

CONCERTO FOR EIGHTEEN PLAYERS

PAUL ROBINSON (1994/5)

INSTRUMENTATION:

Flute doubling Piccolo

Oboe

Clarinet in B flat, A and E flat

Alto saxophone doubling Bass Clarinet

Bassoon

Trumpet

Horn in F

Trombone

Percussion One: Vibraphone

Whip

2 Congas

2 Wood Blocks

4 Coconut Shells

Snare Drum

2 Timbales

Bass Drum with pedal

Percussion Two: Hi Hat

Cowbell

2 Wood Blocks

Snare Drum

2 Timbales

Bass Drum with pedal

Synthesiser: with harpsichord voice and amplitude pedal (damper)  
-amplification through reasonable combo amp in  
direct vicinity of player.

Pianoforte

Bass Guitar: (with option of using synth with good bass sound eg.  
a Korg M1 'Fretless Bass' voice)

Violin

Violin

Viola

Cello

Double Bass

This piece is related to two other works of mine - 'Sleep Hath no Geography' for flute, cello and piano written for the Phoenix Trio and 'Dark Song of the Night' for two pianos to be premiered by Andrew Ball and Catherine Edwards in March 1995.

Broadly speaking all of these pieces are reflections on solitude and bring together the experiences of a variety of celebrated prisoners, both political prisoners and prisoners of conscience. However, it was not the circumstances of an individuals incarceration that was of interest to me but the means in which their imaginations adapted themselves to deprivation. Here a very rich tapestry of ideas was to be found that dispelled the potentially gloomy nature of such subject matter.

A starting point for this cycle of pieces was a chance comment overheard during a visit to Berlin that Albert Speer - the architect of Nazi Germany - 'walked around the world' during his extended imprisonment following the war, pacing round his cell and plotting distances walked on a map.

Other subject matter was more conjectural, particularly the use of various pieces from the Fitzwilliam Virginal Book (used also in this piece). The conjecture here was that the copyist of the book, Francis Tregian, who was himself a long term prisoner, copied the manuscript as a means of waging war against empty days. In 'Dark Song of the Night' this conjecture is used to suggest a dream sequence where extracts from the music he has been copying visit him in his sleep.

The direct stimulation for this piece was a passage from Brian Keenan's 'An Evil Cradling' cited overleaf.

From the sporadic splutterings of a motor generator amplified through a ventilation shaft to his cell (depicted throughout the piece by figurations on a hi hat cymbal) Keenan imagines all the music he has ever heard and enters a kind of delirium as one rhythmic pattern gives way to another. Following an extended duet for sax and bassoon, continuous pulse elements assert themselves as do references to divergent styles of music, in particular - a 'soupy' Hollywood string and sax passage over staccato piano and bass guitar figurations and the gradual and eventually triumphant emergence of a passage from Giles Farnaby's 'The King's Hunt' from the Fitzwilliam Virginal Book.

Following a cadenza for piano and trumpet the work closes in a 'whirling dervish' flurry of activity driven by percussion around the image projected in the Keenan passage overleaf of the lone naked figure dancing around his cell in candlelight to non-existent music.

I knew they had a motor-generator to light the prison at night whilst bringing in new prisoners. On one occasion the generator was running, though there was no light, and the ventilation pipe was blowing in dusty hot air as usual. I could not see the dust falling. I wasn't bothered by it. But I remember listening to the noise of the machine and the air as it passed through this long vent of piping. My mind seemed to be pulled into the noise until the noise became music. And I listened entranced in the dark to the music that was coming from this pipe. I knew that there was no music and yet I heard it. And flowing out melodiously was all the music that I had ever loved or half remembered. All at once, all simultaneously playing especially for me. It seemed I sat alone in a great concert hall in which this music was being played for me alone. I heard the ethnic music of Africa. The rhythmic music of bone on skin. I heard the swirl and squeal of bagpipes. I heard voices chanting in a tribal chant; great orchestras of violins; and flutes filling the air like bird flight, while quiet voices sang some ancient Gregorian chant. All the music of the world was there, playing incessantly into my cell. I lay at first smiling and listening and enjoying this aural feast. I kept telling myself 'There is no music Brian, it's in your head.' But still I heard it and the music played on and on ever-changing, ever-colourful. I heard the uilleann pipes' lilting drone.

I heard fingers strum and pluck a classical flamenco. I heard ancient musics of ancient civilizations coming all at once to fill my cell and from simply smiling and laughing I fell into a musical delirium and began to tap and dance and beat softly upon the walls the different rhythms offered to me.

For how long I did this, I cannot tell, but then suddenly I was fearful. This music that was not there but that I heard had taken hold of me and would not let me go. I could not silence it. It was carrying me away. I called for it to stop. I pressed my hands over my ears foolishly trying to block out a music that was already thumping in my head and it would not go away. I could not end this or silence it. The more I tried the louder it swirled about me, the more it filled the room. And in its loudness I was gripped with a fear that was new to me. I did not know how to contain myself or how to end this thing. My fight against it was defeating me. It was crushing out every part of me and filling me with itself. I could not bear it.

I fumbled under my mattress to find the stubs of candles that I had squirrelled away. I took out one candle and lit it in the hope that light would dispel the music that filled the room, but it did not. With my mind only half conscious, I lit another and another candle until I had filled the cell with candlelight, bright, dazzling, soft, alluring light. But still the music played around me. Everywhere the bright burning of the small candles and me waiting and hoping that this imagined music would stop. And then I remembered again you do not overcome by fighting, you only concede the victory to the madness within. You overcome by going beyond it.

Like a somnambulist, I got up from my mattress and in that tiny cell, naked and wet with sweat, I began to dance. Slowly, slowly at first then going with the music, faster I danced and faster until I went beyond, and beyond the music's hold on me. I danced every dance I knew and dances unknown to me. I danced and danced until the music had to keep up with me, I was a dancing dervish. I was the master of this music and I danced and danced. The sweat rolled off me and I bathed myself in the luxury of it. I felt myself alive and unfearful. I was the pied piper who was calling the tune. A tiny cell, a dozen candle stubs and a madman dancing naked. I was laughing. The laughter was part of the music around me. Not the laugh of hysteria, but the laugh of self-possession, the laugh that comes with the moment of victory. Every part of me, every limb, every muscle energized in this dance. For how long I danced or how long I laughed I cannot tell. But it seemed that I would be dancing forever.

Picc

Ob

E♭ Clar

Alto Sax

Bsn

Tpt

Hrn

Tbn

Perc 1

Perc 2

Synth

Pf

Bs. Guit

VI

VII

Vla

Viol

Bs.

**ff TUTTI**

**Sfz WHIP**

**♩ = 128**

Harpsichord voice

PED

*Preview File Only*

Handwritten musical score for Percussion 2, Viola, and Violins. The score is divided into systems, with some systems containing multiple staves for different instruments.

**System 1:**

- Perc 2:** Snare drum part with dynamics *mp* and tempo marking  $\text{♩} = 56$ .
- Viola:** Melodic line with dynamics *mp*.

**System 2:**

- H/H:** Horns/Harp part.
- V:** Violin part.

**System 3:**

- H/H:** Horns/Harp part.
- V:** Violin part.

**System 4:**

- H/H:** Horns/Harp part.
- V:** Violin part.

**System 5:**

- H/H:** Horns/Harp part.
- Via:** Viola part.

**System 6:**

- H/H:** Horns/Harp part.
- V 1:** Violin 1 part.
- V 2:** Violin 2 part.
- Via:** Viola part.
- Vcl:** Violoncello part.
- Bs:** Bass part.

Handwritten annotations include "consord" (consonance) and "pizz" (pizzicato) in the lower systems.



Musical score system 1, measures 1-4. Instruments: M/Hrt, V1, V2, Vla, Vcl, Bs.

Measures 1-4 contain complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *f* and *mf* (*toHi*). The Vla part includes a section with notes marked *halto*.

Preview File Only

Musical score system 2, measures 5-8. Instruments: M/Hrt, V1, V2, Vla, Vcl, Bs.

Measures 5-8 continue the musical themes with various articulations and dynamics. The Vla part features a section with notes marked *halto*.

Handwritten musical score for the first system, featuring staves for H/Hat, V1, V2, Vla, Vcl, and Bs. The Vcl and Bs staves include the instruction "Cresc. molto ..." and performance markings "pizz" and "arco".

Handwritten musical score for the second system, featuring staves for H/Hat, V1, V2, Vla, Vcl, and Bs. The Vcl and Bs staves include performance markings "gliss" and "pizz".

Preview File Only

Picc  
 Ob  
 Eb Clarinet  
 Alto Sax  
 Baritone Sax  
 Trumpet  
 Horn  
 Trombone  
 P1.  
 P2.  
 Synth  
 Pffe  
 Bs Cuit  
 V1  
 V2  
 Vla  
 Vcl  
 Bs

Musical score for page 5, featuring various instruments and sections. The score includes woodwinds (Piccolo, Oboe, Eb Clarinet, Alto Saxophone, Baritone Saxophone, Trumpet, Horn, Trombone), percussion (P1, P2), strings (Violin 1, Violin 2, Viola, Violoncello, Bass), and keyboard (Piano). The P1 part includes a section titled "TO VIBES" with a dynamic marking of *mp*. The P2 part includes a section titled "ff TUTTI". The score contains complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mp* and *ff*. A blue watermark "PREVIEW FILE ONLY" is visible across the score.



TO C FLUTE

TO A CLARINET

mp

mp

L Ped

5

The image shows a page of a musical score, page 6. The score is written for a variety of instruments. At the top, there are staves for Flute (Flt) and Oboe (Ob). The Flute part has a handwritten annotation 'TO C FLUTE' and a dynamic marking 'mp'. Below these are staves for Clarinet (Cl), Saxophone (Sx), Bassoon (Bsn), Trumpet (Tpt), Horn (Hr), and Trombone (Tbn). The next section includes two Piano (P1, P2) parts. P1 has a dynamic marking 'mp' and a handwritten annotation 'TO A CLARINET'. P2 has some handwritten notes and a blue watermark 'Preview File Only' overlaid on it. Below the piano parts are staves for Synth, Pflte (Piano Flute), and Bass (Bs). Pflte has a dynamic marking 'mp' and a handwritten annotation 'L Ped'. At the bottom, there are staves for Violin I (VI), Violin II (VII), Viola (Va), Violoncello (Vcl), and Double Bass (Bb). The Violin II part has a handwritten annotation '5' above a specific passage. The score is written in a standard musical notation with various clefs and dynamic markings.

Fl  
 Ob  
 A Cl  
 Sax  
 Bsn  
 Tpt  
 Hn  
 Tbn  
 Vln  
 P2  
 Sqa  
 Pfc  
 Pcs  
 Vi  
 V2  
 Vla  
 Vcl  
 BS

da niente  
 pp  
 pp  
 5  
 3  
 pizz  
 pizz

Preview File Only

Fl

Ob

Cl

Hn

Vl

Vla

Vcl

Bs

P2

ACCEL .....

PANOPUS SCORE SYSTEM

Preview Only

pizz

L 3 -

FH *f* 5  
 Ob *f* 6 *mf* 5  
 CH *f* 5 *sf*  
 Tpt *sf* 5  
 Hrn *f* (con sord) *sf* *mf* 3  
 Vib *sf*  
 Pz  
 Pfte *f* 9 5 5  
 Bs *arco*

. . . . . RIT to TEMPO PIANO . . . . .

This page of a musical score features 13 staves for different instruments. From top to bottom, the staves are labeled: Flute (Fl), Oboe (Ob), Clarinet (Cl), Trumpet (Tpt), Horn (Hr), Violin (Vln), Piano (P), Percussion (Pfc), Viola (Vla), Violoncello (Vcl), and Bass (Bs). The score is divided into two measures by a vertical bar line. The first measure contains complex melodic lines for the Flute, Oboe, Clarinet, and Violin, with various ornaments and slurs. The Piano part in the first measure features a series of chords. The second measure continues the melodic development for the Flute, Oboe, Clarinet, and Violin, with the Piano part providing harmonic support. A large blue watermark reading "Preview File Only" is oriented diagonally across the center of the page.



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

- Flt:** Flute part with notes and dynamics including *mp*.
- Ob:** Oboe part with notes, slurs, and dynamics including *sfz* and *mp*.
- Cl:** Clarinet part with notes, slurs, and dynamics including *sfz*.
- Trpt:** Trumpet part with notes, slurs, and dynamics including *sfz*.
- Viol:** Violin part with notes, slurs, and dynamics including *sec* and *sfz*.
- P2:** Piano part with chords and notes.
- Pfte:** Percussion part with notes and dynamics including *sfz* and *mp*.
- VI:** Viola part with notes and dynamics including *mp*.
- V2:** Violoncello part with notes and dynamics including *mp*.
- VnA:** Violin A part with notes and dynamics including *sfz*.
- Vcl:** Violoncello part with notes and dynamics including *mp*.
- BS:** Bass part with notes.
- Tempo/Performance:** Markings include "ACCEL . . . . ." and "RIT TO TEMPO . . .".

Preview File Only

Fl  
 Ob  
 Clt  
 Tpt  
 Pz  
 Synth  
 Pffe  
 Vl  
 Vcl  
 Vln  
 Vc  
 Bb

Musical score for page 12, featuring various instruments including Flute (Fl), Oboe (Ob), Clarinet (Clt), Trumpet (Tpt), Piano (Pz), Synthesizer (Synth), Percussion (Pffe), Violin (Vl), Viola (Vcl), Violoncello (Vln), and Double Bass (Vc). The score includes handwritten musical notation, fingerings, and performance instructions like 'pizz'. A large blue watermark 'Preview File Only' is overlaid diagonally across the page.

P2

Synth

Pfe

ALTO SAX

ALTO SAX  
(very breathy subtone)

P2

mp

mf

mp

A SAX

P2

SAX

P2

mf

WOOD BLOCK

P1

P2

SAX

PFE

p

mp

p

CLARINET IN A

This part should be barely audible until later. Breathe when necessary!

ppp

CLARINET IN A

P2

SAX

CLARINET IN A

P1

P2

SAX

WOOD BLOCK

Middle Eastern 'Keening'

f

CLARINET IN A

P1

P2

SAX

PFE

'free' bar

BOWED VIBRATIONS

WOOD BLOCK

Preview file only

CLT

Perc 1 & 2

WOOD BLOCK

P2

P1

SAX

CLT

P2

BOWED VIBES

SAX

CLT

P1

BOWED VIBES

SAX

CLT

P1

P2

(free bar)

SAX

Perc



CLT *tr-bon*

P2

SAX

CLT

P1

SAX

BSN

VEL

BS

PERC 1 (WOODBLKS)

BASSOON

CLT

SAX

BSN

P1

P2

Cello

BASS

(BOWED VIBES)

CLT

P1 (BOWED VIBES)

P2 (NO BUX)

SAX

BSN

VCL

BS

(Sounding)

6/8

CLT

P1

P2

SAX

BSN

VCL

BS

mf

7/16

2/8

Handwritten musical score for the first system, measures 1-4. The staves are labeled as follows from top to bottom: Ctr, P1, P2, SAX (with 'WOOD BLK' written above), BSN, PETS, Vcl, and BS. The notation includes various notes, rests, and articulation marks. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

Handwritten musical score for the second system, measures 5-8. The staves are labeled as follows from top to bottom: Ctr, P1, P2 (with 'H1/HAT' written above), SAX, BSN, Vcl, and BS. The notation continues with complex rhythmic patterns and melodic lines. The blue watermark 'Preview File Only' is also present here.

CLT

P1

P2

Sax

BSW

Vcl

BS

CLT

P1

P2

Sax

BSW

Vcl

BS

CRESC Piu A Piu ....

Preview File Only

CLT (Solo) *mf* 3 1 20

P1 3/4 4/8

P2 8/8

SAX

BSN

VCL

BS

CLT *f* *mf*

P1 5/16 6/16

P2

SAX *mf*

BSN *mf*

VCL

BS



CLT

P1 (LOUD BASS)

P2

SAX

BSN

VCL

BS

CLT

P1 (BOWED VIBES)

P2

SAX

BSN

VCL

BS

CLT

P1

P2 *Bowed Vibes*

SAX

BSN

VC

BS

CLT

SAX

BSN

TPT *trumpet*

HN *Horn*

TBN *trumpet*

P1 *Bowed Vibes*

P2 *Hi/Hat*

Synth *(Harpichord voice)*

Pfe *Piano*

VC

BS

*muted*

*mf*

*muted*

*mf*

*muted*

*f*

*arco*

*Wood Blks*

*5/16*

*6/16*

Handwritten musical score for a jazz ensemble. The score includes staves for Clarinet (CLT), Saxophone (SAX), Bassoon (BSN), Trumpet 1 (TR1), Trumpet 2 (TR2), Piano (P1, P2), Synthesizer (Synth), Percussion (Pfc), Violin (Vcl), and Bass (Bs). The music is in 4/8 time and features various dynamics such as *mf* and *p*. A specific performance instruction for the Clarinet is labeled "floated". The Percussion part includes a complex rhythmic pattern in the first measure, indicated by the notation  $\frac{7}{16}$  and  $\frac{3+3+2}{8}$ . The Bass part includes a "pizz" (pizzicato) instruction. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

CLT

SAX

BW

TR

HN

TBN

P1

P2

Strm

PFE

Vcl

BS

3/8

4/8

7/16

Preview File Only



SAX

BSN

Pfcs

Vcn

BS

6/16

CLT

SAX

BSN

P2

Synth

Pfcs

Vcn

BS

*mf (graceful)*

*f*

8

6



Handwritten musical score for a jazz ensemble. The score includes parts for Clarinet (CL), Saxophone (SAX), Bassoon (BSN), Trumpet (TR), Horn (HN), Trombone (TBN), Piano 1 (P1), Piano 2 (P2), Percussion (PER), Violin I (VI), Violin II (VII), Viola (VLA), Violoncello (VCL), and Bass (BS). The score is written in 4/4 time with a tempo of 128. It features various musical notations including notes, rests, dynamics (p, mf, f), articulation (accents, slurs), and performance instructions. A large blue watermark "PREVIEW ONLY" is overlaid on the score.

CL: *p.*

SAX: *p.*

BSN: *p.*

TR: *CL/SAX/BSN from here form background resonance until re-entry on p.32.*

P1:  $\text{♩} = 128$

P2: *snare drum (sustain off)*  
*\* hi/hat*  
*\* sticks half w/itedrum mf*

PER: *Allow strings to dominate until p.32*  
*(Tense-clipped)*  
*mf*

VI: *etc*

VII: *etc*

VLA: *etc*

VCL: *etc*

BS: *etc*

CLT

SAY

SON

P1

P2

Pfe

V1

V2

VIA

VII

BS

VIBES

Preview File Only

Detailed description of the musical score: The score is written for a full orchestra and includes vocal parts. The instruments listed on the left are Clarinet (CLT), Saxophone (SAY), Piano (SON), Percussion 1 (P1), Percussion 2 (P2), Flute (Pfe), Violin 1 (V1), Violin 2 (V2), Viola (VIA), Violoncello (VII), and Bass (BS). The score is in 4/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page. The word 'VIBES' is written in the Percussion 1 part. The page number '27' is in the top right corner.

Handwritten musical score for a symphony orchestra, page 28. The score includes parts for Clarinet (Cl), Saxophone (Sax), Bassoon (Bsn), Flute 1 (Fl 1), Flute 2 (Fl 2), Percussion (Perc), Violin 1 (V1), Violin 2 (V2), Viola (VA), Violoncello (Vcl), and Double Bass (Bs). The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The score features various musical notations including notes, rests, slurs, and dynamic markings such as *f* (forte) and *snare*. A blue watermark "Preview File Only" is overlaid diagonally across the center of the page.

Handwritten musical score for a symphony orchestra, page 29. The score includes parts for Clarinet (Clr), Saxophone (Sax), Bassoon (Bsn), Percussion 1 (P1), Percussion 2 (P2), Piano (Pfc), Violin 1 (V1), Violin 2 (V2), Viola (Vla), Violoncello (Vcl), and Bass (Bs). The music is written in a common time signature with various notes, rests, and dynamic markings. A large blue watermark "Preview File Only" is overlaid diagonally across the center of the page.



Cor  
 Sax  
 Bsn  
 Trp  
 Hrn  
 P1  
 P2  
 Pftc  
 V1  
 V2  
 Vla  
 Vcl  
 Bs

Musical score for page 30, featuring various instruments including Cor, Sax, Bsn, Trp, Hrn, P1, P2, Pftc, V1, V2, Vla, Vcl, and Bs. The score includes notes, rests, and performance instructions like "mutes out" and "secco".

Preview File Only



Ctr  
 Sax  
 Bsn  
 Trp  
 Hn  
 P1  
 P2  
 Ffte  
 (secco)  
 Vi  
 V2  
 Vla  
 Vcl  
 Bs

Musical score for page 31, featuring various instruments including Clarinet (Ctr), Saxophone (Sax), Bassoon (Bsn), Trumpet (Trp), Horn (Hn), Piano (P1, P2), Flute (Ffte), Violin (Vi), Viola (V2), Viola (Vla), Violoncello (Vcl), and Bass (Bs). The score includes notes, rests, and dynamic markings such as *mf* and *Ped.*.

FLT *mf*

OB *mf*

CLT *mf*

SAX *mf*  
TO BASS CLARINET

BSN

TR

HN

TON *broadly* *mf* *mute out*

P1 *secco*

P2

Pfte *f*

V1

V2

VLA

VCL

BS

Flut  
 Ob  
 Clar  
 Bsn  
 Trp  
 Hrn  
 Tbn  
 P1  
 P2  
 Pfte  
 Vi  
 V2  
 Vla  
 Vcl  
 Bs

This page of a musical score, page 33, contains 15 staves of music. The instruments listed on the left are Flute (Flut), Oboe (Ob), Clarinet (Clar), Bassoon (Bsn), Trumpet (Trp), Horn (Hrn), Trombone (Tbn), Piano 1 (P1), Piano 2 (P2), Piano Forte (Pfte), Violin 1 (Vi), Violin 2 (V2), Viola (Vla), Violoncello (Vcl), and Bass (Bs). The score is written in a standard musical notation style, featuring various note values, rests, and dynamic markings. A large, semi-transparent watermark reading "Preview File Only" is oriented diagonally across the center of the page.

Handwritten musical score for a symphony orchestra. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bass Clarinet (B. CLARINET), Bassoon (Bsn), Trumpet (Tpt), Horn (Hrn), Trombone (Tbn), Percussion 1 (P1), Percussion 2 (P2), Percussion 3/4/5 (P3/4/5), Violin I (VI), Violin II (VII), Viola (VLA), Violoncello (Vcl), and Double Bass (Bs). The score features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as *loco* and *Cresc. Piu a Piu .. (Tutti) ...*. The notation is in a single system with multiple staves per instrument.

Preview File Only

Cresc. Piu a Piu .. (Tutti) ...



Handwritten musical score for a full orchestra. The score is arranged in systems for various instruments:

- Flute (Fl):** Features triplets and slurs.
- Oboe (Ob):** Features triplets and slurs.
- Clarinet (Cl):** Features triplets and slurs.
- Bass Clarinet (B. Cl):** Features slurs and dynamic markings.
- Bassoon (Bsn):** Features slurs and dynamic markings.
- Trumpet (Tpt):** Features triplets and slurs.
- Horn (Hr):** Features slurs and dynamic markings.
- Trombone (Tbn):** Features slurs and dynamic markings.
- Trumpet 1 (Pt 1):** Features triplets and slurs.
- Trumpet 2 (Pt 2):** Features triplets and slurs.
- Percussion (Pfe):** Includes a section marked "(Cresc) ...".
- Violin 1 (V1):** Features triplets and slurs.
- Violin 2 (V2):** Features triplets and slurs.
- Viola (Vla):** Features triplets and slurs.
- Violoncello (Vcl):** Features slurs and dynamic markings.
- Double Bass (Bs):** Features slurs and dynamic markings.

The score includes various musical notations such as slurs, triplets, and dynamic markings. A large blue watermark "Preview File Only" is overlaid diagonally across the center of the page.



Fl  
Ob  
Cl  
B.Cl  
Bsn  
Tpt  
Hr  
Tbn  
P1  
P2  
Pfe  
V1  
V2  
Vla  
Vcl  
Bs

(CRES.)  
loco

This page of a musical score contains 15 staves for various instruments. The instruments listed on the left are: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Trumpet (Tpt), Horn (Hrn), Trombone (Tbn), Percussion 1 (P1), Percussion 2 (P2), Piano (Pfc), Violin (Vn), Viola (Vla), and Cello/Double Bass (Vcl/Bs). The score is written in a common time signature (C) and includes various musical notations such as notes, rests, slurs, and dynamic markings. A large, semi-transparent watermark reading "Preview File Only" is oriented diagonally across the center of the page.

Handwritten musical score for a symphony orchestra, page 38. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute (Fl):** Features melodic lines with slurs and accents.
- Oboe (Ob):** Includes melodic passages and some triplet markings.
- Clarinet (Cl):** Shows complex rhythmic patterns with many slurs.
- Bass Clarinet (B.Cl):** Similar to the clarinet part, with dense rhythmic textures.
- Bassoon (Bsn):** Provides a steady accompaniment with some melodic movement.
- Trumpet (Tpt):** Features melodic lines with accents and slurs.
- Horn (Hn):** Includes melodic lines and some sustained notes.
- Trombone (Tbn):** Shows harmonic support with some melodic fragments.
- Piccolo (P1):** Features melodic lines with triplet markings.
- Percussion 2 (P2):** Shows rhythmic patterns for a secondary percussion instrument.
- Piano (Pfe):** Includes a left pedal marking (*L. Ped.*) and a *secco* marking. The part features complex chordal textures.
- Violin 1 (V1):** Features melodic lines with a *(heel)* marking.
- Violin 2 (V2):** Provides harmonic support with melodic lines.
- Viola (Vla):** Features melodic lines with slurs and accents.
- Violoncello (Vcl):** Provides harmonic support with melodic lines.
- Double Bass (Bs):** Provides harmonic support with melodic lines.

The score is written in a single system with three measures per staff. The notation includes various musical symbols such as slurs, accents, slurs, and dynamic markings.

Preview File Only

Flt  
 Ob  
 Clar  
 B. Clar  
 Bsn  
 Gtr  
 Trp  
 Trbn  
 P1  
 P2  
 (cresc)  
 Pffe  
 Vi  
 V2  
 Vla  
 Vln  
 Vcl  
 Cb

Preview File Only



Flt  
 Ob  
 Clar  
 B Clar  
 Bar  
 Trpt  
 Trbn  
 P1  
 P2  
 Pfte  
 VI  
 V2  
 Vla  
 Vcl  
 Bs

... (cresc) ...  
 L 8vb