

DISCLAIMER

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https://drive.google.com/file/d/1XHi9DcpKThdqNdDoQN_g2CnGtXo7RTTF/view?usp=drive_link

Bogusław Schaeffer

THIRD PIANO CONCERTO

For piano solo, electronic medias and orchestra

1989

This edition was prepared by Filip Gołdanowski

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Wielka Orkiestra Symfoniczna Polskiego Radia i Telewizji, Bogdan Olędzki (conductor)

Bogusław Schaeffer (piano solo), Marek Chołoniewski (electronic medias and computer)

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Preface

The term “piano concerto” almost automatically kindles associations of traditional sonata form and a duel between soloist and orchestra. Bogusław Schaeffer’s *Third Piano Concerto*, however, departs radically from classical and romantic models. His earlier piano concertos are likewise noteworthy for their great originality and richness of invention, particularly the *Second Piano Concerto* (1967), the quintessence of his present-day innovations. Equally interesting are his concertos *Mare* (1971), in which the pianist also plays harpsichord and celesta, *Experimenta* (likewise 1971), the *First Piano Concerto/Quattro movimenti* (1957) and *Azione a due* (1961), which has been called one of the most original scores to emerge the 1960s. Schaeffer’s output also includes concertos for two and four pianists.

The piece opens neither with a mighty orchestral tutti nor a solo interpolation from the piano, but rather with electronic and computer music – restrained in expression, gently and yet disquieting. The first movement, *Entrata*, is made up of an unusual set of variations based on the pitch C. Although devoid of rhythmic impetus, the music nevertheless conveys the relentless passage of time. Contrary to European tradition, this is not music of action but rather of being, of contemplation. The pianist plays nothing but euphonious chord, all based on middle C, and all selected from the more than 200 types of sonorities that for years have constituted Schaeffer’s harmonic language. The gloomy coloration of this music, brightened only by brilliant timbres in the ultra-high register, seems to conjure up an image of a bygone civilization. Beginning very slowly, the piece inexorably gains strength until, enriched by a piano cadenza, it reaches a climax in final fortissimo. *Entrata* is music of Brucknerian earnestness and grand – if subdued – passion.

In contrast, the second movement, *Tumultoso*, is a veritable explosion of musical passion, an eruption of vitality. The piano, treated as a percussion instrument, is accompanied by a strangely scored ensemble of trombones, cellos, double basses, harp and four drum sets. Dramatically shifting dynamics, aggressive articulation and, above all, the sweltering, machine-like, almost African rhythm – all combine to bring the second movement to a point of maximum tension. The appearance at this point of the motifs B-A-C-H and B-S-C-H (Schaeffer’s musical monogram, made up of the pitches B flat, E flat, B and B natural in their German spelling) remains an enigma.

After a brief pause the third movement, *Drammatico*, opens with tender electronic sounds. In this fragment we can make out the rustling sound of the wind and the sea, even singing, creating an overall impression of eerie mystery at the sounds of Nature. This music is gently taken up by the orchestra, with frequently atonal, pastel-colored melodies in the winds. The urge to order inherent to traditional music (orchestral part) is contrasted with the capricious order of Nature (electronic music). The climax brings about a collision of these two opposites; the listener experiences the riveting thrust of natural forces, sensing their wild and exhilarating beauty.

The fourth movement, *Nostalgia*, arises from the juxtaposition of two contrasting planes. The first is an influx of light-footed sounds in clever rhythms. The composer plays the solo part with brilliant virtuosity (virtually a modern version of *jeu de perles*), accompanied by percussion instruments and their computerized counterparts. The truncated motifs fuse in an unbroken cascade of sounds, forming a peculiar counterpoint of rhythm and timbre. At the outset the composer gives us electronic media alone. Only then does he add the orchestra in a highly unusual scoring: oboes, clarinets, trombones, harp and fourteen violins. The woodwinds play multiphonics clearly related to electronic music, while the fourteen violin parts form three symbolically recurring motifs. The movement reaches its climax in the piano cadenza, enriched with computer-aided transmutations of the piano’s timbres, and a coda brings the piece slowly to a close.

A chord announces the fifth movement, *Gaio*. Here, among other things, “third stream” jazz associations add the charming naivety of light music. This, however, is only a brief episode, for a new cadenza already hints at the five themes of the next movement. Following this anticipation the music abruptly changes mood: the composer develops a wide array of electronic sound-sheets derived from the work’s predominant theme, the B-A-C-H motif. The slow narrative tempo and the prevalence of high-pitched, organ-like timbres give the music a sublime, almost religious aura.

This movement forms a prelude to *Fuga*, the sixth and central section of this eleven-piece cycle. Its formative elements are the themes introduced in the preceding section as well as three fixed counterpoints, four recurrent motifs, a counter-subject, and once again the musical monograms B-A-C-H and B-S-C-H/ The course of the fugue is enlivened with several strettos. Schaeffer’s highly developed contrapuntal technique, while giving the fugue its individuality and formal density, is not an end in itself. The music takes its true character from its striking themes, accompanied by a lively percussion part in the manner of a countermelody. The fugue is expansive, impassioned, full of vibrant energy. We may assume that this centrepiece of the cycle is meant to superpose two opposing spheres of the human psyche: reason and emotion. Following the fugue Schaeffer, putting convention aside, turns to Polish romanticism in the seventh movement, *Notturmo*. Here the electronic sounds that open the movement, permeating and smoothing its sonorities, evoke a feeling of twilight and night. The clearly isolated piano part reveals an inner unrest, even in its tender *fioriture*. It ends with the B-S-C-H motif slowly dissolving in the lower registers.

The eighth movement is a changeable and capricious *Amoroso* in the style of a collage. The foreground is taken up by the electronic and computer media, or rather by the sounds they achieve. Recurring again and again, like in a strange refrain, we hear quite straightforward, tonal youthful improvisations in the piano with the evanescent charm of slightly mawkish *Gebrauchsmusik*. A similar touch can likewise be heard now and again in the orchestral part. The ingeniously manipulated B-A-C-H motif and an effective atonal piano cadenza further underscore the rich variety of this movement.

The next movement is a formally elaborate *Blues* notable for its dissonant and functionally ambiguous harmonies and its soft, delicate orchestration. The music flows slowly along, calming the listener and transporting him into a light-hearted mood, conveying a sense of satisfaction. In the coda, especially in its final bars with the recurring chimes, the music adopts that aura of melancholy so characteristic of jazz.

This is abruptly followed by the tenth movement, *Estasi*. The listener is bombarded with percussion passages, violent crescendo, bugle-call sonorities, explosions of piano figurations and a whirlwind of electronic and computer sounds. The music seems almost to lose itself in a mad, ageless and intoxicating dance. For Schaeffer, and unlike Skryabin, ecstasy is a state of utter excitement, bustle and elation.

Melancholy and darkening sounds usher in the final movement, *Finale*. Here Schaeffer makes use of a rich palette of expressive devices, exploring their potential to the utmost. Thanks to his rare combination of unlike media, the composer is able to generate a feeling of continuous tension, at times even a sense of dread. The solo part is brought to final fruition through electronic transmutation and modified piano timbres. In its earnestness the *Finale* resembles the *Entrata*; the fragment of its closing section, with its isolated b, can be linked with the c sonority with which the concerto opened to form a descending half-step motif. Thus, the work is framed by a motif used by Bach to express pain, a motif that resounds like an echo of his name and, at the same time, of the composer’s own monogram. The B-A-C-H and B-S-C-H motifs permeate the finale even in its final bars. A stroke on the tam-tam, bringing the work to a close, stresses the expressive power and the contemplative character of this final section.

Boguslaw Schaeffer’s *Third Piano Concerto* is a monumental piece of music. In the variety of its idioms, media and styles it bears comparison with the late writing of Joyce. The composer has succeeded in achieving unity in variety. A sort of symmetry is imparted by the central position of the fugue and the parallels between movements 1 and 2 and movements 10 and 11, giving the entire piece a sense of order on a higher plane. The composer has applied his knowledge, craftsmanship and creative imagination in the immediate service of the aims of art and the metaphysics of music itself. It is precisely this element of transcendence – this “aureole of composition”, as Sourian called it – that makes Schaeffer’s *Third Piano Concerto* an outstanding work of art.

Barbara Buczek

Taken from liner notes of CD *Boguslaw Schaeffer – III. Klavierkonzert* (Edition Pro Nova)

Instrumentation

Piano solo

Electronic and computer medias

2 flutes (2nd doubling piccolo)

2 oboes

2 clarinets in B flat

Basson

Soprano saxophone

3 horns

3 trumpets

2 trombones

4 percussion

Harp

14 violins

4 violas

4 cellos

2 double basses

DISPOSIZIONE			
Flauto 1 /anche Picc./	1	Violino 4	25
Flauto 2	2	Violino 5	26
Oboe 1	3	Violino 6	27
Oboe 2	4	Violino 7	28
Clarinetto /B/ 1	5	Violino 8	29
Clarinetto /B/ 2	6	Violino 9	30
Fagotto	7	Violino 10	31
Sassofono Soprano	8	Violino 11	32
Corno 1	9	Violino 12	33
Corno 2	10	Violino 13	34
Corno 3	11	Violino 14	35
Tromba 1	12	Viola 1	36
Tromba 2	13	Viola 2	37
Tromba 3	14	Viola 3	38
Trombone 1	15	Viola 4	39
Trombone 2	16	Violoncello 1	40
Batteria 1	17	Violoncello 2	41
Batteria 2	18	Violoncello 3	42
Batteria 3	19	Violoncello 4	43
Batteria 4	20	Contrabbasso 1	44
Arpa	21	Contrabbasso 2	45
PIANOFORTE solo			
Violino 1	22		
Violino 2	23		
Violino 3	24		

Sketches

To *Third Piano Concerto*

Koncert fort. 3

80 g holzfrei

Rertitz

Nummer 12

 ein
Bärenheft

Fehlerzeichen

A = Ausdruck
Bz = Beziehung
F = Form

f = falsch
G = Grammatik
L = lexikalischer Fehler
(falsches Wort)

R = Rechtschreibung
r = richtig
St = Stellung

T = Zeit
Z = Zeichensetzung
⌈ = fehlendes Wort

⌋ = ein Wort zuviel
⌋ = sachlich falsch

Inhalt

Datum	Titel der Arbeit	Zensur
1		
2		
3		
4		
5		
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Tornado



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von Hand justiert

Präzisions-
tintenleitsystem

Griffiges
Haftprofil

1 Jahr Garantie
auf alle Teile

Füllanzeige durch
Großraumfenster

performance Real TIME

1	2'37"	
2	2'05"	4'42"
3	3'19"	8'01"
4	4'46"	12'47"
5	1'20"	14'07"
6	3'04"	17'11"
7	2'34"	20'45"
8	5'20"	25'05"
9	7'43"	32'48"
10	2'12"	35'00"
11	3'17"	38'17"

Klavierkonzert

ma

38' ONLY

plus

38'17"

with 1'17"

Spraudin, plice treba el-
trouiti, moze prave cisti
npridie Bez elidovisi
- filu namo naprime -
autentane!

HYTH A = 2'40" = 40'40"

MARE B = 3'10" = 43'50"

mech. C = 3'40" = 47'30"
RHYTHMS

Hymni D = 3'30" = 51'00"

PIANO new ethnos E = 2'50" = 53'50"
on the strings

the Temperat F = 4'05" = 58'45"

Gitar II (det) G = 3'50" = 62'35"

MULTIPLICATION
PIANO
Complexity!

H = 3'50" = 66'25"

(Anstreben!)

+ 1'17"

68'02"

(mor. km. 68'04")

ideolue!

9. 11111111 11111111 11111111 11111111 11111111 11111111 11111111 11111111

10 ESASI SECONDA VOLTA

15191111

MUCH MOLE

= RESULT COMPLEXITY!

2 3 km/cdc 3 none

dentures

duia
paura

1) NIENTE 2) TUTT

2) Elbe version 2) Kove
C.A.P. version

Ok stat type to i additive.

14th Dec: FINAL

 415°

(9 to 12/10/21)

The Future

gunpowder
trap etc

3'14"

H

1) Comprehended + points
2) long se depth - 10%
3) 70 90 1' 2' 3' 4' 5' 6' 7' 8' 9' 10'

MULTIPLICATED PIANO
SHIFT SING CLOCK KOTO

of fresh. desirable -

~~BS COMPLEXITY~~
(by computer)

302A

ANION.
DOBAC
of 1'59" (m.w)

PIANO

QUICK COMPLEXITY! *Parag*

4 working

30 1 30 2

159	204	210	25	278	245	353	307
6	5	11	16	19	76	54	62

$\frac{1}{\sqrt{2}}$

22

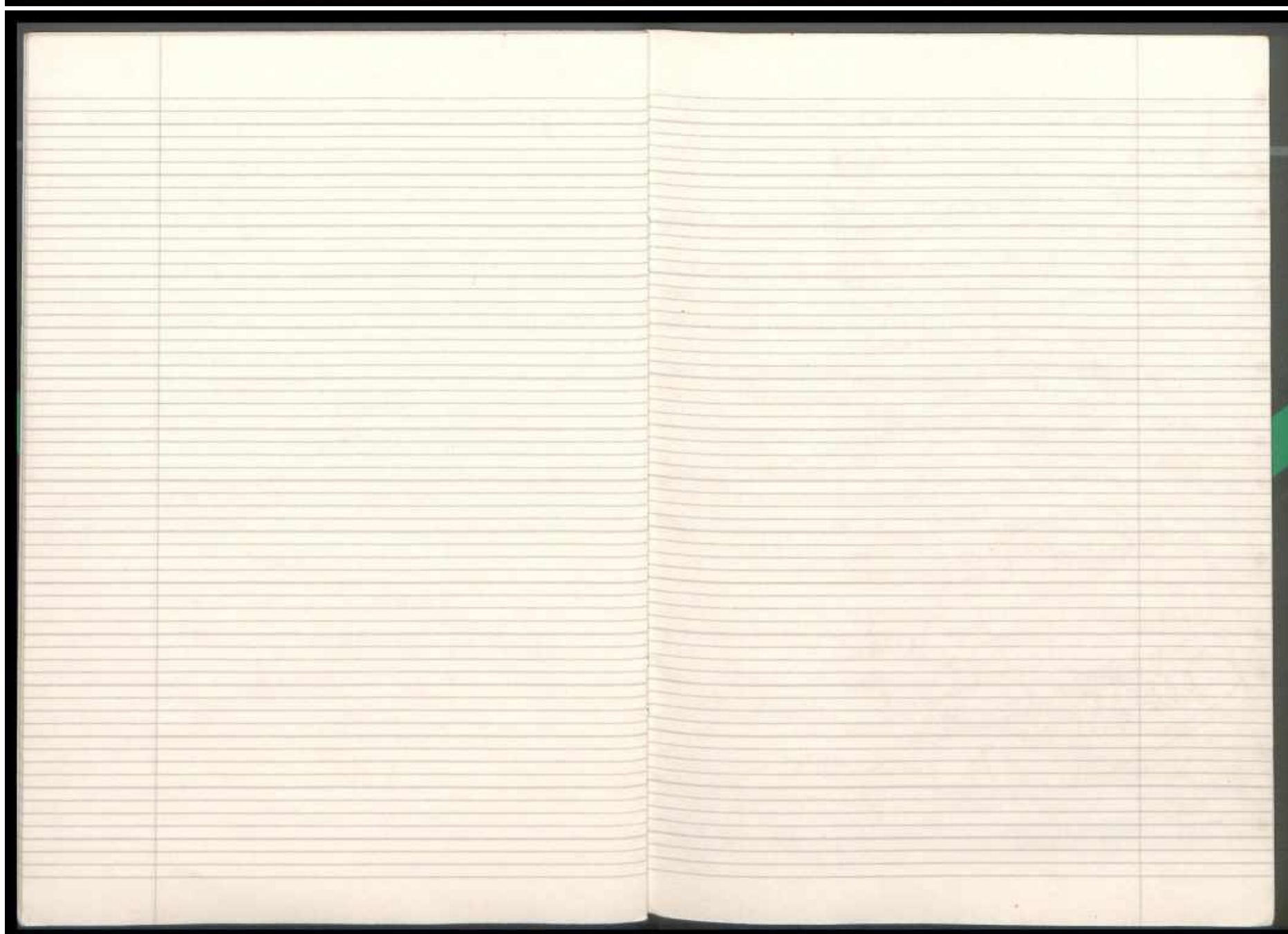
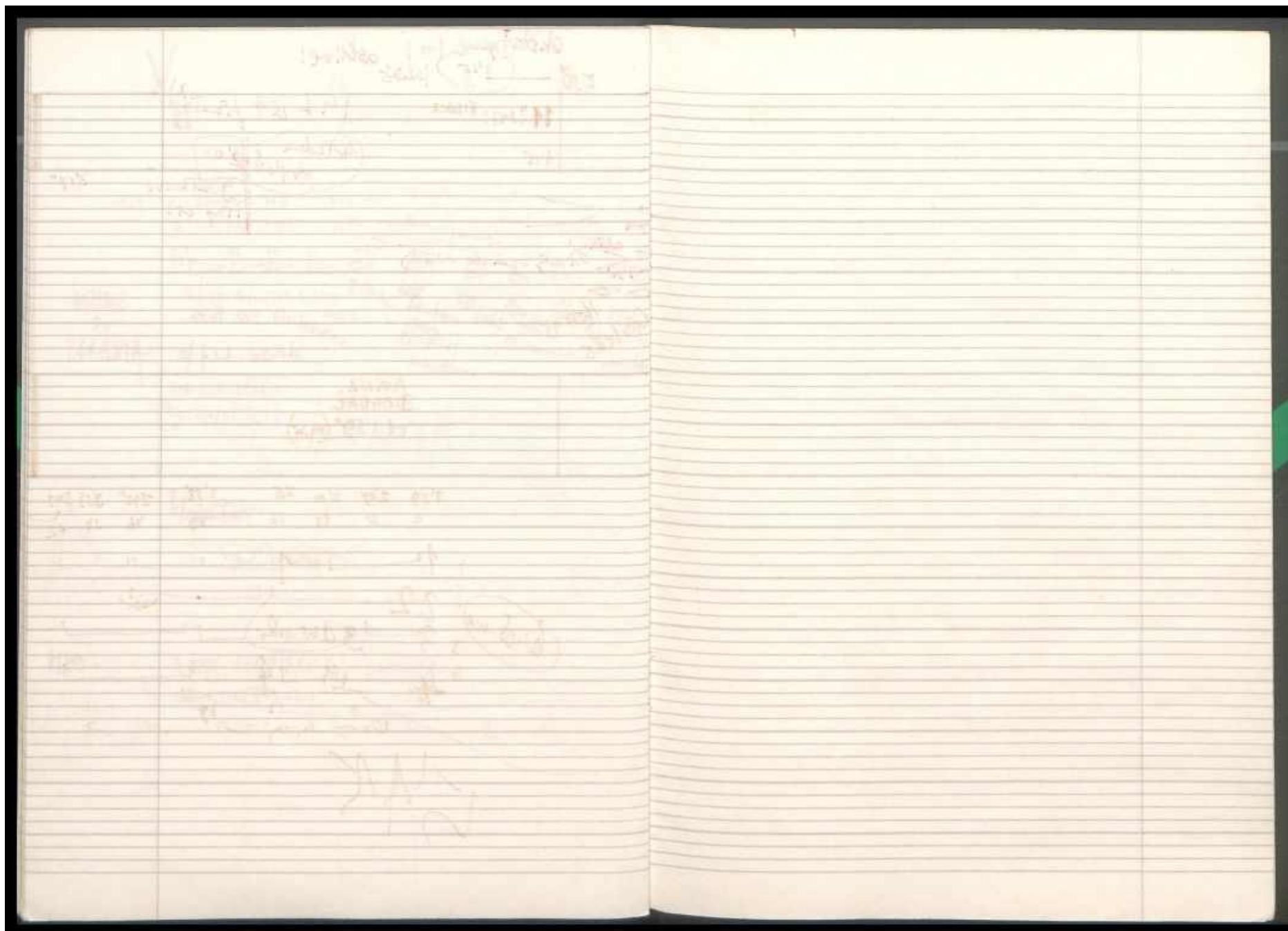
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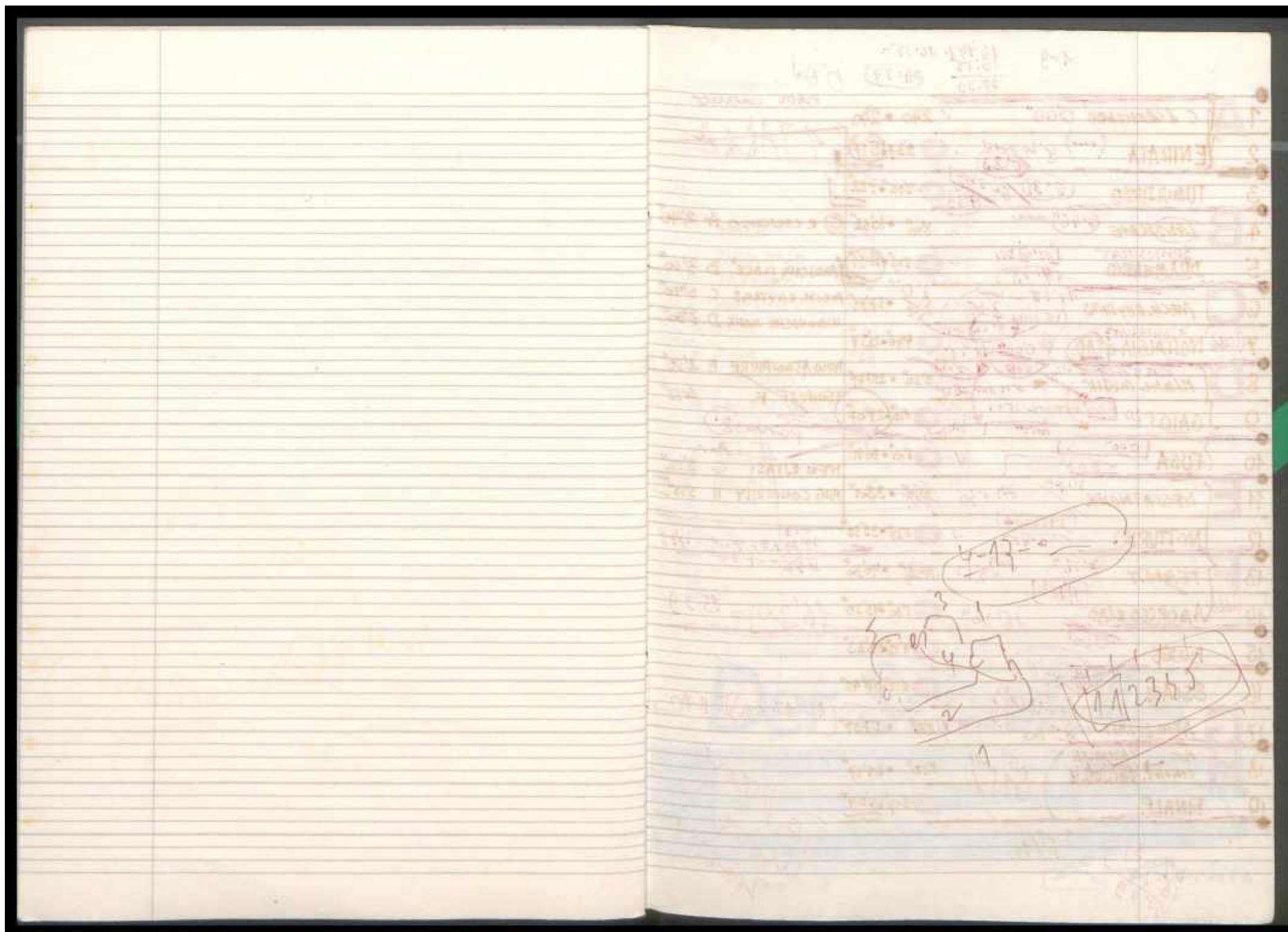
A number line starting at 0 and ending at 40. There are arrows pointing right from 0 to 10, from 10 to 20, and from 20 to 30. The arrows are labeled 10, 10, and 10 respectively. The number 30 is written below the line.

Or, $\frac{1}{2} \rightarrow \frac{1}{2} \rightarrow \frac{1}{2}$

AK

10





Handwritten notes and calculations on the left page of a notebook, including a list of items (A-H) with associated times and a small diagram.

1-9 $\frac{18.44 + 10.55}{10.15} = 28.39$ (89:79) 0'00"

1 A C Crescendo 0'00" v 2'40 = 2'40

2 ENTRATA (....) 6'40 pers 2'37 (5'17)

3 TUMULTUOSO (5'31) 6'40 pers 2'05 (7'22)

4 B LANDSCAPE 4'46 (....) u 3'10 = 4'02 e crescendo A 2'40

5 SPRINGT DRAMMATIC 1'10 (....) u 3'10 (13'51) LANDSCAPE MARE B 3'40

6 C MECH. RHYTHM 1'43 (....) u 3'10 (17'31) MECH. RHYTHM C 3'40

7 (....) NOSTALGIA (A) 0'00 (....) u 3'10 (17'31) MECH. RHYTHM D 3'30

8 D HIMAL. MUSIC 0'00 (....) u 3'10 (17'31) MECH. RHYTHM E 2'50

9 GAIO 1'20 (....) u 3'10 (17'31) MECH. RHYTHM F 4'53

10 FUGA 0'00 (....) u 3'10 (17'31) MECH. RHYTHM G 2'12

11 E NEW ATMOSP. 3'17 (....) u 3'10 (17'31) MECH. RHYTHM H 3'58

12 NOTTURNO 3'17 (....) u 3'10 (17'31) MECH. RHYTHM I 3'58

13 F TEMPEST 7'16 (....) u 3'10 (17'31) MECH. RHYTHM J 3'58

14 (....) AMOROSO 2'40 16'20 (....) u 3'10 (17'31) MECH. RHYTHM K 3'58

15 BWES 0'00 (....) u 3'10 (17'31) MECH. RHYTHM L 3'58

16 ESTASI 3'17 (....) u 3'10 (17'31) MECH. RHYTHM M 3'58

17 G NEW ESTASI 2'20 (....) u 3'10 (17'31) MECH. RHYTHM N 3'58

18 H BIG COMPLEXITY 3'17 (....) u 3'10 (17'31) MECH. RHYTHM O 3'58

19 FINALE 3'17 (....) u 3'10 (17'31) MECH. RHYTHM P 3'58

20 29.39 17/16 16.20 15.59

10 pers
wung
noobie!

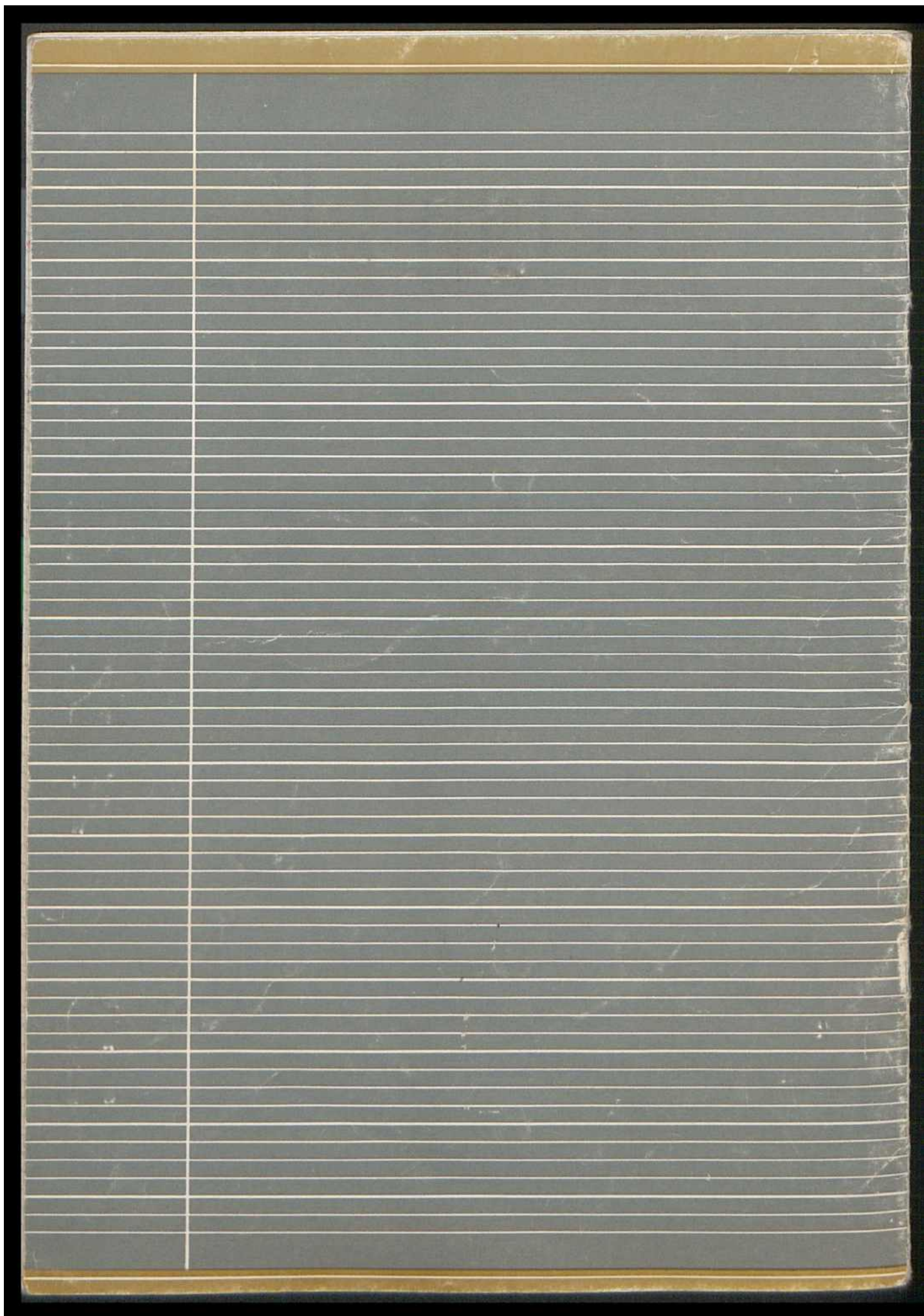
Gesamtübersicht

Datum			
1	ENTRATA	2'37	2'37
2	TUMULTUOSO	2'05	4'42
3	DRAMMICO	3'19	8'01
4	NOSTALGIA (A)	4'46	12'47
5	GAIO	1'20	14'07
6	FUGA	3'04	17'11
7	NOTTURNO	2'34	19'45
8	AMOROSO (A)	5'20	25'05
9	BWES	7'43	32'48
10	ESTASI	2'12	35'00
11	FINALE	3'17	38'17
12			
13			
14			
15			

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Score

sempre ppp

2°

Musical score for woodwinds and strings, measures 1-4. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Bass (B.), Cor Anglais (Cr.), Trumpet (Tr.), Trombone (Tbn.), and Baritone (B.). The score shows the first four measures of the piece, with various musical notations including notes, rests, and dynamic markings.

2.

Musical score for strings and piano, measures 5-16. The instruments listed on the left are Baritone (B.), Bass (B.), Piano (PF), Violin (Vni.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score shows measures 5-16, including a section marked "MICR-AIR" and a section marked "A". The piano part features chords and arpeggios, while the string section plays a rhythmic pattern.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Fg. 1 2

B. 1 2

Cr. 1 2 3

Tn. 1 2 3

Trn. 1 2

B. 1 2

37

37 36 40 44

B. 3 4

PF

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Vni

1 2 3 4

Vla

1 2 3 4

Vc.

1 2 3 4

Cb.

quasi niente

quasi niente

quasi niente

sempre ppp

4.

FL. 1 2

Ob. 1 2

Cl. 1 2

Fg.

S.

Cr. 1 2 3

Tr. 1 2 3

Trn. 1 2

B. 1 2

48 12 16 60

4.

B. 3 4

PF

Vni. 1 2 3 4 5 6 7 8 9 10 11 12 13 14

Vla. 1 2 3 4

Vc. 1 2 3 4

Cb. 1 2

Handwritten musical score for a piece titled "Capricciose VAR.". The score is written on multiple staves, including staves for Piano (PF), Violin (Vln), Viola (Vle), and Cello (Cb). The tempo is marked "104" and the key signature is "4/8". The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The piece is marked "Capricciose" and "VAR." (Variation).

crescendo ----- **5°**

The image shows a page of a musical score, likely for a symphony. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamics. The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fg. (Bassoon)
- B. (Bassoon)
- Cr. 1, 2, 3 (Horns)
- Tr. 1, 2, 3 (Trumpets)
- Tm. 1, 2 (Trombones)
- B. 1, 2 (Double Basses)

The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 2/4. The notation includes various musical symbols such as notes, rests, and dynamics, and is organized into a clear, structured format.

pp p 6°

1. Fl.
2. Fl.
1. Ob.
2. Ob.
1. Cl.
2. Cl.
Fg.
S.
1. Cr.
2. Cr.
3. Cr.
1. Tr.
2. Tr.
3. Tr.
1. Trn.
2. Trn.
B. 1.
B. 2.

6.

B. 3.
B. 4.
PF
Vni
Vla
Va
Cb

accel.

NOTA C
-----mp

-7°

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Bass (B.), Horn (Cr.), Trumpet (Tr.), Trombone (Tbn.), and Double Bass (B.). The score is written in a standard musical notation with staves and various musical symbols, including notes, rests, and dynamic markings like 'mp' (mezzo-piano). The page is numbered '1' in the top left corner.

7.

[illegible]

mf **102** **f** **8°**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg.
B.
Cr. 2
Cr. 3
Tr. 1
Tr. 2
Tr. 3
Tbn. 1
Tbn. 2
B. 1
B. 2

8.

B. 3
B. 4
PF
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vcl. 1
Vcl. 2

DEV

ff **fff** **9°**

FL 1 2

Ob. 1 2

Cl. 1 2

Fg.

S.

Cn. 2 3

Tr. 2 3

Trm. 1 2

B. 1 2

liberal

9.

B. 3 4

liberal

PF

20

affrettato

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Vn.

1 2 3 4

Vla.

1 2 3 4

Vc.

1 2 3 4

Cb.

del tempo

liberal

10°

Fl.

Ob.

Cl.

Fg.

B.

Cr.

Tr.

Tbn.

B.

10.

B.

PF

Vni.

Vie.

Cb.

236

237

220

06

[illegible]

Handwritten number 25 above the first staff.

Trn. (Trumpet) 1 and 2 staves. A circled section in the first staff contains a melodic line starting with a half note F# and a dotted half note E.

B. (Bassoon) 1, 2, 3, and 4 staves. Staff 1 contains a series of sixteenth-note runs.

Ar. (Arpeggiator) staves. The first staff is marked "près de la table" and "simile". The second staff is marked "norm.".

PF (Piano) staves. A circled section in the first staff contains a melodic line starting with a half note F# and a dotted half note E.

Vc. (Violoncelle) 1, 2, 3, and 4 staves. Staff 1 is marked "(b →)". Staff 2 is marked "adce". Staff 3 is marked "(b →)".

Cb. (Contrabasso) 1 and 2 staves. Staff 1 is marked "3x" and "(b)".

33

The image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, including Trn. (Trumpets), B. (Bassoons), Ar. (Arco), PF (Piano), Vc. (Violoncelles), and Cb. (Contrabasses). The notation includes various musical symbols, such as notes, rests, and dynamic markings (ff, f, p). There are also performance instructions in French, such as "près des chevilles!" and "estrem. s. p. mod.".

[illegible]

24/25 50

52

full.

full.

Trn.

1

2

B.

1

2

3

4

Ar.

PF

ff

Vc.

1

2

3

4

Cb.

1

2

B

Es

C

H

full.

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is for a large ensemble, including Trp. (Trumpets), B. (Baritone), Ar. (Arco), PF (Piano), Vc. (Violoncello), and Cb. (Contrabasso). The score is written on multiple staves, with various musical notations, including notes, rests, and dynamic markings like "full." and "pizz.". The score is divided into two systems, with the first system ending at measure 56 and the second system starting at measure 57. The title "L'Espresso" is written in the top right corner.

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is for a chamber ensemble consisting of Trombones (Trm.), Basses (B.), Alto Saxophone (Ar.), Piano (PF), Violoncello (Vc.), and Contrabass (Cb.). The score is written on 18 staves. The key signature is one sharp (F#). The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large blacked-out section is present in the Piano part. The score is numbered 107 in a circle.

Handwritten musical score for a percussion ensemble, featuring Trn., B., Ar., PF, Vc., and Cb. parts.

Trn. (Trombones): Two staves (1 and 2). Staff 1 includes the instruction *frullato giocando* (trill playing).

B. (Bells): Four staves (1, 2, 3, 4). Staff 4 includes the instruction *4* and *weiche Schlägel* (soft mallets).

Ar. (Arco): Two staves (1 and 2). Staff 2 includes the instruction *près de la table* (near the table).

PF (Percussion): Two staves (1 and 2). Staff 1 includes the instruction *ff* (fortissimo).

Vc. (Viola): Four staves (1, 2, 3, 4). Staff 4 includes the instruction *arco* (arco).

Cb. (Cello): Two staves (1 and 2). Staff 1 includes the instruction *ff* (fortissimo).

The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on ten staves, grouped into five systems. The instruments are: Trn. (Trumpet), B. (Baritone), Ar. (Axe), PF (Piano), Vc. (Violoncello), and Cb. (Cello). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "ff" and "arco". There are also handwritten annotations like "Sond 1" and "1968". The score is for a full orchestra and includes a piano part.

Trn.

1

2

ppp

ppp

pp mod.

B.

1

2

3

4

130"

ppp

bisbigliando!

Ar.

pp

PF

156

Vc.

1

2

3

4

aria

aria

Cb.

1

2

Trn.

1 *s. sord.*

2 *(c. sord.)* *frullato*

B.

1 *al niente!!!*

2 *da niente!!!*

3 *(pppp)*

4 *al niente!!!*

Ar.

al niente!!

ppp

PF

ppp

legatissimo

Vc.

1 *espress.*

2 *apenn.*

3 *tr.*

4 *tr.*

Cb.

1

2

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is for a 12-voice choir and includes parts for Trn. (Trumpet), B. (Baritone), Ar. (Aria), PF (Piano), Vc. (Violoncello), and Cb. (Cello). The score is written on multiple staves with various musical notations including notes, rests, and dynamic markings like "cresc.", "fff al fine", and "Crescendo". The score is divided into two systems, with the first system ending with a double bar line and the second system starting with a new key signature change.

1
Trn.

2

1
B.

2

3

4

Ar.

furioso!

PF

1
Vc.

2

3

4

1
Cb.

2

Detailed description: This is a page of a musical score, page 24. It contains six systems of staves. The first system has two staves labeled 'Trn.' (1 and 2). The second system has four staves labeled 'B.' (1, 2, 3, and 4). The third system has two staves labeled 'Ar.' (treble and bass clef). The fourth system has two staves labeled 'PF' (treble and bass clef). The fifth system has four staves labeled 'Vc.' (1, 2, 3, and 4). The sixth system has two staves labeled 'Cb.' (1 and 2). The 'Ar.' staff includes a large, jagged, black line drawing that spans across the staff, with the word 'furioso!' written above it. The 'PF' staff has various musical notations, including notes, rests, and dynamic markings. The 'Vc.' and 'Cb.' staves have many trills and other musical notations. The page number '24' is in the top right corner, and '205' is in the bottom right corner.

Fl.p.

Fg.

S.

1

Cr. 2

3

1

Trn.

2

PF

1

2

Vc.

3

4

1

Cb.

2

con dolore

Fl.p. *p* *pp*

Fg. *p*

S.

1 *pp*

Cr. 2 *pp*

3 *pp*

1 *pp*

Trn. 2 *pp*

PF

1 *ppp*

2 *ppp*

3 *ppp*

4 *ppp*

1 *ppp*

2 *ppp*

gliss

4

Handwritten musical score for a symphony orchestra and chamber ensemble. The score includes staves for Flute (Fl. p.), Fagotto (Fg.), Saxophone (S.), Clarinet 1 (Cr. 1), Clarinet 2 (Cr. 2), Clarinet 3 (Cr. 3), Trumpet 1 (Trn. 1), Trumpet 2 (Trn. 2), Piano (PF), Violin 1 (Vc. 1), Violin 2 (Vc. 2), Violoncello 1 (Cb. 1), and Violoncello 2 (Cb. 2). The score is written in 2/4 time and features various musical notations including dynamics (p, mf, pp, f), articulation (accents, slurs), and performance instructions (e.g., "aggressive! hills."). The score is divided into two systems, with the first system ending at measure 5 and the second system starting at measure 6.

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written on multiple staves, including Fl.p., Fg., S., 1., Cr. 2, 3, 1., Trn. 2, PF, Vc. 1, 2, 3, 4, 1., 2., and Cb. 1, 2. The music features various dynamics (p, mf, mp, pp, f) and articulations (accents, slurs). The tempo is marked 'patetico' and 'hinterd. Heg!'. The key signature is one flat (B-flat major or D minor). The time signature is 1/4.

allarg. molto

allarg. molto

1
2
Fl.

1
2
Ob.

1
2
Cl.

Fg.

1
2
Cr.

1
2
3
Tr.

Trn.1

2
B.

4

PF

1
2
3
4
Vle

1. post.
a due
sub
ppp
c. due
sub
ppp
fff
molto!!
fff
molto!!
fff
glissando
pp
fff
fff
fff

39

accel.

30

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg.

Cr. 1

Tr. 1

Tr. 2

Tr. 3

Trn. 1

B. 2

B. 4

PF

Vle 1

Vle 2

Vle 3

Vle 4

Fl.p

Fg.

S.

C_F²

3

Trn

2

PF

Vc.

Cb.

Fl.

Ob.

Cl.

B.

Ar.

PF

Vni

Cb.

156

Fl. 1 *ff* *mola in Fl. piccolo!* *rall.*
2 *ff* *frullato* *mf*

B. 3 *p* *3* *ff* *gliss. →* *12* *ff*
4 *p* *3* *ff* *gliss. →* *12* *ff*

PF *mp* *molto f.* *8va* *8va* *8va* *(y)* *(E)*

Vni 1 *b* *b* *b* *b* *f*
2 *b* *b* *b* *b* *f*
3 *b* *b* *b* *b* *f*
4 *b* *b* *b* *b* *f*
5 *b* *b* *b* *b* *f*
6 *b* *b* *b* *b* *f*

Vla 1 *f* *tr* *ff*

Vc. 1 *arco* *f* *tr* *ff*
2 *arco* *f* *tr* *ff*

Cb. 1 *f* *tr* *ff*
2 *f* *tr* *ff*

Fl. p. *mp* *p*

Fg. *mp* *p*

S. *mp*

1 *mp*

Cr. 2 *mp*

3 *mp*

1 *mp*

Trn. 2 *p*

PF *mf* *f*

1 *fiss.* *f* *mp*

2 *f* *mp*

3 *f* *mp*

4 *f* *mp*

1 *fiss.* *mp*

2 *f* *mp*

Handwritten musical score for a chamber ensemble. The score includes parts for Flute (Fl.p.), Fagotto (Fg.), Saxophone (S.), Clarinet 1 (Cr.1), Clarinet 2 (Cr.2), Clarinet 3 (Cr.3), Trumpet 1 (Trn.1), Trumpet 2 (Trn.2), Piano (PF), Violoncello (Vc.), and Contrabass (Cb.). The music is written in 4/4 time with a key signature of one sharp (F#). The score features various musical notations including triplets, slurs, and dynamic markings such as ppp, pp, p, and pp!. The Vc. and Cb. parts include a section labeled 'c.sord.' (crescendo sordido).

Ob. 1 *pp* **m**

Cl. 1 *pp* **m**

Trn. 1 *c. sord.* *ppp*

Ar. *près de chevilles* *daun ohne Vorzeichen* *ppp* *sempre!* *libero*

4 cis, d, es, fa, gis, as, b

PF *auf dem Saite:*

Vni 1 *Ped.* *ultra ord.* **A**

2 **2**

3 **3**

4 **4**

5 **5**

6 **6**

7 **7**

8 **8**

9 **9**

10 **10**

11 **11**

12 **12**

13 **13**

14 **14**

Ob. 1 2

Cl. 1 2

Trn. 1 2

Ar.

PF

Vni 1 2 3 4 5 6 7 8 9 10 11 12 13 14

m

m

m

ppp

ppp

comodo!

ppp!

pp *ma molto espressivo!*

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including staves for Oboe (Ob.), Clarinet (Cl.), Trumpet (Trn.), Horn (Ar.), Piano (PF), and Violini (Vni). The score includes various musical notations, dynamics (p, ppp), and performance instructions like "solo", "crescendo", and "mit Fingernagel". The score is written in a handwritten style, with some parts of the score being crossed out or corrected.

ppp al fine

Ob. 1 2 **solo** ppp

Cl. 1 2 **solo**

Trn. 1 2 gliss.

Ar. 1 2 **bisplaudo** (ppp)

PF [SPECIAL EFFECT] ppp

Vni 1 2 3 4 5 6 7 8 9 10 11 12 13 14

Ob. 1 *pppp cantabile*

Ob. 2 *pppp pesante!*

Cl. 1 *pp*

Cl. 2 *pp*

Trn. 1 *ppp*

Trn. 2 *ppp*

Ar. *(mp!)*

PF *Klavier: imitando ppp*

Vni 1 *1C Cantabile ppp*

Vni 2 *3*

Vni 3 *5*

Vni 4 *7*

Vni 5 *9*

Vni 6 *11*

Vni 7 *13*

Vni 8 *14*

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, with parts for Oboe (Ob.), Clarinet (Cl.), Trumpet (Trn.), Arco (Ar.), Piano (PF), and Violini (Vni). The notation includes various musical symbols, dynamics (ppp), and performance instructions. The score is divided into measures, with some measures containing large numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14) indicating specific measures or sections. The Arco part includes a section with a large 'X' and the instruction 'mit Flügelpedal dämpfen!'. The Violini part includes a section with a large 'X' and the instruction 'mit Flügelpedal dämpfen!'. The score is written in a clear, legible hand, with some corrections and markings.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, with parts for Oboe (Ob.), Clarinet (Cl.), Trumpet (Trn.), Horn (Ar.), Piano (PF), and Violini (Vni). The notation includes various musical symbols, dynamics (p, f, pp, ff), and performance instructions. Key features include:

- Ob. (Oboe):** Two staves, with a large 'm' marking above the first staff.
- Cl. (Clarinet):** Two staves, with a large 'm' marking above the first staff.
- Trn. (Trumpet):** Two staves, with a large 'm' marking above the first staff.
- Ar. (Horn):** Two staves, with a large 'm' marking above the first staff. Includes a large, jagged, handwritten note with a 'p' marking and a 'DAPER!' instruction.
- PF (Piano):** Two staves, with a large 'm' marking above the first staff. Includes a 'semplice' instruction.
- Vni (Violini):** Multiple staves (1-14), with a large 'm' marking above the first staff. Includes a 'p' marking and a 'DAPER!' instruction.

Ob. 1 2

Cl. 1 2

Trn. 1 2

Ar.

WIE AN ANFANG

ppp sempre!

libero

4th 5th

CADENZA

PF

come prima:

Vni 1 2 3 4 5 6 7 8 9 10 11 12 13 14

1
Ob.

2

1
Cl.

2

1
Trn.

2

Ar.

PF

1
2
3
4
5
6
7
8
9
10
11
12
13
14
Vni

In der bezeichneten Lage mit der Handfläche reiben!

ppp

pppp

Fl. 1 2 *ppp*

Ob. 1 2 *ppp*
6. sond.

Tr. 1 *ppp*
C. sond.

Trn. 1 *ppp*

B. 3 *ppp*

An. 2 4 *ppp*
h & es, fis

S. *ppp*
pp pen.

PF 2/4 *ppp*
pp mo espresivo!

arco separato

Vni. 1 2 *ppp*
3 4 *ppp*
5 6 *ppp*

Vc. 1 *ppp*
2 *ppp*
1. tasto

Cb. 1 *ppp*
2 *ppp*

Handwritten musical score for 'The Swan' by Camille Saint-Saëns. The score is written on multiple staves for various instruments, including Flute (Fl.), Oboe (Ob.), Trumpet (Tr.), Trombone (Trn.), Bassoon (B.), Clarinet (An.), Piano (PF), Violin (Vni.), Viola (Vc.), Cello (Cb.), and Double Bass. The notation includes notes, rests, and dynamic markings such as *ppp* and *mp*. The score is organized into measures, with some measures containing multiple staves for different instruments. The handwriting is in ink on aged paper.

Sub. **pp**

Fl. 1 2

Ob. 1 2

Tr. 1

Trn. 1

B. 3

An.

S.

PF

Vni 1 2 3 4 5 6

Vc. 1 2

Cb. 1 2

quasi accelerando!

dis

ces, fos

delicatis

pp!

ppp

ppp

meno separato come prima

meno

meno 2. tanto

cb. 1 solo

Fl. 1 2

Ob. 1 2

Tr. 1

Trn. 1

B. 3

Ar.

S.

PF

Vni. 1 2 3 4 5 6

Vc. 1 2

Cb. 1 2

ppp

pp

f

non full.

delicatis. non cresc.

bisbigliando

glissando

arco

ppp

pp

f

non full.

delicatis. non cresc.

bisbigliando

glissando

arco

cresc.

molto

f

50

Fl. 1 2

Ob. 1 2

Tr. 1

Trn. 1

B. 3

Ar.

S.

PF

Vni 1 2 3 4 5 6

Vc. 1 2

Cb. 1 2

m *ppp poss.*

pp

bisbiglando

mit dem Stimmgabel entlaup & Juste

Comodo

g, gis

tr

ppp penible

(pp!)

auf den Saiten:

p!

mp

arco s. tanto!

s. tanto!

ord.

sul G. s. tanto!

intenso!

m. vibrato!

m. vibrato

m. vibr.

m. vibr.

1. tanto

i. t.

(2)

subito
Decresc. PPP

51

Fl. 1 2

Ob. 1 2

Tr. 1

Trn. 1

B. 3

Ar.

S.

PF

Vni. 1 2 3 4 5 6

Vc. 1 2

Cb. 1 2

Fl. 1 solo
pp ma intenso!

alpppp
quasi niente!
pppp

pp

p

p

pp

Klav.:

cb. 1 solo
pp

The musical score is written for a full orchestra. The instruments are arranged in staves from top to bottom: Flute 1 and 2, Oboe 1 and 2, Trumpet 1, Trombone 1, Bassoon 3, Clarinet, Piano, Violin 1 through 6, Viola 1 and 2, and Cello 1 and 2. The score is in 4/4 time. The key signature has one sharp (F#). The tempo is marked 'quasi niente!'. The dynamics are marked 'pp', 'pppp', and 'pppp ma intenso!'. The score includes various musical notations such as notes, rests, and slurs. The page number 51 is in the top right corner.

Fl. 1 2 **m** *ppp* **Ob.** 1 2 **m** *ppp!*

INDEPENDENTE: $\frac{3}{8}$ Tr. Ag $\frac{1}{4}$ tr $\frac{1}{2}$

Tr. 1 **TR** **tema 2** INDEPENDENTE: *mf*

Trn. 1 **VIBR** **tema 1** INDEPENDENTE: *f* *Secco*

mit d. Handfläche schlagen

Ar.

S. *lunga!* **CADENZA**

PF **tema 5** *f* *auf d. Saiten.*

Vni. 1 2 3 4 5 6

Vc. 1 2

Cb. 1 2 *ch 1 idio*

Handwritten musical score for "Tema 3" by Carlos María de Cea. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Trumpet (Tr.), Trombone (Trn.), Bass (B.), Alto Saxophone (Ar.), Piano (PF), Violin (Vni.), Viola (Vc.), and Cello (Cb.). The score is written in G major and 4/4 time. It features a "Tema 3" section with a "TRN INDEPENDENTE" (Trombone Independent) part. The score includes various musical notations such as triplets, slurs, and dynamic markings like "pizz." and "con 2 dite".

6²/₄ = 69 3 sempre

54

Fl.
12
16

FUGA

Ob.

Cl.

Fg.

Cr. 1

Tr. 2

3

Trn. 1

B.

PF

Vle

Musical score for FUGA, measures 69-71. The score is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Tr.), Trombone (Trn.), Bass (B.), Piano (PF), and Violoncello (Vle). The key signature is one sharp (F#) and the time signature is 6/4. The tempo is marked '69' and the dynamics are 'f' (forte) and 'cresc.' (crescendo). The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with 'sempre' (sempre) and 'cresc.' (crescendo). The word 'FUGA' is prominently displayed in the center of the page.

1
2
Fl.

1
2
Ob.

1
2
Cl.

Fg.

Cr. 1

1
2
3
Tr.

Trn. 1

2
B.

4

libero! **tema 5**
f

PF

1
2
3
4
Vle

p.

trillato

sf

pp

sant

pp (2)

pp1

pp2

1
Fl. *mp!*

2
Fl. *mp!*

1
Ob. **T1**

2
Ob. **T1**

1
Cl.

2
Cl. **cl1**

Fg. *p* *sf*

Cn. 1 *p!*

1
Tr. 2 *p*

2
Tr. 2 *p*

3
Tr. 2 *p*

Trn. 1 *p* *sf*

2
B.

4
B.

PF

1
Vle

2
Vle *su. vibr.*

3
Vle *su. vibr.*

4
Vle *su. vibr.*

The image shows a page of a musical score, likely for a symphony, featuring staves for various instruments. The instruments listed on the left are Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fg. (Bassoon), Cr. (Horn), Tr. (Trumpet), Trn. (Trombone), B. (Bass), PF (Piano), and Vle. (Viola). The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo) and 'f' (forte). The title 'b a c h' is written across the top staves, indicating the composer. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 3/4. The page is numbered 1 in the top left corner.

T1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg.

Cr. 1

Tr. 1

Tr. 2

Tr. 3

Trn. 1

Trn. 2

B. 4

PF

Vle 1

Vle 2

Vle 3

Vle 4

b n c h idiom

ppp!

f

pp

p

m2

b n c h

*Jul C. i. Junticella
o due o*

1
Fl.

2

1
Ob.

2

1
Cl.

2

Fg.

Cr. 1

1
Tr. 2

3

Trn. 1

2

B.

4

PF

1
Vle

2

3

4

fullato

(sf=p)

!

Fl. 1 **T1**

Ob. 1 2

Cl. 1 2

Fg.

Cr. 1

Tr. 2 3

Trn. 1 *ppp* *stim.*

B. 2 4

PF **DEFORMATION** *f*

Vle 1 2 3 4

The musical score is written for a large ensemble. The Flute part (Fl.) has two staves, with the first staff marked 'T1'. The Oboe (Ob.) and Clarinet (Cl.) parts each have two staves. The Bassoon (Fg.) part has one staff. The Cor Anglais (Cr.) part has one staff. The Trumpet (Tr.) part has two staves. The Trombone (Trn.) part has two staves, with the first staff marked 'ppp' and 'stim.'. The Bass (B.) part has two staves. The Percussion (PF) part has one staff, with a section titled 'DEFORMATION' and a dynamic marking of 'f'. The Violoncello (Vle) part has four staves. The score includes various musical notations such as notes, rests, and dynamic markings.

This page of a musical score is for a symphony orchestra. It contains the following parts and staves:

- Fl. (Flute):** Two staves (1 and 2). Staff 1 has a treble clef and a key signature of one flat. Staff 2 has a treble clef and a key signature of one flat. There are dynamic markings 'm' and 'f'.
- Ob. (Oboe):** Two staves (1 and 2). Staff 1 has a treble clef and a key signature of one flat. Staff 2 has a treble clef and a key signature of one flat. There are dynamic markings 'm' and 'f'.
- Cl. (Clarinet):** Two staves (1 and 2). Staff 1 has a treble clef and a key signature of one flat. Staff 2 has a treble clef and a key signature of one flat. There are dynamic markings 'm' and 'f'.
- Fg. (Bassoon):** One staff with a bass clef and a key signature of one flat.
- Cr. (Horn):** One staff with a bass clef and a key signature of one flat.
- Tr. (Trumpet):** Three staves (1, 2, and 3). Staff 1 has a treble clef and a key signature of one flat. Staff 2 has a treble clef and a key signature of one flat. Staff 3 has a treble clef and a key signature of one flat.
- Trn. (Trombone):** Two staves (1 and 2). Staff 1 has a bass clef and a key signature of one flat. Staff 2 has a bass clef and a key signature of one flat.
- B. (Bass):** One staff with a bass clef and a key signature of one flat.
- PF (Piano):** Two staves (treble and bass clef) with a key signature of one flat.
- Vle (Violin):** Four staves (1, 2, 3, and 4). Staff 1 has a treble clef and a key signature of one flat. Staff 2 has a treble clef and a key signature of one flat. Staff 3 has a treble clef and a key signature of one flat. Staff 4 has a treble clef and a key signature of one flat.

The score includes various musical notations such as notes, rests, and dynamic markings like 'm' and 'f'. There are also some handwritten annotations and a '4/4' time signature at the bottom right.

This musical score page, numbered 62, contains staves for the following instruments:

- Fl.** (Flute): Two staves, both with first endings marked **ti1**.
- Ob.** (Oboe): Two staves, both with first endings marked **ti1**. Dynamics *ppp* are indicated.
- Cl.** (Clarinet): Two staves, both with first endings marked **ti1**. Dynamics *ppp* are indicated.
- Fg.** (Fagotto): One staff.
- Cr.** (Corni): One staff.
- Tr.** (Trombe): Three staves, all with first endings marked **ti1**. Dynamics *ff* are indicated.
- Trn.1** (Tromboni): One staff, with dynamics *ff* and markings *frullato* and *piu sando*.
- B.** (Basso): Two staves, with dynamics *ff* and a marking **mi**.
- PF** (Pianoforte): Two staves.
- Vle** (Violini): Four staves, with dynamics *ff* and *fff*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*ppp*, *ff*, *fff*). First endings are marked with **ti1** in several woodwind and brass parts.

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. Fg. Cr. 1 T2 1 Tr. 2 3 Trn.1 B. 4 PF 1 Vie 2 3 4

delicatiss.
pppp

(eco)
ppp

ml

sesta tempo!

PERM.

div.

1 *frullati*

Fi. 1

2

Ob. 1

2

Cl. 1 *frullato*

2 *mf*

Fg.

Cr. 1

Tr. 1 **T²**

2

3

Trn. 1

2

B. 1

4

PF

Vle 1 *div.*

2 *plac. (p)*

3

4 *vla 1 sola. tr.*

p-b)

The musical score is arranged in systems. The first system includes Flute 1 and 2. The second system includes Oboe 1 and 2. The third system includes Clarinet 1 and 2. The fourth system is Bassoon. The fifth system is Trumpet 1. The sixth system includes Trumpet 2 and 3. The seventh system is Trombone 1. The eighth system includes Trombone 2 and 4. The ninth system is Piano (PF), which is mostly obscured by a thick black bar. The tenth system includes Violoncello 1, 2, 3, and 4. Handwritten annotations include 'frullati' above Flute 1, 'frullato' above Clarinet 1, 'mf' below Clarinet 2, 'div.' above Violoncello 1, 'plac. (p)' below Violoncello 2, and 'vla 1 sola. tr.' above Violoncello 4. Printed annotations include 'T²' above Trumpet 2 and 'p-b)' below Violoncello 4. The score is written in standard musical notation with various clefs, key signatures, and dynamic markings.

1

Fl.

2

Ob.

1

2

Cl.

1

2

Fg.

Cr. 1

1

2

3

Tr.

Trn. 1

2

4

B.

PF

Vle

1

2

3

4

1
Fl.

2

1
Ob.

2

1
Cl.

2

Fg.

Cr. 1

2

3

Tr. 1

2

4

B.

PF

1
Vle

2

3

4

2

(eco)

ppp

f

tr

full.

flut.

flut.

flut.

flut.

1
Fl.

2

1
Ob.

2

1
Cl.

2

Fg.

1
Cr.

2

3

Trn.1

2

B.

4

PF

1
Vle

2

3

4

T3

c3b a c h m5

m. vibrato!

adue

ba ba

#T

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, with staves labeled on the left: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fg. (Bassoon), Cr. 1 (Horn), Tr. 2 (Trumpet), Trn. 1 (Trombone), B. (Bassoon), PF (Percussion), and Vle (Violin). The notation includes various musical symbols such as notes, rests, and dynamic markings. Notable markings include 'c3' and 't3' in large, bold letters, which likely refer to specific measures or sections of the music. The score is arranged in a standard format with staves grouped by instrument family.

Handwritten musical score for a symphony orchestra, page 69. The score includes staves for Flute (Fl.p.), Fagotto (Fg.), Saxophone (S.), Clarinet 1 (Cr. 1), Clarinet 2 (Cr. 2), Clarinet 3 (Cr. 3), Trumpet 1 (Trn. 1), Trumpet 2 (Trn. 2), Piano (PF), Violoncello (Vc.), and Contrabass (Cb.).

Key annotations and markings include:

- Fl.p.:** *an fagotto!* (written above the staff).
- Fg.:** *m. vibrato!* (written above the staff).
- Cr. 1, 2, 3:** *frull.* (written above the staves).
- Trn. 1:** *frullato* (written above the staff).
- Vc.:** *c. sord.* (written above the staves).
- Cb.:** *c. sord.* (written above the staves).

The score is written in 2/4 time. The key signature is one flat (B-flat). The piano part (PF) is marked with a solid black line, indicating it is silent. The woodwind and string parts feature various melodic lines, including trills and vibrato markings.

3

Fl.p.

Fg.

S.

1

Cr. 2

3

1

Trn.

2

pp!

gliss.

inequale

PF

1

s. tanto

ppp!

2

s. tant.

ppp

3

s. tant.

ppp

4

s. tant.

ppp

Vc.

1

2

Cb.

1

2

(1.) gliss.

(1.) gliss.

Fl. 1 **T4**

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. 1 **m**

Cl. 2 **m**

Fg. **m**

Cr. 1

Tr. 1

Tr. 2

Tr. 3

Trn. 1 *ghiss.*

B. 2 *secco!* *ppp!*

B. 4 *ppp!* *delicatissimo!*

PF *f* *f* *f* **P** **AP**
PERIODIC APERIODIC

Vle 1

Vle 2

Vle 3

Vle 4

T4

Handwritten musical score for a symphony, measures 1-4. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cr.), Trumpet (Tr.), Trombone (Trn.), Bass (B.), Piano (PF), and Violin (Vie). The key signature is one sharp (F#) and the time signature is 4/4. The score shows various musical notations including notes, rests, and dynamic markings like 'P' and 'AP'.

1
Fl.

2

Ob.

1

2

Cl.

1

2

Fg.

Cr. 1

1

Tr. 2

3

Trn. 1

2

B.

4

PF

1

2

Vle

3

4

The musical score is arranged in a system of staves. The instruments are listed on the left: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fg. (Bassoon), Cr. 1 (Cor Anglais), Tr. 2 (Trumpet), 3 (Trumpet), Trn. 1 (Trombone), 2 (Trombone), B. (Bass), PF (Piano), and Vle (Viola). The staves are numbered 1 through 4 for each instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4. The piano part (PF) features a complex, rhythmic pattern with many notes and rests. The other instruments have more melodic and harmonic parts, with some featuring trills and slurs. The overall style is that of a classical orchestral score.

Fl. 1 **M**

Fl. 2 **M**

Ob. 1 **M**

Ob. 2

Cl. 1 **T1**

Cl. 2

Fg. **M**

Cr. 1

Tr. 1 **T2**

Tr. 2

Tr. 3

Trn. 1 *fulinato (legatissimo) e glissando →*

B. 2 *FFF im Rhythmus!*

B. 4

PF

Vie 1 *a due gliss.*

Vie 2 *gliss.*

Vie 3 *a due pliss.*

Vie 4 *pliss.*

Handwritten musical score for a concert band, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Cr.), Trombone (Tr.), Percussion (Pf.), and Viola (Vle.). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'sf'. The percussion part includes a drum solo marked '2' and a snare drum part marked '16' and '20'. The Viola part includes a section marked 'vle 1 m. intr.'.

This page of a musical score is for a symphony orchestra. It contains the following parts and staves:

- Fl. (Flutes):** Two staves (1 and 2).
- Ob. (Oboes):** Two staves (1 and 2).
- Cl. (Clarinets):** Two staves (1 and 2).
- Fg. (Bassoon):** One staff.
- Cr. (Horns):** One staff (labeled 1).
- Tr. (Trumpets):** Three staves (1, 2, and 3).
- Trn. (Trombones):** Two staves (1 and 2).
- B. (Basses):** Four staves (1, 2, 3, and 4).
- PF (Piano):** One staff.
- Vle (Violins):** Four staves (1, 2, 3, and 4).

The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'f'. There are also some handwritten annotations and a large '2t' marking on the Trumpet staff.

Handwritten musical score for page 77, featuring various instruments. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn 1 (Cr. 1), Trumpet 2 (Tr. 2), Trombone 3 (Trn. 3), Trombone 1 (Trn. 1), Bass (B.), Piano (PF), and Violin (Vle).

Key markings and annotations include:

- Fl. 1:** *(3-3-3) det.*
- Ob. 1:** *(3-3-3) det.*
- Cl. 1:** *3*
- Fg.:** *m4*
- Cr. 1:** *2 inv*
- Tr. 2:** *aug2*
- Trn. 3:** *aug2*
- Trn. 1:** *10*
- B.:** *(s)*
- PF:** *f*, *16 (rel)*
- Vle:** *1*, *2*, *3*, *4*

Fl.

1 **T¹**

2

Ob.

1 *simile*

2 *simile*

Cl.

1 **T⁴**

2 *ff*

Fg.

ff

Cr. 1

ff

Tr.

1 **T¹**

2 **T²** **2**

3 **T³**

Trn. 1

ff

B.

2 *mf*

4

PF

Vle

1 *a due* *u. vibr.*

2

3 *a due* *u. vibr.*

4

Fl. 1 *simile*
 Fl. 2
 Ob. 1 **T¹**
 Ob. 2
 Cl. 1 **3&4**
 Cl. 2 **T⁴**
 Fg.
 Cr. 1 **T¹ 1959**
 Tr. 1
 Tr. 2 **m2**
 Tr. 3
 Trn. 1
 B. 2 **III**
 B. 4
 PF **5:**
 Vie 1
 Vie 2
 Vie 3
 Vie 4

1
Fl.

2

Ob.

1

2

Cl.

1

2

Fg.

Cr. 1

1

2

3

Tr. 1

2

4

B.

PF

1

2

3

4

Vle

immer mehr crescendo!

ml

T3

T2

ff

1
Fl.

2

1
Ob.

2

1
Cl.

2

Fg.

Cr. 1

1

Tr. 2

3

Trn. 1

2

B.

4

PF

1

2

Vle

3

4

fullato

non full.

ml

s. punt.

(h)

s. punt.

1
 Fl. 1
 2
 Ob. 1
 2
 Cl. 1
 2
 Fg.
 Cr. 1
 1
 Tr. 2 **m1**
 3 **m1**
 Trn. 1
 2
 B. 4
 PF
 1
 2
 3
 4
 Vie

wie eine Pause!
 sub.
 ppp

7²/₄ 56 **NOTTURNO** *ppp m*

83

Fl.

1 *ppp* *m*

2 *ppp*

Ob.

1 *ppp*

2 *ppp*

Cl.

1 *ppp*

2 *ppp*

Trn.

1 *c. sord.* *ppp*

2 *c. sord.* *ppp*

strings

PF

CON DELICATEZZA

c. sord.

1 *c. sord.* *ppp*

2 *c. sord.* *ppp*

3 *c. sord.* *ppp*

4 *c. sord.* *ppp*

5 *c. sord.* *ppp*

6 *c. sord.* *ppp*

Handwritten musical score for a symphony orchestra. The score is written on five staves, each labeled with an instrument: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Trn. (Trumpet), and PF (Piano). The Flute and Oboe parts are in treble clef, while the Clarinet, Trumpet, and Piano parts are in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'm' (mezzo-forte) and 'ff' (fortissimo). The Piano part is marked 'CON IRA' and features a large, expressive chord. The score is handwritten and appears to be a working draft.

Handwritten musical score for six staves, numbered 1 to 6. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The score is written on a single page with a vertical line separating the first two staves from the remaining four.

f

sub.

p

**85
mp**

Fl.

Ob.

Cl.

Trn.

PF

FREDDO

ff

ff

ff

38

50"

via sord.

2. part.

ord.

via sord.

2. part.

ord.

via sord.

2. part.

ord.

via sord.

2. part.

ord.

via sord.

2. part.

ord.

via sord.

2. part.

ord.

vibrato

PP

2/28

1'09

86

Fl.

Fl. 1 and 2 staves. Handwritten *pp* dynamic markings are present in the second measure of each staff.

Ob.

Ob. 1 and 2 staves. Handwritten *pp* dynamic markings are present in the second measure of each staff.

Cl.

Cl. 1 and 2 staves. Handwritten *pp* dynamic markings are present in the first measure of each staff.

Trn.

Trn. 1 and 2 staves. Handwritten *ppp* dynamic markings are present in the first measure of each staff.

PF

PF staves. Handwritten *104' 06* above the staff. Printed text **MALINCONICO** is above the staff. Handwritten *p* and *mp* markings are present. A slur with *legatissimo!* is above the staff. Printed text **CONT/DEC** is on the right.

58

101

deluss.

ppp

deluss.

ppp

deluss.

6 staves of piano accompaniment. The first staff has a handwritten *ppp* marking. The staves contain various musical notations including chords and single notes.

sub.

PPP

Handwritten musical score for a symphony, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Trn.), Piano (PF), and a six-part string section. The score includes handwritten annotations such as '140', '149', '148', 'LIETO', 'DOLCE', and 'PPP'. The notation includes various musical symbols like notes, rests, and dynamic markings.

28/31

pp possibile

sub. pp al fine

Fl.

Fl. 1 and 2 staves with musical notation.

Ob.

Ob. 1 and 2 staves with musical notation.

Cl.

Cl. 1 and 2 staves with musical notation.

Trn.

Trn. 1 and 2 staves with musical notation. Includes handwritten notes: "delicate", "ppp", and "3".

2'06"

MINACCIOSO

DOLENTE

PF

PF staff with musical notation. Includes handwritten notes: "f!", "f", "mp", "INT", "ppp!", and "2'08\"/>

6 staves of piano accompaniment with musical notation. Includes dynamic markings: "pp", "f", "ppp", "pp", "pp", "pp", "pp".

Fl.

Ob.

Cl.

Trn.

PF

INT

ATTACCA

*ppp
assoluto!*

1'22"

28

8 $\frac{3}{4}$ mf 72-66 AMOROSO

91

Fl.

1

2

Ob.

1

2

Fg.

S.

Trn.1

Ar.

CON CALORE

PF

Vni

2

Vla 1

Vc. 1

Cb. 1

Musical score for page 91, featuring woodwinds, strings, and piano. The score is in 3/4 time, marked *mf* (mezzo-forte) and *AMOROSO* (amorous). The tempo is indicated as 72-66. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Bassoon (Fg.). The string section includes Violin (Vni), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The piano (PF) part is also present. The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten note "ppp" (pianissimo) is visible in the string section, and "molto!!!" (molto) is written in the woodwind section. The piano part is marked "CON CALORE" (with heat). The score is numbered 91 in the top right corner.

30^a
A8⁺ ff
libero

B m

93

Fl.

Ob.

Cr.

B.

PF

Vle

Vc.

Cb.

Handwritten musical score for page 93. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cr.), Bassoon (B.), Piano (PF), Violin (Vle), Viola (Vc.), and Cello (Cb.). The music is written in treble and bass clefs. Key markings include **A8⁺ ff** and **libero** at the top, and **B m** on the right. The Piano part features a section marked **INQUIETO** and **legato**. The Bassoon part has markings **al centro!** and **irregolare**. The Violin part has a marking **dolce**. The score is numbered 38 and 40 in the middle. The page number 93 is in the top right corner.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various musical symbols. Dynamics and performance instructions are written throughout the score.

Flutes (Fl.): Two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). There is a large handwritten 'm' above the second staff.

Oboes (Ob.): Two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#).

Cor Anglais (Cr.): One staff. The staff has a bass clef and a key signature of one sharp (F#). There is a handwritten 'frullato (-)' above the staff.

Basses (B.): Four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). There is a handwritten 'repeat! (more times)' below the second staff.

Piano (PF): Two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). There is a handwritten 'WAIT!' below the second staff.

Violins (Vle): Four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). There is a handwritten '5. part.' above the first staff and 'tum, glissando' above the second staff.

Violas (Vc.): Four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). There is a handwritten '4. part. 2c' above the first staff and '3. part. 2c' above the second staff.

Cellos (Cb.): Two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). There is a handwritten '4. part.' above the first staff and '2c' above the second staff.

n

F

ff

G

al 6
ppp4

130'

95

Fl.

1

Ob.

1

Cr.

1

Tr.

1

Trn.

1

B.

1

PF

Vni

2

3

4

Vla

1

Vc.

1

2

Cb.

1

frullato

fff

non frull

frullato

fff

non frull

//*delicatissimo!* (no 3/4 music!)

ppp

90ca
ACCAREZZEVOLE

legatissimo
ppp

no... simile

quasi 8
4

(tempo di wagner) *rall.*

a tempo

ord.

ppp

ord.

ppp

ord.

ppp

ord.

ppp

ord.

ppp

ord.

ppp

ord.

ppp

ord.

ppp

ord.

ppp

ord.

ppp

1'56"

Handwritten musical score for a symphony, featuring staves for Flute, Oboe, Clarinet, Trumpet, Trombone, Bass, Piano, Violin, Viola, Violoncello, and Contrabass. The score includes various musical notations, dynamics (ppp, p, f), and performance instructions (c. smul., glur., diluendo, da nuovo!).

37 **pp** **m** **ff**

Fl. 1

Ob. 1

Cn. 1 *frullato*

Tr. 1

Trn. 1

B. 1

CON TENEREZZA

PF

2 2 2

Vni

1 *ppp*

2 *ppp*

3 *ppp*

4 *ppp* *espressamente i. port.* *ord.*

Vla

1 *ppp*

Vc.

1 *ppp* *ord.* *i. port.* *ord.*

2 *ppp* *ord.* *i. port.* *ord.*

Cb. 1 *ppp*

Fl. 1 2 R.1 ppp ppp

Ob. 1 2 ppp

Cl. 1 2 ppp ppp

Fg. ppp

S. ppp

Cr. 1 ppp!

Tr. 1 ppp pppp!

Trn. 1 2

257

GRAZIOSO

quasi

3 4

ppp

PF

Vle 1 2 3 4

Vc. 1 2 3 4 ppp

Cb. 1 2 ppp

37139

Fl. 1 *ppp* *f*

Fl. 2 *ppp* *f*

Ob. 1 *f*

Ob. 2 *f*

Fg. *ppp* *mf*

S. *f*

Trn.1 *ppp* *mf*

An. (b)

3'20"

LARGAMENTE

PF *3/4* *ff*

Vni 1 *stato* *pppp* *p* *f* *ff* *ff*

Vni 2 *(mol)* *ppp* *p* *f* *ff*

Vla 1 *pp* *ff*

Vc. 1 *pp*

Cb. 1 *pp*

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section:

- Fl.** (Flutes): Two staves, numbered 1 and 2.
- Ob.** (Oboes): Two staves, numbered 1 and 2.
- Fg.** (Bassoon): One staff.
- S.** (Soprano): One staff.
- Trn.** (Trumpets): One staff, numbered 1.
- Ar.** (Horns): Two staves, numbered 1 and 2.
- PF** (Piano): Two staves, numbered 1 and 2.
- Vni** (Violins): Two staves, numbered 1 and 2.
- Vla** (Viola): One staff, numbered 1.
- Vc.** (Violoncello): One staff, numbered 1.
- Cb.** (Contrabass): One staff, numbered 1.

The score includes various musical notations such as notes, rests, dynamics (p, mf, ff), and performance instructions like "nicht länger!" and "lang". The handwriting is in black ink on a white background.

[illegible]

102
OFF

4:15

9 ⁴/₄ ^{mf} -63 BLUES

103

1 *mf*

Cr. 2 *mf*

3 *mf*

1 *mf*

Tr. 2 *mf*

3 *mf*

Trn. 1 *mf*

2 *mf*

quasi jazz. 1 *mp*

B. 2 *mp*

3 *mp*

4 *mp*

Ar. *mf*

c, d, e, f, g, a, h

(as)

FLESSIBILE

PF (Klavier)!

Viol. Pedal!

strings

Handwritten musical score for a band, featuring parts for Cr. 2, Tr. 2, Trn., B. 2, Ar., and PF. The score includes various musical notations such as notes, rests, and dynamic markings like *pizz.* and *fz*. A large "DEC EVO" watermark is visible across the bottom section.

Cr. 2

Tr. 2

Trn.

B. 2

Ar.

PF

DEC EVO

f **mp**

1

Cr. 2

3

Tr. 2

3

Trn.

2

B. 2

3

4

Ar.

(a) (f)

PF

The musical score is arranged in a system of staves. At the top, a crescendo line connects the dynamic markings **f** and **mp**. The staves are labeled as follows: Cr. 2 (Corno 2), Tr. 2 (Trumpet 2), Trn. (Trombone), B. 2 (Baritone 2), Ar. (Arapia), and PF (Percussion). The score includes various musical notations such as notes, rests, and articulation marks. The bottom of the page features two large circles on a staff, which may represent a double bass or a specific performance technique.

Fl.
 1
 2

Ob.
 1
 2

Cl.
 1
 2

Fg.

B.
 1
 2
 3

Ar.
 près de chevilles

PF
GRADEVOLE
 ma voce fa Tanten:
DEL

Vni
 1
 2
 espressivo, con passione
 mf/f

1
Fl.

2

Ob.

1

2

Cl.

1

2

Fg.

1

B. 2

3

An.

(NOTA.)

PF

Vni

1

2

This page of a handwritten musical score, numbered 107 in the top right corner, contains staves for various instruments. The Flute (Fl.) part has two staves, with the first staff featuring a complex, rapid sixteenth-note passage in the first measure, followed by a melodic line. The Oboe (Ob.) part also has two staves, with the first staff showing a melodic line and the second staff providing harmonic support. The Clarinet (Cl.) part has two staves, with the first staff showing a melodic line and the second staff providing harmonic support. The Bassoon (Fg.) part has one staff, showing a melodic line. The Bassoon (B.) part has two staves, with the first staff showing a melodic line and the second staff providing harmonic support. The Bassoon (3) part has one staff, showing a melodic line. The Bassoon (An.) part has two staves, with the first staff showing a melodic line and the second staff providing harmonic support. The Piano (PF) part has two staves, with the first staff showing a melodic line and the second staff providing harmonic support. The Violin (Vni) part has two staves, with the first staff showing a melodic line and the second staff providing harmonic support. The score is written in a single system, with measures 1, 2, and 3 indicated at the beginning of each staff. The notation includes various musical symbols such as notes, rests, and accidentals, and is written in a clear, legible hand.

108

Fl.

Ob.

Cl.

Fg.

B. 1

B. 2

B. 3

An.

PF

Vni

mf

mp

ppp!

ppp!

Legato.

The musical score is for page 108 and includes the following parts and markings:

- Fl.** (Flute): Two staves. The first staff has a wavy line above it. The second staff has a slur over the first two measures.
- Ob.** (Oboe): Two staves. The first staff has a slur over the first two measures. The second staff has a slur over the first two measures.
- Cl.** (Clarinet): Two staves. The first staff has a slur over the first two measures. The second staff has a slur over the first two measures.
- Fg.** (Bassoon): One staff. The first staff has a slur over the first two measures.
- B. 1** (Bass): One staff. The first staff has a slur over the first two measures.
- B. 2** (Bass): One staff. The first staff has a slur over the first two measures.
- B. 3** (Bass): One staff. The first staff has a slur over the first two measures.
- An.** (Horn): Two staves. The first staff has a slur over the first two measures. The second staff has a slur over the first two measures.
- PF** (Piano): Two staves. The first staff has a slur over the first two measures. The second staff has a slur over the first two measures. The first staff has a wavy line above it. The second staff has a slur over the first two measures.
- Vni** (Violin): Two staves. The first staff has a slur over the first two measures. The second staff has a slur over the first two measures.

Dynamic markings: *mf*, *mp*, *ppp!*, *ppp!*, *Legato.*

Fl. 1 2 (div) *ad lib.*

Ob. 1 2

Cl. 1 2 *al. solo*

Fg.

S.

Cr. 1

Tr. 1

Trn. 1 2

PF *Modell*

Vle 1 2 3 4

Vc. 1 2 3 4

Cb. 1 2

molto

Fl.

Cl.

Tr.

An.

PF

Vni

Cb. 1

This musical score page, numbered 111, contains staves for various instruments. The woodwind section includes Flute (Fl.) with two staves, Clarinet (Cl.) with one staff, Trumpet (Tr.) with one staff, and Horn (An.) with two staves. The piano (PF) section consists of two staves. The string section (Vni) includes Violins (Vni) with staves numbered 1 through 14, and Cello (Cb.) with one staff. The score is marked with a tempo of *molto* and a time signature of 5/3. The woodwinds and strings play melodic lines, while the piano provides harmonic support with chords and arpeggios. The cello plays a steady bass line. The score is written in a key with one sharp (F#) and a 5/3 time signature.

intenso

112

1
Fl.

2

Cl. 1

Tr. 1

An.

PF

1
2
3
4
5
6
7
8
9
10
11
12
13
14
Vni

Cb. 1

accel. ----- 113
(2'10")

MORBIDE

Fl. 1 *ppp!*

Cl. 1

Tr. 1 *ppp!*

Ar. *ppp!* *ppp possibile! (non cresc.!)*

GRADEVOLE

PF *ppp!*

Vni 1 *ppp!*

Vla 1

Vcl 1

Cb. 1

n

ppp!
♩ = 63

114

1
Fl.

2

1
Cl.
Solo!

2

1
Tr.

come
(instr.)
B. 1
ppp

Ar.
ppp!

PF
ppp!
(anche #)

1
Vni

2

3

4

Vc. 1
pin.

Cb. 1

1
Fl. 1

2
Fl. 2

1
Cl. 1

2
Cl. 2

1
Tr. 1

2
B. 1

Ar.

PF

1
Vni 1

2
Vni 2

3
Vni 3

4
Vni 4

1
Vo. 1

2
Cb. 1

p!

cantabile!

pp!

delusissimo!

arco solo!

div.

Detailed description of the musical score: This page contains a musical score for a large ensemble. The instruments are arranged in staves from top to bottom: Flute 1 and 2, Clarinet 1 and 2, Trumpet 1, Bassoon 1, Piano (PF), Violin 1, 2, 3, and 4, Viola (Vni), Voice 1 (Vo. 1), and Cello 1 (Cb. 1). The score is written in G major (one sharp) and 4/4 time. It features a variety of musical notations including eighth notes, quarter notes, half notes, and rests. Dynamic markings such as *p!*, *cantabile!*, *pp!*, *delusissimo!*, and *arco solo!* are used to indicate performance style. The Piano part includes a section with a wavy line and a dotted line, suggesting a specific texture or effect. The Violin and Viola parts have some sections circled, possibly indicating a specific technique or phrasing. The overall layout is clean and professional, typical of a published musical score.

n

Fl.

2

Trm1

1

B. 2

4

pp!

mp

pp!

mp

BIZ-DEC

PF

1

2

Vni

3

4

Vc.

1

2

Cb.1

This musical score page, numbered 117, contains staves for various instruments. The woodwind section includes Flute (Fl.), a second Flute (2), and Trombone 1 (Trm1). The string section includes Violin 1 (Vni), Violin 2 (2), Violoncello (Vc.), and Contrabass 1 (Cb.1). The piano (PF) part is also present. The score is written in a key with one sharp (F#) and a common time signature. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pp!* (pianissimo) and *mp* (mezzo-piano). A section titled "BIZ-DEC" is marked with a repeat sign. The notation includes various musical symbols like beams, slurs, and articulation marks.

Fl. 1

Fl. 2 *cantabile*

Trm.1

B. 2

4 *p* *p* *mp!*

PF

NIENTE

Vni 1

Vni 2

Vni 3

Vni 4

Vc. 1

Vc. 2

Cb.1

Detailed description: This is a page of a musical score, page 118. It contains staves for various instruments. The Flute (Fl.) section has two staves, with the second staff marked 'cantabile'. The Trombone (Trm.) section has one staff. The Bass (B.) section has two staves, with the second staff marked with dynamics *p*, *p*, and *mp!*. The Piano (PF) section has three staves, with the word 'NIENTE' written across the middle staff. The Violini (Vni) section has four staves. The Viola (Vc.) section has two staves. The Cello (Cb.) section has one staff. The score includes various musical notations such as notes, rests, slurs, and dynamics.

n **f** **p**

Fl.

Ob.

B 3

PF

Vni

Vla

Vc.

Cb.1

This musical score page, numbered 119, features a variety of instruments. At the top, a dynamic marking 'n' is followed by a crescendo hairpin leading to 'f' and a decrescendo hairpin leading to 'p'. The woodwind section includes two Flutes (Fl. 1 and 2), two Oboes (Ob. 1 and 2), and a Bassoon (B 3). The string section consists of Violins (Vni 1 and 2), Violas (Vla 1, 2, 3, and 4), Violas (Vc. 1 and 2), and a Contrabass (Cb.1). The Piano (PF) part is also present. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'full.', 'cresc.', 'delic.', 'pizz.', and 'st.'. The woodwinds and strings play melodic lines, while the piano provides harmonic support.

Fl.

1 *pppp*

2 *pppp*

Ob.

1 *pppp*

2 *pppp*

B 3

INNOCENTE

PF

ppp

Vni

1 *ppp dolcis.*

2 *ppp dolcis.*

Vle

1 *ppp*

2 *ppp*

3 *ppp*

4 *ppp*

Vc.

1 *ppp pizz.*

2 *ppp*

Cb.1

ppp

Handwritten musical score for a concert band, featuring parts for Oboe, Clarinet, Trumpet, Trombone, Bassoon, Percussion, and Violoncello/Double Bass. The score includes various musical notations such as notes, rests, dynamics (mf, f, p, molto espressivo), and articulation marks. The title "solo" is prominently displayed above the Violoncello/Double Bass part.

pp**p**

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Tr. 2
Tr. 3
Trn. 1
Trn. 2
B. 1
An.

GRAVE

PF
Vnd1
Cb.1



Handwritten musical score for a chamber ensemble. The score includes parts for Clarinet (Cl.), Flute (Fg.), Saxophone (S.), Bassoon (B.), Alto Saxophone (Ar.), Piano (PF), Violin (Vni.), Viola (Vc.), and Cello (Cb.). The music is written in treble and bass staves with various musical notations including notes, rests, and dynamic markings. Key markings include 'ppp!', 'solo', 'INDECISO', 'sul G!', 'm.vibr.', 'sul D!', and 'aria'. The score is divided into measures by vertical bar lines.

n

1
Ob.

2

S.

Cr. 1

1
B.

4

An.

PF

Vni

1

2

Vc.

1

2

Cb.

1

2

The musical score is written for a large ensemble. It includes parts for Oboe (Ob.), Saxophone (S.), Clarinet 1 (Cr. 1), Bassoon (B.), Alto Saxophone (An.), Piano (PF), Violini (Vni), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into systems, with each instrument or group of instruments having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number 125 is in the top right corner, and the letters 'alp' are written below it. The letter 'n' is in the top left corner. The score is written in a standard musical notation style, with treble and bass clefs used for different instruments. The key signature and time signature are not explicitly shown, but the notation suggests a specific key and meter. The score includes various musical instructions and markings, such as 'Lento', 'Molto', 'Allegro', and 'Andante', which indicate the tempo and mood of the music. The score is a complex piece of music, requiring a high level of skill and coordination from the performers.

ppp sordo

1
Ob.

2
ppp

S.

ppp

Cr. 1

1
B.

4

Ar.

près de chevilles! con Vno 3
pppp!

PF

ppp

Vni

1

2

Vc.

1

2

Cb.

1

2

n p

crescendo — — — — — **127**

Fl. 1

Fl. 2

S.

Cr. 1

1 *cantabile*

Tr. 2

3

B. 2

An.

PF

Vni 1

2

Cb. 1

2

----- crescendo -----

Fl. 1

Fl. 2

S. *cantabile*

Cr. 1

Tr. 1

Tr. 2

Tr. 3

B. 2

An.

PF

Vni 1

Vni 2

Cb. 1

Cb. 2

The musical score is arranged in a standard orchestral format. The top section includes Flute 1 and 2, Saxophone (marked 'cantabile'), Clarinet 1, Trumpet 1, Trumpet 2, Trumpet 3, Baritone 2, and Alto Saxophone. Below these are the Piano (PF) and a section for Violins (Vni 1, Vni 2) and Contrabasses (Cb. 1, Cb. 2). The score spans four measures. A dashed line with the word 'crescendo' is positioned above the first measure. The Saxophone part begins with a 'cantabile' marking and a triplet of eighth notes. The Piano part features a wavy line in the right hand and a sustained chord in the left hand. The Violin and Contrabass parts have complex rhythmic patterns with many beamed notes.

n **ff** energico

Ob. 1

Ob. 2

S. **solo**

Cr. 1

Trm. 1

B. 2

4

SPIRITUOSO

PF

Vni 1

Vni 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

The musical score is arranged in systems. The first system includes Oboe 1 and 2, Saxophone (marked 'solo'), Clarinet 1, and Trumpet 1. The second system includes Bassoon 2 and a four-part vocal or instrumental line. The third system features a Piano part with a 'SPIRITUOSO' section, marked 'ff' and 'Andante: mezzo-forte'. The fourth system includes Violin 1 and 2, Viola 1 and 2, and Cello 1 and 2. The score contains various musical notations such as notes, rests, slurs, and dynamic markings.

mf

Ob. 1 2

S. Solo!

Cr. 1 (+1) *frullato*

Trm. 1

B. 2 *Q*

4 *(+1)*

PF *ff* *f* *af* *ap* *for. → sempre*

Vni 1 2

Vc. 1 2

Cb. 1 2

Detailed description of the musical score: The score is for page 130 of a musical work. It features a variety of instruments: Oboes (Ob. 1 and 2), Saxophone (S.), Cor Anglais (Cr. 1), Trombone (Trm. 1), Bassoon (B. 2), Piano (PF), Violins (Vni 1 and 2), Violas (Vc. 1 and 2), and Contrabasses (Cb. 1 and 2). The key signature has one flat (B-flat). The tempo or mood is indicated by 'mf' (mezzo-forte) at the top. The score includes several performance instructions: 'Solo!' for the Saxophone, 'frullato' for the Cor Anglais, and 'for. → sempre' for the Piano. Dynamic markings include 'ff' (fortissimo), 'f' (forte), 'af' (accelerando), and 'ap' (adapting). The notation includes various musical symbols such as notes, rests, slurs, and articulation marks. The page number '130' is in the top right corner.

B.

[illegible]

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in 4/4 time, with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The next measure contains a quarter rest, followed by a quarter note C5. The final measure contains a quarter note D5, followed by a quarter note E5, and then a quarter note F#5.

PF

Handwritten musical score for a piece titled "ANIMATO". The score is written on two staves, likely for piano and bass. The tempo/mood is indicated by the word "ANIMATO" in large, bold, capital letters at the top. The first staff begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a series of sixteenth notes, with a handwritten "ppp! (mp)" below it. The second staff begins with a bass clef and a key signature of one flat. The first measure contains a series of sixteenth notes, with a handwritten "ppp! →" below it. The score continues with several measures of music, including rests and notes, with a final measure ending in a double bar line.

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef and 3/4 time. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. There is a measure rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The piece concludes with a double bar line. The notation is written in ink on a five-line staff.

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'And.' (Andante). The dynamics are marked 'ppp' (pianissimo) and 'f' (forte). The melody is written in a simple, folk-like style. The lyrics are written below the staff.

The Rose Tree
The Rose Tree
The Rose Tree
The Rose Tree

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef with a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B-flat4. The first measure is marked with 'ppp' (pianissimo). The second measure contains a whole note G4. The third measure contains a whole note F4. The fourth measure contains a whole note E4. The fifth measure contains a whole note D4. The sixth measure contains a whole note C4. The seventh measure contains a whole note B-flat4. The eighth measure contains a whole note A4. The ninth measure contains a whole note G4. The tenth measure contains a whole note F4. The eleventh measure contains a whole note E4. The twelfth measure contains a whole note D4. The thirteenth measure contains a whole note C4. The fourteenth measure contains a whole note B-flat4. The fifteenth measure contains a whole note A4. The sixteenth measure contains a whole note G4. The notation is written in ink on a five-line staff.

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef with a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). There are handwritten annotations: 'ppp' under the first three notes, 'pizz' above the fourth note, 'b' above the fifth note, and a brace under the last three notes.

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is a single line with a treble clef. The key signature has one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. A handwritten 'ppp' (pianissimo) is written below the first three notes. The melody continues with a quarter note G4, a quarter note F4, and a quarter note E4. A handwritten 'ppp' is written below the last three notes. The staff ends with a double bar line.

Vni

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef and contains a melody starting with a quarter note G4, followed by a quarter note A4, and then a half note B4. The melody continues with a quarter note G4, a quarter note F4, and a half note E4. The piece is marked 'p.p.p.' (pianissimo) and 'pizz.' (pizzicato).

[illegible][illegible]

11 

[illegible][illegible][illegible]

mf

B.

PF

Vni

Handwritten musical score for page 132. The score is written on multiple staves, including woodwinds (B., PF), piano (PF), and strings (Vni). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is organized into measures, with some measures containing multiple notes and rests. The overall style is that of a handwritten manuscript.

The score is divided into several sections, each with its own staff or group of staves. The sections are labeled as follows:

- B.** (Woodwinds): Staves 1 and 2.
- PF** (Piano): Staves 3 and 4.
- Vni** (Violins): Staves 5 through 14.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is organized into measures, with some measures containing multiple notes and rests. The overall style is that of a handwritten manuscript.

[illegible]

ppp

c. sord.
pp
dolcissimo!

B.

PF
ESPIRANDO

Vni

Vla

Vc. 1
slur.

Cb.

7-15

10⁸/₄ ESTASI ♩=120 fff

135

Handwritten musical score for "The Fire of Love" by John Williams. The score is for a full orchestra and voice. It includes staves for Clarinet (Cl.), Flute (Fg.), Cor (Cr.), Trombone (Trn.), Bassoon (B.), Piano (PF), and Voice (Vo.). The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include fortissimo (fff) and piano (p). The score is handwritten on a single page.

136

Cl. 1 2

Fg.

Cr. 1 2 3

Trn. 1 2

B. 1 2 3 4

PF

Vc. 1 2 3 4

This page contains a handwritten musical score for page 136. The score is organized into systems for different instrument groups. The first system includes Clarinet (Cl.) with two staves, Flute (Fg.) with one staff, and Cor Anglais (Cr.) with three staves. The second system includes Trombone (Trn.) with two staves, Baritone (B.) with four staves, and Piano (PF) with two staves. The third system includes Violoncello (Vc.) with four staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *gliss.*, *ff*, and *fff*. There are also handwritten annotations and corrections throughout the score.

n

14

15

13

Fl. 1

Cl. 1

Cl. 2

S.

B. 1

B. 2

Ar.

PF

Vni 1

Vni 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

gis as his fes

Säben m Hand-
fläche
an
schlagen!

r. punt.

s. tanto

s. punt.

s. tanto

stacc.

Handwritten musical score for a symphony orchestra, page 138. The score includes parts for Flute 1 (Fl. 1), Clarinet 1 and 2 (Cl. 1, 2), Saxophone (S.), Bassoon 1 and 2 (B. 1, 2), Horns (An.), Piano (PF), Violin 1 and 2 (Vni 1, 2), Viola (Vc.), and Cello (Cb.).

The score is written in 2/4 time. The key signature has one flat (B-flat). The tempo is marked *Andante*. The score includes various musical notations such as notes, rests, trills, and dynamic markings like *ff* (fortissimo) and *mf* (mezzo-forte). The Piano part (PF) features a large, sweeping melodic line in the right hand. The Cello part (Cb.) includes a section marked *simile*.

Handwritten annotations include a large '24' at the top left and a '23' above the Piano part. The page number '138' is written in the top right corner.

n

Ob. 1 2

Cl. 1 2

Tr. 1

B. 2 4

An.

PF

Vni 1 2

Cb. 1 2

Ob. 1 2

Cl. 1 2

Tr. 1

B. 1 2

4

Ar.

u. Handkade
raben

PF

Stom

Vni 1 2

Cb. 1 2

The musical score is for page 140 and includes parts for Oboe (Ob.), Clarinet (Cl.), Trumpet (Tr.), Bassoon (B.), Horn (Ar.), Piano (PF), Violini (Vni), and Cello (Cb.). The woodwinds and strings play sustained notes with some tremolos. The piano part features dense chords and a melodic line. The horn part has a section marked 'u. Handkade raben'. The violin and cello parts have complex rhythmic patterns.

Fl.

Ob.

CL. 1

B. 2

Ar.

PF

Vni

Cb

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (staves 1-2) features a melody with trills and a piano accompaniment. The second system (staves 3-4) continues the melody and accompaniment. The third system (staves 5-6) includes a section marked "crescendo" and "dim. cresc. molto". The fourth system (staves 7-8) features a section marked "crescendo" and "dim. cresc. molto". The fifth system (staves 9-10) includes a section marked "crescendo" and "dim. cresc. molto". The score is written in a clear, legible hand, with some corrections and annotations visible.

Fl.p.

Fg.

S.

1

Cr. 2

3

1

Trn.

2

B. 4

PF

1'00"

estrem. sul ponticello!

estrem. i. bord.

e.c.p.

e.c.pont.

1

Vc.

3

4

1

Cb.

2

4. volta stop

4. volta stop

4. volta stop

3/10

2/10

1/10

4/10

118

pin. ord.

pin. ord.

pin. ord.

pin.

pin.

n

$\text{♩} = 120$
ppp

6
4

144

Fl.

1 *ppp*

2 *ppp*

B. 3

pppp! *p* *ppp*

PF

PF

Vni

B **S** **C** **H**

c. sord. *ppp*

c. sord. *ppp*

c. sord. *ppp*

c. sord. *ppp*

c. sord. *ppp*

c. sord. *ppp*

Vla 1

ppp

Vc.

1 *ppp*

2 *ppp*

Cb.

1

2

This page of a musical score is for a symphony, featuring staves for Flute (Fl.), Clarinet (Cl.), Bassoon (B.), Piano (PF), Violins (Vni), Viola (Vla), Violoncello (Vcl), and Double Bass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'fff'. The Flute and Clarinet parts are in the upper register, while the Bassoon and Piano parts are in the lower register. The Violins, Viola, Violoncello, and Double Bass parts are in the lower register. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4. The page is numbered 14 in the top right corner.

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

- Fl. (Flutes):** Two staves, numbered 1 and 2.
- Cl. (Clarinets):** Two staves, numbered 1 and 2.
- B. (Basses):** Four staves, numbered 1, 2, 3, and 4. The 3rd and 4th staves include the instruction "pizzicato" and "arco".
- PF (Piano):** Two staves.
- Vni (Violins):** Four staves, numbered 1, 2, 3, and 4.
- Vc. 1 (Violoncello):** One staff.
- Cb. 1 (Contrabass):** One staff.

The score includes various musical notations such as notes, rests, and dynamic markings like "ff" (fortissimo) and "f" (forte). The 3rd and 4th bass staves also include the instruction "pizzicato" and "arco".

Handwritten musical score for "The Great Wall" by John Williams. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (B.), Piano (PF), Violin (Vni), Viola (Vc.), and Cello (Cb.). The music is in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings like "f" and "p". The score is written on multiple staves, with some parts having multiple staves (e.g., Flute 1 and 2, Clarinet 1 and 2, Bassoon 1, 2, 3, and 4). The score is handwritten and includes various musical notations such as clefs, key signatures, time signatures, and performance instructions.

This is a page from a musical score, likely for a symphony. The page is filled with multiple staves, each representing a different instrument or section of the orchestra. The instruments listed on the left include Flp. (Flute), Fl. 2, Ob. (Oboe), Cl. (Clarinet), Fg. (Bassoon), S. (Saxophone), Cr. 2 (Cornet), Tr. 2 (Trumpet), Trm. (Trombone), B. (Baritone), B. (Bass), PF (Piano/Forte), Vni. (Violin), Vla. (Viola), Vcl. (Violoncello), and Cb. (Cello). The score is written in a standard musical notation, including notes, rests, and slurs. There are also dynamic markings such as 'pp' (pianissimo) and 'f' (forte). The page is numbered '45' in the top left corner.

Handwritten musical score for a symphony, featuring staves for Piccolo, Flute, Oboe, Bassoon, Clarinet, Piano, and Violins. The score includes various musical notations, dynamics, and performance instructions.

Staves and Instruments:

- (picc.) 1:** Piccolo
- Fl.** Flute
- Ob.** Oboe
- B.** Bassoon
- Ar.** Clarinet
- PF** Piano
- Vni** Violins (6 staves)

Key Performance Instructions and Dynamics:

- Flute:** *tutta forza!*
- Oboe:** *tutta forza!*
- Bassoon:** *stop!*
- Clarinet:** *f*, *es, fos!*, *mp*
- Piano:** *f*, *es, fos!*, *mp*
- Violins:** *molto vibrato*, *mp*, *ap*, *mf*, *f*

Handwritten Time Markings:

- 042
- 048
- 055
- 061
- 1'09

Cp

n ff .46 pp all. ppp 29 152

Fg.
S.
Cr. 2
3
Tr. 1
Trn.
2
1
2
B.
3
4
An.
PF

Handwritten notes on An. staff:
 238
 245
 213"
 30

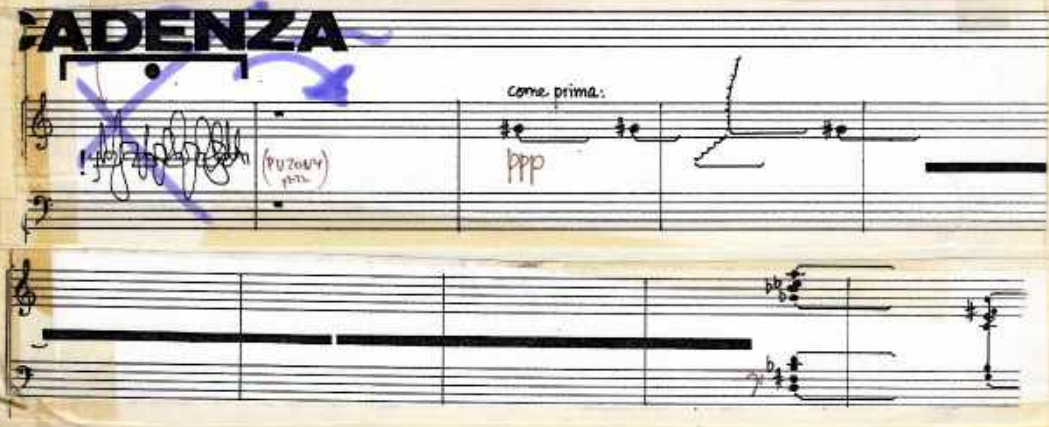
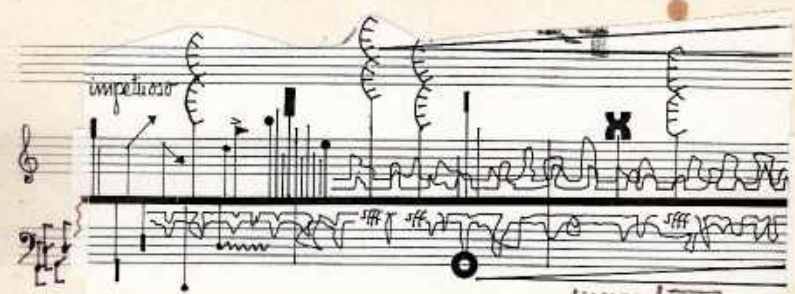
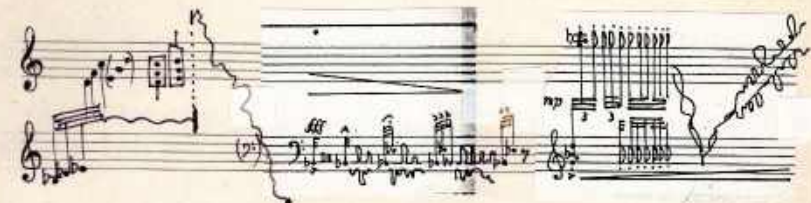
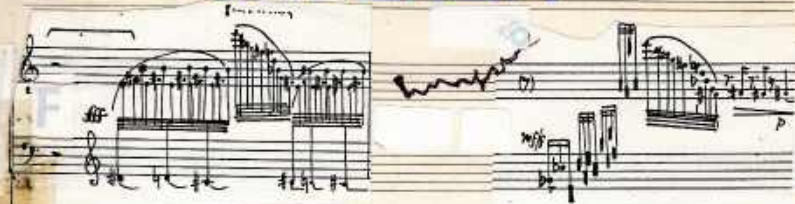
1
2
3
4
5
6
7
Vni
8
9
10
11
12
13
14
1
Vo.
2
3
4

415

Appendix 1

Piano solo cadenzas

5°44 CADENZA



Cadenza 1 (page 44, part 4 – Nostalgia) ↑
 Cadenza 2 (page 102, part 8 – Amoroso) →

TUTY - 6 TAKTÓW odniedać!



CADENZA

5^o 102 (16 TAKTÓW)

na fle perkusji
16 TAKTÓW



11

12

13

14



ia:
cicho!
16



100%
(14)

ORCHESTRA:
OSTATNI TAKT

OSTATNIE CO TAKTU
NIE GRAM

7. Notturmo

CADENZA A 7 PIANO & COMPUTER

SINGLE

PSEUDOHARMONIES

PASSAGES
IN THE MIDDLE

6 CHORDS

PASS-NOSES

HIGH CHORDS

PASSAGES (ALL REG.)

SINGLE (ORNAMENTED)

Cadenza A & B (tape intermezzo before part 7 – Notturmo)

CADENZA B

Wayno
111 orig's

PIANO & COMPUTER

V. LONG

SINGLE ORNAMENTED

PASSAGES (ALL REG.'S)

HIGH CHORDS

BASS NOICES

f h h

joined/already

E-CHORDS

PASSAGES IN THE MIDDLE

PSEUDO HARMONIES

SINGLE

Appendix 2

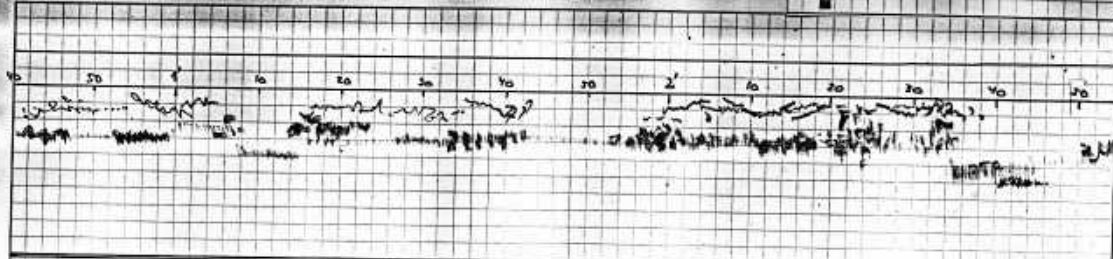
Tape diagrams



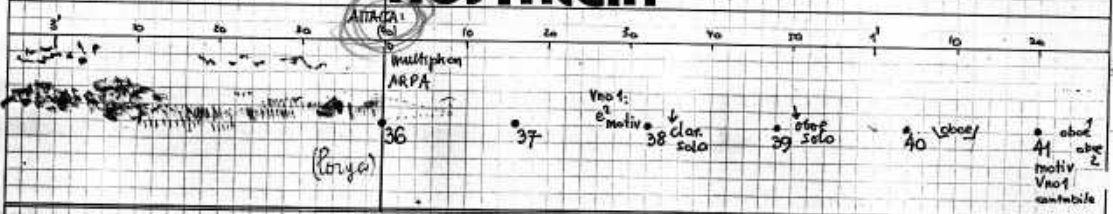
810000
340

R4744

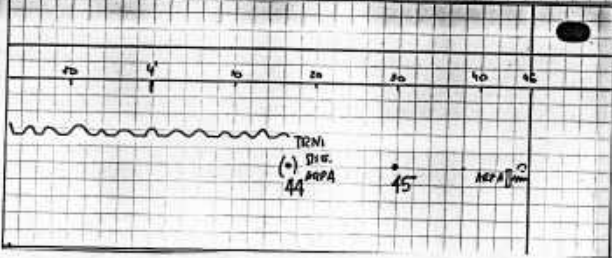
4 PIANO



NOSTALGIA



CADENZA



stopper
2'34"

0000000000

TAPE



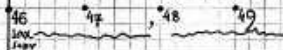
5

GAIO

hank
242
civied

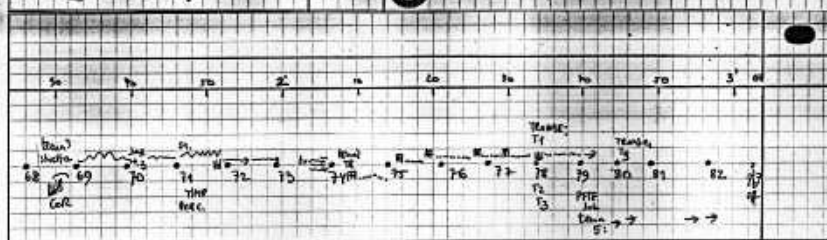
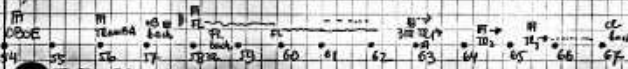
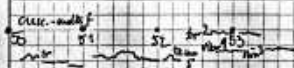
tape

(35")
spirally



FUGA

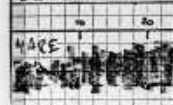
6



67
Tape name 1'46
Water

Crunch 254

TAPE



7

CADENZA

COMP.
PF

Signal 273

Signal 273

NOTTURNO

Multi-phases
of the same
type

24

25

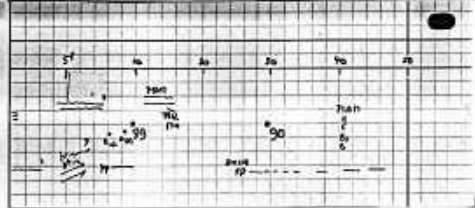
26

27

28

29

30



SINGLE
PIECES HARMONY
PHASES IN THE ABOVE
6 KEYS
DIAGRAMS
HOW LONG
PAGES ARE LONG
1000000

Ucruik, 277

8

AMOROSO

PATTI LEONARDO

GENE (92)

(93)

A. WILSON

C (94)

D

E

F (95)

G (96)

H (97)

I (98)

J (99)

K (100)

Acquiescence a tempo

P.R. melody

and PIZZAZZA

Largo!

LARGA-MENTE

CADENZA

(100)

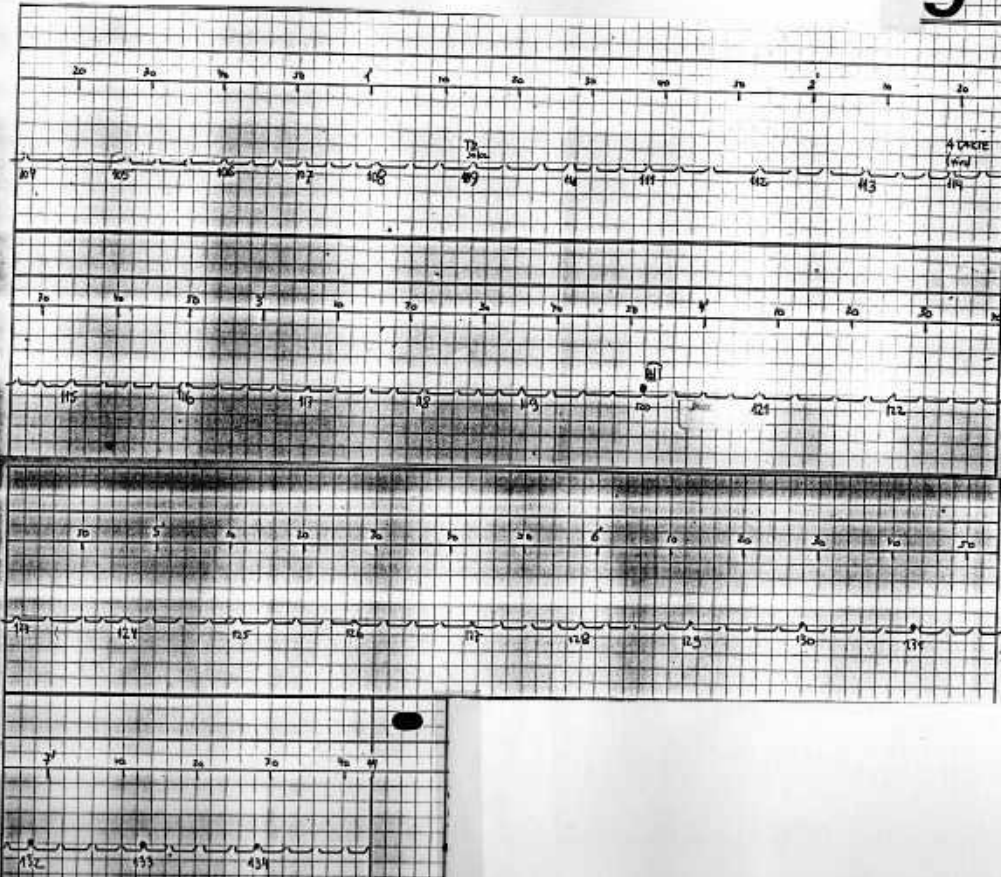
TR
(101)
BLASS

No. 21

BLUES

TALTE

9



Adrian

CADENZA

COMP.

PF.

11

SINGLE ORNAMENTED
PASSAGES THROUGH
HIGH CHORDS
BASS NOTES
5 CHORDS
NATURAL MIDDLE
Pseudo HARMONIES
SINGLE

FINALE

(11/15/02)