

chronotope study 1

for the San Andreas Quartet

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chronotope study 1

Instrumentation

the score is written in C.

Violin: string or percussive staff, general pitch staff

Clarinet in B \flat : general pitch staff, percussive staff: may also indicate dynamic particulars not related to the pitch staff, or vocalizations

Trombone: general pitch staff, percussive staff: may also indicate dynamic particulars not related to the pitch staff, or vocalizations

Piano: general pitch staff, pedal staff

General Symbols and Notes

rit. - - - - - refer to global tempi.

accel. - - - - - refer to global tempi.

movement towards or away from silence; silence is relative to capabilities of particular instrument.

movement from indicated dynamic to the loudest possible dynamic; determined by capability of instrument within given duration.

transition from one technique or timbre to another: this includes movements from different types of note-heads, different types of vibrato, air pressure, etc.

as above; the solid line indicates a continuation of one technique/timbre before moving to the line of transition.

vibrato suggested vibrato shapes

senza vibrato: sv.

poco vibrato: pv.

vibrato ordinario: vib. ord.

molto vibrato: mv.

vibrato esagerato: vib. es.

trills all trills are to be executed as fast as possible unless otherwise indicated.

trill to secondary note as fast as possible. if a secondary note is not given, move to the nearest quarter-tone; performer determines direction.

double or triple trill respectively; randomly move between the notated pitch and the trill pitch(es) as fast as possible unless otherwise indicated.

increase or decrease speed of trill; applies to all kinds of trills, i.e. single, double, triple.

glissandi when a concluding destination pitch is given in parentheses, the pitch is not to be articulated. if a destination pitch is not given, observe the approximate ending point of the line.

glissandi represented by a straight line are to be performed in a continuous and even movement from the starting point to the ending point; the distance should be traversed more-or-less equally.

glissandi represented by a curved line are to be performed in a continuous movement with an increase or decrease of glissando speed; this movement creates an uneven distribution of time and pitch.

vocalizations

inhale inhalation vocalizations appear on single line staves with stems down. this type of vocalization is voiced and is executed by audibly gasping for air while attempting to enunciate the requested phoneme. the resultant sound should be continuous and somewhat dramatic, but it should not be clearly enunciated as though the phoneme were being spoken or sung.

exhale exhalation vocalizations appear on single line staves with their stems up. this type of vocalization is unvoiced and is executed by audibly exhaling while attempting to enunciate the requested phoneme. the resultant sound should be a continuous colored breath.

bar lines

double bar lines signify the end of a phrase or the secondary division of an insertion. some double barlines are accompanied by fermata. when this occurs, the duration of the fermata is determined by the conductor's interpretation of the nature of the music present; the conductor should always error on the side of being too long rather than too short. if a note is tied over the double bar, or the penultimate note or gesture is accompanied by a fermata, the player is to hold the given pitch or gesture. this movement of time is to be considered a suspension, or rather, a look within the symbol of the double bar. the resultant music should present a sense of this vertical space such that it is both a time of quasi-improvisation and a further understanding of the gesture; a moment of schizophrenic clarity.

triple bar lines signify the end of a fold, or the primary division of an insertion, always attacca....

if a solid bar line is accompanied by a broken barline, such that the broken line is to the inside of the solid line, this is to be understood as a fully written out consideration of the function of music that occurs "beneath" a fermata "within" the nihilistic space of a double or triple bar line.

fermati

if a fermata is not accompanied with an approximate span of time (i.e., in seconds), the span of duration is determined by the conductor, in which case, the fermata should be kept in relative proportion to each other. the sole exception occurs when a fermata is above a double bar line (see bar lines).

long

medium

short

articulation

marcato; heavy accent

light accent; stressed

grace notes and rhythm

play as written: attempt to evenly disburse the given collection of notes in the allotted time; if accompanied by "ad lib." the rhythmic disbursement is left to the player.

play as written, as fast as possible; repeat the gesture as necessary to fill the allotted time.

play as written, as fast as possible, once only and move on to the following gesture, etc.

articulate only the notes with a head or some form of articulation (see arrows). the line, either straight or curved, denotes a continuation of the initial pitch.

when rit. or accel. lines are above a note, or a collection of notes that are to be attacked or repeated in an unmeasured manner, the rit./accel. lines indicate an increase or decrease in the number of attacks (see for instance Eng. Hn. m.9, or D. Bass m.30).

particular sounds

inhale

- i = as in be
- I = as in bit, hymn
- u = as in do
- U = as in put
- i̇ = unvoiced (i)—colored breath
- İ = unvoiced (ɪ)—colored breath
- u̇ = unvoiced (u)—colored breath
- U̇ = unvoiced (ʊ)—colored breath

exhale

- k̇ = as in cat; unvoiced, colored breath
- ḟ = as in fat; unvoiced, colored breath
- ʃ̇ = as in show; unvoiced, colored breath
- tʃ̇ = as in chin; unvoiced, colored breath
- ṡ = as in see; unvoiced, colored breath
- ż = as in gives; unvoiced, colored breath
- ð̇ = as in that; voiced
- θ̇ = as in thin; voiced

chronotope - study 1

Violin

timbre and position designations

norm.	normale	cancels all variations of timbre and technique; return to the "normal" manner of performance.
ord.	ordinario	return to the ordinary technique or timbre, primarily refers to one particular technique.
mcl.	mezzo col legno	half wood, half hair; this designation may appear as either tratto or battuto.
msp.	molto sul pont.	just-before-the-bridge/on-the-bridge.
sp.	sul pont.	traditional placement.
mst.	molto sul tasto	just-before-the-depressed-pitch.
st.	sul tasto	traditional placement.
ap.	a punta	at the point.
at.	al tallone	at the frog.

finger pressure and execution

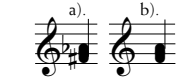
↓	half harmonic	
↓	harmonic	
↓	muted pitch	muted pitch: primarily results in the sound of the bow moving across the string(s).
⚡	violent vibrato	wide, nervous vibrato with finishing upward gliss; may or may not be accompanied by a destination pitch.
⚡	violent vibrato	wide, nervous vibrato without finishing upward gliss; may or may not be accompanied by destination pitch.

modes of bowing

	tremolo: as fast as possible and frenetically violent regardless of the dynamic; refers to singular / particular notes; this occurs as both bowing and pizz.; when pizz., violently strum the strings.
	tremolo: executed as above; refers to the notes beneath the bracketed line; the particular notes should not be made individually articulate, rather consider them a collective blur.
	gettato: allow bow to rebound for the given span of time; refers to singular / particular notes; generally accompanied by a suggested number of rebounds.
	gettato: executed as above; refers to the notes beneath the bracketed line; the particular notes should not be made individually articulate, rather consider them a collective blur; one attack.
	exaggerated bow pressure: distorted tone, without definite pitch; appears with larger spans of time or transitional situations.
	excessive bow pressure: moderate distortion with identifiable pitch; appears with larger spans of time or transitional situations.
	cancellation of additional bow pressure; return to normal pressure.
	exaggerated or excessive bow pressure: down bow; particular instance.
	exaggerated or excessive bow pressure: up bow; particular instance.
	rapid and uneven change in bowing direction; rhythmically independent from changes in pitch; refers to all notes beneath the bracketed line; bow pressure indicated by the symbols within the box.

Piano

noteheads



cluster - the notes to be performed are indicated via the present or absent accidentals; these may be three, four, or five note clusters. example a). shows a three note cluster; example b). a five note cluster, respectively.



harmonic noteheads indicate a pitch or pitches that need to be silently depressed. the pitch or pitches will either be manually sustained with the fingers or with the sostenuto pedal.



pedal off



half pedal



depressed pedal

only appear on the pedal clef; see below

pedals



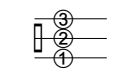
una corda pedal



sostenuto pedal



damper pedal



pedal clef - this is used when the mechanism of the pedal is to become audible. it will be accompanied with rhythmic notation. the special noteheads, as shown above, are the only noteheads that will appear on this clef. if dynamics or accents appear adjacent to either the "on" or "off" notehead, the pedal is to be attacked with the foot accordingly.

Clarinet and Trombone

modes of execution

	flutter tongue: refers to singular / particular notes.
	flutter tongue: refers to the notes beneath the bracketed line; the particular notes should not be made individually articulate, rather consider them a collective blur.
	staccatissimo: refers to singular / particular notes; repeat given pitch as many times as possible in the given singular duration.
	staccatissimo: refers to the notes beneath the bracketed line; the particular notes should not be made individually articulate, rather consider them a collective blur.
	soft staccato (single articulation); continue this type of attack for the duration of line.
	hard staccato (aggressive double articulation); continue this type of attack for the duration of line.
	Trombone - horizontal tongue flutter - tongue moves from left to right. when passing in front of the mouth opening, the tongue will close off the air passage, producing an airy pitch slightly higher than notated.
	Trombone - perpendicular tongue flutter - the tongue remains close to the front of the mouth, with a slight back to front motion, similar to single tonguing. the tongue should continue to open and close the air stream. this is a percussive effect, with an open oral cavity.
	rolled / Spanish R: the aeolian tone may be present. this is similar to the flutter tongue, but with a pronounced R sound. when it appears in the Cl. part, the mouthpiece is to be removed.
	Clarinet - key clicks - when present above a string of notes, the mechanism of the keys must be made as audible as possible.

note heads & timbre

	distorted pitch with heavy air element.
	primarily pitch with some air element.
	quasi balance between air and pitch.
	forced air: blow through the instrument. for the reed instruments, this may occur with or without out the reed. there should be no definite pitch, but whistle tones may be present, depending on context.
	quasi slap tongue: produced by forcefully blowing the word "hut" through the instrument; the tongue should rapidly close off the air stream. if followed by "t!" rapidly and violently release the jaw (sound should be similar to a high frequency "tuh!" with a rounded finish).
	quasi pizz.
	slap tongue: hard percussive effect. Cl.: sounds major 7th below
	key click: percussive with strong resonant pitch. this notehead will appear on the lower single-line percussion staff of the winds. each player to choose three resonant key clicks and play them according to their position on the staff (low; med.; high).
	various timbral possibilities for a pitch. if four tone colors are not available, compensate for the missing particular color by way of embouchure. the normal designation does not refer to timbre, rather, to the most common fingering and manner in which the traditional coloring of the pitch is engaged.
	timbral trill between two or three tone colors; quasi bisbigliando. the speed of alternation is at the player's discretion.

○ normal
○ bright
● between
● dark

multiphonics



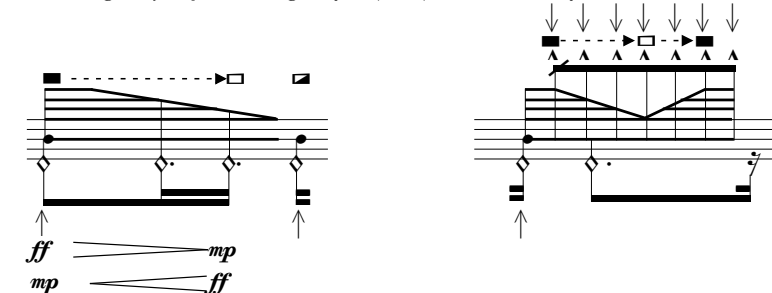
multiphonic: based on the given fundamental. this notehead is only given if an exact fingering is not present, in which case, the precise timbre (fingering, etc.) is determined by the performer; a guide for preferred timbre is given as one of the following three graphic indicators:

multiphonic types

- diaphanous / bright: two or more sounding pitches; relatively wide spacing.
- between diaphanous and opaque.
- opaque / dark: highly complex with upper partials spaced relatively close; the sound should be somewhat harsh and strident.

the multiphonic examples below suggest a "tapering" of the partials in an executed multiphonic. changes in air pressure, lip pressure, or fingering position will be required to execute the sound(s) suggested by the graphic indicator. rearticulate *only* the notes with either a note head or an articulation symbol (see arrows below); headless stems are meant for rhythmic reference.

note: the desired dynamic takes precedence over the timbre indication such that, if the requested dynamic does not accommodate the suggested timbre of the given "fundamental," the indicator can be ignored as an actual request and interpreted as a virtual request that suggests the "coloring" of the sound; this change may require a change in pitch, if so, move 1/4 tone up or down.



♩ = 63

The musical score is divided into four staves: Violin (Vln.), Clarinet (Cl.), Trombone (Tbn.), and Piano (Pno.).

- Vln.:** Starts at measure 6. Dynamics include *mf*, *fp*, *pp*, *fsub.*, and *sfz*. Articulations include *tr* (trills) and *acc.* (accents). Rhythmic groupings are marked with 5:4, 3:2, and 7:4.
- Cl.:** Dynamics range from *ppp* to *f*. Includes a circled 'X' symbol.
- Tbn.:** Dynamics range from *ppp* to *fpp*. Includes *vib. ord.* (vibrato order), *ht!* (harmonic), and *sv.* (sustained vibrato) markings.
- Pno.:** Dynamics include *mp*, *p*, *mf*, and *f*. Includes *Red. 3* markings.

Rehearsal marks are indicated by vertical lines and the number 16. The score concludes with a double bar line and a fermata.

This musical score page features four staves: Violin (Vln.), Clarinet (Cl.), Trombone (Tbn.), and Piano (Pno.). The Violin staff begins at measure 11 with dynamics *ppp*, *mf*, and *ppp*, and includes markings for *accel.* and *rit.* The Clarinet staff starts at measure 11 with dynamics *mp* and *p*, and includes markings for *sv.*, *mv.*, and *vib ord.* The Trombone staff starts at measure 11 with dynamics *mf*, *mp*, *mf*, *mf*, and *p*, and includes markings for *ht!*. The Piano staff starts at measure 11 with dynamics *mf*, *ppp*, *p*, and *pp*. The score is divided into four measures, with time signatures 3/8, 2/8, and 5/8. Above the Violin staff, time signature changes are indicated: 5:4, 7:4, 7:4, 5:4, and 5:4. Above the Clarinet staff, time signature changes are indicated: 3:2, 3:2, and 3:2. Above the Trombone staff, time signature changes are indicated: 5:4, 7:4, 3:2, 7:4, and 7:4. Above the Piano staff, a time signature change of 5:4 is indicated. The page concludes at measure 16.

This musical score page features four staves: Violin (Vln.), Clarinet (Cl.), Trombone (Tbn.), and Piano (Pno.).

- Violin (Vln.):** Starts at measure 15. The first system (measures 15-16) is in 5/16 time, with dynamics *pp*, *mfp*, *mp*, *mf*, and *mf*. The second system (measures 16-18) is in 2/8 time, with dynamics *ppp*, *mf*, *ppp*, and *mp*. It includes a 3:2 ratio bracket and a dashed line for *flaut. sv.* with *mv.* markings.
- Clarinet (Cl.):** Starts at measure 15. The first system (measures 15-16) is in 5/16 time, with dynamics *p*, *p*, *mf*, and *p*. The second system (measures 16-18) is in 2/8 time, with dynamics *mf*, *ppp_{sub}*, *mp*, *ppp*, *p*, and *ppp*. It includes 3:2 ratio brackets and a dashed line for *sv.* with *mv.* and *vib. ord.* markings.
- Trombone (Tbn.):** Starts at measure 15. The first system (measures 15-16) is in 5/16 time, with dynamics *mp*, *p*, and *pp*. The second system (measures 16-18) is in 2/8 time, with dynamics *mf*, *p*, and *p*. It includes 3:2 and 7:4 ratio brackets and *ht!* markings.
- Piano (Pno.):** Starts at measure 15. The first system (measures 15-16) is in 5/16 time, with dynamics *pp*, *mp*, and *pp*. The second system (measures 16-18) is in 2/8 time, with dynamics *mf*, *pp*, *ppp*, *mp*, and *ppp*. It includes a 5:4 ratio bracket.

At the bottom of the page, there are four *Led. 3* markings with a *8^{vb}* marking below the first one.

Violin (Vln.) part: Starts at measure 20. Time signatures: 2/8, 3/2, 2/8, 3/8, 3/8. Dynamics: *ppp*, *mp*, *ppp*, *ppp*, *mp*, *ppp*, *mp*. Performance instructions: *flaut.*, *vib ord.*, *norm.*, *accel.*, *rit.*, *accel.*, *rit.*. Rhythmic markings: 3:2, 5:4, 3:2.

Clarinet (Cl.) part: Starts at measure 20. Time signatures: 2/8, 3/2, 2/8, 3/8, 3/8. Dynamics: *mp*, *pp*, *mp*. Performance instructions: *sv.*, *vib ord.*, *vib. ord.*, *mv.*, *sv.*. Rhythmic markings: 3:2, 5:4, 3:2.

Trombone (Tbn.) part: Starts at measure 20. Time signatures: 2/8, 3/2, 2/8, 3/8, 3/8. Dynamics: *p*, *mf*, *p*, *mp*. Performance instructions: *ht!*. Rhythmic markings: 7:4, 3:2.

Piano (Pno.) part: Starts at measure 20. Time signatures: 2/8, 3/2, 2/8, 3/8, 3/8. Dynamics: *pp*, *mp*, *pp*, *mp*. Performance instructions: *Ed. 3*. Rhythmic markings: 5:4, 7:4.

(Ed. 3)

Ed. 3

Violin (Vln.) part starting at measure 25. The score is in 3/16 time and features complex rhythmic patterns with 5:4 and 5:8 ratios. Dynamics range from *f* to *ppp*. Performance markings include *accel.*, *rit.*, and *vib. ord.* (vibrato order).

Clarinet (Cl.) part with dynamics *mp* and *mf*. Includes a *vib. ord.* marking.

Trombone (Tbn.) part with dynamics *p*, *mp*, and *mf*. Includes articulation markings *ht!* and *hut-----tuh!*.

Piano (Pno.) part with dynamics *p* and *mf*. Includes a 5:4 ratio marking.

The score is divided into four systems, each with a different time signature: 3/8, 5/32, 3/8, and 2/8. The Violin part features dynamic markings of *ppp*, *mf*, and *ppp*, with *accel.* and *rit.* markings. The Clarinet part includes a circled cross symbol and dynamic markings of *ppp* and *mp*. The Trombone part has various articulation marks (circled 'h', 't', 'R', 'f') and dynamic markings of *pp*, *mp*, *p*, and *ppp*. The Piano part is mostly empty, with some notes in the right hand.

This musical score page features four staves: Violin (Vln.), Clarinet (Cl.), Trombone (Tbn.), and Piano (Pno.). The Violin staff begins at measure 33 and includes dynamic markings of *ppp*, *mf*, and *ppp*, along with performance directions for *accel.* and *rit.*. The Clarinet staff shows dynamics of *p*, *mp*, and *ppp*, with a fingerings chart for the right hand. The Trombone staff includes dynamics of *mf*, *pp*, *mp*, and *mf*, and contains articulation marks and performance symbols like *R* and *L*. The Piano staff is marked with measure numbers 33, 32, and 16. The score is divided into four measures by vertical bar lines.

37

Vln. $\frac{5}{16}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{9}{32}$ $\frac{3}{16}$

Cl. $\frac{5}{16}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{9}{32}$ $\frac{3}{16}$

Tbn. $\frac{5}{16}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{9}{32}$ $\frac{3}{16}$

Pno. $\frac{5}{16}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{9}{32}$ $\frac{3}{16}$

5:4

vib ord.

3:2

7:4

7:4

7:4

7:4

5:4

5:4

mf \rightarrow p **fp** \leftarrow mf \rightarrow p

\leftarrow mf \rightarrow mf_{sub.} \rightarrow f_{sub.} **pp** \rightarrow f \rightarrow **pp**

mf \rightarrow mf \rightarrow mf \rightarrow p

mp \rightarrow p \rightarrow **pp**

mp \rightarrow p

mp \rightarrow **pp**

accel. \rightarrow rit.

hut! \wedge **sfz** \wedge **pp** \rightarrow mf

hut...tuh! \wedge **mf** \rightarrow **sfz** \rightarrow mf \rightarrow mp

hut...tuh! \wedge **mf** \rightarrow **sfz** \rightarrow mf \rightarrow mf

III IV V

Red. 3

This musical score page features four staves: Violin (Vln.), Clarinet (Cl.), Trombone (Tbn.), and Piano (Pno.).

- Violin (Vln.):** Starts at measure 41 in 3/16 time, marked *fp* and *mf*. It includes a 3:2 ratio bracket. The score continues in 11/32 and 4/8 time signatures, with dynamics *fp*, *f*, and *f*. A dashed line indicates a change from *msp.* to *ord.*
- Clarinet (Cl.):** Features a section with *mf*, *p*, and *f* dynamics, marked with *sv.*, *mv.*, and *vib ord.* brackets. The second part includes *ppp*, *f*, *ppp*, *f*, *mf*, and *f* dynamics, with 5:4, 9:6, and 3:2 ratio brackets. A circled cross symbol is present.
- Trombone (Tbn.):** Starts with *f* dynamics and a 5:4 ratio bracket. The second part includes *fp*, *f*, and *sfz* dynamics. The third part includes *p*, *f*, *sfz*, *fp*, *f*, and *ff* dynamics, with 3:2 ratio brackets.
- Piano (Pno.):** Starts in 3/16 time with *ppp* and *mf* dynamics. The second part includes *ppp*, *f*, and *f* dynamics with a 3:2 ratio bracket. The third part includes *p*, *ff*, *mf*, and *ff* dynamics with a 3:2 ratio bracket.

$\text{♩} = c. 42$

45

Vln.

ord.

fff

mf ff

mp ff

mp f

p mf

Cl.

fff

mf ff

mp f

p mf

Tbn.

fff

ff

f

mf

p f

mf

Pno.

fff

ff

f

mf

Ed. 3

53

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

Cl. *mf* *p* *ppp* *f*

Tbn. *f* *mf* *mf* *p* *mp* *p* *pp* *ff* *sffz*

Pno. *ff*

(Ed. 3)

mv. -----> sv. mv. -----> sv. mv. -----> sv. mv. ----->

57

Vln. *mf* *pp mp* *ppp p* *pppp p_{sub.}* 5/16

Cl. *p mf* *pp* *mp* *ppp p* *pppp p_{sub.}* 5/16

Tbn. *p* *mf* *mf* *mf* *mp* *mp* *mp* *p* 5/16

Pno. 5/16

61

Vln.

Cl.

Tbn.

Pno.

sv. mv.

sv. vib ord.

fff *ff* *f* *mf* *mp*

fff *ff* *f* *mf* *mp*

p *fff* *sffz* *p* *mf* *mf* *mf* *mp*

fff *sffz* *sffz* *mp*

(Rev 3)

Detailed description: This is a page of a musical score for a string quartet, specifically measures 61-64. The score is written for Violin (Vln.), Clarinet (Cl.), Trombone (Tbn.), and Piano (Pno.). The key signature is one flat (B-flat major or D minor), and the time signature is 5/16. The music is characterized by complex rhythmic patterns, including triplets and 5:4 time signature changes. Dynamics range from *p* (piano) to *fff* (fortississimo). There are several articulation marks, including accents and slurs. Performance instructions include 'sv. mv.' (sostenuto molto vivace) and 'sv. vib ord.' (sostenuto vibrato ordinario). The score includes various musical notations such as stems, beams, slurs, and dynamic markings. There are also some performance cues like 'c#' and 'E' in the Tbn. part.

65

Vln. *p mp mf mp p mp p f*

Cl. *p f* vib ord.

Tbn. *mp mp mp mp mp p ff_{sub.}*

Pno. *mp ff*

7 16

(Ex 3)

Detailed description: This page of a musical score features four staves: Violin (Vln.), Clarinet (Cl.), Trombone (Tbn.), and Piano (Pno.). The Vln. staff begins at measure 65 and contains complex rhythmic patterns with various time signatures (5:4, 3:2) and dynamic markings (p, mp, mf, p, f). The Cl. staff has a similar rhythmic structure with dynamic markings (p, f) and includes a 'vib ord.' instruction. The Tbn. staff features a more rhythmic, percussive texture with dynamic markings (mp, p, ff_{sub.}). The Pno. staff provides harmonic support with dynamic markings (mp, ff). The score is divided into measures 7 and 16, with a large downward arrow at the end of each staff indicating a section boundary. A rehearsal mark '(Ex 3)' is located at the bottom left.

This musical score page contains four staves: Violin (Vln.), Clarinet (Cl.), Trombone (Tbn.), and Piano (Pno.).

- Violin (Vln.):** Measures 69-72. Measure 69 is in 7/16 time with three 3:2 triplet markings. Measure 70 is in 3/8 time with a 5:4 interval marking. Measures 71-72 are in 3/8 time with 3:2 and 7:4 interval markings. Dynamics are *ff_{sub.}*, *mf*, and *mp*.
- Clarinet (Cl.):** Measures 69-72. Measure 69 has a 5:4 interval marking. Measures 70-72 have 3:2 interval markings. Dynamics are *ff_{sub.}* and *mf*.
- Trombone (Tbn.):** Measures 69-72. Measure 69 has a 3:2 interval marking and a *sfz* dynamic. Measures 70-72 have 4:3, 7:4, and 7:4 interval markings. Dynamics are *mp f*, *p*, and *mf*.
- Piano (Pno.):** Measures 69-72. Measure 69 is in 7/16 time with a *ff* dynamic. Measure 70 is in 3/8 time with a *ff* dynamic. Both measures have 3:2 interval markings. The bottom of the page is marked *Red. 3*.

73

Vln. *mf* *mp* *mf* *p* *mp* *mf*

Cl. *mf* *mp* *mf* *mp* *mf*

Tbn. *mp* *mf* *mp* *mf* *mf* *p* *mf*

Pno. *mp* *p*

7:4 7:4 3:2 5:4 3:2 3:2 7:4 3:2 3:2 3:2 5:4 7:4 5:4 5:4

Detailed description: This page of a musical score, numbered 18, contains measures 73 through 76. It features four staves: Violin (Vln.), Clarinet (Cl.), Trombone (Tbn.), and Piano (Pno.). The Violin part begins with a *mf* dynamic and includes two 7:4 time signature changes. The Clarinet part starts with *mf* and features a 3:2 time signature change. The Trombone part starts with *mp* and includes multiple time signature changes (5:4, 3:2, 7:4, 3:2, 3:2, 5:4). The Piano part starts with *mp* and includes 7:4 and 5:4 time signature changes. Dynamics are indicated by slanted lines and text below the notes. The score is presented in a clean, black-and-white format with standard musical notation.

Violin (Vln.) part starting at measure 77. The score is divided into four measures. Measure 1 (77-80) features a 3:2 ratio and dynamics *mp*. Measure 2 (81-84) features 5:4 and 3:2 ratios and dynamics *mf* and *mp*. Measure 3 (85-88) features a 3:2 ratio and dynamics *mf* and *mp*. Measure 4 (89-92) features a 3:2 ratio and dynamics *mf* and *mp*. The key signature has one sharp (F#).

Clarinet (Cl.) part. Measure 1 (77-80) features a 3:2 ratio and dynamic *p*. Measure 2 (81-84) features 5:4 and 3:2 ratios and dynamics *p*, *mf*, and *p*. Measure 3 (85-88) features a 5:4 ratio and dynamics *p*, *mf*, and *p*. Measure 4 (89-92) features a 5:4 ratio and dynamics *p*, *mf*, and *p*. A fingering chart for the right hand is shown below measure 2, indicating fingerings for F# and C.

Trombone (Tbn.) part. Measure 1 (77-80) features a 3:2 ratio and dynamics *mp*, *mf*, and *f*. Measure 2 (81-84) features 5:4 and 3:2 ratios and dynamics *p*, *mf*, and *mf*. Measure 3 (85-88) features 5:4 and 3:2 ratios and dynamics *mf* and *mf_{sub.}*. Measure 4 (89-92) features a 3:2 ratio and dynamic *p*. The instruction "vib ord." is present in measure 4.

Piano (Pno.) part. The score shows a grand staff with treble and bass clefs. Measure 4 (89-92) features a 3:2 ratio.

81

Vln. *ff* *mp* *mf mp*

Cl. *ff* *mp* *mf mp* *mf mp*

Tbn. *ff* *mf*

Pno. *ff* *pp*

mv. *vib ord.*

ht! hut----tuht! ht!

Red. 3

The score features complex rhythmic patterns with various time signatures: 3/8, 5/4, 7/4, 3/2, 4/3, and 5/4. Dynamics range from fortissimo (ff) to pianissimo (pp). Performance instructions include *mv.* (movendo), *vib ord.* (vibrato order), and *Red. 3* (ritardando). The Trombone part includes vocalizations: *ht!*, *hut----tuht!*, and *ht!*.

85 5
16

Vln. *mf mp mf mp mf mp mf mp*

Cl. *mf mp mf mp mf mp mf mp*

Tbn. *mp mf mp mp mf p mf*

Pno. *mp*

3:2 7:4 3:2 5:4 5:4 7:4 7:4

5:4 3:2 3:2 3:2

5:4 5:4 3:2

5:4 5:4 3:2

Violin (Vln.) score starting at measure 89. The piece is in 5/16 time, with measures 89-90 grouped as 5:4 and 3:2, and measures 91-92 as 5:4. Dynamics range from *mf* to *ff* and *sffz*. The Violin part features complex rhythmic patterns with slurs and accents.

Clarinet (Cl.) score. Measures 89-90 are 5:4 and 3:2, measures 91-92 are 7:4, and measures 93-94 are 7:4. Dynamics include *mf*, *mp*, *ff_{sub.}*, and *sffz*. The Clarinet part consists of sustained notes with slurs.

Trombone (Tbn.) score. Measures 89-90 are 5:4 and 5:4, and measures 91-92 are 5:4. Dynamics range from *p* to *mf* and *ff*. The Trombone part begins with a tremolo and then moves to sustained notes.

Piano (Pno.) score. Measures 89-90 are 3:2 and 3:2, measures 91-92 are 3:2, and measures 93-94 are 3:2. Dynamics range from *ff* to *mp* and *sffz*. The Piano part features complex rhythmic patterns with slurs and accents.

Rehearsal marks are present at the bottom of the page: (Reo 3) and Reo. 3.

♩ = c. 47.25

Violin (Vln.) part starting at measure 93, featuring a melodic line with slurs and accents. Clarinet (Cl.) part with triplet markings (3:2) and slurs. Trombone (Tbn.) part with triplet markings (3:2) and slurs. Piano (Pno.) part with triplet markings (3:2) and slurs. The score concludes at measure 100, marked with a 7/32 time signature.

This musical score page contains four staves: Violin (Vln.), Clarinet (Cl.), Trombone (Tbn.), and Piano (Pno.).

- Violin (Vln.):** Measures 97-100. Starts with a 7/32 time signature. Dynamics range from *fff* to *p*. Includes 5:4 and 3:2 ratios.
- Clarinet (Cl.):** Measures 97-100. Features sustained notes with slurs.
- Trombone (Tbn.):** Measures 97-100. Dynamics range from *fff* to *mp*. Includes 3:2 ratios and a *mf* dynamic.
- Piano (Pno.):** Measures 97-100. Features a complex rhythmic pattern in the right hand and chords in the left hand. Dynamics range from *fff* to *p*. Includes 3:2 and 4:3 ratios.

At the bottom of the page, there are four measures of a pedal point, each labeled "Ped. 3".

This musical score page, numbered 101, features four staves: Violin (Vln.), Clarinet (Cl.), Trombone (Tbn.), and Piano (Pno.). The Violin staff is in 2/8 time and contains complex rhythmic patterns with multiple 3:2 ratios. The Clarinet staff is in 2/8 time with a key signature of one flat and includes dynamic markings of *pp* and a fingering diagram for the right hand. The Trombone staff is in bass clef and includes a *pp* dynamic marking. The Piano staff is in 2/8 time with a key signature of one flat and includes dynamic markings of *p*, *mp*, and *p*, along with 7:4 and 3:2 ratios. The score is divided into measures by vertical bar lines, with a final measure marked with a '7' and a '32'.

$\text{♩} = \text{c. } 42$

Vln. 105 $\frac{7}{32}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{2}{8}$
III. IV. *msp.* *ord.* *V* *msp.* *ord.* *V* *msp.*
mf *ppp* *mf* *mf* *pp* *mf* *mf* *mfsub.* *fpp* *mf*

Cl. $\frac{3}{2}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{3}$
mv. *s.v.* *mv.* *s.v.* *ord.*
ppp *mf* *ppp* *mf* *ppp* *mf*

Tbn. $\frac{7}{4}$
mf *pp* *mf* *p* *mf* *p*

Pno. $\frac{7}{32}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{2}{8}$
mf *Red. 3* $\frac{5}{4}$ *Red. 3* $\frac{5}{4}$ *Red. 3*

109

Vln.

Cl.

Tbn.

Pno.

7:4 ord. msp. 3:2 ord. msp. 3:2 ord. msp. 5:4 ord. msp. 5:4 ord. 3 16 5:4 7:4

3:2 sv. mv. mv. sv. vib ord. 5:3 5:4 sv. mv.

f > *pp* < *f* *mf* > *mf* *mfsub.* *psub.* *mfsub.* *psub.* *mf* > *mfsub.* *psub.* *mf* > *ppmf* > *mf* > *mf* *mf* *mfp* < *mf* < *pp*

ppp *mf* *ppp* *mf* *ppp* *mf* > *p* *mf* *ppp* *mf*

p < *mf* > *p* *mf* *pp* *mf* *pp* < *mf* *p* < *mf* > *pp* *mf* > *pp* < *mf*

5:4 5:4 5:4 5:4 5:4

Led. 3 Led. 3 Led. 3 Led. 3 Led. 3

Detailed description: This is a page of a musical score for a chamber ensemble, starting at measure 109. It features four staves: Violin (Vln.), Clarinet (Cl.), Trombone (Tbn.), and Piano (Pno.). The Vln. staff is in treble clef with a 2/8 time signature and includes various dynamic markings such as *f*, *pp*, *mf*, *mfsub.*, *psub.*, and *ppmf*. It also has complex rhythmic markings above the staff, including time signatures like 7:4, 5:4, 3:2, and 5:4, and terms like 'ord.' and 'msp.'. The Cl. staff is in treble clef with a 2/8 time signature, featuring dynamics like *ppp*, *mf*, and *p*, and markings for 'sv.' and 'mv.'. The Tbn. staff is in bass clef with a 2/8 time signature, showing dynamics like *p*, *mf*, *pp*, and *mf*. The Pno. staff consists of two staves (treble and bass clefs) in 2/8 time, with dynamics like *p*, *mf*, and *pp*. The bottom of the page features a series of 'Led. 3' markings under the piano staff, indicating a lead-in or specific rhythmic pattern.

114

Vln. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *ppp* *mp*

Cl. *ppp* *mf* *pp* *mp* *pp* *mf* *pp* *ppp* *mf*

Tbn. *mf* *pp* *p* *mf* *pp* *ppp* *mf* *pp* *mf* *ppp*

Pno. *mf* *mf* *p* *mf*

5:4 msp. ord. 5:4 msp. ord. 5:4 msp. ord. 5:4 msp. 7:4 3:2 3:2

sv. --- mv. vib ord. sv. --- mv. sv. --- mv. vib ord. vib. ord. --- mv. vib. ord. --- mv. vib. ord. ---

Ped. 3