562
Ex 175 Vln. Cello etc.
Picc (at 15^{me}) CA
BCL (at 15^{me}) (p cresc)
BCL (at 15^{me}) CBR (at 15^{me}) etc.
Ex 176 Tpt. mp cresc
Tuba (p cresc)

b.612
Ex 177 O. x 3 p dolce + (tutti) (at 15^{me})
Hn { BB (3) Vln. BB p cresc
Vla. (3) Vla. mp dim

b. 581 b. 643 b. 654 (Picc + 8va)
a) cl. b) Eb Cl. c) ob. d) Vln + Vla
Ex 178 pp pp ff
B.C. R.H.
ff

b. 703 molto marcato
Ex 179 Vln. ff
Bn. ff

b. 828 Fl, Picc, Vln (at 8va)
Ex 180 Hn. ff ff ff ff ff ff ff
Tb. ff ff ff ff ff ff ff
(Tambourine)
Tcl, Bn, Cbs
Cello, Bassi
Adagio ($\delta = c\text{-}72$)
Ex 181 ff intensivo sf ff ff intensivo etc

(original version)
a) Ex 182 ff ff ff ff ff ff
b) b. 20 ff ff ff ff ff ff
c) b. 35 ff ff ff ff ff ff
d) b. 35 ff ff ff ff ff ff ff
e) b. 75 ff ff ff ff ff ff

b. 27. cf Ex 182 a
Ex 183 Hns (chimes) pp tranquillo ff ff ff ff
ff ff ff ff ff ff ff ff ff ff ff ff

b 70

Musical score for bar 70. The score consists of six staves. The first staff has a bass clef. The second staff is labeled "Ex 184" and has a dynamic of ff . The third staff is labeled "Celli dir & 4" and has a dynamic of ff . The fourth staff is labeled "Ex 185 tranquillo". The fifth staff is labeled "(pp)" and has a dynamic of pp . The sixth staff is labeled "(texture incomplete)". The music features various rhythmic patterns and dynamics, with some notes tied across measures.

b.135 cf Ex 182x

Musical score for bar 135. The score consists of five staves. The first two staves are labeled "Vln. I" and "Vln. II" respectively. The third staff is labeled "Ex 185 (pp)" and has a dynamic of pp . The fourth staff is labeled "(texture incomplete)". The fifth staff is labeled "etc". The music includes various rhythmic patterns and dynamics, with some notes tied across measures.

d-d' det prce. (b-i-c-7c)

b 145

Musical score for bar 145. The score consists of six staves. The first two staves are labeled "Vln. I" and "Vln. II" respectively. The third staff is labeled "Ex 186 Vln. I" and has a dynamic of pp . The fourth staff is labeled "Vln. II" and has a dynamic of pp . The fifth staff is labeled "Fl. solo Sempre tranquillo". The sixth staff is labeled "Celli". The music includes various rhythmic patterns and dynamics, with some notes tied across measures.

b.134

Musical score for bar 134. The score consists of six staves. The first two staves are labeled "Ex 187 Tutti & multiple 8ves" and have dynamics of ff . The third staff is labeled "Ex 187 (d)" and has a dynamic of d . The fourth staff is labeled "Ex 187 (e)" and has a dynamic of d . The fifth staff is labeled "Ex 187 (f)" and has a dynamic of d . The sixth staff is labeled "Ex 187 (g)" and has a dynamic of d . The music includes various rhythmic patterns and dynamics, with some notes tied across measures.

b 195

Musical score for bar 195. The score consists of six staves. The first two staves are labeled "Ex 188 (f)" and have dynamics of sf . The third staff is labeled "(texture incomplete) Ex 188 (g)" and has a dynamic of sf . The fourth staff is labeled "Vln. I, Vln. II" and has a dynamic of sf . The fifth staff is labeled "Ex 188 (h)" and has a dynamic of sf . The sixth staff is labeled "Ex 188 (i)" and has a dynamic of sf . The music includes various rhythmic patterns and dynamics, with some notes tied across measures.

b 242

Musical score for bar 242. The score consists of six staves. The first two staves are labeled "Ex 189" and have dynamics of ff . The third staff is labeled "Ex 189" and has a dynamic of sf . The fourth staff is labeled "Ex 189" and has a dynamic of sf . The fifth staff is labeled "Ex 189" and has a dynamic of sf . The sixth staff is labeled "Ex 189" and has a dynamic of sf . The music includes various rhythmic patterns and dynamics, with some notes tied across measures.

b 268

b 275

b 291

b. 342

(3 Picc at 3 8ve)

(- Picc)

(Vla at 8ve)

Bn, Vla

Ex 193

8 cl (at 8ve) f

Bn, Bcl (unis)

b 603

Eb Clar

Ex 194

f dolce

b 933

Tutti

Ex 195

d = c 60

Symphony No. 9

Ob

Vln 1

Vln 2

Cl

Ex 196

Ex 197

b 6

Ex 198

Ex 199

Ex 200

This page contains handwritten musical scores for various instruments, including oboe, cello, violin, bassoon, clarinet, and trumpet. The notation includes measures, dynamics (e.g., fff, ff, pp), and performance instructions (e.g., 'low note' (+8ve), 'at 8ve'). Measure numbers such as 268, 275, 291, 342, 603, 933, and 6 are marked. The score is identified as 'Symphony No. 9'.

b 88

a) *Vln f*
Vn. 1 p

b) *L. 11*
cello pp

c) *L. 16*
Cello pp
Bn. pp

d) *b. 20*
cello
+ T.L. (+ 2m)

b. 25

Tp. *pp*
Br.

b. 93

Trp. *ff*
Tuba
C.Bn. *ff* *sostenuto*
Bassi *+ 8ve* *(trem)*

b. 100

Vln ob b. 11
ff intensivo

Cello
Bn.
ff intensivo

b. 84

Vla + ob

E. 201
f
(A (+ 8ve) marc)

Bn. Gtr. C.Bn. Bassi
pp
pp
pp
pp

b. 74

Ex 202 Bassoon ff poco marc
 $(+8^{\text{ve}} \text{ lower})$

Ex 203 Vn. T. f poco marc
 $(+15^{\text{ve}})$

Ex 204 Vn. T. ff marcato

Ex 205 ff ff ff

Ex 206 pp ff

Ex 207 ff

Ex 208 Vn. Vla. Cello pp sustained
 $(+8^{\text{ve}})$ $(+15^{\text{ve}})$ sempre slacc

Ex 209 2 Hm. 1 Tp. ff
 2 Hm. 1 Tp. ff ff

upper str. + WW

b 1210

Ex 210 Hrn. fff etc.

(3) low WW brass fff

b 1237 Vln I

Ex 211 Vln II etc.

Celi.

b 1300 Vln I

Ex 212 m:res 10.50 Bn 1 Bn 2

b 1379 Vln I

Ex 213 Vln II ff

b 1393 < d = d. >

Ex 214 C. A. ff

b 1529 Tuba + low WW fff

Ex 215 Tuba ff etc.

b 1572 Vln I

Ex 217 Bassi

Ex 197 Vln II

b 1651

Ex 218 Tuba C.Bn. ff

etc.

1020 PANOPHE SCORE SYSTEM 5

Symphony No. 10

Allegro
 $d = c 96$

Ex 219 Tutti ff sf sf cl trb $+ 8m (Ric. II, os)$ sl, nw etc

(+ timing)

Mvt. II
Allegro leggiero

Vln. I pp

Ex 220 (cont.) pp

b. 11

Vln. pp etc

Ex 221 vln $cello$ pp $b. 59$ vln (pp)

Ex 222 $b. 59$ vln (pp)

Mvt. III
Adagio ($d = c 72$)

Vln. I pp $dolce$ sf $vln.$ pp pp pp $dolce$ etc

b. 21

Hrn. (chiuso) pp d d pp etc

Trb. 3 pp

Tbos pp

b. 319

Trb. $poco cresc$ etc

Tb. $poco cresc$ etc

b 463

Musical score for orchestra, page 463, measures 1-4. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Cello), Double Bass (Bass), and Bassoon (B.C.). The notation shows various dynamics like f , ff , pp , and p , and articulations like sf and sfz . Measure 1 starts with Vln. 1 and Vln. 2 playing eighth-note patterns. Measure 2 begins with Ex 226 at pp . Measure 3 features Ex 226 followed by Ex 227 at $\text{Largo} \text{ d=c.50}$. Measure 4 concludes with Ex 227 and etc.

4.6.18

Largo $d=c.50$

Musical score for orchestra, page 463, measures 5-8. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Cello), Double Bass (B.C.), Bassoon (B.C.), and Trombones (Trom. + B.C.). Measure 5 starts with Ex 227. Measures 6-8 continue with Ex 227 and etc. . The bassoon part is labeled "B.C. Bassi + B.C".

Allegro can brava (d. l. = c. 60)

(d. l. = c. 60)

b. l. = c. 60

Musical score for orchestra, page 463, measures 9-12. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Cello), Double Bass (B.C.), and Trombones (Trom. + B.C.). Measure 9 starts with Ex 228 at pp . Measures 10-12 continue with Ex 228 and etc. . The bassoon part is labeled "B.C. Bassi + B.C".

Musical score for orchestra, page 463, measures 13-16. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Cello), Double Bass (B.C.), and Trombones (Trom. + B.C.). Measures 13-16 show continuous sixteenth-note patterns for the strings.

Musical score for orchestra, page 463, measures 17-20. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Cello), Double Bass (B.C.), and Trombones (Trom. + B.C.). Measures 17-20 show continuous sixteenth-note patterns for the strings.