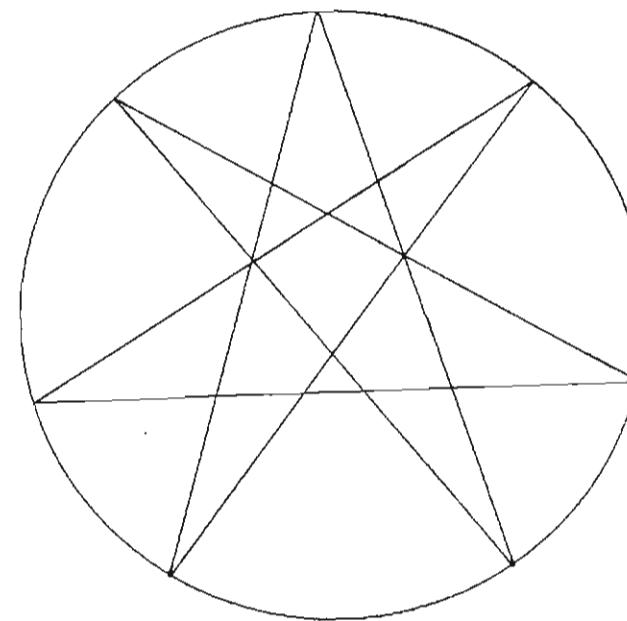


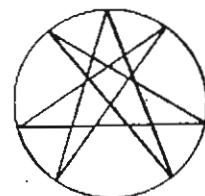
— MUSIC OF NUMBERS —



MUSIC of Numbers

Nine Pieces for Two Players and Pianoforte

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Submitted in partial fulfilment of the requirements for the degree
of Master of Music (Composition) in the Department of Music,
University of Natal.
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For

Roseline Shapiro

THE PIANOFORTE CYCLE DESCRIBED

Programme Notes in the Form of an Analysis.

The structure of this present work exploits the setting of sonata-form dialectic cast within a twentieth century stylistic framework, and is built around the idea of organic thematic growth and synthesis. The preoccupation with musical thematic synthesis looks towards its solution not through external programmatic sources only, but through the means of its own musical idiom.

The present set of pieces in the form of a pianoforte cycle, combines the effect of sonata-form growth of thematic material embalmed within the unity of a cyclic totality. The "programme" of the work is based upon an association of Cabballistic number mysticism with Hegelian/sonata-form dialecticism: Thesis, Antithesis, Synthesis as applied to the thematic material. Outwardly each piece depicts the mystical qualities associated with a certain number. The series of pieces as a whole are constructed within the framework of organic growth depicted in the sonata-form principle. Although the work is based on 12-tone row schemes, the sonata-form principle is transferred to the general development of themes despite the absence of mono-tonality on which the traditional concept of sonata-form has rested. While each piece defines itself within the greater sphere of the cycle of nine pieces, the structure of each piece reflects its position within the cycle itself as a whole. Each structure also reflects, because of the properties of the relationship of the numbers to each other, the value of that particular piece, in Numerological terms. Music of Numbers attempts to make its technique, structure and expression a unified form. The serial technique is an expression of the structure. The music strives to express the nature behind its pitch-structure/structural relationships (not in an essentially Hebbenesque sense), which contain the essence of the Hegelian/Cabballistic programme. Music of Numbers is the attempt at an exteriorization of musical structure - the extroverted musical programming of serial-pitch orders in which the music and its underlying structure become part of the same expression.

The overall and in-depth form scheme of this cycle is based on an intrinsic mystical law of Nature. The formal scheme reflects the Numerological construction symbolism of the mystical values which the thematic content expresses. It deals directly with the Tryptich law of mystical systems, specifically of the Mysticism of the Trilogy based upon an interpretation of the great Sumerian/Hebrew system of Numerology - the mystic value of numbers.

The Seal of Solomon, the seven-pointed star, which if drawn consists of eight separate chords traced from one tangent to the next, contains the nine numbers which are held to constitute the basis of all calculations - the first nine digits of the abacus. In the most ancient systems of Occult Law the abstract phenomenon of numbers has been impregnated with mystical significance and meaning. The ancient searchers after Nature's hidden laws, the Hindus, the Chaldean, Hebrew and Egyptian civilizations of antiquity were the original masters who systematized the occult or hidden meaning behind numbers - their values in relation to human life and destiny. From the remotest era of arithmetical history the hypothesis of counting vested a teleological belief in the values of the numbers 1 - 9, not only as the basis of all numbers and calculations which follow from them, but as part of the symbolic proof along with language, of the God-given gift of the ability to communicate abstract thought - a manifestation of the Divine Spark in man.

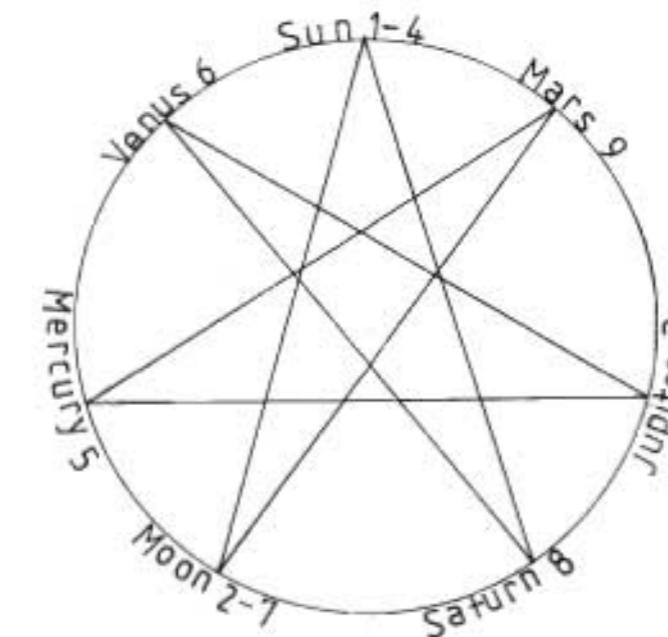
The number 1, present as the first value, represents the First Cause, Creator, Spirit. After the number 9 all numbers become mere repetitions of the first nine, when 1 is combined with the symbol of Infinity, the 0, to repeat the abacus cycle again. Since 0 is not a value or a number, therefore, the number 10 becomes a repetition of the number 1. Based on the system of Natural Addition (digital addition), adding from left to right, compound numbers such as 11, 12, 14, 123 or 339 repeat the basic values of 2, 3, 5, 6 and 8.

The Values of The Numbers 1 - 9 and Their Mystical Significance

- | | |
|---|---|
| 1 The First Cause, Creator. Symbol: the Sun. | 4 Psychic regeneration. Symbol: Uranus. Related to the Sun. |
| 2 The antithetic motion - symbol: the Moon. | 5 Symbol: Mercury. |
| 3 The first multiple related to the last value of each set, 6 and 9. Symbol: Jupiter - sign of attainment. The Holy number assigned to the Trinity. | 6 Sign: Venus, symbol of Love and growth. |
| 7 Number representing, with "U", the mystical value of Infinity, Perfection. Symbol: Neptune. | |
| 8 Saturn - Halo-shadow of Darkness. "Planet of Fate." | |
| 9 Finality - Mars | |

As can be seen in the table above each number is assigned a planet as a symbol of the cosmic forces which immediately associate with its value, or occult vibration. In the cycle the effect of the trilogy is to relate to every third in the series: 3, 6, 9. Note that the complete cycle of nine numbers (1 - 9) is the Trinity folded in upon itself by multiplication, three sets times three.

The number 9 has some peculiar properties in its position at the end of the natural cycle of digits: it is the only number that will, in calculation, reproduce itself when multiplied by any other number - eg. $3 \times 9 = 27 = 9$, $7 \times 9 = 63 = 9$. The occult number of the Beast, 666, adds up to 9. Because of this property, 9 is considered the emblem of matter which can never be destroyed. Finally, the mystic symbol of Solomon's Seal reads:



The Seven-pointed Seal of Solomon

The meaning of the lines of the star are that Life starts from the Sun, proceeds to the Moon, from there to Mars, Mars to Mercury, Mercury to Jupiter on to Venus, finally to Saturn (symbol of Death) from where it returns to the Sun, from whence it came.

THE MYSTICISM OF THE TRILOGY

Georg Wilhelm Friederich Hegel's belief that all events of Life are subsistent upon a continual state of flux, a continual growth and change (evolution) as a result of opposing forces, conflicts (the Dialectical Unity of Opposites) is the basic foundation of his Absolutism. Events in history are readily analyzed into the order-of-event prototype which Hegel construed as a truth of Reality. The basic premise that conflicting forces which have the need to resolve, that life itself owes its sense of 'dynamic', its state of constant flux is also a valid premise for artistic expression. Hegel's concept of Thesis, Antithesis and Synthesis as a necessary foundation for ontology is the principle followed by form and thematic presence in this pianoforte work.

The construction principle of Music of Numbers is the juxtaposition of two thematic ideas of opposing dynamic qualities which develop into a synthetic whole by the progressive combination of its constituent elements into an organic unity. The structural foundation of the cycle is indeed an alliance between Eastern mysticism and an essentially Occidental dialecticism.

Inspired by what seems a universal feature of all organic growth, the present cycle of pieces are a celebration of a structural mode. This phenomenon (the dialectic Trilogy) forms the premise for a rich legacy of whom Beethoven is Western music's most obvious exponent; and when T. S. Eliot writes:

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.

(Little Gidding,
Four Quartets)

In the end is our beginning . . .

In the beginning is our end . . .

(East Coker)

we are reminded of Beethoven's final autobiographical synthesis of a lifetime's work, his late period and the string quartets.

GENERAL STRATEGY

The cycle consists of nine separate pieces inter-related as far as thematic content, formal structure and time-duration proportion. There is a strong correlative bondage between major and minor structural levels, between thematic material and major/sub-structural events. The Numerological considerations govern the proportionment of intervallic structure, row order, row transposition order, structures of form and the overall plan of the work. The ancient science of mystic number values and Hegelian dialecticism are here combined to form a correlative, homogeneous hierarchy of structures that take the shape of a tier of levels from pitch arrangement to the form of each piece to their proportions and arrangement within the cyclic concept itself.

The form of each piece reflects its place within the Numerological system. Hence the first piece, 'Genesis', is mono-thematic and mono-formal, consisting of repetitions of the first of the juxtaposed themes. Piece 2 contains the thematic material in direct antithesis to the first piece. Piece 3 is the culmination of the first sub-set in the cycle, completing

the first Tryptich and combining thematic and formal elements of the first two. The second piece is in a binary form, the third is tertiary. Piece 4 refers to the first piece but is divided into a quadruple format. Piece 5 is the most central in the cycle, and reflects its position by being symmetrical (looking in mirror fashion from the beginning towards the end of the cycle). It is built on a peculiar eleven-note row which reserves the twelfth note for a mysterious climax at its central point, signifying the middle place (in terms of form structure, not time) in the entire work. Piece 6 presents a unified culmination of the thematic ideas developed so far in the cycle. Its position reflects a parallel to Piece 3 which is the culminating point of the first Tryptich sub-set. Piece 7 is a perfect mirror-fashion palindrome in form, symbolizing the image of infinity or mirror-form perfection, the circle, for which the value 7 stands. Piece 8 reflects the unknown quantity (based on tritonal relationships) and stands in a diametrical position to Piece 2, being based on the same thematic material as the earlier piece. Piece 9 is the summation of the work and the final fruition of its thematic material. It is divided into nine parts, each of these reflecting the events of each of the former pieces in the form of a précised recapitulation.

Each of the three sub-sets of three pieces of the cycle of nine pieces, are closely inter-related in that they present a sonata-form logic presentation of thematic material between them - i.e.: the first three pieces share two thematic subjects which are combined in the third; the second three pieces share the same thematic material in the manner it has grown since Piece 3, and so on. Music of Numbers is basically a structural expression through its thematic processes of the condition of the Numerological values.

The Themes

Permeating the cycle are three distinct thematic subjects which manifest themselves in various forms in each of the pieces they occur within. It is these three themes which reflect the sonata-form dialectic, the first and second themes being in direct emotional opposition, while the third is the synthesis of their feeling. Each of the themes is based on a tone row. These themes are not stable melodic units as such, but rather the diversely changeable basic elements of the material. They are the essential aspects of certain elements in the cycle. The 'elements' are a restful one, an agitated one, and a synthesis of these two.

Each theme is more or less confined in frequency of occurrence to its corresponding sub-set of pieces - i.e.: the first theme occurs predominantly in the first three pieces, theme 2 in the second sub-set and theme 3 in the third. So in this way the progression of the themes throughout the cycle forms a type of sonata-form teleology. Theme 1 (held tones) and theme 2 (fast passage) are diametrically opposed in feeling - theme 3 is the dialectical synthesis of these. The two different themes presented in Group 1 - 2 - 3 undergo metamorphosis in 4 - 5 - 6 and present themselves in changed form teleologically in Group 7 - 8 - 9. Within the parameter of cyclic totality the theme of teleology (dialecticism) is expressed thematically in this way.

Of the three sub-sets themselves the dialectical pattern formulates again around their intrinsic arrangement. The first group (1, 2, 3) are enunciatory in style. Pieces 1 and 2 present the two conflicting themes for the first time, while Piece 3 presents their first organic combination. Group 4, 5, 6 are transitional pieces and have a more developed style of the thematic material - they form the developmental period of the work in which the most prominent thematic shaping takes place. This is the equivalent of the development section, which is usually the most elaborate operation within sonata-form. The last group presents the consummation of this trend of development, with the themes present in their final forms.

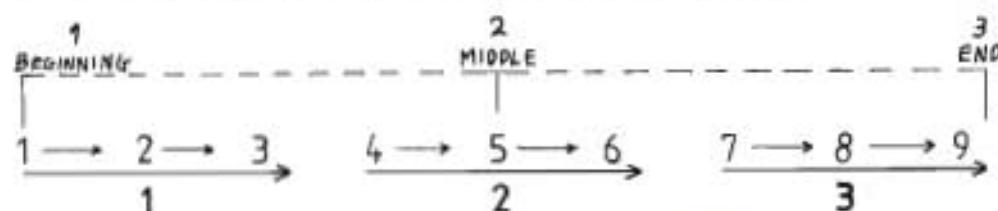
An examination of the fold-out diagram will reveal how the sonata-Triology logic has penetrated all layers of the structural rubric. (See first two diagrams following).

Theme 1 (because of its row construction) fits into Pieces 3 and 5, based on the same row. Its last appearance is in piece 7, which is based on a different row. Theme 2 fits into pieces 2 and 8, appearing continually for the last time in piece 5 which is based on a different row to that of the theme. Theme 3 fits into pieces 1 and 7, appearing for the last time in its final form in piece 9, which is based on the same row. Thematic teleology is the basis of this plan, where although themes 1 and 2 combine in various juxtapositions in the third piece of each set (pieces 3, 5, 8) it is only in the last piece (9) that the final synthetic form of these ideas (theme 3) appears. Each of the themes relate to the general nature of their corresponding pieces in each group respectively: 1 (4 - 7), 2 (5 - 8), 3 (6 - 9). Within the Tryptich scheme, of the nine pieces 1, 4 and 7 are enunciatory types, 2, 5, 8 are transitional/developmental and 3, 6, 9 present synthesized forms of previous material.

RELATIONSHIP OF THE PIECES TO EACH OTHER (SYMMETRICALITY)

The formal layout of the pieces reveals certain Tryptich features: Pieces 1 and 9 are the opposite poles of the work and each reflect a similar simplicity of design. Piece 1 is mono-formic while Piece 9 comprises a set of variations on a theme. Piece 1 predicts in its thematic content (theme 1 with slight forewarnings of theme 2) the eventual outcome of the entire cycle, while each of the nine variations in the last piece is a miniature in the style of each of the nine pieces in turn. Pieces 2 (Moon) and 8 (Saturn) - also dipoles around the central axis - reflect the same essential dark character and transitional nature. Pieces 3 and 7 are the longest of the pieces (6 min. - 7 min.) and contain mystic overtones: number 3 - Deity, number 7 - Eternity. The central piece, No. 5, is the most developmental and acts as a thematic axis between the two adjacent areas of the work. Pieces 4 and 6 are similar - both are of short duration, of the same 'Intermezzo' quality and are directly adjacent to the central piece of the cycle. Both are also built, appropriately, on an eleven-note row each of which reflect by their construction the adjacency of their position within the cycle by the adjacency of the minor and major thirds around the central row note. (See rows D and E - also notes on Piece 4 and 6 further on).

Piece 5 is the central piece containing a central climax based on an eleven-note pallendromic row with a missing note (G#) which manifests itself at this point in the piece. At the very constructional core of the cycle is a period of silence disturbed by unembroidered statements of each theme, acting as a divisional axis for Piece 5 and for the cycle as a whole. Diagrams of the relationships of the pieces to each other reveal this.



Further in the symmetrical relationships of the pieces, the third, fifth and seventh movements form a progressive series of mirror-structured movements in which the seventh piece is a perfectly balanced pallindrome in itself. (See diagrams).

PERFORMANCE TIMING

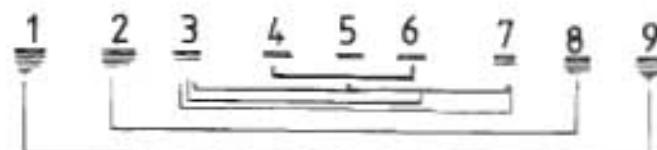
It is from the above described set of relationships that the timing procedures derive. The time-durations of the work mirror the Numerological dialectic. The durations of each piece are indicated on a separate Performance Timing Chart. The time allocation for each piece, and indeed for the entire cycle may vary. An explanation of the timing based on one of the tables as an example follows. (See also the list of tables on the Performance Timing Charts).

Total time of set.	14' = 5			13' = 4			12' = 3		
Piece No.	1	2	3	4	5	6	7	8	9
Duration 's	3	6	6	3	7	2	7	2	3
Total Duration	3	9	15	18	25	27	34	36	39
Mystic No.	3	9	6	9	7	9	7	9	3

Each total represents the total time reached from the beginning of the cycle up to that point. The totals result according to the Numerological process of addition from left to right (digital addition).

In performance timing problems will arise. Since each piece has to be performed within certain time proportions to each other the only method of managing timing discrepancies which are bound to result from performance difficulties and other considerations is to perform the pieces so as to make allowance for timing compensation. This can be achieved by varying the speeds of sections or ensuing passages/phrases slightly (an adjustment of rubato), either way, to accumulate or lose time. Passages where strict rhythmic/tempo monitoring may relapse are built into the structure of the piece (at chosen musical points), where variable speed passages, pauses, fermatas, etc. will allow for the recovery of time lost or gained. The list of variable tables of time values for the cycle are provided as a guide for practicable duration planning according to the capabilities of the performers. A typical timing problem follows:

Piece 3 has to be 5' long. But it has worked out at 6' during performance. The problem is to transfer 1' of time (lost) from another piece to any other piece after Piece 3 without upsetting the balance of the Mystic Numbers, which should relate dipolar pieces as follows:



Original performance scheme

Piece	1	2	3	4	5	6	7	8	9
Duration	3	6	5	3	8	2	7	2	3
Total Duration	3	9	14	17	25	27	34	36	39
Mystic No.	3	9	5	8	7	9	7	9	3
	[[[[[[[[]

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Second Version

1	2	3	4	5	6	7	8	9
3	6	6	3	7	2	7	2	3
3	9	15	18	25	27	34	36	39
3	9	6	9	7	9	7	9	3
	[[[[[[[]

The required actions below will provide one solution.
Take 1' from Piece 5 (reducing it from 8 to 7 minutes)
for Piece 3 (allowing for its increase from 5' to 6').
Note now how the Mystic Numbers relate to the timing
values for pieces 1, 3, 5, 7 and 9.

If later on during the performance Piece 5 (which was decreased from 8' to 7') has also gained in time and is 9' long, another 2' has to be omitted from the time value of an ensuing piece to restore the balance.
In this case 2' dropped from Piece 7 would compensate.

1	2	3	4	5	6	7	8	9
3	6	6	3	9	2	5	2	3
3	9	15	18	27	29	34	36	39
3	9	6	9	9	2	7	9	3
	[[[[[[[]

The aim of these timing procedures is to maintain the dipolar mirror proportions between the pieces as another aspect of their structural symmetricality - although, in the final instance, this particular aspect lays heavier emphasis on the Mystic Number symbolism than on the actual timing proportions themselves. Pieces 4 and 6 (Intermezzetti) and pieces 1 and 9 (beginning - end) are related dipoles by the fact that they are of the same short duration.

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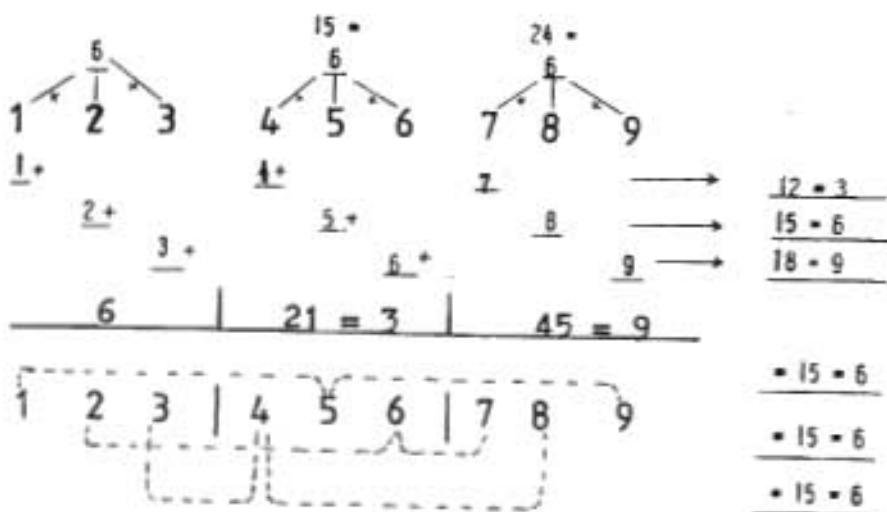
The three groups of pieces have a time duration each of 14, 13 and 12 minutes which equal Numerologically the number progression 5, 4, 3. The number 3 is indicative of the Deity - so the Numerological designation of the third and last group of the cycle has the appropriate value - Dialectical Teleology. Furthermore, the total duration of the work as a whole (macrocosm) also expresses this value of Universality: 39 minutes = 12 = 3, 48 minutes = 12 = 3, 57 minutes = 12 = 3. Generally, as can be seen, the number 3 binds the whole together by its multiple presence.

TONALITY

Although in a dodecaphonic (dodeca-tonic) idiom, Music of Numbers contains at moments a considerable tonal complicity. The first piece in the cycle has an insistent cadential tendency towards E major (Theme I). Pieces 2 and 8 lapse into a sustained figure (on the notes Bb - Db) at times, strongly suggesting a Bb minor tonality in places. Piece 3 lapses into periods in a definite C# minor/major tonality, especially at its conclusion. Piece 5 vindicates the programmatic mystery of the C# tonality by inducing a C# tonal centre through repetitive insistence. The last movement of the cycle, Piece 9, concludes on an E major tonality. The relationship of these momentarily predominant tonalities produces a tritone with C# acting as the central symmetrical axis. This is a significant structural feature as C# also serves as the mystic symmetrical climax point in Piece 5 and simultaneously of the entire cycle. Furthermore, the tritone plays an important part of the row structures and their order schemes.



Some more Numerological properties of the cycle series:



STRUCTURE OF THE CYCLE

Music of Numbers is based on pre-composed (serial) structures. The work as a whole employs the idea of mysticism of the Trilogy (Cabbala) as the formula for a series of matrixes on which the serial and formal structure of the work is based. This Tryptich idea generates a deterministic structure scheme on which falls the complete organization of the work into large and small cellular structures.

Symmetrical structural ordering occurs at all levels - from the arrangement and relationships of the pieces to each other around a central **cyclic core**, to the structure of each piece itself and the transposition orderings of the rows into symmetrical sub-systems revolving around an axis within each piece - to the very structure of the rows themselves as 12-, 11-, or 10-tone pallendromes. The basic symmetrical flow is a multi-structural series of levels aligned to the essential symmetry of ternary/sonata form: A - B - A.

This intrinsic symmetry coincides with the choice of symmetrical forms for the key pieces (Nos. 3, 5, 7) and of the symbolic values of balanced form associated with these numbers.

STRUCTURE OF THE ROWS

To limit the profusion of row variants, the five rows forming the basis for the work have been constructed as 12-note and 11-note pallendromes, whose construction falls symmetrically around tritonal axes:

Row A

Row B

Row C

Row D

Row E

The interval of the tritone plays an important part in the work generally. The rows themselves display a complex of tritonal properties.

A)



THE ROWS.

Row A is structured so that it is mirrored symmetrically about a central axis, in such a way that the second half of the row is the retrograde-inversion of the first six notes. Also, the retrograde of the row is the same as its inversion, and the retrograde-inversion the equivalent of the original version. In this way, out of the forty-eight transpositions of each version normally available, only twenty-four are left. Row A has certain peculiar properties which are exploited in Piece 7 (see notes for that piece).



Similarly Row B is structured so that the second tetrachord is the retrograde-inversion of the first. In this case there is no retrograde version of the rows, as such. Thus twenty-four possibilities are left.



Row C is an eleven-note row (as are Rows D and E), symmetrical about a central note as the axis. The row is similar in perspective to the first two rows, and has only twenty-four transpositions. The original (prime) and retrograde versions of the row are the same as the retrograde-inversion and inversion forms respectively.

The structural formats of Rows D and E are similar to the above. For illustration see fold-out Diagram and Row Transposition Sheet.



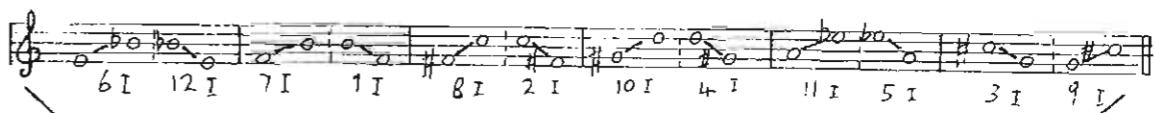
As can be seen from the ensuing diagram, the symmetricality of the rows is another facet in the matrix of symmetrical structures which constitute the cycle.

NOTE ORDER:

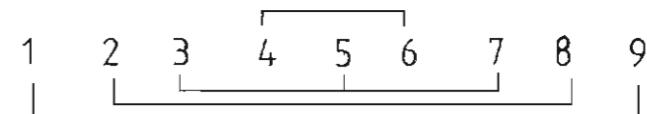


The rows are related by the tritone in the manner in which the notes C# - G and E - B fall in place regularly within the row.

12 - TONE ROW ORDER (See also the Row Construction Sheets):



ORDER OF PIECES WITHIN THE CYCLE:



THE PIECES IN GENERAL

Each of the pieces is constructed as a mirror form. The sonata-form logic is expressed within each piece as various forms of Tryptich-paired sub-sections of row orderings. Pieces 1 - 3 form a tryptichal progression, as do 4 - 6 and 7 - 9; so that each set of three pieces expresses the same logic. However, each set also forms the separate buttress of a three-part logic. The difference between sets 1 - 3, 4 - 6 and 7 - 9 is that of general thematic style and treatment of the thematic material. The first three pieces present the themes in a fragmented way - the second develop them with involved thematic investigation, and the last three pieces are of a static nature and, like pieces 1 - 3, present the material in a similar but more 'developed' way. The difference between the pieces is the difference between their thematic material. While their structures have symmetry in common as their structural foundation, the structure differs in each piece (only) on account of the length and numbers of sections, and the treatment of the thematic material within them.

STRUCTURES OF THE PIECES DESCRIBED

PIECE 1

Piece 1 stands as a continuous non-sectional movement on its own. It acts as a mirror onto the final coda section of Piece 9 which is of a similar construction; ie. repetition of a theme. Considered as extreme points in its teleological plan, the first piece, the central climax section of Piece 5 and the final Coda section of Piece 9 carry the initial, climactic and final weight of the work.

PIECE 2

The row transposition order is arranged in an order so that the first and last notes of each row (which form a tritone interval between them) spell the notes of this transposition of the row:



They are symmetrically planned so that these rows:



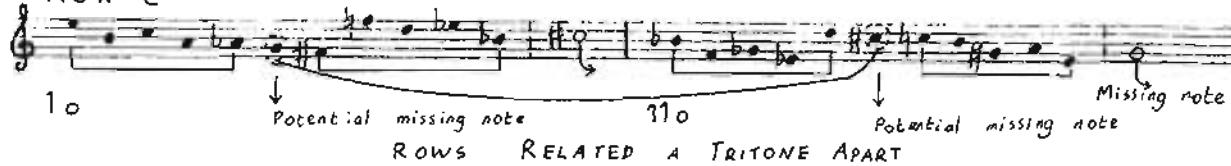
which contain the interlocked tritones C# - G/E - Bb occur concentrically in the middle and outer ends of each separate 12-row system. They thus reflect the symmetrical arrangement of the row itself, and foreshadow the significance of the tone C# which inhabits a central point in the entire cycle as the central structural/axial climax of Piece 5.

PIECE 3

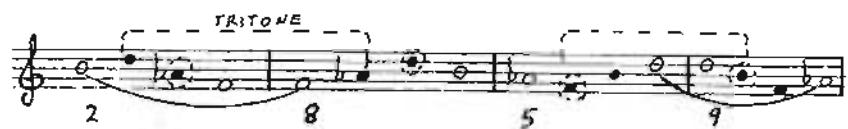
In Piece 3 the rows are ordered in pairs so that Row I o and Row II o, with the missing note complex (as explained further on in the text - Piece 5) are arranged to occur at the middle and ends of each eleven-row system. In this way the arrangement of the rows reflects the arrangement of the tritonally related arrangement of 'missing' and 'potential missing' notes within the rows themselves. In this way they are also made to stand out at certain strategic points. They foreshadow the technique of the central piece, in which these two rows, because of certain properties explained below, foreshadow the central C# climax of the whole work. As can be seen from the diagram below the reason why the central note axis in Row C is referred to as 'potential missing' is because it is the only other note of

the row which can be omitted and still leave the resultant ten-note row a perfectly symmetrical palindrome.

Row C



As can be seen under these conditions the only row which can omit the C# and still be symmetrical around its central axis is the transposition commencing on Bb. Since Piece 5 is characterised by the absence of C# from every one of the rows which constitute it (until the climax section) the relationship between these rows and their ten-note symmetry when the central G - C# complex is omitted renders them ideal as the only transposition orders for grouping adjacent to the central C# climax of Piece 5. The diagram below shows two row pairs related by the interlocking tritone method producing the diminished-seventh chord complex.



Relate this to the inherent tritonal properties of Row C itself, as a matter of comparison.

TRITONAL PROPERTIES OF Row C



As can be seen from the illustration below there is a distinct tri-tonal cross-relationship between the eleven-row sections of Parts 1 and 2 in Piece 3. To point out, the diagram below illustrates this relationship between Part 1a and Part 2a, which subsequently are reversed in mirror fashion about the axis of the piece, and are found in retrograde as Parts 2c and 3b of the piece.

PART 1A



PIECE 4

The four rows with G as centre note, missing note and note as part of the tritone centre scheme of row are all situated a minor 3rd apart.

Because of its peculiar structure Piece 4 has the following characteristics. The centre of each system becomes the focal point of musical interest. (See fold-out Diagram). The first half of the piece consists of split Ia - Ib 'O' and 'R' versions of a row transposition converging from each end onto a middle in which only one transposition (No. II) finds itself adjacent as O and R. Each of these two row systems comprising 22 rows in all are similarly placed around a central axis involving the one only occurrence of the 12th transposition of the row in its O - R adjacency. So while the O - R versions are diametrically opposed, the distance between the concentrically placed transposition halves increases from the centre of each system outwards.

A study of the row relationships within Piece 4 may be had from the list of row pairing procedures diagrammed in the table below.

FORM SCHEME WORKINGS

PIECE 5

Piece 5 being the centre of the work and its structural pivot point is the nucleus of the developmental process of the cycle. Piece 5 combines all the elements of the first half of the cycle (Pieces 1 - 4) in a terse developmental process building up to the central C# climax of the piece. This mysterious C# central point is the moment after which the piece transforms the materials and process of its first part into the beginnings of what is to follow in Pieces 6 - 9.

Piece 5 also reflects in its two halves the material of the pieces adjacent to it. In other words the first part of the piece deals predominantly with Theme 1 (as it appeared in Piece 1), the second part with Theme 2, the third part Themes 1 and 2 in combination, and Theme 3 in the fourth part, being the final part of the piece (coupled to the fifth part) on the opposite pole of the central axis and closely adjacent to the pieces ensuing.

For the first part of the piece Theme 1 predominates - the other ideas are presented in a fragmentary fashion. Part 2 is reached after the first divisionary period of tritonal material based on C#. Here Themes 1 and 2 combine in a terse working-out which leads to a secondary climax onto another G# dominant chord at the end of Part 2a.

Part 2b commences with a predominantly Theme 2 development which breaks down into a kaleidoscope of Theme 1 - 2 fragments with Theme 3 sixths interwoven. The various timbral-

textural variated sections of Part 2 climax onto C# after a short silence. Part 2b presents a break-down of the thematic motor before the central section of the piece, after which they build up again and re-emerge as Theme 3 in Part 4b.

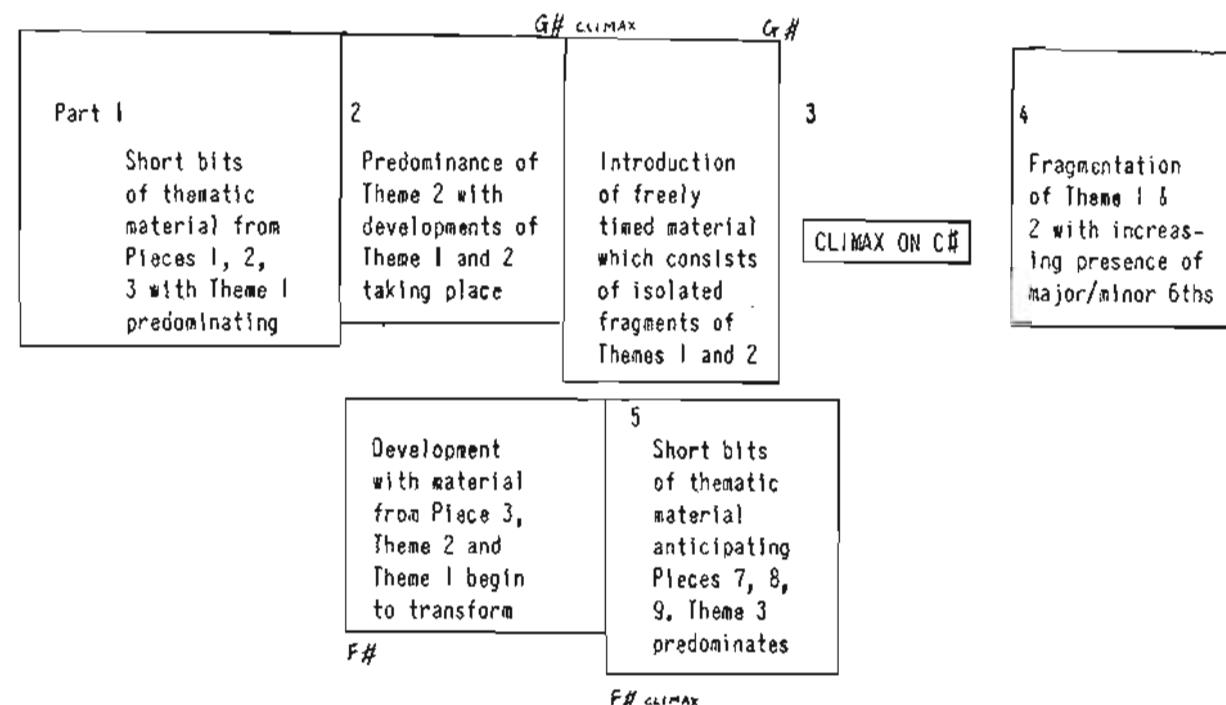
The four rows which are available as ten-note palliendromes with both C# and G missing from their structure are these transpositions:



A demonstration of the symmetricality of these rows (as was explained in the notes to Piece 3) and of the asymmetricality of the other transpositions is illustrated below. The logic behind the choice of the above four transpositions of Row C as the axial and polar points of each row order structural section (see Structure Chart for Piece 5) is explained in the notes to Piece 3. These 10 - note symmetrical rows are the only transpositions placed around the central C# climax, this adjacency symbolizing the multiple axial function of the central section which they attend. Also the occurrence of these balanced rows (in a piece based on asymmetrical rows) at axial positions and at its centre symbolizes the use of symmetrical structure in the work generally.

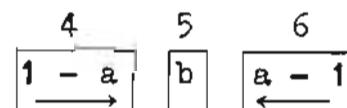


The piece forms a free mirror-structure:



PIECE 6

Piece 6 reverses the row structure ordering in Piece 4, so that they are also adjacent with tritonal correspondences, but in the order of retrogradation. In this way Piece 6 becomes the reciprocal or dipolar member of Piece 4 because of its structure. (See fold-out Diagram for synopsis of structural Form Scheme).



Pieces 4 and 6 Considered Together

The structure of the rows and of these two pieces reflect the various levels of the integral structural symmetry of the work as a whole. The manner in which Pieces 4 and 6 relate to each other and to Piece 5 (as polar points and symmetrical axis) is mirrored microcosmically by the fashion in which the 11-tone rows for these pieces are structured, and themselves related to each other:

Row D Row E

min ↓ min ↓
3rd ↓ 3rd ↓

PIECE 7

Piece 7 is based non-variable hexachordal segments and row-derived symmetrical cell motifs. The six-tone segments are paired about the tritone (0 - R, 0 - I, 0 - RI etc.) so as to form complete 12-tone formats from the pairs. Towards the centre of the piece 12-tone cycle repetition does not break down when smaller segmental units (three notes, two notes) are used - 12-tone integrity is maintained throughout.

The piece starts with complete 12-tone row structures based on the hexachordal segments of the original A row. Towards the centre of the piece the larger then smaller symmetrical component units of the row are extracted for a hybrid type of 12-tone row treatment.

To express the mystic value of the number 7, Prisms is construed as a perfectly formed mirror piece, its first half reversible about a central axis, in time and as a structure.

The first version of Piece 7 breaks down and reveals the inherent row mirror-structure even more directly in the music than the second, as though breaking down the components of white light through a prism. It is "prismated" in that the musical material itself 'reveals' the mirror symmetries of the row structures on which it is based.

The two groups (row "a" and "b" halves) converge towards the centre. Each first note of each group half related in pairs are a tritone apart. Each different group pair equals a separate 12-tone row. The first notes of each pair of each transposition order (ie. rows 1 - 6, and 7 - 12) form each of the two whole-tone scales for each separate group. Thus the two groups converge on two whole-tone scales in the centre of the piece, as illustrated below:

12 NOTE ROW

1A 2A 3A 4A 5A 6A

FIRST NOTE MIDDLE NOTES

1B 11B 10B 9B 8B 7B

Like the breakdown of white light Piece 7 is a series of variations on the principle motif, revealing it in its different constituent colours or modes.

The symmetrical figure at the centre of each row is cut in half and points towards the centre part of the piece which is built up exclusively around it. The first half is mirrored by the second sets of first hexachords, which pair off by the tri-tone (to create 12-tone structures) are mirrored by set of second hexachords similarly arranged on the other side of the central pivot section. The rows thus converge and are fragmented gradually onto a central point from whence they diverge and re-assemble into the complete Row A-derived hexachordal row forms again. The different mirror permutations are arranged, in both versions of the piece, in concentric sub-structures. Refer to the Row Order Construction Sheets for a full illustration of this.

Generally the row structures and orders in the piece reflect two principles:

- (a) Mirrored around a central note-axis or
- (b) Mirrored transpositionally around the tri-tone
- (c) Displays a complete 4 hexachordal mirror-structure scheme.

(a)

(b) TRITONAL AXIS

(c)

R I O

R RI

COMBINATORIALITY

Row SEGMENTS

0 → R →

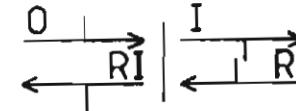
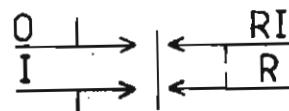
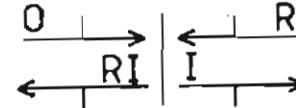
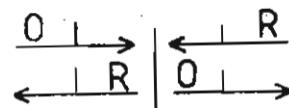
0 → RI →

0 → I →

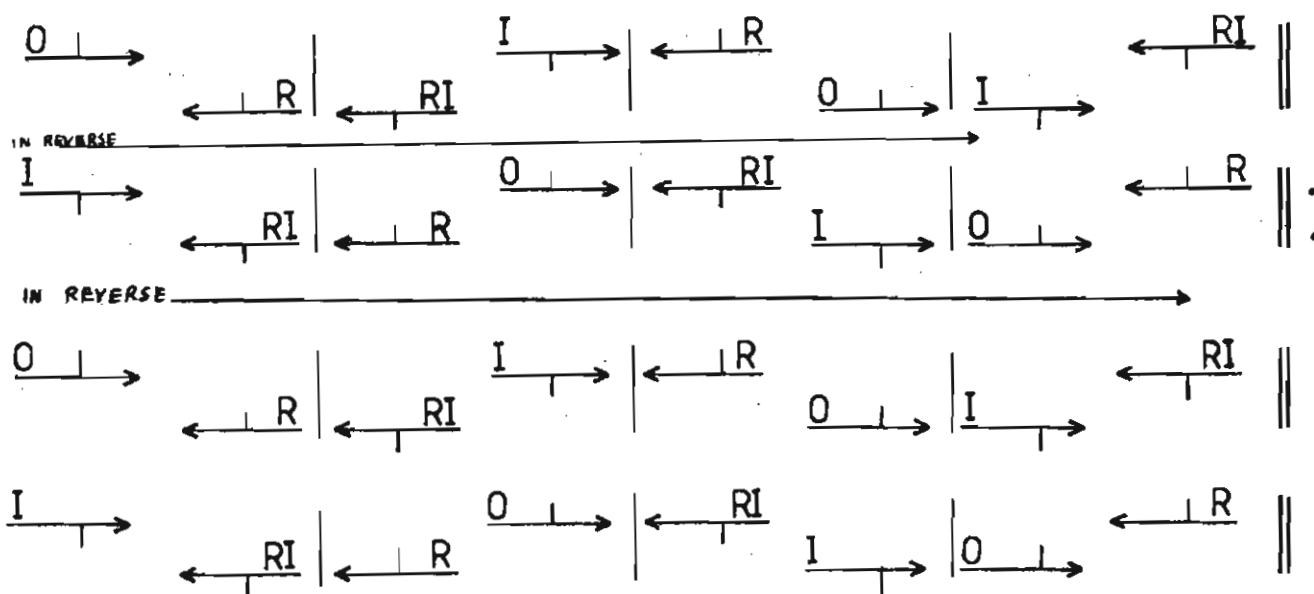
HORIZONTAL AND VERTICAL COMBINATORIAL



$O \rightarrow, I \rightarrow, R \leftarrow, RI \leftarrow = 6$ note segment



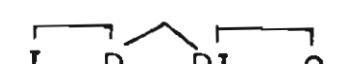
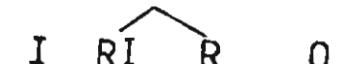
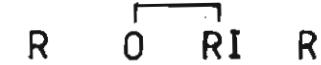
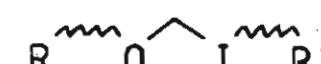
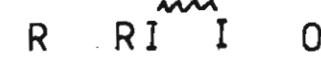
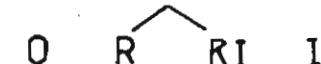
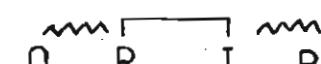
ROW SEGMENT COMBINATORIAL POSSIBILITIES

ROW SEGMENT COMBINATORIAL

Possibilities:

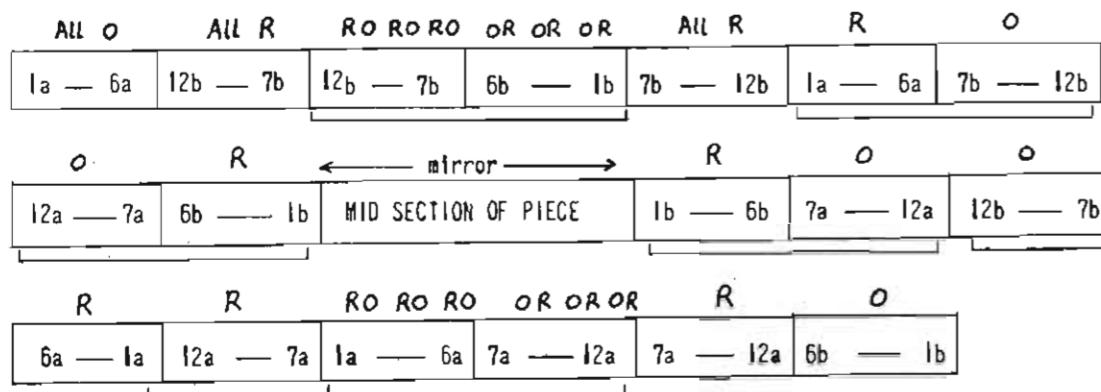


COMBINATORIAL RELATIONSHIPS OF SEGMENTS



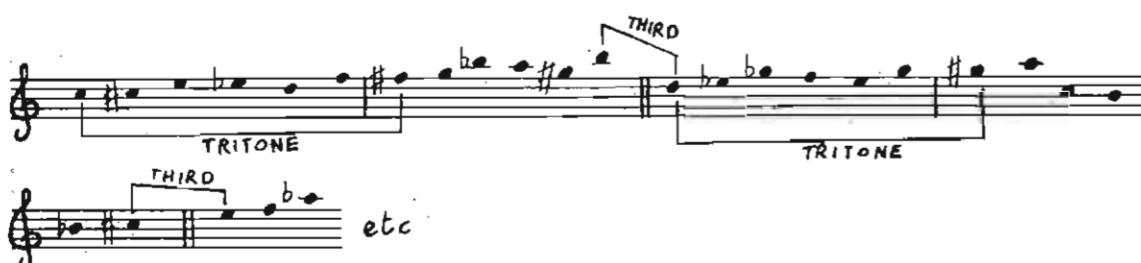
A complete synopsis of the row construction procedures used in Piece 7 follows:

Arrangement of variable row halves (hexachordal segments)



HEXACHORDAL SEGMENTS:

TRITONE PAIRING (in 12-tone stricture)



MID-SECTION

Structures derived from middle symmetrical motif of Row A



SEGMENTATION OF ROW

TETRACHORDAL SEGMENTS:

Employment of Figure "A" within 12-tone stricture

TRANSPOSITIONS:



COMBINATION OF TRANPOSITIONS IN SETS OF TWO. (Refer to Row Order Construction Sheets)

A 1 3 ARRANGED IN ORDER

notes left over

B 1 7

notes left over ARRANGED IN ORDER

Symmetrical 4-note figure paired combination

Symmetrical 4-note figure paired combination

COMBINATION POSSIBILITIES

A	B
1 - 3	8 - 10
2 - 4	9 - 11
3 - 5	10 - 12
4 - 6	11 - 1
5 - 7	12 - 2
6 - 8	
7 - 9	

CYCLE REPEATS



OVERLAPPING 4-NOTE FIGURE PAIRS

HEXACHORDAL SEGMENTS:



PAIRING:

12 TONES

12 TONES

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DERIVATION OF WHOLE-TONE SCALE FROM FIRST NOTES OF ROW HALVES AS PAIRED IN TRITONES

PAIRING:

WHOLE-TONE SCALE

WHOLE-TONE SCALE

1b 2b 3b 4b 5b 6b 7a 8a 9a 10a 11a 12a

BOTH OUTER AND INNER NOTES OF ROW ONLY: ORDERED SO THAT FIRST NOTE OF EACH TRANPOSITION SPELLS ROW "A".

TETRACHORDAL SEGMENTS:

WHOLE TONE SCALE

CONSTRUCTIONS USING MIDDLE 2-NOTE UNIT OF ROW

CYCLE 1

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CYCLE 2 maj 3rd

CYCLE 3 maj 3rd maj 3rd

min 3rd min 3rd

PIECE 8

Row 8 has certain tritonal properties:

As can be seen the tritones occur concentrically within the row. This forms the basis from which the logic of the structure of Piece 8 (and earlier of Piece 2 based on Row B) is derived. The mid-section, for instance, is based entirely on tritonal segmentation.

As can be seen in the illustration above the sequence of diminished chords resulting is retrogradable about a central axis, as is the order of inner and outer number combinations. Each bar also represents the outer and middle two notes of a row which coincidentally spells out the row transposition order based on the spelling of the original row. The piece is based on this row transposition:

This symbolizes the fact that the C# - G complex functions primarily in the centre of Piece 8, and not at the outer ends of systems as it does in the reciprocally related movement, Piece 2. Examination of the Row Order Construction Sheet for Piece 8 will reveal the exclusive use of the significant C# - G tritone as a constructional measure for the central section of the piece.

Piece 2 combines both rows in their 0 - R and I - IR versions. In Piece 8 the rows with first and last notes C# - G are central in each row order system, while those with central notes 6 - 7 as C# - G are at the outer ends of each system. Piece 2 follows an opposite plan, being reciprocally related and based on:

PIECE 9

Piece 9 is constructed from a perpetual sequence of a five-note pattern derived from Row A and arranged so that after twelve repetitions of the five-note unit the cycle begins again, covering five repetitions of a twelve-note cycle (sixty notes) in which no pitch class is repeated, thus forming five separate 12-tone rows. This entire cycle repeated nine times constitutes the formal scheme of Piece 9.

There are a number of features in this structure from which each section of the piece derives enabling it to be modelled more or less on the structure of the corresponding piece which it miniatures.

(a) The five-note pattern, if continued at regular intervals, eventually returns to the start of the sixty-note cycle. It begins on a penta-chordal segment starting on C#:

(b) From this cycle can be derived the series of twelve transpositions of the prime version of the row present in an overlapping fashion within the greater sixty-note series.

CONTINUOUS SEGMENT: OVERLAPPING ROWS

Stated as the constructional principle, segmental row-ordering for the last piece in the cycle thus symbolizes the state of continuity out of which the dialectic reasoning and mirror-symmetrical structuring form themselves. The synopsis of the last movement structure presented above is meant to reveal the feeling of continuity and symmetrical balance that this pianoforte cycle tries to attain in respect to its programme.

Each of the nine sections of Piece 9 is meant to represent in miniature a reminiscence of each of the 9 pieces of the cycle in turn. Piece 9, the culminating movement, is meant to present an overview in miniature of the entire cycle and its logic and balance in itself. Each of the nine sections models the ordering of its 12 pentachords in a fashion corresponding to the structure of the piece it corresponds to in number and feeling. The last section of this piece consists of three repetitions of the sixty-note cycle (five rows) making fifteen rows in all, symbolizing the Trilogy - three times five equals six; sixty notes times three equals 180 notes equals 9 (digital addition). Nine is three times three - the ultimate Tryptichal balance. The last section of Piece 9 is meant to be the final statement of balance and Numerological value in the cycle, and besides the fact that it points back to the beginning of the work (consisting simply of repetitions of a theme as does Piece 1) it carries the final statement of the thematic progress throughout the entire cycle.

An anagram of the digital-triptychal aspect of Piece 9's construction scheme follows:

5 rows per cycle	=	60 notes	12 cycles	=	12 cycles of series
12 cycles	=	60 rows	12 pentachords per cycle	=	144 pentachords
			6		9
60 notes per cycle			12 pentachords per cycle	=	3 (digital addition)
12 cycles	=	720 notes	12 notes per row	=	3
		9	12 cycles of 5 pentachords	=	3
					9

In the course of the above Analytical Programme Notes refer to the Row Order Construction Sheets.

IAN SOLOMON,
DURBAN, 1981.

Row Transposition Tables

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Row A $\text{o} = \text{RI}$ $\text{i} = \text{R}$

1 A B B A

2

3

4

5

6

7

8

9

10

11

12

13

14

xxx

Row B $\text{o} = \text{R}$ $\text{i} = \text{RI}$

A B C D

2

3

4

5

6

7

8

9

10

11

12

Row C

o = RI *i = R*

This section contains 12 staves of musical notation for a single instrument. The notation uses dots and vertical strokes on five-line staves. The first staff begins with a bass clef, while subsequent staves switch between treble and bass clefs. Measure numbers 1 through 12 are placed at the start of each staff. The notation includes various rests and note heads, with specific markings like 'o = RI' and 'i = R' indicating rhythmic patterns. The music is divided into measures by vertical bar lines.

Row D

o = RI *i = R*

This section contains 12 staves of musical notation for a single instrument, continuing from Row C. The notation uses dots and vertical strokes on five-line staves. Measure numbers 1 through 12 are placed at the start of each staff. The music is divided into measures by vertical bar lines. The notation includes various rests and note heads, with specific markings like 'o = RI' and 'i = R' indicating rhythmic patterns.

Row E o = R i = R

The musical score consists of 12 staves of music. Staff 1 starts with a note 'o' (R) at the beginning of measure 1, followed by a rest. Measures 2-3 show a sequence of notes and rests. Staff 2 starts with a note 'i' (R) at the beginning of measure 1, followed by a rest. Measures 2-3 show a sequence of notes and rests. Staff 3 starts with a note 'o' (R) at the beginning of measure 1, followed by a rest. Measures 2-3 show a sequence of notes and rests. Staff 4 starts with a note 'i' (R) at the beginning of measure 1, followed by a rest. Measures 2-3 show a sequence of notes and rests. Staff 5 starts with a note 'o' (R) at the beginning of measure 1, followed by a rest. Measures 2-3 show a sequence of notes and rests. Staff 6 starts with a note 'i' (R) at the beginning of measure 1, followed by a rest. Measures 2-3 show a sequence of notes and rests. Staff 7 starts with a note 'o' (R) at the beginning of measure 1, followed by a rest. Measures 2-3 show a sequence of notes and rests. Staff 8 starts with a note 'i' (R) at the beginning of measure 1, followed by a rest. Measures 2-3 show a sequence of notes and rests. Staff 9 starts with a note 'o' (R) at the beginning of measure 1, followed by a rest. Measures 2-3 show a sequence of notes and rests. Staff 10 starts with a note 'i' (R) at the beginning of measure 1, followed by a rest. Measures 2-3 show a sequence of notes and rests. Staff 11 starts with a note 'o' (R) at the beginning of measure 1, followed by a rest. Measures 2-3 show a sequence of notes and rests. Staff 12 starts with a note 'i' (R) at the beginning of measure 1, followed by a rest.

Row Order Construction Sheets

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1

Row A

IN USE $\frac{1}{2}'$

IN USE $\frac{1}{2}'$

IN USE $\frac{1}{2}'$

IN USE $\frac{1}{2}'$

N.B. When theme 1 appears it may or may not have a full or part connection with the row structure in use at any moment.

2

Row B

Part 1

A Transposition Order Spells "O" Row

+ notes 5-9 Row 40

B Transposition Order Spells "I" Row

C Derived from Row "I" Concentric Row "I" Inner to Outer Notes

D Row "O" special rows with off-G as centre or inner-outer notes of row.

overlapped and finely interconnected

3o 9o 6I 12I

xxxvi

E rows overlap

overlap with previous rows

notes 1-8

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

E concentric row spells "O" version inner to outer notes

combined overlap 4z 2z

1z 12z 11o 5o
6o 5o 7o 8o 10o 11o 3o 9z
5z 4z 2z 1z 12z 11o

Part 2

Central System

Row 6a

repeated three times

G (F) overlap

5o 6o 7o 8o 10o 11o 3o 9z 5z
4z 2z 1z 11o 12o 11o 5o 6I

7I 8I 10I 11I 3I

H (E) Row transposition order spells "I"

rows overlap

notes 1-8 overlap with forthcoming rows

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

I (D)

overlap

12o 6o 3I 9I

J (C) Derived from row "I"

9I 7I 2I 4I 5I 6I

K (B) Row transposition order spells "I" row

overlap

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

L (A) Row transposition order spells "O" row

Notes 1-4 overlap

9I 5I 4I 2I 1I 12I 6I

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7 I 8 I 10 I 11 I 3 I C#

3

Row C

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

— TRITONE RELATION —

POTENTIAL MISSING NOTE

MISSING TONE

R1

Part 1

A¹ Row transposition order spells row "0"

All "0" versions 1 2 3 4 5

6 7 8 9 10

11

Special row (12) omitted since only eleven transpositions are needed.

B¹

OMIT C# 11R 4R 5R 8R 3R 6R 9R

4R 7R 8R 10

Part 2

Symmetrical figure motif.

Rows IN PAIRS RELATED A TRITONE APART. Transposition order of rows spells row. Rows which relate directly by tritone, begin and end on same two notes in inverse fashion. That is: 1+11, 2+8, 3+7, 4+10, 5+9, 6+12.

Rows are paired a tritone apart.

Row 9 Row 5

xxxix

A² Order of rows 0 and R versions:

OMIT C# AND G

6 0 0 12 9 0 0 5 10 0 0 4 7 R R 3

OMIT G C#

8 R R 2 1 R R 11 4 0 0 10 5 0 0 9 2 R R

OMIT C# AND G

TRITONE RELATED

OMIT

3 R R 7 12 0 0 6 11 1

Rows 11-1, 1-11 have C# and G om.
Foresight of Piece.

B²

Include C# + G

1 TRITONE 11 8 2 7 R R 3 4 0 0 10 5 0 0 9

12 TRITONES 6 3 7 2 R R 8 9 0 0 5 10 0 0 4

11 TRITONES 1 0 0

(A² Backwards)

Include C# + G

1 TRITONE RELATED 5 R R 12 7 0 0 3 8 0 0 2 9 R R 5 10 R R 4

omits C# + G Theme 1 E9/mj

11 0 0 1 2 0 0 8 3 0 0 7 4 R R 10 5 1 R R 9

omits C# + G

12 R R 6

Theme 1 C# minor/major

1 0 0 1 2 0 0 8 3 0 0 7 4 R R 10 5 1 R R 9

omits C# + G

11 0 0 1 2 0 0 8 3 0 0 7 4 R R 10 5 1 R R 9

omits C# + G

12 R R 6

Part 3

A³ (B² Backwards) Condensed reversed order recapitulation of Part 1A/B

OMIT C#

11 2 3 10 5 12 7

XL

4

Row D "O" "R"

In Four Sections

A

B

XL

5

Row C

MISSING NOTE COMPLEX C# is omitted from each row until its separate, isolated occurrence at the structural centre of the piece. The tritonal relationship between missing and middle note, first and last notes of the row is exploited.

Part 1

A

B

Part 2

A

Each row pair treated as a separate module.

0 1 TRITONES 11R 10 8 2R 7R 3R 4R 10 5 0 9 0

Handwritten musical score for 'La Cucaracha' on two staves. The top staff shows measures 1-10 with various notes and rests. The bottom staff shows measures 11-12, labeled 'TRITONES'.

XLII

B Derived by combining row sets from Piece 3 - PARTS $\begin{matrix} 1A \\ 3B \end{matrix}$ - $\begin{matrix} 2A \\ 2C \end{matrix}$ \rightarrow $\begin{matrix} 2A \\ 4B \end{matrix}$ PIECE 5
All "O" transpositions.

All "O" transpositions.

Part 3

Row C

Row C

80

Row B

10

Row A

2R

Part 4

A

All "R" transpositions

6 12 R 0 7 3 0 8 2 0 9 5 R 10 4 R

XLIII

8

Part 5

A

Staff 1 (Treble Clef):
Notes: $\text{B}^{\#}$, D , E , F , G , A , $\text{B}^{\#}$, D , E , F , G , A , $\text{B}^{\#}$, D , E , F , G , A
Rhythms: 1o , 1R , 1o , 1R , 1o , 1R

Staff 2 (Treble Clef):
Notes: $\text{B}^{\#}$, D , E , F , G , A , $\text{B}^{\#}$, D , E , F , G , A , $\text{B}^{\#}$, D , E , F , G , A
Rhythms: 1R , 1o , 1R , 1o , 1R

Staff 3 (Treble Clef):
Notes: $\text{B}^{\#}$, D , E , F , G , A , $\text{B}^{\#}$, D , E , F , G , A , $\text{B}^{\#}$, D , E , F , G , A
Rhythms: 1R , 1o , 1o , 1R , 1o

B

Staff 4 (Treble Clef):
Notes: $\text{B}^{\#}$, D , E , F , G , A , $\text{B}^{\#}$, D , E , F , G , A , $\text{B}^{\#}$, D , E , F , G , A
Rhythms: 1R

6

Row E



1 **2** chordal **3** Glissandi + pizzicato
 30 110 70 10 50 60 80 120
4 Glissando + echo
 90 60 9R 12R 8R
5 Pizzicato **6** chordal
 4R 5R 1R 7R 11R 3R

7^a

Segment Combinatorial Variables

ROW A
 R →
 o = RI
 o → RI → I → R →
 I → RI →

First version

Part 1

A
 o R o RI
B
 o I RI R
C
 o I RI R
D
 o I R RI
E
 R I o RI
 R o I RI

E

XLv1

Part 2

B

C

D

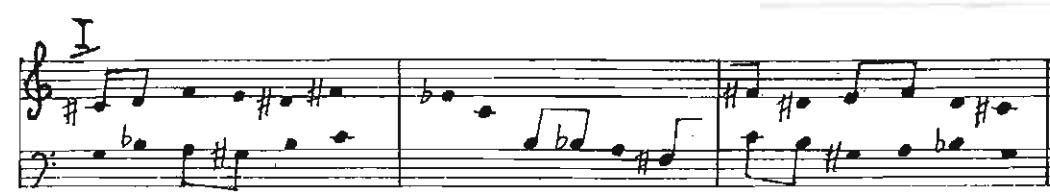
E

F

G

H

A



XLVII



Part 3





XLviii

Part 4

A

R1 I O O R1 O R1 I RI RI R

R O I R O R I R I RI

B

C

D

E

F

G

H

I

PARTS 5, 6, 7 ~ STRUCTURES
REVERSED AND INVERTED

Part 5

B

CONTINUE INVERSE READING UNTIL FIRST NOTE
OF PART 7 = LAST NOTE OF PART 7.

A

7 b°

Row A

0 → TRITONE → RI → 12 notes

Part 1

PREFIX:

B

FIRST FIVE NOTES OF ROW A IN CONTINUOUS SEQUENCE. FORMS FIVE 12-TONE ROWS.

A FIRST AND LAST NOTES OF ROWS

The distance between each row relates to the distance between paired tetrachords in Part 3.
The same relation as the middle four notes of Row A. Transposition order spells Row A.

Part 2

ROW HALVES PAIRED BY THE TRITONE.

A

B

C

D

E

Part 3

COMPONENT UNITS OF THE ROW Using row fragments to form continuous patterns with 12-tone control.

(A) (B) refer to grouping types, tetrachords.

1A (B) → 3 (B) → 9 (A) → 11 (A) → 5 (A) → 7 (A) → 8 (A) → 6 (A) → 4 (A) → 2 (A) → 12 (A) → 10 (A)

4R (B) → 10R (A) → 12 (B) → 6 (A) → 8R (B) → 2R (A) → 5R (A) → 3R (B) → 9R (A) → 7R (B) → 1R (A) → 11R (A)

10R (A) → 8 (A) → 6 (A) → 4 (A) → 2R (A) → 12 (A) → 11 (A) → 9R (B) → 3R (A) → 1R (B) → 7 (A) → 5 (A)

1 (B) → 7R (A) → 9 (B) → 3 (A) → 5R (B) → 11R (A)

SECOND VERSION

Part 4^a

A CYCLE OF SECONDS/THIRDS BASED ON MIDDLE FOUR NOTES OF ROW.

WHOLE TONE SCHEME Paired inner and outer notes of row. Transposition order spells "O" row.

B

C FIRST NOTES OF TETRACHORDS

D 6 TONE ROW / 12-TONE ROW

Part 4^b

A

B FIRST AND LAST NOTES OF EACH TETRACHORD

TWO OUTER AND INNER NOTES OF ROW WHOLE-TONE SCALE

D CYCLE OF THIRDS - SECONDS BASED ON MID 4-NOTE MOTIF OF ROW A

Li



Part 5

Arrows indicating the cycle of thirds and seconds:

- 11 (B) → 5 (A) → 3R (B) → 9R (A) → 7 (B) → 1R
- 5R (A) → 7R (B) → 1 (A) → 3 (B) → 9 (A) → 11 R
- 12R (A) → 2 (B) → 4 R (A) → 6R (B) → 8R (A) → 10
- 11 (A) → 1 (B) → 7 (A) → 9 (B) → 3 (A) → 5
- 2 (B) → 8 (A) → 6R (B) → 12 (A) → 10 (B) → 4
- 10 R (B) → 12 R (A) → 2 R (A) → 4 R (B) → 6 R (A) → 8 R
- 7R (A) → 5 R (B) → 11 R (A) → 9 R (B) → 3 R (A) → 1 R

Part 6

Staff A notes: 1B 0, 2B 0, 3B 0, 4B 0, 5B 0, 6B 0

Staff B notes: 17A R, 18A R, 19A R, 10A R, 11A R, 12A R, 12B R, 11B R, 10B R, 9B R, 8B R, 7B R

Staff C notes: 16A 0, 5A 0, 6A 0, 3A 0, 12A 0, 1A 0, 12A, 11A R, 10A R, 9A R, 8A R, 7A R

Staff D notes: 1A R, 2A 0, 3A R, 4A 0, 5A R, 6A 0, 7A 0, 8A R, 9A 0, 10A R, 11A 0, 12A R

Staff E notes: 17A R, 18A R, 19A R, 10A R, 11A R, 12A R, 6B 0, 5B 0, 14B 0, 3B 0, 2B 0, 1B 0

Part 7

Staff A notes: 17A R, 18A R, 19A R, 10A R, 11A R, 12A R, 6B 0, 5B 0, 14B 0, 3B 0, 2B 0, 1B 0

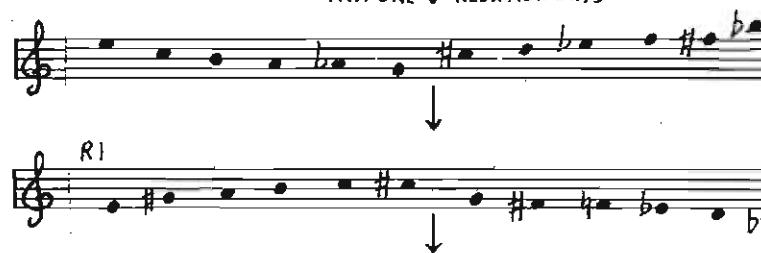
Staff B notes: FIRST AND LAST NOTES OF ROW

SUFFIX:

8

Row B *O=R* 

R=R1

R1 

1

2

3



4 Order of transpositions. First notes spell row "O". Last notes spell row "R".

5

First notes spell row "I". Last notes spell row "R1".

↑ OUTER AND MIDDLE NOTES OF ROW or by concentric method - notes 1-12, 2-11, 3-10, 4-9, 5-8, 6-7.

6

7

8

9

Row A



1

Musical staff for Row 1, measures 1-12. The notes are grouped into numbered brackets: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

2

ROW 1

Musical staff for Row 2, measures 1-12. The notes are grouped into numbered brackets: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

3

Musical staff for Row 3, measures 1-12. The notes are grouped into numbered brackets: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

4

Musical staff for Row 4, measures 1-12. The notes are grouped into numbered brackets: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

5

Musical staff for Row 5, measures 1-12. The notes are grouped into numbered brackets: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

6

Musical staff for Row 6, measures 1-12. The notes are grouped into numbered brackets: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

Lvi



Lvti

Musical score for Lvti, consisting of eight staves of music in common time. The key signature is one flat. The score includes a bracket labeled "CENTRE — CODA" covering measures 11-12. The music features various note patterns and rests.

7

Musical score for 7, featuring three staves of music in common time. The key signature is one flat. The music consists of eighth and sixteenth note patterns.

8 *cif + & emphasized: Notes enclosed by them are isolated; ie 5+3+7+7+3=25=?*

Musical score for 8, consisting of three staves of music in common time. The key signature is one flat. Measures are numbered 1 through 7 above the staff. The music features eighth and sixteenth note patterns with specific notes highlighted by brackets.

9 *CODA*

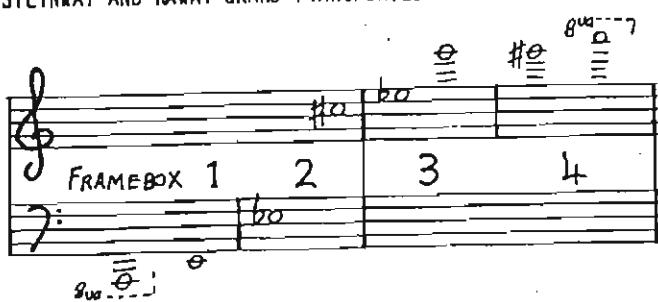
Musical score for 9, featuring one staff of music in common time. The key signature is one flat. The music consists of eighth and sixteenth note patterns.

Ian Solomon
Durban, 1981.

Performance Instructions And Explanations of Musical Nomenclature

The present cycle of pianoforte pieces may be performed on one pianoforte, four hands simultaneously, or on two separate instruments simultaneously.

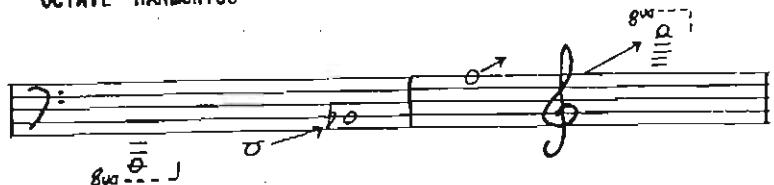
GENERAL AVAILABLE RANGE ON STEINWAY AND KAWAI GRAND PIANOFORTES



Because the position of metal beams on grand pianoforte frameworks are not standardised, the performance requirements for this work may alter slightly from instrument to instrument. The metal crossbeam arrangement of each individual pianoforte will decide which notes are accessible for execution interior of the instrument. Unless construction arrangement of an upright frame pianoforte permits, it will be found that the present work is

only feasible on one or two grand/baby-grand pianofortes. The cycle as it stands will be playable on most Steinway and Kawai grand/baby-grand pianofortes. Generally 90% of the notes will be available on other makes of pianoforte. If in the case of certain strings not being available for special effects, alternative methods of execution of special effects (such as pizzicato, harmonics) will have to be considered. Alternative means to certain of the special effects called for are listed with the explanation of each effect. For instance, if a metal beam hampers production of a harmonic on a second partial, then the same harmonic must be re-considered as a fifth or third partial on the next best available string. While certain of the strings may be inaccessible for effects which require the portion of the string behind the dampers to be touched, all of the strings can be reached from the front of the dampers near the tuning pins.

STRINGS AVAILABLE FOR OCTAVE HARMONICS



NOTATION: All notes to be read as \natural unless indicated otherwise as b or \sharp . The \natural sign is used only to cancel a previous b or \sharp on the same pitch or one immediately (8ve or 16ve) above or below. A tie carries over an accidental. This method should eliminate any doubt from the performer's mind as to whether a note is either b , \natural , or \sharp whilst avoiding a cluttered notation.

Lix

All notational symbols have been preselected to coincide with an interpretation within the traditional manner, to offset accumulating a confusing plethora of special symbolic indications. All purely keyboard/pedal sounds (*modo ordinario*) played by the keyboard executant and special effects obtained by manipulating the inside of the piano (by the second performer or assistant) are notated on a separate pair of pianoforte systems each, so that they may be clearly distinguishable apart in the score by sight. In performance, however, it will be found that not all of the special effects notated on the piano assistant's staff (marked "Frameboard") will be manageable by him alone, or all at once within a given space of time. Performance situations will arise where the keyboard player will have to compromise his sitting position at the keyboard in order to execute some of the special effects himself interior of the pianoforte, simply because of impracticable physical demands on the second player. Often these effects will have been intended for the keyboard executant to perform because of the greater ease for him at his position to co-ordinate the effect alone, at moments when he needn't give full attention to the keyboard - ie: harmonics, smorzato effects. In view of this, the present format of notation was preferred because it was thought to be easier for the keyboard performer to ring in red ink any of the moments he had to perform from the second (the top) staff than both players having to hunt out the special notation for these effects amidst the conventional pianoforte notation. If the performers decided that they wished to change the order of a formally assigned performance duty this scoring allows that freedom.

Bar-lines are placed at strategic points to facilitate ease of reading. Large and double bar-lines delineate major structural sections (see explanation of construction details of the cycle).

PERFORMANCE: Each of the performers should wear a black full-face mask. The work deals with the impersonal forces of History and the Supernatural. It is meant to be the expression of a type of Ritual Magic. The masks are intended to de-personalize the performance so that the performers (like the Shaman) and the performance project only the programmatic mystery behind the music.

The accessibility of each string inside the pianoforte will be made easier if the performers label each string by affixing its letter name to the head of each damper in a fashion enabling both executants to read them from their respective positions at the piano.

Players One and Two co-ordinate and share the tasks necessary for the rendition of certain effects such as \oplus , for instance, where the first player would mute the required strings by hand before player Two struck the keyboard or changed pedal.

During the entire performance the keyboard player is required to remain at the traditional sitting position before the keyboard unless he is needed to manipulate the pianoforte interior, in which case he will find that most of the intended effects can be managed if he simply rises from the piano stool. Often, in simultaneous renderings of keyboard and special effects, (see notes on Notation/presentation above) he will have to

manipulate the keyboard and strings in this manner from a semi-crouched position, such as will be demanded in the playing of harmonics or pizzicato and 'modo ordinario' at the same time.

The second performer will have to position himself in a diagonally opposed standing position to the pianist, allowing him access to the area from the vicinity of the dampers to the middle of the longest string. He may find that he will have to move around the bell-circumference of the pianoforte as he is required to produce certain special effects in turn from treble to bass, if his reach from any one position is limited. Difficulties will arise simultaneously to be co-ordinated in the extreme treble and the extreme bass. These are the situations in which the pianist will very often be required to help. For ease of access the piano lid will have to be removed.



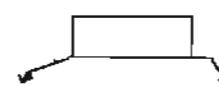
SCORE: The pianist may have to use clamps on some part of the piano rim to support a light orchestral music stand for his score. The second performer could do the same. The only other alternative to suspending the scores somehow from some overhead projection or simply standing them from the floor, would be to retain the pianoforte lid and clamping the music stands from this. The disadvantage is that the full-stick piano lid may still obstruct easy access to the frameboard.

TIMING: Although the performers should aim at a performance of each piece to coincide with its allotted time span within the prescribed set of time proportions between each piece in the cycle, approximations within the first minute in a complete performance of the cycle of nine pieces will be sufficient. The timing marks are meant to be a guide. Each bar does not have to adhere strictly to its specified time. Interpretation of the more difficult rhythmic and time complexities is at the discretion of the performer. Compensation for time lost or gained in judging the duration of sections during performance of a piece should be absorbed as part of the governing process of interpretation of the ensuing events.

Generally the notation is orthochronic, but a compromise between that and notation in terms of time - proportionalism has been made in the score.

SIXTH MOVEMENT "Venus"

→ 8" indicates time value in seconds. Figure placed at point of termination of that time value from the last figure.



Boxes indicate material which can be played in free time over a specific time lapse, which the arrows indicate.

- SPECIAL AIDS:**
- (1) Two glass rods of approximately 9" length, or a suitable number of ashtrays - needed for certain parts of the work to create a gamelin effect, alteration of piano timbre.
 - (2) A metal chisel to produce glissandi harmonics on the strings.
 - (3) For facility during performance a number of the special effects may be prepared beforehand using artificial aids.

Plasticine or rubber strips may be used to "prepare" certain notes by insertion on/between strings if it is decided that certain of the stopped-note effects are too difficult to cope with all at once in performance. By placing plasticine near the hammers (behind the dampers) a xylophone-marimbaphone type of effect is achieved. By placing plasticine on half-nodes a marimba-like quality of tone combined with 8ve (octave) harmonics is achieved. On most pianofortes from C' upwards (C' upwards) it will be found necessary to place the plasticine nearer the rear pins (away from the dampers) to retain any semblance of resonant tone. A more resonant tone can be achieved by placing the plasticine in front of the dampers - equivalent to "Y" (see notes on symbology below).

Generally, if it will help eliminate any performance difficulties, there is no objection to using artificial aids for the special effects, as long as the same result is achieved.

- (4) Wooden mallets or wood blocks.

AMPLIFICATION :

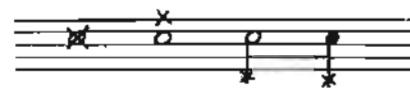
The present pianoforte cycle "Music of Numbers" may be performed with or without sound amplification. If performed with amplification, contact microphones relaying the sound to an amplifier and four speaker system is to be preferred. If so desired the range of pianoforte timbres in this work may be experimented with and substantially altered by electronic means according to various dictates of taste by ring modulation, amplification and filtration. However, if the original piano effects are altered in certain ways the plan of modifications must remain faithful by adhering to the consistency of timbral hierarchy in the score. For instance the basso drum-like sound from the second piece in the cycle:

may be made to sound more spatially contingent and sinister by the use of a reverberation unit.

The choice of modifying equipment and its arrangement is left to the experience and discretion of the performer.

Notation Symbology

ON THE STRINGS:

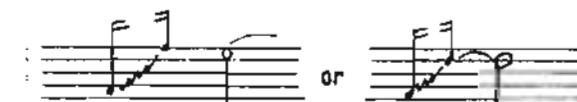


Pluck strings. Pluck with fingernail or with plectrum; where not specified, at the discretion of the performer.

In most cases pluck two strings from a twin-string or three-string note, where ease of execution permits. (1) indicates one string to be plucked and (3) the three strings of the same pitch simultaneously. The performer's judgement will decide how many strings should be employed in the execution of various dynamic intensities.

The position for plucking the strings in front of (near pins) or behind the dampers is indicated as f and R respectively. In the course of the performance pluck strings to the rear of the dampers normally unless F is indicated. Pluck as near the middle of each string as is possible.

Scrape string (if copper wire wound) with plectrum or finger-nail, release finger immediately afterwards and allow to resonate for the duration of the note value. If the particular string (pitch) specified for this treatment is not copper-wired on particular make of pianoforte, strum two or three strings of that pitch and allow to resonate. Scrape strings in direction of keyboard generally, unless performer's position makes scraping in opposite direction easier. It should be noted that depending on which part of the string's length is scraped, direction to and from the pins induces a change of timbre.



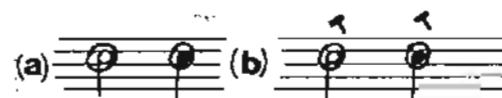
Scrape diagonally across strings -

mixture of scraping and harp effect.

Hold finger on string (on half-node), strike note by conventional method using keyboard: to produce a curtailed, metallic effect. It

is preferable to stop the string near the tuning pins if any other part of the string is used experimentally to produce this effect. The more firmly the finger is held on the string prior to the hammer hitting it, the more abrupt the effect will be. Pressing the finger more lightly on the string allows the harmonics produced at any particular division (node) to resonate to various degrees.

On copper-wound strings the effect is best achieved if the string is muted at the point where the copper ends and the steel wire protrudes towards pin.



(a) Hit string with finger-nail or light plastic/metallic object.

(b) Hit string firmly with metallic or wooden object (mallets).

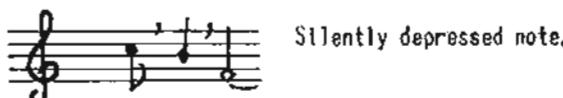
A result of the distortion incurred by attacking the strings, especially with an assortment of foreign objects, is the alteration of the original pitches.

P represents a note of indefinite pitch.



(a) Tremolo or trill on one string - can be played on one or two strings of that pitch.

(b) and (c) are tremolos on two different pitches.



Silently depressed note.

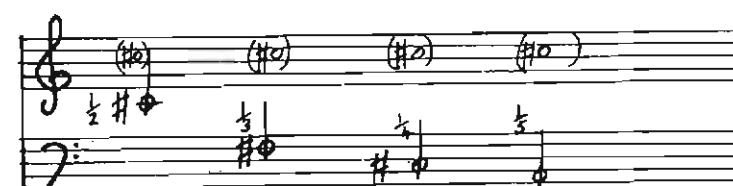
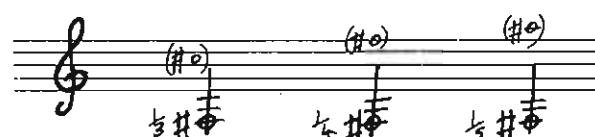
HARMONICS:



Harmonics sound an octave higher than written. All harmonics to be executed as 2nd partials unless circumstances will not allow, or otherwise indicated. The written note indicates the string on which harmonic is to be played. Depress pedal prior to stopping string (half-way for 8ve harmonics) with finger tip. Strike note in conventional way on keyboard and release finger from stopped string the instant the hammer has set the string in vibration. This will allow the harmonic to resonate freely over the depressed pedal. This technique may require practice before proper application allows the harmonic to ring with a sustained resonance. Alternatively the harmonic may be allowed to ring without the aid of the pedal simply by keeping the key depressed until the sound dies away.

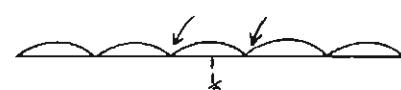
Simply stopping the string and keeping the finger in place after this has been set in vibration produces an effect similar to ♪ with the harmonic present in a muffled fashion.

Any harmonic not playable from the half-node because framework beams render it inaccessible may be played as a quarter-node harmonic on a string two octaves below the harmonic required, or as a 3rd partial (two-thirds of the string distance) a perfect twelfth below the harmonic desired.

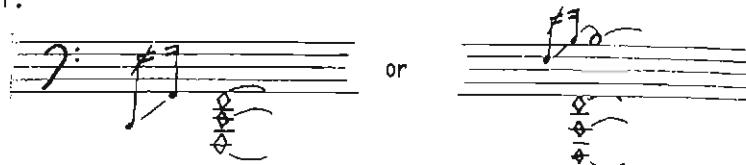


For 5th partials stopping the string at the nodes nearest to the centre of the string produces the clearer-sounding harmonic.

Thus:



'AEOLIAN HARP' EFFECT:



Rapid glissando over strings just after notes are silently depressed on the keyboard. For prolonged durations depress pedal immediately after strumming to retain vibrations. Only the notes indicated must be sustained after the strumming effect.

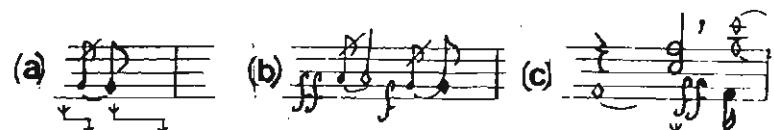


Sometimes, as indicated in the score, to increase the sustaining power of chord the glissando roll is played a degree louder than indicated for the chord intensity.

KEYBOARD/STRING/PEDAL EFFECTS:

The following effects rely on the sustaining effect of the damper pedal.

The operation of the pedal to obtain each of these effects is indicated by pedal markings with the examples, (see notes on PEDALLING).

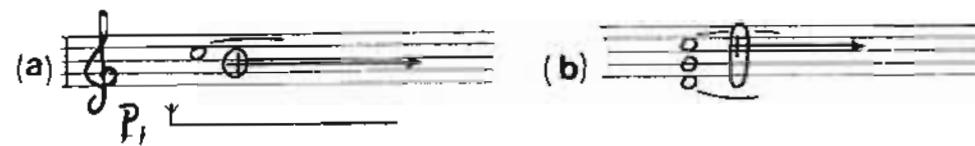


(a), (b). Depress pedal and strike key - lift pedal and depress immediately again to catch reverberations - release key

(c) Depress note silently - sympathetic vibration should cause silent note to sound.

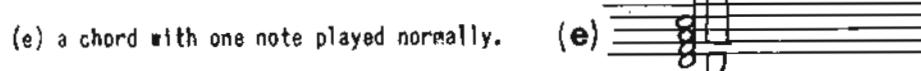
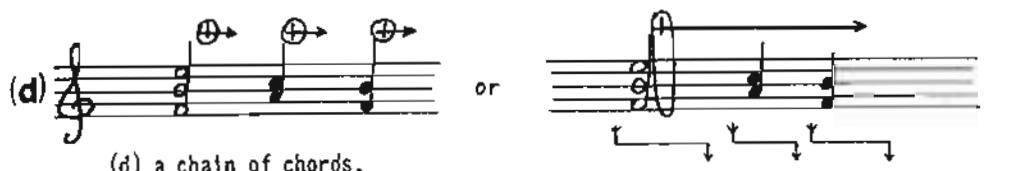
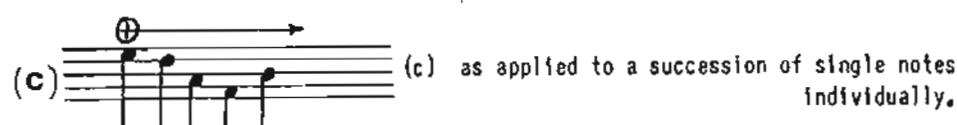


Play - but keep note depressed (or pedal, if possible) after sound has ceased.

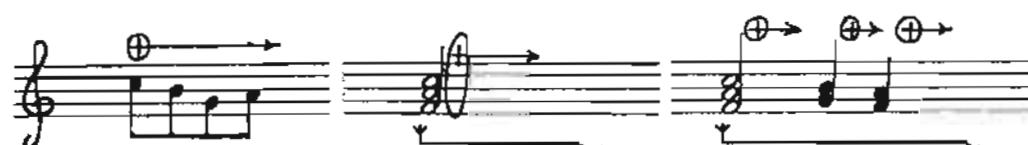


Dampen strings with hand or finger immediately after being played, but release immediately again to allow note to resonate - a ringing echo effect should result. Depress damper pedal prior to striking notes to aid the effect. Mute near centre of string.

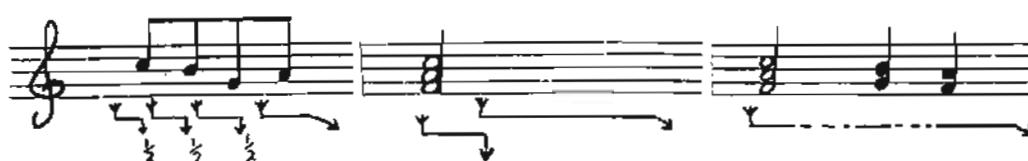
(a) and (b) indicate how this effect is notated for single, held notes and chords.



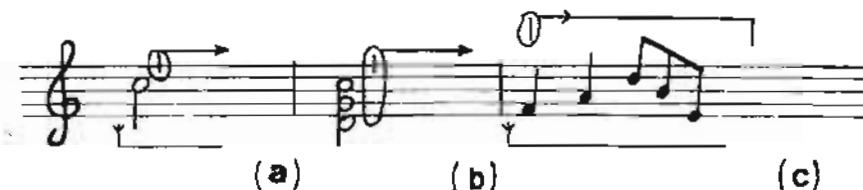
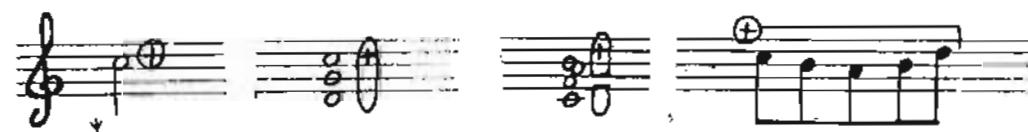
In cases where the following effect is not performable:



the following method will guarantee the same results. (See notes on Pedalling).



Hand-mute strings directly after they are struck by the hammer. Keep hand on string for a short while - about half the length, or less, of the note value. The table of nomenclature applies the same as above.



Depress damper pedal - mute strings as in the two previous methods above, but keep hand or finger lightly on strings to prevent harmonics from ringing too resonantly. Or - place hand/fingers lightly on the strings before striking keyboard; but place hands lightly enough to allow resonance to occur and without muffling the tone entirely, as in (c) effect.

Keep damper pedal depressed continually during a succession of such semi-stopped notes, (c).

This is to produce a subdued echo effect. The notes themselves, however, must sound if the effect is to work with a clearly audible result. The choice of hand muting (half-damping) either near the middle or ends of string is left to the performer's discretion. If a fair level of volume is to be sustained after string is hand-dampened, then dampen string nearer the tuning pins.

If the last two related methods above are not manageable, the alternative suggested below will approximate the required result.



played as:

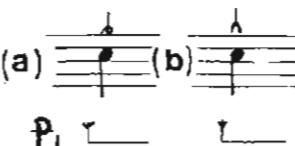


(a) Hand-mute string at specified point in time.

(b) Mute string with hand/finger and quickly release again to allow string to resonate further. May be used in conjunction with the damper pedal to create an echo effect. If a fair level of volume is to be sustained after the string is hand-dampened, then dampen string nearer the tuning pins.

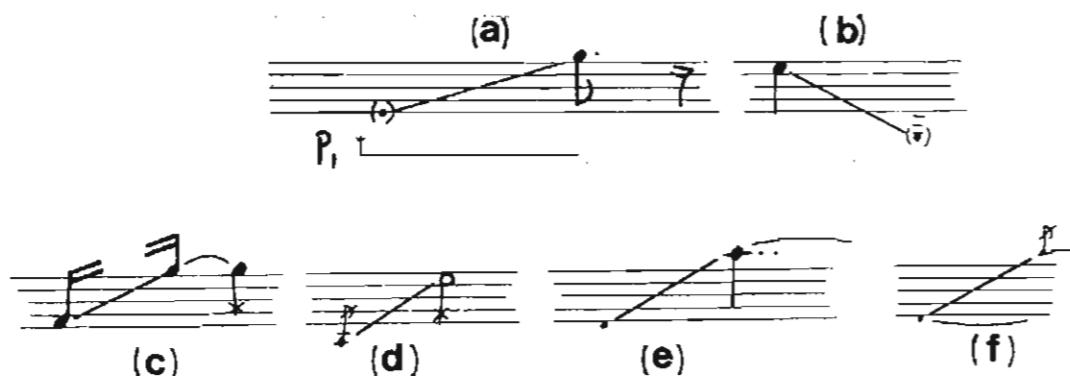


- (a) Depress pedal, mute string with finger (before striking keyboard note) an inch to half-an-inch from pins to allow note to half resonate. A dark, semi-sustained tone is the result.
- (b) Depress pedal, mute string near pins (fingers against pins) before striking keyboard note. A muffled but fully sustained, resonant sound results.



Slurs and dotted lines as illustrated above indicate that notes are to sound for as long as possible, dying out of their own accord unless some notation termination is indicated. Beams are used as indications of a prolonged tie over, in lieu of tie-slurs (in places).

GLISSANDO ON STRINGS:



Glissando on pianoforte strings. Direction read left to right. Using back of finger-nail or finger itself, play glissando by running (strumming) across the strings in an even sweep. Pitch range, duration, intensity and tempo of glissando all indicated by notation.

Duration of the glissando indicated by the value of the note preceding it, until the next value which then terminates it. Thus the first glissando (a) is to be taken in time at the discretion of the performer, and terminates on a note struck by keyboard action. The second glissando (b) lasts for the duration of a

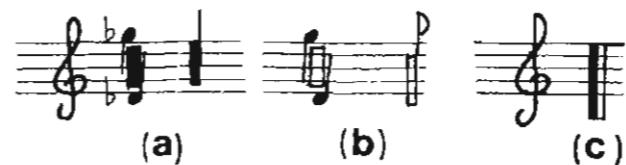
crotchet and then trails off into nothingness (a controlled decay into silence) after reaching the region of E. The next two examples (c) and (d) present glissandi played as quick as possible, both terminating on a 'pizzicato' note. The last illustrations resolve notation of glissandi showing them terminating in a single sustained note (e) and a termination on a specified but unaccented note, the entire glissando cluster being sustained afterward by the pedal, (f).

It is essential to depress the damper pedal in the execution of all glissandi during the time the finger(s) sweeps the strings.

Glissando with metal chisel: Lightly poised a metal chisel on string(s). After string is set in vibration by hammer (or other specified method) apply the chisel in a sweeping motion across string to produce a glissando of the fundamental's upper partials. In the example the upper note indicates the topmost pitch from which the glissando should descend.

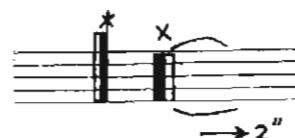


NOTE CLUSTERS:



On Keyboard:

- (a) Black note cluster
- (b) White note cluster
- (c) Chromatic cluster



On Frameboard:

Chromatic cluster on strings

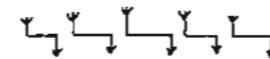
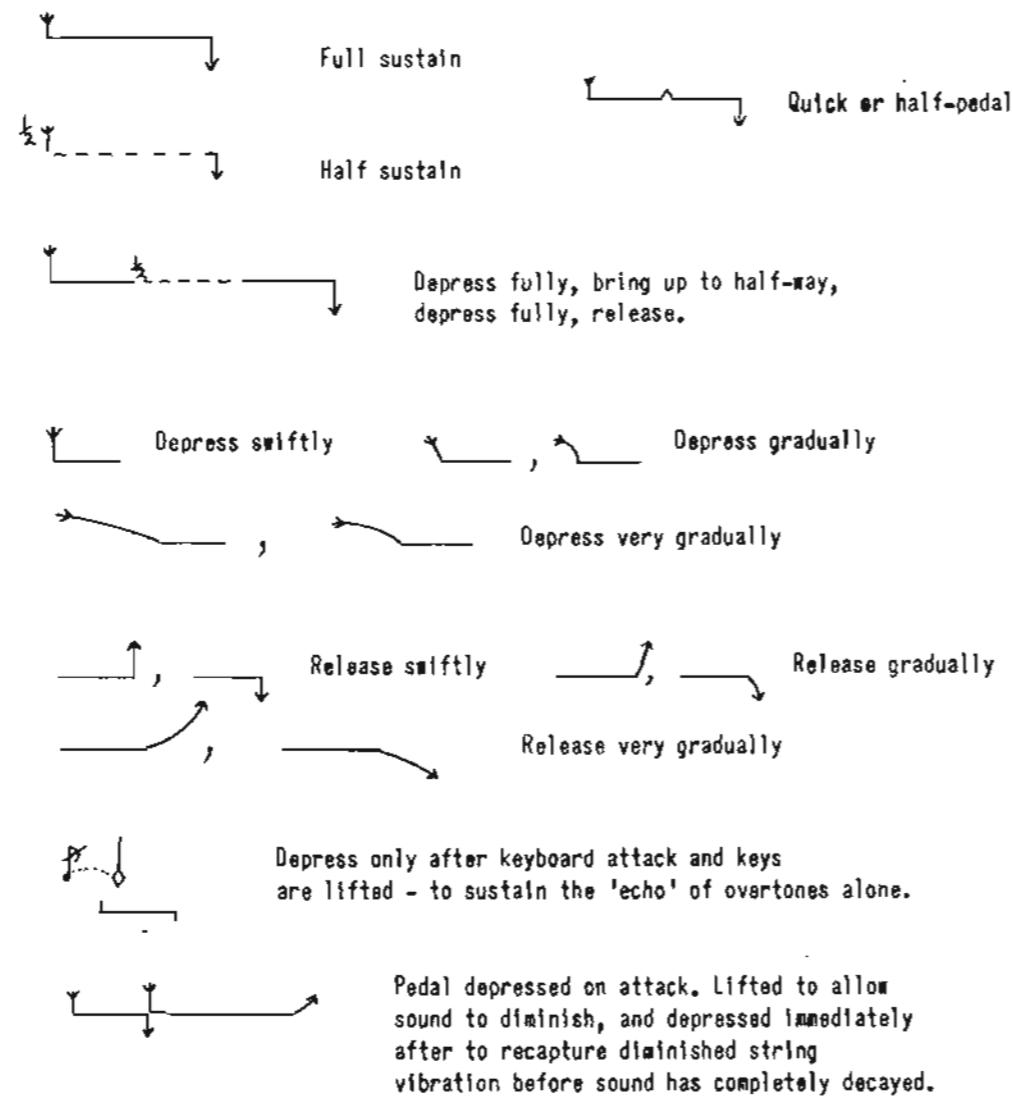
PEDALLING:

The following effects apply mostly to the damper pedal (P_1), which is indicated at the beginning of each movement and then taken for granted. Other pedalings are specifically indicated each time.

P_1 right (damper) pedal

P_2 middle (sostenuto) pedal

P_3 left (una corda) pedal



Rapid depress-release movement, usually
with a single sustained sound to create a
smorzato/smorzando effect.

ARTICULATIONS:

// Short pause / , Pause / , Long pause

FINAL REMARKS ON NOTATION

Effects manageable by the keyboard executant are noted on his staff system, and in the case of effects relying on the coordination/cooperation of both performers the notational preference is for notation on the frameboard staves except where the keyboard player should have monopoly of an effect for performance reasons, or simply where ease of reading is considered. Generally, whenever a special effect can be more easily performed by the keyboard player than by the other executant, it will be noted on the keyboard staff system.

PERFORMANCE TIMING CHARTS

Each of the pieces is performable within the time limits indicated below:

1 $\frac{3}{4}^1$	2 $\frac{6}{8}^1$	3 $\frac{5}{7}^1$	4 $\frac{3}{4}^1$	5 $\frac{6}{8}^1$	6 $\frac{3}{4}^1$	7 $\frac{8}{10}^1$	8 $\frac{2}{3}^1$	9 $\frac{8}{12}^1$
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Because the duration of each piece can vary according to performance circumstances (rests, choice of speeds, speed changes) the eventual time proportions of the pieces will vary. Set out below is a list of tables governing a few of the more general possibilities that would arise from live performance.

The tables derive a mystical symbol for each of the pieces according to their time-value in relation to the rest of the work. In each instance the mystic numbers derived reflect the relationships of the pieces to each other. The same basic relationship of numbers carries through each of the tables. That is, pieces 1 and 9, 2 and 8 relate to each other (beginning/end - transitional pieces), and 3 - 5 - 7 which are the pallendromic set forming a progression of mirror-structured pieces up to piece 7, which is a perfect mirror structure itself.

1	2	3	4	5	6	7	8	9
3	6	5	3	7	5	14	2	12
3	9	14	17	24	29	43	45	57

3	9	5	8	6	2	7	9	3
3	9	5	8	6	2	7	9	3

During a performance of the entire cycle the periods of silence between the pieces must also be taken into account as part of the total time span. The periods of indicated silence separating the movements can be shortened between pieces 1 and 2, 5 and 6, and lengthened as required between the others.

As can be seen from the timing tables, dependent on duration variability, the total length of the cycle may vary from 39 to 48 to 57 minutes in duration. Each of these durations reflect the same value Numerologically (by digital addition) of the mystic Trilogy:-

$$\begin{aligned} 39 &= 12 = 3 \\ 48 &= 12 = 3 \\ 57 &= 12 = 3 \\ 66 &= 12 = 3 \end{aligned}$$

A performance lasting beyond the duration of 66 minutes is not feasible.

Each of the possibilities tabled below, if adhered to as close as possible, will maintain the order of Numerological proportions and balance between the pieces, which should be the aim of performance timing in the present work.

Time lapse in between movements

1	15"	2	30"	3	30"	4	20"	5	15"	6	30"	7	25"	8	20"	9
---	-----	---	-----	---	-----	---	-----	---	-----	---	-----	---	-----	---	-----	---

Piece	1	2	3	4	5	6	7	8	9
Duration	3	6	6	3	9	2	5	2	3
Total	3	9	15	18	27	29	34	36	39
Mystic No.	3	9	6	9	9	2	7	9	3

1	2	3	4	5	6	7	8	9
3	6	5	3	8	2	7	2	3
3	9	14	17	25	27	34	36	39
3	9	5	8	7	9	7	9	3

1	2	3	4	5	6	7	8	9
3	6	6	3	7	2	7	2	3
3	9	15	18	25	27	34	36	39
3	9	6	9	7	9	7	9	3

1	2	3	4	5	6	7	8	9
3	6	7	2	7	2	7	2	12
3	9	16	18	25	27	34	36	48
3	9	7	9	7	9	7	9	3

1	2	3	4	5	6	7	8	9
3	6	5	3	6	3	8	2	12
3	9	14	17	23	26	34	36	48
3	9	5	8	5	8	7	9	3

1	2	3	4	5	6	7	8	9
3	6	7	3	6	3	6	2	12
3	9	15	19	25	28	34	36	48
3	9	7	1	7	1	7	9	3

1	2	3	4	5	6	7	8	9
3	2	5	3	6	3	6	4	11
3	10	15	18	24	27	33	37	48
3	1	6	9	6	9	6	1	3

1	2	3	4	5	6	7	8	9
3	6	6	3	6	3	7	2	12
3	9	15	18	24	27	34	36	48
3	9	6	9	6	9	7	9	3

1	2	3	4	5	6	7	8	9
3	6	6	3	7	2	7	2	12
3	9	15	18	25	27	34	36	48
3	9	6	9	7	9	7	9	3

1	2	3	4	5	6	7	8	9
3	6	5	3	6	3	8	2	12
3	9	14	12	23	26	34	36	48
3	9	5	8	5	8	7	9	3

1	2	3	4	5	6	7	8	9
3	8	6	3	7	2	7	2	10
3	11	12	20	27	29	36	38	48
3	2	8	2	9	2	9	2	3

1	2	3	4	5	6	7	8	9
3	6	6	4	6	3	6	2	12
3	9	15	19	25	28	34	36	48
3	9	6	1	7	1	7	9	3

1	2	3	4	5	6	7	8	9
3	6	8	3	6	3	14	2	12
3	9	17	20	26	29	43	45	57
3	9	8	2	8	2	7	9	3

1	2	3	4	5	6	7	8	9
3	6	5	3	7	5	14	2	12
3	9	14	17	24	29	43	45	57
3	9	5	8	6	2	7	9	3

1	2	3	4	5	6	7	8	9
3	6	5	3	7	3	16	2	12
3	9	14	17	24	27	43	45	57
3	9	5	8	6	9	7	9	3

1	2	3	4	5	6	7	8	9
3	5	6	4	6	3	16	1	12
3	6	14	18	24	27	43	44	57
3	8	5	9	6	9	7	8	3

1	2	3	4	5	6	7	8	9
3	6	8	3	6	3	14	2	12
3	9	17	20	26	29	43	45	57
3	9	8	2	8	2	7	9	3

1	2	3	4	5	6	7	8	9
3	6	5	3	7	5	14	2	12
3	9	14	17	24	29	43	45	57
3	9	5	8	6	2	7	9	3

1	2	3	4	5	6	7	8	9
3	6	6	4	7	3	10	2	12
3	9	15	19	26	33	43	45	57
3	9	6	1	8	6	7	9	3

1	2	3	4	5	6	7	8	9
3	6	11	3	6	3	11	2	12
3	9	20	23	29	32	43	45	57
3	9	2	5	2	5	7	9	3

1	2	3	4	5	6	7	8	9
3	6	10	3	6	3	12	2	12
3	9	19	22	28	31	43	45	57
3	9	1	4	1	4	7	9	3

1	2	3	4	5	6	7	8	9
3	6	10	5	7	2	10	2	10
3	11	21	26	33	35	45	47	57
3	2	3	8	6	8	9	2	3

1	2	3	4	5	6	7	8	9
3	8	2	5	6	3	8	2	10
3	11	23	28	34	37	45	47	57
3	2	5	1	7	1	9	2	3

1	2	3	4	5	6	7	8	9
3	8	13	5	7	2	13	5	10
3	11	24	29	36	38	51	56	66
3	2	6	2	9	2	6	2	3

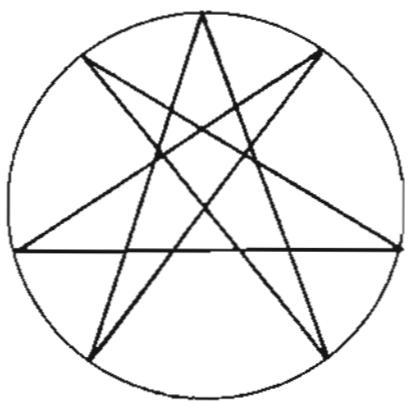
1	2	3	4	5	6	7	8	9
3	5	3	5	7	2	10	8	13
3	8	21	26	33	35	45	53	66
3	8	3	8	6	8	9	8	3

1	2	3	4	5	6	7	8	9
3	5	3	5	16	5	6	2	10
3	8	21	26	42	48	54	55	66
3	8	3	8	6	2	9	2	3

1	2	3	4	5	6	7	8	9
3	9	9	5	8	4	10	9	9
3	12	21	26	34	38	48	57	66
3	3	3	8	7	2	3	3	3

1	2	3	4	5	6	7	8	9
3	8	2	5	15	3	8	2	10
3	11	23	28	43	46	54	56	66
3	2	5	1	7	1	9	2	3

— MUSIC OF NUMBERS —



1^a GENESIS

Slow Tranquil * ($\text{♩} = 60$)

- * The sounds should generally (within phrases and through obvious breaks in continuity) merge with each other, preceding sounds being allowed to expire gradually even after their indicated time value (where pedalling directions permit) so that sound aggregated and time spans overlap. The build-up of sustained tone is thinned out between phrases or disconnected events by more half-pedalling activity.

Frameboard

Keyboard

A handwritten musical score for two voices. The top staff starts with a dynamic of pp . Measure 5 ends with a fermata over the bass note. Measure 6 begins with a dynamic of p , followed by $\text{b} \text{ p}$. Measure 7 starts with p and b . Measure 8 begins with p and b . Measure 9 starts with p and b . Measure 10 begins with p and b .

The bottom staff starts with mf and p . Measure 5 ends with a fermata over the bass note. Measure 6 begins with mf and p . Measure 7 starts with p and b . Measure 8 begins with p and b . Measure 9 starts with p and b . Measure 10 begins with p and b .

Handwritten musical score for three staves. The top staff has dynamics mfp, f, ff, f, p, f, ff, f. The middle staff has dynamics 5, 4, 5, 6, 4. The bottom staff has dynamics mfp, cresc., cresc., optional.

Brillante

f

f

mP

p

mv

P_2

f

f

mv

p

$\text{p}^{\#}$

Theme 1

pp

poco

$\text{p}^{\#}$

pp

poco

più p

pp

gvo

TACET 15"

1^b GENESIS

Slow Tranquil* ($\text{♩} = 60$)

* The sounds should generally (within phrases or obvious breaks in continuity) merge with each other, preceding sounds being allowed to expire gradually even after their indicated time value (where pedalling directions permit) so that sound and time spans overlap—the build-up of sustained tone being thinned out between phrases or disconnected events by more half-pedalling activity.

Frameboard

Keyboard

This image shows the handwritten musical score for orchestra and piano, page 10, containing ten staves of music. The score includes dynamic markings such as *p*, *pp*, *mf*, *f*, *ff*, and *mf dolce*. Measure numbers 1 through 10 are written above the staves. The score features various instruments, including woodwind, brass, and strings, with piano parts indicated by brackets. The music consists of ten measures, starting with a dynamic *p* and ending with a dynamic *p*.

6 4 6 6

p *mr* *mp cresc.* *d.* *f Brillante* *f* *mp*

mr b *p* *cresc.* *mf* *p* *mf* *p* *mf* *mp*

→ 6" *→ 4"* *(→ 6")* *→ 6"* *→ 6"*

p

(3) *8* 5 8

p *mr* *f* *f* *pp* *mp* *mr* *p*

→ 3" *→ 3"* *→ 5"* *→ 8"*

8 5 10

poco *pp* *mp* *p* *pp*

Theme 1 *p* *p* *p* *p* *p*

→ 8" *→ 5"* *→ 10"*

T A C E T 15"

2 MOONSHADOW

Agitato ($\text{♩} \sim 144$)

Frameboard

Keyboard

f p f mfp f p f mfp

Placido

Impetuoso

ff f p pp pif

Modo Calmato

5

Theme 1 dolce

(4) 4

Theme 2

Theme 1

morendo

0 → 3

0 → 3

0 → 3

PP

Theme 1 dolce

2 4

P dolce

5+2
8+4

2½ 3

8

p, ff

2 4

2 4

(4) 4

ff morendo

(9) 8

0 → 3

0 → 3

0 → 3

pp

(4) 8

subito f

6

This page contains three staves of handwritten musical notation. The top staff uses a treble clef and includes dynamic markings like *fff*, *mf dolce*, *mr*, *mp*, *mf*, *p dolce*, and *sf*. It also features time signatures of $\frac{9}{4}$ and $\frac{3}{4}$. The middle staff uses a treble clef and includes dynamics such as *f*, *subito f*, *mp*, *morendo*, and *p*. It has time signatures of $\frac{5}{8}$ and $\frac{16}{16}$. The bottom staff uses a treble clef and includes dynamics like *pp*, *pp dolce*, *p*, *mf*, and *f*. It has time signatures of $\frac{7}{16}$, $\frac{1}{8}$, $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{2}{2}$. Various performance instructions like *gliss.*, *Theme 1*, and *40* are scattered throughout the score. Measure numbers 9, 16, 18, 3, 4, and 2 are prominently displayed above the staves. The tempo is indicated as $(\text{♩} \sim 100)$ for the first section, $(\text{♩} \sim 120)$ for the middle section, and $(\text{♩} \sim 144)$ for the final section.

Subito Sciolto, liberamente e Animato

P dolce

Theme 2

3 8 7 mf **7 8** più ff agitato

(♩ ~ 80) (♩ ~ 100) Impe

7 8 ff ff (b.)

6 4 mP molto crescendo simile tr

3 7 8 f

poco a

tuso

f #

3 1/2 8 ff

7 4 ff

poco piu agitato

Handwritten musical score for piano. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a tempo of $\text{♩} \sim 120$. The bottom staff starts with a bass clef, a key signature of one flat, and a tempo of $\text{♩} \sim 80$. Measure 1 begins with a dynamic of f and a wavy line above the notes. Measure 2 begins with a dynamic of mfp and a wavy line above the notes. Measure 3 begins with a dynamic of p and a wavy line above the notes. Measure 4 begins with a dynamic of pp and a wavy line above the notes. Measure 5 begins with a dynamic of p and a wavy line above the notes. Measure 6 begins with a dynamic of p and a wavy line above the notes. Measure 7 begins with a dynamic of p and a wavy line above the notes. Measure 8 begins with a dynamic of p and a wavy line above the notes.

$(\text{♩} \sim 120)$

Handwritten musical score for piano. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a tempo of $\text{♩} \sim 80$. The bottom staff starts with a bass clef, a key signature of one flat, and a tempo of $\text{♩} \sim 106$. Measure 3 begins with a dynamic of f and a wavy line above the notes. Measure 4 begins with a dynamic of p and a wavy line above the notes. Measure 5 begins with a dynamic of p and a wavy line above the notes. Measure 6 begins with a dynamic of p and a wavy line above the notes. Measure 7 begins with a dynamic of p and a wavy line above the notes. Measure 8 begins with a dynamic of p and a wavy line above the notes.

$(\text{♩} \sim 80)$

Handwritten musical score for piano. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a tempo of $\text{♩} \sim 106$. The bottom staff starts with a bass clef, a key signature of one flat, and a tempo of $\text{♩} \sim 80$. Measure 9 begins with a dynamic of $molto f$ and a wavy line above the notes. Measure 10 begins with a dynamic of ff and a wavy line above the notes.

A handwritten musical score page featuring two systems of music. The first system (measures 3-4) starts with a treble clef, a key signature of one sharp, and a tempo of $\text{♩} \sim 120$. It includes dynamics *mp*, *f*, and *p*, and measure numbers 3 and 4. The second system (measures 5-8) starts with a bass clef, a key signature of one flat, and a tempo of $\text{♩} \sim 80$. It includes dynamics *f*, *mf*, and *mf* (with a note labeled "(b)"), and measure numbers 5 and 8. The score uses various slurs, grace notes, and dynamic markings throughout.

Placido ($\text{♪} \sim 120$)

8va

leggierissimo

8

(Quasi Jade)

A handwritten musical score for piano, consisting of two systems of four measures each. The score is written on five-line staves. Measure 1 starts with a forte dynamic (f) and a 4/8 time signature. Measure 2 begins with a piano dynamic (pp) and a 2/4 time signature, followed by a measure of 4/4 with a sotto voce dynamic. Measure 3 starts with a piano dynamic (pp) and a 5/8 time signature, followed by a measure of 3/8. Measure 4 concludes the piece. Various dynamics like f, pp, and p are indicated, along with performance instructions like "leggeiro". Measure numbers 1 through 8 are written above the staves. Measures 1 and 3 have circled measure numbers. Measures 2 and 4 have bracketed measure numbers. Measures 5 and 6 have bracketed measure numbers. Measures 7 and 8 have circled measure numbers.

Agitato

Musical score for piano, handwritten, showing measures 1 through 8. The score uses two staves and includes dynamic markings (mp, p, f, cresc.), performance instructions (R.H.), and various note heads (black, white, and with dots). Measures 1-2 show a melodic line with grace notes and slurs. Measures 3-4 show a rhythmic pattern with sixteenth-note figures. Measures 5-6 show a continuation of the melodic line. Measure 7 is a rest. Measure 8 concludes with a forte dynamic and a 'cresc.' instruction.

Impetuoso

A handwritten musical score for piano. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a dynamic of forte (f). It contains six measures, ending with a repeat sign and a bass clef. Measure 1 has a grace note and a sixteenth-note cluster. Measures 2-4 show a descending melodic line with grace notes and sixteenth-note clusters. Measure 5 is a repeat of the first measure. The second system begins with a bass clef, a key signature of one sharp, and a dynamic of piano (p). It contains four measures. Measure 1 has a sixteenth-note cluster and a grace note. Measures 2-3 show a descending melodic line with grace notes and sixteenth-note clusters. Measure 4 ends with a dynamic of mezzo-forte (mp) and a instruction "una corde". The score includes various performance markings such as slurs, grace notes, and dynamics.

Furioso

11

Musical score for piano showing measures 2-8 of a Furioso section. The score consists of two staves. Measure 2 starts with a dynamic *sf*. Measure 3 begins with *tre corde* and a 4/8 time signature. Measure 4 starts with *mf*. Measure 5 shows a melodic line with a wavy line underneath. Measure 6 has a dynamic *p* and a tempo marking *molto crescendo*. Measure 7 continues the melodic line. Measure 8 ends with a dynamic *sf*.

Con Energia Furioso*

Musical score for piano showing a complex Furioso passage. The score consists of two staves. Measure 1 starts with a dynamic *sf*. Measure 2 shows a melodic line with a wavy line underneath. Measure 3 starts with *sf*. Measure 4 shows a melodic line with a wavy line underneath. Measure 5 starts with *sf*. Measure 6 shows a melodic line with a wavy line underneath. Measure 7 starts with *sf*. Measure 8 shows a melodic line with a wavy line underneath. Measure 9 starts with *sf*. Measure 10 shows a melodic line with a wavy line underneath. Measure 11 starts with *sf*. Measure 12 shows a melodic line with a wavy line underneath. Measure 13 starts with *sf*. Measure 14 shows a melodic line with a wavy line underneath. Measure 15 starts with *sf*. Measure 16 shows a melodic line with a wavy line underneath.

poco a poco più agitato

* The following passage, owing to its performance difficulty and the intentions of variability in an agitated climax, can be performed with freedom as regards the time value of the rests. The values written should be regarded as approximations from which

** The object of pedalling in this passage (inclusive until the next barline) is to sustain the echo effects so that there

Musical score for piano showing a concluding Furioso section. The score consists of two staves. Measure 1 starts with a dynamic *f*. Measure 2 shows a melodic line with a wavy line underneath. Measure 3 starts with *mf*. Measure 4 shows a melodic line with a wavy line underneath. Measure 5 starts with *sf*. Measure 6 shows a melodic line with a wavy line underneath. Measure 7 starts with *sf*. Measure 8 shows a melodic line with a wavy line underneath. Measure 9 starts with *sf*. Measure 10 shows a melodic line with a wavy line underneath. Measure 11 starts with *sf*. Measure 12 shows a melodic line with a wavy line underneath. Measure 13 starts with *sf*. Measure 14 shows a melodic line with a wavy line underneath. Measure 15 starts with *sf*. Measure 16 shows a melodic line with a wavy line underneath.

* deviance should not be too great. This passage is thus suitable for a variety of interpretations. As a result the above non-metred, unbarred passage is meant to serve as a close model around which various modifications in time can be constructed. The passage must, however performed, always retain the effect of a climactic build-up of agitation and tension by isolated events which, eventually occurring within shorter spaces of time, become more connected together until a climactic (demonic) jumble of events is reached.

* * is a continual build-up of echo-overlapped (sustained) sound from each preceding event onto the next. The purpose is to accumulate a fairly large amount of reverberation from conglomerated sound decay as the passage continues towards its apex.

12

(sempre forte e fortissimo)

A handwritten musical score for piano. The score consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a common time signature. It features a dynamic instruction 'crescendo' above the first measure. The bottom staff starts with a bass clef, a key signature of one flat, and a common time signature. The score includes various dynamics such as *sf*, *ff*, and *sf* (fortissimo), as well as slurs and grace notes. The score ends with a dynamic instruction 'decrescendo' and a fermata over the final note.

Con Appassionato Diabolico

* The use of white note heads on these next two pages does not indicate time value but is for distinguishing the trilled notes more clearly.

14

Musical score for piano, measures 2 through 6. The score consists of three staves. The top staff is for the right hand, and the bottom two staves are for the left hand. Measure 2 begins with a dynamic ***ff***. Measure 3 contains three groups of eighth-note chords, each marked with a circled **3**. Measure 4 features sixteenth-note patterns with a dynamic ***ff***. Measure 5 continues the sixteenth-note patterns with a dynamic ***f***. Measure 6 concludes with a dynamic ***ff***.

Feroce

14

Handwritten musical score for three staves, page 14, section Feroce. The score consists of three staves, each with a treble clef and a bass clef. The first staff has a key signature of one sharp. The second staff has a key signature of one sharp. The third staff has a key signature of one sharp. The music includes various dynamics such as *sf*, *ff*, and *mf*. There are also performance instructions like "tremolo" and " marcato". Measure numbers 6, 7, 5, 3, 16, 15, 8, and 5 are indicated above the staves. Measures 16, 15, and 8 are enclosed in large brackets. Measures 5 and 3 are also bracketed. Measures 16, 15, and 8 are marked with a large number 5 above them. Measures 16, 15, and 8 are marked with a large number 5 above them.

diminuendo

(3) (16) P (4/8) (2/8) (4/8) PP

(3)

(7) (8) (2) (3) (5) (8)

crescendo

(♩ ~ 120)

OSSIA

accelerando (4/4) (4/4) (5) (3) (5) (3) (3)

4
8
mf

2
8
f

2
4
accelerando

OSSIA
(♩ ~ 120)

OSSIA

3
2
8
ff
(5)
8
(3)
crescendo
ff

ad lib.

mfp

p

8va

p

f

8va

p

f

mfp

f

p

(ppp)

Capriccioso ($\text{♪} \sim 144$)

Musical score for the Capriccioso section. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic of p_{9} , a crescendo, and a dynamic of f . The bottom staff starts with a bass clef, a key signature of one flat, and a common time signature. It includes a dynamic of f and a dynamic of ff . Measure numbers 9, 8, 2, and 8 are present. The score concludes with a fermata over the final measure.

Tranquillo

Musical score for the Tranquillo section. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features dynamics of mfp and mfp_3 . The bottom staff starts with a bass clef, a key signature of one flat, and a common time signature. It includes a dynamic of mp_3 and a dynamic of $8va$. Measure numbers 5, 8, 13, and 8 are present. The score concludes with a fermata over the final measure.

Misterioso ($\text{♪} \sim 80$)

($\text{♪} \sim 100$)

Musical score for the Misterioso section. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features dynamics of mp and pp . The bottom staff starts with a bass clef, a key signature of one flat, and a common time signature. It includes dynamics of mp and pp (echo). Measure numbers 7, 4, and 7 are present. The score concludes with a dynamic of f and a dynamic of ff .

Text below the score indicates performance instructions: "poco a poco agitato".

A handwritten musical score for piano, page 10, measures 7-8. The score is in common time, treble clef, and consists of two staves. Measure 7 starts with a forte dynamic (ff) and a crescendo instruction. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 8 begins with a dynamic of 7 and concludes with a final dynamic of 7. Various performance markings, including slurs, grace notes, and dynamic changes, are included throughout the measures.

Handwritten musical score for piano, page 19. The score consists of three staves. The first staff starts with a treble clef, a key signature of one flat, and a time signature of 5/8. It features a dynamic of f and a tempo of tr . The second staff begins with a treble clef, a key signature of one sharp, and a time signature of 16/16. The third staff starts with a bass clef, a key signature of one flat, and a time signature of 16/16. The music includes various dynamics like p , f , and subito , and performance instructions like tr and b.p. . Measure numbers 5, 16, 16, and 6 are written above the staves.

Continuation of the handwritten musical score. The first staff continues with a treble clef, one flat key signature, and 5/8 time. The second staff begins with a treble clef, one sharp key signature, and 16/16 time. The third staff starts with a bass clef, one flat key signature, and 16/16 time. The score includes dynamics like $\text{subito } p$, poco crescendo , and accelerando . Measure numbers 16, 5, 16, and 4 are visible. A tempo marking $(\text{D.} \sim 120)$ is shown above the second staff, and another $(\text{D.} \sim 80)$ is shown above the third staff.

Final section of the handwritten musical score. The first staff starts with a treble clef, one sharp key signature, and 16/16 time. The second staff begins with a treble clef, one sharp key signature, and 3/8 time. The third staff starts with a bass clef, one flat key signature, and 16/16 time. The score includes dynamics like poco , poco , cresc , and endo . Measure numbers 3, 16, 7, 8, and 6 are visible. The instruction *Con Energia* is written above the third staff.

crescendo molto e accelerando -

6 7 8

sempre Pedale

* for alternative version see page 28

(♩ ~ 200)

Con forza Diabolico*

(♩ ~ 120)

4 4 G.P. 2

trem. simile trem. simile

subito senza pedale → 4"

R.H. p loco Lunga

L.H. 8va RAPID GLISSANDO WITH RULER

Lungo

WITH FOREARMS

decrescendo a niente

12 8

semplice, gua

guar 2-4"

alla campanello

legato e leggiero poco a poco languido -

diminuendo

Misterioso ($\text{P} \sim 80$)

21

Handwritten musical score for piano. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a tempo of $\text{P} \sim 80$. It features a dynamic marking PP and a performance instruction "WITH RULER". The second system begins with a bass clef, a key signature of one sharp, and a tempo of $\text{P} \sim 80$. Measure numbers 2, 3, and 3 are circled in black. Measure 2 is in 2/4 time, measure 3 is in 3/4 time, and measure 3 is in 3/8 time. The score includes various dynamics like pp , p , f , and mf , and performance techniques such as slurs and grace notes.

Molto Agitato ($\text{P} \sim 108$)

Handwritten musical score for piano, continuing from the previous system. The score consists of three systems of music. The first system starts with a treble clef, a key signature of one sharp, and a tempo of $\text{P} \sim 108$. It features a dynamic marking f and a performance instruction "Pedaleg ad libitum". The second system begins with a bass clef, a key signature of one sharp, and a tempo of $\text{P} \sim 108$. It features a dynamic marking pp and a performance instruction "(quasi una sospira)". The third system begins with a bass clef, a key signature of one sharp, and a tempo of $\text{P} \sim 108$. It features a dynamic marking pp and a performance instruction "OSSIA". The score includes various dynamics like pp , p , f , and mf , and performance techniques such as slurs and grace notes.

tenuto

OSSIA

Meditativo ($\text{♩} \sim 80$) ($\text{♩} \sim 108$) ($\text{♩} \sim 100$)

Handwritten musical score for three voices. The top system starts with a treble clef, two sharps, and a 2:4 time signature. The vocal parts are labeled P (pianissimo) and PP (pianississimo). The lyrics include "7", "sotto voce", and "8". The vocal parts switch to a 4:8 time signature. The bottom system begins with a bass clef, one sharp, and a 3:8 time signature. It features "7", "3", "5", "8", "2", and "4" in the vocal parts. The vocal parts switch to a 2:4 time signature. The score concludes with a treble clef, one sharp, and a 5:8 time signature.

Continuation of the handwritten musical score. The vocal parts switch to a 3:8 time signature. The lyrics include "7", "3", "5", "8", "2", and "4". The vocal parts switch to a 2:4 time signature. The score concludes with a treble clef, one sharp, and a 5:8 time signature.

Continuation of the handwritten musical score. The vocal parts switch to a 2:4 time signature. The lyrics include "7", "3", "8", "4", and "5". The vocal parts switch to a 5:8 time signature. The score concludes with a treble clef, one sharp, and a 5:8 time signature.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 3 starts with a dynamic of **PP** and a tempo marking of *Leggero e capriccioso*. The music consists of eighth-note patterns with various accidentals (sharps and flats). Measure 4 begins with a measure repeat sign. Measures 5 and 6 show more complex patterns with sixteenth-note figures and grace notes. Measure 7 concludes the section with a fermata over the bass staff.

Handwritten musical score for piano, page 1, measures 51-52. The score is in 5/2 time, with a key signature of one sharp. The left hand part starts with a bass note followed by a series of eighth-note chords. The right hand part consists of sixteenth-note patterns. Measure 51 ends with a dynamic instruction 'P' and 'crescendo'. Measure 52 begins with 'molto' and includes dynamics 'R.H.' and 'L.H.'. The score also includes performance instructions like 'sempre Pedale 1', 'accelerando', and 'simile'.

Handwritten musical score for page 25. The score consists of two staves. The top staff starts with a dynamic of f , followed by a 5-second duration bracket. It includes instructions: "R.H. RAPID GLISSANDO" with a hand icon, "LUNGA" with a hand icon, and "L.H." with a hand icon. The bottom staff begins with a dynamic of ff and a instruction "subito silenzio". It features a 5-second duration bracket, "LUNGA" with a hand icon, "WITH FOREARMS" with a hand icon, and "a niente". The score concludes with a dynamic of ff and a instruction "subito senza pedale", followed by a 25-second duration bracket labeled "tenuto 25\"", a vertical bar, and a 5-second duration bracket labeled "TACET 5\">.

Alternative version for page 23

Ossia

Con Forza

Handwritten ossia section for page 23. It starts with "Con Forza" and "Ossia". The first measure shows "LUNGA" with a hand icon, "WITH FOREARMS" with a hand icon, and "RAPID GLISS. WITH ROLLERS" with a hand icon. The second measure shows "LUNGA" with a hand icon, "R.H." with a hand icon, and "L.H." with a hand icon. The third measure shows "a silenzio" with a hand icon.

3 AMETHYST: NIGHT MUSIC

Misura ad libitum ($\text{♪} \sim 120$)

Frameboard

Keyboard

Bass

7 *mf*

4

p

OSSIA 2

4

p

OSSIA 5

4

gva

Theme 1 *mp*

5

8 *p*

5

4

P₂

P₂

9

4 *mf*

9 *mv*

4 *mp*

9

4

p

(♩~120)

This section starts with a dynamic of mp and a tempo of $\text{♩} \sim 120$. The first measure shows two staves: the top staff has a single note, and the bottom staff has eighth-note patterns. Measures 2 and 3 continue this pattern with different note heads. Measure 4 begins with a dynamic of p , followed by pp and the instruction "dolcissimo". The music consists of six staves, with the bottom staff showing eighth-note patterns.

This section starts with a dynamic of mr and a tempo of $\text{♩} \sim 120$. Measures 5 and 6 show eighth-note patterns with dynamics of pp and p . Measure 7 begins with a dynamic of pp and a tempo of $\text{♩} \sim 120$. The music consists of six staves, with the bottom staff showing eighth-note patterns.

This section starts with a dynamic of pp and a tempo of $\text{♩} \sim 120$. Measures 9 and 10 show eighth-note patterns with dynamics of p and pp . Measure 11 begins with a dynamic of pp and a tempo of $\text{♩} \sim 120$. The music consists of six staves, with the bottom staff showing eighth-note patterns.

(♩ ~ 80) Piu Tranquillo

29

Musical score for piano, featuring three staves of music. The score includes dynamic markings such as *p*, *pp*, *mf*, *P subito*, and *OSSIA*. Performance instructions like *g.v.a.*, *R.H.*, *L.H.*, and *Loco* are also present. Measure numbers 1 through 5 are indicated above the staves. Measures 1-3 show a transition from 9/8 time to 2/4 time. Measures 4-5 show a transition from 2/4 time back to 9/8 time. The score concludes with a final section starting at measure 6.

Detailed description of the score:

- Staff 1 (Top):** Treble clef, 9/8 time. Dynamics: *p*, *pp*, *g.v.a.*, *R.H.*, *L.H.*, *Loco*. Measure numbers: 1, 2, 3, 4, 5.
- Staff 2 (Middle):** Treble clef, 9/8 time. Dynamics: *p*, *pp*, *g.v.a.*, *mf*, *P subito*. Measure numbers: 1, 2, 3, 4, 5.
- Staff 3 (Bottom):** Bass clef, 9/8 time. Dynamics: *p*, *pp*, *g.v.a.*, *mf*, *mv*. Measure numbers: 1, 2, 3, 4, 5.

Misterioso ($\text{♩} \sim 100$)

* Stop string with finger just behind
damper and scrape with ruler or plectrum.
** Harmonics on stopped notes.
*** Cover all strings with hands or strips

of plastercine
placed just behind
the dampers.

30

senza Pedal

fairly slow

Keyboard player silences strings with hand.

Strike metal frame with mallet head

fairly slow

PP

mf P f ff mv sf

Presto 8va

strike wood of pianoforte near soundboard, or on soundboard with wooden soft head mallet.

8va

Tranquillo ($\text{♩} \sim 120$)

8va

32

3+5 4+4 p

3+5 4+4 piu dolce P pp

synchronised on any of the three middle notes of quintuplet.

mv

3 4 mp 5 8va Loco rit.

OSSIA 7

3+5 8 8 p

3+5 8 8 p

8va

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

$\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$

$\frac{3}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

l'istesso tempo

$\frac{2}{4} \frac{6}{8} \frac{5}{8}$ $\frac{2}{4} \frac{6}{8} \frac{5}{8}$ $\frac{2}{4} \frac{6}{8} \frac{5}{8}$ $\frac{2}{4} \frac{6}{8} \frac{5}{8}$

<img alt="Musical score page 33, bottom system. It shows two staves of music. The top staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. The bottom staff has a bass clef, a key signature of one sharp, and a 2/4 time signature. Both staves have eighth-note patterns. Measure 1 starts with a dynamic 'p'. Measures 2-3 show eighth-note pairs. Measures 4-5 show eighth-note triplets. Measures 6-7 show eighth-note pairs. Measures 8-9 show eighth-note triplets. Measures 10-11 show eighth-note pairs. Measures 12-13 show eighth-note triplets. Measures 14-15 show eighth-note pairs. Measures 16-17 show eighth-note triplets. Measures 18-19 show eighth-note pairs. Measures 20-21 show eighth-note triplets. Measures 22-23 show eighth-note pairs. Measures 24-25 show eighth-note triplets. Measures 26-27 show eighth-note pairs. Measures 28-29 show eighth-note triplets. Measures 30-31 show eighth-note pairs. Measures 32-33 show eighth-note triplets. Measures 34-35 show eighth-note pairs. Measures 36-37 show eighth-note triplets. Measures 38-39 show eighth-note pairs. Measures 40-41 show eighth-note triplets. Measures 42-43 show eighth-note pairs. Measures 44-45 show eighth-note triplets. Measures 46-47 show eighth-note pairs. Measures 48-49 show eighth-note triplets. Measures 50-51 show eighth-note pairs. Measures 52-53 show eighth-note triplets. Measures 54-55 show eighth-note pairs. Measures 56-57 show eighth-note triplets. Measures 58-59 show eighth-note pairs. Measures 60-61 show eighth-note triplets. Measures 62-63 show eighth-note pairs. Measures 64-65 show eighth-note triplets. Measures 66-67 show eighth-note pairs. Measures 68-69 show eighth-note triplets. Measures 70-71 show eighth-note pairs. Measures 72-73 show eighth-note triplets. Measures 74-75 show eighth-note pairs. Measures 76-77 show eighth-note triplets. Measures 78-79 show eighth-note pairs. Measures 80-81 show eighth-note triplets. Measures 82-83 show eighth-note pairs. Measures 84-85 show eighth-note triplets. Measures 86-87 show eighth-note pairs

Misterioso ($\text{♩} \sim 160$)

34

12
8

Calmato

12
8 f

mfp pp

p_2

OSSIA

This system begins with a measure in 3/4 time, key signature of one flat. The dynamic is mfp . The next measure starts with a bass note followed by a measure in 12/8 time, key signature of one sharp. The dynamic is pp . The tempo is marked "Calmato". The third measure is in 12/8 time, key signature of one sharp, with dynamics mfp and pp . The fourth measure is in 2/4 time, key signature of one sharp. The fifth measure is an "OSSIA" section in 3/4 time, key signature of one sharp. Measures 6 and 7 continue in 2/4 time.

Cantando

3
4

pp

p_2

4
4

p

5
8

mfp

p

This system continues from the previous system. It starts with a measure in 3/4 time, key signature of one flat, dynamic pp . The next measure is in 4/4 time, key signature of one sharp, dynamic p . The third measure is in 4/4 time, key signature of one sharp, dynamic p . The fourth measure is in 5/8 time, key signature of one sharp, dynamic mfp . The fifth measure is in 5/8 time, key signature of one sharp, dynamic p .

6
8

mf

p

p

2+4+2
4

p

2+4+2
4

p

This system starts with a measure in 6/8 time, key signature of one sharp, dynamic mf . The next measure is in 2/8 time, dynamic p . The third measure is in 2/8 time, dynamic p . The fourth measure is in 2+4+2 time, dynamic p . The fifth measure is in 2+4+2 time, dynamic p .

(♩ ~120)

sempre l'istesso tempo

35

Handwritten musical score for a string instrument. The score consists of two staves. Measure 7 starts with a melodic line on the top staff. Measure 8 begins with a dynamic instruction "pi ppp". The score includes various performance techniques such as "slide finger gradually along strings from pins to dampers", "rythme mécanique", and "to create/aid an echo effect". The key signature changes between measures.

Handwritten musical score for a string instrument. The score consists of two staves. Measure 9 starts with a dynamic "mp". Measure 10 begins with a dynamic "pp". The score includes performance techniques like "Theme 1" and "rythme mécanique". The key signature changes between measures.

Tranquillo (rythme mécanique)

Handwritten musical score for a string instrument. The score consists of two staves. Measure 11 starts with a dynamic "p". Measure 12 begins with a dynamic "mfp". The score includes performance techniques like "simile (♩) (♩)" and "legato". The key signature changes between measures.

4 4 4

OPTIONAL:
Place glass rods
between G♯ - g♯.

7: 2 4 5 2

OSSIA

6 4 6 6 3+4 4+8

Handwritten musical score page 37, system 1. The score consists of three staves. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. Various dynamics and articulations are indicated throughout the score, including *8va*, *p*, *mp*, *più P*, and *Theme 1*. The score is written on five-line staff paper.

Misterioso

Handwritten musical score page 37, system 2. The score consists of two staves. The top staff uses bass clef and the bottom staff treble clef. Dynamics include *pp*, *f*, *mf*, and *crescendo*. A tempo marking of $\frac{3}{4}$ is shown. The score is written on five-line staff paper.

Handwritten musical score page 37, system 3. The score consists of two staves. The top staff uses bass clef and the bottom staff treble clef. Dynamics include *ff*, *f*, *mf*, *mf*, *p*, and *p*. A tempo marking of $\frac{3}{4}$ is shown. The score is written on five-line staff paper.

Musical score page 38, measures 1-3. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 1 starts with a dynamic *p*. Measure 2 begins with a measure repeat sign and a tempo marking *d=88*. Measure 3 starts with a dynamic *p*. The music features various note heads with stems, some with vertical dashes, and others with diagonal dashes. Measures 2 and 3 include measure repeat signs.

Misura ad libitum e Tranquillo

Musical score page 38, measures 4-5. The score continues with three staves. Measure 4 starts with a dynamic *p*, followed by a measure repeat sign. Measure 5 starts with a dynamic *p*, followed by a measure repeat sign. The music includes various note heads with stems, some with vertical dashes, and others with diagonal dashes. Measure 5 concludes with a dynamic *mf*.

Tranquillo

Musical score page 38, measures 6-7. The score continues with three staves. Measure 6 starts with a dynamic *p*, followed by a measure repeat sign. Measure 7 starts with a dynamic *p*, followed by a measure repeat sign. The music includes various note heads with stems, some with vertical dashes, and others with diagonal dashes. Measure 7 concludes with a dynamic *pp*.

This image shows a page from a handwritten musical score for piano. The score consists of two staves. The top staff begins with a dynamic of *mp*, followed by a melodic line with grace notes and a dynamic of *f*. The bottom staff starts with a dynamic of *p*, followed by a melodic line with grace notes and a dynamic of *mf*. There are several performance instructions: "Theme 1" is indicated at the beginning of the top staff; "Bang on soundboard with mallet" is written above the top staff near a dynamic of *f*; and "sostenuto" is written above the bottom staff near a dynamic of *p*. The score is numbered 39 in the top right corner.

Più Molto Tranquillo

Più Molto Tranquillo

pp

p

ff

mf

subito pp

ff

ff

OSSIA

Handwritten musical score for piano, measures 11-15:

- Measure 11: Treble staff, 4/4 time, 2 sharps. Dynamics: pp. Measure 12: Bass staff, 4/4 time, 2 sharps. Dynamics: pp.
- Measure 13: Treble staff, 4/4 time, 2 sharps. Dynamics: pp. Measure 14: Bass staff, 4/4 time, 2 sharps. Dynamics: pp. Instruction: poco cresc.
- Measure 15: Treble staff, 4/4 time, 2 sharps. Dynamics: mp. Measure 16: Bass staff, 4/4 time, 2 sharps. Dynamics: p.
- Measure 17: Treble staff, 4/4 time, 2 sharps. Dynamics: mp. Measure 18: Bass staff, 4/4 time, 2 sharps. Dynamics: mp. Measure 19: Treble staff, 4/4 time, 2 sharps. Dynamics: Lunga. Measure 20: Bass staff, 4/4 time, 2 sharps. Dynamics: Lunga. Measure 21: Treble staff, 4/4 time, 2 sharps. Dynamics: più pp dolce.

8va

p

pp

p

mf

mp

mp

pp

* OPTIONAL:
REPLACE GLASS ROD OR ASHTRAY

REMOVE
GLASS ROD

p

p sempre accelerando

mp

pp

TACET 30"

4 NEBULAE

Tranquillo ($\text{D} \sim 100$)

Frameboard

Keyboard

P_1

$\xrightarrow{5''}$ $\xrightarrow{8''}$ $\xrightarrow{5''}$

(7) (8)

$\xrightarrow{5''}$

$\xrightarrow{8''}$

$\xrightarrow{5''}$

Use metol chisel for glissandi-slide along all three vibrating strings.

* Give C# an anacrusis feeling.

(3+5)
(16 8)

Presto

$\xrightarrow{5''}$

$\xrightarrow{4''}$

$\xrightarrow{4''}$

leggiero

(5+4)
(8 8)

$\xrightarrow{4''}$

$\xrightarrow{4''}$

metal chisel

(2+5)
(4 8)

$\xrightarrow{4''}$

$\xrightarrow{4''}$

$\xrightarrow{4''}$

incalzando - - -

To produce a clove-like clicking sound. The rhythmic effect like the last bowering of a spinning coin. Ptsd of clicking sound should approximate that sound either ① Drop a plastic ping-pong ball on strings or ② Tap wooden stick on soundboard frame holes ③ Tap lid support strut with mallet or ④ using two wooden mallets or Chinese wood blocks hold one down on sound board and bang on this with the other.

(7) (8)

(4) (8)

* Place plastercine strip on B6-E halfway on strings between hammers and the b node point. Effect similar to 4.
** Remove plastercine strip.

(3) (8)

→ 4"

(4) (8)

P cresc.

→ 6"

(1) (8) (4)

? dolce

Place plastercine near pins at far end of strings across from dampers to cover notes from C-Eb. Similar effect to 4.

(4) (8)

* Remove plastercine.

(2) (4) **

Place plastercine strip on E-G near pins opposite from dampers. The effect is similar to 4.

Remove plastercine

pp

mf

5

→ 15"

(4) (8)

(2+2) (4+8)

(4) (4)

(7) (8)

* Assistant employs metal chisel. When glissando reaches octave note is struck again to renew vibrations for the return stroke of the chisel.

→ 14"

→ 7"

→ 7"

Poco Meno Mosso ($\text{♩} \sim 90$)

(7) (8)

(4) (8)

(4) (4)

P

8va

mf

PP

8va

mf

PP

mv

legatissimo

(b)

(b)

→ 13"

A Tempo Primo ($\text{P} \sim 100$)

(3+3)
 $\frac{8}{16}$

rit. ff

$\rightarrow 3''$

P_2

$\frac{5}{8}$

Meno Mosso ($\text{P} \sim 90$)

(4)
 $\frac{8}{16}$

* Place plastercine strip on $\text{C} - \text{E}$ near dampers. Approximates $\frac{1}{4}$.

$f = p$

cresc.

5

(7) Tempo Primo ($\text{P} \sim 100$)

OSSIA

(4)
 $\frac{8}{16}$

* Plastercine strip still in place.

* Remove plastercine at this point if possible, or as early as possible afterwards.

molto ff

$\rightarrow 6''$

$\rightarrow 1''$

leggiero

OSSIA

(3)
 $\frac{8}{16}$

(3+1)
 $\frac{8}{16}$

(5)

crescendo molto

Place glass rod across strings from $\text{B} - \text{G} \sharp$. Optional.

$\text{G} \sharp$

pp

P_2

(♩~60)

(5) (8) (7) (8) (3) (8) (3) (4)

* The arpeggio action here 45
may be played during the
duration of the second seal-
swallow or immediately after
as an acciaccatura on the
commencement of the following
beat.

remove rod

mp metal chisel

p

→ 14"

→ 20"

(5) (1) (7) (8) (4) (8) (♩~100)

* Place plastercine
strip on E-G near
dampers.

* Place plastercine
strip on E-G near
dampers.

p

pp

p

subito p

p

p

→ 8"

→ 8"

(2+2) (3+2) (8+4) (8+4)

pp leggiero

mp

p

mf

p

metal chisel

remove plastercine

p

→ 7"

Musical score page 46, measures 2+4 and 16+8. The score consists of two staves. The top staff is in common time (2+4) and 8th note duration, with a dynamic of f . It includes instructions to "Knock on soundboard with mallet or Chinese block." The bottom staff is in common time (16+8) and 16th note duration, with a dynamic of f . Measure 2+4 ends with a fermata and a repeat sign. Measure 16+8 begins with a dynamic of ff , followed by f and ben sostenuto . The score concludes with a dynamic of diminuendo .

46

Poco Meno Mosso

Musical score for piano, measures 5 through 9. The score consists of two staves. The top staff uses a treble clef and a common time signature (indicated by a '4'). The bottom staff uses a bass clef and a common time signature. Measure 5 starts with a dynamic *p*. Measure 6 begins with a dynamic *f*. Measure 7 starts with a dynamic *p dolce*. Measure 8 starts with a dynamic *p*. Measure 9 starts with a dynamic *p*.

(7) Calmato ($\text{♪} \sim 60$) (4)

* Place plastercine on G on 16 node.

(Presto)

Remove plastercine.

TACET

5 EXODUS

47

Calmato ($\text{♪} \sim 80$)

Frameboard

Keyboard

use ruler or plectrum

This image shows a page from a handwritten musical score. The top staff begins with a treble clef, a 9 over 8 time signature, and a (5+4) measure. It features a dynamic of $\frac{7}{8}$ and a piano dynamic (p). The bottom staff begins with a bass clef, a 9 over 8 time signature, and a (5+4) measure. It includes dynamics such as $\frac{7}{8}$, forte (f), and $\frac{5}{4}$. The score is filled with various musical markings like grace notes, slurs, and dynamic changes. The page number 48 is in the top right corner.

(♩~120) Calmato

Energico ($\text{♪} \sim 100$)

Energico ($P \sim 100$)

7

4 p Theme 1

7

4

5

OSSIA 5

Espressivo come prima

(♩ ~ 80)

3 4 f

3 4 f ff p

4 f energico

8va

5 8

5 8 p

Tranquillo ($\text{♪} \sim 100$)

6 8 p

6 8 Più p

5 8 mf pp

8va

7 4 p

7 4 mf

3 4 f

6 4 p

mv

6
PP leggiero
P
4
4
4

animato
6
8
ff
2+8
8+16
2+8
16
crescendo
3+
12+

Con Brio
3
4
ad lib.
4
crescendo
5
ff

Allargando ma Brillante

52

7
8 p

7
8 mp

2
4 pp

p

mp pp

3
5

* The positions in time of the material in the boxes lies at the discretion of the performer.

mf

mp

f

mf

mp

f

5

ad lib.

mf

f

ff

3
8

10
8

mf

3
8

10
8

mf

3

ad lib.

simile

Con Spirito

This image shows the handwritten musical score for piano, page 10, containing measures 7 through 10. The score is written on five staves. Measure 7 starts with a forte dynamic (f) and a 4/4 time signature. Measures 8 and 9 continue with the same key signature and time signature. Measure 10 begins with a 2/4 time signature and ends with a fermata over the bass clef staff. The music includes various note heads, stems, and bar lines, with some markings like '8va' (octave up) and dynamics like 'f' (forte). The handwriting is in black ink on white paper.

Poco Meno Mosso ($\text{♩} \sim 60$) e Misterioso

ZPHYNX (Calmato)

Poco Meno Mosso ($\text{♩} \sim 60$) e Misterioso

ZPHYNX (Calmato)

Staff 1:

- Measure 1: Dynamics pp , Articulation non rubato . Instruction: Move finger along vibrating CH string from pins to damper so that the note is muted at a different point each time thereby producing a rising-falling overtone series effect.
- Measure 2: Dynamics f , Articulation una corda .
- Measure 3: Articulation poco a poco , Dynamics PP .
- Measure 4: Articulation $\text{poco a poco tre corde}$, Dynamics P , Sustaining dot.
- Measure 5: Articulation sempre , Dynamics PP .

Staff 2:

- Measure 1: Dynamics pp , Articulation ZPHYNX (Calmato) .
- Measure 2: Dynamics p , Articulation sostenuto .
- Measure 3: Dynamics pp .

ZPHYNX

54

Legend: Hit string with metal object such as screwdriver

54

ZPHYNX

- Hit string with metal object such as screwdriver

The image shows a handwritten musical score for a piece titled "ZPHYNX". The score consists of five staves, each with a treble clef and a bass clef. The first staff contains a dynamic instruction **f** and a note with a circled plus sign below it. The second staff has a dynamic **pp**. The third staff includes dynamics **mf**, **mp**, and **mur**. The fourth staff features dynamics **p** and **mf**. The fifth staff contains dynamics **p**, **b**, and **pp**. There are also several grace notes with circled plus signs. A large bracket covers the first two staves with the instruction "Hit string with metal object. Do not strike key, as normal." A circled "o" is placed above the third staff. A circled "b" is placed above the fourth staff. A circled "3" is placed above the fifth staff. A circled "loco" is placed above the fifth staff. A circled "g" is placed above the fifth staff. Four vertical arrows at the bottom point upwards towards the staff lines.

Hit string with metal object
Do not strike key, as nois

Do not strike key, as nor

Sognoso ma con Moto (♩ ~120)

Sognoso ma con Moto ($\text{♪} \sim 120$)

5 8

5 8

OSSIA

Handwritten musical score for piano, page 55. The score consists of three systems of music. The first system starts with a dynamic *p*. It includes a small box with dynamics *8va*, *f*, and a grace note pattern. The second system begins with *P dolce*. It features a box with dynamics *xlo:*, *p*, and a grace note pattern. The third system begins with *p* and a *5*/*4* time signature change. It includes a box with dynamics *8va*, *p*, and a grace note pattern. The score concludes with a final box containing *8va*, *p*, and a grace note pattern.

Continuation of the handwritten musical score. This section begins with a dynamic *mf* and a *5*/*4* time signature. It contains several measures of music with various dynamics including *mff*, *dolce*, *crescendo*, and *f*. The score ends with a series of measures starting with *f* and *f*.

Final section of the handwritten musical score. It starts with a *5*/*4* time signature. The music continues with various dynamics like *p*, *f*, and *mf*. A box highlights a measure with a grace note pattern. The score concludes with a final box containing *mf* and a grace note pattern.

5
8 P

5
8 P

7
8 P cresc.

12 " 8 mP

12 " 8 p f

Place plastercine strip, between C and A#

5
4 p

5
4 p

5
4 p

5
4 pp

Place plastercine strip, between C and A#

p

6
4 mf

f

6
4

Remove
plastercine -
replace between c-E (→)

2

2

3

Subito Energico

4

8va

3

4 **f**

3 **f** **ff**

4 **8** **f**

4

3

4

3

4

8

($\text{♪} \sim 80$)

6 **8** **6** **8**

6

8

6

8

(♩~120)

Handwritten musical score for a multi-instrument ensemble. The score consists of three systems of music. The first system (measures 7-11) has a tempo of approximately 120 BPM. It features two staves: the top staff in common time with a treble clef, and the bottom staff in common time with a bass clef. Measure 7 starts with a forte dynamic (F) and includes slurs and grace notes. Measure 8 begins with a crescendo. Measure 9 contains sixteenth-note patterns with dynamics ff and ff. Measure 10 ends with a dynamic p. Measure 11 concludes with a dynamic ff. The second system (measures 12-16) has a tempo of approximately 120 BPM. It also has two staves: the top staff in common time with a treble clef, and the bottom staff in common time with a bass clef. Measure 12 starts with a dynamic mff. Measures 13-14 show eighth-note patterns with dynamics mp and p. Measure 15 ends with a dynamic ff. Measure 16 concludes with a dynamic ff. The third system (measures 17-21) has a tempo of approximately 80 BPM. It has two staves: the top staff in common time with a treble clef, and the bottom staff in common time with a bass clef. Measure 17 starts with a dynamic ff. Measures 18-19 show eighth-note patterns with dynamics ff and ff. Measure 20 ends with a dynamic ff. Measure 21 concludes with a dynamic ff.

58

4+

(♩~120)

Handwritten musical score for a multi-instrument ensemble. The score consists of three systems of music. The first system (measures 12-16) has a tempo of approximately 120 BPM. It features two staves: the top staff in common time with a treble clef, and the bottom staff in common time with a bass clef. Measure 12 starts with a dynamic mff. Measures 13-14 show eighth-note patterns with dynamics mp and p. Measure 15 ends with a dynamic ff. Measure 16 concludes with a dynamic ff. The second system (measures 17-21) has a tempo of approximately 80 BPM. It also has two staves: the top staff in common time with a treble clef, and the bottom staff in common time with a bass clef. Measure 17 starts with a dynamic ff. Measures 18-19 show eighth-note patterns with dynamics ff and ff. Measure 20 ends with a dynamic ff. Measure 21 concludes with a dynamic ff.

(♩~80)

Handwritten musical score for a multi-instrument ensemble. The score consists of three systems of music. The first system (measures 17-21) has a tempo of approximately 80 BPM. It features two staves: the top staff in common time with a treble clef, and the bottom staff in common time with a bass clef. Measure 17 starts with a dynamic ff. Measures 18-19 show eighth-note patterns with dynamics ff and ff. Measure 20 ends with a dynamic ff. Measure 21 concludes with a dynamic ff.

2:4 3:4 5:8

4:4 5:8

(D ~ 80)

(D ~ 120)

sempre Pedale

3:4 2:4 5:8

4:4 2:4 5:8

diminuendo

3:4 5:8

4:4 5:8

8va

mp

Piu Calmato

60

Handwritten musical score for two staves. The top staff uses a treble clef and a 5/4 time signature. The bottom staff uses a bass clef and a 5/4 time signature. The music consists of six measures. Measure 1 starts with a forte dynamic (f) and a crescendo (cresc.). Measures 2 and 3 show a transition with dynamics mp and pp. Measure 4 features eighth-note patterns. Measure 5 includes grace notes and sixteenth-note figures. Measure 6 concludes with a dynamic pp. The score is annotated with various performance markings like slurs, grace notes, and dynamic changes.

(♩~100) Tranquillo

Handwritten musical score for two staves. The top staff uses a treble clef and a 4/8 time signature. The bottom staff uses a bass clef and a 4/8 time signature. The music consists of six measures. Measures 1 and 2 feature eighth-note patterns. Measures 3 and 4 show sixteenth-note figures. Measures 5 and 6 conclude with a dynamic f. The score is annotated with performance markings like slurs, grace notes, and dynamic changes.

Handwritten musical score for two staves. The top staff uses a treble clef and a 3/4 time signature. The bottom staff uses a bass clef and a 3/4 time signature. The music consists of six measures. Measures 1 and 2 start with a dynamic f. Measures 3 and 4 feature sixteenth-note patterns. Measures 5 and 6 conclude with a dynamic p. The score is annotated with performance markings like slurs, grace notes, and dynamic changes.

8va

2

4

P

p

p sempre

pp

2

4

8va

2

4

p

Poco Meno Mosso ($\text{♪} \sim 70$)

5

8

3

4

p

dolce

pp

2

4

sostenuto

2

4

8va

2

4

pp

pp

2

4

8va

2

4

p

TACET 15"

6 nocturne

Tranquillo ($\text{♪} \sim 80$)

Frameboard

Keyboard

($\frac{4}{4}$) ($\text{♪} \sim 100$)

($\frac{4}{4}$)

($\frac{6}{4}$)

($\frac{3}{4}$)

($\frac{9}{8}$) ($\text{♪} \sim 80$)

on strings

OSSIA

The score consists of three staves. The top staff is labeled "Frameboard" and the middle staff is labeled "Keyboard". The bottom staff is shared by three measures. Measure 1 starts with "molto P" and "delicato quasi una sospirando". Measure 2 begins with "P" and a dynamic bracket spanning all three staves. Measure 3 begins with "P" and a dynamic bracket spanning all three staves. Measure 4 begins with "P" and a dynamic bracket spanning all three staves. The score includes various dynamics such as P, PP, and molto P, and performance instructions like "delicato quasi una sospirando". Measure numbers 1, 2, 3, and 4 are indicated above the staff. The score is in common time with various key signatures.

This image shows a handwritten musical score page 63, featuring two staves of music. The top staff begins with a measure in 3/4 time, dynamic pp, tempo ~100 BPM, with eighth-note patterns. It transitions to 4/4 time with a forte dynamic (f) and a grace note. The bottom staff begins in 2/4 time, dynamic pp, with eighth-note patterns. It also transitions to 4/4 time with a forte dynamic (f). Measure 7 starts with a dynamic f and a grace note. Measures 8 and 9 show sustained notes with dynamics pp and p, respectively, and grace notes.

(4/8) (♩ ~ 80)
mfp

(9/8) (♩ ~ 100)
pp

(3/4)

(ad libitum)

on strings

→ 4'

(♩~80) Tempo Ad libitum

Tempo Ad libitum

64

Handwritten musical score page 64. The score consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a tempo marking "tempo Ad libitum". It features a measure in 4/4 with dynamics P and f, followed by a measure in 6/8 with dynamics p and mp. The bottom staff starts with a bass clef and a key signature of one flat. It includes a measure in 7/8 with dynamics p and e, and a measure in 11/8 with dynamics mp and ff. The score concludes with a final measure in 11/8.

Handwritten musical score for two staves. The top staff starts with a dynamic **ff** and a tempo of 80 BPM. It includes markings for "A Tempo" and "mv". The bottom staff starts with a dynamic **ff** and a tempo of 80 BPM. It includes markings for "mv" and "ff".

8va

(2) (♩ ~ 80)

(2) (♩ ~ 80)

(3) (♩ ~ 80)

See bottom of Page

mur * mP

p

p

p

molto p dolce

(3) (♩ ~ 80)

mur * p

PP

PP

p

p

mur p

→ 5"

→ 5"

→ 4"

→ 9"

* OSSIA

f

PP

PP

TACET 30"

→ 6"

→ 10"

* OSSIA

8va

mur * mP

p

7^a PRISMS

Tranquillo ($\text{P} = 96$)

THEME AND VARIATIONS. Based on a sense of logical musical procedure, certain of the structures in this piece may be omitted for timing purposes. Each complete structural sub-unit is contained within double bar-lines. Choice of omission is limited to retention of the paired structure in the reverse section of the piece.

Frameboard

Musical score for the Frameboard and Keyboard sections. The score consists of two staves. The top staff is for the Frameboard, featuring a treble clef, a key signature of one sharp, and a tempo of $\text{P} = 96$. The bottom staff is for the Keyboard, featuring a bass clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. Measure 1 starts with a dynamic p and a 2 over 2 time signature. Measures 2 and 3 show a transition with a 6 over 4 time signature. Measures 4 and 5 return to a 2 over 2 time signature. Measures 6 and 7 show another transition with a 6 over 4 time signature. Measures 8 and 9 conclude with a 2 over 2 time signature. The score includes various dynamics like p , m , pp , and b , and performance instructions like mv and $\text{b} \theta$. Below the staves, a horizontal line with arrows indicates a rhythmic pattern: P_1 followed by a series of eighth-note heads pointing up, then P_2 followed by a series of eighth-note heads pointing down.

Téma

Musical score for the Téma section, consisting of three staves. The top staff is for the Téma, featuring a treble clef and a key signature of one sharp. The middle staff is for the Frameboard, featuring a bass clef and a key signature of one sharp. The bottom staff is for the Keyboard, featuring a bass clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. Measure 1 starts with a dynamic p and a 3 over 4 time signature. Measures 2 and 3 show a transition with a 5 over 4 time signature. Measures 4 and 5 return to a 3 over 4 time signature. Measures 6 and 7 show another transition with a 2 over 4 time signature. Measures 8 and 9 conclude with a 3 over 4 time signature. The score includes various dynamics like p , pp , and b , and performance instructions like sempre and $\text{b} \theta$. Below the staves, a horizontal line with arrows indicates a rhythmic pattern: P_1 followed by a series of eighth-note heads pointing up, then P_2 followed by a series of eighth-note heads pointing down. The score concludes with a dynamic p and a 4 over 4 time signature.

Allegretto ($\text{P} = 132$)

Serioso ($\text{♪} \sim 112$)

68

Handwritten musical score for piano, page 68, in the key of G major (two sharps). The score consists of two systems of music. The first system starts with a treble clef, a dynamic of p , and a tempo of $\text{♩} \sim 112$. It features various note heads with slurs and grace notes, and includes dynamics such as pp and mfp . The second system begins with a bass clef, a dynamic of p , and a tempo of $\text{♩} \sim 112$. It contains large numbers 5, 8, (3+2), (2+3), and 5+6. The score concludes with a dynamic of p .

Handwritten musical score for piano, continuing from page 68. It consists of two systems of music. The first system starts with a treble clef, a dynamic of pp , and a tempo of $\text{♩} \sim 112$. It features dynamics pp and mf . The second system begins with a bass clef, a dynamic of p , and a tempo of $\text{♩} \sim 112$. It contains large numbers 4, 8, 2, 3, 4, and 8.

Con Brio ($\text{♪} \sim 132$)

Misterioso

Handwritten musical score for piano, featuring two sections: "Con Brio" and "Misterioso". The "Con Brio" section starts with a treble clef, a dynamic of p , and a tempo of $\text{♩} \sim 132$. It includes a dynamic of mf and a dynamic of p . The "Misterioso" section begins with a bass clef, a dynamic of p , and a tempo of $\text{♩} \sim 132$. It includes a dynamic of p .

Espressivo con Energico ($\text{♪} \sim 132$)

69

Musical score page 69, first system. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes between measures. Measure 1 starts with a dynamic p and a tempo of 8va . Measure 2 begins with a dynamic mfp . Measure 3 starts with a dynamic p and includes a *rit.* (ritardando) instruction. Measure 4 begins with a dynamic mf . Measure 5 starts with a dynamic p . Measure 6 begins with a dynamic mf . Measure 7 starts with a dynamic p .

Tranquillo ($\text{♪} \sim 116$)

Musical score page 69, second system. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes between measures. Measure 1 starts with a dynamic pp . Measure 2 begins with a dynamic pp and includes a tempo change to ♩ . Measure 3 starts with a dynamic pp . Measure 4 begins with a dynamic mp . Measure 5 begins with a dynamic f . Measure 6 begins with a dynamic p . Measure 7 begins with a dynamic p .

Musical score page 69, third system. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes between measures. Measure 1 starts with a dynamic p . Measure 2 begins with a dynamic mp . Measure 3 begins with a dynamic mp . Measure 4 begins with a dynamic p . Measure 5 begins with a dynamic mf . Measure 6 begins with a dynamic p . Measure 7 begins with a dynamic mf . Measure 8 begins with a dynamic p . Measure 9 begins with a dynamic p . Measure 10 begins with a dynamic mf . Measure 11 begins with a dynamic p . Measure 12 begins with a dynamic mf . Measure 13 begins with a dynamic p .

Calmato

P leggiere
mu

OSSIA
P leggiere
mu

6

7

subito ff

5 (3+2)

4

5

4

f

f

Meno Animato ($\text{P} \sim 138$)

p

(2+3)

ff

mf

mf

ff

mf

ff

4

8

5

8

f

Tranquillo Sonore ($\text{P} \sim 120$)

mf

8va R.H.

5

8

ff

ff

f

p

4

8

4

4

pp

8va

Handwritten musical score for piano, page 71. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a tempo marking of PP . It features a dynamic instruction "8va" above the staff. Measure numbers 5, 8, and 9 are written vertically on the left side. Measures 5 and 8 begin with a treble clef, while measure 9 begins with a bass clef. The second system starts with a bass clef, a key signature of one flat, and a tempo marking of P . It also features a dynamic instruction "8va" above the staff. Measure numbers 5 and 4 are written vertically on the left side. Measures 5 and 4 begin with a bass clef, while measure 3 begins with a treble clef.

Delicato ($\text{♪} \sim 96$)

Continuation of the handwritten musical score. The score begins with a treble clef, a key signature of one sharp, and a tempo marking of P . Measure numbers 3 and 4 are written vertically on the left side. Measures 3 and 4 begin with a treble clef, while measure 2 begins with a bass clef. The second system starts with a bass clef, a key signature of one sharp, and a tempo marking of mp . Measure numbers 6 and 4 are written vertically on the left side. Measures 6 and 4 begin with a bass clef, while measure 2 begins with a treble clef. The score concludes with a dynamic instruction "mf" above the staff. A performance note "P₂" is placed below the staff.

Continuation of the handwritten musical score. The score begins with a treble clef, a key signature of one sharp, and a tempo marking of mp . Measure numbers 4 and 6 are written vertically on the left side. Measures 4 and 6 begin with a treble clef, while measure 7 begins with a bass clef. The second system starts with a bass clef, a key signature of one sharp, and a tempo marking of mf . Measure number 4 is written vertically on the left side. Measures 4 and 7 begin with a bass clef, while measure 8 begins with a treble clef. The score concludes with a dynamic instruction "mf" above the staff. A performance note "P₂" is placed below the staff.

Con Espressione ($\text{♪} \sim 120$)

72

Musical score page 72, first system. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It features measures 6 through 8. Measure 6 starts with a dynamic p . Measure 7 begins with a dynamic mf , followed by a bass dynamic ff_{basse} . Measure 8 starts with a dynamic p . Measure 9 concludes with a dynamic mf . The bottom staff uses a bass clef and has a key signature of one sharp. Measures 6 and 8 begin with dynamics p . Measure 7 starts with a dynamic f . Measure 8 ends with a dynamic mf . The page number 72 is located in the top right corner.

Musical score page 72, second system. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It features measures 2 through 5. Measure 2 starts with a dynamic f . Measure 3 begins with a dynamic $p_{\text{più}}$. Measure 4 starts with a dynamic pp and a tempo marking leggiero . Measure 5 starts with a dynamic f . The bottom staff uses a bass clef and has a key signature of one sharp. Measures 2 and 4 begin with dynamics f . Measure 3 starts with a dynamic p . Measure 5 ends with a dynamic pp . The page number 72 is located in the top right corner.

Meno Mosso ($\text{♪} \sim 96$)

Musical score page 72, third system. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It features measures 7 through 10. Measure 7 starts with a dynamic p . Measure 8 begins with a dynamic mf . Measure 9 starts with a dynamic p . Measure 10 ends with a dynamic p . The bottom staff uses a bass clef and has a key signature of one sharp. Measures 7 and 9 begin with dynamics p . Measure 8 starts with a dynamic mf . Measure 10 ends with a dynamic p . The page number 72 is located in the top right corner.

5 + 3 6 3 + 5

f = p

più p

attacca

Mesto (♩~120)

3 4 3

4 3 4

attacca

Dolcemente

4 2 ff 3

3 4 3

3 4 3

6 8 p 6

8va

6
8
3
4
2

mf
ff

L'istesso tempo

2
4
6(4+2)
5(2+3)

p
mp
pp

Tempo ad libitum ($\text{♪} \sim 95$)

2
5
7+4+5
8

f
mf
mp
8va

5 8
4
5 + 3 + 5 8 4 8

Ad Libitum

2 5 4 8 4 8 6 8

Più Mosso ($\text{P} \sim 112$)

endo - 4 8 3 + 3 4 8

Tranquillo ($\text{P} \sim 95$)

Piangevole ($\text{♪} \sim 108$)

76

Musical score page 76, measures 4-8. The score consists of three staves. Measure 4: 4/4 time, dynamic p , includes a bassoon part with slurs and grace notes. Measure 5: 8/8 time, dynamic p , includes a bassoon part with slurs and grace notes. Measure 6: 3(4)/8(8) time, dynamic p , includes a bassoon part with slurs and grace notes, followed by a vocal line with the instruction "cantando". Measure 7: 8/8 time, dynamic p , includes a bassoon part with slurs and grace notes.

Musical score page 76, measures 9-12. The score consists of three staves. Measures 9-10: 8/8 time, dynamic p , includes a bassoon part with slurs and grace notes. Measure 11: 8/8 time, dynamic p , includes a bassoon part with slurs and grace notes. Measure 12: 8/8 time, dynamic p , includes a bassoon part with slurs and grace notes.

Ad libitum ($\text{♪} \sim 95$)

Musical score page 76, Ad libitum section. The score consists of three staves. Measures 1-2: 4/4 time, dynamic p , includes a bassoon part with slurs and grace notes. Measures 3-4: 3+1/4+8 time, dynamic p , includes a bassoon part with slurs and grace notes. Measures 5-6: 8/8 time, dynamic f , includes a bassoon part with slurs and grace notes.

Handwritten musical score for piano. The score consists of two staves. The top staff starts with a dynamic of f and a tempo of 8va . The bottom staff has dynamics f and b , with a tempo of 7: . The music includes various accidentals (sharps and flats) and slurs. Measures 1 through 4 are shown, followed by a measure of rests. Measures 5 through 8 show a continuation of the melodic line with dynamics f and b . Measure 9 begins with a dynamic of f and a tempo of crescendo , leading into measure 10 which ends with a dynamic of ff and a tempo of 8va .

Calmo ($\text{P} \sim 144$) * Ossia 1

subito f

attacca subito

Ossia 2

Handwritten musical score for piano. The score continues from the previous system. It features two staves. The top staff starts with a dynamic of f and a tempo of P . The bottom staff starts with a dynamic of p and a tempo of sf . Measures 6 and 8 are shown, followed by a measure of rests. Measures 7 and 9 show a continuation of the melodic line with dynamics p and sf . Measure 10 begins with a dynamic of p and a tempo of mf , leading into measure 11 which ends with a dynamic of sf .

($\text{P} \sim 96$)

Handwritten musical score for piano. The score continues from the previous system. It features two staves. The top staff starts with a dynamic of p and a tempo of mP . The bottom staff starts with a dynamic of p and a tempo of sf . Measures 4 and 8 are shown, followed by a measure of rests. Measures 5 and 9 show a continuation of the melodic line with dynamics p and sf . Measure 10 begins with a dynamic of p and a tempo of mf , leading into measure 11 which ends with a dynamic of p .

Tempo Primo ($\text{♩} \sim 144$) 78

5 (1+4) crescendo

2 8

5

Delicato ($\text{♩} \sim 96$)

6

5 4

4

Più Calmato

ff

3 8

3 + 4 4

dolce

Meno Mosso ma

Delicato ($\text{♪} \sim 60$)

Musical score for the Delicato section (measures 1-4). The score consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 1 starts with a dynamic p . Measures 2 and 3 show eighth-note patterns with grace notes. Measure 4 ends with a fermata over the bass clef staff.

A Tempo ($\text{♪} \sim 96$)

Musical score for the A Tempo section (measures 5-8). The score consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 5 starts with a dynamic p . Measure 6 shows a melodic line with grace notes. Measure 7 starts with a dynamic f . Measure 8 ends with a dynamic f .

79

Tranquillo Sonore ($\text{♪} \sim 120$)

Musical score for the Tranquillo Sonore section (measures 9-12). The score consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 9 starts with a dynamic p and a tempo marking mr . Measure 10 shows a melodic line with grace notes. Measure 11 starts with a dynamic p and a tempo marking $\#$. Measure 12 ends with a dynamic p .

Musical score for a concluding section (measures 13-16). The score consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 13 starts with a dynamic p . Measure 14 starts with a dynamic pp and a tempo marking 800 . Measure 15 starts with a dynamic p . Measure 16 ends with a dynamic p .

Calmato (♩~120)

80

A handwritten musical score page featuring five staves of music. The first staff begins with a treble clef, a large '3' above the staff, and a dynamic marking 'sempre p'. It consists of six measures of music with various note heads and stems. The second staff begins with a treble clef and a '2' above the staff. The third staff begins with a bass clef and a '4' above the staff. The fourth staff begins with a bass clef and a '5' above the staff. The fifth staff begins with a bass clef and a '3' above the staff.

Leggiadro Con Moto ($\text{♪} \sim 160$)

Leggiadro Con Moto ($\text{♪} \sim 160$)

Loco

8va

4 5 3 2 2 8 6 8

Musical score page 81, system 1. The score consists of three staves. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. Measure 1 starts with a dynamic *mP*. Measures 2-3 show a melodic line with various accidentals and dynamics (*mf*, *p*, *mp*). Measure 4 begins with a dynamic *f*. Measures 5-6 show a continuation of the melodic line with dynamics (*mf*, *p*, *mf*). Measure 7 concludes the section.

Musical score page 81, system 2. The score continues from system 1. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. Measure 1 starts with a dynamic *mf*. Measures 2-3 show a melodic line with dynamics (*p*, *pp*, *p*). Measure 4 begins with a dynamic *f*. Measures 5-6 show a continuation of the melodic line with dynamics (*mf*, *p*, *mf*). Measure 7 concludes the section.

Musical score page 81, system 3. The score continues from system 2. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. Measure 1 starts with a dynamic *f*. Measures 2-3 show a melodic line with dynamics (*f*, *mf*, *p*). Measure 4 begins with a dynamic *p*. Measures 5-6 show a continuation of the melodic line with dynamics (*mf*, *p*, *pp*). Measure 7 concludes the section.

82

Molto $\frac{2}{8}$. Meno Mosso (~ 66) e sostenuto

Moto come sopra (~ 160) ossia

andando, $\frac{4}{8}$ diminuendo, $\frac{2}{8}$

Pedate simile

Musical score page 83, first system. The score consists of three staves. The top staff has dynamic markings f , f , mf , and mf . The middle staff has dynamic markings mf , mf , and p . The bottom staff has dynamic markings f , mf , and p . Measure numbers 6 and 8 are written above the top staff. The tempo is indicated as $\text{♪} \sim 160$.

Calmato e Misterioso ($\text{♪} \sim 120$)

Musical score page 83, second system. The score consists of three staves. The top staff has measure numbers 2, 8, 7, 4, 5, 4, and 5. The middle staff has measure numbers 2, 8, 7, 4, 5, 4, and 5. The bottom staff has measure numbers 2, 7, 4, 6, 8, 5, and 3. The tempo is indicated as $\text{♪} \sim 120$.

Musical score page 83, third system. The score consists of three staves. The top staff has measure numbers 5, 4, 7, 4, 6, 8, 5, and 3. The middle staff has measure numbers 5, 4, 7, 4, 6, 8, 5, and 3. The bottom staff has measure numbers 5, 4, 7, 4, 6, 8, 5, and 3. The tempo is indicated as $\text{♪} \sim 120$.

5
2
4
3
2

sempr p

Tranquillo Sonore ($\text{♪} \sim 120$)

7
2
5
3

Delicato ($\text{♪} \sim 96$)

5
4
3

Meno Mosso ($\text{\textit{d}} \sim 60$)

85

Meno Mosso ($\text{♪} \sim 60$)

85

Delicato (♩ ~ 96)

Handwritten musical score for piano, page 10, measures 43-48. The score consists of three staves. Measure 43 starts with a dynamic *p*. Measures 44-45 show a transition with a bass line. Measure 46 begins with a forte dynamic *f*, followed by measure 47 with a dynamic *mf*. Measure 48 concludes with a dynamic *mp*.

Tranquillo ($\text{♩} \sim 144$)

Piu Mosso ($\text{♪} \sim 144$)

Presto ad libitum ($\text{♪} \sim 100$)

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 18 begins with a forte dynamic (f) and a grace note. Measure 19 continues with a forte dynamic (f). Measure 20 begins with a piano dynamic (p), followed by measure numbers 1 and 3. The score concludes with a forte dynamic (f) and a grace note.

Mesto (♩~108)

Musical score for piano, measures 4 through 8. The score consists of two staves. Measure 4 starts with a forte dynamic (ff) and a melodic line featuring grace notes and slurs. Measure 5 begins with a piano dynamic (p) and includes a dynamic marking 'sf p' over a sustained note. Measure 6 shows a continuation of the melodic line with a dynamic marking 'sf > p'. Measure 7 concludes the section with a dynamic marking 'sf > p'.

Serioso (♩~96)

A handwritten musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measure 4 begins with a forte dynamic (f) and includes markings "Poco a poco crescendo" and "mf". Measure 5 begins with a piano dynamic (p). Measures 4 and 5 are numbered "4" and "5" respectively. The score concludes with a repeat sign and a double bar line.

Più Mosso (♩~112)

88

Musical score for the 'Più Mosso' section. The score consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a tempo of 88 BPM. It features measures with time signatures 4/4, 3+3/8+4/4, and 4/8. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 1 starts with a forte dynamic (f) in 4/4. Measure 2 begins with a dynamic of f followed by a measure with a 3+3/8+4/4 time signature. Measure 3 starts with a dynamic of p. Measure 4 begins with a dynamic of p followed by a measure with a 4/8 time signature.

Ad libitum

Musical score for the 'Ad libitum' section. The score consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 1 starts with a dynamic of f. Measure 2 begins with a dynamic of p followed by a measure with a 4/8 time signature. Measure 3 begins with a dynamic of p followed by a measure with a 5/4 time signature. Measures 4 and 5 show continuation of the 5/4 time signature with various dynamics including mrv (measured rest value).

(♩~95)

Musical score for the concluding section. The score consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 1 begins with a dynamic of p followed by a measure with a 5+3+5/8+4/8 time signature. Measure 2 shows a continuation of this complex time signature. Measure 3 begins with a dynamic of pp followed by a crescendo (cresc.). Measure 4 begins with a dynamic of p followed by a measure with a 5/8 time signature.

Tranquillo Sonore ($\text{♪} \sim 120$)

L'istesso tempo (Deciso)

L'istesso tempo (Deciso)

4

5: crescendo

6:

7:

8: 2

9: 3 diminuendo

10: 3

Dolcemènte

Deciso come sopra

90

Musical score for piano, measures 6-10. The score consists of two staves: treble and bass. Measure 6 starts with a dynamic 'p'. Measure 7 begins with a melodic line featuring grace notes and a bass line with eighth-note chords. Measures 8 and 9 continue this pattern. Measure 10 begins with a dynamic 'f' and concludes with a fermata over the bass note.

Moderato ($\text{♪} \sim 96$)

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 2 starts with a dynamic *f*. Measures 3 and 4 begin with a tempo marking *mr*. Measure 5 is labeled '3' above the staff, with a dynamic *p* and a grace note. Measures 6 and 7 begin with a tempo marking *b.p.*. Measure 8 is labeled '3' above the staff, with a dynamic *p*. Measures 9 and 10 begin with a tempo marking *p*.

Musical score page 10, measures 14-15. The score consists of two staves. The left staff begins with a dynamic *mf*, followed by a measure with a 5+3 eighth-note pattern over a 8+8 eighth-note pattern, marked *mv*. The right staff begins with a dynamic *ff*, followed by a measure with a 3+2 eighth-note pattern over a 2+2 eighth-note pattern, marked *p*.

3+5
8 8 pp
3
mp
p

Espressivo ($\text{♩} \sim 120$)

6
8 p
7 (3+4) p
5 8 p
3 mf

3
4
2 f
7 p
8 p
7

Con amore ($\text{♪} \sim 96$)

92

Musical score for piano, measures 6-10. The score is divided into two systems of four staves each. Measure 6 begins with a forte dynamic (f) and a 6/8 time signature. Measures 7 and 8 show a transition to 4/4 time with varying dynamics (p, mf, p). Measures 9 and 10 continue in 4/4 time with different harmonic progressions. Pedal markings (P₂) are indicated under the bass staves in measures 7, 8, and 10.

Tranquillo Sonore ($\text{♪} \sim 108$)

Musical score for piano, measures 11-15. The score is divided into two systems of four staves each. Measures 11 and 12 begin with a 4/2 time signature and a dynamic (p). Measures 13 and 14 show a transition to 3/4 and 4/4 time with varying dynamics (p, f, p). Measure 15 concludes with a 5/4 time signature and a dynamic (mp). Pedal markings (P₂) are indicated under the bass staves in measures 11, 12, and 15.

Desto ($\text{♪} \sim 160$)

3

Musical score page 10, measures 11-15. The score consists of two systems. The top system starts with a treble clef, a key signature of one sharp (F#), and a tempo of 130 BPM. Measure 11 begins with a measure of 3/4, followed by a measure of 4/4 with a dynamic of *8va*. Measure 12 starts with a measure of 4/4 with a dynamic of *8va*, followed by a measure of 4/4. Measure 13 starts with a measure of 4/4, followed by a measure of 4/4. Measure 14 starts with a measure of 4/4, followed by a measure of 4/8. The bottom system starts with a bass clef, a key signature of one sharp (F#), and a tempo of 130 BPM. Measure 11 begins with a measure of 2/4, followed by a measure of 4/4 with a dynamic of *f*. Measure 12 starts with a measure of 4/4 with a dynamic of *f*, followed by a measure of 4/4. Measure 13 starts with a measure of 4/4, followed by a measure of 4/4. Measure 14 starts with a measure of 4/4, followed by a measure of 4/8.

Musical score page 10, measures 5-8. The score consists of two systems of five staves each. Measure 5 starts with a forte dynamic (ff) at 8va. Measure 6 begins with a piano dynamic (p). Measure 7 starts with a forte dynamic (f). Measure 8 starts with a piano dynamic (p). Measure 9 starts with a forte dynamic (f).

Con brio

A handwritten musical score for piano, page 5, featuring ten staves of music. The score includes dynamic markings such as *f*, *p*, *mf*, and *ff*. Measure 1 starts with a forte dynamic (*f*) and a melodic line in the upper staff. Measures 2-3 show a continuation of the melody with dynamic changes. Measure 4 begins with a piano dynamic (*p*). Measures 5-6 feature a melodic line with grace notes and dynamic markings. Measure 7 starts with a forte dynamic (*f*). Measures 8-9 continue the melodic line with dynamic markings. Measure 10 concludes with a forte dynamic (*f*). The score is written on five-line staves with various clefs and key signatures.

Tranquillo ($\text{♩} \sim 116$)

Di bravura

94

Musical score page 94, first system. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a 6/4 time signature. It contains six measures of music. The bottom staff starts with a bass clef, a key signature of one sharp, and a 4/4 time signature. It contains three measures of music. Measure 6 ends with a fermata. Measure 7 begins with a 3/4 time signature, a dynamic of sf , and the instruction "Socando". Measure 8 begins with a 4/4 time signature, a dynamic of leggiero , and a tempo of 80a . Measure 9 begins with a 4/4 time signature and a dynamic of pp .

Musical score page 94, second system. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a 5/8 time signature. It contains five measures of music. The bottom staff starts with a bass clef, a key signature of one sharp, and a 4/4 time signature. It contains four measures of music. Measure 5 ends with a fermata. Measure 6 begins with a 3/4 time signature, a dynamic of p , and a tempo of 80a . Measure 7 begins with a 4/4 time signature, a dynamic of f , and a tempo of 80a . Measure 8 begins with a 4/4 time signature and a dynamic of pp .

Serioso ($\text{♩} \sim 132$)

Volti subito →

Musical score page 94, third system. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains two measures of music. The bottom staff starts with a bass clef, a key signature of one sharp, and a 3/4 time signature. It contains three measures of music. Measure 2 ends with a fermata. Measure 3 begins with a 2/4 time signature, a dynamic of p , and a tempo of 80a . Measure 4 begins with a 2/4 time signature, a dynamic of p , and a tempo of 80a . Measure 5 begins with a 2/4 time signature, a dynamic of p , and a tempo of 80a .

Cantando ($\text{♪} \sim 116$)

Misterioso

95

Measures 2-4 of the musical score. The first measure (2) starts with a piano dynamic (P) and a 2/4 time signature. The second measure (3) begins with a forte dynamic (f). The third measure (4) starts with a piano dynamic (P). Measure 4 concludes with a forte dynamic (f). Measure 5 begins with a piano dynamic (P).

Espressivo ($\text{♪} \sim 112$)

Measures 5-6 of the musical score. Measure 5 starts with a piano dynamic (P) and a 3+2/8 time signature. Measure 6 starts with a piano dynamic (P) and a 4/8 time signature. Measure 7 starts with a piano dynamic (P) and a 5+6/8 time signature.

Measures 7-8 of the musical score. Measure 7 starts with a piano dynamic (P) and a 3/4 time signature. Measure 8 starts with a piano dynamic (P) and a 5(2+3)/8 time signature.

Allegretto ($\text{P} \sim 132$)

Musical score for the Allegretto section (measures 1-4). The score consists of three staves. The top staff uses a treble clef and common time (indicated by a '4'). The middle staff uses a treble clef and 8/8 time. The bottom staff uses a bass clef and common time. Measure 1 starts with a 7-note melodic line in 8/8. Measures 2-3 show a continuation of the melodic line with various dynamics (mf, p) and articulations. Measure 4 begins with a dynamic 'sempre p' and includes a measure repeat sign.

Tranquillo ($\text{P} \sim 96$)

96

Musical score for the Tranquillo section (measures 5-8). The score consists of three staves. The top staff uses a treble clef and common time (indicated by a '4'). The middle staff uses a treble clef and common time (indicated by a '4'). The bottom staff uses a bass clef and common time (indicated by a '4'). Measures 5-6 show a melodic line with various dynamics (p, f, ff) and articulations. Measure 7 is marked 'OSSIA' and shows an alternative melodic line. Measure 8 concludes the section.

Musical score for the concluding section (measures 9-12). The score consists of three staves. The top staff uses a treble clef and common time (indicated by a '2'). The middle staff uses a treble clef and common time (indicated by a '2'). The bottom staff uses a bass clef and common time (indicated by a '2'). Measures 9-10 show a melodic line with various dynamics (pp, mf, f, ff) and articulations. Measures 11-12 conclude the section with a dynamic 'p' and a fermata over the final note.

TAC
T 25"

7^b PRISMS

Sostenuto ($\text{♪} \sim 95$)

Frameboard

Keyboard

P_1

P_2

THEME AND VARIATIONS. Based on a sense of logical musical procedure, certain of the structures in this piece may be omitted for timing purposes. Each complete structural sub-unit is contained within double bar-lines. Choice of omission is limited to retention of the paired structure in the reverse section of the piece.

Piu Mosso ($\text{♪} \sim 108$)

28

Prima Tempo ($\text{♩} \sim 95$)

A musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measure 2 starts with a dynamic of mf . Measure 3 begins with a dynamic of f . Measure 4 starts with a dynamic of mf . Measure 5 begins with a dynamic of f . Measures 2 through 5 are enclosed in a large rectangular bracket at the bottom.

A handwritten musical score page featuring five staves of music. The first three staves are grouped by a brace and labeled '6' above them. The fourth staff is labeled '5' above it. Measure 6 begins with a dynamic *f*, followed by eighth-note patterns with various slurs and grace notes. Measure 7 continues with similar patterns. Measure 8 starts with a dynamic *d.* Measure 5 begins with a dynamic *p*. The score includes performance instructions like 'diminuendo', 'mu', 'sva', and 'mf'. Measures 6 and 8 end with fermatas.

A handwritten musical score for piano, page 58, measures 14+8. The score consists of two staves. The left staff starts with a dynamic of p_2 , followed by f , then mf . The right staff starts with f . Measure 14 begins with a dynamic of f , followed by mf . Measure 8 begins with f , followed by b . Various articulations are present, including slurs, dots, and dashes. Performance instructions include "p legato" and "p *". Measure 14 ends with a dynamic of p , and measure 8 ends with a dynamic of p .

Musical score for piano showing measures 4 through 8. The score consists of three staves: treble, bass, and alto. Measure 4 starts with a dynamic *b*, followed by a sixteenth-note pattern. Measure 5 begins with a dynamic *b*, followed by a sixteenth-note pattern. Measure 6 starts with a dynamic *b*, followed by a sixteenth-note pattern. Measure 7 starts with a dynamic *b*, followed by a sixteenth-note pattern. Measure 8 starts with a dynamic *b*, followed by a sixteenth-note pattern.

100

6 8

ff

mr

p

mf

3

4 4

Measure 6: Treble clef, 6/8 time, dynamic ff, eighth-note patterns. Bass clef, 8/8 time, dynamic mr. Measure 7: Treble clef, 4/4 time, dynamic p. Bass clef, 8/8 time, dynamic mf. Measure 8: Treble clef, 4/4 time, dynamic mf, eighth-note patterns. Bass clef, 8/8 time, dynamic 3.

6

4 4

f *p* *crescendo*

f

f

3 8

Measure 9: Treble clef, 6/8 time, dynamic 6. Bass clef, 8/8 time, dynamic 3. Measure 10: Treble clef, 4/4 time, dynamic f, dynamic p, dynamic crescendo. Bass clef, 8/8 time, dynamic f. Measure 11: Treble clef, 4/4 time, dynamic f. Bass clef, 8/8 time, dynamic 3.

7 4

p

mf

7 8

mf

f

f

3 8

Measure 12: Treble clef, 7/4 time, dynamic p, dynamic mf. Bass clef, 8/8 time, dynamic 7. Measure 13: Treble clef, 7/8 time, dynamic mf. Bass clef, 8/8 time, dynamic f. Measure 14: Treble clef, 7/8 time, dynamic f. Bass clef, 8/8 time, dynamic 3.

12
8 (+16)
15
8
2+5
4

Meno Mosso e Calmato ($\text{d} \sim 80$)

2
4
2+6
4
8
4
4

Piu Mosso ($\text{d} \sim 108$)

4
4
9
16
3
4

5 8 7 8

Meno Mosso ($\text{♩} \sim 80$)($\text{♩} \sim 108$) Piu Mosso

4 4 (Calmato)

A Tempo Prima ($\text{♩} \sim 95$)

Musical score page 103, measures 4 and 5.

Measure 4: 4/4 time, dynamic p . Treble clef. Bass clef. Alto clef. Measures end with a fermata over the bass line.

Measure 5: 8/8 time, dynamic mf . Treble clef. Bass clef. Alto clef. Measures end with a fermata over the bass line.

Ossia: A staff below the main staff shows a continuous eighth-note pattern: $\uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow$.

Tranquillo ($\text{♪} \sim 80$)

Musical score page 103, measures 6 and 7.

Measure 6: 16/16 + 8/8 time, dynamic p then pp . Treble clef. Bass clef. Alto clef. Measures end with a fermata over the bass line.

Measure 7: 8/8 time, dynamic p *sempre*. Treble clef. Bass clef. Alto clef. Measures end with a fermata over the bass line.

Ossia: A staff below the main staff shows a continuous eighth-note pattern: $\uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow$.

Measure 8: 2/2 time, dynamic p . Treble clef. Bass clef. Measures end with a fermata over the bass line.

Tempo ($\text{♩} \sim 95$)

104

Handwritten musical score for piano. The score consists of two staves. The top staff starts with a 6/8 time signature, dynamic pp, and a 8va instruction. It features sixteenth-note patterns with various accidentals. The bottom staff begins with a 6/8 time signature, dynamic pp, and a 7va instruction. The music then transitions to a 6/8 time signature with dynamic p, followed by a 6/8 time signature with dynamic mp, and finally a 6/8 time signature with dynamic mf and a diminuendo. The score is annotated with arrows pointing to specific notes and measures.

Handwritten musical score for piano. The score consists of two staves. The top staff starts with a 6/8 time signature, dynamic p, and a 7va instruction. It features sixteenth-note patterns with various accidentals. The bottom staff begins with a 6/8 time signature, dynamic p, and a 7va instruction. The music then transitions to a 3/4 time signature with dynamic p, followed by a 3/4 time signature with dynamic crescendo, and finally a 3/4 time signature with dynamic mf and a crescendo. The score is annotated with arrows pointing to specific notes and measures.

Handwritten musical score for piano. The score consists of two staves. The top staff starts with a 6/8 time signature, dynamic p, and a 7va instruction. It features sixteenth-note patterns with various accidentals. The bottom staff begins with a 6/8 time signature, dynamic p, and a 7va instruction. The music then transitions to a 3+1/4 time signature with dynamic f, followed by a 3/8 time signature with dynamic f, and finally a 6/8 time signature with dynamic subito p. The score is annotated with arrows pointing to specific notes and measures.

Musical score page 105, first system. The score consists of three staves. The top staff uses treble clef and has a key signature of one flat. The middle staff uses bass clef. The bottom staff uses bass clef. Measure 1 starts with a 6/8 time signature, indicated by a circled 6 above the staff and an 8 below it. It features a series of eighth-note chords. Measure 2 begins with a 13/8+4 time signature, indicated by a circled 13 above the staff and an 8+4 below it. Measure 3 starts with a 3/4 time signature, indicated by a circled 3 above the staff and a 4 below it. The dynamic is *f*. Measure 4 continues with a 3/4 time signature, indicated by a circled 3 above the staff and a 4 below it. The dynamic is *f*, and the instruction *diminuendo* is written below the staff.

Musical score page 105, second system. The score consists of three staves. The top staff uses treble clef and has a key signature of one flat. The middle staff uses bass clef. The bottom staff uses bass clef. Measure 1 starts with a 3/8 time signature, indicated by a circled 3 above the staff and an 8 below it. Measure 2 begins with a 3/4 time signature, indicated by a circled 3 above the staff and a 4 below it. Measure 3 starts with a 6/8 time signature, indicated by a circled 6 above the staff and an 8 below it. The dynamic is *p*, and the instruction *crescendo* is written below the staff.

Musical score page 105, third system. The score consists of three staves. The top staff uses treble clef and has a key signature of one flat. The middle staff uses bass clef. The bottom staff uses bass clef. Measure 1 starts with a dynamic *mf*. Measure 2 begins with a 6/8 time signature, indicated by a circled 6 above the staff and an 8 below it. The dynamic is *pp*. Measure 3 starts with a dynamic *guit*.

Tranquillo ($\text{♪} \sim 80$)

106

A handwritten musical score for piano. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic marking of p followed by a crescendo instruction "crescendo". The bottom staff starts with a bass clef, a key signature of one flat, and a common time signature. It features a dynamic marking of p followed by a diminuendo instruction "diminuendo". The score includes several grace notes indicated by small vertical strokes above the main notes. A bracket labeled "simile" groups the eighth-note patterns in measures 10 through 13. The score is written on five-line staff paper.

Tempo Prima ($\text{♪} \sim 95$)

Tempo Prima ($\text{\textit{d}} \sim 95$)

16 + 1
8 + 16

6
8

Più Mosso ($\text{♪} \sim 108$)

107

Musical score page 107, first system. The score consists of two staves. The top staff is in common time (indicated by a '2' over a '4') and the bottom staff is in 6/8 time (indicated by a '6' over an '8'). The key signature changes between measures. Measure 1 starts with a dynamic of $m\text{f}$. Measures 2 and 3 show slurs and dynamics $m\text{r}$ and $m\text{f}$. Measures 4 through 7 feature sixteenth-note patterns with dynamics $m\text{f}$, *crescendo*, $m\text{f}$, and *diminuendo*. Measure 8 concludes with a dynamic of $m\text{f}$.

Calmato ($\text{♪} \sim 80$)

Piu Mosso ($\text{♪} \sim 108$)

Musical score page 107, second system. The score consists of two staves. The left staff begins with a dynamic of $m\text{p}$ and shows sixteenth-note patterns. The right staff starts with a dynamic of p and a measure in 4/4 time. Measures 1 and 2 of the right staff are in 4/4 time with dynamics p and pp . Measures 3 and 4 transition to 6/8 time with dynamics p and $p\text{b}$.

Musical score page 107, third system. The score consists of two staves. The left staff starts with a dynamic of f and a measure in 6/8 time. The right staff starts with a dynamic of f and a measure in 3/4 time. Both staves show sixteenth-note patterns throughout the system.

A Tempo ($\text{♩} \sim 95$)

108

Handwritten musical score for piano. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 1 starts with a 9/16 time signature, dynamic p , and a tempo of $\text{♩} \sim 95$. It features sixteenth-note patterns with various accidentals. Measure 2 begins with a 4/4 time signature, dynamic p , and includes a dynamic pp . Measure 3 starts with a 4/4 time signature, dynamic p , and includes a dynamic p_2 . Measure 4 begins with a 4/4 time signature, dynamic p , and includes a dynamic p_2 . Measures 5 and 6 show a transition to a different section.

Handwritten musical score for piano. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 1 starts with a 5/8 + 2/4 time signature, dynamic p , and a tempo of $\text{♩} \sim 95$. It features eighth-note patterns with dynamics p and p_2 . Measure 2 begins with a 4/4 time signature, dynamic p , and includes a dynamic p_2 . Measure 3 begins with a 3/4 time signature, dynamic p , and includes a dynamic p_2 . Measures 4 and 5 show a transition to a different section.

Handwritten musical score for piano. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 1 starts with a 15/8 time signature, dynamic p , and a tempo of $\text{♩} \sim 95$. It features eighth-note patterns with dynamics p and p_2 . Measure 2 begins with a 12/8 time signature, dynamic p , and includes a dynamic p_2 . Measure 3 begins with a 3/8 time signature, dynamic p , and includes a dynamic p_2 . Measures 4 and 5 show a transition to a different section.

Handwritten musical score for piano, page 109. The score consists of three systems of music. The first system starts with a treble clef, a bass clef, and a bass clef. It features dynamic markings *mf*, *f*, and *mf*. Measure numbers 7, 8, and 6 are written above the staff. The second system starts with a treble clef and a bass clef. Measure numbers 4 and 5 are written above the staff. The third system starts with a bass clef. Measure numbers 6 and 7 are written above the staff. The score includes various note heads, stems, and rests. A large curly brace on the left side groups the first two systems.

Handwritten musical score for piano, page 109. This is the middle system of the three. It begins with a treble clef and a bass clef. Measure number 3 is written above the staff. Dynamic markings *mf*, *f*, and *f* are present. The measure is labeled "diminuendo". Measure number 4 follows, with a dynamic marking *p*. A large curly brace on the left side groups this system with the first one.

Handwritten musical score for piano, page 109. This is the bottom system of the three. It begins with a bass clef and a treble clef. Measure numbers 3, 4, and 2 are written above the staff. Dynamic markings *mf*, *mp*, *fp*, *p*, and *p* are present. Measure number 5 is written above the staff. The score includes various note heads, stems, and rests. A large curly brace on the left side groups this system with the others.

A handwritten musical score for piano, page 110, featuring five staves of music. The score includes dynamic markings like *f*, *fp*, and *cresc.*, performance instructions like "3", and tempo markings like "♩ = 120". Measures 48 and 50 are circled. Measure 51 has a bracket under the bass line. Measure 54 has a bracket under the bass line and a circled "3". Measure 55 ends with a double bar line and repeat dots.

This image shows a handwritten musical score for piano, spanning measures 3 through 8. The score is written on five staves. Measure 3 starts with a treble clef, a key signature of one sharp, and a common time signature (indicated by a '3' in a bracket). The dynamic is *mf*. Measures 4 and 5 begin with a treble clef, a key signature of one sharp, and a common time signature (indicated by a '4' in a bracket). Measure 6 begins with a bass clef, a key signature of one sharp, and a common time signature (indicated by a '5' in a bracket). Measure 7 begins with a treble clef, a key signature of one sharp, and a common time signature (indicated by a '6' in a bracket). Measure 8 concludes with a treble clef, a key signature of one sharp, and a common time signature (indicated by a '7' in a bracket). Various dynamics and performance instructions are included throughout the measures, such as *mf*, *f*, *p*, *fp*, *mf*, *ff*, and *sf*.

Piu Mosso ($\text{♪}\sim108$)

A Tempo ($\text{♪} \sim 95$)

This image shows the right-hand part of a handwritten musical score for piano. The score consists of two staves. The top staff begins with a treble clef, followed by a measure of sixteenth-note patterns. The bottom staff begins with a bass clef. Measure 11 ends with a vertical bar line and a repeat sign. Measure 12 starts with a large '6' above the staff, indicating a six-measure ending. The dynamic 'f' (fortissimo) is indicated above the staff. Measure 13 begins with a large '3' above the staff, indicating a three-measure ending. The dynamic 'f sempre' (fortissimo always) is indicated above the staff. The score concludes with a final measure ending.

Handwritten musical score for two staves. The top staff is in 4/4 time, treble clef, and has measure numbers 4, 5, and 6. It includes dynamic markings like *mp*, *f*, and *p*, and performance instructions like "sust". The bottom staff is in 3/8 time, bass clef, and has measure numbers 7, 8, and 9. It includes dynamic markings like *p*, *fp*, and *f*, and performance instructions like "TACET 25"".

8 HOUSE OF SATURN

Con Appassionato Diabolico ($\text{♪} \sim 120$)

Frameboard

Frameboard

Keyboard

P_1

$\rightarrow 4''$

Misterioso

Capriccioso

* Half-pedal sufficient only to clear some of the sound (chiefly lower tones) while the gossamer remnant of the preceding passage is sustained.

$\rightarrow 3''$

Accelerando

114

3

4

5

6

ff

p

mf

f

gliss

mf

ff

Hit soundboard
with mallet

7

8

9

mf

p

pp (un sospirando)

poco crescendo mf

pp

p

cantando

* Insert a glass ashtray or glass between c - d.

Feroce

A Tempo ($\text{♪} \sim 120$)

5

6

7

8

ff

crescendo

ff

crescendo

ff

ff

f

Use Plectrum

43

48

2

4

Misterioso

2

10

12

8

Semplice

5

8

Impetuoso

116

Musical score for the 'Impetuoso' section. The score consists of three staves. The first two staves are in common time (indicated by a '2') and the third staff is in 9/8 time. The key signature changes frequently, indicated by various sharps and flats. Dynamics include **ff**, **sf**, **p**, and **sff**. Performance instructions include 'martellato' (staccato), 'Bang on metal framework with mallet', and 'fairly slow gliss.' (glissando). Measure numbers 6 and 8 are written large on the first two staves. A tempo marking of $\frac{1}{3}$ is shown at the end of the section.

Misura

Musical score for the 'Misura' section. The score consists of three staves. The first two staves are in common time (indicated by a '2') and the third staff is in 9/8 time. The key signature changes frequently. Dynamics include **mp**, **mf**, **dimin.**, **p**, **pp**, and **f**. Performance instructions include 'Sustain the reverberation' and 'Nb'. Measure numbers 6 and 8 are written large on the first two staves. Measure 9 is indicated by a vertical line with a double bar line and measure numbers 10 and 11 are shown above the staff.

Spiantato

Musical score for the 'Spianato' section. The score consists of three staves. The first two staves are in common time (indicated by a '2') and the third staff is in 9/8 time. The key signature changes frequently. Dynamics include **pp**, **mf**, **cantando**, and **pp**. Measure numbers 7, 8, 4, 6, 8, and 16 are written large on the first two staves. Measure 9 is indicated by a vertical line with a double bar line and measure numbers 10 and 11 are shown above the staff.

Molto Tranquillo

Musical score page 117, measures 9-16. The score is for two voices (Soprano and Alto) and piano. Measure 9 starts with a piano dynamic. Measures 10-11 show melodic lines with various dynamics (pp, f) and performance instructions (e.g., "quasi una sospirando"). Measure 12 begins with a forte dynamic (f). Measures 13-14 continue the melodic lines. Measure 15 ends with a forte dynamic (f).

Serioso

117

Continuation of the musical score from measure 9 to 16. The score shows the progression of the melody through measures 9 to 16, with various dynamics (mf, f, ff) and performance instructions (e.g., "affrettando"). The piano part is also present throughout.

Placido

Continuation of the musical score from measure 4 to 3. The score shows the progression of the melody through measures 4 to 3, with various dynamics (ff, f, p) and performance instructions (e.g., "subito"). The piano part is also present throughout.

Martellato

10

Più Dolcemente

9

8

Tranquillo

4

9 + 7

8 + 8

A Tempo (P ~120) Misterioso

2 + 5

4 + 8

P Gentle scraping sound. Use backwards scraping motion with edge of fingernails.

AT this point only the rustling sound of the vibrating strings should be aimed for. The actual

notes (pitches) articulated so as not to be too individually prominent. Other strings in the near vicinity of those indicated can be scraped simultaneously - in cluster fashion. The performer, however, must adhere to the given tessitura for this effect.

mf

più pp sempre

sempre Pedal

Bra

6 8

pp

Bra

P₁ come sopra

OSSIA

smorzando poco a poco al fine

pp

pp ritard.

subito

subito

TACET 20''

9

*Leuiticus*Andante Molto Tranquillo ($\text{♪} \sim 60$)

(5)
8

(11)
8

Theme 3

P

PP

P

(6)
8

P

PP

P

(6)
8

(5)
4

(Quasi un campana)

mf

P

PP

PP

Handwritten musical score for two staves. The top staff uses treble clef and has a tempo of 80 BPM. The bottom staff uses bass clef. Measure 1 starts with a dynamic of pp and a tempo of 80 BPM. Measure 2 begins with a dynamic of mf. Measure 3 contains a circled measure number (3/8). Measures 4-5 contain a circled measure number (5/4). Measure 6 contains a circled measure number (3/4). Measure 7 contains a circled measure number (3/4). Measure 8 ends with a dynamic of pp.

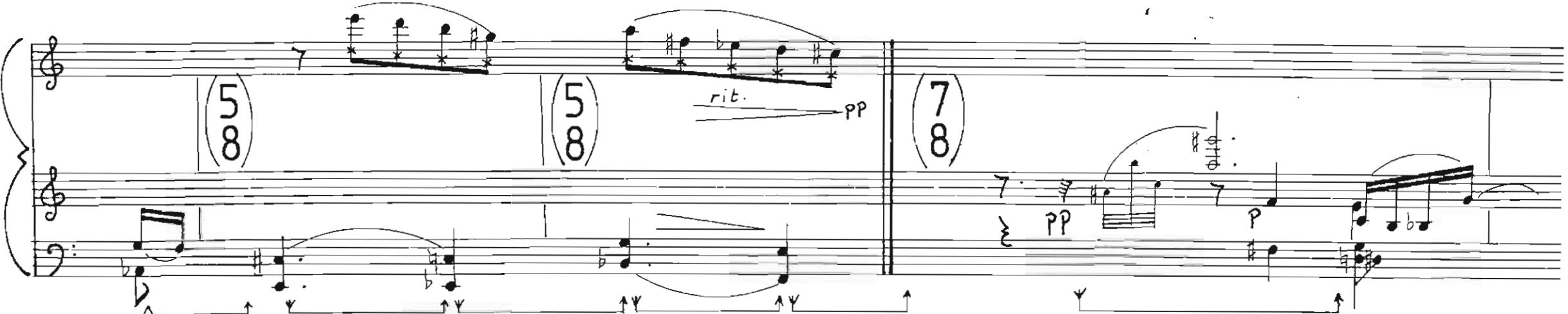
Handwritten musical score for two staves. The top staff uses treble clef and has a tempo of 80 BPM. The bottom staff uses bass clef. Measure 1 starts with a dynamic of pp. Measure 2 contains a circled measure number (6/8) and a dynamic of sempre p. Measures 3-4 contain a circled measure number (6/8). Measures 5-6 contain a circled measure number (6/8).

Handwritten musical score for two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 1 contains a circled measure number (4/16). Measures 2-3 contain a circled measure number (5/16). Measures 4-5 contain a circled measure number (3). Measures 6-7 contain a circled measure number (3). Measure 8 ends with a dynamic of crescendo.

8va - 3 3


Numbers

8va

Handwritten musical score page 124, featuring three staves of music with dynamic markings and time signature changes.

Staff 1: Treble clef. Time signatures: (3), (5), (5). Dynamics: f, ff, mp, p, f. Articulations: slurs, grace notes, and vertical arrows below the staff indicating performance techniques.

Staff 2: Treble clef. Time signatures: (7), (2), (5). Dynamics: p, pp, mv. Articulations: slurs and vertical arrows below the staff.

Staff 3: Treble clef. Time signatures: (6), dolce, (?+4). Dynamics: p, pp, p. Articulations: slurs and vertical arrows below the staff.

(6/4) P(Quasi un Campana)

(7/8)

(5/8)

Deuteronomy

Molto Tranquillo

(1+3/8+4) pp

(2+1/4+8)

(4/4) mv f p

(3/4) ppp

(2/4)

(5/8) mp

(3/4)

(7/8) 4+3

P

b

8va

5

(4/4)

P

b

mv

p

b

8va

3

OSSIA

(3/8)

(9/4) (al campana)

2+3+4

mv

mp

p

pp

b

P

7

b

8va

5

mp

Handwritten musical score for three voices (Soprano, Alto, Bass) on three staves. The score includes dynamic markings, performance instructions, and time signature changes.

Staff 1:

- Measure 1: Time signature $(5|4)$, dynamic $\#p$, instruction "(quasi campana)".
- Measure 2: Time signature $(2|4)$, dynamic $\#p$.
- Measure 3: Time signature $(3|8)$, dynamic $\#p$, instruction "3".
- Measure 4: Time signature $(2|4)$, dynamic p .
- Measure 5: Time signature $(3|4)$, dynamic p , instruction "sf".

Staff 2:

- Measure 1: Time signature $(3|4)$, dynamic p .
- Measure 2: Time signature $(2|4)$.
- Measure 3: Time signature $(3|8)$, dynamic p , instruction "crescendo".
- Measure 4: Time signature $(2|4)$.

Staff 3:

- Measure 1: Time signature $(3+3|8)$, dynamic p .
- Measure 2: Time signature $(2|4)$, dynamic $\#p$.
- Measure 3: Time signature $(3|4)$, dynamic pp .
- Measure 4: Time signature $(4|4)$, dynamic pp , instruction "sf".

Performance instructions include "dolce" and "sf" (sforzando). Measure 3 of Staff 2 includes a "crescendo" instruction. Measure 1 of Staff 3 includes a "3" instruction above the staff.

mf brillante

$1\frac{1}{2}$

$\frac{4}{4}$

(3) P

(5) *mf*

(2+6) $\frac{8}{8}$ P

mr

mf

6

(4) *brillante* P

(3) P

brillante * *mr*

chisel for glissandi

Diverging harmonic spectra results

mr

(Quasi Campana)

(3) *mr*

(5) P

(2) *mr* (3+3) P

(8) *mr*

(4) P

(2) *pp* (3+3) $\frac{8}{4}$ P

(8) *pp* P

(4) *pp* *mp*

glissando

metal chisel

(2) (4) (5) (8) (6) (8) (2) (4)

mur sempre ritardando mur

$\rightarrow 3''$ $\rightarrow 4''$ $\rightarrow 5''$ $\rightarrow 5''$ $\rightarrow 6''$

$\uparrow \gamma$ $\uparrow \gamma$

OSSIA

(7) (8) (12) (8)

g.v.a. g.v.a. g.v.a. g.v.a.

p ppp pppp pppp

$\rightarrow 9''$ $\rightarrow 12''$ $\rightarrow 15''$

OSSIA

(7) (8) (12) (8)

g.v.a. g.v.a. g.v.a. g.v.a.

p pp ppp pppp

Ian Solomon
Durban, 1977-81