

UC San Diego

UC San Diego Electronic Theses and Dissertations

Title

Notches to Mark a Span of Time

Permalink

<https://escholarship.org/uc/item/8zw51701>

Author

Ferro, Owen

Publication Date

2013

Supplemental Material

<https://escholarship.org/uc/item/8zw51701#supplemental>

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA, SAN DIEGO

Notches to Mark a Span of Time

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

Master of Arts

in

Music

by

Owen Ferro

Committee in charge:

Professor Lei Liang, Chair
Professor Jane Stevens
Professor Chinary Ung

2013

The Thesis of Owen Ferro is approved and is acceptable in quality and form for publication on microfilm and electronically.

Chair

University of California, San Diego

2013

TABLE OF CONTENTS

Signature Page.....	iii
Table of Contents.....	iv
List of Figures.....	v
Abstract.....	vi
Three Writings.....	1
I. Reflections of a Different Nature.....	2
II. An Aesthetic of the Ancient.....	17
III. With or Without.....	29
Three Scores.....	52
I. And Yet, We Hesitate.....	53
II. Division Has Its Own Problems, Or The Things They Tell Themselves.....	62
III. Apsides.....	102
Recordings of scores II and III on file in Mandeville Special Collections Library.	

LIST OF FIGURES

Figure 1: Ionization, three textures.....	32
Figure 2: Ionization, co-existence of textures.....	36
Figure 3: Octandre, Movement II.....	45

ABSTRACT OF THE THESIS

Notches to Mark a Span of Time

by

Owen Ferro

Master of Arts in Music

University of California, San Diego, 2013

Professor Lei Liang, Chair

Evidence for the argument for, or proof that it happened, necessitates a selected vision of the past, a representation. Here, for your viewing pleasure, is that representation of one student's term and what possibly may have been accomplished

in relation to his study of sound and musical identity (that of others as well as his own). Sound, which can be remembered, and even recorded, is dissected and analyzed, re-contextualized and organized, but not as would be done by a scientist, but what would be done by a conscientious observer, or that which we all must at some point be.

THREE WRITINGS

I.

Reflections of a Different Nature:

Flowers, Music, and the Interaction of Two Cultures With Their Physical
Environments

“Come forth into the light of things, let nature be your teacher.”– Wordsworth

“I am terrified of the eternal silence of these infinite spaces.”– Pascal

Seni Ikenobo, one of the modern descendants of the original founder of the Ikenobo School of flower arranging, shares in his book on the discipline an old saying, “to know the act leads to understanding its subject” (4). He explains it’s meaning in his art as the process of acknowledging active forces in the plant world, through which the realization of exposes “ the creative original element that makes the universe.” In this way, he suggests that the practice of Japanese flower arrangement may contain a certain conception of man’s relationship with his natural environment, a conceived relationship that bears quite distinctive features from that of the Western philosophical and aesthetic traditions. Upon further investigation into Japanese floristry, or Ikebana, it becomes clear that what is suggested by Ikenobo’s idea is true, and the Japanese floral tradition, maybe more than any other art, provides an immediate and direct representation of that countries traditional aesthetic practices and in turn the socio-religious backgrounds that influenced them. Projecting the same investigation onto the floral tradition of Western Europeans, and in turn America and modern, Western societies, it is apparent that, although not as clearly defined as the Japanese tradition,

the West has equally injected its floristry practices with the dominant aesthetic viewpoints of various eras. And that the two centers of practice, East and West, provide a clear condensation of philosophical principles that have emerged within each culture, especially concerning human-being's relationship with nature, suggests possible similar conditions throughout the arts, a parallel analysis to be made on another art-form becomes necessary to confirm these suspicions.

Things are increasingly complicated. The characteristic of floristry that makes it attractive for an analysis of comparative aesthetics is that it continues in modern times as an unchanged relatively traditional practice. Although Ikebana has influenced Western floral design, and vice-a versa, the innocence of floristry as a kind of decorative art, in ways less emphasized in importance than other arts, has allowed it to maintain less convolution than what has occurred in painting or theater. This means that subjecting other arts to the same analysis reduces the situation into a distinction between the art in its traditional form and the art as it has come to be, both ways being in current streams of practice equally. In such a case it becomes pointless to analyze a trajectory of aesthetic principles arising from the art, as it creates a situation of “*it was this way then, but it is this way now,*” which offers no real continuity with which to establish a condition of being, or a relationship between man and the natural sensory elements in the art world.

It seems then more appropriate to conduct the analysis paired with an art that exists in a uniquely modern situation, one that by chance or by purpose is distinct enough from tradition to remove it from a possible analysis of aesthetic development chronologically. With this guideline, contemporary experimental music is appropriate

in that it has become distinct enough from its not so chronologically distant, but divergent, continuing tradition, to be classified as a practice that, although spawned from that Germanic Western art music discipline, is now something purposefully unrelated. And in that purpose is the need, important here, to escape from the confines of tradition by exploring cultural practices outside of its own. Because there is this reactionary aspect within experimental music it acts as a beacon of difference between Western aesthetic traditions and the often-adopted traits of the East. The traits that experimental Western composers select from specifically the Japanese tradition help illuminate what exist within Japanese aesthetics, here exemplified by flower arranging, that has not been incorporated as philosophical concepts within the stream of traditional Western artistic practice.

The characteristics of Japanese aesthetics that attract Western artists are consequently then filling what could be seen as philosophical voids within the Western psyche. The relationship with nature in Japan, blossoming from particular spiritual factors in traditional society, integrates itself into the collective psychology of the people to support and reaffirm religious and artistic disciplines. The Western conscious, by comparison, reaches out because of a disparity between what are its foundational spiritual doctrines and its current phenomenological practices. A disparity between how the mythologies of the Judeo-Christian beliefs portray the natural environment, as serviced by the religious quest, and how modern science analyzes it as a separate entity; or how we seek spiritual fulfillment and meaning in a world that is, scientifically speaking, indifferent and unconcerned.

In essence, flower arranging is a simple art, at first not apparently weighed down with such deep symbolic meaning. But it is unique as an art-form in that although practiced since the dawn of agricultural civilization, it has never entered the category of seriousness with arts like painting, dance, or music, allowing it to, in a way, distinctly characterize various cultures and eras tastes by being subject to no further development than what was necessary to display contemporary aesthetic design preferences. In other words, it has never been important enough to manipulate in the way other artistic practices have. As its components wilt away in time, and no form of score as in music exists for the reproduction of arrangements (since although transitory in nature an arrangement could easily be drawn before it disappears), arrangements served the purpose of pleasing the senses in a much more acceptable and unobtrusive manner, devoid of the insinuations of immortal creation contained in more permanent arts. Flowers are not permanent, but do contain aesthetic judgments on what is pleasing and nice while they exist.

In her book, A History of Flower Arrangement, Julia S. Berrall notes that although floristry has a “universal appeal” in that it can satisfy any average persons creative self-expression, and it indeed has been found to exist globally, two main trends emerge for analyzing continuity in practice: one from Eastern Asia and one from Western Europe (7). The evidence in both cases comes from artifacts such as paintings and written descriptions. The tomb excavated objects of ancient civilizations from Egypt and Mesopotamia to the Indus river valley and ancient China all show evidence of the use of flowers in daily ritual and life, portrayed mostly in artworks, on walls, or in pottery (Berrall 10). The Greeks wrote about the importance of flowers in

daily life and developed ways to blossom and keep certain species for the use in wreaths and garlands. In ancient cultures from Egypt to the Greeks and Romans flowers symbolized ideas beyond the basic characteristics of the species, and the choice of what flowers to use could speak to the purpose of an arrangement. Egyptians considered the lotus or water lily the flower of the goddess Isis, and included it in homage throughout their art. Similarly, the rose first came into use in multiple varieties during the Roman Empire, where the strewn petals became associated with lavish decadence during festivals and ceremonies (Berrall 14).

Symbolism in floristry is one reason why pictorial evidence does so often exist within artworks. With the emergence of Christian doctrine came the purposeful, faith-based subject matter for painting, sculpture, stained glass, and manuscript illumination (Berrall 19). The inclusion of arrangements into artworks for symbolic meaning, such as the lily to denote the Virgin Mary, inadvertently shows the times preferences for certain characteristics of arrangement, from choice of vase to number of species. Symbolic meanings changed from era to era, but the associated meaning of certain flowers was never lost, and was even codified at times, such as during the mid-nineteenth century Victorian era, a time when there was established a “language of flowers,” where-in a communication or courtship could be made with combinations of certain types (Berrall 95).

Evidence for the history of floristry from the Renaissance onward comes from two related but distinct sources. One is the portrayal of flowers in art, whether symbolically or later aesthetically, and the other is from written guides on how to garden, grow, and arrange flowers at home. Neither is mutually exclusive and both

contain certain inaccuracies stemming from idealized notions. The gardening practice has a strong tradition in England, first appearing as the population expanded with the invention of greater agricultural techniques, and in France from the use of gardens in court and palace situations (Berrall 49). From written sources there are the descriptions of advice and rules laid out for arranging for certain occasions and seasons. The culmination of such guides is in the magazines and “lady’s books” printed about flower cultivation and arranging since the mid 1800’s, such as Godey’s and St. Nicholas Magazine (Berrall 96). In these there is the codification (although not always in consensus) of what developed as part of the fundamentals of the Western tradition.

Less realistic, but no less important, were the still-life paintings of flower arrangements beginning with the Dutch and Flemish masters of the seventeenth century. As Berrall observes, “the real story of Western flower arranging should, in truth, begin at this point”(28). Painters such as Jan Brueghel and Van Huysum established the artistic approach to formal structure and color that dominated floristry through the modern era. The elaborate and busy style of an idealized bouquet, often in a state of unrealistically perfect blossoming and containing an inconceivable amount of varying species, was a consequence of the times increased advances in botanical sciences and a yearning for the objects of new, exotic trade and its associated prosperity.

The trade routes and East Asian influx of goods added to the Western tradition a plethora of new species to incorporate into arrangements. What were not brought back to Europe were the characteristics of Chinese and Japanese floristry that had been

developing in a parallel stream since antiquity. China's spiritual tradition of Confucianism, Taoism, and Buddhism, combined with a tradition of hobby gardening, promoted a condition of floral practice based on simplicity and the preservation of life (Berrall 10). The Chinese tradition was no more codified than floristry in the West. But, as Buddhism traveled to Japan as early as the sixth century, it brought with it the practice of including a vase of several flowers or plants as a religious offering in temple altars (Mittwer 21). These offerings, as a Buddhist practice, contained in their characteristics the precepts of that spiritual doctrine. In accordance with a concern for simplification and the preservation of life, only a small number of flowers or stems were used. And with the influence of the preexisting Shinto beliefs that emphasized nature as an entity to be worshiped, the Japanese condition for arrangement was one that focused on portraying a natural environment in the simplest and most austere way possible – radically different from the Western idea of conquering nature with gardens (Mittwer 23).

Ikebana's beginnings are in the systems devised by early Buddhist priests for arranging flowers for vessels in their temple altars. The word itself comes from "Ikenobo", which means, "priest by the lake", in reference to a scholar and priest who lived hermetically near a lake just outside of Kyoto and formulated certain rules and the basic principles of the practice (Berrall 122). From these early beginnings various schools and styles evolved, from the formal and complicated temple art called "Rikka", to the free form practice "Nagerie", meaning simply "thrown-in". The Rikka form popularized floristry before the 1400's, bringing out of temples and into the palaces and homes of the nobility, where it became part of an architectural alcove

included in Japanese homes called the “tokonoma”. As it moved into a secular practice there was a simplification of size and form, with less emphasis on elaborate structures due to an increase in practice by non-nobility, who did not seek the prestige and grandeur of the wealthier sector of society.

Out of the simplification at the end of the fifteenth century reemerged the basic three part structure, consistent in use since the first arrangements of the sixth century, referred to as “ten-chi-jin”, or heaven, man, and earth (Ueda 75). This describes the use of three main components to the arrangement, each occupying its own physical plane as per a set of rules on relative lengths of stems and vase. What sets Ikebana apart from other floral traditions is inherent in this codification of a decisive structural form from which all arrangements can take shape. The historical and contemporary practice in Japan can be divided into several classifications based on school and purpose. Arrangements that are classical in feeling, meaning strictly adhering to traditional formal principles, arrangements that are more naturalistic and informal in character, and free form arrangements that are more abstract and often influenced by modern aesthetic thought (Berrall 126). These are helpful generalizations that exist more to identify an arrangements creator than to analyze the arrangement itself, as there are many schools and variations of each type that do not easily classify.

Among the various schools of Ikebana there remains the same fundamental concepts of creative practice. Structurally, the arrangement is made to imitate how the components may have behaved in their natural environment. Senei Ikenobo states, “Ikebana is nothing but transferring ‘the will toward growth’ owned by plants themselves, on to a flower-vase” (8). This sensibility differs vastly from Western

practice, which puts flowers of different species together in an unrealistic bouquet situation to emphasize the beauty of each in contrast to the other members. With imitation of a natural scene infused into Ikebana's purpose, the choice of container and type of flowers or components becomes of extreme importance. Here another difference from Western tradition becomes evident. Ikebana seeks components that compliment each other while Western arrangements seek harmony in contrasts. Color is important in Ikebana, but not as important as the texture of flowers, leaves, and branches that forms an arrangement, and how these pieces are shaped to make lines and form. Western tradition focuses on quantity of material while Ikebana limits itself to having three or fewer different types of material in one arrangement (Allen 16). Striving for simplicity while trying to portray a complete representation of nature harkens back to the Shinto and Buddhist roots of the art, while the density and over-population in arrangements of the West reflect the influence of Christianity's idealized perfection, beyond nature's possibilities. One practice uses nature existent as its goal and one uses an abstract spiritual perfection.

The over-the-top arrangements painted by the Dutch and Flemish masters, the models of the essence of the Western floral tradition, were infused with the form and structure of painting as a visual art developed in the West. The form of arrangements are often circular or oval, and symmetrical in general shape, or in some way drawing the eye around the bouquet and back into its center. Ikebana, in contrast, displays an asymmetrical inverted triangular structure, opening up towards the sky, the sun, and the natural source of plant energy (Ikenobo 4). The imitation of natural patterns means that in practicing Ikebana one should observe and include the behavior of plants in

nature, including not only blossoming flowers but sticks, leaves, and unflowering buds. The literal translation in Japanese of “to arrange flowers” is “to make flowers live”, suggesting the focus should be on portraying a system of “growth” as it appears naturally (Ikenobo 5). The sense of things existing as transitory elements within a larger process, that life is in the potential that occurs as living things age and change, is a uniquely Japanese aesthetic ideal that differs greatly from the Western perspective that flowers in an arrangement should be in full, perpetually idealized, complete, and unchanging blossom. The Buddhist doctrine of life as transitory and ephemeral manifests itself in Ikebana in an equal manner to the way Christian thought, which emphasizes life as a sort of state of sin, or something to resist, manifests itself in the Western bouquet and is inherent sense of man conquering nature for his own, spiritually advancing, purposes.

The relationship of man and nature is displayed in floristry in a greater way than in other arts because of the direct contact with a preexisting component that is aesthetically pleasing unmolested. Flowers are beautiful on their own and really demand no special orientation to appreciate them. But in arranging them one can achieve a representation of a larger natural setting much easier than in any other art. As the 28th head of the Ikenobo School, Senno, states in an essay from 1542, “the basic aim of our school is to bring a sense of nature into a man’s home” (Ueda 73). The Japanese tradition treats nature as something that we are unavoidably connected to, something to appreciate and understand through imitation of its principles. The Western conception of nature is one of separation, where man survives in or conquers the “wilderness” of an untamed environment created to contain (or punish) him. Both

ideas stem from the religious and spiritual traditions dominating the areas. Shintoism and Buddhism in Japan do not contain the expulsion from the Garden of Eden or the original sin, as it exists in Christianity. It is interesting that the Eden myth portrays a kind of dichotomy of thought towards nature that exists within the Christian tradition and Eastern spirituality. Before being expelled Adam and Eve existed in and cultivated the Garden of Eden in a symbiotic, natural relationship. After their expulsion they came into what Christian thought holds as man's current situation, in a state of combat with nature as a separate entity. The Japanese sense of nature fits with the pre-expulsion scenario, one in which the term "garden" itself is descriptive of all of nature and not something manipulated by humankind.

In the floristry disciplines of the two cultures there are, what become clear, certain spiritual motivations for the practices. In a sense, they both deal with arranging already complete entities. But, in the Japanese tradition the arrangement is in order to create a miniature representation of nature in a true and provoking form. While the Western tradition deals with accumulating components from various sources within nature so as to arrange them in a more "perfect" scenario that expresses beauty as an ideal apart from nature itself. Western consciousness thinks that nature is separate from human existence, which is spiritually connected to the reward-based system of belief that exists under an omnipotent, judging deity. While Japanese consciousness views man as intrinsically part and participant of and in the natural world. Floristry may never have been codified as an art in the West as it was in Japan because of the philosophical difference in approach to nature as an entity apart from or together with man. Although the Western practice was equally inspired by the beauty of flowers, it

arranged them to serve as symbols of man's creative ability, where in Japan the art of arranging served the purpose of connecting to a deeper understanding of nature. Or, as Senei Ikenobo states it, "Even in the posture of a single flower, the foundation of creation, with its variation, can be traced. There lies the foundation of Japanese Ikebana, where one catches deep insight into those structures of nature itself" (3).

This is not to suggest that Japanese floristry is spiritually more pure than in the Western tradition. The purpose of the comparison is to show that the socio-religious backgrounds of the two areas had direct impacts on the way art-forms developed, impacts no more important here than in other arts, but with floristry more connected to the original sources because of its unique position as a decorative "non-art". That it escaped extreme changes in aesthetic dispositions of various time periods and continued through history relatively unscathed by trends, contrary to other visual arts or music, allows us to use it as a kind of direct representation of preliminary spiritual causations. And using it as such, a comparison of the two cultural trends and influences can be used to identify what aesthetic, reactionary choices exist in a modern art form like contemporary music. Or more simply put, what choices contemporary experimental composers make in order to escape the Western aesthetic tradition can be identified by placing them in relation to the contrasting practices of Japanese and European floristry.

Phenomenologically speaking, there are few differences in the basic perceptual processes in music and floristry. In music specific sounds are put in order and arranged to provide the optimal listening effect. Whether they are specific pitches or groups of pitches or gestures that produce noise, the components of organizing music

are preexistent, even if only reproducible in a momentary manner. Likewise in floristry, the arranger deals with flowers or parts of plant life that are preexisting in their physical make-up. The sounds that make up music are individually no less beautiful than the flowers used to make an Ikebana arrangement. Composers of contemporary Western art music that seek out alternatives to the Western aesthetic tradition are drawn to Japanese principles of thought which are displayed so elegantly in the floral practice. The emphasis on structure over harmony, the inclusion of space (silence) as an integral element, and the formulation of methods to control the material (twelve-tone method for example), among other things, all connect contemporary music to the Japanese aesthetic, represented by Ikebana, and disconnect it from the Western musical tradition. John Cage, a composer who integrated Japanese thought into his own works literally as well as indirectly, simplifies the musical process as, “The material of music is sound and silence. Integrating these is composing” (62). In a similar way Meikof Kasuya, founder of the Ichiyo School of Floral Art, describes Ikebana as “...living branches, leaves, grasses, and blossoms, and the heart of its design is the beauty resulting from combinations, natural shapes, graceful lines, and a profound meaning” (3).

The world of sound and the world of plant life (the most abundant visual entity on the planet) are similar sources for creative expression. Humans take what they receive as sensory input and use it for purposeful manipulation. But the Japanese aesthetic tradition considers the primary source in itself as a goal for the creative process. In Ikebana the practice is to “know the act in order to understand its subject.” The subject is nature and the act is the imitation of its basic principles. The Western

practice uses the natural, primary source to express concepts that are abstracted from phenomenological experience. When a Western experimental composer like Morton Feldman says, “Music’s tragedy is it *begins* with perfection,” he is assimilating a Japanese philosophical concept, declaring that sounds in music, like flowers in Ikebana, are perfect to begin with (65).

The void of Western aesthetic practice is filled with Eastern philosophical concepts, inherently absent from the much more alienated condition of the modern Westerner.

The condition of the Western mind is not in a stable situation, a fact resulting from a discontinuity between our spiritual doctrines and the scientific basis for our society. Philosopher Richard Tarnas, in an essay called “The Passion of the Western Mind”, theorizes that “our psychological and spiritual dispositions are absurdly at variance with the world revealed by our scientific method” (18). By this Tarnas expresses the contrary messages we receive from dominating institutions in society: that spiritually we are the center of the natural world and exist within it and apart from it, and scientifically we are a tiny part of a massive universe that is soulless and unconcerned with our spiritual quest. The meeting of Western, Christian doctrines and phenomenological Western sciences creates an alienated feeling that promotes the kind of reevaluation of purpose as occurred (occurs) in contemporary music. The ability of Japanese art such as Ikebana to express both the creative enterprise and a connection to a larger spiritual center, one based on a connection to the natural world in which and for which the creation exists, allows it to be ideal for assimilation into the voids of Western practice, as well as acting as a parallel surface where in which the west can analyze the reflections of its own creative process.

Works Cited:

- Allen, Ellen G. Japanese Flower Arrangement. Tokyo: Tuttle, 1962.
- Berrall, Julia S. A History of Flower Arrangement. New York: Viking Press, 1953.
- Cage, John. Silence. Middletown: Wesleyan University Press, 1961.
- Feldman, Morton. Give My Regards to Eighth Street. Cambridge: Exact Change, 2000.
- Ikenobo, Senei. Best of Ikebana Ikenobo School. Tokyo: Shufunotomo Co., 1962.
- Kasuya, Meikof. Introducing Ikebana. Tokyo: Japan Publications, 1969.
- Mittwer, Henry. The Art of Chabana: Flowers For the Tea Ceremony. Tokyo: Tuttle, 1974.
- Tarnas, Richard. "The Passion of the Western Mind." Inner Knowing. Ed. Helen Palmer. New York: Putnam, 1998.
- Ueda, Makoto. Literary and Art Theories in Japan. Cleveland: Western Reserve University Press, 1967.

II.

An Aesthetic of the Ancient,
Creation Of Myth in the Music of George Crumb

“For myth is the foundation of life; it is the timeless schema, the pious formula into which life flows when it reproduces its traits out of the unconscious.”

- Thomas Mann

By the 1970s the oppositional relationship between the deterministic structuralism of the serial school and the increasingly disorienting freedom of the American avant-garde had fizzled, leaving the prospect of an indistinct musical future. Trends emerged, but goals remained unavoidably reactionary (the complexity of some serial music could be said to have spawned the minimalist movement, for example). Out of this evolving atmosphere arose the so-called “post-modern” music of George Crumb – post-modern in that it freely combined diverse elements from multiple musical histories. Categorization aside, that Crumb’s music exceeded the modernist conditions was evidence that it in itself contained aspects of something as yet unheard, and in turn suggests the composer’s concern for exploring a new musical future. But the traits of Crumb’s music that set it apart are not entirely the result of contemplating the position of music’s future, and in fact display themselves in the context of a conceptual mythology created by the composer himself when he began incorporating certain consistent practices into his musical output. This mythification of the music is manifested in trends such as symbolism, incantation, numerology, symmetry, archaic

ritualism, and combining opposites, and often gives the music a quality that has been described as ancient, mysterious, and even spooky. These traits of mythological process might be characterized as the result of a historical trend in mid-twentieth century society, can be seen as a way of realizing a new musical future, and can be evidenced directly in one exemplifying work, “Black Angels.”

That Crumb was uncertain what direction music was heading in is evident in his article “Music: Does it Have a Future?” where he discusses trends at the end of the seventies and possible directions to be taken. In response to the volatile situation of the time Crumb indicates the solution of returning to a primordial relationship with nature, “Perhaps many of the perplexing problems of the new music could be put into new light if we were to reintroduce the ancient idea of music being a reflection of nature” (121). The concept of nature being a pure source of imitation is not necessarily only an ancient one, as it arguably existed strongly during the romantic era. But the idea of returning to an inexplicable source for musical structures, of imitating something through metaphor that is not specifically related to the problems of music, suggests a development of mythification in Crumb’s thought. He continues by saying, “...I suspect that the truly magical and spiritual powers of music arise from deeper levels of our psyche”(121). Again there is the reference to not only the unknown, but the unknowable, establishing the idea that music serves a mystical connection to the forces of deep spirituality.

Crumb’s mystic vision was not at all apart from the trends of his time. With the middle of the twentieth century came the development of a neo-mythological outlook as perpetuated by psychologists Sigmund Freud and Carl Jung, as well as social

philosophers such as Claude Levi-Strauss. Their explorations of global mythologies and the relation of myth to society will help define what mythification within music appears as. Jung stated that there are “archaic remnants” that reveal themselves in modern thought through dreams or artistic creations (Jung 55). These remnants are manifested in consistent symbolism and reflect a connection with archetypal ideas within differing mythologies. An attraction to the revealed “archaic remnants” is expressed in Crumb’s comment about the use of Garcia-Lorca’s poetry, “I feel that the essential meaning of this poetry is concerned with the most primary things in life” (Adamenko 326). The retreat to the ancient is a characterization of neo-mythological thought as prescribed by Jung, and it represents a cyclical concept of time and development that fits into Levi-Strauss’ analysis of mythic time. Levi-Strauss described such time as circular, working in cycles, and also therefore timeless and connected to a time-before-time or a kind of primary event (Strauss 224). This mold of thought fits well on Crumb’s music, which is often characterized by the use of timeless space and recurring gestures.

Levi-Strauss also proposes within myths a continued use of primary forms such as symmetry, repetition, and oppositions. All these traits will be evident in the analysis of *Black Angels* and almost the entirety of Crumb’s output. Especially pertinent is Levi-Strauss’ idea that “mythical thought always progresses from the awareness of oppositions toward their resolution” (224). It could be said that Crumb’s use of quotation, conflicting playing techniques, different forms within pieces, and the ancient with the new in general could be seen as the resolution of opposites. As he states in a program note, he has the “urge to fuse unrelated elements and juxtapose the

seemingly incongruous.” It is in this juxtaposition that the order of music is created, as within a myth the juxtaposition of contrasting factors serves to express the purpose of some inexplicable fact of existence. The mythological tendency in Crumb is a way therefore of expressing a form that is not empirically distinct, but related to a deeper, primary form.

Mythification in Crumb’s music serves specific functions that correspond to the functions of myth within a society. The comparative religion scholar Joseph Cambell outlines the functions of myth in his book The Masks of God: Creative Mythology. There are four main purposes: the metaphysical, or to create a sense of awe for the mysteries of life, the cosmological, or to explain the universe, the sociological, or to support social order, and the psychological, or to guide the individual through life’s ordeals. Cambell states that, “mythological symbols touch and exhilarate centers of life beyond the reach of reason and coercion” - this is the metaphysical function. In music this function transfers unaltered. Mythification in Crumb’s music is used as a device to entice the listener into a state of wonder, if not to provide access to an abstract plane on which one experiences the music, then to provoke a sense of the inexplicable. This could be said to be true for all music in that it’s meaning is an abstraction. But when Crumb assigns pieces mythological based structures he avoids the connotations of program music and creates vague and interpretable connections with inexplicable and ancient forms of expression such as numerology and chanted gibberish language. Crumb stated in an interview regarding the abstract programs of his works, “my music is not programmatic in the nineteenth-century sense of the word. The use of myths is not literal, but is a part of my thinking”

(Adamenko 328). Crumb is using mythological thinking to draw the listener into a metaphysical connection with music as a metaphor for deeper fields of spirituality than words can easily explain.

The cosmological function as outlined by Cambell is a kind of proto-science, meaning that it stood in the place of modern scientific thought as a way of explaining natural phenomena. This creates what Cambell sees as the main spiritual dilemma of modern society, the reconciliation of scientific fact with supposed religious truth. This dilemma is actually therefore one of an opposition between modern and ancient thought, which Crumb utilizes in his music as an opposition of historic (ancient) content that is part of the process of mythification (such as numerology, symmetry, chanting, etc.) and modern compositional traits (which could even be equated with modern scientific thought). The function of a proto-science would be to explain the universe, which can be translated within Crumb's mythification process as a way of explaining the existence of the music, but without the specific need of semi-rational empiricism as it occurs in traditional myth making. Here Crumb's function is somewhat circular as the process of applying the traits of mythification explains a musical microcosm, which he created, and not a larger pre-existing order as found in nature (the seven and thirteen numerology within *Black Angels* is an example of such a system).

Cambell's third function of myth is the Sociological function. This is the indirect purpose of supporting and legitimizing the current social order. Ancient communities experienced more pressure and struggle in the acquisition and maintenance of the necessities of life. Creation of myth that reflected the social order

helped to enforce its strength and therefore continued the delicate balance necessary for existence. The ordering of society then became a reflection of the divine order of the myth and subsequently stronger. For the myth creation in Crumb there is the mirrored purpose of validating the structural order of any certain piece while perpetuating the mythification of the music. A symmetrical form for example can be seen as a trait of mythification. But the symmetry, which in its existence signifies myth process, also becomes justified as a structural element within the music because it is serving the larger mythological pretext of relating to an ancient “ur” structure.

The final function as outlined by Cambell is the psychological function, or that myth serves to guide an individual through the developmental stages and experiences of life. This would be where in a myth the subject undergoes a process of transformation similar to that experienced by a young adolescent reaching adulthood, for example. The myth then serves to act as a guidebook for members of society on how to properly traverse the course of aging. Mythification within music would have an equal function of guiding the listener through the linear time span of any individual work. Mythification in Crumb’s work is created by ritual procedure (the processional orchestra piece or masking players in *Vox Balane* are evidence of such ritual) that acts as a way to establish for the listener a means of connecting with the music. Once the act is established a viewer knows through connotation that they are being taken through the time of the music within the context of the ritual action. The function is slightly different than Cambell’s because the experience of the elements of mythification cannot be passed down, as it would be with traditional myth practices.

These functions and their corresponding elements justify the purpose of Crumb's process of mythification, but in order to fully understand the complete channels of action within that process it is best to look at specific examples of a particular work and their myth producing traits. The "electric" string quartet *Black Angels* was written by Crumb in 1970 as a reaction to the Vietnam War and specifically as a reaction to the departure of some of his students when they were drafted for military service. The quartet is composed around a semi-programmatic and symmetrically organized structure with three movements demarcating thirteen interior sections which are six mirrored sections around a central, seventh pivot section. The first, last, and pivot (middle) sections are all designated "threnody", which is a kind of song of mourning, and the three main movements are titled in order *Departure*, *Absence*, and *Return*. The titles and organization suggest an extra-musical program. But the specifics of the program are not stated directly and the generalized idea of a journey becomes an abstraction in which to compose a ritualistic musical occurrence. The ritual nature of a composed journey is a myth-based tendency and the concept of the individual going on a sort of odyssey where they return a changed person (hopefully for the better) is an ancient and universal idea in myth creation. The symmetrical organization and the abstract program behind the music both are processes of mythification used by Crumb, while also in their existence act to lend the music a sense of connection to ancient ritual and mysterious, archaic meaning that suggests mythic action.

Each of the thirteen sections is further designated by Crumb with specific numerology based on seven and thirteen in different combinations. The two numbers,

which carry their traditional connotations of good and evil (seven good, thirteen evil), pervade the piece in different structural manifestations ranging from the grouping of notes to the amount of beats in a movement to the spaces of rest to the intervallic distance between important motivic pitches. The use of numerology serves purposes that crossover the traits of the outlined processes of mythification. Structurally, it serves to reinforce the macro and micro-organization with purpose beyond intuitive musical sensibilities. While occupying that concrete logistical role, it also serves to establish a contact with the archaic practice of giving spiritual meaning to numeric combinations in the creation of symbolic myth. It is symbolism with meaning on an abstract, mythified level. Seven and thirteen stand for good and evil but are still rooted in the abstraction of these relative and specific ideals. The abstraction of moral action into an opposing duality is not only an idea that permeates ancient mythological practices, it serves the function of allowing myth to be applied to specific and differing realities by being necessarily vague in its meaning.

Symbolism also occurs in *Black Angels* in the titles of the thirteen sections. Here the imagery is again abstract and related to primary concepts that are encountered in mythological practices. The titles serve a dual purpose of describing what the texture of the section will be while giving abstract meaning to the listener in support of the pieces larger programmatic direction. The title “Night of the Electric Insects” given to the first and last sections describes the music’s frenetic texture but also, more importantly, describes through abstract metaphor a connotation Crumb wants us to make with the music and a feeling of negative, impending danger that the picture of night and angry, electric insects provokes. All of the titles that occur on both

sides of the symmetrical structure are serving a similar function; “Lost Bells”, “Devil” and “God Music”, “Ancient Voices”, and most importantly “Black Angels” all serve the function of conveying a mood while simultaneously maintaining the mythification of the music and its relation to archaic or primordial sensibilities. Symbolism is therefore a process of establishing mythological practice in a literal way, related to trends in the historic body of myth and also crucial in connecting to the function of myth within the mythified music.

The process of mythification is also present in types of musical procedures used by Crumb in *Black Angels*. The incantation of nonsensical words (koh-tah in the *Lost Bells* section for example) and the numbers seven and thirteen in different languages serves as a connection with both ritual action and an archaic, primary communication. The point is not to communicate specifically but to use the recitation as a musical gesture that also carries with it an abstraction of idea that supports a larger myth in the work. There is a connection to the Jungian “archaic remnant” in a language that conveys only an abstract meaning, and through this connection Crumb establishes mythic action in the music. Another tendency in *Black Angels*, and in Crumb’s music in general, is the use of quotations within very differing segments of music. In the fifth section Crumb quotes the *Dias Irae* theme and later during the eighth section quotes Schubert’s *Death and the Maiden* quartet. The quotations act as a way to contrast distant musical instances within a single moment and, as in many myths, create a conflict between two diametrically opposed positions of thought. The opposition is then resolved and in the journey of resolution the myth is given purpose

and meaning. In this sense Crumb works on an abstract level to portray a similar kind of directional resolution between the opposing musical styles.

Mythic action is ritualistic by nature, and the techniques by which Crumb has the performers create the music often serve to provoke a sense of ritual occurrence. The non-standard techniques of bowing, hitting the body of the instrument, and playing alternate, obscure instruments connect the musical act with a ritual different from the normal performance of a string quartet. Using these techniques also creates another system of conflict as stated above, this time between the audience's expectations of normality and the new techniques. There is also a sense of ritual in the cyclic return of sections within the larger structure as well as repeating motivic cells in the music. Crumb makes use of his numerology in using the relationship between the pitches A, D#, and E (containing both seven and thirteen steps as well as the evil tritone and good perfect fifth). That there is a repetition of some small elements supports the ritual action that is also a signifier of mythification in the music. Myth mirrors the cyclic nature of time by including repetition of internal characteristics that promote the myth as being connected to time as a spiritual process.

As Crumb expressed himself, his music is about bringing together unrelated if not opposing tendencies. He infuses the music with a sense of ancient ritual by the process of creating a mythology around the music's structure, gestures, and possible meaning. In this action he creates a new type of music that uses the ingrained concepts of ancient mythic society as well as the concepts of opposing historical practices to propel past the contemporary trends of music just after the middle of the twentieth century. Crumb creates a bridge between the exoticness of the mythical practices and

the norms of contemporary music in order to create music that is experienced as non-traditional but yet contains a connection to mythological functions that society has ingrained into its inner-psyche.

Works Cited

- Adamenko, Victoria. "George Crumb's Channels of Mythification." American Music. 22.3 (2005): 324-354.
- Cambell, Joseph. The Masks of God: Creative Mythology. Vol. 4, New York, Viking: 1965.
- Crumb, George. "Music: Does it Have a Future." The Kenyon Review. 2.3 (1980): 115-122.
- Griffiths, Paul. Modern Music and After. New York: Oxford, 1995.
- Jung, Carl. "Approaching the Unconscious." Man and His Symbols. (1964): 55.
- Levi-Strauss, Claude. Structural Anthropology. Trans. Monique Layton. Oxford, 1976.

III.
WITH OR WITHOUT,
VARESE'S TERMINOLOGY IN TWO OF HIS WORKS

I Colliding Planes:

The Terminology of Sound Mass in Ionisation, by Edgar Varese

“...the movement of sound masses, of shifting planes, will be clearly perceived in my works, taking the place of linear counterpoint. When these sound masses collide, the phenomena of penetration or repulsion will seem to occur. Certain transmutations taking place on certain planes will seem to be projected onto other planes, moving at different speeds and at different angles. In the moving masses you would be conscious of their transmutations when they pass over different layers, when they penetrate certain opacities, or are diluted in certain rarefactions.”

(Moura 18)

In order to disconnect from traditional analytical discourses about music, to suggest new theoretical backgrounds for his own compositional strategies, and (in all possibilities) to provoke a sense of mystery within the process of composing (or within the music itself), Varese employed a set of terminologies that although, at first, appear to be vague and unhelpful, can be applied directly to any analysis of his work. The above quote's physical metaphor of interacting planes of sound that form larger, ever-changing masses can be interpreted in relation to most of Varese's music, but

will be particularly useful in understanding the structure of the percussion ensemble piece *Ionisation*. Groundbreaking if not prophetic, *Ionisation* represents through its instrumentation alone a conception of musical parameters that needs these new terminologies to be accurately described.

Foremost pupil of Varese, the composer Chou Wen Chung describes a sound mass as “a body of sounds with certain attributes in internal content, register, contour, timbre, intensity, attack, and decay” (151). The absence of specific pitch in *Ionisation* means that the main delineating characteristic cannot be harmonic structures derived from the combination of germinal cells, as is the case in other Varese pieces (see *Octandre*). The attribute that becomes most important as a characteristic of un-pitched percussion instruments is timbre, and its modification by instrument groupings based on physical make-up crystallizes the sound planes and larger sound masses that form the textures of the piece.

Seven distinct timbre categories can be defined within *Ionisation*: metals - including gongs, tam-tams, cymbals, and anvils; membrane (skins) - including bongos, snare without snare on, tenor, and bass drums; wood - claves, wood-block, and slapstick; rattles or shakes – sleigh bells, maracas, guiro, and castanets; sirens (including rope drum); and keyboards (including glockenspiel and chimes). The organization of timbre categories delineates not only structural sections, but acts as the generator of the “sound planes” that combine to form larger sound masses. This distinction between plane and mass is not directly stated in Varese’s quote, but it makes sense to consider the idea of mass as a larger entity than a single plane.

The piece opens with a smaller plane made up of the individual timbres of metals (represented by the gongs, tam-tams, and cymbals), skins (the bass drum figure), snare, and sirens. This texture (texture I) has sustaining metals at its center and acts as the foundation of the piece. Texture II begins at rehearsal number one, and like texture I it is made up of four timbres that act together to create the combinatory entity of another sound plane: skins (bongos), snare, rattles (maracas), and metals (cymbals). At rehearsal three texture III begins and is made up of mostly rattles (tambourine, castanets, and sleigh bells), with tarole (snare) and wood blocks also present. The rhythmic identity of each of these textural planes is constructed of specific rhythmic figures in each of its timbral parts, the nature of the instrument defining the quality of the rhythmic gesture. The planes created by textures I, II, and III will be the layers that are interacted to form the mutating sound masses that drive the piece forward (see Figure 1).

At rehearsal number four the three textural planes begin the process of collision by means of a linear co-existence (see Figure 2). That they do not mix vertically suggests an initial state of what Varese describes as “repulsion”, meaning that they do not combine to form a sound mass separate from the one formed by their simultaneous parts. This state breaks down after rehearsal number six, when the guiro figure, reminiscent of texture II’s snare idea, signals a shift to the “penetration” of planes found after rehearsal number seven. Here there is a verticalization of the different timbres and a unification on a triplet rhythm that could be related to texture III. So the initial combination of sound planes through interacting textures results in first repulsion then penetration of planes to form a new sound mass defined by that

combination. At rehearsal number eight there is a probable example of “transmutation” when the dominant triplet texture propels into quintuplet groupings.

Figure 1: Ionization, Textures or Sound Planes I, II, and III

(following pages).

to Nicolas Slonimsky IONISATION

(for Percussion Ensemble of 13 Players)

Edgard Varèse

$\text{♩} = 69$

INITIAL PLANE
(TEXTURE 1)

1. Grande Cymbale Chinoise
Grosse Caisse (très grave)

2. Gong
Tam-tam clair
Tam-tam grave

3. 2 Bongos (clair, grave)
Caisse Roulante

4. Tambour militaire
Caisse roulante

5. Sirène claire
Tambour à corde

6. Sirène grave
Fouet
Gairo

7. 3 Blocs Chinois (clair, moyen, grave)
Claves
Triangle

8. Caisse claire (détrimbrée)
2 Maracas (Clair, Grave)

9. Tarule
Caisse claire
Cymbale suspendue

10. Grelots
Cymbales

11. Gairo
Castagnettes

12. Tambour de Basque
Enciumes

13. Piano

TEXTURE II

1 Grande Cymbale Chinoise
Grosse Caisse (très grave)

2 Gong
Tam-tam clair
Tam-tam grave

3 2 Bongos... clair
 grave
Caisse Rouillante
2 Grosse Caisse... moyenne
 grave

4 Tambour militaire
Caisse rouillante

5 Sirène claire
Tambour à corde

6 Sirène grave
Fouet
Güiro

7 3 Blocs Chinois... clair
 moyen
 grave
Claves
Triangle

8 Caisse claire
2 Maracas... Claire
 Grave

9 Tarole
Caisse claire
Cymbale suspendue

10 Grefots
Cymbales

11 Güiro
Castagnettes

12 Tambour de Basque
Enclumes

13 Piano

2

3

1 (Grande Cymbale Chinoise
(Grosse Caisse (très grave)

2 { Gong
Tam-tam clair
Tam-tam grave

3 { 2 Bongos clair
grave
Caisse Roulante
2 Grosse Caisse) moyen
grave

4 { Tambour militaire
Caisse roulante

5 { Sirène claire
Tambour à corde

6 { Sirène grave
Fouet
Güiro

7 { 3 Rucs Chinois (clair
moyen
grave)
Claves
Triangle

8 { Caisse claire
2 Maracas (Clair
Grave

9 { Tarole
Caisse claire
Cymbale suspendue

10 { Grelots
Cymbales

11 { Güiro
Castagnettes

12 { Tambour de Basque
Enclaves

13 Piano

Figure 2: Ionization, Three Planes (Textures) in Co-existence
(following page).

1. Grande Cymbale Chinoise
(Grande Caisse très grave)

2. Gong
Tam-tam clair
Tam-tam grave

3. 2 Bongos (clair / grave)
2 Caisse Roullante
2 Grands Caisse (grave)

4. Tambour militaire
Caisse roullante

5. Sirènes claire
Tambour à corde

6. Sirènes grave
Fouet
Güiro

7. 3 Blocs Chinois (clair / moyen / grave)
Claves
Triangle

8. Caisse claire
2 Maracas (Clair / Grave)

9. Tarols
Caisse claire
Cymbale suspendue

10. Grelots
Cymbales

11. Güiro
Castagnettes

12. Tambour de Banque
Enclumes

13. Piano

Fourt

32

5

TEXTURE I

TEXTURE II

TEXTURE III

After this sequence of introducing the textural planes one by one, then putting them into first linear (repulsive) followed by vertical (penetrative) combinations, Varese reintroduces texture I in a mutated form, dominated by metals, with the anvils taking over the snare's place in the initial statement of texture I. The same sequence of combining planes occurs beginning at rehearsal number ten, again with an initial repulsion that is characterized by linear organization, followed by penetration after rehearsal twelve. The concluding section of the piece is characterized by the introduction of a new sound plane in the keyboard timbre. The large piano clusters combined with the more or less cluster harmonies in the glockenspiel and bells act to fill in the registral space created by a reduction of textures (planes) I, II, and III at rehearsal number thirteen.

The concept of sound as a physical entity is Varese's foundation for a structure that projects the microcosmic characteristics of music (pitch, rhythm, timbre, decay, etc.) through the varying levels of a work's macroscopic organization. A sound plane exists at the level of a single instrument, through the combination of instruments to create new timbre, and even further into the combination of those timbres to form large mass structures. It is then in the constant interaction of the multiple levels of planes that causes the repulsive or penetrative mutations that drive the piece forward and in turn create new masses or inner plane sections. Ionisation's apparent simplification of parameters due to an absence of pitch actually allows for a more elaborate representation of the concepts of plane and mass by signifying the internal textures with unique timbre identity. Varese's terminology in this case serves to more

accurately describe the compositional process of the piece, while simultaneously providing the grounds on which to approach the music from a non-traditional perspective.

II Pitch Projections:

Varese: Octandre, Movement II

(Score follows analysis)

Devoid of pitch, Ionization allowed Varese to focus in on parameters like timbre and rhythm, manipulating micro-relationships to build planes of interacting sound masses of differing and developing intensities. In light of the analysis of that piece, another exemplifying work by the composer, one that utilizes pitch as well as timbre, rhythm, and dynamics, is necessary to establish a cross referential analysis of compositional output in relation to an analytical method inclusive of the composers suggested terminology. For this purpose, the chamber work Octandre, specifically its second movement, offers the ability to consider the terms of sound description (mass, plane, and projection) in an environment that fits with comparative necessities.

The movement opens with a piccolo line that introduces the three chromatic pitch set of E, F, and G flat. The incantorial rhythm on the G flat will be reused throughout the movement in the form of repeated note gestures that mark sustained pitches with sharp, bouncing rhythms, acting as a layer within a projected sound plane. The (0,1,2) set is also of importance as it is a symmetric framing of the E, which acts as a pseudo-tonic that stabilizes in register while other pitches weave around it. At rehearsal marking one the clarinet joins the flute at the interval of a major seventh that, as a transposition of the partial chromatic cell, occurs throughout the movement, and is a minimized sound mass/plane action, often projecting with or against larger planes. The clarinet flute alliance continues through measure 30, being interrupted and co-

entangled with the two tri-chord gesture that first occurs at measure 17, and hocketing measures, with an interruption, through measure 33. This gesture is an asymmetrical organization of first a minor 2nd and a fifth up, then a minor 2nd and a minor 6th down. The eighth notes in the clarinet, oboe, and trumpet at 20 are the first of a grouping that materializes again in measures 25 and 33 as blocks of sound mass at varying distances in time.

At measure 17 the trombone takes up the initial flute incantation, transposing the chromatic set down a whole step. This creates another sustain on E that trades to the horn at 26, causing the re-organization of instruments in the two tri-chord gesture. This comes to a climax at 33 when the gesture lasts two measures and overlaps with the grouping that first showed at measure 20, a sort of inter-penetration of the two planes. At 34 the trombone again takes up the E sustain and drives into the introduction of a new four voice sonority that overlaps with a F to F# matching between the bass and bassoon that is a re-instrumentation of the partnering between the clarinet and flute first appearing at rehearsal one. The bass gives its F# to the horn which causes the re-organizing (trans-mutation) of the four voice grouping to include the flute. As this happens the trombone goes into a line that moves between two members of a major seventh interval and characterizes the alternating nature of sonorities throughout the movement.

The four-voice grouping breaks down at measure 39 when its members move to new pitches and momentarily stratify until the triple-forte entrances beginning with the flute corral the bass and the upper three voices into a sustaining unit of sonority. This sonority is intersected (penetration) by a line occurring in the horn that alternates

a tri-tone interval, as well as by another entrance of the pivotal sustaining E in the trombone. The overall sonorities at this point (measure 45) comprise of two (0,1,2) sets that are symmetric around a point between the B and F of their extremes. The inclusion of the D in the bass and then the F# in the horn cause the vertical structure to morph into what could be a symmetrical (0,1,6,7) set between the bass, horn, bassoon, and clarinet, that sounds simultaneously with an E, E flat (0,1) between the doubled trumpet/trombone and the oboe.

The alternating between two sounds first seen in the tri-chord gesture at measure 17 (and arguably related to the back and forth, irregular motion of the first movement's opening line) comes to a full voiced realization at measure 50 when two large chromatic groupings are interchanged every other measure with only the length and rhythmic character of the sonorities changing, representing a kind of repulsion between the two masses. The first sonority is a seven voiced chord that is possibly divisible into three parts: the upper three sustaining instruments, the sustained F in the trumpet that starts earlier, and the sustaining and octave-jumping horn, trombone, and bass parts. The alternating octaves insert the macro alternation of two sonorities with the single-line version of the same gesture. The second sonority is a nine-voice chromatic grouping that has the clarinet holding two of the notes in a minor 3rd-to-repeated note gesture that is a continuation of the opening idea. The importance of this linear organization within the vertical structures is seen by the clarinet's maintaining of double-forte dynamics while the other instruments are mezzo piano. This alternating sonority section is important as a climactic point within the movement as

well as a representation of the motivic cell behind the first and second movements—that of a line wavering between close but separate oppositions.

At measure 67 the alternating chords are condensed into a clarinet and oboe combination that alternates a fifth and a ninth in asymmetrical rhythms that resemble the preceding section (mutation). The next three measures are characterized by relationships of fifths, fourths, and ninths (see score). The triple-forte flute entrance in 70 contains the (0,1,2) pitch set and signals the breakup and stratification of voices through measure 77. The trombone line at 70 through 77 uses the same F, F#, E, and A set that was found earlier in measure 20 (the initial (0,1,2) with an added A). The groupings through 77 have five more or less individual lines moving simultaneously in linear fashions. The E flat in the trumpet at the end of measure 75 is the first entrance of a final chord tone, whose members will enter staggered and sustain until the final measures. The flute at 78 brings back the F# line with the E-F grace notes that were the opening of the movement, similar to the first movement's conclusion with (although transposed) opening oboe line. The final chord is the largest in register of the whole movement and is marked by flutter tonguing in all wind instruments but the trombone, as well as a crescendo to triple sforzando before an abrupt cut. This could be a point that realizes Varese's dimension in music of "projection" into space.

The overall structural division of the movement is difficult due to the repetitive nature of material and the overlap of grouped units or sound planes. It seems to divide into eight subsections of various lengths; the opening flute line is the first, then from rehearsal one until rehearsal three, then measure 39 to rehearsal five, then from 55 to measure 66, 66 to measure 70 not including the flute, 70 through 77, and the final

chord entrance. All of these areas are marked by change in dynamics, pitch relationships, and instrumentation. The sub-groupings based on instrumentation are brought forward or kept at a distance through the use of dynamics to counter their overlapped, intersecting nature.

Varese creates a metaphorical sound mobile that, as it spins brings events into the foreground and background in different combinations. The entities within the mobile like structure are not only the microscopic pitch classes and pitch set relationships, but are the macroscopic blocks of interpenetrating sound mass that those inner-dimensions, along with dynamics and orchestral timbre, join to create. The usage of Varesian terminology, despite the superficial appearance of vagueness, serves to emphasize his compositional process in terms that would otherwise be incorrectly analyzed through more traditional structural interpretations.

Figure 3: Score, Octandre, Movement II
(following pages).

7 = 192

Piccolo Fl.

Cl. in Bb

Hr.

Bass

Cor. in F

Trpt. in C

Trbn.

C.B.

Detailed description: This system shows the beginning of a musical piece. The Piccolo Flute part is the most active, starting with a series of eighth notes and sixteenth notes, marked with accents and slurs. The tempo is indicated as 7 = 192. The other instruments (Clarinets, Horns, Basses, Cor Anglais, Trumpets, Trombones, and Cymbals) are present but have no notes in this system.

Piccolo Fl.

Cl. in Bb

Hr.

Bass

Cor. in F

Trpt. in C

Trbn.

C.B.

Detailed description: This system continues the Piccolo Flute part with more complex rhythmic figures, including triplets and slurs. The Clarinet in Bb part has a series of notes with dynamic markings of *ff* and *f*. The Horns, Basses, Cor Anglais, and Trumpets have some notes in the latter part of the system. The Trombone and Cymbal parts have notes with dynamic markings of *p* and *mp*. A box around the Trombone and Cymbal parts is labeled "en dehors".

31

Part of a musical score for measures 31-34. The instruments listed are Flute (Fl.), Clarinet (Cl.), Horn (Hr.), Bassoon (Bass.), Cor Anglais (Cor. A.), Trumpet (Tpt.), Trombone (Tbn.), and Cymbal (C.B.). The score includes various dynamics such as *pp*, *mp*, *ppp*, and *ppp*, along with performance instructions like *off* and *ppp*.

36

Part of a musical score for measures 36-40. The instruments listed are Flute (Fl.), Clarinet (Cl.), Horn (Hr.), Bassoon (Bass.), Cor Anglais (Cor. A.), Trumpet (Tpt.), Trombone (Tbn.), and Cymbal (C.B.). The score includes various dynamics such as *pp*, *mp*, *pp*, and *pp*, along with performance instructions like *off* and *pp*. There are handwritten annotations in the right margin: "par le caractère" and "c'est pas en mesure 37-38".

31

Part of a musical score for measures 31-34. The instruments listed are Flute (Fl.), Clarinet (Cl.), Horn (Hr.), Bassoon (Bass.), Cor Anglais (Cor. A.), Trumpet (Tpt.), Trombone (Tbn.), and Cymbal (C.B.). The score includes various dynamics such as *pp*, *mp*, *pp*, and *pp*, along with performance instructions like *pp* and *pp*.

36

Part of a musical score for measures 36-40. The instruments listed are Flute (Fl.), Clarinet (Cl.), Horn (Hr.), Bassoon (Bass.), Cor Anglais (Cor. A.), Trumpet (Tpt.), Trombone (Tbn.), and Cymbal (C.B.). The score includes various dynamics such as *pp*, *mp*, *pp*, and *pp*, along with performance instructions like *pp* and *pp*.

69

Perc. Cl. Hb. Bass Cor. A. Tpt. Tbn. C.B.

72

Perc. Cl. Hb. Bass Cor. A. Tpt. Tbn. C.B.

75

Gr. Hb. Cl. Hb. Bass Cor. A. Tpt. Tbn. C.B.

78

Gr. Hb. Cl. Hb. Bass Cor. A. Tpt. Tbn. C.B.

Reing. Petit Flute

Works Cited

Moura, Eli-Eri, "The Generative Cell And Symmetrical Operations In Varese." Contemporary Music Review 23.1 (2004): 17-44.

Chung, Chou Wen, "Open Rather Than Bounded." Perspectives of New Music 5 (1966): 151.

THREE SCORES

I

AND YET, WE HESITATE

for

String Quartet

PERFORMANCE NOTES:

STAGE SET-UP:

4th Flr. 114
STAGE

CLUB USING SPIRES OF STAFF
TO INDICATE STAGES II-III.

ARCH-SPIRAL NOTE HEAD
INDICATES BEHIND THE BACK USE.

n DOWN-BOW, V UP-BOW, (n) OVERPRESSURE
BOUNDARY (note)

GRASS-GR. NOTE HEAD (SPICE FOLLOWED BY SOLID LINE)
INDICATES NOTE STRUCK, THE NOTE SHOULD BE LATE
WITH SLURRERS, USE OF WAS STRUNG BEFORE FINGER CAME
AND WITHOUT SLURRERS, AS TO BE BEHIND A NOTE,
SOUNDY NOISE.

NOTE: STRIKING AT BEAT 64 THE MUSIC
SHOULD BE STRUCK NOT.

ARROW INDICATES A TRAILING TAIL FROM ONE STATE
TO ANOTHER, TO BE THE BOWY & SOUNDY AS POSSIBLE.

TWO LINE NOTE HEAD, REPRESENTS HEAVY NOTE POSSIBLE
ON THAT STRING.

W/THROUGH STINGS SHOULD BE EXTREMELY BRASSY, WITH
AS ONLY APPROX AS ONE THUMB BEHIND MEN OWEN
W/STRICT TONE.

G.L.B. COL LEGAL BATTAL

XI SQUAD NON-REAR OFF OF STAGE
INDICATES A KICKER ON THE BODY OF INSTRUMENT,
SOUNDY NEAR THE BRASS/WOOD AREA.

-OWEN FERRO

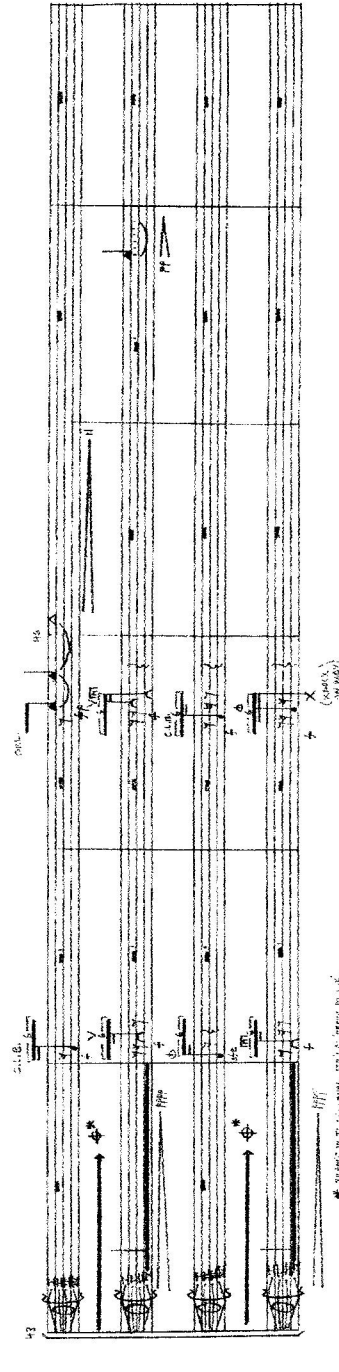
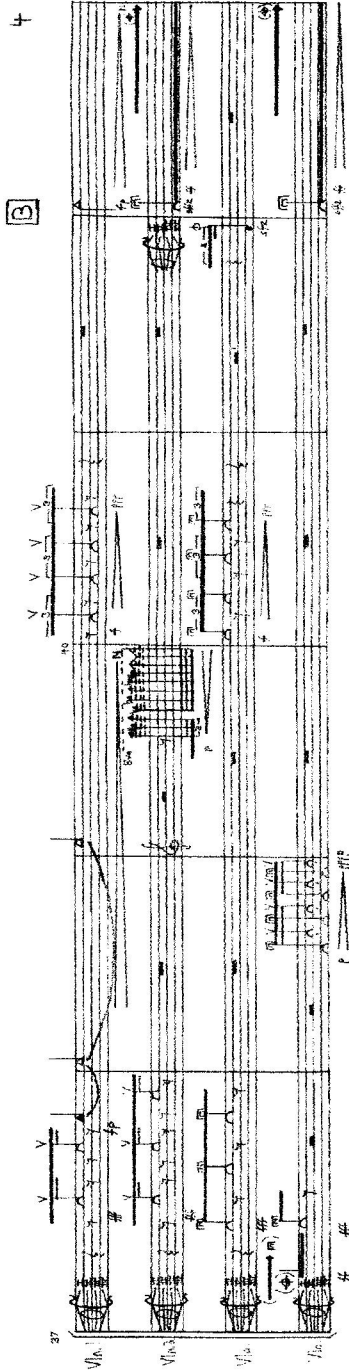
a

Musical score for strings, section 'a'. It consists of four staves labeled Vln, Vln, Vla, and Vlc. The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, f, ff, ppp). A rehearsal mark '16' is present in the first staff. The notation includes stems, beams, and slurs across the staves.

A

Musical score for strings, section 'A'. It consists of four staves labeled Vln, Vln, Vla, and Vlc. The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, f, ff, ppp). A rehearsal mark '19' is present in the first staff. The notation includes stems, beams, and slurs across the staves.

* Solo Violin part -
Rover more.



5

41 42 43 44 45 46 47 48 49 50 51 52

Viol. I
Viol. II
Vla.
Vcllo.

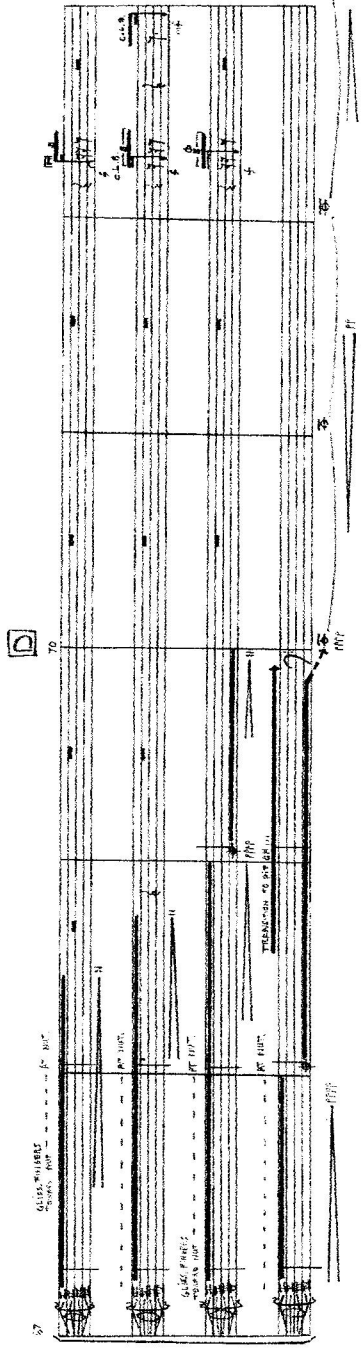
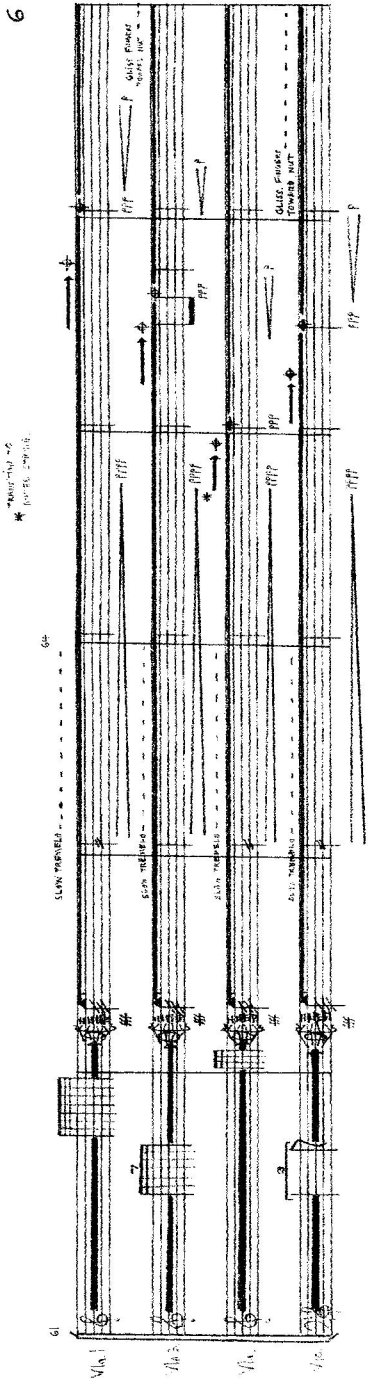
Viol. I: *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*
Viol. II: *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*
Vla.: *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*
Vcllo.: *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*

END THE QUARTET MOVING FROM MEASURE 53 TO MEASURE 54
* A TRANSITION IS MADE BETWEEN MEASURE 53 AND 54
THE MEASURES CHANGES AT 53.

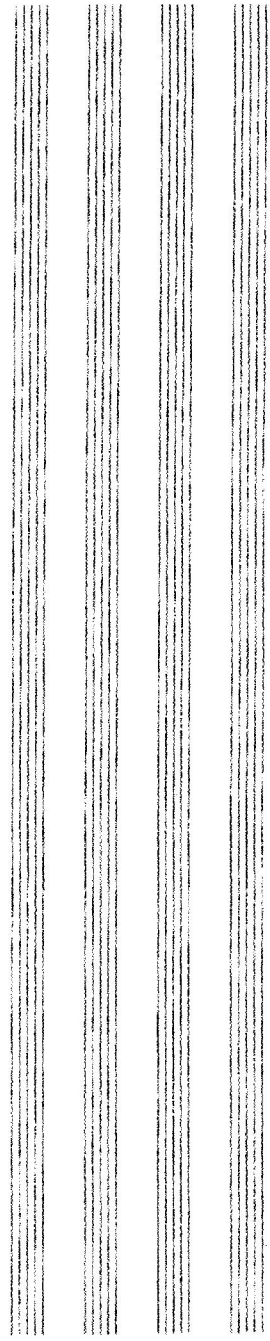
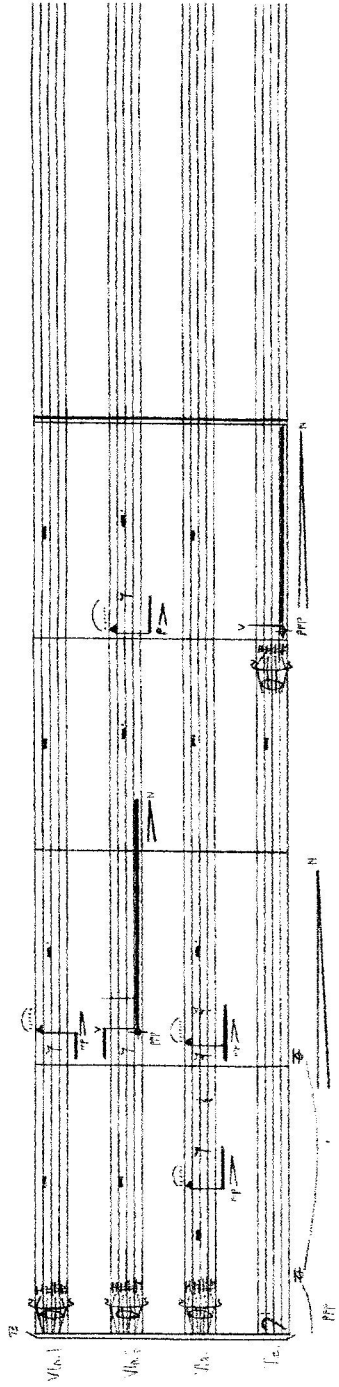
53 54 55 56 57 58 59 60 61 62 63 64

Viol. I
Viol. II
Vla.
Vcllo.

Viol. I: *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*
Viol. II: *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*
Vla.: *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*
Vcllo.: *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*



7



II

DIVISION HAS ITS OWN PROBLEMS

or,

THE THINGS THEY TELL THEMSELVES

for

Two Flutes

Bass Clarinet

Two Percussionists

Violin

Cello

Bass

PERFORMANCE NOTES

TRAVELING AT THE END OF THE BRIDGE IS POSSIBLE

* GANGE NOTES & REMEMBERS SHOULD BE AS FAST AS POSSIBLE

* SLOWDOWN SPEED SHOULD BE DECREASED TO DECREASE BETWEEN STARTING AND FINISHING PHASES

* ARROWS INDICATE A GRADUAL CHANGE OF STATE

WINDS:

KEY SIGNATURE → FAVORABLE RAIN → RECORD → BEHINDS

NOTES → DIRECTION OF WINDS INDICATE WIND DIRECTION

→ SHOULD BE LIGHT & AIRY

BE CAREFUL! DURING NOTE HEAD INDICATES SUBTLE (VERY QUIET)

PERCUSSION:

— SQUARE NOTE HEAD WITH P.T.S. INDICATE A CONTINUOUS ACTION

○ NOISE CIRCLES OR INSTRUMENT IN LINE OF GIVEN PART

• LET VIBRATE • AN 'X' THROUGH STEM MEANS A HEAD STRIKE

↓ DAMPER

INHERITS: FOR ALL SCRAPPING/MAKING CIRCLES PARTS HAVING ARROWS SHOULD BE USED SO AS TO REMOVE THE MOST NOISE, OTHERWISE, IT IS LEFT TO THE PERFORMERS TO DECIDE WHAT METHOD'S BEST ACHIEVE EACH TASK.

• BR. SH. MARCELLO

• M.S.P. MARCO ZUCCHINELLO

IN OVER-BAR PRESSURE, MORE NOISE, WHILE PITCH VARIATION ON THE BRIDGE

• DIRECTION INDICATE A → YARD NO. DEFINITE PITCH

• 10% CIRCULAR BOWING AT GIVEN SPEED RATE

• AT RESTRICTIONS, STRINGS ARE MIXED AND BOWING IS FROM BRIDGE TO AROUND OF FINGERBOARD PRESSURE AND STRINGS IS PITCH

SET-UP:

— WOOD BRIDGE - HIGH TENSION - SHORTER STAMP

— WOOD BRIDGE - HIGH TENSION - SHORTER STAMP

— WOOD BRIDGE - HIGH TENSION - SHORTER STAMP

— WOOD BRIDGE - HIGH TENSION - SHORTER STAMP

NOTE: WOODBLOCK SYMBOLS & BOTTLES SHOULD BE EQUALLY DIFFERENT BETWEEN EACH TASK.

This page contains a handwritten musical score for a symphony orchestra. The score is organized into systems for different instruments. At the top, there are three systems for woodwinds: Flute (1 and 2), Clarinet (B-flat), and Percussion (Cymbals, Triangle, Snare Drum, and Tom-toms). Below these are three systems for strings: Violin (1 and 2), Cello, and Bass. The notation includes various musical symbols such as notes, rests, dynamics (p, mp, f, sfz), articulation marks (accents, staccato), and performance instructions like 'Serpente' and 'Viv.'. The score is written in a clear, legible hand, with some corrections and markings throughout.

FLUTE:
1
2

CLARINET:
B

PERCUSSION:
C
T
S
T

VIOLIN:
1
2

CELLO

BASS

This page contains a musical score for an orchestra, featuring the following instruments and parts:

- FL. 1 & 2:** Flute parts with various dynamics and articulations.
- Bs. CL:** Bass Clarinet part.
- PERC. I & II:** Percussion parts, including snare and tom-toms.
- VLN. I & II:** Violin parts.
- VLC.:** Viola part.
- C.B.:** Cello part.

The score includes dynamic markings such as *pp*, *p*, *mf*, *f*, and *fff*, as well as articulation marks like accents and slurs. A rehearsal mark labeled "10" is present in the Percussion I part. The bottom right of the page is labeled "ORD.".

This page contains a handwritten musical score for an orchestra and a vocal soloist. The score is organized into systems, with measures numbered 13 through 16. The instruments and parts are as follows:

- FL 1**: Flute 1, marked *mf*.
- FL 2**: Flute 2, marked *pp*.
- Es Sol**: Solo Clarinet, marked *ppp*.
- (Clarinet)**: Clarinet part, marked *p*.
- PERC 1**: Percussion 1, marked *mf*.
- PENCA. SHAN.**: Percussion (Shanai), marked *p*.
- VUN**: Violin, marked *ppp*.
- VLC**: Viola, marked *ppp*.
- DB**: Double Bass, marked *ppp*.
- SOLOIST**: Vocal soloist, with lyrics: "DARJEN", "SALLEANG", and "N".

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The vocal line features lyrics in Indonesian. The orchestral parts are written in staves with various clefs and time signatures. The page is numbered 66 in the top right corner.

This is a handwritten musical score for a symphony orchestra, spanning 14 measures. The score is organized into systems for different instruments:

- Flutes (FL I & II):** Both parts are in treble clef with a key signature of one sharp (F#). They play a melodic line starting on a whole note in measure 1, followed by eighth notes in measures 2-4, and then a series of eighth notes in measures 5-14.
- Bassoon (Bs. Cl.):** In treble clef with a key signature of one sharp. It plays a similar melodic line to the flutes, starting on a whole note in measure 1 and continuing with eighth notes through measure 14.
- Percussion (PERC.):** Includes parts for *COM. MTP* (Cymbal, Tom Tom, Snare) and *TRBES* (Timpani). The timpani part features a series of rhythmic patterns, including a sequence of eighth notes in measures 5-7 and a more complex pattern in measures 8-14. Dynamic markings include *f* and *sfz*.
- Violins (VLN.):** In treble clef with a key signature of one sharp. The part consists of a series of eighth notes, starting with a *pp* dynamic in measure 1 and becoming more active in measures 5-14.
- Viola (VLC.):** In alto clef with a key signature of one sharp. It plays a melodic line with a *pp* dynamic in measure 1, followed by eighth notes in measures 2-14.
- Double Bass (D.B.):** In bass clef with a key signature of one sharp. It plays a simple rhythmic accompaniment of eighth notes throughout the piece.

The score includes various musical notations such as stems, beams, slurs, and dynamic markings (*pp*, *f*, *sfz*). There are also some handwritten annotations and a large arrow pointing to the right in the percussion section.

C *Accelerando*

37 80 80 80 80

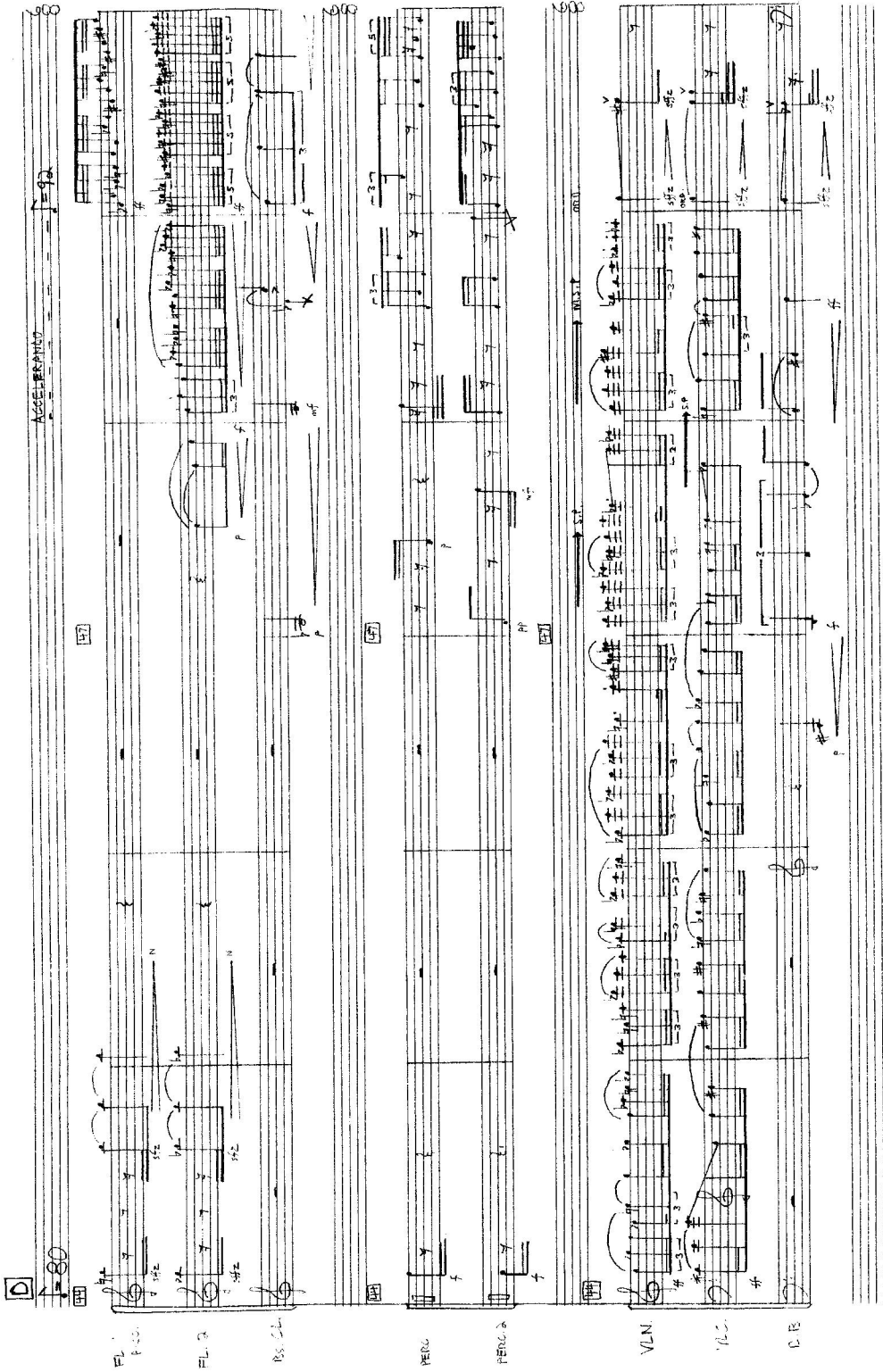
37 38 39 40

FLUTE 1
FLUTE 2
CLARINET B
PERCUSSION 1
PERCUSSION 2 / VIBES
VIOLIN
CELLO
BASS

mf *f* *sfz* *p* *mf* *f* *sfz* *p*

Handwritten musical score for a symphony orchestra, consisting of three systems of staves. The first system includes parts for Flute 1 (FL. 1), Flute 2 (FL. 2), Bassoon (BSS. CL.), Percussion (PERC.), Percussion 2 (PERC. 2), Violin (VLA.), Viola (VLA.), and Cello (C. B.). The second system includes parts for Percussion (PERC.), Percussion 2 (PERC. 2), Violin (VLA.), Viola (VLA.), and Cello (C. B.). The third system includes parts for Violin (VLA.), Viola (VLA.), and Cello (C. B.).

The score is marked with a tempo of $\text{♩} = 92$ and includes the instruction **ACCELERANDO**. It features various musical notations such as dynamics (e.g., *f*, *mf*, *pp*), articulation (accents, slurs), and performance directions (e.g., *rit.*, *rit. cresc.*). The notation includes complex rhythmic patterns, triplets, and dynamic markings.



Handwritten musical score for percussion and strings. The score is organized into systems, each containing multiple staves. The instruments and parts are labeled as follows:

- FL. 1 & 2:** Flute 1 and Flute 2 parts, featuring dynamic markings such as *sfz* and *mf*.
- Br. CL.:** Clarinet part, including dynamic markings like *mf* and *pp*.
- PERC:** Percussion part, with dynamic markings such as *pp* and *mf*.
- PERCU. VIBR.:** Vibraphone part, including dynamic markings like *pp* and *mf*.
- VLN.:** Violin part, featuring dynamic markings such as *mf* and *sfz*.
- VL. C.:** Viola part, including dynamic markings like *mf* and *sfz*.
- DB:** Double Bass part, with dynamic markings such as *mf* and *sfz*.

The score includes various musical notations, including notes, rests, and dynamic markings. There are also some handwritten annotations and markings, such as "OVERBLOWN" and "DARKER (RELATIVELY)".

This page contains a handwritten musical score for a string quartet and woodwinds. The score is organized into three systems, each with a system number in a box (5, 6, 7) at the beginning. The instruments are listed on the left side of each system: Flute (Fl.), Oboe (OBO.), Clarinet (CL.), Percussion (PERCU.), Violin (VLN.), Viola (VLC.), and Double Bass (D.B.).

System 5: Features Flute, Oboe, Clarinet, and Percussion. The Flute part includes dynamic markings like *ppp* and *mf*. The Oboe part has *mf* and *f* markings. The Clarinet part has *mf* and *f* markings. The Percussion part has *mf* and *f* markings.

System 6: Features Violin, Viola, and Double Bass. The Violin part has *mf* and *f* markings. The Viola part has *mf* and *f* markings. The Double Bass part has *mf* and *f* markings.

System 7: Features Violin, Viola, and Double Bass. The Violin part has *mf* and *f* markings. The Viola part has *mf* and *f* markings. The Double Bass part has *mf* and *f* markings.

The score includes various musical notations such as stems, beams, slurs, and dynamic markings. There are also some handwritten annotations and corrections throughout the score.

This page contains a handwritten musical score for a chamber ensemble. The score is organized into two systems of staves. The first system includes parts for Flute 1 (FL1), Flute 2 (FL2), Bassoon (Bs.), Percussion (PERC.), and Percussion 2 (PERC2). The second system includes parts for Violin (VLA.), Viola (VLC.), and Double Bass (D.B.).

FL1, PCC. (Staff 1): Features a melodic line with dynamic markings such as *ppp*, *mf*, and *f*. Includes a section labeled "OPENING" with a key signature change to one flat.

FL2 (Staff 2): Mirrors the melodic line of FL1 with similar dynamics.

Bs. (Staff 3): Provides harmonic support with a melodic line, including a section marked "TRILLING" with a tremolo effect.

PERC. (Staff 4): Contains rhythmic patterns and dynamic markings like *f* and *mf*.

PERC2 (Staff 5): Features a melodic line with dynamics ranging from *f* to *ppp*.

VLA. (Staff 6): Violin part with dynamics including *f*, *ppp*, and *mf*.

VLC. (Staff 7): Viola part with dynamics including *f*, *ppp*, and *mf*. Includes a section labeled "CIRCULAR BOW" with a specific bowing technique.

D.B. (Staff 8): Double Bass part with dynamics including *f*, *ppp*, and *mf*.

The score includes various musical notations such as slurs, ties, and dynamic hairpins. Measure numbers 66, 67, and 68 are indicated at the beginning of the first, second, and third systems respectively.

This is a handwritten musical score for a symphony orchestra, spanning measures 72 to 75. The score is organized into systems for different instruments and includes various musical notations, dynamics, and performance instructions.

System 1 (Measures 72-75):

- FLUTE, PICCO:** Features a melodic line starting in measure 72 with a dynamic of *mf*, moving to *f* in measure 73. A *rit.* marking is present in measure 74.
- CLARINET:** Plays a rhythmic accompaniment with notes marked *mf* and *f*.
- BASSOON:** Provides a steady accompaniment with notes marked *mf* and *f*.

System 2 (Measures 72-75):

- PERCUSSION:** Includes a section for **DRUMS** with a *CR. PALS.* (Cymbal) part and a **WOODBLOCKS** part. Dynamics range from *f* to *pp*.
- PERCUSSION:** A section for **WOODBLOCKS** with notes marked *f* and *pp*.

System 3 (Measures 72-75):

- VIOLIN:** Features a melodic line with a *SOL. PUNT.* (Solo Point) marking in measure 72. Dynamics include *f*, *mf*, and *pp*.
- VIOLA:** Provides accompaniment with notes marked *mf* and *f*.
- CELLO:** Provides accompaniment with notes marked *mf* and *f*.

The score includes various musical notations such as slurs, ties, and dynamic markings (*mf*, *f*, *pp*, *rit.*). The handwriting is clear and professional, typical of a composer's manuscript.

This page contains a handwritten musical score for three instruments: Percussion (PERC.), Violins (VLN.), and Double Bass (DB.). The score is organized into three systems, each with multiple staves. The first system includes parts for Flute (FL.), Piccolo (PICC.), Oboe (OBO.), Bassoon (FAG.), Clarinet (CLAR.), and Percussion (PERC.). The second system includes parts for Percussion (PERC.), Violin 1 (VLN. 1), Violin 2 (VLN. 2), and Double Bass (DB.). The third system includes parts for Violin 1 (VLN. 1), Violin 2 (VLN. 2), and Double Bass (DB.). The notation includes various musical symbols such as notes, rests, dynamics (e.g., *f*, *mf*, *ppf*), and performance instructions (e.g., *OVERBLLOW*, *ARCO*, *TRIP*). The score is written in a clear, legible hand.

DECELEBRANDO

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

1001

1002

1003

1004

1005

1006

1007

1008

1009

1010

1011

1012

1013

1014

1015

1016

1017

1018

1019

1020

1021

1022

1023

1024

1025

1026

1027

1028

1029

1030

1031

1032

1033

1034

1035

1036

1037

1038

1039

1040

1041

1042

1043

1044

1045

1046

1047

1048

1049

1050

1051

1052

1053

1054

1055

1056

1057

1058

1059

1060

1061

1062

1063

1064

1065

1066

1067

1068

1069

1070

1071

1072

1073

1074

1075

1076

1077

1078

1079

1080

1081

1082

1083

1084

1085

1086

1087

1088

1089

1090

1091

1092

1093

1094

1095

1096

1097

1098

1099

1100

1101

1102

1103

1104

1105

1106

1107

1108

1109

1110

1111

1112

1113

1114

1115

1116

1117

1118

1119

1120

1121

1122

1123

1124

1125

1126

1127

1128

1129

1130

1131

1132

1133

1134

1135

1136

1137

1138

1139

1140

1141

1142

1143

1144

1145

1146

1147

1148

1149

1150

1151

1152

1153

1154

1155

1156

1157

1158

1159

1160

1161

1162

1163

1164

1165

1166

1167

1168

1169

1170

1171

1172

1173

1174

1175

1176

1177

1178

1179

1180

1181

1182

1183

1184

1185

1186

1187

1188

1189

1190

1191

1192

1193

1194

1195

1196

1197

1198

1199

1200

1201

1202

1203

1204

1205

1206

1207

1208

1209

1210

1211

1212

1213

1214

1215

1216

1217

1218

1219

1220

1221

1222

1223

1224

1225

1226

1227

1228

1229

1230

1231

1232

1233

1234

1235

1236

1237

1238

1239

1240

1241

1242

1243

1244

1245

1246

1247

1248

1249

1250

1251

1252

1253

1254

1255

1256

1257

1258

1259

1260

1261

1262

1263

1264

1265

1266

1267

1268

1269

1270

1271

1272

1273

1274

1275

1276

1277

1278

1279

1280

1281

1282

1283

1284

1285

1286

1287

1288

1289

1290

1291

1292

1293

1294

1295

1296

1297

1298

1299

1300

1301

1302

1303

1304

1305

1306

1307

1308

1309

1310

1311

1312

1313

1314

1315

1316

1317

1318

1319

1320

1321

1322

1323

1324

1325

1326

1327

1328

1329

1330

1331

1332

1333

1334

1335

1336

1337

1338

1339

1340

1341

1342

1343

1344

1345

1346

1347

1348

1349

1350

1351

1352

1353

1354

1355

1356

1357

1358

1359

1360

1361

1362

1363

1364

1365

1366

1367

1368

1369

1370

1371

1372

1373

1374

1375

1376

1377

1378

1379

1380

1381

1382

1383

1384

1385

1386

1387

1388

1389

1390

1391

1392

1393

1394

1395

1396

1397

1398

1399

1400

1401

1402

1403

1404

1405

1406

1407

1408

1409

1410

1411

1412

1413

1414

1415

1416

1417

1418

1419

1420

1421

1422

1423

1424

1425

1426

1427

1428

1429

1430

1431

1432

1433

1434

1435

1436

1437

1438

1439

1440

1441

1442

1443

1444

1445

1446

1447

1448

1449

1450

1451

1452

1453

1454

1455

1456

1457

1458

1459

1460

1461

1462

1463

1464

1465

1466

1467

1468

1469

1470

1471

1472

1473

1474

1475

1476

1477

1478

1479

1480

1481

1482

1483

1484

1485

1486

1487

1488

1489

1490

1491

1492

1493

1494</

Handwritten musical score for percussion instruments. The score is organized into systems, with measures 107, 108, and 109 clearly marked. The instruments listed are:

- FL (Flute)
- PNC (Percussion No. 1)
- EL 2 (Electric Drum)
- EL 1 (Electric Drum)
- PERC 1 (Percussion No. 2)
- PERC 2 (Percussion No. 3)
- L-N (Lydian No. 1)
- L-C (Lydian No. 2)
- L-B (Lydian No. 3)

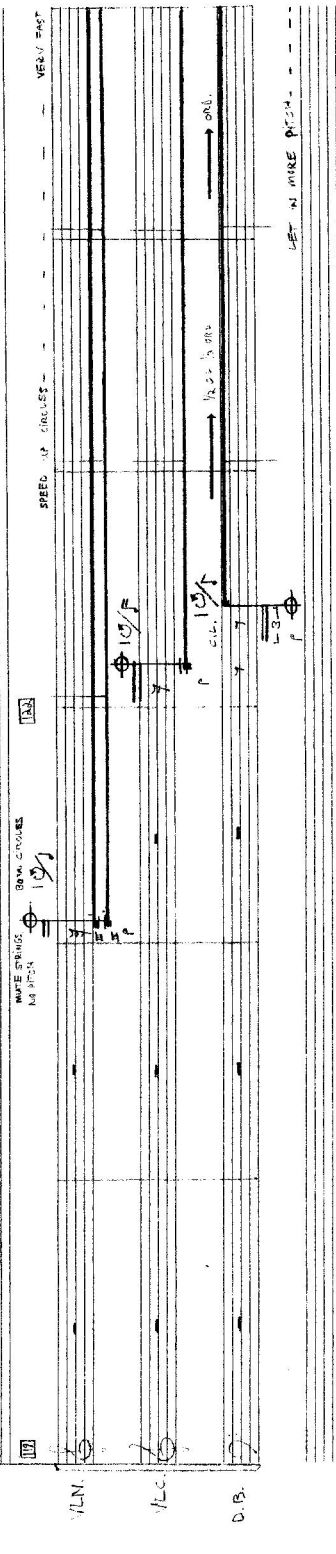
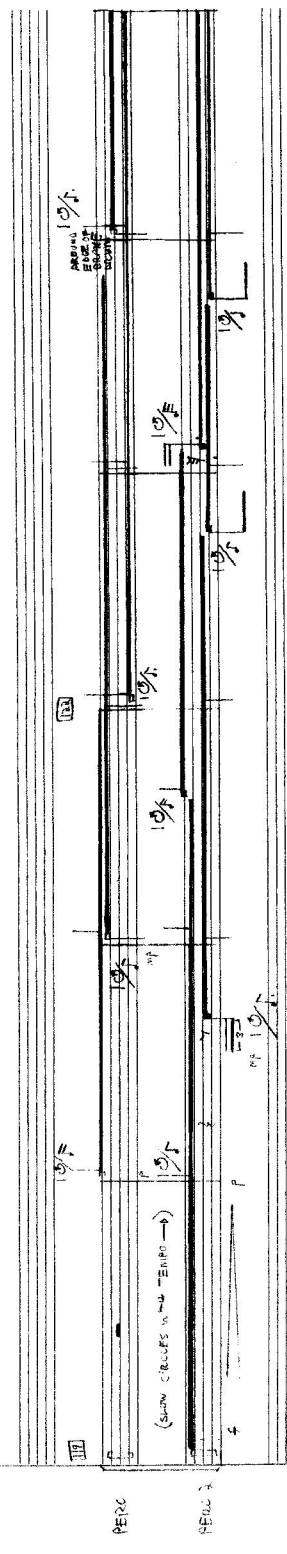
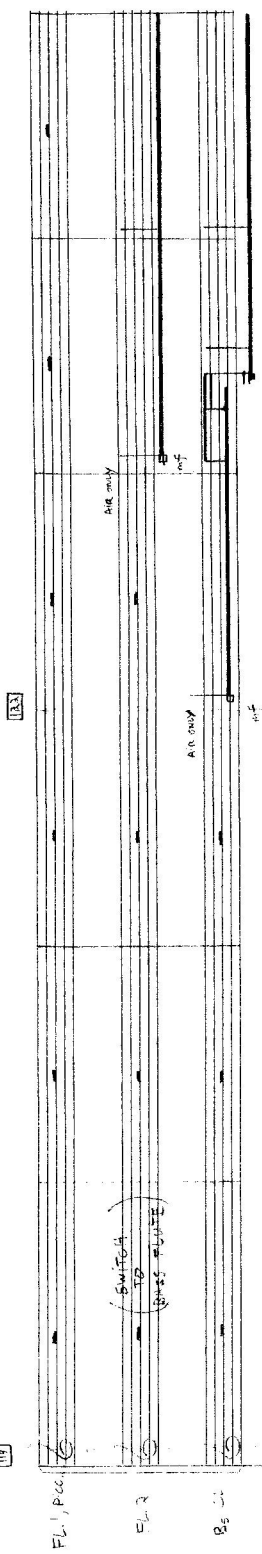
The score includes various musical notations such as notes, rests, and dynamic markings (p, f, ff, mf). There are also some handwritten annotations and symbols, including a large '8' in measure 107 and a 'P' in measure 109. The notation is dense and appears to be a working draft or a specific performance arrangement.

Handwritten musical score for strings and percussion, measures 113-116. The score is written on ten staves, with the following parts and markings:

- FL 1 PICC:** Measure 113 starts with a dynamic marking of *sfz*. Measure 114 contains a boxed letter 'K' above the staff.
- FL 2:** Measure 113 has a dynamic marking of *sfz*. Measure 114 has a dynamic marking of *mf*.
- Bs Cl:** Measure 113 has a dynamic marking of *mf*. Measure 114 has a dynamic marking of *mf*.
- PERC 1:** Measure 113 has a dynamic marking of *p*. Measure 114 has a dynamic marking of *mf*.
- PERC 2:** Measure 113 has a dynamic marking of *mf*. Measure 114 has a dynamic marking of *mf*.
- VLN:** Measure 113 has a dynamic marking of *sfz*. Measure 114 has a dynamic marking of *mf*.
- VLC:** Measure 113 has a dynamic marking of *sfz*. Measure 114 has a dynamic marking of *mf*.
- DB:** Measure 113 has a dynamic marking of *mf*. Measure 114 has a dynamic marking of *mf*.

Additional markings include *NOISE* written vertically on the left side of the percussion staves, and *GRD. (7)* written vertically on the right side of the string staves. Measure numbers 113, 114, and 116 are clearly visible at the beginning of their respective staves.

DE-266. $\beta = 60$ (STIFF) CRESCENDO



MAINT. SPRING. BOW CHANGES. SPEED UP. CRUISE. VERY FAST.

Handwritten musical score for percussion and strings. The score is organized into systems with measures numbered 133, 134, 135, and 136. The instruments and parts are:

- Fl. 1 Picc.**: Flute 1, Piccolo
- Fl. 2, B. Fl.**: Flute 2, Bass Flute
- Bs. Cl.**: Bassoon
- PERCU. 1**: Percussion 1
- PERCU. 2**: Percussion 2
- V.L.N.**: Violin
- V.L.C.**: Viola
- C.B.**: Cello

Key annotations and markings include:

- Measure 133: **SWITCH TO NORMAL PULSE** (written above the Flute parts).
- Measure 134: **SWITCH TO NORMAL PULSE** (written below the Flute parts).
- Measure 135: **SO TO PERCU. 2 SYMBOL** (written above the Percussion 2 part).
- Measure 136: **ARCO** (written above the Violin and Viola parts).
- Dynamic markings: **f** (forte), **mf** (mezzo-forte), **ff** (fortissimo).
- Tempo/Performance markings: **rit.** (ritardando), **acc.** (accelerando).
- Rehearsal marks: **133**, **134**, **135**, **136** in boxes.

Handwritten musical score for woodwinds and percussion, measures 127-137. The score is written on multiple staves with various musical notations including notes, rests, and dynamic markings.

MEASURES 127-137:

- FLUTE:** Measures 127-137. Includes dynamic markings like *ff* and *mf*.
- B♭ CLARINET:** Measures 127-137. Includes dynamic markings like *ff* and *mf*.
- PERCUSSION:** Measures 127-137. Includes notes for *DRUMS* and *TR* (triangle).

MEASURES 138-147:

- FLUTE:** Measures 138-147. Includes dynamic markings like *ff* and *mf*.
- B♭ CLARINET:** Measures 138-147. Includes dynamic markings like *ff* and *mf*.
- PERCUSSION:** Measures 138-147. Includes notes for *DRUMS* and *TR*.

MEASURES 148-157:

- FLUTE:** Measures 148-157. Includes dynamic markings like *ff* and *mf*.
- B♭ CLARINET:** Measures 148-157. Includes dynamic markings like *ff* and *mf*.
- PERCUSSION:** Measures 148-157. Includes notes for *DRUMS* and *TR*.

MEASURES 158-167:

- FLUTE:** Measures 158-167. Includes dynamic markings like *ff* and *mf*.
- B♭ CLARINET:** Measures 158-167. Includes dynamic markings like *ff* and *mf*.
- PERCUSSION:** Measures 158-167. Includes notes for *DRUMS* and *TR*.

MEASURES 168-177:

- FLUTE:** Measures 168-177. Includes dynamic markings like *ff* and *mf*.
- B♭ CLARINET:** Measures 168-177. Includes dynamic markings like *ff* and *mf*.
- PERCUSSION:** Measures 168-177. Includes notes for *DRUMS* and *TR*.

MEASURES 178-187:

- FLUTE:** Measures 178-187. Includes dynamic markings like *ff* and *mf*.
- B♭ CLARINET:** Measures 178-187. Includes dynamic markings like *ff* and *mf*.
- PERCUSSION:** Measures 178-187. Includes notes for *DRUMS* and *TR*.

FLUTE

B♭ CLARINET

PERCUSSION

FLUTE

B♭ CLARINET

PERCUSSION

Handwritten musical score for strings and percussion. The score is organized into systems for different instruments:

- FLUTE (FL I, FL A):** Includes parts for Flute I and Flute A. A note is marked with a dynamic of pp . A bracket indicates a section labeled "(SWITCH TO BASS FLUTE)".
- PERCUSSION (PERC I, PERC II):** Includes parts for Percussion I and Percussion II. Percussion I has markings for "RUB SOLO" and "CHANGE TO CIRCLES". Percussion II has markings for "RUB SOLO" and "CHANGE TO CIRCLES".
- VIOLIN (VLN):** Includes a part for Violin. Dynamics include pp , f , and mp . A section is marked with a dynamic of f .
- VIOLA (VLA):** Includes a part for Viola. Dynamics include pp , f , and mp . A section is marked with a dynamic of f .

The score features various musical notations such as stems, beams, and dynamic markings. There are also some handwritten annotations and markings throughout the score.

This musical score page contains measures 170 through 173. The instruments and parts are as follows:

- FLUTE 1 (FL. 1) (Norm):** Treble clef, measures 170-173.
- FLUTE 2, Bass Flute (FL. 2, B♭, F♯):** Treble clef, measures 170-173.
- Bassoon, Clarinet (Bs., Cl.):** Bass clef, measures 170-173.
- PERCUSSION 1 (PERC. 1):** Percussion clef, measures 170-173.
- PERCUSSION 2 (PERC. 2):** Percussion clef, measures 170-173.
- VOLUNTARY (VLM.):** Treble clef, measures 170-173.
- VIBRAPHONE (VLC):** Treble clef, measures 170-173.
- DRUMS (D.B.):** Treble clef, measures 170-173.

Measure numbers 170, 171, 172, and 173 are indicated in boxes at the beginning of their respective staves. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *ff*), and articulation marks.

R

176

177

178

FL. I

FL. II

8^{va} FL.

B♭ CLAR.

PERC.

PERC. 2

VLN.

VLA.

D.B.

5th & 6th FINGER PRESSURE

5th & 6th FINGER PRESSURE

5/8 = 80

182

FL. I

FL. 2, BS FL.

BS CL.

PERC. I

PERC. 2

183

184

VLN.

VLC.

DB.

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

1001

1002

1003

1004

1005

1006

1007

1008

1009

1010

1011

1012

1013

1014

1015

1016

1017

1018

1019

1020

1021

1022

1023

1024

1025

1026

1027

1028

1029

1030

1031

1032

1033

1034

1035

1036

1037

1038

1039

1040

1041

1042

1043

1044

1045

1046

1047

1048

1049

1050

1051

1052

1053

1054

1055

1056

1057

1058

1059

1060

1061

1062

1063

1064

1065

1066

1067

1068

1069

1070

1071

1072

1073

1074

1075

1076

1077

1078

1079

1080

1081

1082

1083

1084

1085

1086

1087

1088

1089

1090

1091

1092

1093

1094

1095

1096

1097

1098

1099

1100

1101

1102

1103

1104

1105

1106

1107

1108

1109

1110

1111

1112

1113

1114

1115

1116

1117

1118

1119

1120

1121

1122

1123

1124

1125

1126

1127

1128

1129

1130

1131

1132

1133

1134

1135

1136

1137

1138

1139

1140

1141

1142

1143

1144

1145

1146

1147

1148

1149

1150

1151

1152

1153

1154

1155

1156

1157

1158

1159

1160

1161

1162

1163

1164

1165

1166

1167

1168

1169

1170

1171

1172

1173

1174

1175

1176

1177

1178

1179

1180

1181

1182

1183

1184

1185

1186

1187

1188

1189

1190

1191

1192

1193

1194

1195

1196

1197

1198

1199

1200

1201

1202

1203

1204

1205

1206

1207

1208

1209

1210

1211

1212

1213

1214

1215

1216

1217

1218

1219

1220

1221

1222

1223

1224

1225

1226

1227

1228

1229

1230

1231

1232

1233

1234

1235

1236

1237

1238

1239

1240

1241

1242

1243

1244

1245

1246

1247

1248

1249

1250

1251

1252

1253

1254

1255

1256

1257

1258

1259

1260

1261

1262

1263

1264

1265

1266

1267

1268

1269

1270

1271

1272

1273

1274

1275

1276

1277

1278

1279

1280

1281

1282

1283

1284

1285

1286

1287

1288

1289

1290

1291

1292

1293

1294

1295

1296

1297

1298

1299

1300

1301

1302

1303

1304

1305

1306

1307

1308

1309

1310

1311

1312

1313

1314

1315

1316

1317

1318

1319

1320

1321

1322

1323

1324

1325

1326

1327

1328

1329

1330

1331

1332

1333

1334

1335

1336

1337

1338

1339

1340

1341

1342

1343

1344

1345

1346

1347

1348

1349

1350

1351

1352

1353

1354

1355

1356

1357

1358

1359

1360

1361

1362

1363

1364

1365

1366

1367

1368

1369

1370

1371

1372

1373

1374

1375

1376

1377

1378

1379

1380

1381

1382

1383

1384

1385

1386

1387

1388

1389

1390

1391

1392

1393

1394

1395

1396

1397

1398

1399

1400

1401

1402

1403

1404

1405

1406

1407

1408

1409

1410

1411

1412

1413

1414

1415

1416

1417

1418

1419

1420

1421

1422

1423

1424

1425

1426

1427

1428

1429

1430

1431

1432

1433

1434

1435

1436

1437

1438

1439

1440

1441

1442

1443

1444

1445

1446

1447

1448

1449

1450

1451

1452

1453

1454

1455

1456

1457

1458

1459

1460

1461

1462

1463

1464

1465

1466

1467

1468

1469

1470

1471

1472

1473

1474

1475

1476

1477

1478

1479

1480

1481

1482

1483

1484

1485

1486

Handwritten musical score for measures 133-137. The score is organized into systems for different instruments:

- 133**: Flute 1 (FL 1), Flute 2 and Piccolo (Fl. 2, Piccolo), Bassoon (BASSOON), Percussion 1 (PERC 1), Percussion 2 (PERC 2).
- 134**: Flute 1 (FL 1), Flute 2 and Piccolo (Fl. 2, Piccolo), Bassoon (BASSOON), Percussion 1 (PERC 1), Percussion 2 (PERC 2).
- 135**: Flute 1 (FL 1), Flute 2 and Piccolo (Fl. 2, Piccolo), Bassoon (BASSOON), Percussion 1 (PERC 1), Percussion 2 (PERC 2).
- 136**: Violin 1 (VLN.), Violin 2 (VLC.), Double Bass (D.B.).
- 137**: Violin 1 (VLN.), Violin 2 (VLC.), Double Bass (D.B.).

The score contains various musical notations including notes, rests, dynamics (e.g., *f*, *sfz*), and performance instructions such as "BUR" and "dolce".

306

Viol. I
Viol. II
Cello

307

Detailed description: This block contains the musical notation for measures 306 and 307 for the string section. It includes staves for Violin I, Violin II, and Cello. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 306 and 307 are clearly marked at the beginning and end of the section.

308

PERC. I
PERC. II

309

Detailed description: This block contains the musical notation for measures 308 and 309 for the percussion section. It includes staves for Percussion I and Percussion II. The notation is primarily rhythmic, consisting of vertical lines and beams indicating the timing of hits. Measure numbers 308 and 309 are clearly marked at the beginning and end of the section.

310

VLN
VLC.
C.B.

311

Detailed description: This block contains the musical notation for measures 310 and 311 for the string section. It includes staves for Violin I, Violin II, Viola, and Cello. The notation features complex rhythmic patterns with many beamed notes. Measure numbers 310 and 311 are clearly marked at the beginning and end of the section.

This musical score page contains three systems of staves, numbered 213, 214, and 215.
System 213 includes staves for Flute 1 (FL1), Flute 2 (FL2), Bass Clarinet (Bas Cl.), Percussion 1 (PERC.1), and Percussion 2 (PERC.2). The woodwind parts feature complex rhythmic patterns with slurs and accents, while the percussion parts are mostly rests.
System 214 shows Percussion 1 and Percussion 2, both of which are completely silent (rests) throughout the system.
System 215 includes staves for Violin 1 (Vln), Violin 2 (Vlc), and Cello (C.B.). The string parts feature rhythmic patterns with slurs and accents, and some dynamic markings like 'p' and 'f'.
The page is otherwise blank with empty staff lines.

This musical score page contains measures 233, 234, and 235. The instruments are arranged in the following order from top to bottom: Flute I (Fl. I), Flute II (Fl. II), Bassoon (Bs. Cl.), Percussion I (PERC. I), Percussion II (PERC. II), Violin I (VLN. I), Violin II (VLC. II), and Double Bass (D.B.).

- Measures 233-235:** The Flute I and II parts play a melodic line starting on a whole note G4, moving to a half note A4, and then a quarter note B4. The Bassoon part plays a similar melodic line. The Percussion parts play a rhythmic pattern of eighth notes. The Violin I and II parts play a rhythmic pattern of eighth notes. The Double Bass part plays a rhythmic pattern of eighth notes.
- Measure 233:** The Flute I and II parts play a whole note G4. The Bassoon part plays a whole note G4. The Percussion parts play a rhythmic pattern of eighth notes. The Violin I and II parts play a rhythmic pattern of eighth notes. The Double Bass part plays a rhythmic pattern of eighth notes.
- Measure 234:** The Flute I and II parts play a half note A4. The Bassoon part plays a half note A4. The Percussion parts play a rhythmic pattern of eighth notes. The Violin I and II parts play a rhythmic pattern of eighth notes. The Double Bass part plays a rhythmic pattern of eighth notes.
- Measure 235:** The Flute I and II parts play a quarter note B4. The Bassoon part plays a quarter note B4. The Percussion parts play a rhythmic pattern of eighth notes. The Violin I and II parts play a rhythmic pattern of eighth notes. The Double Bass part plays a rhythmic pattern of eighth notes.

This musical score page contains three systems of staves, numbered 330, 331, and 332. The instruments are arranged as follows:

- System 330:** Flute 1 (FL. 1), Flute 2 (FL. 2), and Bassoon (Bs. Cl.).
- System 331:** Percussion 1 (PERC. 1), Percussion 2 (PERC. 2), Violin 1 (VLN.), Violin 2 (VL. 2.), and Double Bass (D.B.).

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- Measures 330-331:** Dynamics of *mf*, *mfz*, *p*, *pp*, and *ppp*.
- Measure 331:** A circled annotation reads "CASSIN CALIFORNIA MERO".
- Measure 332:** A dynamic marking of *sfz* is present.

The percussion parts (PERC. 1 and PERC. 2) feature complex rhythmic patterns with many sixteenth notes. The string parts (VLN. and D.B.) have fewer notes, often appearing as rests or simple rhythmic figures.

III

APSIDES

for

Clarinet

NOTES:

↑ = CRUISE AS POSSIBLE (TECHNIQUES: VETERANE RELATIVE VOLUME LEVELS)

↓ = LOUD AS POSSIBLE

↑ = CRUISE N. FINGERED PITCH

EXAMPLE

INHALE
SQUARE WAVE BEATS BEHIND BY 1/2 BEATS
SEMICONSTANT AIR BEATS WITH PRECISED FINGERING
CHANGING THE RELATIVE BRIGHTNESS OF SOUND AS WELL AS PITCH

1. (S) PROBLEMS BELOW AIR BEATS BEHIND THE SQUARE BE THE ORGAN CAUSE
DURING EXECUTION THEY SHOULD BE INTONED THROUGH THE CURVATURE TO
CHANGE THE QUALITY OF AIR SOUND. BANNED.

▲ TRIANGLE OF BEATS SHOULD A BENT IMPACT OR SUSTAINED
AGGRESSIVE SOUNDS DEPENDING ON LENGTH (SHORT OR LONG RESPECTIVELY).

• WHILE NOTE HEADS ARE SETTING PITCH, MEANING TABLE AS
POSSIBLE VARIOUS STICK AVAILABLE

• ANGLES: FOR THE INSTRUMENTS

THE PERSONS TAKE TO THE CONTROL BEATING BEAT FIRST AS POSSIBLE
IS BEA EQUALLY ACCORDING TO THE SQUARE NOTE AND I SERV AS POSSIBLE

MULTI-PHASE FINGERINGS

Musical notation showing multi-phase fingerings. The notation includes a treble clef, a series of notes with stems, and beat numbers in brackets: [1], [2], [3], [4], [5], [6], [7], [8], [9], [10], [11], [12], [13], [14], [15], [16], [17], [18], [19]. The notes are arranged in a sequence that demonstrates various fingerings and phrasing techniques. Some notes have stems pointing up, while others point down. There are also some notes with stems pointing both up and down. The notation is dense and detailed, showing the specific placement of notes and stems on the staff.

This image shows a page of handwritten musical notation on ten staves. The notation is dense and includes various symbols and markings:

- Staff 1:** Starts with a treble clef and a sharp sign. It contains a series of notes with a bracket underneath. A circled 'N' is written below the staff.
- Staff 2:** Contains a treble clef, a sharp sign, and notes with a bracket. A circled 'N' is written below the staff.
- Staff 3:** Contains a treble clef, a sharp sign, and notes with a bracket. A circled 'N' is written below the staff.
- Staff 4:** Contains a treble clef, a sharp sign, and notes with a bracket. A circled 'N' is written below the staff.
- Staff 5:** Contains a treble clef, a sharp sign, and notes with a bracket. A circled 'N' is written below the staff.
- Staff 6:** Contains a treble clef, a sharp sign, and notes with a bracket. A circled 'N' is written below the staff.
- Staff 7:** Contains a treble clef, a sharp sign, and notes with a bracket. A circled 'N' is written below the staff.
- Staff 8:** Contains a treble clef, a sharp sign, and notes with a bracket. A circled 'N' is written below the staff.
- Staff 9:** Contains a treble clef, a sharp sign, and notes with a bracket. A circled 'N' is written below the staff.
- Staff 10:** Contains a treble clef, a sharp sign, and notes with a bracket. A circled 'N' is written below the staff.

Additional annotations include circled letters 'N', 'P', and 'f', and various symbols like 'V' and 'C'. There are also some illegible handwritten notes and markings throughout the page.

Musical score system 1, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with stems, some marked with 'f' (forte) and 'p' (piano). A dynamic marking 'f' is present at the beginning. A fermata is placed over a note. A section of the score is enclosed in a box and labeled '(SAT) (KONT) (SAT)'. A large 'N' is written above the staff. The system concludes with a double bar line and repeat dots.

Musical score system 2, continuing the piece. It features a treble clef and a key signature of one sharp. The notation includes notes with stems, some marked with 'f'. A dynamic marking 'f' is present at the beginning. A section of the score is enclosed in a box and labeled '(SAT) (KONT) (SAT)'. A large 'N' is written above the staff. The system concludes with a double bar line and repeat dots.

Musical score system 3, continuing the piece. It features a treble clef and a key signature of one sharp. The notation includes notes with stems, some marked with 'f'. A dynamic marking 'f' is present at the beginning. A section of the score is enclosed in a box and labeled '(SAT) (KONT) (SAT)'. A large 'N' is written above the staff. The system concludes with a double bar line and repeat dots.

Musical score system 4, continuing the piece. It features a treble clef and a key signature of one sharp. The notation includes notes with stems, some marked with 'f'. A dynamic marking 'f' is present at the beginning. A section of the score is enclosed in a box and labeled '(SAT) (KONT) (SAT)'. A large 'N' is written above the staff. The system concludes with a double bar line and repeat dots.

Musical score system 5, continuing the piece. It features a treble clef and a key signature of one sharp. The notation includes notes with stems, some marked with 'f'. A dynamic marking 'f' is present at the beginning. A section of the score is enclosed in a box and labeled '(SAT) (KONT) (SAT)'. A large 'N' is written above the staff. The system concludes with a double bar line and repeat dots.

Musical score system 1, featuring a piano part with various dynamics (p, f) and articulation marks. Includes a small diagram of a piano action mechanism.

Musical score system 2, featuring a piano part with various dynamics (p, f) and articulation marks. Includes a small diagram of a piano action mechanism.

Musical score system 3, featuring a piano part with various dynamics (p, f) and articulation marks. Includes a small diagram of a piano action mechanism.

Musical score system 4, featuring a piano part with various dynamics (p, f) and articulation marks. Includes a small diagram of a piano action mechanism.

Musical score system 5, featuring a piano part with various dynamics (p, f) and articulation marks. Includes a small diagram of a piano action mechanism.

Fl. V. S. F. (5) f sfz p f p f (5A) (5B) (5C) f (5) (5A) (5) (5B) (5C) f

V. S. F. [7] f [8] sfz [9] p [10] f [11] sfz [12] f

Fl. V. S. F. [13] f [14] sfz [15] p [16] f [17] sfz

Fl. V. S. F. [18] f [19] sfz [20] p [21] f [22] sfz

(DEEP BREATH) (ALIAS AT POSSIBLE IN ONE BREATH)

(21) f (22) sfz

Handwritten musical notation on a staff, including notes, rests, and dynamic markings (p, f). Includes a circled measure number [10] and a circled measure number (5).

Handwritten musical notation on a staff, including notes, rests, and dynamic markings (f, p, N). Includes a circled measure number [11] and a circled measure number (5).

Handwritten musical notation on a staff, including notes, rests, and dynamic markings (f, p, N). Includes a circled measure number [12] and a circled measure number (5).

Handwritten musical notation on a staff, including notes, rests, and dynamic markings (f, p, N). Includes a circled measure number [13] and a circled measure number (5).

Handwritten musical notation on a staff, including notes, rests, and dynamic markings (f, p, N). Includes a circled measure number [14] and a circled measure number (5).

Handwritten musical notation on a staff, including notes, rests, and dynamic markings (f, p, N). Includes a circled measure number [15] and a circled measure number (5).

Handwritten musical notation on a staff, including notes, rests, and dynamic markings (f, p, N). Includes a circled measure number [16] and a circled measure number (5).

Handwritten musical notation on a staff, including notes, rests, and dynamic markings (f, p, N). Includes a circled measure number [17] and a circled measure number (5).