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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Resistance in Compositional Practice: Three Mediatory Works

A Thesis submitted in partial satisfaction of the requirements for the degree
Master of Arts

in

Music

by

Daniel Arthur Tacke

Committee in charge:

Professor Rand Steiger, Chair
Professor Charles Curtis
Professor Lei Liang

2008

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Chair

University of California, San Diego

2008

DEDICATION

In recognition of 'The Monolithic All-Academy'

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Score No. 2 – *die nacht war kalt*.....25

Score No. 3 – *a quiet and lingering violence*.....89

Recordings of Compositions.....ResistComp (DVD)

1 – *die nacht war kalt*..... ResistComp/die_nacht

2 – *a quiet and lingering violence*..... ResistComp/quiet_vio

Recordings on file at Mandeville Special Collections Library.

ACKNOWLEDGEMENTS

I would like to acknowledge – with gratitude – the members of my committee for their support and guidance.

I would also like to acknowledge and thank my wife – this would not have been possible without her insightful proofreading and encouragement in the face of the innumerable challenges that arose in getting my scores to fit on such small pages.

ABSTRACT OF THE THESIS

Resistance in Compositional Practice: Three Mediatory Works

by

Daniel Arthur Tacke

Master of Arts in Music

University of California, San Diego, 2008

Professor Rand Steiger, Chair

Resistance in music may take many forms and, resultantly, has the potential to influence any musical entity in a variety of ways – whether in its creation or as part of a later engagement by performers or listeners. This collection of documents demonstrates several possible manifestations of musical resistance in the private act of creation. The three scores exhibit compositional practices wherein contradictory procedures led to mediatory transformations of material – a process that resists both intuitive and systematic thinking.

SCORE NO. 1

khsyn

For solo viola

2007

NOTATIONAL PRACTICES

BOW PRESSURE IS NOTATED AS FOLLOWS:

□ : NORMAL PRESSURE

▨ : WHISPER PRESSURE

BOWING INDICATIONS ARE AS FOLLOWS:

\updownarrow : CHANGE BOW DIRECTION

$[\updownarrow] \rightarrow$: DO NOT CHANGE BOW DIRECTION

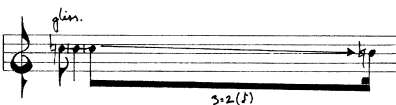
IN THE ABSENCE OF ONE MARKING OR THE OTHER, THE PERFORMER MAY CHANGE BOW DIRECTION AT HIS OR HER LEISURE.

QUARTER TONES SHOULD BE TREATED AS INFLECTIONS OF "NORMAL" PITCHES, AND NOT AS ABSOLUTE FREQUENCIES. THEY ARE NOTATED AS FOLLOWS:

$\flat \sharp \flat \sharp$

DURATIONS FOR GLISSANDI ARE NOTATED WITH "COMPOUND" NOTEHEADS.

FOR EXAMPLE :



THE FOLLOWING SYMBOL INDICATES THAT ALL FOUR STRINGS SHOULD BE INSTANTLY MUTED, OR "CHOKED."

⊕

PERFORMANCE PRACTICE

MANY PARAMETERS ARE GIVEN AS FLUCTUATIONS BETWEEN VARIOUS "EXTREME" VALUES (SUCH AS VIBRATO, BOW PLACEMENT, BOW PRESSURE, ETC.). THESE TRANSITIONS SHOULD BE PERFORMED AS SMOOTHLY AND CONTINUOUSLY AS POSSIBLE.

ANY NOISE OR DRAMA OWING TO PAGE TURNS SHOULD BE KEPT TO AN ABSOLUTE MINIMUM.

THE PERFORMER MUST HAVE TWO DIFFERENT MUTES AVAILABLE FOR THIS PIECE: AN "ORDINARY" WOODEN OR RUBBER MUTE AND A HEAVY METAL PRACTICE MUTE. CONSIDERATION SHOULD BE GIVEN TO THE SOUND QUALITIES OF EACH: THE ORDINARY MUTE SHOULD STILL PRESENT A RELATIVELY WARM TONE WHILE THE METAL MUTE SHOULD SOUND ENTIRELY THIN AND STRAINED. IF ONE IS AVAILABLE, A LEATHER MUTE MIGHT BE SUBSTITUTED FOR THE ORDINARY MUTE.

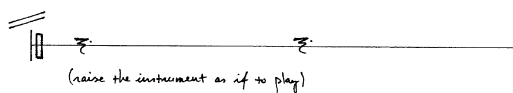
OCCASIONALLY IT WILL BE NECESSARY FOR THE PERFORMER TO SEPARATE THE TRADITIONALLY/ STEREOTYPICALLY JOINED PARAMETERS OF BOW SPEED AND BOW PRESSURE. DYNAMICS (EFFECTIVELY: BOW SPEED) AND PRESSURE ARE NOTATED ON SEPARATE PLACES IN THE SCORE. IN THE EVENT THAT THESE PARAMETERS SHOULD MOVE IN OPPOSITE DIRECTIONS SIMULTANEOUSLY (AS INDICATED BY DYNAMIC HAIRPINS BEING NOTATED WITH DASHED — RATHER THAN SOLID — LINES) THE INTEGRITY OF EACH TRAJECTORY MUST BE MAINTAINED.

THE OVERALL SOUNDSCAPE SHOULD BE ONE OF FRAGILITY, INSTABILITY, AND QUIET, CRYSTALLIZED ELEGANCE. ANY JARRING MOMENTS IN THE SCORE SHOULD BE EXECUTED WITH THIS IN MIND, WEIGHING THE LOCAL TURMOIL AGAINST THE GREATER GENTLENESS OF THE PIECE AS A WHOLE.

2/5/24

2/5/24

1 ♩ = 70, "my heart is of the winter"



K452w

63

ii } = 30, arco and. col crime, senza cord. → Be mindful of rearticulations.

senza vibrato
5+4 (P)

and A: [17/12]→

and D: 3+2 (P)

(ppp)

(make every pitch clear)

(and A: [17/12]→)

(and D: 3+2 (P))

5+4 (P)

with. and. senza vib.

[17/12]→

[17/12]→

faltering, yet preserve the integrity of each note
senza rit.

VERY LONG PAUSE

(*) ppp and ppp

KHS2W

68

iii) $\text{♩} = 100$, *and. ed. crime, con sord. (and.)*

semp. vib. —————> vib. and. —————> semp. vib.

5+4 (f) [17/12]→ [17/12]→ 6+4 (f) 6+4 (f) (sudden cut-off)

pp pp

fractal, yet restrained

KHSW

20

iv ♩ = 50, ancor ond. col mine, con sord.

sempa vib. (sempa vib.) → vib. molto (sempa)

WITH ONLY THE SLIGHTEST HESITATION → ATACCIA

mol A:
pp
pppp < (p)

(molto) → sempa vib. ———— mod. ond. ———— sempa vib.

slight accel. ———— (vib. ond.)

(mol A:) (pppp) ———— p ———— ppp

pp ———— ppp < (pp) (subten. cresc.)

(accel.) → calm

(sempa) → vib. ond. sub. a tempo sub. sempa vib.

(mol A:) (subten. cutoff) (ppp) < pp sub pppp

RATHER LONG PAUSE

KHSZU

30.

☑ J=90, arco ord. col. crine, senza sud. senza vib.
(only right)

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of three notes: a quarter note on G4, a quarter note on A4, and a quarter note on B4. The notes are beamed together. Above the notes, there are handwritten markings: a '3' above the first note, a '2' above the second note, and a '3' above the third note. Below the staff, the text 'sul A:' is written. Below the staff, there is a dynamic marking '<pppp>' with a hairpin symbol.

KHSZ

68

ONLY AFTER PROLONGED HESITATION

[vi] $\text{♩} = 70$, arco viol. col crine, con sord. di metallo

vib. viol. → sempre vib.
slight accel. → tempo
3+2 (♩) [17/12] → 3+2 (♩)
3+2 (♩) 3+2 (♩)
out D: p

vib. molto → sempre vib. (sempre vib.) following
vib. viol. → sempre vib.
3+2 (♩) [17/12] → [17/12] → [17/12] → 3+2 (♩)
5+4 (♩)
(out D:): pp pppp

WITH ONLY BRIEF HESITATION

(ATTACCA)

KHSYU

48

vii $\text{♩} = 50$, *accor col arise, ceanga sad.* → Be mindful of rearticulations. → Suddenly fearful, yet always fragile.

accor and.
ceanga vib.
out D: 5=4 (♩)
out G: 5=4 (♩)

[E7/b7] → out A: 5=4 (♩) 3=2 (♩) out D: 5=4 (♩) 3=2 (♩) (ceanga vib.) → (out) [E7/b7] →

ppp ————— ppp ————— (p)

(out D:) → (out A:) ————— → (out D:)
(ceanga vib.) ————— → (vib. and.)
[E7/b7] → 5=4 (♩)

accor and. → out D: 3=2 (♩) out A: 5=4 (♩) out G: 5=4 (♩)

(out D:) [E7/b7] → out A: 5=4 (♩) out G: 5=4 (♩)

ppp ————— pp —————

→ out point.
(out D:) → vib. and. → out D: → ceanga vib.
(ceanga vib.) n/v slow gliss. → ceanga vib.
(out A:) [E7/b7] → 3=2 (♩) [E7/b7] →

(out D:) out G: 5=4 (♩) out G: 5=4 (♩)

pppp —————

(maintain 4th harmonic throughout - every pitch must be heard)

PHASE LONG ENOUGH TO ENSURE THIS CADENTIAL MOMENT

KH524

68

viii arco ord., col. crine, con. mod. (ord.), apathetic

$\text{♩} = 80$ $\text{♩} = 80$ $\text{♩} = 100$ $\text{♩} = 80$

vib. ord. —————> sempre vib. —> vib. molto —> sempre vib.

[rit.] → 5=4 (♩) 6=4 (♩) pp 6=4 (♩)

out c:

pp ————— p ————— (pppp)

$\text{♩} = 100$ $\text{♩} = 80$

(sempre vib.) —————> slight accel. —————> vib. a tempo

(sempre vib.) —————> vib. ord.

[rit.] → 5=4 (♩) p [rit.] → 5=4 (♩)

(out c.)

(p) ————— ppp ————— ppp

(a tempo)

sempre vib. —————> slight rit. —————>

5=4 (♩) [rit.] →

(out c.)

pp ————— pppp

PAUSE EXPECTANTLY

KHSRW

—

ix) $\text{♩} = 50$, arco cel. crine, senza sord.

mol. pont. -----> arco cel. -----> sul pont.
senza vib. -----> alight vib. -----> senza vib.

5+4 (♩) [7/6] 5+4 (♩)

pp

PAUSE SUFFICIENTLY

KHSZU

38

X $\text{♩} = 70$, sempre cond. → Be mindful of rearticulations.

arco col arco
arco out

out D:
out G:
sempre vib. out D
vib. out. out D
sempre vib. out D
5.4 (2)
5.4 (2)
5.4 (2)
5.4 (2)
⊕ (sudden cutoff)
sempre vib. out G
vib. out.
PPP
pp
pppp

(col arco)
(out point)
(sempre vib.)
(out D):
(out G):

arco out
out point
sempre vib.
vib. out.
sempre vib.
arco out
5.4 (2)
5.4 (2)
5.4 (2)
5.4 (2)
sempre vib. out G (for rearticulation)
ppppp
ppp
mp
p
pppp
(sub. cresc.)
(out D: (mp)
(out G: sub. pppp
(gradually increase pressure from II to III)
p
pppp

(col arco)
(arco out)
(sempre vib.)
(out D):
(out G):

sub. col legno y arco
sub. out point
vib. out.
sempre vib.
arco out
5.4 (2)
5.4 (2)
5.4 (2)
5.4 (2)
as always, following
out D:
pppp
pp
pppp
(again increase pressure, from III to II)

WITHOUT BASS

K1520

10

 $\boxed{x_i} \int = 40$ "a gentle string"

KHSYU

15

xii) ♩ = 70, con. mod.

WATT

col. vna., arco. mod.
 sempre vib. sul G

nul G:
 [17/32] → [7/8 (F)] → [17/32] → [7/8 (F)] → [5·4 (F)]

nul C:
 [3·2 (F)]
 sempre vib. sul C

pp ————— pppp < (pp)

subito col. legno tratto
 (arco. mod.) ————— (tasto)

sempre vib. sul G (for remanenza)

(arco. vib.) —> molto vib. —> sempre vib.

(sul G): [17/32] → [7/8 (F)] → [3·2 (F)] → [17/32] → [7/8 (F)] → [5·4 (F)]

(sul C): [5·4 (F)] → [3·2 (F)] → [5·4 (F)] → [7/8 (F)] → [5·4 (F)]

dim. gliss. —> gliss. —> gliss.

sempre vib. (sul C) —> vib. mod. —> sempre vib.

(pppp) ————— pp ————— (pp)
 (pp)
 (pp)
 (gradually add pressure to III)

col. vna. y legnat

(arco. mod.) ————— sul tasto

(sul G): [17/32] → [7/8 (F)] → [7/8 (F)] → [7/8 (F)] → [7/8 (F)]

(sul C): [5·4 (F)] → [5·4 (F)]

(arco. mod.) → molto → vib. mod. —> sempre vib.

(sul G: p) —> pp —> pppp < ppp

(sul C: p) —> pppp < ppp

(global)

KH522

65

xiii $\downarrow = 40$ "suffocating"

DO NOT HESITATE



TAKE A MOMENT TO BREATHE

KH920

62

xiv ♩=90 "in stillness"



Kaspa

18

xv $\text{♩} = 80$, arco col crine, con arco di metallo, senza vibrato

accel. throughout \rightarrow

arco ord. \rightarrow sul pont. \rightarrow

Violin I: 5+4 (2), 3+2 (2), 5+4 (2) (sudden cutoff)

Violin II: 5+4 (2), 5+4 (2) (sudden cutoff)

rit.

Moving on

AN UNCOMFORTABLY LONG SILENCE

KHS20

63

XVI ♩ = 30, con sord. (end)

col. crine
sul. forte
senza vib.

□

col. crine f. legat.
sul. pmo. → accor. end.
senza vib. → slight vib. → senza vib.

SLIGHT PAUSE

KHSQW

68

xvii ♩ = 70, arco col onine, con sord.

poco a poco accel. → (♩ = 90)
 arco sul tasto → (arco ord.)
 (sempa vib.) → vib. molto → (sempa vib.)
 (sul G) → [rit/v] → gliss. → [rit/v] → gliss. → 3+2 (♩) → [rit/v] →
 (sul C) → gliss. → 5+4 (♩) → (sempa vib.) → (vib. molto) → (pp)

(accel.) → ♩ = 90, poco a poco rit. → a tempo
 (□) → arco ord. → sul tasto
 (—) → sempre vib. (sul G) → vib. ord. → sempre vib.
 (sul G) → [rit/v] → [rit/v] → gliss. → 5+4 (♩) → [rit/v] → 3+2 (♩)
 (sul C) → gliss. → 5+4 (♩) → 3+2 (♩)
 (—) → vib. molto (sul C) → vib. ord. → sempre vib.
 (o) → pp

X#G#W

XVIII ♩=80, con and. di metallo

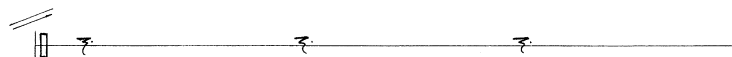
WAIT → BEGIN AS IF RESTARTING

Moving on

ktfzq

Ⓢ

xix 1.50 "alone"



KHSYU

RE

XX $\text{♩} = 70$, con. mod. (mod.)

accel col. wine and taster
singing vib.

col. top of wine
vib. mod. → singing vib.

slight accel. → a deeper

DO NOT DELAY

mod. c:

extremely slow gliss.

ppp

sub ppp

pp

3=2 (2)

5=4 (2)

(sudden cutoff)

accel. mod. col. liquor taster
vib. mod.

accel. col. wine
mod. taster
vib. mod. → singing vib.

→ mod. part.

→ singing vib.

mod. c:

ppp

ppp

3=2 (2)

5=4 (2)

(held for an extremely long time, as though this were the final cadence)

WAIT FOR A VERY LONG TIME

BREATHE, AS THOUGH THIS WERE THE END OF THE PIECE

KASZU

83

BUT IT IS NOT

xxj $\text{♩} = 30$, \square , arco col legno tratto sul tasto, con sord. di metallo
(continue to move up the fingerboard throughout, as far as possible)

vib. sul A: sempre sempre

sul A:

sul D: vib. sul D: sempre (ppp)

extremely slow gliss.

[7/4] →

(sul A):

(sul D):

(sempre vib.)

(o) ppp

5=4 (P)

(sempre vib.) → vib. molto → sempre vib.

5=2 (P)

4.

fine

15 April, 2007 in San Diego

SCORE NO. 2

die nacht war kalt

For soprano voice, clarinet in B-flat, violoncello, and piano

2007

REGARDING THE SCORE

GENERAL NOTATION PRACTICES:

- NO TIME SIGNATURES ARE USED. RATHER THAN COUNTING WACTIVE RESTS, PLAYERS SHOULD LISTEN TO ONE ANOTHER AND CAREFULLY INTERWEAVE THEIR PARTS. THE FIRST SOUV MAKES USE OF A SYSTEM OF ACTIVATION WHEREIN ALL OF THE PARTS SHARE EQUAL CONTEXTUAL WEIGHT. THE NOTATION FOR THE SECOND SOUV IS FOUNDED ENTIRELY ON THE PIANO, AND THE PLAYERS SHOULD APPROACH THEIR PARTS BEARING THIS IN MIND.
- NO CONDUCTOR IS NECESSARY.
- EACH PAGE LASTS APPROXIMATELY 15 SECONDS.
- MICROTONES SHOULD BE TREATED AS INFLECTIONS OF 'NORMAL' PITCHES, NOT AS 'ABSOLUTE' FREQUENCIES.
- THE FOLLOWING SYMBOL IS USED FOR THE SOPRANO, CLARINET, AND VIOLONCELLO TO SIGNIFY AN IMMEDIATE 'CHOING' OF ALL SOUND.



SOPRANO, POINTS OF SPECIAL INTEREST:

- THROUGHOUT THIS WORK, VIBRATO IS USED AS A TYPE OF ORNAMENTATION OR COLORATION. USUALLY THIS LIVES UP PRECISELY WITH DYNAMIC SWELLS OR LYRICAL CONTOURS. SOMETIMES IT DOES NOT, IN WHICH CASE VIBRATO MUST BE SEPARATED FROM OTHER DECORATIVE PARAMETERS.
- THE MICROTONAL GLISSANDI IN THE FIRST SOUV ARE ANOTHER TYPE OF DECORATIVE PARAMETER — THEY SERVE MERELY AS SLIGHT COLORATIONS OF THE GIVEN PITCH(ES) AND SHOULD NOT BE OVEREMPHASIZED. SONICALLY, IT SHOULD SEEM AS THOUGH THE SOPRANO GOES FROM BEING 'IN TIME' WITH THE REST OF THE ENSEMBLE (ESPECIALLY THE PIANO) TO BEING 'OUT OF TIME' AND BACK AGAIN.
- DUE TO DIFFERENCES IN AESTHETIC APPROACH TO THE TWO SOUVS, THE NOTATION OF SYLLABIC RHYTHMS THROUGHOUT THE WORK IS NOT UNIFORM. THE FIRST SOUV MAKES USE OF EXTREMELY PRECISE RHYTHMS TO SINGLE OUT INDIVIDUAL SOUNDS WITHIN WORDS. EACH COLLECTION OF LETTERS SHOULD BE PERFORMED AS QUICKLY AS POSSIBLE; FOR INSTANCE THE REALIZATION OF "R. U. FEU" SHOULD FOCUS ON THE SOUNDS "R", "U", AND "U". THE SECOND SOUV SHOULD BE VIEWED AS A MUCH MORE TRADITIONAL TYPE OF TEXT SETTING, WITH THE PRECISE PLACEMENT OF SOUNDS BEING LEFT TO THE PERFORMER'S DISCRETION.
- IN THE FIRST SOUV, "R" SHOULD BE ROLLED (SOMETIMES SUSTAINED) AND "R" SHOULD NOT. IN THE SECOND SOUV THIS IS ALSO LEFT TO THE DISCRETION OF THE PERFORMER.

CLARINET, POINTS OF SPECIAL INTEREST:

- THROUGHOUT THIS PIECE, REED PRESSURE (REDUCTING IN DIFFERING AMOUNTS OF PITCH CLARITY) IS USED AS A DECORATIVE PARAMETER. THE FOLLOWING SYMBOLS ARE USED IN THE SCORE.
- NORMAL PRESSURE (I.E. PRODUCING PITCHES)
- NO PRESSURE (I.E. THE PITCHES ARE STILL FINGERED BUT THE PERFORMER IS ESSENTIALLY JUST BLOWING AIR THROUGH THE INSTRUMENT)
- A RELATIVE 'AIRWAY' POINT, NOT QUITE EITHER EXTREME. THIS IS GENERALLY USED WITH A GRADUAL CHANGE OF PRESSURE OVER TIME.

- THE PIECE MAKES USE OF SEVERAL MULTITHONIS, WITH FINGERINGS ALWAYS APPEARING IN THE SCORE. MANY OF THESE ARE TAKEN FROM PHILIP BEHFELDT'S BOOK "NEW DIRECTIONS FOR CLARINET," UNIVERSITY OF CALIFORNIA PRESS. ADDITIONAL / ALTERNATE FINGERINGS (IN BRACKETS) WERE PROVIDED BY ROBERT SELIGEMAN AT THE UNIVERSITY OF CALIFORNIA, SAN DIEGO.

- THE FOLLOWING SYMBOL IS USED WITH SUSTAINED NOTES TO SIGNIFY THAT THEY SHOULD NOT BE REARTICULATED. WHEN PITCHES ARE INFLECTED MICROTONALLY OVER TIME, THIS HAS THE SAME FUNCTION AS A TIE.

[—→]

VIOLONCELLO, POINTS OF SPECIAL INTEREST:

- CAREFUL ATTENTION SHOULD BE GIVEN TO THE DIFFERENT TIMBRAL QUALITIES OF NATURAL AND ARTIFICIAL HARMONICS. NATURAL HARMONICS, EVEN WHEN REACHING AS HIGH AS THE 2ND PARTIAL, SHOULD ALWAYS BE VERY CLEAR IN TERMS OF PITCH (THOUGH THESE TUNINGS ARE NOT REPRESENTED IN THE SCORE). OFTEN THIS WILL INVOLVE A STRUGGLE BETWEEN THE PERFORMER AND VARIOUS DECORATIVE PARAMETERS SPECIFIED BY THE SCORE — THESE SHOULD, HOWEVER, BE OVERCOME AS EACH GESTURE REACHES ITS PEAK, REVEALING A CLEAR PITCH OR DIXA THAT PASSES BACK INTO NOTHINGNESS AS THE GESTURE DECREASES.
- THE FOLLOWING SYMBOLS REPRESENT BOW PRESSURE. IT SHOULD BE NOTED THAT BOW PRESSURE DOES NOT ALWAYS ALIGN WITH CHANGES OF DYNAMIC LEVEL, IN WHICH CASE BOTH CATEGORIES MUST BE PRESENTED SIMULTANEOUSLY.

NORMAL PRESSURE


WHISPER PRESSURE


- THE FOLLOWING SYMBOL IS USED WITH SUSTAINED NOTES TO SIGNIFY THAT THE PRESENT BOW DIRECTION SHOULD BE MAINTAINED.


17/13

PIANO, POINTS OF SPECIAL INTEREST:

- THREE STATIONS OF THE UVA CURVA PEDAL ARE USED IN THE FIRST SOUP. BESIDE THE TWO EXTREMES (PEDAL ENTIRELY DEPRESSED OR ENTIRELY NOT) A MIDDLE POINT SHOULD BE CHOSEN THAT RESULTS IN A QUIET, 'BELL-LIKE' SOUND. THIS WILL BE SHARPLY DIFFERENT ON EVERY INSTRUMENT, AND THE EXACT DEFINITION OF THIS TECHNIQUE IS LEFT TO THE DISCRETION OF THE PERFORMER.
- GRACE NOTES HAVE BEEN GIVEN SPECIFIC TRIPLET RHYTHMS IN THE SCORE. THE ENTIRE GRACE NOTE FIGURE SHOULD ALWAYS TAKE PLACE DURING THE LAST RHYTHMIC UNIT OF THE TRIPLET.
- SPECIAL NOTEHEADS ARE USED IN THE SECOND SOUP, AS FOLLOWS:

 PLUCK STRING WITH FINGERTIPS), USING THE SOFT UNDERSIDE (NOT THE FINGERNAIL). I FIND IT WORKS BEST TO USE MY THUMBS.

 HAMMER STRING WITH FINGERTIPS), AGAIN USING THE SOFT UNDERSIDE. THIS IS BEST ACCOMPLISHED WITH A SWAPPING WRIST MOTION.

 STRIKE (HAMMER) STRING WITH FINGERNAIL(S). THE THUMBS MIGHT BE USED AS SWAPPING DEVICES TO ENSURE RHYTHMIC ACCURACY.

REGARDING THE WORK

- "DAM EISENSCHLAFEN 34 SAGEN" AND "INITIALE" ARE TAKEN FROM THE COLLECTION OF POEMS BY RAVIER MARIA RIKE ENTITLED "DAS BUCH DER BILDER". THEY ARE SET IN THE ORIGINAL GERMAN. FOR A RELIABLE AND ELEGANT VERSION IN ENGLISH, SEE EDWARD SHAW'S TRANSLATION, "THE BOOK OF IMAGES", PUBLISHED BY NORTH POINT PRESS.
- EVERY EFFORT SHOULD BE MADE TO PRESENT PERFORMANCES OF THIS WORK IN AS QUIET AND INTIMATE A SETTING AS POSSIBLE.
- EVERYTHING SHOULD ALWAYS BE VERY DELICATE.

2014/15

M1 ZUM EINWISHLAREN ZU SAHEN

1-18

violin I

violin II

viola

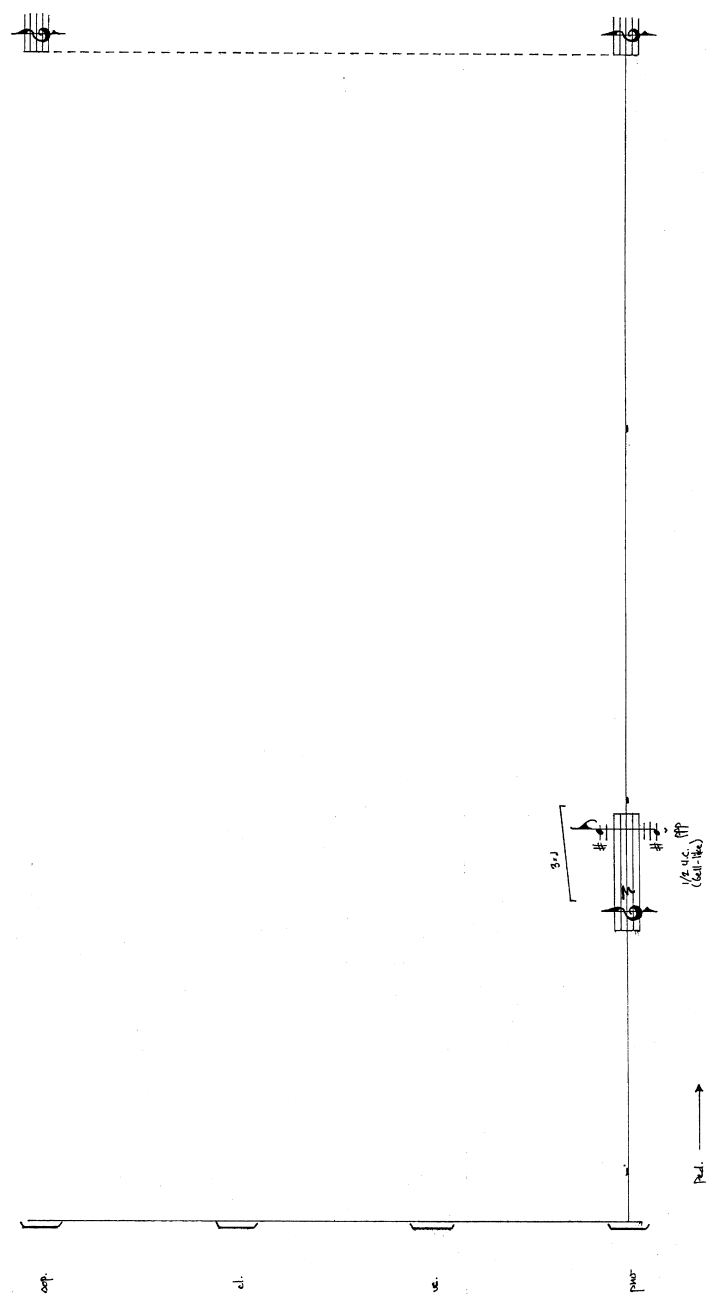
cello

pp

u.c. Ped. (mit) sempre →

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28



45

The musical score is written for soprano, alto, and tenor voices, and piano accompaniment. The vocal parts are on the left, and the piano part is on the right. The lyrics are: BEI SE MA- ANEUV SI- TISEW. The piano part features a melodic line with a fermata and a dynamic marking of *ppp*. A dashed line connects the vocal parts to the piano part. The piano part includes a *Ped.* (pedal) marking with an arrow pointing to the right.

sop.
al.
ten.
piano

BEI SE MA- ANEUV SI- TISEW

ppp

ppp

Ped. →

Handwritten musical score for a string quartet, page 33. The score is written on four staves. The first staff has a dynamic marking *ppp* and a tempo marking *And. S.E.I.*. The second staff has a dynamic marking *ppp*. The third staff has a dynamic marking *ppp*. The fourth staff has a dynamic marking *ppp* and a tempo marking *1/2 u.c.*. There are various musical notations including notes, rests, and slurs. A vertical line is drawn through the staves, and a horizontal line is drawn below them. A dashed line connects the first and second staves. An arrow points to the right below the fourth staff.

The image shows a musical score for a vocal and piano piece. The vocal parts are for soprano (sop.), alto (al.), and tenor (ten.), with lyrics written below the notes. The piano part is on the right. The score includes various performance markings such as *pp* (pianissimo), *T.C.* (Tutti), and *P.M.* (Piano Moderato). There are also dynamic markings like *pp* and *pp* with arrows indicating changes. The lyrics are: "ICH AUß- CH- TE" and "DI- CH". There are also some markings like "S.I." and "CH" above the notes.

82

sop.
 al.
 pno.
 Ped. →

WRE-
 (pp) < f
 GE-
 AU
 pp
 WU- > KLET-
 pp
 AN-
 AN-
 pp
 (Cont. weaver)
 SI-
 mp
 AREU
 pp
 Cantata (vib.)
 5:1
 3:2
 5:1
 aus. damp. vib.
 3:2
 1/4 u.c.
 ppp
 #

58.

Handwritten musical score for a vocal line. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. There are two dynamic markings: *pp* (pianissimo) and *f* (forte). The score is divided into two sections by a double bar line. The first section contains the lyrics "U-MS BE-GLI-TEU" and "SCHLA-RIH-S". The second section contains the lyrics "U-MS SCHLA-". There are also some markings like "5.1" and "(campa uit.)" above the staff.

U-MS BE-GLI-TEU
 SCHLA-RIH-S
 U-MS SCHLA-
pp *f* *pp* *f* *pp*

221

285

Violin I

Violin II

Viola

Cello

Cresc. - molto

Sub. amp. vib.

3rd

F.

N

ppp

pp

p. u.c.

ppp

u.c.

pp

p. u.c.

Ped. →

205-

The musical score is written for voice and piano. The voice part is in a soprano clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are in German: "ICH AB-GEBE DER EHM-IGEN SEIT NIM IHMUS DE- R. WIL-". The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *mp* (mezzo-piano). There are also performance instructions in German: "Ich, range etc., inverted position" and "Ich, range etc.,". The score is divided into measures, with some measures containing multiple notes. There are also some markings like "5.1.1" and "5.1.2" above the notes. The score ends with a double bar line and a fermata.

58

Handwritten musical score for strings and woodwinds. The score is divided into systems for different instruments:

- oob.** (Oboe): Starts with a *ppp* dynamic. Includes a section marked "change viol." with a dashed line and "vibr. and" with an arrow. Ends with a *ppp* dynamic.
- cl.** (Clarinet): Includes a section marked "change viol." with a dashed line and "vibr. and" with an arrow. Ends with a *ppp* dynamic.
- vc.** (Violin): Includes a section marked "change viol." with a dashed line and "vibr. and" with an arrow. Includes a section marked "arco and, sul legno stroke above floor (E) D/A". Ends with a *ppp* dynamic.
- pnw** (Piano/Woodwinds): Includes a section marked "change viol." with a dashed line and "vibr. and" with an arrow. Includes a section marked "ped. tec. /p. acc.". Ends with a *ppp* dynamic.

Other markings include "5/4" time signatures, "ppp" dynamics, and various musical notations such as notes, rests, and slurs.

(consortly - using wtd.)

5/2

following

5/2

5/2

5/2

sopranos

v

v

pp

p

v

pppp

MVC (ppp) ~ very faint, somewhat tremoly

CHT WA R KA

LT

R.L. →

☑

plac.

5/2

3

ppp (only slight pitch)

1-5.

ppp

(u.c.)

68

Handwritten musical score for woodwinds and strings, including parts for oboe (oop.), clarinet (cl.), flute (fl.), bassoon (bas.), and strings (str.).

Key annotations and markings include:

- oop.:** vib. mod., slight vib., change vib.
- cl.:** CH, LW DIE W. E., LW DEW. W., A- (10), (pppp), (sing flour. you with a slow time), head.
- fl.:** gradually ascend fundamental, head.
- bas.:** (11) (12) minor 2nd, col leges & mine, extremely slow flanned!, (11) (12) (without end), head.
- str.:** p, ppp, strc., etc.

Dynamic markings include *ppp*, *pppp*, and *p*. Performance instructions such as "sing flour. you with a slow time" and "gradually ascend fundamental" are present. The score includes various musical notations like slurs, ties, and breath marks.

28

Handwritten musical score for four instruments: oboe (ob.), clarinet (cl.), violin (vi.), and piano (pno.).

- ob.:** Starts with a note marked *ppp*. A bracket above the staff is labeled "S. 1".
- cl.:** Features a note marked *ppp* with a circled "O" above it. A bracket above the staff is labeled "S. 2".
- vi.:** Includes a note marked *ppp* with the instruction "(usually also gliss.)" written above it. A bracket above the staff is labeled "S. 2".
- pno.:** Shows a note marked *ppp* with a bracket above it labeled "S. 1". Below the staff, there is a marking "1/4 acc." and an arrow pointing to the right labeled "P. 1".

The score is written on four staves with various dynamic markings and performance instructions. A large horizontal line is drawn across the bottom of the page.

The image shows a handwritten musical score on a page numbered 185. The score consists of several staves of music, primarily in treble clef with a key signature of one sharp (F#). The notation includes various notes, rests, and dynamic markings such as *pp* and *ppp*. Annotations include the word "die" written above a staff, and the instruction "over and under of legato and point" written vertically between staves. A large bracket labeled "5.1" spans across the top of the score. On the left side, there are four vertical labels: "aop", "d.", "u.", and "paur". At the bottom left, there is a label "ped." with an arrow pointing to the right. The score is written in dark ink on white paper.

The image shows a handwritten musical score for three parts: soprano (sop.), clarinet (cl.), and piano (pau.).

- Soprano (sop.):** The first system contains two staves. The upper staff has a melodic line with notes G4, A4, B4, C5, and D5. The lower staff has a bass line with notes G3, A3, B3, C4, and D4. Above the first staff, there are markings: "Comp. in ab. mit. camp. -> night ab. -> camp." and "3-1". Below the first staff, there are markings: "(ZE) - T AII F DEU GRU -" and "(p)".
- Clarinet (cl.):** The second system contains two staves. The upper staff has notes G4, A4, B4, C5, and D5. The lower staff has notes G3, A3, B3, C4, and D4. Above the first staff, there is a marking "3-1". Below the first staff, there is a marking "(c)".
- Piano (pau.):** The third system contains two staves. The upper staff has notes G4, A4, B4, C5, and D5. The lower staff has notes G3, A3, B3, C4, and D4. Above the first staff, there is a marking "3-1". Below the first staff, there is a marking "(p)".

At the bottom of the page, there is a marking "Pau." with an arrow pointing to the right.

88

UWA - D U - ATENA
 4E - HT MO - CH - EN
 ABSEZ

FRE -
 ABSEZ

ppp
 p
 ppp

ppp
 p
 1/2 acc.
 acc.

Ped. →

The musical score is written for four voices: Sopran (Sop.), Alto (Al.), Tenor (Ten.), and Bass (Bass.). It consists of a vocal line with lyrics and a piano accompaniment. The lyrics are: (MOSES) MANN U-AS STÖ-RT ZU-NEU FREN-DEU HILF-ND.
 Musical markings include dynamics (pp, f), articulation (accents), and phrasing (brackets). The piano part features chords with a treble clef and includes instructions such as "5.1", "LH over all legato staccato", "flüchtig", and "piano".

28

Handwritten musical score for Soprano (sop), Alto (al), Tenor (tc), and Piano (pno).

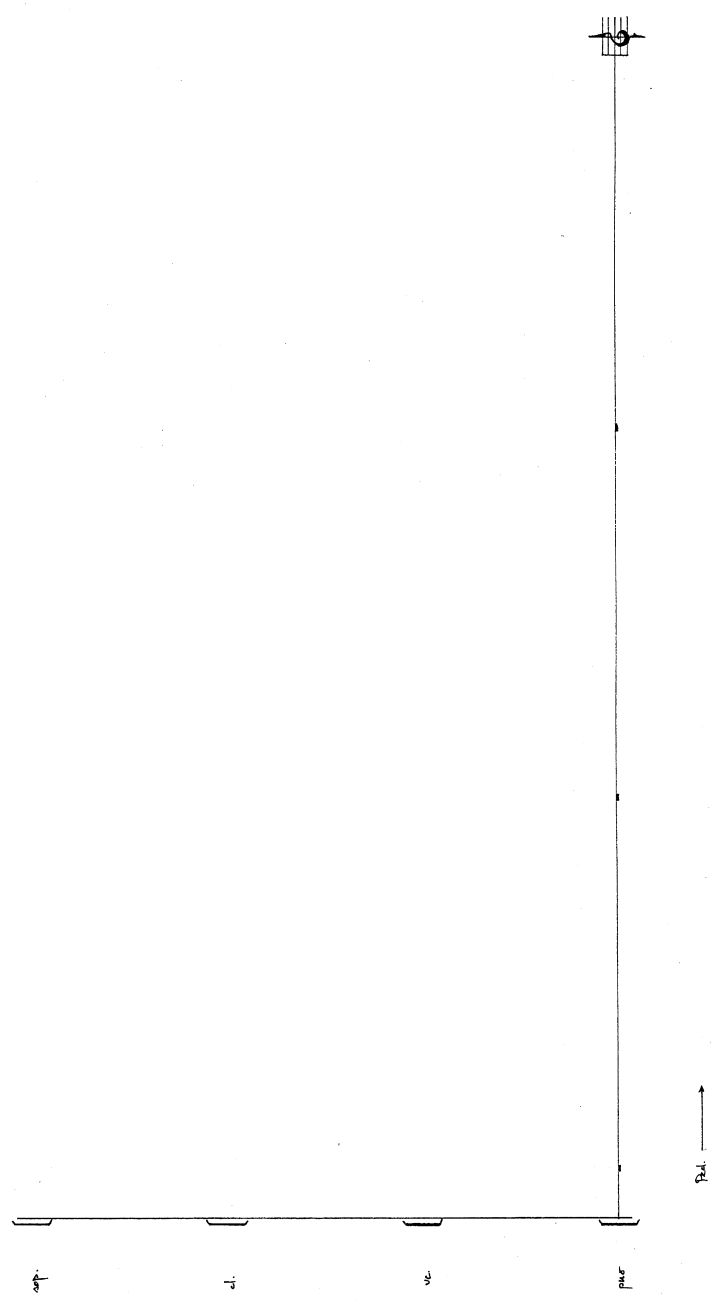
Soprano (sop): The score begins with a treble clef and a key signature of one sharp (F#). A bracket labeled "5.1" spans the first two measures. The notes are D4, E4, F#4, and G4. A dynamic marking of *pp* is present. Below the staff, the lyrics "da- hi- a-te- r" are written. A second bracket labeled "5.1" spans the next two measures, with notes A4, B4, C5, and D5. Below the staff, the lyrics "e- ri- a- de- i- de- i" are written. A dynamic marking of *pp* is present. A third bracket labeled "5.1" spans the final two measures, with notes E5, F#5, G5, and A5. Below the staff, the lyrics "e- ri- a- de- i- de- i" are written. A dynamic marking of *pp* is present. A final bracket labeled "5.1" spans the last two measures, with notes B5 and C6. Below the staff, the lyrics "e- ri- a- de- i- de- i" are written. A dynamic marking of *pp* is present.

Alto (al): The staff contains a whole rest in the first measure and is otherwise empty.

Tenor (tc): The staff contains a whole rest in the first measure and is otherwise empty.

Piano (pno): The score begins with a treble clef and a key signature of one sharp (F#). A bracket labeled "5.1" spans the first two measures, with notes D4, E4, F#4, and G4. A dynamic marking of *pp* is present. Below the staff, the lyrics "da- hi- a-te- r" are written. A second bracket labeled "5.1" spans the next two measures, with notes A4, B4, C5, and D5. Below the staff, the lyrics "e- ri- a- de- i- de- i" are written. A dynamic marking of *pp* is present. A third bracket labeled "5.1" spans the final two measures, with notes E5, F#5, G5, and A5. Below the staff, the lyrics "e- ri- a- de- i- de- i" are written. A dynamic marking of *pp* is present. A final bracket labeled "5.1" spans the last two measures, with notes B5 and C6. Below the staff, the lyrics "e- ri- a- de- i- de- i" are written. A dynamic marking of *pp* is present.

25



52

The image displays a handwritten musical score for four voices: soprano (sop), alto (al), tenor (tc), and bass (bass). The score is written in treble clef and includes various performance markings and annotations.

- Soprano (sop):** Features a melodic line with a vibrato instruction and a *ppp* dynamic marking. A *sf* marking is present at the end of a phrase.
- Alto (al):** Contains a melodic line with a *pp* dynamic marking.
- Tenor (tc):** Includes a melodic line with a *ppp* dynamic marking and a *mf* marking.
- Bass (bass):** Contains a melodic line with a *ppp* dynamic marking.

Key annotations and markings throughout the score include:

- Lyrics:** "vibrato" is written above the soprano staff. "CH GE LE" is written below the alto staff.
- Performance Instructions:** *ppp* (pianissimo), *mf* (mezzo-forte), *sf* (sforzando), *pp* (piano), *f* (forte), and *ff* (fortissimo) are used to indicate dynamics.
- Structural Markings:** Brackets and arrows labeled "s.u." (segno up) and "s.d." (segno down) indicate specific phrasing or articulation points.
- Other Notes:** "III over col lower 2nd" and "III over col with all point" are written above the tenor and bass staves, respectively, likely referring to a specific musical technique or ornamentation.

Musical score featuring a vocal line and a piano accompaniment. The vocal line contains the following lyrics:

- HIL- TEN DI- CH SANF- T (pp)
- WA- D LA- SSEU DICH (pp)
- LA- S

The piano accompaniment includes various markings such as dynamics (pp, p, f) and articulation (accents, slurs). The score is structured with a main vocal line and three piano accompaniment staves, each connected to the vocal line by dashed lines.

SE-

54

Handwritten musical score for voice and piano. The score is written on a grand staff with a vocal line and a piano accompaniment line. The vocal line includes lyrics: "WENN DU DI- AG", "SICH IM DA- P", "AM KE-", and "L". The piano part includes dynamic markings like "ppp" and "pp", and articulation like "acc.". There are also performance instructions like "comp. u.s." and "1/2 acc.". The score is divided into sections by a dashed line.

comp.

di.

acc.

ppp

ppp

55

Handwritten musical score for guitar, consisting of two systems of music. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

System 1 (Left):

- Measures 1-2: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1" and "(change int.) - (light)".
- Measures 3-4: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 5-6: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "DE- (PT) (PPP)".
- Measures 7-8: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "W- (PT) (PPP)".
- Measures 9-10: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "E- (PT) (PPP)".

System 2 (Right):

- Measures 11-12: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 13-14: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 15-16: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 17-18: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 19-20: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 21-22: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 23-24: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 25-26: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 27-28: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 29-30: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 31-32: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 33-34: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 35-36: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 37-38: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 39-40: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 41-42: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 43-44: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 45-46: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 47-48: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 49-50: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 51-52: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 53-54: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 55-56: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 57-58: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".
- Measures 59-60: A whole note chord with notes D4, E4, F#4, G4. An annotation above the staff reads "5.1.1".

Annotations and Performance Instructions:

- At the top right, there is a handwritten note: "(11) □ arco col legno scordi sul tasto".
- At the bottom right, there is a handwritten note: "Pul. →".
- At the bottom left, there are four bracketed labels: "aop", "di", "ve", and "pue".
- Dynamic markings include "PPP" (pianissimo) and "pp" (pianissimo).
- Tempo markings include "5.1.1" and "5.1.2".
- Performance instructions include "arco col legno" and "scordi sul tasto".

Handwritten musical score for strings and woodwinds. The score includes staves for Violin I (vi.), Violin II (vi.), Cello (cel.), and Double Bass (conb.). It features performance directions such as *(campa)*, *(CE)*, *(p)*, *(glass.)*, *(ff)*, and *(ppp) - without swell*. There are also markings for *5/4* time signatures and *ped.* with a right-pointing arrow.

vi. (Violin I)

vi. (Violin II)

cel. (Cello)

conb. (Double Bass)

(campa)

(CE)

(p)

(glass.)

(ff)

(ppp) - without swell

5/4

5/4

ped. →

75

The image shows a musical score for piano, oriented vertically. It consists of three systems of notation, each on a five-line staff. The notes are written in a style that suggests a specific rhythmic pattern, possibly eighth or sixteenth notes. The first system includes dynamic markings: *pp* (pianissimo), *uc.* (unaccompanied), and *Att.* (attacca). The second system includes *pp* and *(uc.)*. The third system includes *pp* and *(uc.)*. There are also some handwritten annotations and symbols, including a circled 'G' and a circled 'S'.

Allow sound to fade completely, get
 heavy suspended.
 ATTACCA

circus

M.Z. WUTALE

1-69

oboe

clarinet in B^b

violin/viola

piano

Ped. (sustains) →

*- Hold this collection of pitches with the sustain pedal throughout the piece. If an instrument acting as played, then the sustained pitches as closely as possible - the SP will remain the correct pitches. This must all be accomplished with only one foot.

The image shows a handwritten musical score on a page numbered 59. The score is written on a single staff with a treble clef. It consists of several measures of music, including notes, rests, and dynamic markings. The dynamics include *pp* (pianissimo) and *ff* (fortissimo). There are also annotations in parentheses, such as "(W steps)" and "error of crime and justice". A vertical line is drawn through the score, and a horizontal line is drawn below it, creating a grid. A double-headed arrow is located at the bottom right of the page. The handwriting is in black ink on a white background.

Handwritten musical score for a string quartet, consisting of four staves labeled *Violin I*, *Violin II*, *Viola*, and *Cello*. The score is written in treble clef with a key signature of one flat (B-flat). The *Violin I* staff contains a melodic line with a slur over the first two notes, annotated with "string vibrato" and "3/2". The *Violin II* staff contains a melodic line with a slur over the first two notes, annotated with "9/16B" and "ppp (without swell)". A dashed line connects the end of the *Violin II* staff to the beginning of the *Cello* staff. The *Cello* staff contains a melodic line with a slur over the first two notes, annotated with "P". The *Viola* staff is empty. The *Violin I* staff ends with a slur over the last two notes, annotated with "pp". A double bar line is present at the end of the *Cello* staff, with an arrow pointing to the right and the label "Pia." below it.

48

The musical score is written for four string parts: **comp.** (violin), **cl.** (viola), **vc.** (cello), and **pb.** (double bass). The notation includes various dynamics such as *ppp* (pianissimo) and *p* (piano), along with performance instructions like *campa. vib.* (cambiamento vibrazioni) and *sul. pedale* (sul ponticello). The score is divided into measures, with some measures containing complex rhythmic patterns and slurs. A large bracket spans across the bottom of the page, and a double bar line is present at the end of the page.

185

The musical score is written for four instruments: soprano (sop.), clarinet (cl.), violin (vi.), and piano (pno.).

- Soprano (sop.):** The first staff shows a melodic line with a dynamic marking of *pp*. A handwritten note above the staff reads "(change int.) → → lighter and stronger".
- Clarinet (cl.):** The second staff is mostly empty, with a few notes visible at the beginning.
- Violin (vi.):** The third staff is mostly empty, with a few notes visible at the beginning.
- Piano (pno.):** The fourth staff shows a complex rhythmic and melodic pattern. It includes dynamic markings of *pp* and *ppp*. A bracket labeled "5/4" spans a section of the music. A long horizontal line with an arrow pointing right is positioned below the piano staff, labeled "Ped.".

The image shows a musical score for a string quartet, with parts for Violin I (vi.), Violin II (vi.), Viola (va.), and Cello/Double Bass (cel./db.). The score is written on a grand staff with four staves. The notation includes various dynamics such as *pp* (pianissimo), *f* (forte), and *ppp* (pianississimo). There are also performance instructions like *arco* (arco) and *ppp* with a hairpin. A handwritten note in the center reads: "Zi minus col arco f ligato sul tasto -> (pizz.)". The score features several measures with complex rhythmic patterns and dynamic markings. A double bar line is present in the lower right section of the score. The page number "64" is located in the top right corner.

65

The musical score consists of five staves, each with a label below it: *oop.*, *cl.*, *u.*, *pac.*, and *pac.*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- Staff 1 (*oop.*):** Features a long, sweeping line with a dashed arrow pointing to the right, labeled "(st. ind.)". Below the staff, there is a bracket labeled "Dit" and another bracket labeled "(OE) (p)".
- Staff 2 (*cl.*):** Contains a few notes with a dynamic marking of *mf*.
- Staff 3 (*u.*):** Includes notes with a dynamic marking of *mf* and a bracket labeled "3rd". A dashed arrow points to the right with the label "(coll. tacet) → coll. tacet".
- Staff 4 (*pac.*):** Shows notes with dynamic markings of *p* and *mf*. A bracket labeled "3rd" is present above the notes.
- Staff 5 (*pac.*):** Contains notes with dynamic markings of *p* and *mf*. A bracket labeled "3rd" is present above the notes.

A dashed line connects the first staff to the fourth staff. A solid line connects the fourth staff to the fifth staff. An arrow labeled "Dit" points to the right at the bottom of the page.

58.

The image shows a musical score for a string quartet, with parts for Violin I (vi.), Violin II (vi.), Viola (vi.), and Cello/Double Bass (vcl./db.). The score includes various performance markings such as *pp*, *mf*, *ff*, *rit.*, and *acc.*. It also features detailed fingering diagrams for the left hand, including notes like *5 1 2*, *3 4 5*, and *2 3 4 5*, along with dynamic markings like *pp* and *ff*. A specific instruction reads "acc. and legato. *ff* (□)".

The image shows a musical score for four parts: *cor.* (cornet), *cl.* (clarinet), *vc.* (violin), and *puer.* (piano). The score is written on four staves. The *cor.* staff has markings for *comp. ult.*, *tr. ad. sub. sang.*, *7-1*, *6-1*, and *5-1*. The *cl.* staff has a *RECH.* marking. The *vc.* staff has a *(Z)* marking and a *(c)* marking. The *puer.* staff has a *Ped.* marking. Dynamics include *pp*, *ppp*, and *pp*. Performance instructions include *MEU*, *pp*, and *ppp*. The score is connected by a dashed line, indicating a continuous piece of music.

The image shows a musical score for four parts: sopranos (sop.), alto (al.), tenors (tc.), and basses (bass.). The score is written on four staves. The top staff is for sopranos, the second for alto, the third for tenors, and the bottom for basses. The music consists of several measures with notes, rests, and dynamic markings. The dynamic markings include *ppp* (pianissimo) and *pp* (piano). There are also performance instructions such as "Zi marcato sul tutto piano and forte" and "2." at the end of the bass line. The score is connected by a dashed line on the right side, indicating that it continues on the next page.

68

Handwritten musical score for a string quartet, including parts for oboe, clarinet, violin, and viola. The score is written on five staves. The oboe part (top) features various dynamics such as *ppp*, *pp*, and *f*, and includes performance markings like *3rd*, *4th*, *5th*, *6th*, *7th*, *8th*, *9th*, *10th*, *11th*, *12th*, *13th*, *14th*, *15th*, *16th*, *17th*, *18th*, *19th*, *20th*, *21st*, *22nd*, *23rd*, *24th*, *25th*, *26th*, *27th*, *28th*, *29th*, *30th*, *31st*, *32nd*, *33rd*, *34th*, *35th*, *36th*, *37th*, *38th*, *39th*, *40th*, *41st*, *42nd*, *43rd*, *44th*, *45th*, *46th*, *47th*, *48th*, *49th*, *50th*, *51st*, *52nd*, *53rd*, *54th*, *55th*, *56th*, *57th*, *58th*, *59th*, *60th*, *61st*, *62nd*, *63rd*, *64th*, *65th*, *66th*, *67th*, *68th*, *69th*, *70th*, *71st*, *72nd*, *73rd*, *74th*, *75th*, *76th*, *77th*, *78th*, *79th*, *80th*, *81st*, *82nd*, *83rd*, *84th*, *85th*, *86th*, *87th*, *88th*, *89th*, *90th*, *91st*, *92nd*, *93rd*, *94th*, *95th*, *96th*, *97th*, *98th*, *99th*, *100th*. The clarinet part (second) includes markings like *ppp*, *pp*, and *f*. The violin part (third) includes markings like *ppp*, *pp*, and *f*. The viola part (bottom) includes markings like *ppp*, *pp*, and *f*. The score is annotated with various performance instructions and dynamics throughout.

85

The image shows a musical score for four parts: sopranos (sop.), alto (al.), violin (vi.), and piano (pian.). The score is written on a grand staff with four staves. The piano part is on the bottom staff, and the other three parts are on the top three staves. The score includes various musical notations such as notes, rests, and dynamic markings. There are several performance instructions and annotations:

- Violin part:** Includes a box labeled "measure of value and point" and another box labeled "end measure".
- Dynamic markings:** *ppp* (pianissimo) is used in several places, including a *ppp* marking with a double bar line in the piano part.
- Other markings:** *ff* (fortissimo) and *f* (forte) markings are present. There are also some handwritten annotations like "5.1" and "5.2" above notes.
- Staff labels:** The parts are labeled "sop.", "al.", "vi.", and "pian." at the bottom of their respective staves.
- Other symbols:** A circled "c" is at the beginning of the alto staff. A double bar line with a repeat sign is at the end of the piano staff.

The musical score is written on a grand staff with four systems of staves. The dynamics are marked as *ppp*, *pp*, *mp*, and *ppp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Performance instructions include:

- amp. vibrato* (amp. vibrato) with a slur over the first system.
- SCHEINERST* and *sub ppp (without awl)* with a slur over the second system.
- DA* and *ppp* with a slur over the third system.
- pp* and *mp* with a slur over the fourth system.

The score is divided into sections by a vertical line. The first section contains the first two systems, and the second section contains the last two systems. A double bar line is present at the end of the second system.

66

This is a handwritten musical score for a string ensemble, consisting of four staves: *amp.*, *cl.*, *va.*, and *puer.*

- amp. staff:** Starts with a dynamic marking of *(SCHWELGEST) (pppp)*. A bracket labeled *3.1* spans the first few notes. A dashed line with an arrow points to the right, labeled *amp. wk. → (sit. red)*.
- cl. staff:** Contains a single note with a dynamic marking of *ppp*.
- va. staff:** Starts with a dynamic marking of *(ppp)*. A bracket labeled *3.1* spans the first few notes. A dashed line with an arrow points to the right, labeled *arco and univo. and bow → and part.*
- puer. staff:** Contains several measures of music with dynamic markings of *pp* and *ppp*. A bracket labeled *3.1* spans the first few notes. A dashed line with an arrow points to the right, labeled *puer. →*.

The score is connected by a large dashed line that forms a loop, linking the *amp.* staff to the *puer.* staff and back to the *amp.* staff.

68

Handwritten musical score for four staves: sopranos (sop.), alto (al.), violin (v.), and piano (pnc). The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'ppp'. It also features performance instructions such as 'enter all lyrics starting', 'vite. and', 'ack. jump. vib.', and 'quasi out part. (quasi)'. There are also some numerical annotations like '5.1' and '3.1'.

Annotations and markings include:

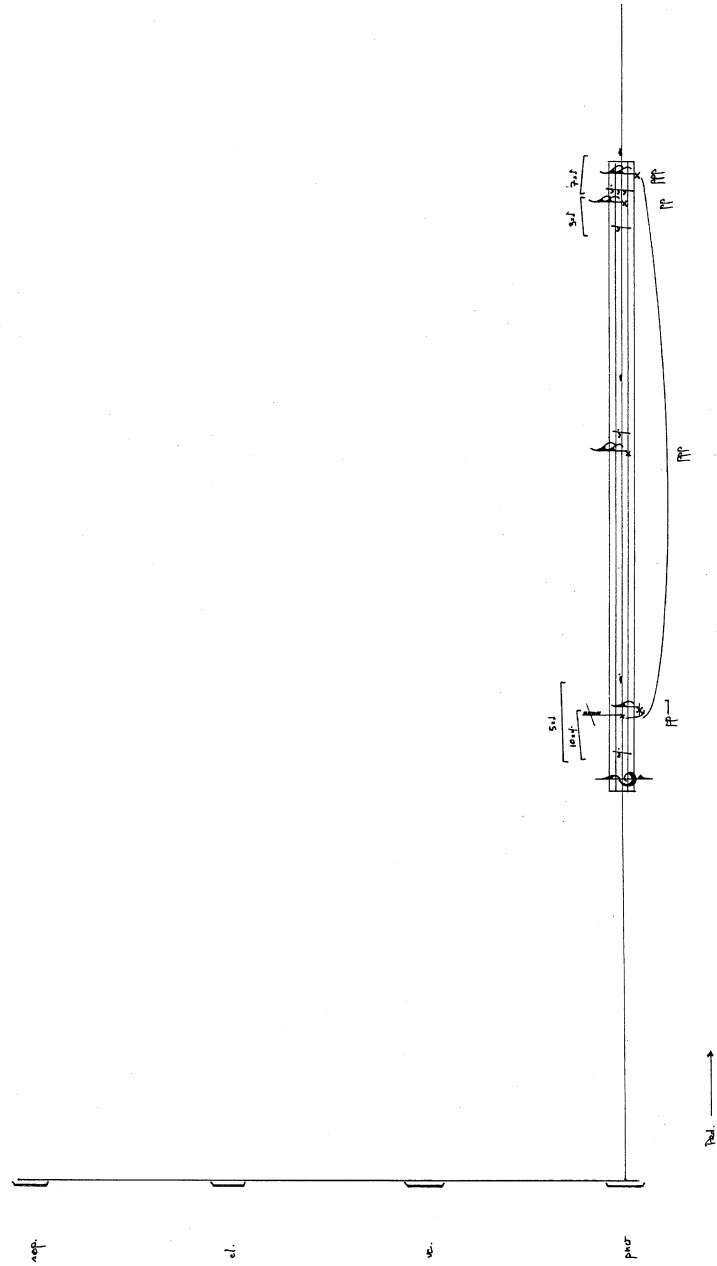
- sop.:** (sopra. vib.), vite. and, ack. jump. vib., (quasi), (ppp), pp
- al.:** 5.1, p
- v.:** (quasi out part. (quasi)), 3.1, (p), pp
- pnc:** 5.1, 3.1, p, pp, pnc

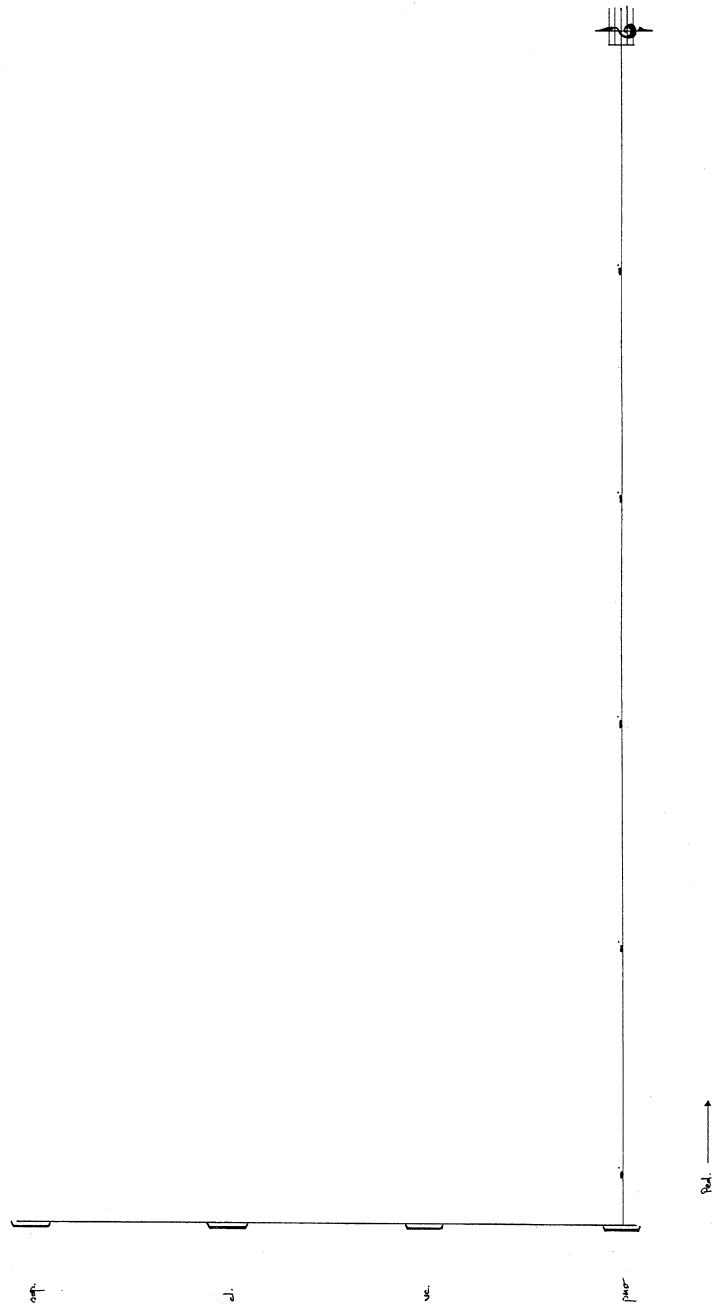
General instructions at the top right:

- enter all lyrics starting
- 3.1
- out part. (quasi part.)
- ppp

68

The musical score consists of four staves: soprano, alto, violin, and piano. The soprano and alto parts are written in treble clef with a common time signature. The violin part is in treble clef with a common time signature. The piano part is in bass clef with a common time signature. The score includes dynamic markings such as *ppp* (pianissimo) and *pp* (piano). Performance instructions include *rit.* (ritardando) and *scarcely audible*. A dashed line connects the soprano and alto parts. A bracket labeled *rit.* spans across the violin and piano parts. A right-pointing arrow labeled *rit.* is located at the bottom right of the piano part.





for

The image shows a musical score for four instruments: clarinet (clar.), piano (p.), violin (vi.), and percussion (perc.). The score is written on four staves. The clarinet part features a melodic line with a fermata and a dynamic marking of *fz*. The piano part includes a complex rhythmic pattern with a dynamic marking of *mf*. The violin part has a melodic line with a dynamic marking of *mf* and a section marked "accor. mod. col. canone" with a dynamic marking of *mf*. The percussion part includes a rhythmic pattern with a dynamic marking of *mf*. There are two chord diagrams: one at the top left and one at the bottom left. The top left chord diagram shows a triad with notes G, B, and D. The bottom left chord diagram shows a triad with notes G, B, and D. The score is marked with various dynamics and articulations, including *fz*, *mf*, and *mfz*.

The image displays a musical score for guitar, organized into four systems: sopranos (sop.), alto (al.), tenor (ten.), and bass (bass). Each system consists of a five-line staff with musical notation. The notation includes notes, rests, and dynamic markings such as pp (pianissimo) and f (forte). The score is divided into measures by vertical bar lines. In the alto system, there are specific annotations: a square box labeled "accidental marker" and a dashed line labeled "lead point". The bass system features a large curved line spanning across several measures, with a vertical line labeled "Ped." (pedal) and an arrow pointing to the right. The notation is dense and detailed, typical of a professional musical manuscript.

✶

den

The image displays a musical score for four instruments: oboe (ob.), clarinet (cl.), violin (v.), and piano (pnr). The score is written in a single system with four staves. It includes various dynamic markings such as *pp*, *ppp*, *mp*, *f*, and *ppp*. There are also performance instructions like "more and more" and "rit." (ritardando). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Some notes are marked with "s.l." (slurless). The piano part includes a section marked "rit." and another marked "ppp".

58

The musical score is written for four parts: **ob.** (oboe), **cl.** (clarinet), **vn.** (violin), and **pno.** (piano). The score is divided into two systems by a dashed line.

ob. part: The first system includes the instruction "(vib. mod.)" and a dynamic marking of *ppp*. The second system includes the instruction "change vibr." and a dynamic marking of *ppp*.

cl. part: The first system includes the instruction "c/ten" and a dynamic marking of *ppp*. The second system includes a dynamic marking of *pp*.

vn. part: The first system includes the instruction "col. ponticello" and a dynamic marking of *ppp*. The second system includes the instruction "vibrato (r.s)" and a dynamic marking of *ppp*.

pno. part: The first system includes a dynamic marking of *p*. The second system includes a dynamic marking of *p*.

The score features various musical notations including slurs, accents, and dynamic markings. A double bar line with repeat dots is present in the violin part. A "Ped." (pedal) instruction with an arrow is located at the bottom right of the piano part.

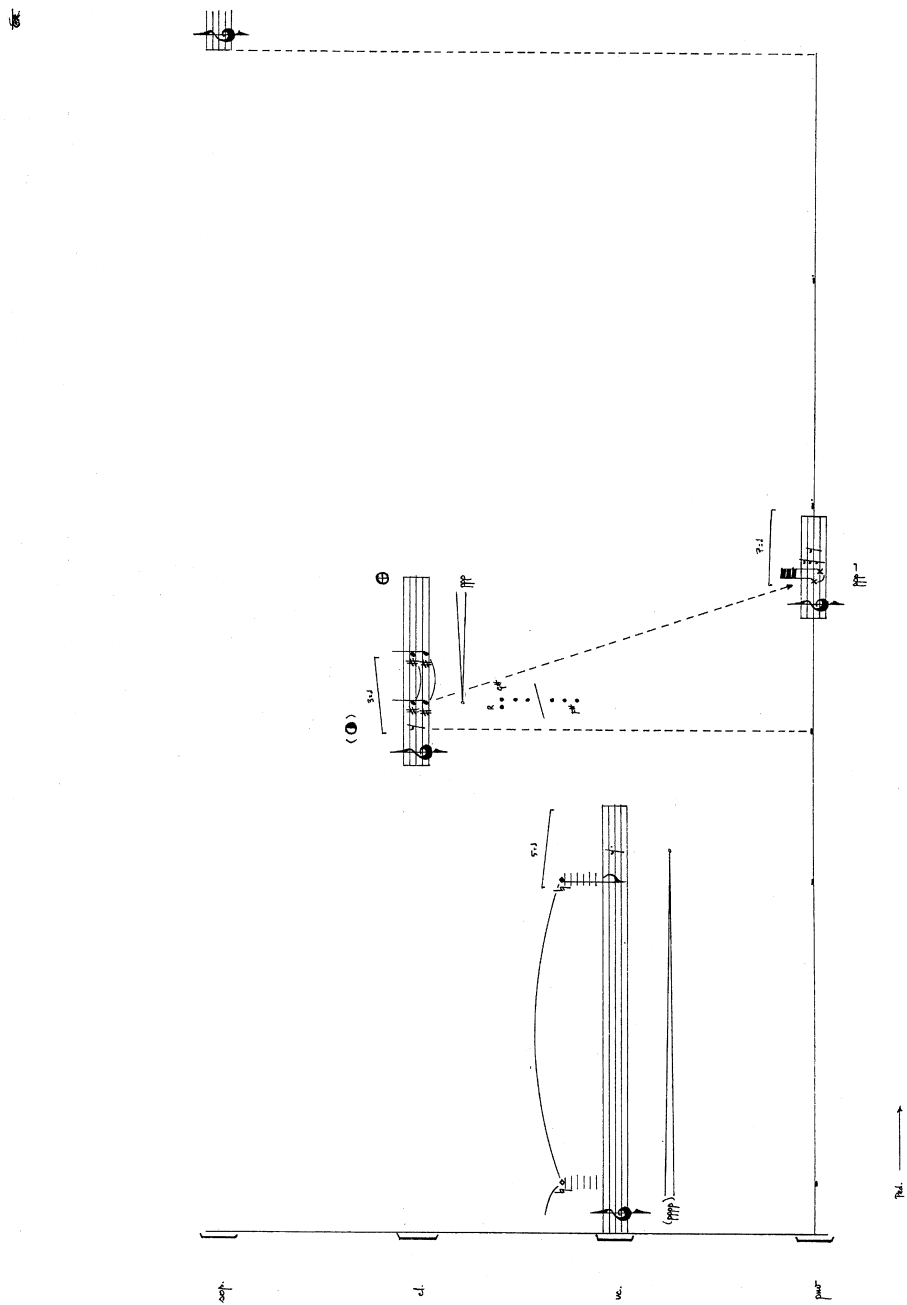
55

The musical score is arranged vertically with three staves. The top staff is for the soprano (sop.), the middle for the viola (vl.), and the bottom for the cello/contrabasso (vcl./cb.).

- Soprano Staff:** Contains a single note with a fermata above it. A handwritten annotation "(sings without)" is written to the left of the staff.
- Viola Staff:** Contains a single note with a fermata above it. A handwritten annotation "(Sings)" is written to the left, and "(ppp - without voice)" is written below the staff.
- Cello/Contrabasso Staff:** Contains a complex rhythmic passage with multiple notes, some with slurs and dynamic markings. Handwritten annotations include "3rd", "2nd", and "1st" above the notes, and "pp", "ppp", and "p" below. A double bar line is present, and an arrow labeled "Ped." points to the right below the staff.

56

The image shows a musical score for a string quartet, consisting of four staves labeled *cop.*, *cl.*, *sc.*, and *pur.* from left to right. A double bar line is placed between the *sc.* and *pur.* staves. The *pur.* staff contains a musical passage with a slur over a group of notes, a dynamic marking of *pp*, and a fermata. Above the *pur.* staff, there is a detailed fingering diagram for the right hand, showing a sequence of notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. A box to the left of this diagram contains the text "Number and name of finger" and a small square symbol. To the right of the diagram, there is a vertical line with a double-headed arrow and the letter *C*. The *sc.* staff has a dynamic marking of *pp* and a slur over a group of notes. The *cl.* and *cop.* staves are mostly empty, with some faint markings.



Sopran: *5.12* *denge od... schafte od... (Cajha)...*
 Konant *pp* *pp*
 Emb- Lieb *pp*

Bass: *pp*
 Bass reduction: *pp*
Z2 (piano reduction)
emur od vns, qmnd, auf punkt
5.12
(pp)
(f)

Bd. \rightarrow

musg. vibrator

5.1

4. BER *pppp* *p*

3E- *ppp* (without sound)

3.2 *ppp* (without sound)

2DEU *pppp*

1. (O) *ppp* → O

(C) *ppp*

4. (□) *pppp* → □

3.2 *ppp* (without sound)

2. *ppp* (without sound)

1. *pppp* (without sound)

5.1 *ppp*

4. *ppp*

3.2 *ppp*

2. *ppp*

1. *ppp*

Viol. →

68

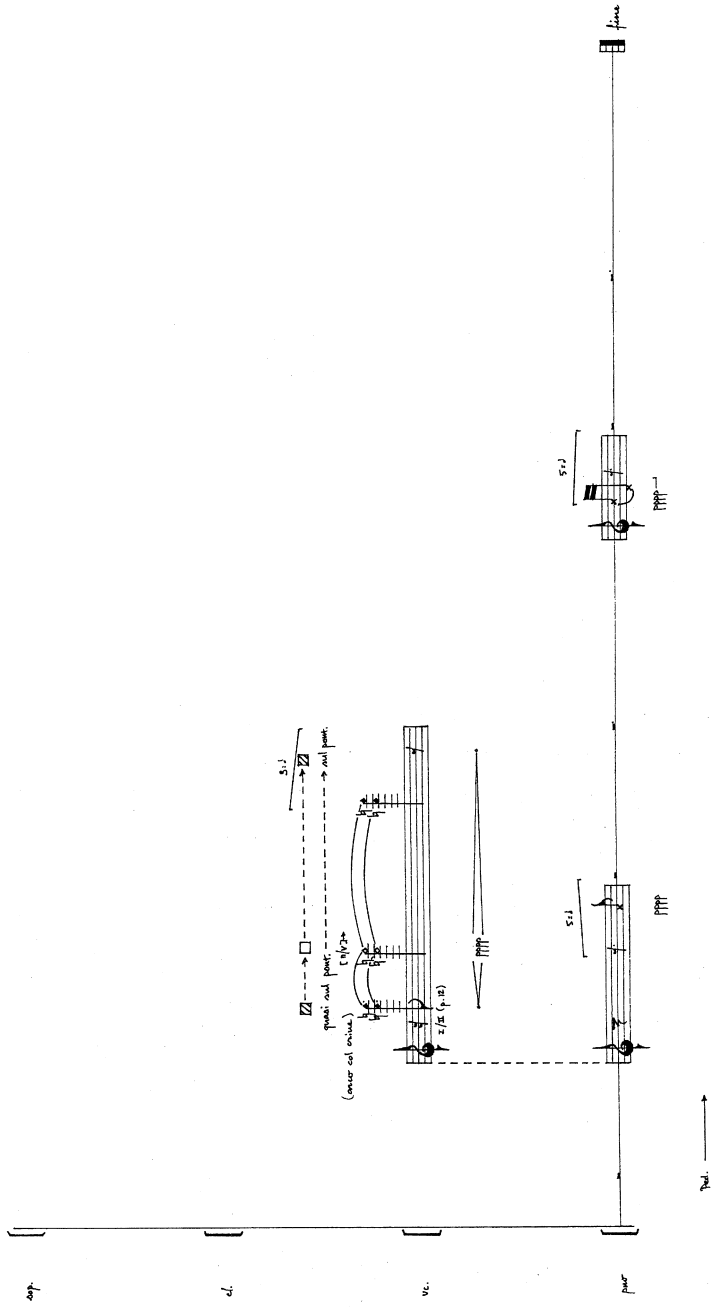
sop.
 (cscv)
 (ppp) - without vocal
 only of a breath is necessary :
 (ppp - without vocal)

vl.
 (ppp)

vc.
 [over end. 512]
 [over end. 512]

puer
 (ppp)

Ped. →



Let all sound fade completely,
then release pedal abruptly.

SCORE NO. 3

a quiet and lingering violence

For alto saxophone in E-flat and accordion / piano

2008

REGARDING THE NOTATION:

- NORMAL SAXOPHONE TONE
- ◐ BREATHY SAXOPHONE TONE
- WIND ONLY
- ↓ ↓ ↓ (h) ### PRECISELY-FINGERED QUARTER-TONES
- #/b MICROTONAL INFLECTION WITH EMBOUCHURE
- ⊕ IMMEDIATELY SILENCE SAXOPHONE / ACCORDION
- ⊖ 8' ACCORDION REGISTRATION
- ⊖ 8' + 4' ACCORDION REGISTRATION
- ⊖ 8' TREMULANT

6/12/18

a quiet and lingering violence

♩ = 50-60 smpae

I - saxophone away from piano

● saxophone vibrator

alto saxophone (in C)

PIANO: Ped. sempre →

4

sax

(accordion entrance)

8

sax

acc.

II - sax into piano (orbit+)

a quiet and lingering violence

65.

III - back away from piano

Musical score for measures 12-15. The score is written for two staves, labeled 'sax' and 'acc.'. Measure 12 starts with a dynamic marking of *pp*. The saxophone part features a melodic line with slurs and articulation marks labeled '4.J.' and '3.J.'. The accordion part has a similar melodic line with slurs and articulation marks labeled '5.J.' and '3.J.'. A dynamic marking of *p* appears in measure 15. A vertical dashed line with a circled 'III' above it is placed between measures 15 and 16, with the instruction 'back away from piano' to its right.

Musical score for measures 16-19. The score is written for two staves, labeled 'sax' and 'acc.'. Measure 16 starts with a dynamic marking of *p*. The saxophone part has articulation marks labeled '3.J.', '5.J.', '5.J.', '3.J.', '5.J.', and '3.J.'. The accordion part has articulation marks labeled '3.J.', '5.J.', '3.J.', '7.J.', and '5.J.'. Dynamic markings include *ppp*, *sub. pp*, *p*, and *sub. ppp*. A horizontal dashed line with a circled 'III' above it spans from measure 16 to measure 19.

an extremely pure, gentle sound

Musical score for measures 20-23. The score is written for two staves, labeled 'sax' and 'acc.'. Measure 20 starts with a dynamic marking of *ppp*. The saxophone part has articulation marks labeled '5.J.' and '3.J.'. The accordion part has articulation marks labeled '5.J.' and '3.J.'. A dynamic marking of *pppp sempre* is present in measure 21. A circled 'III' is above measure 20, and a horizontal dashed line with a circled 'III' above it spans from measure 20 to measure 23.

Musical score for measures 24-27. The score is written for two staves, labeled 'sax' and 'acc.'. Measure 24 starts with a dynamic marking of *pppp*. The saxophone part has articulation marks labeled '3.J.', '5.J.', '5.J.', and '3.J.'. The accordion part has articulation marks labeled '5.J.' and '3.J.'.

a quiet and lingering violence

83

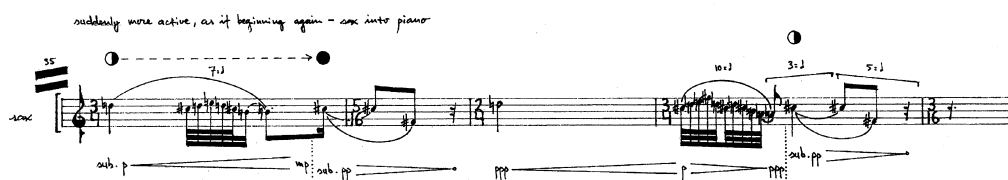
30



(pppp) quasi subito 5.1

suddenly more active, as if beginning again - sax into piano

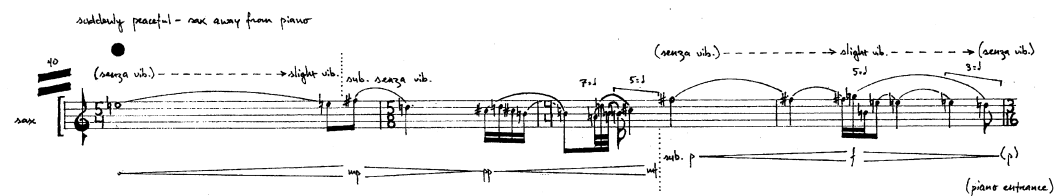
35



sub. p mp sub. pp ppp p sub. pp 7.1 10.1 3.1 5.1

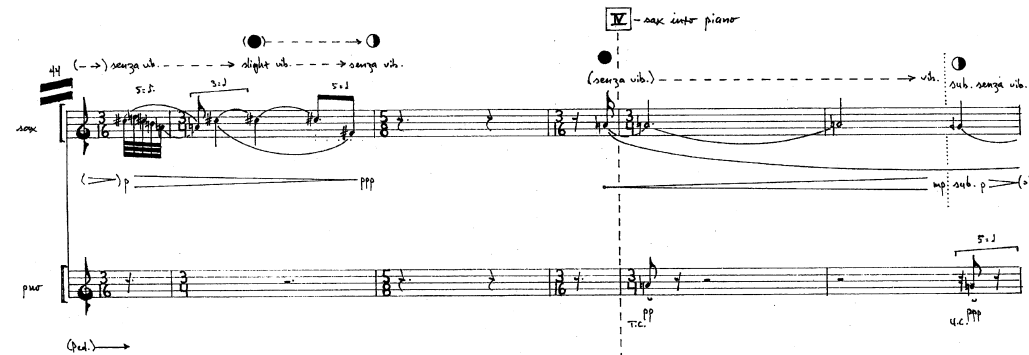
suddenly peaceful - sax away from piano

40



(sempa vib.) slight vib. sub. sempa vib. 7.1 5.1 5.1 3.1 (p) (piano entrance)

44



(sempa vib.) slight vib. sempa vib. 5.1 5.1 5.1 (sempa vib.) vib. sub. sempa vib. mp sub. p (p) 5.1 4c ppp

pno (ped.)

a quiet and lingering violence

66

50

SAX

PIAN

mezza vib. → vib. → mezza vib.

(p)

(u.c.) (Ped.)

tr.c. p

pp

ppp

u.c. pppp

54

SAX

PIAN

mezza vib. → vib.

(p)

(u.c.) (Ped.)

tr.c. p

ppp

p

u.c. pp

pppp

tr.c. p

58

SAX

PIAN

mezza vib. → vib. → mezza vib.

(mp)

sub ppp

mp

ppp

p

(ppp)

(u.c.) (Ped.)

pp

u.c.

let ring

ACCORDEON

mp

p > (>)

a quiet and lingering violence

188

Musical score for measures 63-65. The top staff is for saxophone (sax.) and the bottom for cello (cel.). The saxophone part features a melodic line with slurs and dynamic markings: (p), ppp, mp, p, f, and pp. The cello part provides harmonic support with slurs and dynamic markings: (p), mp, and (-). Above the saxophone staff, there are notes: "vib. searga vib." with arrows indicating vibrato, and "searga vib." with arrows. Measure numbers 63, 64, and 65 are indicated above the staff.

Musical score for measures 66-71. The top staff is for saxophone (sax.) and the bottom for cello (cel.). The saxophone part has dynamic markings: ppp, p, ppp, and (f). The cello part has dynamic markings: (mf), p, and mp. A section starting at measure 69 is marked "VI - sax inter picur". Above the saxophone staff, there are notes: "(searga vib.)" with arrows, "vib.", "searga vib.", and "vib.". A "PIANO" instruction is placed above the cello staff at measure 70. A "T.C. (Ped.)" instruction with an arrow is at the bottom right. Measure numbers 66, 67, 68, 69, 70, and 71 are indicated above the staff.

Musical score for measures 72-75. The top staff is for saxophone (sax.) and the bottom for piano (pno). The saxophone part has dynamic markings: (f), mp, pp, mf, and ppp. The piano part has dynamic markings: (p), pp, and mf. Above the saxophone staff, there are notes: "(searga vib.)" with arrows, "vib.", "slight vib.", "searga vib.", "vib.", and "searga vib.". Measure numbers 72, 73, 74, and 75 are indicated above the staff.

a quiet and lingering violence

Musical score for saxophone (sax) and piano (pwr) from measures 74 to 80. The saxophone part starts with a dynamic marking of *ppp* and includes a circled note with the instruction "sempre vib." and a circled measure with "sempre vib. at fine". A bracketed section is labeled "extremely slow bend". The piano part includes a circled measure with "(1)" and a circled note with "letting". A circled measure at the end of the piano part is labeled "(low)".

Musical score for saxophone (sax) from measures 81 to 82. Measure 81 has a circled note with a circled plus sign and the instruction "(piano resonance)". Measure 82 has a circled note with a circled plus sign and a circled note with a circled minus sign.

Musical score for saxophone (sax) from measures 83 to 84. Measure 84 has a circled note with the instruction "(piano entrance)".

Musical score for saxophone (sax) and piano (pwr) from measures 85 to 88. The saxophone part has a circled note with the instruction "an extremely pure, gentle sound" and a circled note with "sempre". The piano part has a circled note with "low" and a circled note with "sempre". Both parts have a circled note with "4:2x5".

* should produce a quiet, bell-like ringing tone

a quiet and lingering violence

66

65

4-J&5

4-J&5

4-J&5

4-J&5

SOX (pppp)

PNR (1/2 d.c.) (Ped.) → (pppp)

67

SOX

PNR (1/2 d.c.) (Ped.) →

wait until piano resonance has decayed extremely into silence

tr.c.

ppp

ppp

letting**

VII - sax away from piano

69

SOX (p)

pp

ppp < (p)

70

SOX (ppp)

sub ppppp

fine

100

** continue to hold the pedal through the end of the piece - after the microphone has faded allow all sound to decay naturally into silence, then release.

26 January 2008 - San Diego