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and drown the wakeful anguish of the soul

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and drown the wakeful anguish of the soul

Abstract

And drown the wakeful anguish of the soul is a composition for chamber ensemble of thirteen performers. It is scored for flute/piccolo, clarinet, bass clarinet, two horns, percussion, piano, electric guitar, two violins, viola, cello and contrabass. The piece comprises thirteen variations on a musical idea which, although never explicitly stated, is reflected in every aspect of the work. The composed omnipresence of this idea is intended to impose homogeneity upon the variety of its manifestations.

Résumé

And drown the wakeful anguish of the soul est une oeuvre pour une ensemble de chambre de treize musiciens. Elle est composée pour petite flûte, clarinette, clarinette basse, deux cors, percussion, piano, guitare électrique, deux violons, alto, violoncelle et contrebasse. Cette pièce comprend treize variations sur une idée musicale qui, quoique jamais ostensiblement exprimée, est présente dans chaque aspect du morceau. L'omniprésence agencée de cette idée a pour but d'imposer une homogénéité sur la variété de ses maintes manifestations.

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Introduction: Music as Object

And drown the wakeful anguish of the soul was borne of my desire to create a musical object, (with the attendant hope that it might prove cathartic for me, the subject). Because the idea of music-as-object is fundamental to my conception of the piece but open to various interpretations, the term "object" should be understood in the context of this particular work. An ever elusive term, "object" acquires a vagueness through its very familiarity; to determine what a musical object is, one must distinguish it from what it is not.

A musical object stands in contradistinction to a musical process. Whereas a process is transformational, discretely moving from one state to another, an object represents a single state, with no tendency of change. A musical object could be understood as a "snapshot" of a particular arrangement of compositional matter, while a musical process is more like a motion picture or "film" of the evolution of that matter. "Snapshot" and "film" can be distinguished from one another by differences in dynamic levels, where a higher dynamic level reflects a greater degree of change. The static nature of a "snapshot" contains a lower degree of change when measured against the continual movement of a "film". Similarly, the musical object is relatively less dynamic than the musical process. The distinction is not absolute, as all music unfolds over time and therefore involves some degree of change. But the idea of object, a captured image in which all constituent parts are present at a single point in time, forms the poetic foundations of this composition.

The image of a physical object is visual experience retained upon the mind's eye. This image, when spatially manipulated by the mind, can be turned and viewed from any side, creating a series of "snapshots" of one object as seen from several perspectives. For example, one can imagine a (three-dimensional) pyramid with a black base and sides colored yellow, red and blue. The mind could then rotate this image so that only the yellow

side would be visible, or the red side; it could be viewed from above where all three sides would be seen, or viewed from below to reveal its black base.

And drown the wakeful anguish of the soul [hereafter referred to as *drown*] borrows this technique of contemplating an object from several perspectives, but substitutes an aural object for the visual one. As the composition unfolds, this initial, "static" object, in which all constituent parts are present, is considered from many different perspectives; these successive "snapshots" disclose its myriad aspects.

The Composition: Material and Form

Example 1

[C] I II III IV V VI VII VIII IX X XI XII XIII

The primal musical object in *drown* is the harmonic progression shown in Example 1. Every event in the composition reflects some aspect of this object and should be understood as re-presenting it in a different light or with particular features emphasized. As the fundamental source for all compositional decisions, the object in Example 1 determines the overall structure of the piece and the organization of pitch, meter, duration and orchestration. In describing the form of the composition and in the subsequent analysis, this example will be referred to as the model against which all reproductions are to be compared.

Example 2

first movement SLOW			second movement FAST			third movement CADENZA		fourth movement SLOW				
I-XIII	I-XIII	I-XIII	I-XIII	I-XIII	I-XIII	I-XIII-I	XIII-I	I-XIII	I-XIII	I-XIII	I-XIII	I-XIII
C	B	A	F	B	C	D#	E	G	F#	F	E	D#
Var. 1	Var. 2	Var. 3	Var. 4	Var. 5	Var. 6	Var. 7	Var. 8	Var. 9	Var. 10	Var. 11	Var. 12	Var. 13

The entire work is organized according to three different but co-existent formal plans, each of which is audible and intended to convey a perceivably coherent wholeness. Stated co-temporally are a thirteen-part form (as a series of variations), a four-part form (as a composition in four movements) and a two-part form (as a statement and its retrograde). Each of these forms is a view of the initial musical object expanded to the dimension of structural design.

As a series of variations, *drown* treats the primal musical object [see Ex. 1] as a harmonic progression which appears in thirteen different realizations (and is thereby somewhat akin to a chaconne). By referring to the harmonic progression contained within the object, I mean to stress the syntax established and maintained in this sequence of chords. No deviation is made in the ordering of the thirteen two-, three- or four-pitch subsets: they appear either in the original sequence (I - XIII) or in the retrograde of that sequence (XIII - I). Each of the variations presents a transposed version of this chord progression, wherein the interval structure of the original is maintained but the pitch-classes change. As a reflection of the original object, the thirteen variations are transposed to correspond to the thirteen successive pitch-classes in the uppermost (soprano) line of Example 1. This can be seen by comparing Example 2 to Example 1: the transpositional layout of the variations (C-B-A-F-B-C-D#-E-G-F#-F-E-D#) [see Ex.2] precisely matches the succession of pitch-classes in the soprano line [see Ex.1] and could be understood as a "composing-out" of that voice. The variations, indicated by double bar lines in the score, are described in detail under the analysis section of this text.

The thirteen variations are organized into four successive movements according to a structural feature of the original musical object. The phrase markings in Example 1 divide the series of thirteen chords into four smaller units and thereby reflect my original conception of this object as a sequence of chords comprising four small phrases. This four-part division is projected onto the overall form of *drown* and articulated by differences in tempo and orchestration. The four movements are generally characterized as SLOW

(bars 0-82), FAST (bars 83-197), CADENZA (bars 198-217), SLOW (bars 218-311).

The number of variations within each movement corresponds to the number of chords within each phrase of Example 1, so that the following description represents both the overall form of the composition and the structure of the initial object:

1st movement/phrase = 3 variations/chords

2nd movement/phrase = 3 variations/chords

3rd movement/phrase = 2 variations/chords

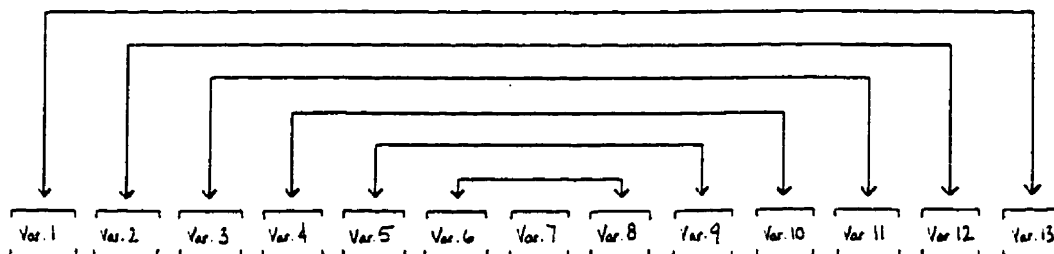
4th movement/phrase = 5 variations/chords

The resulting sequence of real numbers: 3-3-2-5, which is a feature inherent to the original musical object, is the seed from which all durations, metrical structures, note-groupings and phrases in the composition are developed; exactly how this is done is revealed in the analysis below.

As stated above, the division of the piece into four movements is articulated by differences in tempo and orchestration. The differences in tempo are transmitted by all the instruments of the ensemble, but the definition of movements through orchestration is determined primarily by the use of the guitar. Within each movement, the guitar is not heard in the first subsection (i.e., variation) of the that movement, but enters with the succeeding variation and is active for the remainder of the movement. In so doing, the guitar mimics the role of a soloist in a classical concerto: it enters after the "orchestral tutti" initiates the movement, and consequently, its absence signals a new movement. An exception to this procedure occurs in the third movement (beginning at bar 198), which is a cadenza-like passage for the guitarist. At this point, it is the absence of the ensemble which functions to define the movement, as opposed to the absence of the guitar. The cadenza-like passage also functions as the central subsection of the composition and is thereby the apex to a statement-and-retrograde design: the last of the three formal plans which co-exist in *drown*.

The symmetrical design of the thirteen variations is meant to effect comprehensibility through repetition of material: the first six variations are repeated in reverse order as the last six variations (with the cadenza-like seventh variation dividing the two groups of six subsections).

Example 3



In such a formal plan, variation 1 corresponds to variation 13, variation 2 to variation 12, variation 3 to variation 11, and so forth as shown in Example 3. But the variations do not recur without alteration. Because the requirements of repetition had to be reconciled with the requirements of variation form, the second group of six variations are essentially variations upon the earlier variations to which they correspond. In each of these latter six variations, certain elements of the corresponding, formerly-stated variation are maintained (to aid comprehensibility), while other elements are altered (to prevent redundancy).

The following analysis describes the thirteen subsections of the composition as they function to define the three co-temporal formal plans outlined above. Each of these subsections could be considered a "snapshot" of the musical object in Example 1. The perspective acquired from these multiple views reveals aspects of the object that would remain hidden in profile.

Analysis

As a series of variations, this work presents thirteen facets of the original musical object shown in Example 1. Each variation focuses on particular features of that object and forms a unique arrangement of its constituent parts. Although the object is never explicitly stated, its thread runs through every inch of the musical fabric.

Variation One: bars 1-35.

The first variation uses the harmonic progression inherent to the original object as the basis for a four-part chorale, which serves to introduce the entire composition. (To facilitate writing in four voices, the pitch-class C was added to all chords which have three pitch-classes in the original progression, thereby creating thirteen uniform four-voice subsets; in chord II, which has only two pitch-classes, both pitch-classes were doubled. The resulting increased concentration of the pitch-class C also helps to define the transposition of the variation.)

Example 4

The musical score for Example 4, Variation One, consists of two systems of four staves each, labeled X, Y, Z, and CF. The first system shows the beginning of the piece, with a key signature of one flat and a common time signature. The second system shows the continuation of the piece, with a key signature change to two flats and a common time signature. The score includes a table of contents below the first system, listing the variations and their corresponding bar numbers.

C	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII
----------	---	----	-----	----	---	----	-----	------	----	---	----	-----	------

The image shows two systems of handwritten musical notation. The first system consists of four staves labeled Z, CF, X, and Y. The second system consists of four staves labeled CF, X, Y, and Z. The notation includes various instrument abbreviations such as 'fl', 'cl', 'vc', 'vln', and 'cb', along with dynamic markings like 'p', 'f', 'mf', and 'ff'. The music is written in a style that suggests a complex, multi-voiced texture with frequent changes in instrumentation.

As Example 4 shows, the entire (thirteen-chord) progression is repeated four times over the course of the first variation, with each repetition defining a successively expanding range and comprising different voicings of the four-note subsets. The differences in voicing are determined by rearrangements of the four lines which make-up the first statement of the chorale-style setting (somewhat like quadruple invertible counterpoint). The voice labeled "CF" in Example 4 is taken from the soprano line in the original object [see Ex.1]. This line is first heard in the bass voice of the four-part texture and, with each successive repetition, rises through the tenor and alto voices to finally arrive in the soprano with the fourth statement [see also bar 27]. As this line moves up through the voice-parts, the lines that are transferred to positions below it retain their pitch-class succession but become increasingly disjunct.

Six instruments in the ensemble perform this "chorale": flute/piccolo, clarinet, bass clarinet, viola, cello and contrabass. Because six instruments realize a four-voice texture, there are frequent changes in the instrumentation throughout this variation. The changes in orchestration coincide with the sub-phrases in the original harmonic progression, and

therefore follow the pattern: 3 chords, 3 chords, 2 chords, 5 chords. These divisions are indicated in Example 4 with dark vertical lines.

The durations of the pitches comprising the chorale are also determined by the number of chords in the four sub-phrases of the original harmonic progression [see Ex. 1]. This series of numbers, 3-3-2-5, undergoes a permutation whereby the four digits are arranged into every possible ordering. The permutation yields twelve different, four-digit sets, which could also be stated as a series of forty-eight single digits. This series of forty-eight real numbers was then "laid-over" the series of fifty-two chords which make-up the first variation, with the difference of four units remedied by a repetition of the original four-digit set: 3-3-2-5. The entire series of thirteen four-digit sets is: 3-3-2-5, 3-3-5-2, 3-2-3-5, 3-2-5-3, 3-5-3-2, 3-5-2-3, 2-3-3-5, 2-3-5-3, 2-5-3-3, 5-3-3-2, 5-3-2-3, 5-2-3-3, 3-3-2-5. In this variation, these numbers are translated to durational values where each digit represents a quantity of eighth notes: 3 = a dotted quarter note (three eighth notes), 2 = a quarter note (two eighth notes) and 5 = a half note tied to an eighth note (five eighth notes).

A second group of instruments, consisting of two horns and two violins, is used to accompany the chorale. In the first statement of the chord progression (bars 1-8), only one horn is used in this capacity. But with each succeeding repetition of the progression, another instrument from the accompaniment group is added, so that by bar 27 all four players are heard with the six instruments playing the chorale material. The gradual increase in the number of active instruments, and the continually expanding range of the chorale culminate in the climax in bars 32-35. This climax coincides with end of the progression of fifty-two chords and the series of fifty-two durational values, thereby exhausting the material of this subsection and closing the variation.

Variation Two: bars 41-61.

The second variation is built around the four-pitch subsets derived in the first variation and shown, arranged as descending lines and transposed to B, in Example 5.

Example 5

3 3 2 5 3 3 5 2 3 2 3 5 3 2 5 3 3 5 3 2 3 5 2 3

I II III IV V VI

2 3 3 5 2 3 5 3 2 5 3 3 5 3 3 2 5 3 2 3 5 2 3 3 3 3 2 5

VII VIII IX X XI XII XIII

The series of thirteen four-digit numerical sets used in the first variation is used also in the second variation to determine the duration of each pitch. This numerical series appears, in Example 5, above the pitches to which it corresponds--the numbers representing the quantity of eighth notes for which each pitch is sustained. The resulting material forms the core of the variation, and is performed by the second violin and the viola. The second violin plays the material exactly as it appears in Example 5; the viola plays a slightly different version of this material wherein the order of the four members of each subset is shifted. For example: in the first subset (harmony = I) the violin plays the pitch-classes B-G-D#-B while the viola plays D#-B-B-G one octave lower. The simultaneous statement of two orderings (1-2-3-4 and 3-4-1-2) is repeated for each of the thirteen subsets, and sounds somewhat like a canon. There are three additional layers of material added to this central core, these are realized by the guitar, the cello and the first violin (imitated by the contrabass).

Example 6

The image shows a musical score for four instruments: guitar (gtr.), second violin (vn. 2), viola (via.), and cello (vc.). The guitar part is written on a single staff with a treble clef and a key signature of one flat. The violin and viola parts are on two staves with a treble clef and a key signature of one flat. The cello part is on a single staff with a bass clef and a key signature of one flat. The guitar part consists of a series of notes that are the complement of the notes played by the second violin and viola. The violin and viola parts play a series of notes that are the complement of the notes played by the guitar and cello. The cello part plays a series of notes that are the complement of the notes played by the guitar and violin. The guitar part is arranged in descending and ascending lines which cover the range of the instrument. The score includes a box labeled 'B' and Roman numerals 'I' and 'II' indicating fingerings or positions.

As can be seen in Example 6, the attack points in the guitar part coincide with every attack in the second violin and viola. The pitch-classes in the guitar part form the complement of the pitch-classes sounding in those two instruments, so that all four pitch-classes of each subset in Example 5 are present at every moment. The pitch-classes assigned to the guitar are then arranged in descending and ascending lines which cover the range of the instrument.

The material in the cello also coincides with attack points in the second violin and viola parts. Whenever the violin or viola plays a pitch having a duration of five eighth notes, the cello plays those pitch-classes which form the complement in the four-member subsets.

The other active string instruments in this variation (first violin and contrabass) play an augmented and transposed version of the soprano line of the original musical object [see Ex. 1]. The first violin plays each successive pitch-class of that line with each successive harmonic change in variation two, which coincide with the high points in the four-pitch subsets played by the second violin; the bass imitates the first violin, and its attack points coincide with the high points in the four-pitch subsets played by the viola.

The wind instruments in this variation articulate the beginnings of each of the four sub-phrases comprising the original musical object, and are found therefore at harmonies I (bar 41), IV (bar 45), VII (bar 50) and IX (bar 54). The second variation comes to a close at bar 61, and is followed immediately by variation three.

Variation Three: bars 62-82.

The third variation is based upon the same principle of construction as the second variation, but represents a more complete realization of that idea and utilizes a different family of instruments.

Example 7



The basis for this variation is again the harmonic progression of thirteen four-pitch-class subsets coupled with the numerical series of thirteen four-digit sets. But in this variation the material is transposed to A and performed by wind instruments.

The wind instruments that form the core of this variation all play the subsets of Example 7, but each begins on a different member of the subset and thereby presents a different ordering of those members according to the following scheme:

Flute: begins with the first member.

Clarinet: begins with the second member.

Bass clarinet: begins with the third member.

Horn: begins with the fourth member (the resulting horn line is then divided between both horns).

This circular permutation effects a simultaneous statement of four different orderings of the members of each subset: 1-2-3-4, 2-3-4-1, 3-4-1-2, 4-1-2-3.

In this variation, these instruments do not sustain the pitches for the duration specified by the corresponding real numbers. As in variation two, the numbers are used to determine the distance between attack points, but the pitches are sustained only for one quarter note; this technique lends a new guise to previously heard material and allows the players to breathe.

The other active instruments in this variation complement the wind instruments. The guitar realizes the fundamental thirteen-chord progression in lines that ascend anew with each change of harmony. The strings in this variation, like the wind instruments in the second variation, articulate the beginnings of each of the four phrases comprising the original musical object and are found therefore at harmonies I (bar 62), IV (bar 66), VII (bar 71) and IX (bar 75). This variation, and the first movement, reach their common end in bar 82.

Variation Four: bars 83-134.

The core of the fourth variation springs from the coupling of the series of fifty-two real numbers used in the first three variations with a new version of the thirteen-chord harmonic progression upon which the entire composition is based.

Example 8

The image shows two staves of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures, each starting with a boxed letter 'F' and a Roman numeral: I, II, III, and IV. The notes in these measures are connected by lines to the notes in the bottom staff. The bottom staff is also a treble clef and contains six measures with chord labels: I, I/II, II, II/III, III, and III/IV. The word 'ETC.' is written at the end of the bottom staff. The notes in the bottom staff are connected to the notes in the top staff by lines, showing a chromatic ascent in the bottom staff and a corresponding movement in the top staff.

Example 8 shows how a series of fifty-two dyads was derived from the series of fifty-two pitch-classes used in variations two and three. This newly-derived series of dyads forms the core of the fourth variation, and is performed by the two violins. As in the earlier variations, the series of fifty-two real numbers is applied directly to this series of pitches--each real number representing the quantity of eighth notes for which a dyad is sustained. The tempo in this variation is faster however, and meter changes facilitate the entrances of other instruments.

Around the violins, different pairs of instruments enter and exit according to a plan that corresponds to the stream of continually changing durations. In this variation there is a change of harmony with every four bars, and the entire thirteen-chord progression (of the original musical object) is therefore carried-out over the course of fifty-two bars. Each of these four-bar segments comprises a unique arrangement of the four-digit set: 3-3-2-5, according to the permutational procedure described above under variation one. Each four-bar segment therefore contains four members: two "3s," one "2" and one "5," the order of which is constantly varied. To each of these numerical members is assigned a particular pair of instruments which then corresponds to that member throughout the variation: these instruments play whenever their "number comes up."

Example 9 is a partial reproduction of my sketch for this variation, and shows which pair of instruments corresponds to each real number. The pitch-classes used in the instrument pairs form the complement to the pitch-classes in the violins, so that the four pitch-classes of each subset are always present. However, the material performed by the flute and contrabass constitutes an exception to this: the flute doubles the pitch-classes of the second violin, the contrabass doubles those of violin one. Because variation four functions as the first subsection of the second movement, the guitar is not utilized. The guitar re-enters the musical fabric at bar 135, with the start of variation five.

Example 9

The image shows a musical score for Example 9, Variation Five, covering bars 135-184. The score is for a full orchestra and includes fingerings for the flute. The flute part has fingerings: 3 3 2 5, 3 3 5 2, 3 2 3 5. The score shows staves for fl (flute), cl (clarinet), bcl (bass clarinet), hn 1 (horn 1), hn 2 (horn 2), vln 1 (violin 1), vln 2 (violin 2), vla (viola), vc (violin), and cb (cello). The bottom of the score is marked with Roman numerals I, II, and III.

Variation Five: bars 135-184.

The fifth variation employs the same blueprint as variation four, but several instruments are assigned different roles and a more fluid figuration alters the façade of the basic harmonic progression. The series of fifty-two dyads, performed by the violins in the preceding variation, appears here in the guitar part and again forms the core of the structure. Around this core are arrayed the other instruments of the ensemble according to a scheme that reflects the real number series used in all preceding variations.

As in variation four, thirteen four-bar harmonic units restate the harmonic progression basic to the entire composition. The groupings of descending eighth notes found in the clarinet, bass clarinet, second violin, viola and cello are linear realizations (or, "arpeggios") of each harmony in that progression. Each of these five instruments is assigned a particular location in the four-bar unit: the viola and cello play on the first $\frac{3}{8}$ bar of every unit, the clarinet and bass clarinet play on the second $\frac{3}{8}$ bar of every unit, and the second violin plays on the $\frac{5}{8}$ bar of every unit. The piccolo, contrabass and vibraphone are placed in the $\frac{2}{8}$ bar of every unit and reflect different features of the original musical object: the vibraphone part contains each chord of the thirteen-chord progression, and the piccolo and bass reproduce the soprano line of Example 1 (transposed to B).

The material in the first violin is also derived from the soprano line of Example 1: it sounds each successive pitch-class of that line with each successive four-bar unit of harmony. The two horns also articulate the beginnings of these four-bar units, and are heard with each change of harmony. This version of the original object reaches its end in bar 184, to be succeeded by another variation.

Variation Six: bars 185-197.

The primal musical object of *drown* shines through the sixth variation more clearly than in any other variation. The object appears in the piano part, in the guise of original idea: a sequence of thirteen harmonies with no deviation from the voicing or transposition of the archetype. Upon either side of this object stand reflected images which, like rays of sunlight bouncing from the ripples of a lake, reproduce the undulations of the surface in different forms.

The glockenspiel sounds another version of the harmonic progression, and like the vibraphone part in the preceding variation, its attack points coincide with the positions of the member "2" in the permutation of the four-digit set: 3-3-2-5 used throughout the piece. The series of fifty-two real numbers (resulting from the permutation) contains thirteen

instances of the member "2." When the entire series of numbers is fitted to the fifty-two quarter notes that comprise this variation, the member "2" falls once into each of the thirteen 4/4 bars of this subsection and therefore, so does the glockenspiel.

The series of fifty-two dyads found in variation four (in the violins) and variation five (in the guitar) is used again in variation six as the basis of the guitar part. The prominent and somewhat virtuoso guitar writing in this variation effects a smooth transition to the cadenza-like passage of the next variation.

Variation Seven: bars 198-204.

The seventh variation recasts the original musical object as an unaccompanied solo passage for guitar, beneath which the contrabass drones the pitch-class to which the object is transposed.

Example 10

The image shows three systems of musical notation for a guitar solo. Each system consists of a guitar staff with a circled fret number below it. The first system has frets I through IX, with a circled 'D#' below the first fret. The second system has frets X through IX, with a circled '4' below the first fret. The third system has frets III through I, with a circled '4' below the first fret. The notation includes various rhythmic values and accidentals, such as sharps and naturals.

Example 10 reproduces this passage and shows the harmonic foundation upon which it is based: the harmony consistently changing with each quarter note. When the end of the

progression is reached (bar 201, first quarter), a retrograde version of the same material follows and completes the variation. The use of retrograde here is one of only two passages in the entire composition that reverse the progression inherent to the original object (I - XIII) and utilize its retrogression (XIII - I); the other passage constitutes the eighth variation, which functions as the second subsection of this movement.

The progression and retrogression that constitute variation seven form the apex of the symmetrical layout of the thirteen variations in *drown*. From this point onward, the composition looks back upon itself and re-presents the first six variation in reverse.

Variation Eight: bars 205-217.

The eighth variation corresponds to the sixth variation and retains many of its distinguishing characteristics. The most important difference between the two however, is that variation eight is based upon the retrograde (XIII - I) of the harmonic progression distilled from the original musical object, whereas variation six presented that progression in its original sequence (I - XIII). All the variations that follow variation eight restate the harmonic progression according to the original sequence of chords given in Example 1 (I - XIII).

Variation Nine: bars 218-243.

The ninth variation functions as the first subsection of the fourth movement and corresponds to variation five. Like variation five, this variation is composed of many groupings of eighth notes derived from the harmonies of the original musical object; but the ninth variation acquires a new character with its slower tempo and different arrangement of constituent parts.

This variation uses the series of fifty-two real numbers (found throughout the piece) to generate a series of different groupings of eighth notes, where the quantity of eighth notes in each group corresponds to each real number in the series.

Example 11

The musical score for Example 11 consists of ten staves, each representing a different instrument: piccolo (picc.), clarinet (cl.), bassoon (b. cl.), horn 1 (ha. 1), horn 2 (ha. 2), violin 1 (vln. 1), violin 2 (vln. 2), viola (vln.), cello (vc.), and contrabass (cb.). The score is divided into two systems, I and II, by a vertical bar line. Above the piccolo staff, there are fingering numbers: 3, 3, 2, 5, 3, 3, 5, 2. The piccolo and contrabass parts are highly rhythmic, featuring eighth-note patterns. The other instruments provide harmonic support with various note values and rests.

As Example 11 shows, each of these groupings of eighth notes has been assigned to a pair of instruments, and one instrument in each pair is delayed by one eighth note to create a seamless texture.

Above and below the stream of eighth notes, the piccolo and contrabass articulate each change of harmony with pitches that comprise a transposed version of the soprano line from the original musical object. Those thirteen pitch-classes having been sounded, the variation comes to a close at bar 243.

Variation Ten: bars 244-256.

The tenth variation corresponds to variation four and, despite the differences in surface appearance, shares the basic design of its predecessor. But whereas the fourth variation is built of thirteen four-bar units where the meter of each bar corresponds to one member of the thirteen four-digit numerical sets basic to the composition, the tenth variation is built of thirteen one-bar units where each eighth note (in these 2/4 bars) corresponds to a member in the numerical series. Variation 10 could be understood thereby as a condensed and more homogeneous version of variation four: condensed, because what occurs over the course of four bars in the fourth variation occurs here in one bar; more homogeneous, because the meter is uniform throughout this variation.

The instrumental pairings found in the fourth variation are retained here and appear in the same sequence, with each eighth note of variation ten corresponding to each bar of variation four. For example, the succession of instruments in bar 245: viola/cello, clarinet/bass clarinet, horns one and two, piccolo/contrabass precisely matches the succession in bars 87-90. The only differences in the orchestration of these corresponding variations are found in the guitar and violins.

In variation four, a series of fifty-two dyads forms the basis of the violin parts; this series of dyads is found also in variation ten, but it is used here to generate the guitar part. The guitarist plays this series of pitch-classes (transposed to F#, the pitch of the subsection) as a stream of sixteenth notes that runs its course over the length of the variation. The stream of sixteenth notes is then subdivided according to a permutation of the numerical set basic to the piece: 3-3-2-5. Due to the large quantity of attacks in this stream, the numerical permutation used in all of the preceding variations was inadequate and another had to be devised. The challenge in devising another permutation was that it had to match the length of the stream of sixteenth notes and also be essentially related to the original musical object. The solution I chose links a circular permutation of the original four-digit set with a circular permutation of the retrograde of that set:

3-3-2-5, 3-2-5-3, 2-5-3-3, 5-3-3-2,
5-2-3-3, 2-3-3-5, 3-3-5-2, 3-5-2-3.

The sum of these thirty-two real numbers is equal to the quantity of sixteenth notes derived from the fifty-two dyads, and each digit corresponds to an accented grouping in the stream of sixteenth notes. The accentuation is meant to enrich an otherwise monotonous stream of attacks.

Throughout this variation the violins trace the outline of the original musical object: their material is derived from the soprano line in Example 1. With the end of that outline comes the end of the variation, and a new picture is taken-up in the following variation.

Variation Eleven: bars 257-277.

The eleventh variation corresponds to variation three and initiates the slow descent to the end of the composition. This variation is based upon a transposed version of the thirteen four-pitch subsets used in the third variation and contains only slight deviations from its predecessor.

The attacks in the winds are organized according to the same plan used in variation three, but in the flute, clarinet and bass clarinet these attacks are embellished with "anticipations" of each succeeding pitch-class. The guitar part again unfolds as it did previously, but plays only the pitch-classes found in the thirteen four-pitch subsets that generate the wind parts.

The strings sound the harmonic progression basic to the entire composition, and are cast in the voicing of the original musical object. The end of that progression brings the variation to a close, and the penultimate variation follows.

Variation Twelve: bars 278-292.

The twelfth variation corresponds to variation two and re-presents the musical object in a fashion nearly indistinguishable from the earlier statement. The guitar is used to

highlight each change of harmony with groups of three, two or five descending pitches, and is echoed by single wind instruments. In the final bars of this variation, the guitar reaches the end of its material and the beginning of the last subsection of *drown*.

Variation Thirteen: bars 299-311.

The closing section of the composition, variation thirteen presents one statement of the harmonic progression in the guise in which it first appeared. Attendant upon this last view of the musical object, the second horn closes the space opened by the first horn in bar 1, and extinguishes the light which made the object visible.

Conclusion

Music-as-object is a concept devised to reconcile potentially incompatible tenets of my compositional poetics, for my poetics request that an ideal work consist of a richly-varied homogeneity. This seeming paradox is resolved in *drown* by a use of the musical object that provides a focal point for multiple perspectives. Because every event in the composition reflects a facet of the original musical object, the object is present in every bar of the work, and thereby unifies the entire composition. And because the piece was conceived as a set of variations upon the material comprising the original object, the unifying idea assumes a new aspect with each subsection.

The task of repeatedly restructuring the same material was both the most challenging and most rewarding consequence of working with a musical object; for in my most desperate hours, when a dearth of invention threatened to abort the whole project, I discovered my richest solutions and experienced my most elevated states. By working with a musical object, this is precisely what I sought: to immerse myself in the labor of composition, and drown the wakeful anguish of the soul.

and drown the wakeful anguish of the soul

Marcus Zagorski
1998

and drown the wakeful anguish of the soul

Marcus Zagorski

1998

for chamber ensemble of thirteen performers:

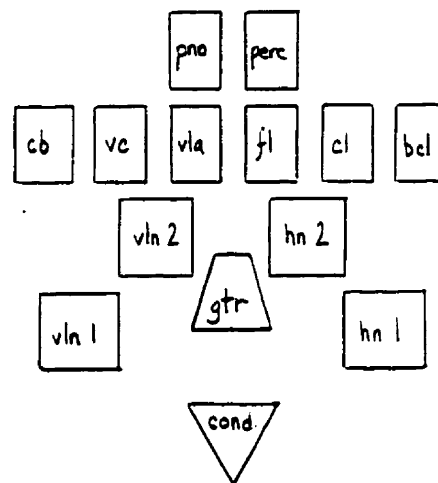
1 flute/piccolo
1 clarinet in b-flat*
1 bass clarinet in b-flat*
2 horns in f*

1 percussionist:
large suspended cymbal,
large tam-tam, tubular bells,
vibraphone, glockenspiel

1 piano

obligato electric guitar**

2 violins
1 viola
1 cello
1 contrabass



* all instruments sound as written (unless clef indicates otherwise)

** the guitar part requires the following:

- an amplifier set on the "clean" channel (that is, with no distortion)
- a volume pedal capable of completely silencing the guitar's signal
- power cords to connect the guitar to the volume pedal and amplifier

any accidental applies only to the pitch it immediately precedes and only for that specific duration; if no accidental appears, assume natural

the title is taken from line 10 of *Ode on Melancholy*, 1819, by John Keats

Duration: 11'30"

© Marcus Zagorski 1998

and drawn the wakeful anguish of the soul

Marcus Zagorski
1998

$\text{♩} = 72, \text{♩} = 144$

flute

clarinet

bass clarinet

horn 1

horn 2

percussion
large tam-tam

piano

violin 1

violin 2

viola

cello

contrabass

$\text{♩} = 72, \text{♩} = 144$

$\text{♩} = 72, \text{♩} = 144$

Handwritten musical score for a string quartet, consisting of four staves (violin I, violin II, viola, and cello) and a double bass staff. The score is divided into four measures, with time signatures changing from 5/8 to 2/8, then to 4/4, and finally back to 2/8 and 4/4. The music features various dynamic markings such as *mp*, *p*, *mf*, and *f*, along with accents and slurs. The notation includes eighth and sixteenth notes, rests, and phrasing slurs. A circled number '3' is present at the bottom left of the page.

Handwritten musical score for a symphony, page 5. The score includes staves for strings (violin I, violin II, viola, cello, double bass), woodwinds (flute, oboe, clarinet, bassoon), brass (trumpet, trombone), and percussion. It features dynamic markings such as *mp*, *pp*, *p*, *mf*, and crescendo/decrescendo hairpins. The score is divided into four measures with various time signatures and rests.

The score is organized as follows:

- Violin I (vl. I):** First measure with *mp*, *pp*, *p* dynamics; second measure with *mp*, *p*; third measure with *mf*; fourth measure with *mf*, *pp*.
- Violin II (vl. II):** First measure with *mp*, *pp*, *p*; second measure with *mf*, *mp*, *pp*, *p*; third measure with *mf*, *pp*, *p*; fourth measure with *mf*, *pp*.
- Viola (vla.):** First measure with *mp*; second measure with *mf*, *pp*, *p*; third measure with *mf*, *pp*, *p*; fourth measure with *mf*, *pp*.
- Cello (vc.):** First measure with *mp*; second measure with *mf*, *pp*, *p*; third measure with *mf*, *pp*, *p*; fourth measure with *mf*, *pp*.
- Double Bass (vb.):** First measure with *mp*; second measure with *mf*, *pp*, *p*; third measure with *mf*, *pp*, *p*; fourth measure with *mf*, *pp*.
- Flute (fl.):** First measure with *mp*; second measure with *mf*, *pp*, *p*; third measure with *mf*, *pp*, *p*; fourth measure with *mf*, *pp*.
- Oboe (ob.):** First measure with *mp*; second measure with *mf*, *pp*, *p*; third measure with *mf*, *pp*, *p*; fourth measure with *mf*, *pp*.
- Clarinet (cl.):** First measure with *mp*; second measure with *mf*, *pp*, *p*; third measure with *mf*, *pp*, *p*; fourth measure with *mf*, *pp*.
- Bassoon (fag.):** First measure with *mp*; second measure with *mf*, *pp*, *p*; third measure with *mf*, *pp*, *p*; fourth measure with *mf*, *pp*.
- Trumpet (tr.):** First measure with *mp*; second measure with *mf*, *pp*, *p*; third measure with *mf*, *pp*, *p*; fourth measure with *mf*, *pp*.
- Trombone (trb.):** First measure with *mp*; second measure with *mf*, *pp*, *p*; third measure with *mf*, *pp*, *p*; fourth measure with *mf*, *pp*.
- Percussion (perc.):** First measure with *mp*; second measure with *mf*, *pp*, *p*; third measure with *mf*, *pp*, *p*; fourth measure with *mf*, *pp*.

The score is marked with a circled '5' at the bottom left.

Fl. 1
 Fl. 2
 bas.
 cla. 1
 cla. 2
 perc.
 pno.
 tr. 1
 tr. 2
 tra. 1
 tra. 2
 cb.

15
 f > mf > p mp > p

fl TAKE PICCOLO

cl

bcl

trpt 1

trpt 2

perc

pno

gtr

aln 1

aln 2

vlc

vc

cb

②

mp

p

pp

26

This is a handwritten musical score for a multi-voice choir and piano accompaniment. The score is written on ten staves. The top two staves are for the Soprano (S) and Alto (A) voices. The next two staves are for the Tenor (T) and Bass (B) voices. The bottom four staves are for the piano accompaniment, with the right hand on the top two and the left hand on the bottom two. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout. The lyrics "fu du" are written under the vocal staves. The score includes various musical notations such as slurs, ties, and phrasing slurs. The piano part includes chordal textures and melodic lines. The overall style is that of a traditional choral setting.

meno mosso

$\text{♩} = 66$

TAKE FLUTE

Handwritten musical score for orchestra, measures 32-35. The score includes staves for Piccolo (pic), Flute 1 (fl. 1), Flute 2 (fl. 2), Clarinet (cl), Violin 1 (vl. 1), Violin 2 (vl. 2), Percussion (perc), Piano (pno), Trumpet (tr), Violin 1 (vl. 1), Violin 2 (vl. 2), Viola (vla), Violoncello (vc), and Contrabass (cb). The music features various dynamics (f, ff, mf, p), articulation (accents, slurs), and performance instructions like "TAKE FLUTE" and "tubular bells". The tempo is marked "meno mosso" with a quarter note equal to 66 beats per minute.

32

flte
 3/4
 4/4

(for) *more dolce*
pp *mp* *p*

flc 1
 flc 2
 clc
 cb

37 *pp*

fl. *pp*
 cl.
 bcl.
 hn 1
 hn 2
 perc.
 pno.
as smoothly as possible
 yr. *p sempre*
 vla 1 *p sempre*
 vla 2 *p sempre*
 vln. *p sempre*
 vc. *mp > pp* *pp < mp*
 cb. *mp > pp* *pp < mp*
 41 *p sempre* *1v.*

fl. *pp*
 cl. *pp*
 bcl.
 hn 1
 hn 2
 perc.
 pno.
 str.
 (p sempre)
 vla 1 (p sempre)
 vla 2 (p sempre)
 via (p sempre)
 vc. *mp* *pp* *mp* *pp* *mp* *mp* *pp*
 cb. *mp* *pp* *mp* *pp*
 (45) *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*
 (p sempre) *lv.* *lv.* *lv.*

Musical score for orchestra and strings, measures 47-50. The score includes parts for Flute (fl), Clarinet (cl), Bassoon (bcl), Horn 1 (rn 1), Horn 2 (rn 2), Percussion (perc), Piano (pno), Guitar (gtr), Violin 1 (vl n 1), Violin 2 (vl n 2), Viola (vla), Cello (vc), and Double Bass (cb). The score is in 4/4 time and features dynamic markings such as *pp*, *mp*, and *pp* with hairpins. The guitar part includes a circled measure number 49. The double bass part includes a circled measure number 49 and a first ending bracket labeled "1.v.". The woodwind and string parts have various articulations and phrasing marks.

fl 1

fl 2

ob

cl 1

cl 2

bsn

perc

pan

trp

trm 1

trm 2

vla

vc

cb

52

(p sempre)

(p sempre)

(p sempre)

(p sempre)

pp mp

mp > pp

mp > pp mp > pp

(p sempre)

Musical score for orchestra and strings, measures 54-57. The score is written for the following instruments: Flute (fl), Clarinet (cl), Bassoon (bcl), Horn 1 (ha 1), Horn 2 (ha 2), Percussion (perc), Piano (pno), String Quartet (str), Violin 1 (vn 1), Violin 2 (vn 2), Viola (vln), Violoncello (vc), and Double Bass (cb). The score is in 2/4 time and features a variety of dynamics and articulations. The string parts include slurs and dynamic markings such as *mp*, *pp*, *mp*, *mp*, *p*, *mp*, *p*, and *mp*. The woodwind parts are mostly rests, with some notes in the string quartet part. The percussion part is also mostly rests. The piano part is mostly rests. The horn parts are mostly rests. The flute and clarinet parts are mostly rests. The bassoon part is mostly rests. The double bass part is mostly rests. The score ends with a double bar line and a fermata over the final note of the string quartet part.

57

stesso tempo (♩ = 160)

Fl
Cl
Cb
Tr 1
Tr 2
Tbn
perc
pno
Tr 3
Tbn 1
Tbn 2
Tbn 3

Tr 4
Tbn 4
Tbn 5
Tbn 6
Tbn 7
Tbn 8
Tbn 9
Tbn 10
Tbn 11
Tbn 12

64

Fl
Cl
bcl
ho 1
ho 2
perc
pno
vln
vln 1
vln 2
vla
cel
cb

65

mp

Fl *p<mp>> sm.*
 Cl *p<mp>> sm.*
 Bsn *p<mp>> sm.*
 Vln 1 *p<mp>> sm.*
 Vln 2 *p<mp>> sm.*
 Vcl *pant.*
 Cb *pant.*

69

Handwritten musical score for a symphony orchestra, page 19. The score includes staves for Flute (fl), Clarinet (cl), Oboe (ob), Violin 1 (vn 1), Violin 2 (vn 2), Percussion (perc), Piano (pno), Trumpet (tr), Horn 1 (ha 1), Horn 2 (ha 2), Trombone (ta), and Cymbal (cb). The flute part has dynamic markings like f , ff , and mf . The trumpet part has dynamic markings like mp , mf , and ff . The horn and cymbal parts have dynamic markings like mp and ff . A circled number '73' is at the bottom left.

Fl
Ob
Cl
Hn 1
Hn 2
Perc
Pno
Tr
Tbn 1
Tbn 2
Db
Dbs

77

subito più mosso

$\text{♩} = 84, \text{♩} = 126, \text{♩} = 252$

Musical score for Flute (fl), Clarinet (cl), Bassoon (bcl), Horn 1 (ha 1), Horn 2 (ha 2), and Percussion (perc). The score is written in a system with five staves. The Flute, Clarinet, and Bassoon parts feature melodic lines with various articulations and dynamics, including *mf sempre* and *mf*. The Horn parts provide harmonic support with sustained notes and dynamic markings like *pp* and *f*. The Percussion part shows rhythmic patterns with dynamic markings *pp* and *mf*. The tempo is marked *subito più mosso* with a metronome marking of $\text{♩} = 126$.

Musical score for Violin 1 (vln 1), Violin 2 (vln 2), Viola (vln), Violoncello (vc), and Contrabasso (cb). The score is written in a system with five staves. The Violin parts feature melodic lines with dynamic markings *pp*, *mf*, and *f*. The Viola part provides harmonic support with sustained notes and dynamic markings like *mf sempre*. The Violoncello and Contrabasso parts provide harmonic support with sustained notes and dynamic markings like *mf sempre*. The tempo is marked *subito più mosso* with a metronome marking of $\text{♩} = 126$.

Ⓛ

fl
 cl
 va 1
 va 2
 perc
 pno
 str
 ob
 cor
 fag
 re
 cb

(mf sempre)
 (mf sempre)
 (mf sempre)
 (mf sempre)
 (mf sempre)
 (mf sempre)
 (mf sempre)
 (mf sempre)
 (mf sempre)
 (mf sempre)

81

(mf sempre)

Handwritten musical score for a string quartet and piano. The score is divided into two systems by a dashed line. The top system includes staves for Flute (fl), Clarinet (cl), Violin 1 (vn 1), Violin 2 (vn 2), Percussion (perc), Piano (pno), and Cello/Double Bass (vcl/b). The bottom system includes staves for Viola 1 (vla 1), Viola 2 (vla 2), Viola (vla), Cello (vcl), and Double Bass (db). The music features complex rhythmic patterns with triplets and slurs, and dynamic markings such as *mf* and *f*. A circled number 75 is located at the bottom left of the page.

fl. *f* *mf* *sempre*

cl. *mf* *sempre*

bd. *mf* *sempre*

ha 1 *mf* *sempre*

ha 2 *mf* *sempre*

perc.

pno

gtr.

vln 1 *f* *mf* *f*

vln 2 *f* *mf* *f*

vln *mf* *sempre*

vc *mf* *sempre*

cb *mf* *sempre*

103 *mf* *sempre*

Handwritten musical score for a string quartet and piano. The score is arranged in a system with the following staves from top to bottom: Flute (fl.), Clarinet (cl.), Bassoon (b.c.), Violin 1 (vn 1), Violin 2 (vn 2), Piano (pno.), Viola (vln), Cello (cel.), and Double Bass (cb.). The music is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. The piano part is written in a grand staff. The score includes dynamic markings such as *mf* and *f*, and articulation marks like slurs and accents. The piece concludes with a double bar line and repeat dots.

III

Handwritten musical score for a symphony orchestra, page 119. The score includes staves for Flute 1, Clarinet, Oboe, Horn 1, Horn 2, Trombone, Trumpet, Violin 1, Violin 2, Viola, Cello, and Double Bass. The music features complex rhythmic patterns with triplets and sixteenth notes, and dynamic markings such as *f*, *mf*, and *(mf sempre)*. The page number 119 is circled at the bottom left.

Handwritten musical score for a string quartet and piano. The score is arranged in systems. The instruments are labeled on the left: fl (flute), cl (clarinet), cd (cello), na 1 (violin 1), na 2 (violin 2), vc (viola), vio (violin), vcl (viola), vcl 2 (viola), and vcl 1 (viola). The flute part features complex rhythmic patterns with fingerings (5, 2, 3) and slurs. The violin 1 and 2 parts have dynamic markings such as *f* and *p*. The piano part is mostly silent. The string parts (violin, viola, cello) have various rhythmic figures and slurs. The score is written in a single system with a key signature of one flat and a time signature of 3/4.

(127)

piccolo
 fl 1
 fl 2
 ob 1
 ob 2
 clar 1
 clar 2
 bassoon
 strings
 vn 1
 vn 2
 vla
 vc
 cb

(144) *mf* *f > p* *f > p* *f > p* *f > p* *f > p*

perc.
 fl.
 cl.
 vn. I
 vn. II
 perc.
 pno.
 tr.
 va. I
 va. II
 vc.
 cb.

(mf sempre)
 152

Handwritten musical score for orchestra and strings. The score includes staves for Piccolo, Flute, Oboe, Clarinet 1, Clarinet 2, Bassoon, Horn 1, Horn 2, Trombone 1, Trombone 2, Trombone 3, Trumpet 1, Trumpet 2, Trumpet 3, and Cymbal. The music is in 2/4 time with a key signature of one sharp (F#). It features various musical notations such as triplets, slurs, and dynamic markings like 'mf', 'f', and 'p'. The score is numbered 160 at the bottom left.

Musical score for a string quartet, measures 168-171. The score is written for Violin 1 (vln. I), Violin 2 (vln. II), Viola (vcl.), and Cello (cb.). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4.

Measure 168:

- vln. I:** Quarter note G4, quarter note A4. Dynamics: *mf*.
- vln. II:** Quarter note G4, quarter note A4. Dynamics: *f* (with hairpins) to *p*.
- vcl.:** Quarter note G4, quarter note A4. Dynamics: *f* (with hairpins) to *p*.
- cb.:** Quarter note G4, quarter note A4. Dynamics: *f* (with hairpins) to *p*.

Measure 169:

- vln. I:** Quarter note G4, quarter note A4. Dynamics: *mf*.
- vln. II:** Quarter note G4, quarter note A4. Dynamics: *f* (with hairpins) to *p*.
- vcl.:** Quarter note G4, quarter note A4. Dynamics: *f* (with hairpins) to *p*.
- cb.:** Quarter note G4, quarter note A4. Dynamics: *f* (with hairpins) to *p*.

Measure 170:

- vln. I:** Quarter note G4, quarter note A4. Dynamics: *mf*.
- vln. II:** Quarter note G4, quarter note A4. Dynamics: *f* (with hairpins) to *p*.
- vcl.:** Quarter note G4, quarter note A4. Dynamics: *f* (with hairpins) to *p*.
- cb.:** Quarter note G4, quarter note A4. Dynamics: *f* (with hairpins) to *p*.

Measure 171:

- vln. I:** Quarter note G4, quarter note A4. Dynamics: *mf*.
- vln. II:** Quarter note G4, quarter note A4. Dynamics: *f* (with hairpins) to *p*.
- vcl.:** Quarter note G4, quarter note A4. Dynamics: *f* (with hairpins) to *p*.
- cb.:** Quarter note G4, quarter note A4. Dynamics: *f* (with hairpins) to *p*.

Additional markings include fingerings (1, 2, 3, 4, 5) and slurs across the staves. The score concludes with a circled measure number 168 and a dynamic marking *mf*.

Musical score for a symphony orchestra, page 33. The score includes parts for Piccolo (pic), Flute 1 (fl. 1), Flute 2 (fl. 2), Oboe 1 (ob. 1), Oboe 2 (ob. 2), Clarinet 1 (cl. 1), Clarinet 2 (cl. 2), Bassoon (fag.), Bassoon 2 (fag. 2), Bassoon 3 (fag. 3), Bassoon 4 (fag. 4), Bassoon 5 (fag. 5), Bassoon 6 (fag. 6), Bassoon 7 (fag. 7), Bassoon 8 (fag. 8), Bassoon 9 (fag. 9), Bassoon 10 (fag. 10), Bassoon 11 (fag. 11), Bassoon 12 (fag. 12), Bassoon 13 (fag. 13), Bassoon 14 (fag. 14), Bassoon 15 (fag. 15), Bassoon 16 (fag. 16), Bassoon 17 (fag. 17), Bassoon 18 (fag. 18), Bassoon 19 (fag. 19), Bassoon 20 (fag. 20), Bassoon 21 (fag. 21), Bassoon 22 (fag. 22), Bassoon 23 (fag. 23), Bassoon 24 (fag. 24), Bassoon 25 (fag. 25), Bassoon 26 (fag. 26), Bassoon 27 (fag. 27), Bassoon 28 (fag. 28), Bassoon 29 (fag. 29), Bassoon 30 (fag. 30). The score features various musical notations including dynamics (*mf*, *f*, *p*), articulation (accents, slurs), and fingerings. The key signature is one flat (B-flat major or F minor), and the time signature is 4/4. The page number 33 is at the bottom center.

L'istesso tempo (♩=126)

prc
cl
bcl
na 1
na 2
perc
pno
str
vln 1
vln 2
vlc
vc
ck

p \rightarrow *f* *mf* \rightarrow *p*

p \rightarrow *f* *mf* \rightarrow *p*

mf \rightarrow *mp* \rightarrow *p*

mf \rightarrow *mp* \rightarrow *p*

mf *sempre*

mf *f* *sempre*

(6m) *L'istesso tempo* (♩=126)

f \rightarrow *p* *mf* \rightarrow *p*

(184) *p* \rightarrow *f* *mf* \rightarrow *p*

Detailed description: This is a page of a musical score, measures 184-187. The score is for a full orchestra and strings. The top staff is Piccolo (prc), followed by Clarinet (cl), Bass Clarinet (bcl), Violin 1 (vln 1), Violin 2 (vln 2), Percussion (perc), Piano (pno), String (str), Violin 1 (vln 1), Violin 2 (vln 2), Viola (vlc), Violoncello (vc), and Double Bass (ck). The music is in 3/4 time, marked 'L'istesso tempo' with a tempo of 126 beats per minute. The score shows dynamic markings such as *p*, *f*, *mf*, *mp*, and *f* *sempre*. There are also performance instructions like 'noia card nat' and 'staccato' in the percussion part. The bottom of the page has a circled number 184 and dynamic markings *p* \rightarrow *f* and *mf* \rightarrow *p*.

perc.
tr.
b.cl.
trpt 1
trpt 2
sax.
pno.
str.
vln 1
vln 2
vla.
vc.
cb.

The musical score consists of 12 staves. The percussion (perc.) and woodwind (tr., b.cl., trpt 1, trpt 2) staves are empty. The saxophone (sax.) staff contains four measures of music with notes and slurs. The piano (pno.) staff contains four measures of music with notes and slurs, and the word "Ad." is written below the first four measures. The string (str.) staff contains four measures of music with notes and slurs. The violin (vln 1, vln 2), viola (vla.), and cello (vc.) staves are empty. The double bass (cb.) staff is empty.

188

musical score for percussion instruments:

- perc.
- ci
- ccl
- na 1
- na 2
- perc. (mf sempre)
- pad (mf sempre) Ad.
- gtr (f sempre)
- dm 1
- dm 2
- da
- rc
- cb



192

L'istesso Tempo (♩ = 76)

musical score for orchestra and strings, measures 196-200. The score includes staves for Flute (flc), Clarinet (cl), Horn 1 (ho 1), Horn 2 (ho 2), Percussion (perc), Piano (pno), Violin 1 (vn 1), Violin 2 (vn 2), Viola (via), Cello (vc), and Double Bass (cb). The percussion part features a snare drum pattern with dynamics *mf* and *mp*. The piano part has dynamics *mf* and *mp*. The violin 1 part has dynamics *mf* and *mp* and includes the instruction *franch. quasi cadenza*. The double bass part has dynamics *mf* and *fp*. The tempo is *L'istesso Tempo (♩ = 76)*. A circled measure number 196 is at the bottom left.

Handwritten musical score for a symphony orchestra, page 38. The score includes staves for Piccolo (pcc), Flute (fl), Bassoon (bcl), Violin I (va 1), Violin II (va 2), Percussion (perc), Trumpet (tr), Trombone I (tb 1), Trombone II (tb 2), Tuba (tk), Euphonium (te), and Double Bass (cb). The string section (str) has a melodic line starting with a forte (f) dynamic and the instruction '(f sempre)'. The score is divided into four measures, with a 3/4 time signature at the end of each measure.

200

Lo stesso tempo (♩ = 120)

puer
cl
bal

trn 1
trn 2

perc
(gliderespel)
mf sempre

pac
mf sempre
Ad ————— Ad ————— Ad

gtr

Lo stesso tempo (♩ = 120)

trn 1
trn 2
trn 3
trn 4
trn 5

204

prca
rl
bcl
no 1
no 2
pcc
pcc
jtr
vln 1
vln 2
vln
vc
cb

Handwritten musical score for a symphony orchestra. The score includes staves for percussion (prca, pcc), woodwinds (rl, bcl, no 1, no 2), strings (vln 1, vln 2, vln, vc, cb), and a solo instrument (jtr). The jtr part has handwritten notes and dynamics like "mf sempre" and "f sempre". The pcc parts have handwritten notes and dynamics like "mf sempre" and "f".

208

3

prce

cl

ocl

na 1

na 2

perc

prp

gtr

sa 1

sa 2

sla

sc

cb

212

subito meno mosso

$\text{♩} = 106$

Handwritten musical score for orchestra and percussion. The score is arranged in systems with the following parts from top to bottom: Flute (fl), Clarinet in B-flat (cl), Bassoon (bs), Horn 1 (ha 1), Horn 2 (ha 2), Percussion (perc), Piano (pno), String (str), Violin 1 (vln 1), Violin 2 (vln 2), Viola (vla), Cello (vc), and Double Bass (cb). The score is divided into measures by vertical bar lines. Performance instructions include dynamics such as *mp*, *pp*, *p*, and *mf*; articulation like *acc* and *tr*; and tempo markings like *a sempre* and *Ad al. 16.*. A specific instruction for the percussion part reads: "rhythmic mallet off hard card m". A circled number "216" is written at the bottom left of the page. At the bottom center, there is a dynamic marking *mp* with a hairpin leading to *pp*.

Handwritten musical score for orchestra and voices, page 43. The score includes staves for piccolo, clarinet, violin, viola, flute 1, flute 2, percussion, piano, guitar, double bass 1, double bass 2, double bass, cello, and double bass. It features dynamic markings like *mp* and *pp*, and a rehearsal mark 22a.

Musical score for orchestra, page 224. The score includes staves for Percussion (Perc), Flute (Fl), Clarinet (Cl), Horn 1 (Hn 1), Horn 2 (Hn 2), Percussion (Perc), Piano (Pno), String (Str), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The score features dynamic markings such as *mp*, *pp*, and *(p sempre)*, and includes a circled page number 224 at the bottom left.

Handwritten musical score for orchestra, measures 228-231. The score is written on ten staves, labeled on the left as: *picc*, *fl*, *fl*, *ha 1*, *ha 2*, *perc*, *perc*, *str*, *cln 1*, *cln 2*, *cln*, *cc*, and *cb*. The music is in 4/4 time and features dynamic markings of *mp* and *pp* with hairpins. Measure 228 begins with a *mp* marking and a crescendo to *pp*. Measure 231 ends with a *pp* marking and a decrescendo. The score includes various musical notations such as notes, rests, slurs, and articulation marks. The *perc* staves show rhythmic patterns, and the *str* staff shows a steady pulse. The woodwind and string staves contain melodic and harmonic lines.

228

This is a handwritten musical score for an orchestra, covering measures 231 and 232. The score is written in a single system with multiple staves. The instruments and parts are labeled on the left side of the staves: *flc* (flute), *ob* (oboe), *cl* (clarinet), *cl 1* (clarinet 1), *cl 2* (clarinet 2), *flc* (flute), *pr* (percussion), *tr* (trumpet), *tr 1* (trumpet 1), *tr 2* (trumpet 2), *tr 3* (trumpet 3), *tr 4* (trumpet 4), *tr 5* (trumpet 5), *tr 6* (trumpet 6), *tr 7* (trumpet 7), *tr 8* (trumpet 8), *tr 9* (trumpet 9), *tr 10* (trumpet 10), *tr 11* (trumpet 11), *tr 12* (trumpet 12), *tr 13* (trumpet 13), *tr 14* (trumpet 14), *tr 15* (trumpet 15), *tr 16* (trumpet 16), *tr 17* (trumpet 17), *tr 18* (trumpet 18), *tr 19* (trumpet 19), *tr 20* (trumpet 20).

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *pp* (pianissimo) and *p sempre* (piano sempre). There are also some handwritten annotations and a circled measure number **232** at the bottom left. The score is divided into measures by vertical bar lines, and there are some handwritten numbers (like 7, 5, 4, 5) above some staves.

Handwritten musical score for orchestra and strings, measures 234-237. The score is written on ten staves, with the following instruments labeled on the left:

- perc (Percussion)
- cl (Clarinet)
- ocl (Oboe)
- na 1 (Naxos 1)
- na 2 (Naxos 2)
- perc (Percussion)
- prn (Piano)
- gtr (Guitar)
- vn 1 (Violin 1)
- vn 2 (Violin 2)
- va (Viola)
- vc (Violoncello)
- cb (Contrabass)

The score is in 4/4 time and features dynamic markings of *mp* (mezzo-piano) and *pp* (pianissimo). The percussion parts include a 5/8 time signature and a 4/4 time signature. The string parts include a 5/8 time signature and a 4/4 time signature. The score is divided into four measures by vertical bar lines. The first measure is marked with *mp* and *pp*. The second measure is marked with *mp* and *pp*. The third measure is marked with *mp* and *pp*. The fourth measure is marked with *mp* and *pp*. The score is written in a clear, legible hand.

236

L'istesso tempo (♩ = 66)

fl. *mp sempre*

cl. *f* *mp sempre*

cl. *mp sempre*

no. 1 *mp sempre*

no. 2 *mp sempre*

perc. $\frac{2}{4}$

trp.

tr. *mp sempre*

L'istesso tempo (♩ = 66)

dn. 1 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

dn. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

va. *mp sempre*

vc. *p* *mp sempre*

cb. *mp sempre*

244

fl (mp sempre)

cl (mp sempre)

bd (mp sempre)

vn 1 (mp se mp)

vn 2 (mp sempre)

vc

vb

pc

pr

str (mp sempre)

ln 1 mf p mf p mf p mf p

ln 2 mf p mf p mf p mf p

lb (mp sempre)

lc (mp sempre)

cb (mp sempre)

250 (mp sempre)

L'istesso tempo (♩=66)

fl *mp sempre*

cl *mp sempre*

bcl *mp sempre*

m1 *p* *mp* *p* *mp* *p* *mp* *p* *mp*

m2 *p* *mp* *p* *mp* *p* *mp* *p* *mp*

perc

ppa

tr *mp* *mp* *mp* *mp* *mp* *mp*

L'istesso tempo (♩=66)

fla 1 *mf* *p* *mf* *mp* *p* *p* *mp* *p*

fla 2 *mf* *p* *mf* *mp* *p*

fla *p* *mp* *p*

vc *p* *mp* *p* *p* *mp* *p*

cb *p*

256

fl
 (mp sempre)

cl
 (mp sempre)

bcl
 (mp sempre)

na 1
 mp p mp > p sim.

na 2
 p < mp > p sim.

perc.

pno

str
 mp < mp > mp < mp > mp < mp > mp < mp > mp < mp > mp < mp > mp < mp > mp < mp > mp < mp > mp

ln 1
 p < mp > p p < mp > p p < mp > p

ln 2
 p < mp > p p < mp > p p < mp > p

lk
 p < mp > p p < mp > p p < mp > p

kc
 p < mp > p p < mp > p p < mp > p

cb

260

fl
 t
 va 1
 va 2
 cl
 cb
 p

p < mp > p
 p < mp > p
 p < mp > p
 p < mp > p

p < mp > p
 p < mp > p

264

fl
 (mp sempre)

ti
 (mp sempre)

bcl
 (mp sempre)

na 1
 p < mp > p *sm.*

na 2
 p < mp > p *tr.*

perc

pna

ftr
 p < mp > p

da 1
 p < mp > p

da 2
 p < mp > p

vl
 p < mp > p

vc
 p < mp > p

cb

260

fl
cl
ob
na 1
na 2
perc
pno
str
vln 1
vln 2
vla
vc
cb

272

L'istesso tempo (♩=66)

fl
(mp) $\text{mf} \rightarrow \text{pp}$ pp

cl
(mp) $\text{mf} \rightarrow \text{pp}$

b.c.
(mp) $\text{mf} \rightarrow \text{pp}$

na 1
 $p < \text{mp} > p$ $p < \text{mp} > p$ mp $\text{mf} \rightarrow \text{pp}$

na 2
 $\text{mp} > p$ $p < \text{mp} > p$ $\text{mp} > p$

perc

prc

gtr
 $< \text{mp} \text{ " } < \text{mp} \text{ " } < \text{mp} \text{ " } < \text{mp} \text{ " } < \text{mp} \text{ " } < \text{mp} \text{ " } > p \text{ sempre}$

L'istesso tempo (♩=66)

vl 1
 $p < \text{mp} > p$ $p \text{ sempre}$

vl 2
 $p < \text{mp} > p$ *sord.* $p \text{ sempre}$

vl
 $p < \text{mp} > p$ *pizz.* $p \text{ sempre}$

vc
 $p < \text{mp} > p$ *sord.* $\text{mp} \rightarrow \text{pp}$ $\text{mp} \rightarrow \text{pp}$ $\text{pp} \rightarrow$

cb
pizz. l.v. $p \text{ sempre}$ *l.v.*

276

Musical score for orchestra and strings, measures 280-283. The score includes staves for Flute (fl), Clarinet (cl), Violin 1 (vn 1), Violin 2 (vn 2), Viola (vcl), Violoncello (vcl), Double Bass (db), and Percussion (perc). The Flute and Clarinet parts feature melodic lines with dynamic markings such as *p* and *pp*. The Violin and Viola parts have complex rhythmic patterns and dynamic markings including *mp*, *p*, and *pp*. The Double Bass part includes a *1_{va}* marking. The Percussion part is empty.

280

fl
 cl
 bd
 hn 1
 hn 2
 perc
 pno
 gtr
 trp 1
 trp 2
 vla
 vc
 cb

(p sempre)
 (p sempre)
 (p sempre)
 (p sempre)
 (p sempre)
 (p sempre)
 (p sempre)
 (p sempre)
 (p sempre)
 (p sempre)

mp > pp mp > pp mp > pp mp > pp

284

Musical score for orchestra and strings, measures 288-312. The score is written for the following instruments: Flute 1 (fl), Flute 2 (fl), Clarinet in B-flat (cl), Horn 1 (ho 1), Horn 2 (ho 2), Percussion (perc), Piano (pno), Trumpet (tr), Trombone 1 (tn 1), Trombone 2 (tn 2), Trombone 3 (tn 3), Cello (cl), and Double Bass (cb). The score is divided into four measures. The Clarinet in B-flat part has a dynamic marking of *pp* in the second measure. The Trombone 3 part has dynamic markings of *mp* and *pp* in the first and second measures, and *pp* and *mp* in the third measure. The Cello and Double Bass parts have dynamic markings of *mp* and *pp* in the first and second measures, and *mp* and *pp* in the third measure. The score is written in a common time signature.

288

Handwritten musical score for a string quartet and piano. The score includes staves for Violin I, Violin II, Viola, Violoncello, Contrabasso, and Piano. The piano part is the only one with notes, featuring a melodic line with dynamic markings like "p sempre" and "mp".

Violin I: *(p sempre)*

Violin II: *(p sempre)*

Viola: *(p sempre)*

Violoncello: *(p sempre)*

Contrabasso: *(p sempre)*

Piano: *mp* *pp* *mp* *pp* *mp* *pp* *pp* *mp* *mp*

292

molto *rit.* $\text{♩} = 50$ ----- $\text{♩} = 40$ ----- $\text{♩} = 72$
subito più mosso

Fl
Cl
B-cl
M1
M2
perc
sna
gtr [non sanno di so-] lei]
Rtn 1
Rtn 2
vla
vc
cb

(p)
pp
ppp

300

Handwritten musical score for orchestra, measures 303-306. The score is written on ten staves, with the following instruments labeled on the left:

- Hr (Horn)
- cl (Clarinet)
- bcl (Bass Clarinet)
- hn 1 (Horn 1)
- hn 2 (Horn 2)
- perc (Percussion)
- trp (Trumpet)
- tn 1 (Trumpet 1)
- tn 2 (Trumpet 2)
- trb (Trombone)
- c (Cello)
- cb (Double Bass)

The score features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *pp* (pianissimo) and *pp* (piano). The percussion part includes a snare drum pattern. The woodwinds and brass parts have various articulations and dynamics. The strings (cello and double bass) play a steady, rhythmic accompaniment.

303

fl
 (pp) pp
 cl
 bcl
 (pp) pp
 va 1
 va 2
 cantano
 pp
 perc
 tim-tam
 pp
 lv.
 p
 pp
 fpp
 2/4
 pna
 tr 1
 tr 2
 tra
 (pp) pp
 c
 (pp) pp
 cb
 (pp) pp

308