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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Sonic Engraving

A Dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy

in

Music

by

Yeung-ping Chen

Committee in charge:

Professor Lei Liang, Chair
Professor Victoria Petrovich
Professor Rand Steiger
Professor Shahrokh Yadegari
Professor Wai-lim Yip

2017

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Chair

University of California, San Diego

2017

DEDICATION

To Mom, Dad, and Sisi. Thanks for your constant love, encouragement, and support.

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Additionally, I wish to express my thanks to several others who have been very important in the development of my life over the last seven years: Kyle Johnson and his family, Rev. Steven C. Chan and his family, Thomas Hagan, and Sisi Ye.

VITA

- 2006 Bachelor of Arts (Hons.), Hong Kong Baptist University
- 2008 Professional Diploma, Hong Kong Academy for Performing Arts
- 2010 Master of Music, Hong Kong Academy for Performing Arts
- 2010-13 Teaching Assistant, University of California, San Diego
- 2011 Altius Artist Fellow, The Asian Cultural Council
- 2013-14 Assistant of Composer-in-Residence Lei Liang, Qualcomm Institute
- 2014-15 Thomas Nee Commission Award, La Jolla Symphoy & Chorus
- 2015 Associate Instructor, University of California, San Diego
- 2015-16 Project Coordinator (Orchestra), Hong Kong Baptist University
- 2017 Production Associate, University of California, San Diego
- 2017 Doctor of Philosophy, University of California, San Diego

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LIST OF SUPPLEMENTAL RECORDINGS

Track 1 *Stretch of Light* (2013-15)

Performer: UCSD Bass Ensemble (Mark Dresser, Matthew Kline, Kyle Motl, Thomas Babin, Timothy McNally)

Track 2 *Fugue of Distance* (2012-13)

Performer: JACK Quartet (Christopher Otto, Ari Streisfeld, John Pickford Richards, Kevin McFarland)

Recording Engineer: Josef Kucera

Track 3 *The Moon in La Jolla* (2015)

Performer: Christopher Rountree (conductor), Scott Paulson (UC San Diego Geisel Carillon), Red Fish Blue Fish, and La Jolla Symphony Orchestra

Recording Engineer: Josef Kucera

Track 4 Excerpt 1 of *The Celestial Threads* (2017) (mm.1-45)

Track 5 Excerpt 2 of *The Celestial Threads* (2017) (mm.170-211)

Performer: Ran Duan

Recording Engineer: Nakul Tiruvilumala

ABSTRACT OF THE DISSERTATION

Sonic Engraving

By

Yeung-ping Chen

Doctor of Philosophy in Music

University of California, San Diego, 2017

Professor Lei Liang, Chair

Sonic Engraving is a compositional approach I have developed inspired by the practices of music transcription in European music culture as well as the Japanese print-painting form *Ukiyo-e*.

Ukiyo-e features a meticulous fabrication process which inspired a similarly meticulous layering compositional method that I employ in my Sonic Engraving model.

In every Sonic Engraving work, I begin by selecting a source work from which I collect a set of numerical data that characterizes the sonic behavioral patterns that are important to that adapted work. These generated data then serve as musical seeds for my own, new work. The new work is fresh in sonic nuance, timbre, texture, and musical expression, yet maintains strong ties to the adapted musical work.

This compositional approach was developed and evolved throughout a series of Sonic Engraving works that I composed at UC San Diego, including, *Fugue of Distances* (2012-13), contrabass quintet, *Stretch of Light* (2013-14), and piano solo piece, *The Celestial Threads* (2017).

The general principles of this compositional model and integrating strategies that I discovered within each of these Sonic Engraving works are discussed. Musical examples, analysis, and illustrations accompany the article throughout, which is followed by the complete scores of the three Sonic Engraving pieces and my telematic symphonic work, *The Moon in La Jolla* (2015).

SONIC ENGRAVING

Introduction

Sonic Engraving is a compositional approach I have developed that is inspired by the practices of music transcription in European music culture as well as the Japanese print-painting form *Ukiyo-e*. *Ukiyo-e* features a meticulous fabrication process which inspired a similarly layering compositional method that I employ in my Sonic Engraving model.

Under the supervision of Professor Lei Liang, I examine this compositional method through composing a series of compositions during my years at UC San Diego. It is also a major research project that I have investigated and developed before and after my Ph.D. qualifying exam in the summer of 2013.

In every Sonic Engraving work, I begin by selecting a source work from which I collect a set of numerical data which characterizes the sonic behavioral patterns that are important to that adapted work. These generated data then serve as musical seeds for my own, new work. The idea of the model is to compose a new musical work that is fresh in sonic nuance, timbre, texture, and musical expression, yet maintains strong ties to the adapted musical work.

In this writing, several important concepts of this compositional model and integrating strategies that I discovered within each of these Sonic Engraving works are discussed. I will also discuss how my Sonic Engraving technique developed over time, and how my other compositional projects which do not incorporate this technique have nonetheless been influenced by this personal compositional practice.

| Year | Title and instrumentation | Special technique used |
|---------|--|------------------------|
| 2017 | <i>The Celestial Threads</i> for solo piano | Sonic Engraving |
| | <i>Sonic Couplets</i> for woodwind quintet | |
| 2016 | <i>Resonance</i> for violin, contrabass, narrator, and tape | |
| | <i>Leaves of Light</i> for narrator and tape | |
| 2015 | <i>The Moon in La Jolla</i> for carillon and orchestra with telematic technology | Telematic technology |
| 2014 | <i>I like...</i> for narrator/voice and contrabass | |
| | <i>Stretch of Light</i> for contrabass quintet | Sonic Engraving |
| 2013 | <i>Palindromic Study I</i> for saxophone quartet | |
| | <i>Fugue of Distances</i> for string quintet | Sonic Engraving |
| 2012 | <i>Stars and Moon. Cloud and You</i> for soprano, flute, clarinet, violin, cello, piano | |
| | <i>Prelude of Light</i> for contrabass quintet | Sonic Engraving |
| | <i>Light and Tear</i> for solo violin | |
| | <i>Stillness in the Fragmentized Twirls</i> for trumpet and string quartet | Video animation |
| 2010-11 | <i>Trace of Solar Luminosity</i> for violin, horn and contrabass | |

Figure 1 List of my major compositions (from 2010-2017)

Figure 1 is the list of the major musical works I have composed from 2010-2017. It indicates whether any particular techniques were employed in that compositional project.

Three of these works were composed completely based on the Sonic Engraving model: *Fugue of Distances* (string quartet, 2012-13), *Stretch of Light* (contrabass quintet, 2013-14), and *The Celestial Threads* (piano solo, 2017). Since the first contrabass quintet, *Prelude of Light* (2012), was an initial and smaller version of *Stretch of Light*, and since both pieces apply the same technique to the same Sonic Engraving source material, J. S. Bach's *Cello Suite no.1 – Prelude*, my discussion will focus only on the later version.

As I have composed the series of Sonic Engraving projects my techniques and ideas have evolved. This newly invented compositional practice not only provides me with a personal and unique strategy to compose my original works, it also inspires in me ideas for other creative projects in which the model is not as thoroughly or specifically applied.

In this introductory article, I would like to first talk about the general concept of Sonic Engraving, and illustrate how the model was developed and modulated to accomplish different compositional and artistic goals in each of the Sonic Engraving projects. Then in the second part of the discussion, I use my large-scale telematic symphonic work, *The Moon in La Jolla* (2015) as an example of how my Sonic Engraving ideas and concepts have influenced and guided work that is not directly developed by Sonic Engraving.

General concept

Sonic Engraving is a personal compositional idea I began to develop in 2010. The initial idea was conceived based on the traditions of music transcription in western classical music including orchestration and arrangement. Figure 2 illustrates the procedure of this practice:



Figure 2 The procedure of traditional orchestration

Before orchestrating or making a transcription, composers or arrangers choose and adapt an existing musical work as the raw material for them to elaborate. This stage is represented by the left column (raw material) of the Figure 2. The raw material is usually in a simple form, so that the musical context can be elaborated and transcribed to another instrumentation setting in the second stage. This process of orchestration (or transcription) is represented by the middle column of the Figure. The final product, which is represented by the right column, is eventually manifested in a more elaborative form compared to the original appearance of its raw material stage. Therefore, the traditional practice of orchestrating or arranging a musical piece is a creative process of elaborating and varying the relatively simple, raw material, while at the same time it could be regarded as a technical process of transferring the musical materials from the

original instrumentation to another. The instrumental transition or the orchestration process is usually from a simpler set up to a more complex and rich instrumental configuration.

The raw material, in general, is a piano piece or a piano reduction score. It provides the basic musical information, such as pitch and rhythm, that a composer needs for the orchestration process. I also call the raw material the “musical archetype,” as it provides the essential musical data that is needed for the musical transformation process. Another reason to refer to it as a “musical archetype” is that the raw material underlines the fundamental *temporal structure* of the original work. The temporal structure remains unchanged even when the surface of its musical details is elaborated after the source material has been transcribed or orchestrated. The concept of temporal structure is an important component of my Sonic Engraving model that will be discussed later in the article. Meanwhile, I call the raw data “sonic seed,” since it is the simplest form that carries the undeveloped sonic potentials that can be grown in a more complex form. In a traditional musical transcription practices, the pitch and rhythm are the sonic seeds of the adapted work, the musical archetype.

The concepts of “musical archetypes” and “sonic seeds” drawn from traditional musical transcription practices play a significant role in my Sonic Engraving model, but they are reinterpreted with *extended* meaning and function. In my model, I modify the traditional practice by adding an extra integrated process on a musical archetype while expanding the definition of “sonic seed.”

Sonic Engraving, to me, is a new way to compose musical works by innovatively transcribing (or arranging, or orchestrating) an existing musical work. In this way, the technique encourages a strong link between the new piece and the old.

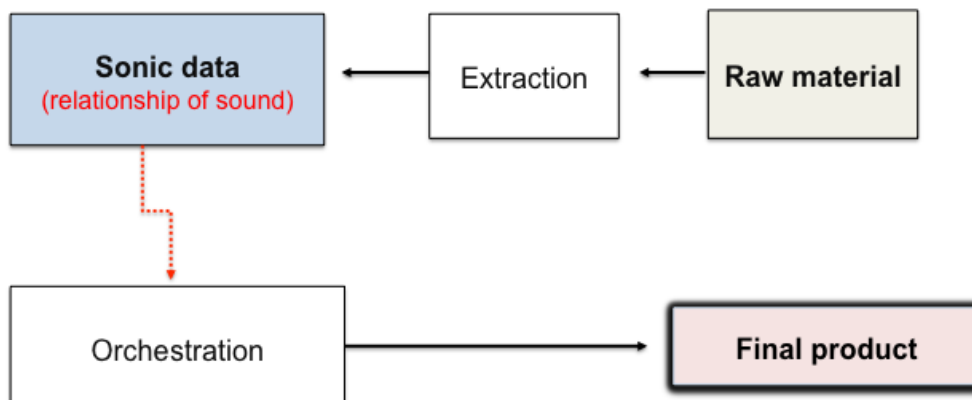


Figure 3 The procedure of Sonic Engraving model

Figure 3 illustrates the general procedure of my Sonic Engraving model. Compared with Figure 2, there are two extra steps: an extra creative process which I call the extraction, and an extra morphological stage of the musical material, the sonic data. These procedural changes in the model are made via a set of integrated ideas and techniques I employ.

As mentioned before, in a traditional transcription practice, the raw material exists in its most basic format. The data that composers or transcribers used were pitch and rhythm. In cases like this, the required basic materials are all directly provided in the original score and no analytical processes are necessary.

In my own transcriptional process however, I introduce an additional extraction process after selecting the raw material and before I orchestrate (transcribing the music into another form). The extraction process is an algorithmic process for capturing or filtering sonic information of the original source. The sonic and musical data of the original source are converted first into numerical sequences, and then the sequences are rendered graphically.

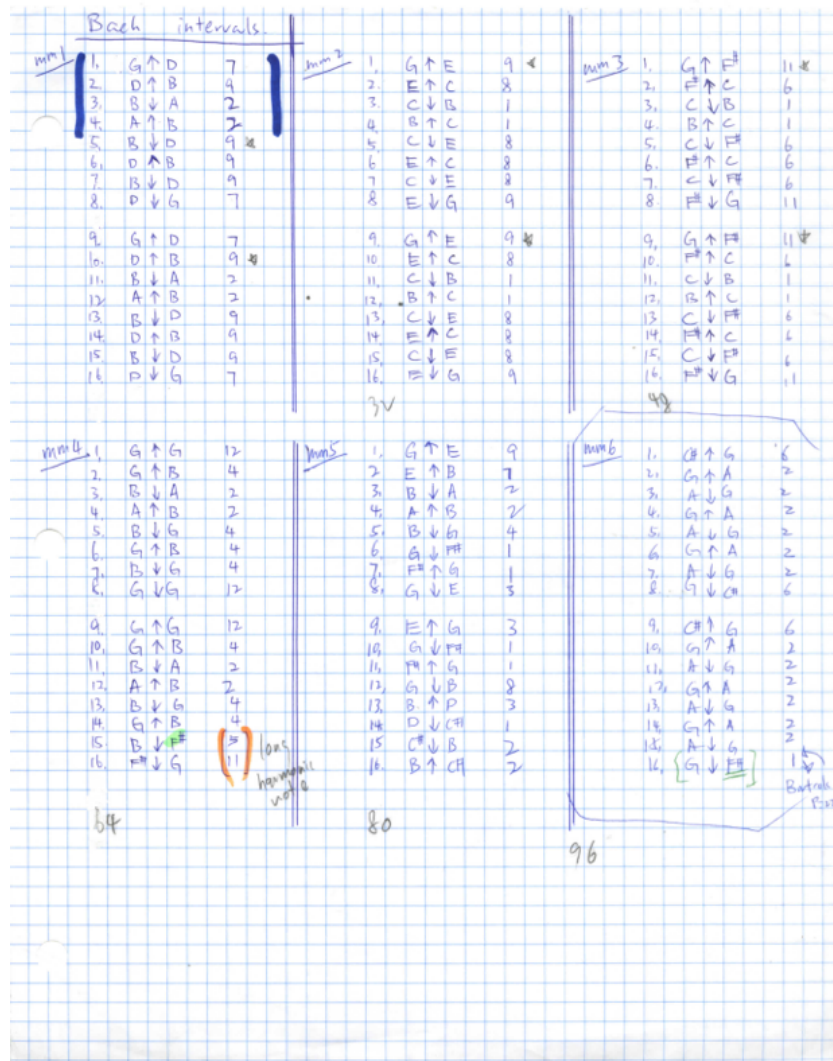


Figure 4a Sonic data of the Sonic Engraving model (numerical sequence)

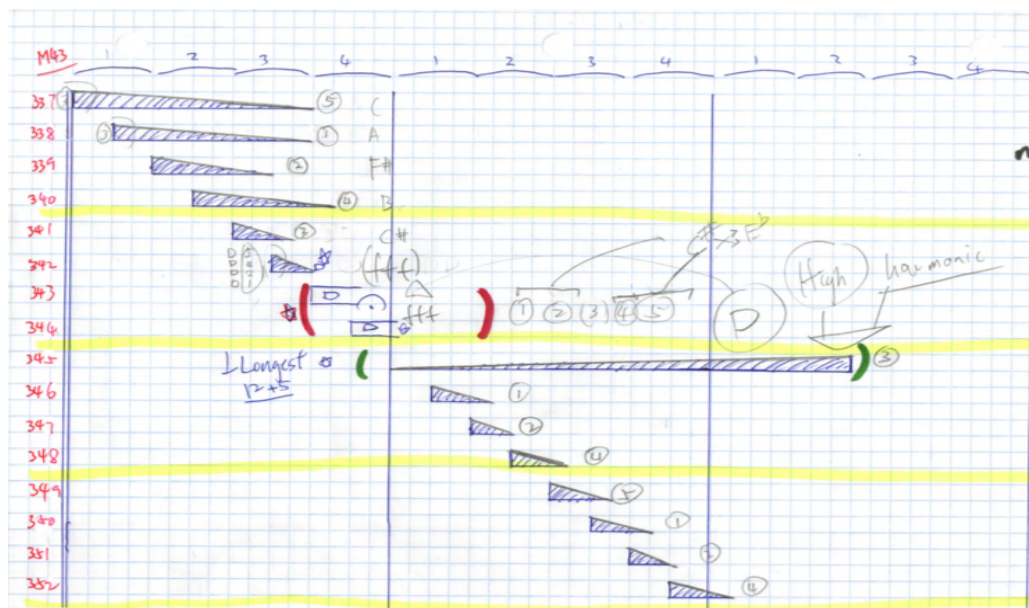


Figure 4b Sonic data of the Sonic Engraving model (graphical format)

Figures 4a and 4b are examples of sonic data extracted from J. S. Bach's *Cello Suite no.1 – Prelude*. These sonic data were used for my second Sonic Engraving work, the contrabass quintet, *Stretch of Light*, which I will discuss further in an upcoming section. In Figure 4a, each number represents the interval of two adjacent notes of the melody of the cello solo work. That means the sonic data I get through the extraction process is not the musical material directly provided by the raw material such as pitch and rhythm but is instead the *relationship* between every pair of two pitches. In other words, the intervals from the original melody of the cello work are what my extraction process prioritized.

After going through the extraction process, the raw material has been transformed from pitch and rhythm into a set of numbers. It is the sonic seed derived from the surface musical materials.

Graphic rendition is another critical part of the extraction process as it is a step of reestablishing the *temporal structure* of the original work after extracting the intervalistic data. Figure 4b is a sample of a graphical representation of the sonic data in numerical sequence. Each triangular symbol represents an intervallic value from the numerical sequence. A longer shaped symbol represents a larger melodic interval from the numerical sequence and vice versa. Though the length of the symbol is varied, the graphical symbols are arrayed evenly because the rhythmic value of the original source of *Stretch of Light*, J. S. Bach's *Cello Suite no.1 – Prelude* is a nearly constant sixteenth. Referring to this data in a graphical format is a useful way for me to unfold and replicate the temporal structure of the musical archetype which is important to me because maintaining the temporal structure is an important artistic feature in the traditional practices of musical transcription.

The purpose of illustrating the differences between traditional transcriptional practices and my Sonic Engraving model is to reveal the key ideas and features of this personal compositional approach. The goal of my model is to *transcribe the sonic relationships* from the source work instead of the surface musical materials. Furthermore, the characteristic extraction and reconstruction processes of Sonic Engraving enable me to compose original music that integrates with the traditional transcriptional practice that interest me, while at the same time retaining creative space and freedom to transform the musical experience that gripped me in the adapted original work. I create new, fresh musical experiences using my own musical language and sonic lexicon that remain tied to the rich tradition of musical transcription.

The relationship with *Ukiyo-e*

Theoretically speaking, Sonic Engraving can be seen as a hyper-transcriptional approach because of the close procedural relationship between traditional practice and my new way of defining each step of the processes. Maintaining the original temporal structure of the selected source work is the shared fundamental idea of both methods, though the strategies of manifesting the musical data are drastically different.

The fascinating and meticulous fabrication process of the Japanese print-making form *Ukiyo-e* inspired me of a multi-layering transformative process of my Sonic Engraving approach. Shared temporal and structural features between my new work and the source work are created through this *Ukiyo-e* inspired process.

The simple but bold graphical construction, the isolated but refined color control, the casual but articulated pictorial planning, and the direct but absorbing philosophical impact found in *Ukiyo-e* impress and influence me. The division of labor in the production, the way of outlining the image, the use of woodblock, and the layered colorization deeply connect to the key concepts of my Sonic Engraving model: materials extraction, sonic seed, musical archetype, and data reconstruction.

In this writing, I will not go further into the detailed studies of *Ukiyo-e* that I have done in my qualifying examination in 2013. But I will use two of my early Sonic Engraving compositions, *Stretch of Light* and *Fugue of Distances* as case studies to discuss the hyper-transcriptional strategies I have developed.

After that, I will focus on sharing my new explorations and experiences in applying the Sonic Engraving concepts and techniques to my recent compositional

projects, which are *The Celestial Threads* for solo piano and *The Moon in La Jolla* for carillon and orchestra with telematic technology.

Case study 1: *Stretch of Light*

The first work, *Stretch of Light*, is a composition for contrabass quintet. The work was composed in 2012 and its premiere was given in 2014. The selected adapted work is J. S. Bach's *Cello Suite no.1 – Prelude*. As mentioned before, this famous cello work consists of only one type of rhythmic value, the sixteenth note, see the Figure 5 below.

Figure 5 Analysis of J.S. Bach's *Cello Suite no.1 – Prelude*

Since the rhythmic variation of the solo melodic line is minimal, I selected this work in order to enable me to focus on only transcribing variations in pitch. It is the reason I adapted this solo work as my first Sonic Engraving project.

Transcribing solo source material for a quintet of contrabasses is the technical feature of this Sonic Engraving project. It was an interesting challenge and opportunity for me to transform the source work with the idea of converting intervals of a solo melodic line into an ensemble composition: using length of the musical materials of the bassists' parts to represent the original cello solo melody.

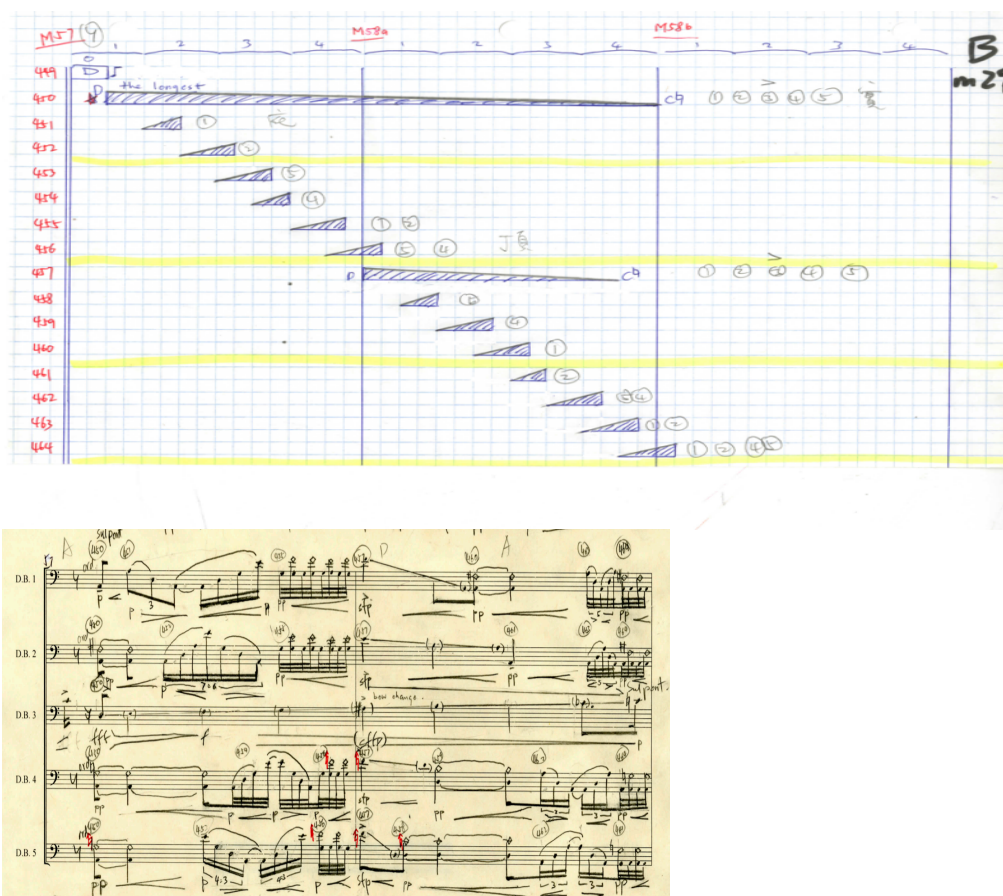


Figure 6 Vertical comparison of the sonic data and the passage of *Stretch of Light*

The image at the top of Figure 6 is sonic data of the Bach's cello solo represented graphically. Intervals and interval directions of the solo melody are shown by the shape of triangular symbols. The *length* of the symbols of the sonic data provides me with information which I use to determine the duration of each of musical event while the *direction* of the symbols provides me with information that informs other musical details for general ensemble writing of the new work such as dynamic, articulation, and paring of the voices.

In order to represent the behavioral pattern of the original, *Stretch of Light's* sonic data follows the rhythmic pattern of the Bach's *Cello Suite* straightforwardly. In this way, both the original and the new work share the same temporal structure. This is the common characteristic of the traditional transcriptional practices and my Sonic Engraving model, a hyper-transcriptional method.

Case study 2: *Fugue of Distances*

The second work I will discuss in detail, *Fugue of Distances*, is a composition for string quartet. The work was composed and premiered in 2013. The selected source work was the last fugue of J. S. Bach's *The Art of Fugue*. Compared with *Stretch of Light*, in which the rhythmic variation of the adapted work is minimal, the main feature of this Sonic Engraving project was to transcribe multiple melodic lines and their melodic movements. The musical texture, the intertwining melodic lines is traditionally seen as the important feature of fugue writing, and it is that feature that I wanted to address in the second Sonic Engraving project.

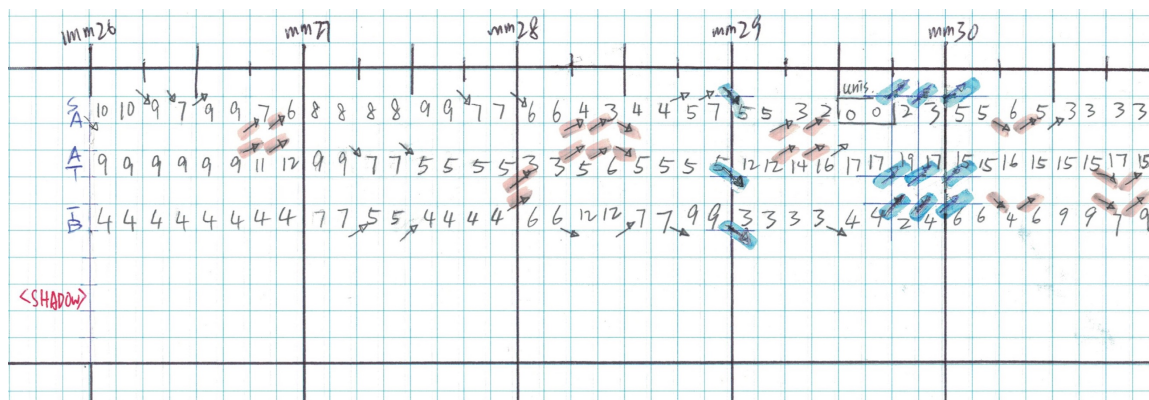


Figure 7 Sonic data of *Fugue of Distances*

Figure 7 is the sonic data I used for *Fugue of Distances*. Bach's original work consists of four melodic lines, and they are indicated as S (soprano voice), A (alto voice), T (tenor voice), and B (bass voice) in the sonic data chart.

Instead of taking the intervals between the two adjacent notes from the melody of the original work as I did in the previous project, the numbers in Figure 7 were extracted from the vertical intervallic distances between each pair of the two adjacent melodies - soprano and alto (indicated as SA), alto and tenor (indicated as AT), and tenor and bass (indicated as TB).

This is an evolution from my previous sonic engraving project because more sonic data from any given musical moment is acquired. Each set of the vertical sonic data (from the three voice pairs) is the aggregated value of all four melodic lines in each musical moment. On the other hand, the change between two horizontal sonic data numbers in the chart captures the individual movements of each melodic line. The

vertical and horizontal numerical patterns are used together as the sonic seeds for me to transcribe my own piece, the string quartet.

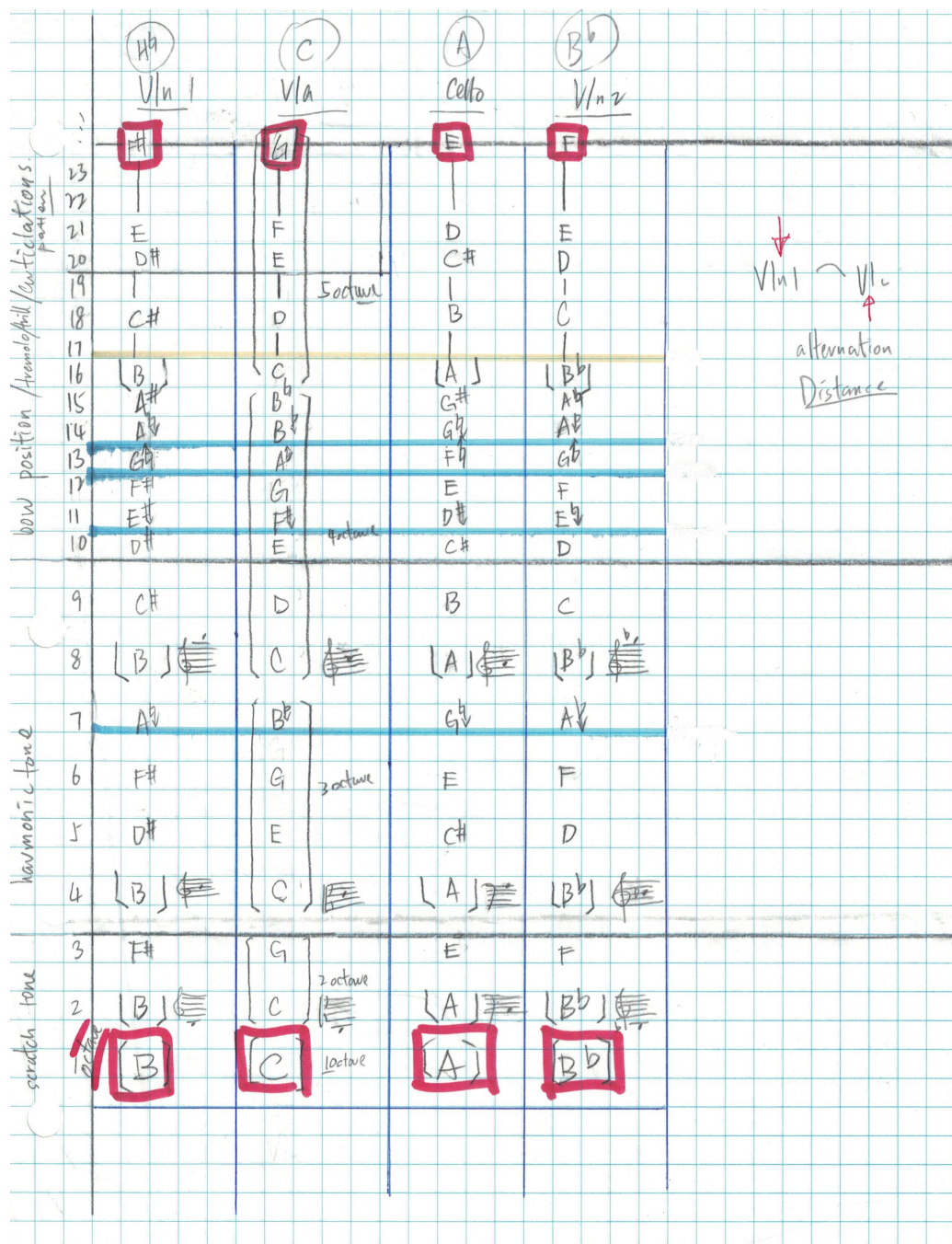


Figure 8 Pitch material of *Fugue of Distances*

Figure 8 represents the pitch materials found in *Fugue of Distances*. Four harmonic series based on the pitches of Bach's last name, B, C, A, and Bb are listed. The harmonic series are then assigned to four string instruments of the string quartet. The series of numbers marked on the left side indicates which pitch should be used based on the information from the sonic data chart (Figure 7).

My compositional goal for *Fugue of Distances* was to create a fugue of different sonic distances by using different string techniques. In this context, I think of sonic distance in terms of the audience's perception of distance to the string quartet sound. This metaphor of distance can be achieved convincingly on string instruments as the harmonic context of a tone from the string instruments can be controlled very subtly in different ways by the player. Additionally, gradual change of timbre can be made easily with the bow control and positions. Therefore, I decided in this sonic Engraving project that the original intertwined melodic movement of J. S. Bach's fugue should be transcribed into consistent changes of sonic distance produced by different string playing techniques.

Glissando is abundant in *Fugue of Distances* as I use it to always connect one transcribed pitch to the next. In addition to glissando, the sonic lexicon of the piece includes tremolo, natural harmonics, and different levels of bow-pressure and bowing position. Like the pitch choices in the composition, the technique which is used in each musical moment is prescribed by the numbers in the left column of the materials chart (Figure 8). Figure 9, the sample passage of *Fugue of Distances*, illustrates the way I create a fugue of perceptual distance between the four instruments.

Figure 9 Selected passage of *Fugue of Distances* (mm.25-28)

Further development

After discussing the general application of my model and compositional procedure in two of my early Sonic Engraving works, I would like to share how my model is evolved in my recent piano solo work, *The Celestial Threads* (2017). This piano work reveals my new understanding of the Sonic Engraving model. In this project, I used similar Sonic Engraving concepts, but what I tried to transcribe is not only the musical notes of an adapted piece, but the multiple musical interpretations of different performers.

In the following section, not only the new perspective and technique of the model will be discussed, but also the way in which my Sonic Engraving as a compositional exercise changes my creative approach on other non-Sonic Engraving compositional projects as well as my strategy of integrating technology in my composition. I will use my large-scale telematic symphonic work, *The Moon in La Jolla* (2015) as an example

for demonstrating the musical influences I have from the years of practicing Sonic Engraving techniques.

Case 3: *The Celestial Threads* (2017)

The Celestial Threads is a 30-minute-long piano solo work and my latest Sonic Engraving composition. This music is based on the oldest surviving notated music in China, a guqin piece named *Jieshi Diao Youlan* (literally: "Secluded Orchid in *Jieshi* Mode"). Guqin is a plucked seven-string Chinese musical instrument of the zither family. It has a history of about 5,000 years, and is mentioned in Chinese writings dating back nearly 3,000 years.

The existing manuscript of this ancient music was written during the 7th century and notated in a special and old form of guqin notation, known as *wenzi pu* (literally: "written character notation").

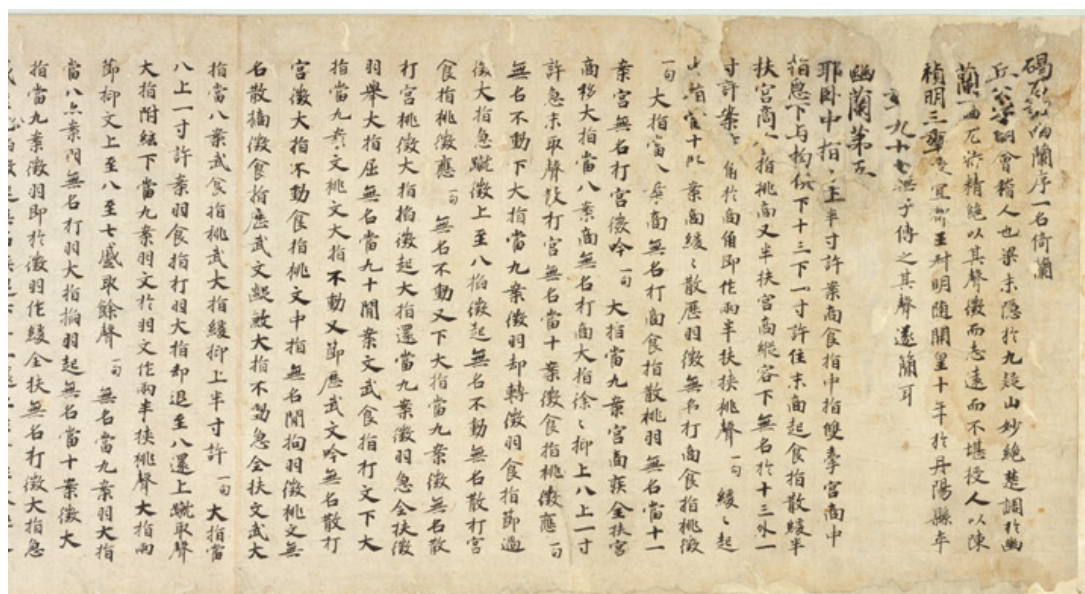


Figure 10 The original manuscript of *Jieshi Diao Youlan* (written character notation)

Figure 10 is the original manuscript, the *wenzi pu*, of *Jieshi Diao Youlan*. No musical symbols or notations are used *wenzi pu*, instead, only Chinese written characters are used for describing movement of the fingers, gesture of the hand, and their playing position. It usually takes several characters or even a few sentences to describe how to produce a specific tone.

Also, the pitch is not indicated explicitly in this type of notational system, but the detailed description can help the player or interpreter to figure out approximately what pitch should be played in each performance gesture. Nevertheless, the length of each musical event is not indicated or even clearly determined at all. In fact, *Jieshi Diao Youlan* is the only existing music notated in *wenzi pu*. As a result, *Jieshi Diao Youlan* was regarded for a long time as a piece that was incomprehensible and unable to be performed.

In the 60's, a group of quqin players and historians started to conduct research to decipher the ancient notation and investigate the proper way of performing this mysterious musical work. They were able to determine general idea of the pitch and phrasing of the work. But each of them had their own ideas and understanding of the local musical details, such as the choice of timbre, articulation, glissando, rhythm, and tempo. The variation of their interpretations is caused by the ambiguity of the *wenzi pu* as well as different scholastic backgrounds and schools of guqin playing of the interpreters.

As a result, there are different interpretations of the same piece today. Figure 11 is one of the modern transcriptions of *Jieshi Diao Youlan*, transcribed by Guan Ping-hu. There are western staff notations as well as *jianzi pu* (literally "reduced notation",

compared with the *wenzi pu*, it is a relatively modern and prevailing *gugin* notation rdeveloped in Tang Dynasty, underneath each musical note.

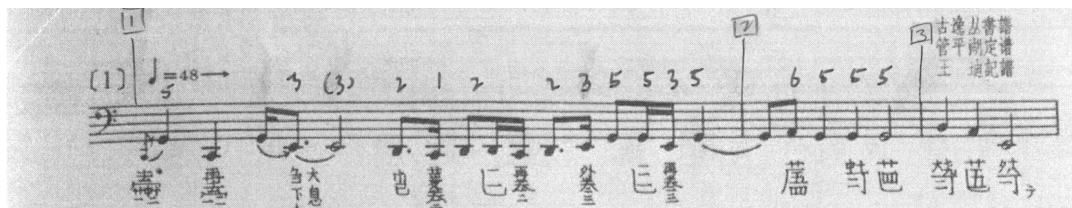


Figure 11 Guan Ping-hu's transcription of *Jieshi Diao Youlan*

Instead of focusing on the transcribing the musical notation of just one adapted work, the sonic data of my latest Sonic Engraving project, *The Celestial Threads*, is based upon four different transcriptions on *Jieshi Diao Youlan*. The four interpreters are Guan Ping-hu, Yao Bing-yin, Xu Li-sun, Wu Zhen-ping.

Because the adapted sources are four different versions of the same musical work, extracting sonic data from multiple interpretations of the same piece and transcribing this data into a piano solo piece are the core compositional challenges of *The Celestial Threads*.

Inspired by the experience of transcribing four-part music in my second Sonic Engraving project, *Fugue of Distances*, I developed a new way of transcribing multiple melodic lines for *The Celestial Threads*. I placed the all four interpreters' transcriptions together and aligned them vertically (see Figure 12). The goal of this parallel arrangement is to prepare the sonic data in a way that synthesizes all four interpretations and reveals the four different musical perspectives of the interpreters.

Figure 12 The vertical alignment of the four guqin players' transcriptions

Furthermore, my compositional goal is to introduce and explore two new technical aspects of Sonic Engraving through this project: First, to not generate the sonic data based on the intervals, which I did exclusively on my first two Sonic Engraving works. Second, to reveal the differences and subtle changes of the all four different interpreters' original transcriptions, by synthesizing the data of each melodic line.

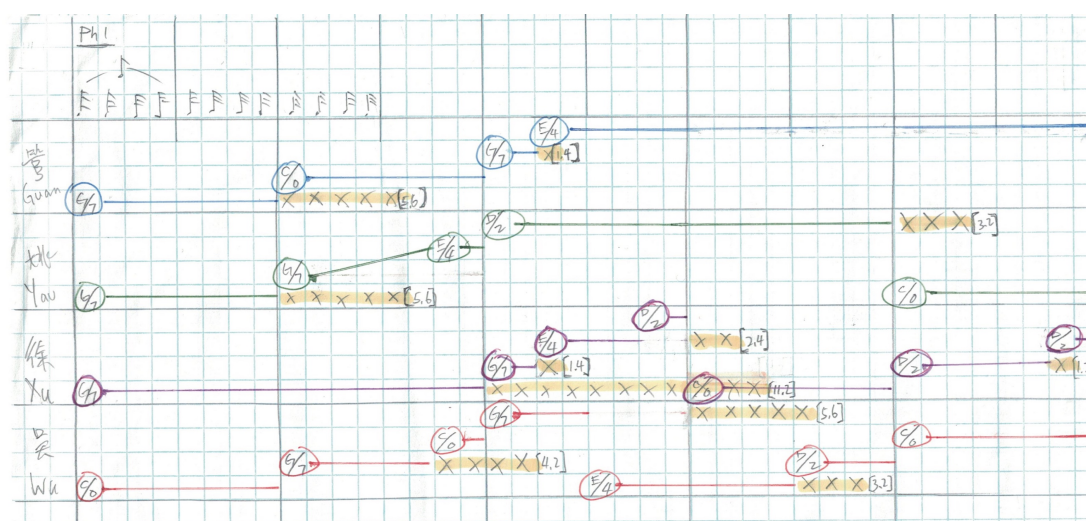


Figure 13a Sonic data of the four guqin players' interpretations

The general musical flow of *The Celestial Threads* is based on the change of every musical note of each original interpretation. Figure 13a displays the moment of change of every musical event of each original interpretation. The moments of change arrange in four separately trajectories. All four trajectories are in continuous upward motion, but they loop back to the bottom after a circle of the four-pitch-change. The intervallic value of the original source no longer plays a significant role like it did in my early Sonic Engraving works: In *Stretch of Light*, the intervallic context (horizontal) of Bach's *Cello Suite* determines the duration of each transcribed musical phrase. In *Fugue of Distances*, the intervallic context (vertical) of Bach's *The Art of Fugue* determines the pitch and which types of string technique are used.

However, the length of the transcribed musical gesture and phrase in *The Celestial Threads* is determined *collectively* by the original temporal structure and melodic movement of the four original interpreter's transcriptions. In Figure 13b, a vertical sonic data chart shows how I assign the pitch and choreography to the movement of the melodic pattern. The four lines, moving from top to bottom and from left to right are called "sonic threads", and they follow exactly the moment of change of the four original interpreter's transcriptions. The movement of the sonic threads is always even and one half-step higher each time when it changes.

Synthesizing the four original melodic lines is another new technique I explore in this Sonic Engraving project. My strategy is to design a default rhythmic pattern for grouping the sonic data of all four original interpreters' melodies. The default rhythmic pattern of *The Celestial Threads* is a four-sixteenth-note rhythmic motif (see Figure 14). The sonic data from Wu's interpretation is represented by the first sixteenth-note, and

Xu's interpretation is the second, Yao is the third, and Guan is the fourth. By using this repetitive rhythmic pattern, sonic data from each of the interpreters can be revealed in every beat. Figure 14, the opening of *The Celestial Threads*, together with Figure 13b, illustrate the functional rhythmic pattern and concept of synthesizing the sonic data.

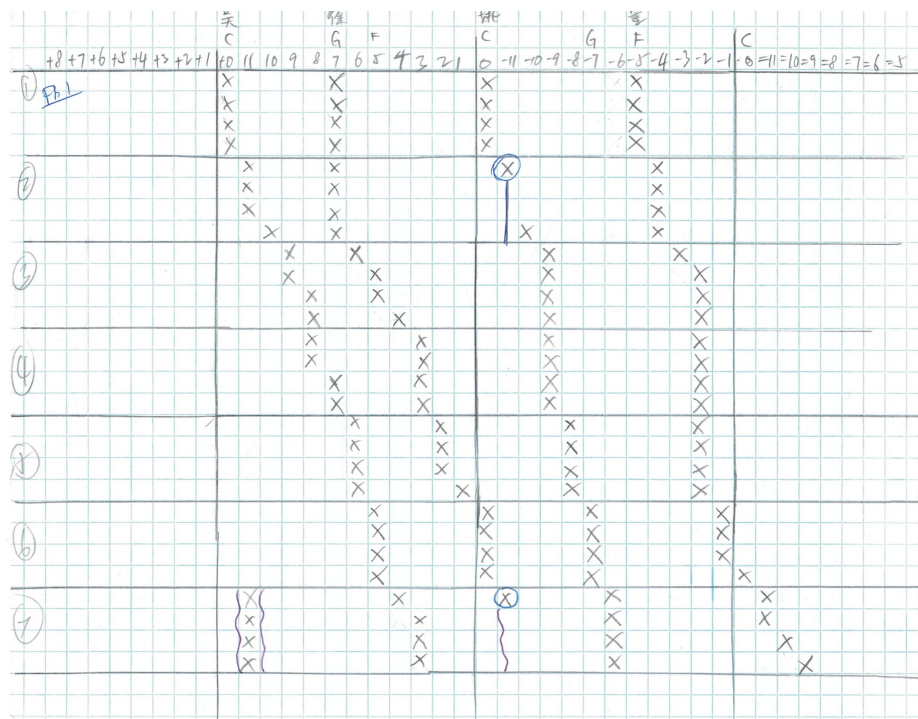


Figure 13b Pitch material and melodic movement of *The Celestial Threads*



Figure 14 Selected passage of *The Celestial Threads* (mm.1-2)

Reflection

Stretch of Light was the first composition in which my Sonic Engraving technique is thoroughly employed. Since then, this compositional approach, has evolved in a fascinating way. For instance, after learning how to transcribe sonic behavioral patterns of J. S. Bach's compositions in my first two Sonic Engraving projects, I started to apply the technique to transcribe a work that is stylistically very different than Bach's, which is the famous ancient Chinese guqin work, *Jieshi Diao Youlan*. I also began to collect the sonic data from different musical parameters of the adapted original source. For *Stretch of Light*, the sonic data is generated from the horizontal intervallic context of the adapted work; for *Fugue of Distances*, the sonic data is generated from the vertical intervallic context of the adapted work. But for *The Celestial Threads*, the intervallic value of the original source is no longer the relevant musical parameter for the sonic data, instead I studied and extracted the moments of pitch change without considering the intervallic context.

In addition, through extracting and transcribing sonic data for various instrumental combinations, different Sonic Engraving strategies are explored as well. For *Stretch of Light*, the melodic material of a cello solo is transcribed into an ensemble of five players (contrabass quintet). For *Fugue of Distances*, the material of four fugal melodic voices is transcribed into a quartet of string instruments, and different special instrumental techniques are used for outlining the constant change of sonic perspective and perceptual distances. For *The Celestial Threads*, the transformation of instrumental setting is a meaningful one. This piano work demonstrates the possibility of composing a solo Sonic Engraving piece by transcribing sonic data from multiple original sources.

Another milestone in the development of the Sonic Engraving model was the treatment of temporal structure. Retaining an intact temporal structure of the original source is a critical component of traditional musical transcription as well as a fundamental principal of my Sonic Engraving theory. My first two Sonic Engraving works strictly follow the original temporal structure of the adapted sources. This hyper-transcriptional concept helps create a strong musical and structural connection between the new and old. But for *The Celestial Threads*, I developed a method to synthesize multiple sonic data of four different adapted sources (the four transcriptions of the guqin scholars) with defaulting *sonic motif*. Hence, by using the repetitive motif, the temporal structures from the four adapted sources and the differences of them can also be manifested simultaneously.

Over the course of this series of experiments, the Sonic Engraving model became an open tool for me to create works using musical resources with diverse styles. The model is not merely for transcribing the sonic data from one single adapted composition, but also a powerful method of integrating multiple musical resources. Interesting musical dramas with different musical contexts and internal sonic dialogues can be also created organically within Sonic Engraving work.

Although only a few major compositions that I composed at UC San Diego are *directly related to* this technique (see Figure 1), Sonic Engraving provided me with vital personal artistic impact. The experience of handling the intriguing pre-compositional process and mediating sonic complexity through each Sonic Engraving project enables me to compose music with a larger musical form and structure. Throughout the course of investigating this transcriptional model, I developed a new outlook on the art of

traditional transcriptional practice, and discovered new potential from observing and capturing the sonic behavior of others' existing musical works.

Furthermore, Sonic Engraving has strengthened my skills in other areas of composition. I have mastered the ability to use unusual instrumental techniques through the process of trying different sonic materials and mediating the musical conflicts among the sonic data in different complex compositional designs. The lexicon of my musical language, concept of musical structure, awareness of sonic characters, and ability to integrate technology and spatial design have been enriched by this exceptional compositional practice.

The Moon in La Jolla, a telematic symphonic work that I composed in 2015 displays the influences I received from my Sonic Engraving studies. This work is not a sonic transcription, but the ways I identified, organized, and developed the acoustic dimension of the music and the performance venue reveal the artistic notions I have from my previous Sonic Engraving projects. The idea of the piece is to orchestrate the distances, and create a virtual platform where sound and image interact in different creative ways through the network technology. Some instrumental techniques that I learned from the previous Sonic Engraving projects are used in this orchestral composition as well, such as the string quartet section in the opening, and the string section from rehearsal letter P2 to U2.

In *The Moon in La Jolla*, a special orchestral distance is created by highlighting two sonically extremely different chamber groups, a string quartet and a percussion quartet, within the orchestra. The inherent nature of the string quartet is intimate, but its sound is made perceptually distant when it is surrounded by the entire orchestra.

Meanwhile the percussion quartet tends to sound remote, but its sound becomes immersive when it is projected through speakers in the auditorium. With these two kinds of surrealistic sonorities, subtle musical dialogue between the individual and its environment is created.

In addition, the percussion is spatialized quadraphonically while the carillon sound of the library is transmitted telematically through the speakers on the auditorium ceiling so that the architectural design of the spectacular UCSD Geisel Library building is sonically “transcribed.”

Figure 15 is an image from the rehearsal of *The Moon in La Jolla* (2015). Together with video projection, sonic spatialization, and local audio amplification control, the concert hall (Mandeville Auditorium) was virtually infused with the distinctive architectural feature of the Library building while an immersive multimedia experience was created.



Figure 15 Image from the rehearsal of *The Moon in La Jolla* (2015)

MUSIC SCORE 1: *STRETCH OF LIGHT*

♩ = 30 (♩ = 60)

A

Contrabass 1
 Contrabass 2
 Contrabass 3 (solo)
 Contrabass 4
 Contrabass 5

B

C.B. 1
 C.B. 2
 C.B. 3 (solo)
 C.B. 4
 C.B. 5

C

C.B. 1
 C.B. 2
 C.B. 3 (solo)
 C.B. 4
 C.B. 5

* wide rubato between two partials with harmonic touch, plus upward glissando

7

Musical score for measures 7-8, featuring five parts: C.B. 1, C.B. 2, C.B. 3 (solo), C.B. 4, and C.B. 5. The score includes dynamic markings such as *ffff*, *pp*, *mp*, *p*, *mf*, and *fz*. Performance instructions include *pizz.*, *arco*, and *gliss.*. Fingerings are indicated with numbers 1-5. A *Glissando* instruction is present in C.B. 3.

8

Musical score for measures 9-10, featuring five parts: C.B. 1, C.B. 2, C.B. 3 (solo), C.B. 4, and C.B. 5. The score includes dynamic markings such as *mp*, *p*, *fz*, *mf*, *f*, *pp*, *ff*, and *fz*. Performance instructions include *pizz.*, *arco*, and *gliss.*. Fingerings are indicated with numbers 1-5. A *Glissando* instruction is present in C.B. 3.

11

Musical score for measures 11-12, featuring five parts: C.B. 1, C.B. 2, C.B. 3 (solo), C.B. 4, and C.B. 5. The score includes dynamic markings such as *p*, *fz*, *mf*, *f*, *pp*, *ff*, and *fz*. Performance instructions include *pizz.*, *arco*, and *gliss.*. Fingerings are indicated with numbers 1-5. A *Glissando* instruction is present in C.B. 3.

13

C.B. 1 *p* *f* *mp* *ff* *p* *mp*

C.B. 2 *ff* *ff* *f* *p* *ff* *p* *ff* *ff* *ff* *ffff*

C.B. 3 (solo) *ff* *fff* *mf* *ff* *fff* *mp*

C.B. 4 *f* *p* *ff* *p* *ff* *p* *mp*

C.B. 5 *ffff* *mf* *ff* *p* *ffff*

Allegro *Adagio* *pizz.* *arco*

14

C.B. 1 *ff* *p* *f* *fff* *p* *ff* *ff* *p*

C.B. 2 *mp* *f* *fff* *p* *ff* *ffff*

C.B. 3 (solo) *f* *mf* *fff* *ff* *ff* *mp* *f* *Adagio* *Adagio* *p* *ff*

C.B. 4 *f* *mf* *ff* *fff* *p* *p*

C.B. 5 *ff* *f* *p* *fff* *mp* *ffff*

III *arco* *pizz.* *arco*

17

C.B. 1 *ff* *ff* *ff*

C.B. 2 *p* *mp* *f* *mp*

C.B. 3 (solo) *mf* *ff* *ff* *f* *p* *mf* *p* *f*

C.B. 4 *ffff* *ff* *mp* *f* *f* *ff*

C.B. 5 *p* *ff* *ff* *ff*

III *arco* *pizz.* *arco*

25

C.B. 1 *pizz.* *ff* *ff* *fp* *pp* *f* *fp* *pp*

C.B. 2 *ff* *fp* *ff* *pp* *Crescendo* *ff* *fp* *pp* *ff*

C.B. 3 (solo) *pp* *ff* *ff* *pp* *ff* *ff* *ff* *pp* *arco*

C.B. 4 *ff* *ff* *pp* *f* *ff* *ff* *ff* *pp* *Crescendo* *arco*

C.B. 5 *pp* *f* *fp* *pp* *f* *pp* *f* *fp*

27

C.B. 1 *mp* *f* *ff* *p* *mf* *ff* *pizz.* *f* *p* *f* *p*

C.B. 2 *p* *mf* *ff* *pp* *ff* *ff* *ff* *pp* *f* *p*

C.B. 3 (solo) *ff* *p* *ff* *p* *ff* *pp* *f* *pp* *mf* *ff*

C.B. 4 *ff* *ff* *mf* *ff* *pp* *ff* *pp* *f* *pp* *ff*

C.B. 5 *p* *mp* *ff* *ff* *f* *ff* *pp* *f* *pp* *f* *p*

29

C.B. 1 *ff* *p* *ff* *pp* *p* *ff* *pp*

C.B. 2 *ff* *ppp* *mp* *p* *mf* *ppp* *p* *p* *ppp* *f* *ff* *mf* *pp* *p*

C.B. 3 (solo) *ppp* *ppp* *mf* *ppp* *ppp* *p*

C.B. 4 *p* *ppp* *ff* *p* *ppp* *pp* *f* *mp* *p* *ppp* *pp*

C.B. 5 *ff* *p* *f* *ff* *mf* *p* *f* *pp* *f* *pp* *f* *pp* *f*

The image displays a musical score for five channels, labeled C.B. 1 through C.B. 5, organized into three systems: 31, 33, and 35. Each system contains five staves. The notation is complex, featuring various musical symbols and performance instructions. Dynamics such as *pp*, *mf*, *f*, and *ff* are used throughout. Performance instructions include *pizz.* (pizzicato), *arco* (arco), *Crescendo*, and *Glissando*. The score is written in a style typical of electronic music notation, with many notes beamed together and specific articulation marks.

©

C.B. 1

C.B. 2

C.B. 3 (solo)

C.B. 4

C.B. 5

45

C.B. 1

C.B. 2

C.B. 3 (solo)

C.B. 4

C.B. 5

47

C.B. 1

C.B. 2

C.B. 3 (solo)

C.B. 4

C.B. 5

The musical score is arranged in five staves, labeled C.B. 1 through C.B. 5. It is divided into three systems, with measures 45, 47, and 49 indicated at the beginning of each system. The notation includes various dynamics such as *mf*, *f*, *pp*, *p*, *ff*, *fff*, *ppp*, *mp*, *mfz*, *ffz*, and *fffz*. Articulations and performance instructions include *pizz.*, *arco*, *sul pont.*, *ord. pizz.*, *modo vibr.*, and *espress.*. Fingering numbers (1-9) and bowing techniques like *Crescendo* and *decrescendo* are also present. The score is written in a complex rhythmic style with many sixteenth and thirty-second notes.

49

C.B. 1 *Ghiando* *mf* *p* *mf* *p* *f* *p*

C.B. 2 *pizz.* *arco* *mf* *p* *mf* *p* *f* *p*

C.B. 3 (solo) *Ghiando* *fff* *pp* *mf < ff* *mp* *p*

C.B. 4 *pizz.* *arco* *mf* *p* *mf* *p* *mp < f* *p* *f*

C.B. 5 *mf* *p* *mf* *p* *mf* *p* *mp < f* *p* *f*

51

C.B. 1 *pizz.* *arco* *mf* *p* *mf* *p* *pizz.* *arco* *f* *ff*

C.B. 2 *mf* *p* *mf* *p* *p* *p* *p* *f* *p* *f* *ff*

C.B. 3 (solo) *f* *p* *sul pont.* *ord.* *Ghiando* *f* *ff*

C.B. 4 *mf* *p* *mf* *p* *mf* *p* *pizz.* *arco* *f* *ff*

C.B. 5 *mf* *p* *mf* *p* *mf* *p* *pp* *f* *ff*

53

C.B. 1 *(ord.)* *sul tasto* *Ghiando* *sul pont.* *ord.* *ff* *pp* *mf* *ff* *pp* *mf* *ff* *pp*

C.B. 2 *p* *f* *f* *mf* *mf* *mf* *pizz.* *arco* *pp* *mf*

C.B. 3 (solo) *p* *f* *pp* *ppp* *mp* *f*

C.B. 4 *p* *f* *p* *mf* *mf* *p* *pizz.* *arco* *ppp* *mf*

C.B. 5 *mf* *p* *mf* *p* *ppp* *mf*

61

(D)

C.B. 1

C.B. 2

C.B. 3 (solo)

C.B. 4

C.B. 5

63

C.B. 1

C.B. 2

C.B. 3 (solo)

C.B. 4

C.B. 5

65

C.B. 1

C.B. 2

C.B. 3 (solo)

C.B. 4

C.B. 5

col legno
battuto
tratto

67

C.B. 1 *ord.* *ff* *pp* *pp* *p* *ppizz.* *arco* *mp* *ff*

C.B. 2 *arco* *ff* *p* *pppp* *ff* *f* *ppizz.* *arco* *7* *ff* *ff* *mf*

C.B. 3 (solo) *V* *f* *f* *f* *p* *ff* *p* *ppizz.* *arco* *7* *ff* *ff* *ff*

C.B. 4 *f* *pppp* *p* *ff* *f* *ppizz.* *arco* *7* *ff* *ff* *ff*

C.B. 5 *tratto* *ord.* *pp* *pp* *ff* *ppizz.* *arco* *7* *ff* *ff* *ff*

69

C.B. 1 *ppizz.* *arco* *ff* *f* *p* *p* *p* *p*

C.B. 2 *ppizz.* *arco* *ff* *f* *ff* *ff* *ppizz.* *arco* *9* *ff* *ff* *p* *p*

C.B. 3 (solo) *ppizz.* *arco* *col legno tratto* *ord.* *col legno tratto* *ord.* *ff* *mp* *ff* *f* *mp*

C.B. 4 *mf* *f* *pppp* *p* *ppizz.* *arco* *7* *ff* *ff* *ff* *p* *pppp* *p*

C.B. 5 *arco* *ppizz.* *arco* *7* *ff* *ff* *ppizz.* *arco* *7* *ff* *ff* *p* *mf* *p* *pppp*

71

C.B. 1 *p* *mf* *f* *mf* *ppizz.* *arco* *3* *ff* *ff* *ff* *p* *mf*

C.B. 2 *p* *pppp* *mf* *p* *ppizz.* *arco* *2* *ff* *ff* *mf* *mf* *pppp*

C.B. 3 (solo) *ff* *f* *ff* *ff* *ff* *ff* *ff* *ff*

C.B. 4 *p* *ff* *ff* *ff* *p* *ppizz.* *arco* *5* *mf* *p* *mf* *p*

C.B. 5 *p* *ff* *ff* *ppizz.* *arco* *6* *mf* *pppp* *mf*

71

C.B. 1 *ff* *pp* *mf* *mp* *sul pont.*

C.B. 2 *ff* *f* *mf* *p* *mf* *ppp* *Glissando*

C.B. 3 (solo) *pp* *ff* *ff* *ff* *ff* *p* *Glissando* *IV* *III* *ppp*

C.B. 4 *mf* *ff* *f* *mf* *p* *mf* *ppp* *Glissando*

C.B. 5 *pp* *ff* *mp* *sul pont.*

72

C.B. 1 *pp* *sul pont.* *ord.*

C.B. 2 *mp* *f* *sul pont.*

C.B. 3 (solo) *p* *f* *ff*

C.B. 4 *mp* *pp* *sul pont.*

C.B. 5 *pp* *sul pont.* *ord.*

73

C.B. 1 *p* *pp* *sul pont.*

C.B. 2 *p* *pp* *sul pont.*

C.B. 3 (solo) *pp* *ff* *pp*

C.B. 4 *p* *pp* *sul pont.*

C.B. 5 *p* *pp* *sul pont.*

74

C.B. 1 *p* *pp* *sul pont.*

C.B. 2 *p* *pp* *sul pont.*

C.B. 3 (solo) *pp* *ff* *pp*

C.B. 4 *p* *pp* *sul pont.*

C.B. 5 *p* *pp* *sul pont.*

MUSIC SCORE 2: *FUGUE OF DISTANCES*

A ♩ = 48-52

Violin 1
Violin 2
Viola
Cello

pp *pp* *pp* *pp*
mp *ff* *p*

* Senza vibrato throughout the entire movement

Vln. 1
Vln. 2
Vla.
Vlc.

mf *pp* *p* *ppp*

B

Vln. 1
Vln. 2
Vla.
Vlc.

mf *pp* *p* *ppp*
ff *ppp* *ppp*

7

Vln. 1 *pppp*

Vln. 2 *pppp*

Vla. *s.p.* *ppp*

Vcl. *sfz* *p* *pp*

Annotations: s.p., s.t., ord.

9

(flaut.)

Vln. 1 *pppp*

Vln. 2 *pppp* (flaut.) *pp* *sfz* *pp*

Vla. *pppp* *f* *pp* *sfz* *ff*

Vcl. *f* *pp* *mf*

Annotations: (flaut.), flaut., s.t., ord., c.s.p.

C

(flaut.)

Vln. 1 *pppp*

Vln. 2 *ppp* *pp* *ppp*

Vla. *ppp* *pp* *p*

Vcl. *ppp* *p* *sfz*

Annotations: s.t., s.p.

14 *flaut.*

Vln. 1 *pppp*

Vln. 2 *p* *pppp*

Vla. *s.t.* *s.p.* *pppp* *mp*

Vc. *ord.* *ord.* *mp* *p* *flaut.*

16

Vln. 1 *s.t.* *ppp* *sf* *ppp*

Vln. 2 *ord.* *s.t.* *ppp* *pppp* *sfz*

Vla. *ord.* *ord.* *ppp* *p* *pppp* *s.t.*

Vc. *s.t.* *sfz* *fp* *sf* *ppp* *pppp* *c.s.t.*

18 **D**

Vln. 1 *pp* *mf*

Vln. 2 *p* *sfz* *pp* *pppp*

Vla. *c.s.p.* *s.t.* *sfz* *pp*

Vc. *c.s.p.* *flaut.* *sfz* *pp* *simile*

E

20 *[flaut.]* *pppp* *mf* *p* *ppp* *p* *ord.* *s.p.* *ord.* *s.p.* *s.l.* *c.s.t.* *p* *p* *p* *mf* *p* *ppp* *mp* *p* *s.l.* *δ^{ma}* *p*

22 *ppp* *pppp* *mp* *pp* *ord.* *[flaut.]* *pppp* *pppp* *pppp* *pppp* *pppp* *simile*

24 *ppp* *p* *pppp* *p* *ord.* *[flaut.]* *s.p.* *s.p.* *pp* *pppp* *p* *c.s.t.* *c.s.t.* *p* *pppp* *mp* *s.l.* *s.l.* *p* *pppp* *p* *mp*

Detailed description: This page contains three systems of musical notation for measures 20, 22, and 24. Each system includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). Measure 20 features a dynamic range from *pppp* to *pp* and includes performance markings such as *[flaut.]*, *ord.*, *s.p.*, *s.l.*, and *c.s.t.*. Measure 22 shows a dynamic range from *ppp* to *pp* with markings like *ord.*, *[flaut.]*, and *simile*. Measure 24 has a dynamic range from *ppp* to *pppp* and includes markings such as *ord.*, *[flaut.]*, *s.p.*, *c.s.t.*, and *s.l.*. The score is written in a key signature of one flat and a common time signature.

27

Vln. 1 *ppp* *p* *ppp* *s.t.*

Vln. 2 *ppp* *p* *ppp* *e.s.t.*

Vla. *s.p.* *ppp*

Vcl. *ord.* *pppp* *p*

29

Vln. 1 *e.s.p.* *s.t.* *e.s.p.* *e.s.t.* *e.s.t.*

Vln. 2 *e.s.p.* *e.s.t.* *e.s.p.* *e.s.t.* *e.s.t.* *s.t.*

Vla. *e.s.p.* *s.p.* *e.s.t.* *e.s.t.* *ord.*

Vcl. *e.s.p.* *ord.* *e.s.t.* *e.s.t.* *s.p.*

< p *pp* *sfz* *p* *mf* *sf*

< p *pp* *sfz* *pp* *p* *mf* *pppp* *ppp*

< p *pp* *p* *mf* *pppp* *pp*

< mf *ppp* *f* *sf*

31

Vln. 1 *pp* *f* *ppp* *F* *e.s.p.* *e.s.p.*

Vln. 2 *f* *p* *pp* *s.p.* *e.s.p.*

Vla. *f* *ppp* *mf* *ppp*

Vcl. *pp* *mf* *p* *pppp* *mf* *p*

s.t. *ord.* *e.s.t.* *s.p.* *e.s.p.*

f *pp* *s.p.* *mf* *ppp*

f *ppp* *mf* *e.s.p.* *ppp*

s.t. *s.p.* *quasi gliss.* *ord.* *ord.*

39 s.t.

H

Vln. 1 *ppp* *s.t.* *p* *f* *pppp* *s.p.*

Vln. 2 *mp* *p* *f* *pppp* *s.p.*

Vla. *ppp* *s.p.* *f* *pp* *mp* *c.s.t.*

Vic. *p* *f* *pp* *mp* *ord.*

41 e.s.p. ord. ord.

Vln. 1 *sfz* *pppp* *s.p.*

Vln. 2 *sfz* *pppp* *mf* *s.p.*

Vla. *p* *ppp* *mp* *pp* *p* *flaut.* *e.s.t.*

Vic. *mp* *p* *mp* *ppp* *s.t.*

43 s.p. ord. s.t.

Vln. 1 *mf* *sf* *p* *ppp*

Vln. 2 *p* *ppp* *mp* *pppp* *s.p.* *e.s.t.*

Vla. *sfz* *pp* *mp* *pppp* *s.t.*

Vic. *sfz* *pppp* *sf* *p* *ppp* *s.t.*

45

Violin 1: *sf*, *pp*, *sf*, *sf*. Performance markings: *e.s.p.*, *e.s.t.*, *ord.*, *s.p.*, *e.s.t.*

Violin 2: *sf*, *pp*, *pppp*, *mp*, *pppp*. Performance markings: *e.s.p.*, *s.t.*, *ord.*, *s.p.*, *s.t.*, *[flaut.]*

Viola: *sf*, *pp*, *p*, *mp*. Performance markings: *s.p.*, *[flaut.]*, *ord.*, *e.s.t.*, *s.t.*, *s.p.*, *ord.*

Vic.: *sf*, *sf*, *pp*, *sf*. Performance markings: *ord.*, *e.s.p.*, *s.p.*, *ord.*, *e.s.t.*, *s.t.*, *s.p.*

47

Violin 1: *ppp*, *sf*, *p*. Performance markings: *e.s.t.*, *e.s.p.*, *e.s.t.*, *s.p.*

Violin 2: *mp*, *ord.*, *sf*, *pppp*. Performance markings: *s.t.*, *e.s.p.*, *s.t.*

Viola: *ord.*, *e.s.p.*, *e.s.p.*, *mf*. Performance markings: *e.s.p.*, *e.s.p.*, *ord.*, *8va - [for harmonics only]*

Vic.: *ppp*, *f*, *mf*, *mf*, *simile*. Performance markings: *s.p.*, *e.s.p.*, *e.s.p.*, *ord.*

49

Violin 1: *pppp*, *p*. Performance markings: *s.t.*, *ord.*, *s.p.*

Violin 2: *ord.*, *s.p.*, *pppp*. Performance markings: *ord.*, *s.p.*, *s.t.*

Viola: *(mf)*, *(8va)*. Performance markings: *ord.*, *s.p.*, *s.t.*

Vic.: *(mf)*, *mf*, *simile*. Performance markings: *(8va)*, *ord.*, *s.p.*, *s.t.*

51

Violin 1: *e.s.p.*, *s.t.*, *sf*, *pppp*, *pp*, *pppp*
Violin 2: *ord.*, *e.s.p.*, *s.p.*, *pp*, *pppp*, *sfz*
Viola: *ord.*, *pp*, *sfz*, *pp*, *pppp*, *sfz*
Violoncello: (II), *8va* [for harmonics only], *pppp*

I

Violin 1: *ord.*, *s.p.*, *pppp*, *p*, *s.t.*
Violin 2: *s.t.*, *ord.*, *s.p.*, *pppp*, *p*, *s.t.*
Viola: *ord.*, *pp*, *pppp*, *pp*, *pppp*, *8va*
Violoncello: (mf), *pppp*, *pp*, *pppp*, *pp*, *pppp*

55

Violin 1: *ord.*, *pppp*, *p*, *pppp*, *s.t.*, *p*
Violin 2: *ord.*, *s.p.*, *ord.*, *pp*, *pp*, *pp*, *pppp*
Viola: *ord.*, *pp*, *pppp*, *ord.*, *s.p.*
Violoncello: *c.s.t.*, *s.t.*, *pp*, *pp*, *pp*, *pppp*

57

Violin 1: *st.*, *e.s.p.*, *st.*
fff, *mf*, *pppp*, *p*, *mf*, *p*
e.s.t., *e.s.p.*, *e.s.p.*, *e.s.t.*

Violin 2: *15^{ma}*
fff, *mf*, *pppp*, *p*, *e.s.t.*

Viola: *s.p.*, *e.s.p.*, *s.p.*
fff, *mf*, *e.s.p.*, *ord.*, *p*

Violoncello: *8^{va}*
fff, *mf*, *pppp*, *p*, *pppp*, *p*

60

Violin 1: *st.*, *ord.*, *ord.*, *e.s.p.*, *ord.*, *s.p.*
ppp, *pp*, *fff*, *pp*, *ppp*, *sfz*

Violin 2: *pppp*, *pppp*, *fz*, *sfz*, *pp*, *ff*, *ppp*

Viola: *e.s.t.*, *ord.*, *8^{va}*, *e.s.t.*, *e.s.t.*, *st.*
pp, *p*, *pp*, *f*

Violoncello: *st.*, *ord.*, *8^{va}*, *st.*, *st.*, *e.s.t.*
pp, *p*, *mf*, *p*, *sfz*

63

Violin 1: *st.*, *e.s.t.*, *st.*, *ord.*, *s.p.*
pp, *sf*, *p*, *ppp*, *sf*, *ppp*

Violin 2: *s.p.*, *flaut.*, *e.s.t.*, *st.*, *ord.*, *e.s.t.*, *s.p.*, *ord.*
p, *pppp*, *pp*, *fff*, *pppp*, *pppp*

Viola: *e.s.t.*, *s.p.*, *ord.*, *ord.*, *s.p.*, *e.s.t.*, *st.*
ppp, *pp*, *ppp*, *ppp*, *p*

Violoncello: *ord.*, *s.p.*, *ord.*, *st.*, *e.s.t.*, *st.*
pp, *sf*, *p*, *fff*, *p*, *sf*, *ppp*

65

Vln. 1
 Vln. 2
 Vla.
 Vic.

67

Vln. 1
 Vln. 2
 Vla.
 Vic.

K

Vln. 1
 Vln. 2
 Vla.
 Vic.

72

Vln. 1 *ppp* *mf* *mp*

Vln. 2 *(p)* *sfz* *mp* *e.s.p.* *s.p.*

Vla. *sfz* *ppp* *p* *fp* *e.s.p.* *s.p.*

Vic. *pp* *ord.* *ord.*

73

Vln. 1 *ppp* *p* *mf* *ppp* *f* *ppp* *mp* *ord.* *e.s.p.*

Vln. 2 *ppp* *mf* *p* *mf* *s.p.* *ord.* *s.p.*

Vla. *s.p.* *c.s.t.* *c.s.t.* *ord.* *ord.* *f*

Vic. *s.t.* *flaut.* *s.t.* *s.t.* *pppp* *p* *ppp* *p* *s.t.* *e.s.p.*

77

Vln. 1 *ppp* *ord.* *s.p.* *c.s.t.* *e.s.t.* *s.p.* *flaut.* *ord.* *s.t.* *c.s.t.* *c.s.t.* *s.t.* *ppp* *mp*

Vln. 2 *mp* *ord.* *s.t.* *ord.* *s.p.* *s.t.* *e.s.p.* *e.s.t.*

Vla. *s.t.* *ord.* *s.t.* *s.p.* *ord.* *e.s.p.* *s.p.*

Vic. *ppp* *<sfz>* *sf* *sfz* *sf* *pppp* *sfz* *ord.* *e.s.p.* *s.t.* *ord.* *s.t.*

80 *sm*

Vln. 1 *ppp* *sf* *p* *mf* *pppp* *sfz*

Vln. 2 *mf* *ppp*

Vla. *e.s.t.* *p* *pppp* *p*

Vic. *pppp* *sf* *p* *pppp*

Annotations: s.t., ord., s.p., e.s.t., *flaut.*

82

Vln. 1 *pp* *pppp* *ppp* *sf* *pp* *pppp*

Vln. 2 *e.s.t.* *e.s.p.* *e.s.t.* *s.p.* *ord.* *e.s.p.*

Vla. *ord.* *s.p.* *e.s.p.* *e.s.t.* *s.t.* *e.s.p.*

Vic. *ord.* *ord.* *s.t.* *e.s.t.* *e.s.t.*

Annotations: s.t., ord., s.p., e.s.t., e.s.p., *flaut.*

85

Vln. 1 *mf* *pppp*

Vln. 2 *p* *mf* *mf* *p*

Vla. *pp* *mp* *pp* *flaut.* *mf* *p*

Vic. *mp* *pppp* *f* *pppp* *p* *ppp* *p*

Annotations: s.p., e.s.p., s.p., *N*, *flaut.*

88

Vln. 1

Vln. 2

Via.

Vic.

Vln. 1

Vln. 2

Via.

Vic.

91

Vln. 1

Vln. 2

Via.

Vic.

92

Vln. 1 *p* *mf* *pp* *p* *ppp* *sf* *pp*

Vln. 2 *pp* *mf* *f* *pp* *mf*

Vla. *ppp* *pp* *mf*

Vic. *p* *ppp* *fff* *pp* *sf* *p*

s.t. *e.s.t.* *e.s.t.* *s.t.* *ord.* *ord.* *s.p.*

(s^{no})

94

Vln. 1 *mp* *p* *pp* *f* *mf* *ppp*

Vln. 2 *ppp* *pp* *p* *ppp*

Vla. *mp* *sfz* *ppp*

Vic. *mp* *sfz* *ppp*

s.t. *e.s.t.* *e.s.t.* *s.p.* *ord.* *arco*

P *pizz.*

97

Vln. 1 *fff* *sf* *sf* *ppp* *sf*

Vln. 2 *pppp* *fff* *ppp* *sf* *ppp*

Vla. *p* *pp* *mp* *f*

Vic. *mp* *pppp* *mf* *f* *pp*

s.t. *ord.* *s.p.* *ord.* *pizz.* *arco* *pizz.* *arco* *s.p.*

(s^{no})

100

Q

Vln. 1 *pppp* *mp* *pppp* *flaut.*

Vln. 2 *pppp* *p* *p* *pppp* *flaut.*

Vla. *p* *quasi gliss.* *ord.* *s.p.* *s.p.* *e.s.t.* *ppp* *p* *ppp*

Vic. *p* *quasi gliss.* *ord.* *e.s.p.* *ord.* *s.t.* *s.fz* *ppp* *ppp*

102

Vln. 1 *ppp* *p* *pp* *sf* *p* *sfz* *sf* *p*

Vln. 2 *ppp* *ppp* *mf* *p*

Vla. *e.s.t.* *mf* *pp* *e.s.t.* *s.t.* *ord.*

Vic. *p* *mp* *ppp* *sf* *pp* *sfz* *sf* *p*

ord. *s.p.* *ord.* *s.t.* *e.s.t.* *ord.* *s.p.*

ord. *s.p.* *e.s.t.* *s.t.* *ord.*

e.s.t. *s.t.* *e.s.t.* *ord.* *s.p.* *ord.* *e.s.t.*

105

R

Vln. 1 *mp* *pppp* *mp*

Vln. 2 *mp* *ppp* *p* *ppp* *mp*

Vla. *s.p.* *ord.* *s.t.* *e.s.t.* *s.p.* *ord.* *s.t.* *e.s.t.* *s.p.* *mp*

Vic. *s.t.* *ord.* *ppp* *mp*

s.p. *ord.* *s.t.* *e.s.t.* *s.p.*

s.t. *ord.*

108

Vln. 1

Vln. 2

Vla.

Vic.

110

Vln. 1

Vln. 2

Vla.

Vic.

112

Vln. 1

Vln. 2

Vla.

Vic.

*Just play the "wrong" (non-existent) harmonics, with their "noisy" sound.

114

Vln. 1

Vln. 2

Vla.

Vic.

pppp

s.p.

e.s.t.

s.t.

e.s.t.

s.t.

ord.

s.p.

s.t.

pp

sfz

e.s.t.

s.p.

ord.

pp

mf

pp

pp

mf

pp

pppp

flaut.

pppp

mf

p

pp

s.t.

ord.

ord.

s.p.

ord.

s.t.

e.s.t.

ord.

pp

p

pp

sfz

p

sfz

116

Vln. 1

Vln. 2

Vla.

Vic.

e.s.t.

sf

ppp

mf

p

s.t.

ord.

p

mp

mp

p

s.p.

sf

ppp

p

S

Vln. 1

Vln. 2

Vla.

Vic.

pp

pppp

e.s.p.

ppp

sfz

f

p

ff

pp

e.s.p.

ppp

ff

p

f

pp

pp

pppp

MUSIC SCORE 3: *THE MOON IN LA JOLLA*

D

Fl. 1 (Picc.)
Fl. 2
Ob. 1
Ob. 2
B♭-Cl. 1
B♭-Cl. 2
Bas. 1
Bas. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
C Trp. 1
C Trp. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Corno
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Timp.
Pno.
SQ. Vln. I
SQ. Vln. II
SQ. Vla.
SQ. Vcl.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

G

19 20 21 22

Fl. 1 (Picc.) mp

Fl. 2 mp

Ob. 1 mp

Ob. 2 mp

Hr. C1.1 mp

Hr. C1.2 mp

Hr. 1 mp

Hr. 2 mp

Hr. 3 mp

Hr. 4 mp

C Trp. 1

C Trp. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Clarinet

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Temp.

Pan.

SQ. Vln. I

SQ. Vln. II

SQ. Vla.

SQ. Vcl.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

1

This page of a musical score, numbered 70, contains a variety of instruments. At the top, there are two Flute parts (Fl. 1 and Fl. 2), followed by Oboe 1 and 2, Bassoon 1 and 2, and Contrabassoon. The woodwind section continues with Horns 1 through 4, Clarinet in C 1 and 2, Bassoon 1 and 2, and Trombones 1, 2, and 3. The percussion section includes four different Percussion parts (Perc. 1-4), Timpani, and a pair of Cymbals. The string section is represented by four Violin parts (SQ Vln. I, SQ Vln. II, Vln. III, Vln. IV), four Viola parts (SQ Vla., Vln. I, Vln. II, Vln. III, Vln. IV), and a Cello part. The score is written in a standard musical notation with various dynamic markings such as ppp, mp, and f. A circled number '1' is located at the top right of the page.

J

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hr. 1
Hr. 2
Hr. 3
Hr. 4
C Trp. 1
C Trp. 2
Tbn. 1
Tbn. 2
B Tbn.
Tuba

Carillon

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Timp.
Sn.

SQ Vln. I
SQ Vln. II
SQ Vla.
SQ Vcl.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

(K) Mirror & its reflection
♩ = 80

The score is divided into three systems, each with a 4/4, 3/4, and 4/4 time signature. The first system includes Flutes 1 & 2, Oboes 1 & 2, B♭ Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-4, Trumpets 1 & 2, Trombones 1-3, and Tuba. The second system includes Clarinet in C, Percussion 1-4, and Timpani. The third system includes Piccolo, SQ Violins I & II, SQ Viola, SQ Violoncello, Violin I & II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *pp*, *mp*, *mf*, *f*, and *fff*, along with articulation marks like accents and slurs. The percussion parts include cymbal and snare drum patterns.

This page of a musical score contains the following instruments and parts:

- Flutes: Fl. 1 (Piccolo), Fl. 2
- Oboes: Ob. 1, Ob. 2
- Clarinets: Bb-Cl. 1, Bb-Cl. 2
- Bassoons: Bas. 1, Bas. 2
- Horns: Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4
- Trumpets: C-Trpt. 1, C-Trpt. 2
- Trombones: Tbn. 1, Tbn. 2, B-Tbn.
- Tuba: Tuba
- Percussion: Carillon, Perc. 1, Perc. 2, Perc. 3, Perc. 4, Temp.
- Piano: Pno.
- String Quartet: SQ Vln. I, SQ Vln. II, SQ Vla., SQ Vc.
- String Section: Vln. I, Vln. II, Vla., Vc., Cb.

The score includes dynamic markings such as *ppp* (pianissimo) and *ff* (fortissimo). A 5/4 time signature is indicated in several places. Circled letters 'L' and 'M' are placed above the staff lines. The page number '73' is located in the top right corner.

This page of a musical score is for a symphony, featuring a variety of instruments. The score is organized into systems, with time signature changes from 4/4 to 2/4 and back to 4/4. A circled 'N' is positioned above the first staff. The instruments and their parts include:

- Flutes:** Fl. 1 and Fl. 2
- Oboes:** Ob. 1 and Ob. 2
- Clarinets:** Bb-Cl. 1 and Bb-Cl. 2
- Bassoons:** Bas. 1 and Bas. 2
- Horns:** Hrn. 1, Hrn. 2, Hrn. 3, and Hrn. 4
- Trumpets:** C Trp. 1 and C Trp. 2
- Trombones:** Tbn. 1, Tbn. 2, and Bb Tbn.
- Percussion:** Tuba, Carillon, Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Temp.
- Piano:** Pno.
- String Quartet:** SQ Vln. I, SQ Vln. II, SQ Vla., and SQ Vc.
- String Quintet:** Vln. I, Vln. II, Vla., Vc., and Cb.

The score includes dynamic markings such as *ppp* (pianississimo), *f* (forte), and *mp* (mezzo-piano). The time signature changes are indicated by '4/4', '2/4', and '4/4' above the staves.

This page of a musical score, page 75, contains the following instruments and parts:

- Flutes:** Fl. 1 (Piccolo), Fl. 2
- Woodwinds:** Ob. 1, Ob. 2, B♭ Clarinet 1, B♭ Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4
- Brass:** C Trumpet 1, C Trumpet 2, Trombone 1, Trombone 2, Baritone Trombone, Tuba
- Percussion:** Cymbal, Percussion 1, Percussion 2, Percussion 3, Percussion 4, Tom-tom
- Piano:** Piano
- Strings:** SQ Violin I, SQ Violin II, SQ Viola, SQ Violoncello, Violin I, Violin II, Viola, Violoncello, Double Bass, Contrabass

The score includes various musical notations such as notes, rests, dynamics (e.g., *pp*, *f*, *ppp*), and articulation marks. A circled 'O' is positioned above the first staff at the start of a musical phrase.

P **Q** *Distant voices- with vitality* ♩ = 65-70

Fl. 1 (Picc.)
Fl. 2
Ob. 1
Ob. 2
Bb-Cl. 1
Bb-Cl. 2
Bsn. 1
Bsn. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
C Trp. 1
C Trp. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Carn. 1
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Timp.
Pno.
SQ. Vln. I
SQ. Vln. II
SQ. Vla.
SQ. Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This page of a musical score, numbered 77, contains staves for various instruments. The score is organized into three systems, each beginning with a 2/4 time signature and a 4/4 time signature. A circled 'R' is located at the top right of the first system. The instruments and their parts are as follows:

- Flutes:** Fl. 1 (Piccolo), Fl. 2
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** Bb-Cl. 1, Bb-Cl. 2
- Bassoons:** Bas. 1, Bas. 2
- Horns:** Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4
- Trumpets:** C Trp. 1, C Trp. 2
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn.
- Timpani:** Tuba
- Carillon**
- Percussion:** Perc. 1, Perc. 2, Perc. 3, Perc. 4, Temp.
- Strings:** SQ. Vln. I, SQ. Vln. II, SQ. Vla., SQ. Vc., Vln. I, Vln. II, Vla., Vc., Cb.

The score includes various musical notations such as dynamics (e.g., *mf*, *pp*, *ppp*), articulation (accents, slurs), and performance instructions like "[without word]". The string parts feature complex rhythmic patterns and dynamic markings.

S) *Fluent and with luminous quality*

Musical score for orchestra and strings, page 78. The score is divided into several systems of staves. The instruments listed on the left are:

- Fl. 1 (Piccolo)
- Fl. 2
- Oboe 1
- Oboe 2
- B♭ Clarinet 1
- B♭ Clarinet 2
- Bassoon 1
- Bassoon 2
- Horn 1
- Horn 2
- Horn 3
- Horn 4
- C Trumpet 1
- C Trumpet 2
- Trombone 1
- Trombone 2
- Bass Trombone
- Tuba
- Carillon
- Percussion 1
- Percussion 2
- Percussion 3
- Percussion 4
- Timpani
- Pan
- SQ Violin I
- SQ Violin II
- SQ Viola
- SQ Violoncello
- Viola I
- Viola II
- Viola
- Vcllo
- Clarineto

The score features various musical notations, including dynamics (e.g., *ppp*, *pp*, *p*, *mp*, *f*), articulation (e.g., accents, slurs), and performance instructions. The music is written in a common time signature (C) and a key signature of one flat (B♭). The score is divided into measures, with bar lines indicating the end of each measure. The overall style is classical and emphasizes a fluent and luminous quality.

Fl. 1 (Picc.)
Fl. 2
Ob. 1
Ob. 2
Bb-Cl. 1
Bb-Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
C Trp. 1
C Trp. 2
Trbn. 1
Trbn. 2
B. Trbn.
Tuba
Carillon
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Temp.
Pno.
SQ. Vln. I
SQ. Vln. II
SQ. Vla.
SQ. Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

23

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U $\frac{2}{4}$ ♩ = 52-56

V $\frac{4}{4}$ *Hesitate and obsessive*

Fl. 1 (Pic.)
Fl. 2
Ob. 1
Ob. 2
Bb-C1
Bb-C2
Bsn. 1
Bsn. 2

Hr. 1
Hr. 2
Hr. 3
Hr. 4
C Trp. 1
C Trp. 2
Tbn. 1 (without mace)
Tbn. 2 (without mace)
Tbn. 3 (without mace)
Tuba
Clarinet
Perc. 1 (Cymbal)
Perc. 2 (Cymbal)
Perc. 3 (Dr. major and minor)
Perc. 4 (Dr. major)
Timp.
Pic.
SQ. Vln. I
SQ. Vln. II
SQ. Vla.
SQ. Vc.

Vln. I
Vln. II
Vla.
Vc.
Cb.

(W) *Molto accel.* → (X) ♩ = 72

Fl. 1 (Picc.)
Fl. 2
Ob. 1
Ob. 2
Hr. 1
Hr. 2
Bsn. 1
Bsn. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
C Trp. 1
C Trp. 2
Trb. 1
Trb. 2
B. Trb.
Tuba
Carillon
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Timp.
Picc.
SQ. Vln. I
SQ. Vln. II
SQ. Vla.
SQ. Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This page of a musical score contains the following instruments and parts:

- Flutes:** Fl. 1 (Piccolo), Fl. 2
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** Bb-Cl. 1, Bb-Cl. 2
- Bassoons:** Bas. 1, Bas. 2
- Horns:** Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4
- Trumpets:** C-Trp. 1, C-Trp. 2
- Trombones:** Tbn. 1, Tbn. 2, Bb-Tbn.
- Tuba**
- Carillon**
- Percussion:** Perc. 1, Perc. 2, Perc. 3, Perc. 4, Timp.
- Pan.**
- String Quartet:** SQ Vln. I, SQ Vln. II, SQ Vla., SQ Vc.
- String Section:** Vln. I, Vln. II, Vla., Vc., Cb.

The score includes various musical notations such as dynamics (pp, f), articulation (accents), and performance instructions (e.g., "Molto", "in soft moods"). The page is numbered 83 at the top right.

Y

This page of a musical score, page 84, features a variety of instruments. At the top, there are woodwinds including Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-4, Trumpets 1 & 2, Trombones 1-3, and Tuba. Below these are the Percussion section (Cymbals, Snare, Tom-toms, Bass Drum, and Triangle) and the String section (Violins I & II, Viola, Violoncello, and Contrabass). The score is divided into three measures. The first measure shows the woodwinds and strings with various dynamics like *p* and *pp*. The second measure continues the orchestration with similar dynamics. The third measure features a prominent string section with *pp* dynamics and some woodwind entries. A circled 'Y' is positioned above the first measure. The page number '84' is in the top right corner.

Z

A1 *Echos of memories*

This musical score is for the piece "Echos of memories" (A1). It is a full orchestral score with the following instruments and parts:

- Flutes:** Fl. 1 (Piccolo), Fl. 2
- Woodwinds:** Ob. 1, Ob. 2, Bb-Cl. 1, Bb-Cl. 2, Bassoon 1, Bassoon 2, Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4
- Keyboards:** C Trp. 1, C Trp. 2, Tbn. 1, Tbn. 2, B. Tbn., Tuba
- Strings:** SQ Vln. I, SQ Vln. II, SQ Vla., SQ Vc., Vln. I, Vln. II, Vla., Vc., Cb.
- Percussion:** Perc. 1, Perc. 2, Perc. 3, Perc. 4, Tmp., Psn.

The score is written in a key signature of one flat (Bb) and a 4/4 time signature. It features a variety of dynamic markings such as *ppp*, *pp*, *p*, *f*, and *fff*. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment. The overall texture is rich and layered, characteristic of a late 20th-century orchestral style.

This page of a musical score contains the following instruments and parts:

- Flutes:** Fl. 1 (Piccolo), Fl. 2
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** Bb-Cl. 1, Bb-Cl. 2
- Bassoons:** Bas. 1, Bas. 2
- Horns:** Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4
- Trumpets:** C Trp. 1, C Trp. 2
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn.
- Percussion:** Tuba, Perc. 1, Perc. 2, Perc. 3, Perc. 4, Temp.
- Violins:** SQ. Vln. I, SQ. Vln. II, SQ. Vln.
- Viola:** Vln. I, Vln. II, Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

The score includes dynamic markings such as *pp*, *p*, *mp*, and *f*. A rehearsal mark **B1** is located at the top right of the page. The Flute 1 part includes the instruction "(change to piccolo)".

C1 Imagery of spaces

This musical score is for the piece "Imagery of spaces" (C1). It is written in 2/4 time and features a variety of instruments. The score is divided into three systems, each with a 2/4 time signature on the left and a 4/4 time signature on the right. The instruments included are:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Bassoons 1 and 2 (Bb-Cl. 1, Bb-Cl. 2)
- Baritone 1 and 2 (Bar. 1, Bar. 2)
- Horns 1, 2, 3, and 4 (Hr. 1, Hr. 2, Hr. 3, Hr. 4)
- Trumpets 1 and 2 (C Trp. 1, C Trp. 2)
- Trombones 1 and 2 (Tbn. 1, Tbn. 2)
- Bass Trombone (B. Tbn.)
- Timpani (Tbn.)
- Carillon
- Percussion 1, 2, 3, and 4 (Perc. 1, Perc. 2, Perc. 3, Perc. 4)
- Tam-tam (Tam.)
- Pan (Pan.)
- Square Violins 1 and 2 (SQ. Vln. I, SQ. Vln. II)
- Square Viola (SQ. Vla.)
- Square Violoncello (SQ. Vcl.)
- Violin 1 (Vln. I)
- Violin 2 (Vln. II)
- Viola (Vla.)
- Violoncello (Vcl.)
- Double Bass (Cb.)

The score includes various musical notations such as dynamics (e.g., *mp*, *pp*, *mf*, *ff*), articulation (accents, slurs), and performance instructions (e.g., *rit.*, *rit. a*, *rit. b*). The piece is marked with a *rit.* (ritardando) at the beginning of the second system and continues with various dynamic markings throughout.

This page of a musical score is for orchestra and strings. It features the following instruments and parts:

- Flutes:** Fl. 1 (Piccolo), Fl. 2
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** Bb-Cl. 1, Bb-Cl. 2
- Bassoons:** Bas. 1, Bas. 2
- Horns:** Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4
- Trumpets:** C Trp. 1, C Trp. 2
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn.
- Percussion:** Perc. 1, Perc. 2, Perc. 3, Perc. 4, Tmp.
- Piano:** Pno.
- Violins:** SQ. Vln. I, SQ. Vln. II, SQ. Vln.
- Violas:** Vln. I, Vln. II, Vla.
- Other:** Cb.

The score includes dynamic markings such as *pp*, *mp*, *f*, and *ff*. It also features articulation marks like accents and slurs. Rehearsal marks **E1** and **F1** are present, with **E1** occurring at the beginning of the first system and **F1** occurring at the beginning of the second system. The time signature is 5/4, which changes to 4/4 in the second system.

112 **G1** **2** **3**
8 **4** (Change to 3/4) 113

Fl. 1 (Picc.)
Fl. 2
Ob. 1
Ob. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
C Trp. 1
C Trp. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Clarinet
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Timp.
Pno.
SQ. Vln. I
SQ. Vln. II
SQ. Vla.
SQ. Vcl.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

J1

3/4 **5/4** **2/4**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb-Cl. 1
Bb-Cl. 2
Bas. 1
Bas. 2

3/4 **5/4** **2/4**

Hr. 1
Hr. 2
Hr. 3
Hr. 4
C-Trp. 1
C-Trp. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

3/4 **5/4** **2/4**

Carillon
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Tom.
Pac.

3/4 **5/4** **2/4**

SQ Vln. I
SQ Vln. II
SQ Vla.
SQ Vc.
Vln. I
Vln. II
Vla.
Vc.
Cs.

(K1)

Fl. 1 (Pic.)
Fl. 2
Ob. 1
Ob. 2
Bn. C1
Bn. C2
Bn. 1
Bn. 2
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
C Trp. 1
C Trp. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Clarinet
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Temp.
Psn.
SQ. Vln. I
SQ. Vln. II
SQ. Vla.
SQ. Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

L1
4/4 ♩ = 100

3/4 **2/4**

Fl. 1 (Picc.)
Fl. 2
Ob. 1
Ob. 2
B♭-Cl. 1
B♭-Cl. 2
Bsn. 1
Bsn. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
C Tpt. 1
C Tpt. 2
Trp. 1
Trp. 2
B. Trp.
Tuba
Carillon
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Timp.
Pac.
SQ. Vln. I
SQ. Vln. II
SQ. Vla.
SQ. Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

M1

129 **3/4** (change to 4/4) **4/4** 131

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *ppp*

Ob. 2 *ppp*

B♭-Cl. 1 *p*

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

Hr. 3

Hr. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Trbn.

Carillon

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Temp.

Pan.

SQ. Vln. I *mp*

SQ. Vln. II *mp*

SQ. Vla. *mp*

SQ. Vc. *mp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

(N1)

Fl. 1 (Picc.)
Fl. 2
Ob. 1
Ob. 2
Bb-Cl. 1
Bb-Cl. 2
Bsn. 1
Bsn. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
C Trp. 1
C Trp. 2
Tbn. 1 (Euphonium)
Tbn. 2 (Euphonium)
B. Tbn.
Tuba
Corno
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Timp.
Pia.
SQ. Vln. I
SQ. Vln. II
SQ. Vla.
SQ. Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

01

This page of a musical score, numbered 97, features a section marked '01'. The score is arranged in a standard orchestral layout with multiple staves. The instruments and parts include:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Bassoons 1 and 2 (Bb-Cl. 1, Bb-Cl. 2)
- Baritone 1 and 2 (Bbn. 1, Bbn. 2)
- Horns 1 through 4 (Hrn. 1-4)
- Trumpets 1 and 2 (C Trp. 1, C Trp. 2)
- Trombones 1 and 2 (Tbn. 1, Tbn. 2)
- Bass Trombone (B. Tbn.)
- Tuba
- Carillon
- Four Percussion parts (Perc. 1-4), each with a 'Tutti' marking and the instruction '(w/ finger roll or cast)'
- Timpani (Timp.)
- Pan Flute (Pan.)
- String quartet (SQ Vln. I, SQ Vln. II, SQ Vla., SQ Vc.)
- Violins I and II (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score contains various musical notations such as dynamics (pp, f, ff, ppp, mp, mf), articulation (accents, slurs), and performance instructions. The page concludes with a double bar line.

P1
no rit.

This page contains the musical score for Percussion 1, 2, 3, 4, Timpani, Snare, and Strings. The score is divided into two systems. The first system includes Percussion 1-4, Timpani, Snare, and the beginning of the String Quartet (SQ Vln. I, II, Vla., Vcl.). The second system continues the String Quartet parts. The Percussion parts feature complex rhythmic patterns with dynamic markings such as *pp*, *f*, and *mf*. The Snare part has a consistent rhythmic accompaniment. The String Quartet parts show melodic and harmonic lines with dynamic markings like *mp*, *f*, and *mf*. The score includes various musical notations such as beams, slurs, and dynamic hairpins.

Q1 *Aggressive but precise*
♩ = 125-130

R1

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb-Cl. 1
Bb-Cl. 2
Bsn. 1
Bsn. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
C Trp. 1
C Trp. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Carillon
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Timp.
Pno.
SQ Vln. I
SQ Vln. II
SQ Vla.
SQ Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This page of a musical score, numbered 100, contains the following instruments and parts:

- Flutes:** Fl. 1 (Piccolo), Fl. 2
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** Bb-Cl. 1, Bb-Cl. 2
- Bassoons:** Bas. 1, Bas. 2
- Horns:** Hr. 1, Hr. 2, Hr. 3, Hr. 4
- Trumpets:** C Trp. 1, C Trp. 2
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn.
- Percussion:** Perc. 1, Perc. 2, Perc. 3, Perc. 4, Tom, Pac.
- Strings:** SQ. Vln. I, SQ. Vln. II, SQ. Vla., SQ. Vc., Vln. I, Vln. II, Vla., Vc., Cs.

The score is divided into two main sections by a double bar line. The first section is in 4/4 time and includes rehearsal mark S1. The second section is in 2/4 time and includes rehearsal mark T1. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mp* (mezzo-piano) and *f* (forte).

U1 **V1**

4/4

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
C Trp. 1
C Trp. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Carillon
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Timp.
Psn.
SQ Vln. I
SQ Vln. II
SQ Vla.
SQ Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score is organized into several systems. The first system includes woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Double Basses). The second system includes Horns, Trumpets, Trombones, and Tuba. The third system includes Carillon, Percussion (Perc. 1-4, Timp., Psn.), and SQ Violins/Violas/Vcellos. The fourth system includes Violins, Viola, Cello, and Double Bass. The score features various dynamic markings such as *mp*, *f*, *pp*, and *sfz*. There are also performance instructions like *rit.* and *dim.*. The time signature is 4/4. The score is marked with **U1** and **V1** at the beginning of the first system.

21

P1.1 (Psn.)

P1.2

Ob. 1

Ob. 2

Bn-C1.1

Bn-C1.2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Trp. 1

C Trp. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Clarinet

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Psn.

SQ Vln. I

SQ Vln. II

SQ Vln.

SQ Vcl.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

* After page 7, A & B to be read in reverse to the Tuba, from the High cymbal to Tuba instead.

A2

The musical score is organized into several systems. The first system includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Bassoons (Bb. Cl. 1, 2), and Baritone/Euphonium (Bar. 1, 2). The second system includes Horns (Hr. 1, 2, 3, 4), Trumpets (C. Trp. 1, 2), Trombones (Tbn. 1, 2), Baritone (B. Tbn.), and Tuba. The third system includes Clarinet in Bb (Clarinet Bb), Percussion (Perc. 1, 2, 3, 4), and Timpani (Timp.). The fourth system includes Piccolo (Pic.), Snare Drum (SQ. Vn. I, II), Viola (SQ. Vln. II), Violin II (SQ. Vln. I), Violin I (Vln. I), Violoncello (Vcl.), and Double Bass (Cb.).

Tempo changes are indicated by $\frac{3}{4}$ and $\frac{2}{4}$ markings above the staves. Dynamic markings such as *mp*, *f*, and *ff* are used throughout the score. The score is written in a key signature of one flat (Bb).

B2

4/4 2/4 4/4 2/4 3/4

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hr. 1
Hr. 2
Hr. 3
Hr. 4
C Trp. 1
C Trp. 2
Tbn. 1
Tbn. 2
Euph.
Tuba

4/4 2/4 4/4 2/4 3/4

Carina

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Timp.

Pno.

4/4 2/4 4/4 2/4 3/4

SQ Vln. I
SQ Vln. II
SQ Vla.
SQ Vcl.

Vln. I
Vln. II
Vla.
Vcl.
Cb.

This page of a musical score, numbered 107, contains the following instruments and parts:

- Woodwinds:** Flute 1 & 2 (Fl. 1, Fl. 2), Oboe 1 & 2 (Ob. 1, Ob. 2), Bassoon 1 & 2 (Bb. Cl. 1, Bb. Cl. 2, Bass. 1, Bass. 2), Clarinet in Bb 1 & 2 (C. Trp. 1, C. Trp. 2), Trumpet 1 & 2 (Trp. 1, Trp. 2), Trombone 1 & 2 (B. Trp., Tuba), and Horns 1, 2, 3, and 4 (Hu. 1, Hu. 2, Hu. 3, Hu. 4).
- Brass:** Trombone 1 & 2 (B. Trp., Tuba).
- Percussion:** Percussion 1, 2, 3, and 4 (Perc. 1, Perc. 2, Perc. 3, Perc. 4), Tom-tom (Tom.), and Snare Drum (Sn.).
- Strings:** Violin 1 & 2 (SQ. Vln. I, SQ. Vln. II), Viola (SQ. Vla.), Violoncello (SQ. Vc.), and Double Bass (Cb.).
- Other:** Harp (Cithra).

The score is written in 2/4, 3/4, and 4/4 time signatures. It includes various dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). A circled 'C2' is present above the woodwind section. The page is densely packed with musical notation, including notes, rests, and articulation marks.

3/4 **2/4** **3/4** **4/4** **D2**

Pi.1 (Picc.)
Pi.2
Ob.1
Ob.2
Bn.Cl.1
Bn.Cl.2
Bsn.1
Bsn.2
Hr.1
Hr.2
Hr.3
Hr.4
C.Tpt.1
C.Tpt.2
Trn.1
Trn.2
B.Trn.
Tuba
Carillon
Perc.1
Perc.2
Perc.3
Perc.4
Timp.
Psn.
SQ.Vln.I
SQ.Vln.II
SQ.Vla.
SQ.Vc.
Vln.I
Vln.II
Vla.
Vc.
Cb.

E2 **F2**

Fl. 1 (Pic.)
Fl. 2
Ob. 1
Ob. 2
Bb-Cl. 1
Bb-Cl. 2
Bsn. 1
Bsn. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
C Trp. 1
C Trp. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Carn. 1
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Timp.
Psn.
SQ. Vln. I
SQ. Vln. II
SQ. Vla.
SQ. Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score, numbered 109, contains staves for a wide variety of instruments. The woodwind section includes Flutes 1 and 2 (with Piccolo for Flute 1), Oboes 1 and 2, Bass Clarinets 1 and 2, and Bassoons 1 and 2. The brass section consists of Horns 1-4, Trumpets 1 and 2 (C), Trombones 1 and 2, a Baritone Trombone, and a Tuba. Percussion includes a snare drum (Perc. 1), cymbals (Perc. 2), tom-toms (Perc. 3), and a bass drum (Perc. 4), along with a timpani (Timp.) and a pair of snare drums (Psn.). The string section features four staves for Square Violins (SQ. Vln. I and II), four staves for Square Violas (SQ. Vla. and Vc.), and one staff for the Cello (Cb.). The score is marked with dynamic levels such as *mp*, *f*, and *mf*, and includes performance instructions like *mf* and *mf*. Two specific measures are highlighted with circled labels 'E2' and 'F2' at the top. The notation includes various rhythmic values, accidentals, and articulation marks.

poco rit. **G2 Explosive and conflict** $\text{♩} = 62-65$

The score is organized into systems. The first system includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Bassoons (Bb. Cl. 1, 2, Bass 1, 2), Horns (Hr. 1-4), Trumpets (C Trp. 1, 2), Trombones (Tbn. 1, 2, B. Tbn.), Tuba, Clarinet, Percussion (Perc. 1-4, Tom), Piano (Pno.), Square Violins (SQ. Vln. I, II), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

The score is divided into two main sections: a 5/4 section and a 4/4 section. The 5/4 section is marked "poco rit." and the 4/4 section is marked "Explosive and conflict" with a tempo of 62-65. The score includes parts for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Bassoons (Bb. Cl. 1, 2, Bass 1, 2), Horns (Hr. 1-4), Trumpets (C Trp. 1, 2), Trombones (Tbn. 1, 2, B. Tbn.), Tuba, Clarinet, Percussion (Perc. 1-4, Tom), Piano (Pno.), Square Violins (SQ. Vln. I, II), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

H2

This musical score page, labeled H2, covers measures 200 to 208. It features a variety of instruments:

- Flutes:** Fl. 1 and Fl. 2, both with rests.
- Oboes:** Ob. 1 and Ob. 2, both with rests.
- Clarinets:** Bb Cl. 1 and Bb Cl. 2, playing melodic lines with dynamics *p*, *mp*, and *ppp*.
- Bassoons:** Bas. 1 and Bas. 2, playing supporting parts with dynamics *p* and *mp*.
- Horns:** Hrn. 1 through Hrn. 4, all with rests.
- Trumpets:** C Trp. 1 and C Trp. 2, playing melodic lines with dynamics *pp* and *ppp*.
- Timpani:** Tm. 1 and Tm. 2, playing rhythmic patterns with dynamics *pp* and *ppp*.
- Drum Set:** B. Dr. and Tuba, both with rests.
- Percussion:** Carillon, Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Temp. (Tambourine), all with rests.
- Strings:** SQ. Vln. I, SQ. Vln. II, SQ. Vla., and SQ. Vcl., playing complex rhythmic patterns with dynamics *mf*, *f*, and *ppp*.
- Violins:** Vln. I, Vln. II, Vla., and Vcl., playing melodic lines with dynamics *ppp* and *p*.
- Celli:** Cb., playing a melodic line with dynamics *ppp* and *p*.

J2

This page of a musical score includes the following parts and measures:

- Flutes:** Fl. 1 (measures 221-224), Fl. 2 (measures 221-224)
- Oboes:** Ob. 1 (measures 221-224), Ob. 2 (measures 221-224)
- Clarinets:** Bb-Cl. 1 (measures 221-224), Bb-Cl. 2 (measures 221-224)
- Bassoons:** Bas. 1 (measures 221-224), Bas. 2 (measures 221-224)
- Trumpets:** Trp. 1 (measures 221-224), Trp. 2 (measures 221-224)
- Trombones:** B. Trb. (measures 221-224), Tuba (measures 221-224)
- Other:** Cor Anglais (measures 221-224), Percussion 1-4 (measures 221-224), Timpani (measures 221-224), Piano (measures 221-224)
- String Quartet:** SQ Vln. I (measures 221-224), SQ Vln. II (measures 221-224), SQ Vla. (measures 221-224), SQ Vcl. (measures 221-224)
- String Ensemble:** Vln. I (measures 221-224), Vln. II (measures 221-224), Vla. (measures 221-224), Vcl. (measures 221-224), Cb. (measures 221-224)

(K2)

217
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
C Trp. 1
C Trp. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Temp.
Pac.
SQ Vln. I
SQ Vln. II
SQ Vla.
SQ Vcl.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

(L2)

Fl. 1 (Picc.)
Fl. 2
Ob. 1
Ob. 2
Bn. Cl. 1
Bn. Cl. 2
Bn. 1
Bn. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
C. Trp. 1
C. Trp. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Clarinet
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Timp.
Pno.
SQ Vln. I
SQ Vln. II
SQ Vla.
SQ Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

M2

This page contains a musical score for a section labeled 'M2'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes 1 & 2 (Fl. 1, 2), Oboes 1 & 2 (Ob. 1, 2), Bassoons 1 & 2 (Bb-Cl. 1, 2), Clarinets 1 & 2 (Cl. 1, 2), Bassoon (Bsn.), Horns 1-4 (Hr. 1-4), Trumpets 1 & 2 (C Trp. 1, 2), Trombones 1-3 (Tbn. 1, 2, 3), and Tuba (Tuba). The brass section includes Horns 1-4, Trumpets 1 & 2, Trombones 1-3, and Tuba. The string section includes Violins 1 & 2 (SQ Vln. I, II), Viola (SQ Vla.), Violoncello (SQ Vcl.), and Double Bass (SQ Kb.). The percussion section includes Percussion 1-4 (Perc. 1-4), Tom-toms (Timp.), and Snare Drum (Pau.). The score features various musical notations such as notes, rests, dynamics (e.g., *pp*, *f*, *mp*), and articulation marks. A circled 'M2' is positioned at the top center of the page.

N2 **O2**

Fl. 1 (Flut.)
Fl. 2
Ob. 1
Ob. 2
Bb-Cl. 1
Bb-Cl. 2
Bas. 1
Bas. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
C Trp. 1
C Trp. 2
Tbn. 1
Tbn. 2
B Tbn.
Tuba
Corno
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Timp.
Pno.
SQ Vln. I
SQ Vln. II
SQ Vla.
SQ Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

242 **Q2** 243 244 245

The score is divided into four measures: 242, 243, 244, and 245. The instruments and their parts are as follows:

- Flutes:** Fl. 1 (Piccolo), Fl. 2
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** Bb-Cl. 1, Bb-Cl. 2
- Bassoons:** Bas. 1, Bas. 2
- Horns:** Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4
- Trumpets:** C Trp. 1, C Trp. 2
- Timpani:** Tbn. 1, Tbn. 2, B. Tbn., Tuba
- Carillon**
- Percussion:** Perc. 1, Perc. 2, Perc. 3, Perc. 4, Timp., Psn.
- String Quartet:** SQ Vln. I, SQ Vln. II, SQ Vla., SQ Vc.
- Violins:** Vln. I, Vln. II
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cs.

Key musical features include dynamic markings such as *pp*, *f*, *mp*, and *pppp*. The woodwind parts (Perc. 1-4) feature complex rhythmic patterns and articulation. The string quartet and full string sections play sustained, moving lines with various dynamics. The percussion section includes a prominent timpani part and snare drum patterns.

4 S2

The musical score is organized into several systems. The first system includes Flutes 1 & 2, Oboes 1 & 2, B♭ Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-4, Trumpets 1 & 2, Trombones 1-3, and Tuba. The second system includes Clarinet in C, Percussion 1-4, and Timpani. The third system includes Piccolo and strings (Violins I & II, Viola, Violoncello, and Contrabasso). The score contains various musical notations such as dynamics (p, pp, f, fpp), articulation (accents), and performance instructions like 'In Marché' and 'In Marché Négligé'. Measure numbers 252, 253, 254, and 255 are indicated at the top of the page.

MUSIC SCORE 4: *THE CELESTIAL THREADS*

$\text{♩} = 52$

Phrase 1

pp *mf*

3

5

7

9

mf

11

Musical score for measure 11. The treble clef staff contains a whole note chord with a slur over it, marked *mp*. The bass clef staff contains a rhythmic pattern of eighth notes with slurs and triplets, marked *p* and *mf*.

13

Musical score for measure 13. The treble clef staff is mostly empty with a few notes. The bass clef staff contains a sequence of notes with slurs and dynamics *p*, *f*, *mp*, and *p*.

15

Phrase 2

Musical score for measure 15. The treble clef staff contains a sequence of notes with slurs and dynamics *p* and *mp*. The bass clef staff contains a sequence of notes with slurs and dynamics *sf* and *mp*.

17

Musical score for measure 17. The treble clef staff contains a sequence of notes with slurs and dynamics *sf* and *mp*. The bass clef staff is mostly empty.

19

Musical score for measure 19. The treble clef staff contains a sequence of notes with slurs and dynamics *sf* and *mp*. The bass clef staff is mostly empty.

21

mf *ff*

f

Phrase 3

23

mf *f* *mp*

24

fff

25

p *mf* *ff* *fff*

f *mf*

27

Phrase 4

subito p

29

Musical notation for measures 29-30. Treble clef, key signature of two flats. Measure 29: Treble clef has eighth notes G4, A4, Bb4, C5, D5, Eb5, F5, G5. Bass clef has whole rests. Measure 30: Treble clef has eighth notes G4, A4, Bb4, C5, D5, Eb5, F5, G5. Bass clef has whole rests.

31

Musical notation for measures 31-32. Treble clef, key signature of two flats. Measure 31: Treble clef has eighth notes G4, A4, Bb4, C5, D5, Eb5, F5, G5. Bass clef has whole rests. Measure 32: Treble clef has eighth notes G4, A4, Bb4, C5, D5, Eb5, F5, G5. Bass clef has whole rests. A large slur covers measures 31-32. A 'v' (accrescendo) is above measure 31, and a 'v' (decrescendo) is above measure 32. A 'f' (forte) dynamic is below measure 31.

33

Musical notation for measures 33-34. Treble clef, key signature of two flats. Measure 33: Treble clef has quarter notes G4, A4, Bb4, C5. Bass clef has quarter notes G3, A3, Bb3, C4. Dynamics: *f* (treble), *mf* (bass). Measure 34: Treble clef has quarter notes G4, A4, Bb4, C5. Bass clef has quarter notes G3, A3, Bb3, C4. Dynamics: *p* (treble), *mp* (bass). A slur covers measures 33-34. A '3' (triple) is below measure 34.

35

Phrase 5

Musical notation for measures 35-36. Treble clef, key signature of two flats. Measure 35: Treble clef has eighth notes G4, A4, Bb4, C5, D5, Eb5, F5, G5. Bass clef has eighth notes G3, A3, Bb3, C4, D4, Eb4, F4, G4. Dynamics: *mf* (treble), *mf* (bass). Measure 36: Treble clef has eighth notes G4, A4, Bb4, C5, D5, Eb5, F5, G5. Bass clef has eighth notes G3, A3, Bb3, C4, D4, Eb4, F4, G4. Dynamics: *mp* (treble), *pp* (bass). A slur covers measures 35-36. A '3' (triple) is below measure 35. A 'p' (piano) dynamic is below measure 36. A '8va' (octave up) marking is above measure 36. A 'mf' (mezzo-forte) dynamic is above measure 36. A 'sim.' (simile) marking is above measure 36.

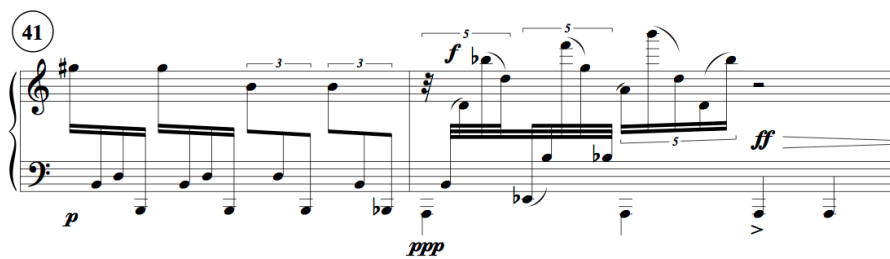
37

Musical notation for measures 37-38. Treble clef, key signature of two flats. Measure 37: Treble clef has eighth notes G4, A4, Bb4, C5, D5, Eb5, F5, G5. Bass clef has eighth notes G3, A3, Bb3, C4, D4, Eb4, F4, G4. Measure 38: Treble clef has eighth notes G4, A4, Bb4, C5, D5, Eb5, F5, G5. Bass clef has eighth notes G3, A3, Bb3, C4, D4, Eb4, F4, G4.

39 *mf*



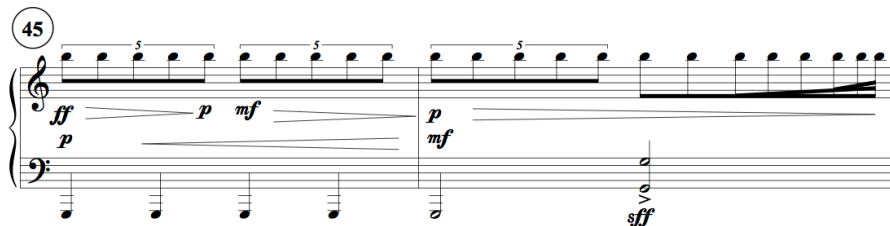
41



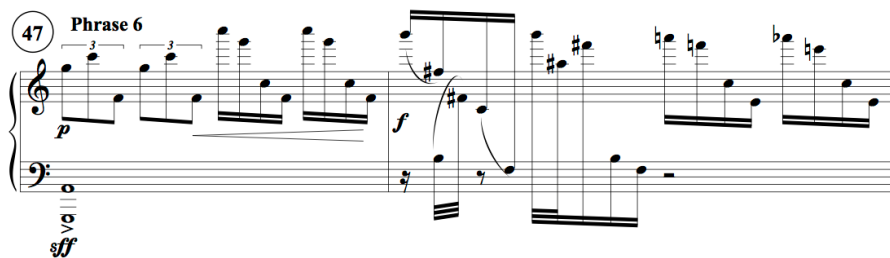
43



45



47 **Phrase 6**



49

mp

Musical score for measures 49-50. The piece is in a minor key, indicated by a single flat (B-flat) in the key signature. The music is written for piano in a 2/4 time signature. Measure 49 features a melodic line in the right hand with eighth-note patterns and a bass line with quarter notes. Measure 50 continues the melodic pattern in the right hand and the bass line.

51

sf *sf* *pp*

Musical score for measures 51-52. Measure 51 continues the melodic line in the right hand, with accents (*sf*) on the first and third notes. Measure 52 features a melodic line in the right hand and a bass line with a crescendo leading to a piano (*pp*) dynamic.

53

Musical score for measures 53-54. Measure 53 continues the melodic line in the right hand and the bass line. Measure 54 features a melodic line in the right hand and a bass line with a crescendo leading to a piano (*pp*) dynamic.

55

Musical score for measures 55-56. Measure 55 continues the melodic line in the right hand and the bass line. Measure 56 features a melodic line in the right hand and a bass line with a crescendo leading to a piano (*pp*) dynamic.

57

mf *sim.*

Musical score for measures 57-58. Measure 57 continues the melodic line in the right hand and the bass line. Measure 58 features a melodic line in the right hand with accents (*mf*) and a *sim.* (sforzando) marking, and a bass line with a crescendo leading to a piano (*pp*) dynamic.

59

Musical notation for measures 59 and 60. Measure 59 features a bass line with eighth notes and a treble line with eighth notes and chords. Measure 60 continues the bass line and introduces a treble line with chords and eighth notes, including a '7' fingering above a chord.

61

Musical notation for measures 61 and 62. Measure 61 features a bass line with eighth notes and a treble line with eighth notes and chords, including a '7' fingering above a chord. Measure 62 continues the bass line and introduces a treble line with chords and eighth notes, including a 'v' fingering above a chord.

63

Musical notation for measures 63 and 64. Measure 63 features a treble line with eighth notes and chords and a bass line with eighth notes. Measure 64 continues the treble line with chords and eighth notes and the bass line with eighth notes.

65

Musical notation for measures 65 and 66. Measure 65 features a treble line with eighth notes and chords and a bass line with eighth notes. Measure 66 continues the treble line with chords and eighth notes and the bass line with eighth notes.

67

Musical notation for measures 67, 68, 69, and 70. Measure 67 features a treble line with eighth notes and chords and a bass line with eighth notes. Measure 68 continues the treble line with chords and eighth notes and the bass line with eighth notes. Measure 69 continues the treble line with chords and eighth notes and the bass line with eighth notes. Measure 70 features a treble line with chords and eighth notes and a bass line with eighth notes, including a dynamic marking of *f* above the treble line and *p* below the bass line.

69 **Phrase 7**

pp *mf* *pp* *ppp*

71

73

75

ff *ff* *ff* *ff* *f* *mf*
p *p* *p* *mp* *mp* *p* *p*

77

ff *mf* *mf* *mf* *mf* *mf*

79

mf *p* *ppp*

Phrase 8

81

pp *mf*

83

rit. *a tempo*

mf *sf* *sf* *sf* *fff*

85

sf *sf* *sf*

86

mf *ff*

88

89

90

91

92

93

94

95

ff

f

mf

f

sff

ff

sf

p

ff

p

Detailed description: This page of a musical score contains five systems of piano music, numbered 88 through 95. Each system consists of a grand staff with a treble and bass clef. Measure 88 features sixteenth-note patterns in both hands, with a forte (*f*) dynamic and a *ff* dynamic marking. Measure 89 continues with similar patterns, including a *f* dynamic. Measure 90 shows a change in texture with a *mf* dynamic. Measure 91 has a *f* dynamic. Measure 92 features a *sff* dynamic. Measure 93 includes accents (*sf*) and triplets, with a *p* dynamic. Measure 94 has a *ff* dynamic. Measure 95 concludes with a *ff* dynamic and a *p* dynamic marking.

97

Musical notation for measures 97-98. Measure 97 features a series of chords in the right hand, with a dynamic of *sfz*. Measure 98 shows a melodic line in the right hand starting with a *sfz* dynamic, followed by a *sfz* dynamic in the left hand.

99

Musical notation for measures 99-100. Measure 99 has a melodic line in the right hand with a *sfz* dynamic and a *p* dynamic in the left hand. Measure 100 features a melodic line in the right hand with a *sfz* dynamic and a *mf* dynamic in the left hand.

101

Musical notation for measures 101-102. Measure 101 has a melodic line in the right hand with a *f* dynamic and a *sfz* dynamic in the left hand. Measure 102 features a melodic line in the right hand with a *pp* dynamic and a *mf* dynamic in the left hand, with the instruction *espress.*

103

Musical notation for measures 103-104. Measure 103 has a melodic line in the right hand with a *pp* dynamic and a *ff* dynamic in the left hand. Measure 104 features a melodic line in the right hand with a *p* dynamic and a *ff* dynamic in the left hand.

105

Musical notation for measures 105-106. Measure 105 has a melodic line in the right hand with a *pp* dynamic and a *f* dynamic in the left hand. Measure 106 features a melodic line in the right hand with a *mf* dynamic and a *p* dynamic in the left hand, with the instruction *accel.*

Phrase 9
a tempo

107 *pp* *8va* *3* *8va*



109 *mp*



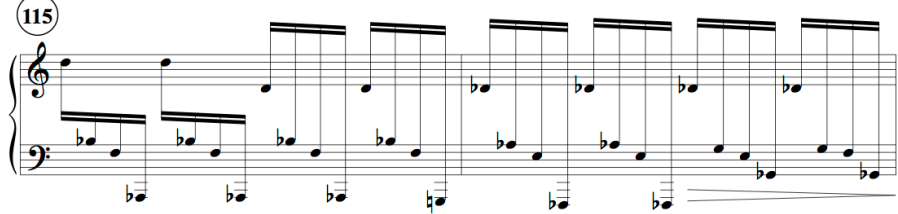
111



113



115



117

Musical score for measures 117-118. The piece is in a minor key. Measure 117 features a piano (*p*) accompaniment in the bass clef and a melody in the treble clef starting with a half note G4, marked *mf*. Measure 118 continues the piano accompaniment and melody, marked *pp*.

119

Musical score for measures 119-120. Measure 119 features a piano (*p*) accompaniment and a melody marked *pp* and *mf*. Measure 120 continues the piano accompaniment and melody, marked *sim.*

121

Musical score for measures 121-122. Measure 121 features a piano (*p*) accompaniment and a melody. Measure 122 continues the piano accompaniment and melody, marked *mf*.

123

Musical score for measures 123-124. Measure 123 features a piano (*p*) accompaniment and a melody marked *p*. Measure 124 continues the piano accompaniment and melody, marked *ff*.

125

Musical score for measures 125-126. Measure 125 features a piano (*fff*) accompaniment and a melody marked *sf* and *f*. Measure 126 continues the piano accompaniment and melody, marked *mp*, *f*, *mf*, and *p*.

127 *mf* *p* *f* *mf* *p* *f*

129 *mf* *ppp* *mf* *fff* *g^{ua}*

Phrase 10

131 *g^{ua}* *p* *f*

133 *g^{ua}* *p* *f*

135 *f* *mp* *f* *p*

137 *8^{va}*

mf *f*

139

pp *ff* *p* *mf* *f*

141

mf *p*

143 **Phrase 11**

mp *sf* *pp* *p*

145

f

147

p

Musical score for measures 147-148. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. The piece is in a minor key, indicated by the key signature.

149

f *mp*

mp

Musical score for measures 149-150. The right hand has a melodic line with accents, and the left hand plays a rhythmic eighth-note pattern. Dynamics range from *f* to *mp*.

151

f *p* *mf* *p* *fff* *p*

Musical score for measures 151-152. The right hand has a melodic line with a slur and a triplet. The left hand has a rhythmic accompaniment. Dynamics include *f*, *p*, *mf*, *fff*, and *p*.

153 ^{gra}

Phrase 12

pp *ff* *fff* *mf*

Musical score for measures 153-154. The right hand has a melodic line with a slur and a triplet. The left hand has a rhythmic accompaniment. Dynamics include *pp*, *ff*, *fff*, and *mf*.

155

p *mp* *pp*

Musical score for measures 155-156. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. Dynamics include *p*, *mp*, and *pp*.

157

Musical notation for measures 157 and 158. The piece is in G major (one sharp). Measure 157 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 158 continues the melodic and accompanimental patterns.

159

Musical notation for measures 159 and 160. The melodic line in the treble clef continues with eighth-note patterns, while the bass clef accompaniment remains consistent.

161

Musical notation for measures 161 and 162. Measure 161 shows the continuation of the eighth-note patterns. Measure 162 features a more active melodic line in the treble clef, with some sixteenth-note runs.

163

Musical notation for measures 163 and 164. Measure 163 begins with a forte (*f*) dynamic and features a melodic line with sixteenth-note runs. Measure 164 is marked piano (*p*) and contains a sixteenth-note tremolo in the treble clef, indicated by a dashed line and the number 6. The bass clef has a whole rest.

165 (8^{va})

Musical notation for measure 165. The measure is marked with an 8va (octave up) instruction. The treble clef contains a continuous sixteenth-note tremolo, while the bass clef has a whole rest.

166 *8^{va}*

mp *p* *p*

168 Phrase 13

f *p* *f* *pp*

169

f *mf* *p*

170

ff *p* *sf* *p* *f*

171

mp

173 Phrase 14 (15)

mf *f* *subito p*

175

177

179

mp *sf* *p* *mf*

181

subito p *f* *p* *ff*

183

Musical score for measures 183-184. Measure 183 features a piano (*p*) dynamic in the right hand with a dotted half note and a half note, and a mezzo-forte (*mf*) dynamic in the left hand. Measure 184 features a forte (*f*) dynamic in both hands with a sixteenth-note arpeggiated pattern in the right hand and a sustained chord in the left hand.

185

Musical score for measures 185-186. Measure 185 features a mezzo-piano (*mp*) dynamic in both hands with a half note in the right hand and a half note in the left hand. Measure 186 features a fortissimo (*sf*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand, with a half note in the right hand and a half note in the left hand.

187

Musical score for measures 187-188. Measure 187 features a forte (*f*) dynamic in both hands with a sixteenth-note arpeggiated pattern in the right hand and a sustained chord in the left hand. Measure 188 features a subito piano (*subito p*) dynamic in both hands with a half note in the right hand and a half note in the left hand.

189

Musical score for measures 189-190. Measure 189 features a piano (*p*) dynamic in both hands with a half note in the right hand and a half note in the left hand. Measure 190 features a mezzo-forte (*mf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand, with a half note in the right hand and a half note in the left hand.

191

Musical score for measures 191-192. Measure 191 features a mezzo-piano (*mp*) dynamic in both hands with a half note in the right hand and a half note in the left hand. Measure 192 features a pianissimo (*pp*) dynamic in the right hand and a fortissimo (*sf*) dynamic in the left hand, with a half note in the right hand and a half note in the left hand.

193

mf *mp* *fff* *fff*

Phrase 15 (14)

195

p

197

199

201

f

203

p

205

pp

207

pp

209

mp *f*

211 Senza tempo

mp *sf*