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# POINTS ON JAZZ

## NOTES ON THE MUSIC

By Dave Brubeck

**POINTS ON JAZZ** is a ballet suite which was composed for two pianos as a set of rhythmic variations on a theme. Some of the variations are based on jazz concepts, others are derived from the classics.

The history of **POINTS ON JAZZ** began on a cold day in March, 1958. Travelling through Poland between the cities of Llodz and Poznan, I jotted down a romantic, melancholy theme that seemed to express the feeling of those who sat with me on the train, staring out at the barren winter landscape. My Quartet was on a State Department sponsored tour behind the Iron Curtain and our final concert in Poland was scheduled for the following evening in Poznan. That night at concert intermission I played the theme for the members of my group and suggested to our announcer-interpreter friend, Roman Waschko that as a dedication to the people of Poland we would play the new piece as an encore. To express in some measure our gratitude for the warmth with which we had been received in their country, I called the piece "Dziekuye," the Polish word for "thank you."

The audience responded with a stunned hush, followed by applause mingled with tears. When I returned to the United States in the spring, I sent copies of the piece back to Poland, and the printed music appeared as the cover of the Polish jazz magazine. Soon the piece was being performed by Polish jazz musicians. "Dziekuye" was often played by my Quartet on our concert tours of the United States and Europe, and finally was recorded in the Quartet album "Jazz Impressions of Eurasia." (CL 1251).

When Dania Krupska, an American choreographer of Polish descent, heard "Dziekuye" on the album, she immediately wired to ask if I would use the theme to write music for a jazz ballet she was preparing. At our first meeting she told me the story of the ballet and the variations in rhythms she had outlined for her dancers. As the story unfolded I improvised variations on the theme "Dziekuye." These impromptu variations later became the basis for the composition commissioned by the American Ballet Theater.

"The Boy is the Theme. He is all alone on the stage—detached. Gradually movement begins. The Girls make their entrances. He tries to reach out and make contact with them, but cannot. Dania's description produced the first variation, PRELUDE.

"Now The Girl enters. She is fresh, gay, bubbling with life." GIRL is the SCHERZO with bright arpeggios and a pounding, rhythmic pulse.

"Here comes The Temptress." She is a slow BLUES. "She entices The Boy, then leaves him to summon other men to gather around her. They fight for her in a primitive dance and she is tossed wildly from one man to another." The BLUES tempo quickens. "Then The Temptress snaps her fingers and walks out on the men." End of BLUES variation.

The FUGUE was designed as a choreographed "chase" with entrances of the dancers corresponding to the musical entrances.

"Now The Girls and The Boys are happily together again. They are wacky, happy Couples." The RAG.

"Their happiness makes The Boy feel even more alone." The Boy's theme in a CHORALE variation.

"The Girl reaches out for The Boy. She wants to comfort him." Introduction to WALTZ variation. "He recognizes her as The Girl of the SCHERZO. They dance a romantic pas de deux." The SCHERZO theme in 2/4 and The Boy's theme in 3/4 meet in the WALTZ variation.

"The Girl is overjoyed. She must call everyone to share her happiness." A LA TURK variation and FINALE. "In the confusion of their celebration, The Boy and The Girl are separated. After a climactic search they find each other, embrace and walk away arm in arm."

D2

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## NOTES ON PERFORMANCE

By Howard Brubeck

The notation of Dave's **POINTS ON JAZZ** has been of great interest to me. It would seem that there is much of the universal in jazz which can occupy a position of significance in music. But before this can occur, there must be an effort to express in definite note values those rhythmic and melodic practices which are inherent in the various styles of jazz. In the past, the approach to notation of jazz figures has been quite acceptable to the initiated, but quite remote from representing the fine points. That the fine points can be notated accurately is questioned by some. It is my feeling that our traditional system of notation does permit a reasonably accurate representation, and that once understood, the job of reading it will not be too difficult for the traditionally trained musician.

This work is directed primarily to students and performers of music who, even though they be not particularly jazz oriented, may wish to play a composition which employs the jazz styles. The plural (styles) is used because in this work one finds allusions to the "Blues," both fast and slow, Rag Time, "Le Jazz Hot" (and cool), the popular ballad (on which the work is based), jazz counterpoint, and even a Chorale with variations using jazz associated harmonies.

When preparing this composition, the performer will soon realize the importance of a steady beat and of the triplet in jazz rhythm. Since jazz from its inception has been closely associated with music for dancing (even marching), one finds an adherence to the beat quite prevalent: it is a foundation point. However, a certain element of rebellion against the primacy of a steady, unchanging beat is a natural part of the jazz musician's make-up. His solution is a typically American one: In the lower pitched rhythm instruments (String Bass, Bass Drum, bass of the Piano) he permits the beat to be heard with strength. He wants the listener to feel the beat — to know it's there, like the Constitution. But at the same time he challenges the beat. He rhythmically bends away from it notes which would normally be heard on it. In the melody, and perhaps in some accompanying parts, he frequently plays off the beat. When he plays off the beat, the note which one would expect to hear on it is played slightly ahead of the beat. In the majority of cases (but not always) the displaced note is heard as the last sound of a triplet imputed to the preceding beat. A good portion of the quality normally referred to as "swing" comes from this triplet feeling.

The performer will find that the notation makes frequent use of the accent mark. Sometimes it is given in parentheses, to indicate that the accent should be at least felt by the performer, if not actually heard by the listener.

The fingerings supplied should be treated only as guides, since the jazz pianist often uses fingerings which may take the more traditional pianist by surprise. The only criterion for the selection of a particular fingering is whether its use results in the desired sound.

The suggestion most often needed by the traditionally trained musician to help him in his effort toward jazz is to relax. Regardless of how agitated and rhythmically invigorating jazz may sound (and its protagonists appear!), it is usually best performed by those who are alert mentally while at the same time quite relaxed physically. The physical effort can be great, but it should be no more than that which is the natural result of permitting one's body to be used as needed in the execution of an idea.

Since this work is in the "Theme and Variations" tradition, the performer may expect a good deal of variety in styles. Some variations are "swingers," others drive hard. Some are in a broad, grand style, while others seem personal and intimate. There is variety in the tempi, in the textures, in the degree of harmonic complexity and emotional intensity. One parting suggestion to the performer: listen to the recording.\* And continue with the recording, after the marvellous Gold and Fizdale performance, to include the vocal version with Carmen McRae and Dave's own improvisations. In each of these different conceptions will be found clues to the essence, the nature, and meaning of the music, which will serve as a base for one's own interpretation.

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\*Gold and Fizdale play Dave Brubeck's Jazz Ballet, **POINTS ON JAZZ**, Columbia CL 1678 and CS 8478.



The Original Two-Piano Score of  
**POINTS ON JAZZ**

2902

A Ballet by Dave Brubeck  
(commissioned by the American Ballet Theatre)

I—Prelude • II—Scherzo • III—Blues • IV—Fugue • V—Rag • VI—Chorale • VII—Waltz • VIII—A La Turk

*ride*

I. PRELUDE *for guitar*

Quiet, Calm  $\text{d} = 56$

transcribed by Howard Brubeck

Piano I

Musical score for Piano I, first system. The score consists of two staves: treble and bass. The key signature is four flats. The tempo is indicated as  $\text{d} = 56$ . Dynamics include  $p$  and slurs. Measure 1 starts with a single note in the treble staff. Measures 2-3 are blank. Measures 4-5 show eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show sixteenth-note patterns.

Piano II

Musical score for Piano II, first system. The score consists of two staves: treble and bass. The key signature is four flats. The tempo is indicated as  $\text{d} = 56$ . Dynamics include  $p$  and slurs. Measure 1 starts with a single note in the treble staff. Measures 2-3 are blank. Measures 4-5 show eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show sixteenth-note patterns.

I

Musical score for Piano I, second system. The score consists of two staves: treble and bass. The key signature is four flats. The tempo is indicated as  $\text{d} = 56$ . Dynamics include  $p$ ,  $mp$ , and slurs. Measure 1 starts with a single note in the treble staff. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show sixteenth-note patterns.

II

Musical score for Piano II, second system. The score consists of two staves: treble and bass. The key signature is four flats. The tempo is indicated as  $\text{d} = 56$ . Dynamics include  $mp$  and slurs. Measure 1 starts with a single note in the treble staff. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show sixteenth-note patterns.

I

Musical score for Piano I, third system. The score consists of two staves: treble and bass. The key signature is four flats. The tempo is indicated as  $\text{d} = 56$ . Dynamics include  $p$ ,  $poco a poco accel.$ , and slurs. Measure 1 starts with a single note in the treble staff. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show sixteenth-note patterns.

II

Musical score for Piano II, third system. The score consists of two staves: treble and bass. The key signature is four flats. The tempo is indicated as  $\text{d} = 56$ . Dynamics include  $mf$  and slurs. Measure 1 starts with a single note in the treble staff. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show sixteenth-note patterns.

Slightly faster  $\text{♩} = 154$ 

I       $p$

II       $mf$

I

II

I

I

II

I

II

I

II

Bright

I

II

*8va*

*8va*

I      *mf*

II

I

II      *f*

*8*

I      *mf*

II

I

II      *f*

*8va*

I      *mf*

II

I

II      *f*

*8va*

I

II

1 2 3 4

*mf* *mf*

I

II

*mf* *r* *(b)*

*p*

*bring out the melody*

I

II

I

II

I

II

I

II

I

II

I

II

## Brighter

I

II

I

*mf*

*f*

*3 2 3*

II

*8va.....*

*f*

*mf*

*3 2 3*

I

*>*

*> >*

*mf*

II

*f*

*> > > >*

*> >*

I

*mf*

*f*

*3 1*

II

*f >*

*v*

*mf*

Musical score for orchestra and piano. The score consists of two systems of music. The top system, labeled 'I', has two staves: treble and bass. The bottom system, labeled 'II', also has two staves: treble and bass. Measure 11 starts with a dynamic of  $\text{8va}$ . The first measure of system I features eighth-note patterns with grace notes. The second measure of system I begins with a dynamic of  $mf$ . The first measure of system II consists of rests. The second measure of system II features eighth-note patterns with grace notes. Measure 12 starts with a dynamic of  $\text{8va} \gg$ . The first measure of system I concludes with a forte dynamic. The second measure of system I begins with a dynamic of  $mf$ . The first measure of system II concludes with a forte dynamic. The second measure of system II begins with a dynamic of  $mf$ .

Musical score for two pianos (I and II). The top staff (I) starts with a dynamic of *8va*. The notation includes various hand positions indicated by numbers (1, 2, 3, 4) above the notes. The bottom staff (II) begins with a dynamic of *mp*.

Musical score for orchestra and piano, page 8va, measures 1-4. The score is divided into two systems by a vertical bar. The top system (measures 1-2) features two staves: the upper staff for strings and the lower staff for bassoon and piano. The bottom system (measures 3-4) features two staves: the upper staff for strings and the lower staff for bassoon and piano. Measure 1: The upper staff has a melodic line with eighth-note pairs. The lower staff has eighth-note pairs. Measure 2: The upper staff has eighth-note pairs. The lower staff has eighth-note pairs. Measure 3: The upper staff has a melodic line with eighth-note pairs. The lower staff has eighth-note pairs. Measure 4: The upper staff has a melodic line with eighth-note pairs. The lower staff has eighth-note pairs.

*8va*

I

II

*loco 2*

I

II

2

I

II

12

## Tempo Primo

II

*calm*

III

The image shows the beginning of a musical score for piano. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 1 starts with a forte dynamic (f) in G major. Measure 2 begins with a piano dynamic (p) in C major. The score includes various dynamics, articulations like staccato dots, and slurs. Measure 3 starts with a forte dynamic in G major.

II

p

A musical score for piano and strings. The top staff shows the piano's right hand playing eighth-note chords in G minor (B, D, G) and the left hand providing harmonic support. The bottom staff shows the strings playing sustained notes. Measure 11 ends with a fermata over the piano's left hand. Measure 12 begins with a dynamic instruction: *rit. and softer to end*. The piano's right hand then plays a series of eighth-note chords, each consisting of B, D, and G. The strings continue to provide harmonic support with sustained notes. The piano's left hand plays eighth-note chords in G minor. The score concludes with a dynamic *ppp*.

Intro. von T. zeigt, um funktionell ausz.

## II. SCHERZO

*leise, nach gut*  
 $\text{♩} = 150$

**I**: *8va*  
*mp*  
*5 3*      *2 1*      *5 4*      *2 1*      *5 4*

**II**: *mp*      *p*

**I**: *8va*  
*1 2 4 5 >*      *3 5 >*      *> 5 9 4 >*  
*2 1*      *4 2 1*      *1*      *1 1 5 4*      *2*      *5 4*

**II**: *3*

**I**: *8va*  
*4 5 >*  
*5 3*      *2 1 3 5 4*

**II**: *3*

1

*8va*

I

II

*8va*

I

II

2

*8va*

I

II

*8va*

1

II

*8va*

*loco*

*f*

*5 2*

*5 4 percussive*

*f >> >> simile*

*v*

I

*2 5*

*5 2*

*5 2*

*1 4 2*

II

*p.*

*p.*

Handwritten musical score for two voices (I and II) and basso continuo (B.C.). The score consists of three systems of music.

**System 1:**

- Instrument I:** Treble clef, key signature of one flat. Fingerings: 2 4 2, 2 4, 3 V 3, 2, 2 4, 3 V 3, 2 4, 4 V.
- Instrument II:** Treble clef, key signature of one flat. Fingerings: 2 4, 2 4, 2 4, 2 4, 2 4, 2 4, 2 4, 2 4.
- Basso Continuo (B.C.):** Bass clef, key signature of one flat. Fingerings: 2 4, 2 4, 2 4, 2 4, 2 4, 2 4, 2 4, 2 4.

**System 2:**

- Instrument I:** Treble clef, key signature of one flat. Fingerings: 2 4, 3 V 3, 2 4, 1, 4 V, 1 3 1, 1 2 3 5.
- Instrument II:** Treble clef, key signature of one flat. Fingerings: 2 4, 2 4, 2 4, 2 4, 2 4, 2 4, 2 4, 2 4.
- Basso Continuo (B.C.):** Bass clef, key signature of one flat. Fingerings: 2 4, 2 4, 2 4, 2 4, 2 4, 2 4, 2 4, 2 4.

**System 3:**

- Instrument I:** Treble clef, key signature of one flat. Fingerings: 1, 1, 5 >, 4, 3 V 1, 3 V 1, 2, 3, 1 >.
- Instrument II:** Treble clef, key signature of one flat. Fingerings: 2 4, 2 4, 2 4, 2 4, 2 4, 2 4, 2 4, 2 4.
- Basso Continuo (B.C.):** Bass clef, key signature of one flat. Fingerings: 2 4, 2 4, 2 4, 2 4, 2 4, 2 4, 2 4, 2 4.

1

I

II

I

II

I

II

2

I

II

I

II

I

II

*8va*

*16va*

*8va*

*16va*

*8va*

*8va*

decrescendo to end

### III. BLUES (continued)

**Slow blues**  $\text{♩} = 88$

*8va*

The musical score consists of three staves of music for two players, labeled I and II. The key signature is four flats, and the time signature is common time. The tempo is indicated as  $\text{♩} = 88$ . The dynamics include *mp*, *p*, and *8va*.

- Staff I:** This staff contains the upper melodic line. It features sixteenth-note patterns with grace notes and slurs. Measure 1 starts with a *mp* dynamic. Measures 2-3 show eighth-note chords. Measures 4-5 show sixteenth-note patterns with grace notes and slurs. Measures 6-7 show eighth-note chords.
- Staff II:** This staff contains the harmonic or rhythmic support. It consists of eighth-note chords throughout the measures.
- Rehearsal Marks:** There are no formal rehearsal marks in the score.
- Measure Numbers:** There are no measure numbers explicitly written on the score.

*8va*

I

II

*8va*

I

II

*8va*

I

II

*8va*

I

II

*8va*

II

*rit.*

Slightly slower  $\text{♩} = 60$

*p*

*rit.*

*p*

*p*

*p*

I

II

Slightly faster  $\text{♩} = 128$

I

II

*poco a poco accel. to next tempo*

I

II

I

II

I

*ff non legato*

II

*8va*

I

*loco*

II

Fast Blues Tempo  $\text{♩} = 138$

I

*f*

II

*8va*

simile

8va

simile

I

II

I

II

I

II

Three staves of musical notation for two voices (I and II) in 2/4 time.

Staff I:

- Three systems of music.
- Dynamic markings: 'sf' (Sforzando) at the beginning of each system.
- Notes include quarter notes, eighth notes, sixteenth notes, and thirty-second notes.

Staff II:

- Three systems of music.
- Dynamic markings: 'sf' (Sforzando) at the beginning of each system.
- Notes include quarter notes, eighth notes, sixteenth notes, and thirty-second notes.

A musical score page showing two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, each consisting of a eighth note followed by a sixteenth note. Measures 11 and 12 are identical. The bottom staff is for the piano, featuring a bass clef, a key signature of one flat, and a common time signature. It also contains six measures of music, each consisting of a eighth note followed by a sixteenth note. Measures 11 and 12 are identical. The page is numbered '10' at the top center.

A musical score for two staves. The top staff, labeled 'II', starts with a dynamic '8va' and features a series of eighth-note patterns with slurs and grace notes. The bottom staff, labeled 'I', also contains eighth-note patterns with slurs and grace notes. The music is set against a dotted line background.

A musical score for piano, page 10, system 2. The score consists of two staves. The top staff is labeled 'II' and has a dynamic marking of '8va' above it. The bottom staff is labeled 'I'. Both staves show eighth-note patterns with slurs and grace notes. The music continues from the previous system, with the first six measures of this system being identical to the last six of the previous system.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of 16 measures, each starting with a quarter note. Measures 1-4 have a common time signature. Measures 5-8 have a 2/4 time signature. Measures 9-12 have a 3/4 time signature. Measures 13-16 have a 2/4 time signature. Measure 16 concludes with a repeat sign and a double bar line.

I

Rva

II

I

II

I

II

Musical score for two voices (I and II) and basso continuo. The score consists of three systems of music. Voice I (top) and Voice II (middle) are in treble clef, while the basso continuo (bottom) is in bass clef. The music is in common time, with a key signature of one flat. The vocal parts feature rhythmic patterns with various note values and rests, often marked with arrows indicating direction or specific performance techniques. The basso continuo part provides harmonic support with sustained notes and chords.

Musical score for two voices (I and II). The score consists of three systems of music. Voice I (top) starts with a melodic line featuring grace notes and slurs, with fingerings 3-4, 5, 3-4, 1 above the notes. Voice II (middle) follows with fingerings 8-2, 1. Voice III (bottom) enters in the third system with fingerings 1-2, (1), (1). The music is in common time, with various note values including eighth and sixteenth notes.

Musical score for three staves (I, II, III) showing measures 12-15. The score includes dynamic markings like  $\times 2$ ,  $\times \infty$ ,  $\times 4$ ,  $\times 5$ , and  $\times 1$ . Measure 12 starts with a forte dynamic. Measure 13 begins with a piano dynamic. Measure 14 starts with a forte dynamic. Measure 15 starts with a piano dynamic.

54 48

I

II

48

<img alt="Continuation of the musical score for staves I and II, showing measures 48

8va

I

II

(

I

II

(

I

II

(

I

II

8

I

II

8

I

II

*mf accented (sempre)*

I

II



I

decresc.

p

II

decresc.

pp

I

Gradually slower to . . .

Triplet  $\frac{3}{8}$

pp

II

pp

pp

I

Slow Blues Tempo  $\frac{3}{8}$

p

II

pp

*8va*

I      *p*

II      *pp*

*8*

I      *mp*

II

*8*

I

II

*loco*

*ritardando*

*decrescendo.*

# IV. FUGUE

Moderately fast in a swinging style  $d=80$

The musical score for "IV. FUGUE" is composed of two staves (I and II) in 2/4 time. The key signature is one flat. The score is divided into six systems by vertical bar lines. Dynamic markings include *mf* and *f*. Measure numbers are written below the notes in each system.

- Staff I:** Measures 1-6. The first system has no measure numbers. The second system starts with measure 1. The third system starts with measure 5. The fourth system starts with measure 1. The fifth system starts with measure 3. The sixth system starts with measure 1.
- Staff II:** Measures 1-6. The first system has no measure numbers. The second system starts with measure 1. The third system starts with measure 4. The fourth system starts with measure 1. The fifth system starts with measure 3. The sixth system starts with measure 1.

**Measure Numbers:**

- System 1: No numbers
- System 2: 1, 2, > (Measure 1), 1, 2, 4, 3, 2, > (Measure 2), 1, 4, 1, 3, 1 (Measure 3)
- System 3: 5, 1, 2, 5, 1 (Measure 4), 4, 3, 2, > (Measure 5), 2, 3, > (Measure 6)
- System 4: 1, 4, 1, 3, 1 (Measure 1), 4, 3, 2, > (Measure 2), 1, 2, 3, 1, 4, 1, > (Measure 3), 1, 4, 1, > (Measure 4), 1, 4, 1, > (Measure 5), 1, 4, 1, > (Measure 6)
- System 5: 3, 1, 4, 3, 2, > (Measure 1), 1, 2, 3, 1, 4, 1, > (Measure 2), 1, 2, 3, 1, 4, 1, > (Measure 3), 1, 2, 3, 1, 4, 1, > (Measure 4), 1, 2, 3, 1, 4, 1, > (Measure 5), 1, 2, 3, 1, 4, 1, > (Measure 6)
- System 6: 1, 4, 1, 3, 1 (Measure 1), 4, 3, 2, > (Measure 2), 1, 2, 3, 1, 4, 1, > (Measure 3), 1, 2, 3, 1, 4, 1, > (Measure 4), 1, 2, 3, 1, 4, 1, > (Measure 5), 1, 2, 3, 1, 4, 1, > (Measure 6)

I

II

Musical score for two staves, I and II, in 4/4 time. Staff I starts with a melodic line in G major, followed by a dynamic change to *f*. Staff II starts with a rhythmic pattern of eighth notes. Both staves feature grace note slurs and dynamic markings like > and *mf*.

Musical score for two voices (I and II) showing measures 1-4. The score consists of two systems of musical notation. The top system (Voice I) has a treble clef and a key signature of one sharp (F#). The bottom system (Voice II) has a treble clef and a key signature of one flat (B-flat). Measures 1-3 show melodic lines for both voices. In Measure 4, Voice I has a single note followed by a rest, with dynamics 'mf' and 'f'. Voice II continues with eighth-note patterns. Measure 4 concludes with a fermata over the final note of Voice II.

3

I

II

*mf*

3

I

II

*f*

*mf*

I

II

*f*

*mf*

I

II

al.

I

II

I

II

f

I

II

I

II

*8va*

I

II

Musical score for orchestra and piano. The top system (I) shows two staves: the upper staff for strings and the lower staff for woodwinds. The bottom system (II) shows two staves: the upper staff for brass and the lower staff for woodwind. Measure 1 starts with a forte dynamic (ff) in the brass. Measure 2 begins with a piano dynamic (f).

Musical score for orchestra and piano. The top system (I) shows two staves: strings (Violin I, Violin II, Cello, Double Bass) and piano. The strings play eighth-note patterns with dynamic *ff* and articulation marks. The piano part has sixteenth-note patterns with dynamic *t.s.p.*. The bottom system (II) shows two staves: woodwind (Flute, Clarinet) and piano. The woodwinds play eighth-note patterns with dynamics *f* and *p*, and articulation marks. The piano part continues the sixteenth-note patterns from the first system.

A musical score for two pianos, labeled I and II. The music is in 2/4 time and B-flat major. Both staves feature sixteenth-note patterns with various dynamic markings such as '>' and circled '>'. A label 'R.H.' with arrows points to a specific rhythmic pattern in the upper staff.

1

II

I

II

I

II

I

II

*8va*

I

*ff*

II

*ff*

8

I

*tr*

II

*tr*

8

I

*tr*

II

*tr*

*loco*

## V. RAG

Fast  $\text{J} = 180$  (gut)

<img alt="Handwritten musical score for two staves (I and II) in 2/4 time. Staff I starts with a treble clef, a key signature of one sharp, and a dynamic of forte. Staff II starts with a bass clef, a key signature of one sharp, and a dynamic of forte. The music consists of six systems. System 1: Both staves play eighth-note patterns. Staff I has grace notes above the notes. System 2: Both staves play eighth-note patterns. Staff I has grace notes above the notes. System 3: Both staves play eighth-note patterns. Staff I has grace notes above the notes. System 4: Both staves play eighth-note patterns. Staff I has grace notes above the notes. System 5: Both staves play eighth-note patterns. Staff I has grace notes above the notes. System 6: Both staves play eighth-note patterns. Staff I has grace notes above the notes. Measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3

46

I

II

*8va*

I

II

*8va*

I

II

\* On repeat play 2 octaves higher through 2nd ending (left hand as is)

1

I      8va

II

$\frac{1}{2} \frac{3}{2} \frac{4}{2} \frac{2}{1}$

2

I      16va

(loco)

II

$\frac{5}{2} \frac{4}{2} \frac{1}{2} \frac{2}{1} \frac{5}{2} \frac{8}{2}$

5

16ta

I

8va

II

$\frac{3}{2}$

48

TRIO

1

2

8va

p

1 > 2 3 > 4

4 > 3 2 2 4

8.....i.

1

2

p

4 > 1

1 > 2

1 > 3

1 > 4

4

3

5

1

2

p

3 > 1

4 > 2

3 > 1

4 > 2

3 > 1

3 > 2

2

5

4

5

3

5

2949

49

I

II

*8va*

*f*

5 2 3 4

*8va*

*p (f on repeat)*

*8va*

*p (f on repeat)*

*8va*

*f*

I

II

50

(2 8ves higher on repeat)

8va

I

1

II

1

8va

2 16va

I

II

8va

I

16va

II

(C) VI. CHORALE

Slow  $\text{d} = 54$

*pp*

I                    II

*p*

*p*

*sub.p*

*sub.p*

*pp*

*pp*

*pp*

*pp*

*no ritard.*

*pp*

*pp*

## VII. WALTZ

Moderately fast  $d = 60$

Moderately fast  $\text{d} = 60$

I

II

*p*

$\frac{1}{4}$  Tutti + Sing-along

*mf*

*8va*

*bring out the melody*

I

II

*8va*

*mf*

I

II

8va

I

II

8va

I

II

8va

I

II

Three staves of musical notation for two voices (I and II) in 2/4 time, treble clef, and B-flat key signature.

The notation includes eighth-note patterns with slurs, sixteenth-note chords, and dynamic markings like "mp" and "8va". Measure numbers 1, 2, and 3 are indicated above the staves.

Staff I:

- Measure 1: Eighth-note patterns with slurs. Dynamic: 8va.
- Measure 2: Sixteenth-note chords. Dynamic: mp.
- Measure 3: Eighth-note patterns with slurs.

Staff II:

- Measure 1: Sixteenth-note chords.
- Measure 2: Sixteenth-note chords. Dynamic: mp.
- Measure 3: Sixteenth-note chords.

Musical score for two staves (I and II) in 8/8 time, featuring melodic lines and harmonic chords.

**Staff I:**

- Measures 1-3: Melodic line consisting of eighth-note pairs and sixteenth-note pairs, with slurs and dynamic markings (e.g., >).
- Measure 4: Harmonic chords.
- Measures 5-7: Melodic line consisting of eighth-note pairs and sixteenth-note pairs, with slurs and dynamic markings (e.g., >).
- Measure 8: Harmonic chords.

**Staff II:**

  - Measures 1-3: Harmonic chords.
  - Measure 4: Melodic line consisting of eighth-note pairs and sixteenth-note pairs, with slurs and dynamic markings (e.g., >).
  - Measures 5-7: Harmonic chords.
  - Measure 8: Melodic line consisting of eighth-note pairs and sixteenth-note pairs, with slurs and dynamic markings (e.g., >).

The musical score consists of three staves, labeled I, II, and III, representing two voices. The music is in 2/4 time and uses a key signature of B-flat major (two flats).

- Staff I:** Features two treble clef staves. It begins with a dotted half note followed by a sixteenth-note pattern. The first measure ends with a fermata over the second beat. The second measure starts with a dotted half note. The third measure begins with a sixteenth-note pattern.
- Staff II:** Features one treble clef staff and one bass clef staff. It begins with a sixteenth-note pattern. The first measure ends with a fermata over the second beat. The second measure starts with a sixteenth-note pattern. The third measure begins with a sixteenth-note pattern.
- Staff III:** Features one treble clef staff and one bass clef staff. It begins with a sixteenth-note pattern. The first measure ends with a fermata over the second beat. The second measure starts with a sixteenth-note pattern. The third measure begins with a sixteenth-note pattern.

Dynamic markings include  $\text{f} \text{ f}$  (fortissimo),  $\text{p}$  (pianissimo), and  $\text{f} \text{ f}$  (fortissimo) in the bass clef staff of Staff III.

8

I

II

Slightly faster  $\text{d} = 66$

*8va*

I

II

*ff*

I

II

*8va*

*16va*

*sub. mp*

*loco*

*8va*

I

II

*sub. mp*

*f*

I

II

I  
*8va*  
*loco*  
*8va*  
 sub. *p*

II  
 sub. *p*

1  
 2

I  
 8  
*f*

II  
*f*

I  
 8

II  
*d.*

I  
 8

II  
*d.*

1

I

II

1

I</

## VIII. A LA TURK

Fast  $\text{d} = 130$

I

II *p*

1 2 3

I

II

I

II

I

I

8va.....

I

cresc.

II

cresc.

8va.....

I

II

I

II

$\frac{4}{4}$

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

vocu

I

II

f

62

2

I

II

*sforzando*

I

II

*sforzando*

I

II

*sforzando simile*

I

II

Handwritten musical score for two voices (I and II) across four staves. The score includes dynamic markings like '8va' and 'mf', performance instructions like 'loco', and various note heads and stems.

The score consists of four systems of music:

- System 1:** Staves I and II. Staff I starts with a melodic line, followed by a harmonic section. Staff II has a harmonic section followed by a melodic line.
- System 2:** Staves I and II. Both voices have melodic lines.
- System 3:** Staves I and II. Both voices have melodic lines. Staff I includes a dynamic marking 'mf' and a performance instruction 'loco'.
- System 4:** Staves I and II. Both voices have melodic lines.

Each staff uses a different clef (G, C, or F) and key signature. The music is written on five-line staves with various note heads and stems, and includes rests and bar lines.

2 8va

I

II

I

II

I

II

I

II

5

Musical score page 65, system 1. The score consists of two staves. Staff I (top) has a bass clef and a key signature of one flat. It contains six measures of music. Staff II (bottom) has a treble clef and a key signature of one flat. It also contains six measures of music. The music includes various note values such as eighth and sixteenth notes, and rests. Measure 6 of staff II features a sustained note with a wavy line underneath it.

Musical score page 65, system 2. The score consists of two staves. Staff I (top) has a bass clef and a key signature of one flat. It contains six measures of music. Staff II (bottom) has a treble clef and a key signature of one flat. It also contains six measures of music. The music includes various note values such as eighth and sixteenth notes, and rests. Measure 6 of staff II features a sustained note with a wavy line underneath it.

Musical score page 65, system 3. The score consists of two staves. Staff I (top) has a bass clef and a key signature of one flat. It contains six measures of music. Staff II (bottom) has a treble clef and a key signature of one flat. It also contains six measures of music. The music includes various note values such as eighth and sixteenth notes, and rests. Measure 6 of staff II features a sustained note with a wavy line underneath it.

68

Musical score for two voices (I and II) in common time, key signature of four flats. The vocal parts are in soprano range. The piano accompaniment consists of bass and treble staves. Measure 1: Voice I has eighth-note pairs, Voice II has eighth-note pairs. Measure 2: Voice I has eighth-note pairs, Voice II has eighth-note pairs. Measure 3: Voice I has eighth-note pairs, Voice II has eighth-note pairs.

Musical score for two voices (I and II) in common time, key signature of four flats. The vocal parts are in soprano range. The piano accompaniment consists of bass and treble staves. Measure 4: Voice I has eighth-note pairs, Voice II has eighth-note pairs. Measure 5: Voice I has eighth-note pairs, Voice II has eighth-note pairs. Measure 6: Voice I has eighth-note pairs, Voice II has eighth-note pairs.

Musical score for two voices (I and II) in common time, key signature of four flats. The vocal parts are in soprano range. The piano accompaniment consists of bass and treble staves. Measure 7: Voice I has eighth-note pairs, Voice II has eighth-note pairs. Measure 8: Voice I has eighth-note pairs, Voice II has eighth-note pairs. Measure 9: Voice I has eighth-note pairs, Voice II has eighth-note pairs. Measure 9 concludes with a dynamic *f*.

Musical score for two staves (I and II) in 2/4 time, key signature of four flats. Staff I consists of two measures of eighth-note chords followed by a measure of sixteenth-note chords. Staff II consists of two measures of eighth-note chords followed by a measure of sixteenth-note chords.

Musical score for two staves (I and II) in 2/4 time, key signature of four flats. Staff I consists of two measures of eighth-note chords followed by a measure of sixteenth-note chords. Staff II starts with a dynamic ff, followed by two measures of eighth-note chords with grace notes and sixteenth-note chords.

Musical score for two staves (I and II) in 2/4 time, key signature of four flats. Staff I consists of two measures of eighth-note chords followed by a measure of sixteenth-note chords. Staff II starts with a dynamic ff, followed by two measures of eighth-note chords with grace notes and sixteenth-note chords.

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Musical score for two staves (I and II) in common time, key signature of four flats. Staff I consists of treble and bass staves. Staff II consists of treble and bass staves. Measure 1: Both staves play eighth-note chords. Staff I has a dynamic of *f*. Measure 2: Both staves play eighth-note chords. Staff II has a dynamic of *ff*. Measures 3-4: Both staves play eighth-note chords. Staff II has a dynamic of *f*.

Musical score for two staves (I and II) in common time, key signature of four flats. Staff I consists of treble and bass staves. Staff II consists of treble and bass staves. Measure 5: Both staves play eighth-note chords. Staff I has a dynamic of *f*. Measure 6: Both staves play eighth-note chords. Staff II has a dynamic of *v*.

Musical score for two staves (I and II) in common time, key signature of four flats. Staff I consists of treble and bass staves. Staff II consists of treble and bass staves. Measure 7: Both staves play eighth-note chords. Staff I has a dynamic of *v*. Measure 8: Both staves play eighth-note chords. Staff II has a dynamic of *v*. Measure 9: Both staves play eighth-note chords. Staff II has a dynamic of *v*. Measure 10: Both staves play eighth-note chords. Staff II has a dynamic of *v*.

I

II

mf

8

I

II

f

8

f

I

II

f

8

f

mf cresc.

mf cresc.

Musical score for two parts, I and II, in common time and E-flat major. The score consists of four measures. Part I (top) has a treble clef and a bass clef below it. Part II (bottom) has a treble clef. Measure 1: Both parts play eighth-note chords. Measure 2: Both parts play eighth-note chords. Measure 3: Both parts play eighth-note chords. Measure 4: Both parts play eighth-note chords.

Musical score for two parts, I and II, in common time and E-flat major. The score consists of four measures. Part I (top) has a bass clef. Part II (bottom) has a treble clef. Measure 5: Both parts play eighth-note chords. Measure 6: Both parts play eighth-note chords. Measure 7: Both parts play eighth-note chords. Measure 8: Both parts play eighth-note chords.

Musical score for two parts, I and II, in common time and E-flat major. The score consists of four measures. Part I (top) has a bass clef. Part II (bottom) has a treble clef. Measure 1: Both parts play eighth-note chords. Measure 2: Both parts play eighth-note chords. Measure 3: Both parts play eighth-note chords. Measure 4: Both parts play eighth-note chords.

I {

II {

I {

II {

3/Tw

I {

II {

Musical score for two voices (I and II) in common time, key signature of three flats. The vocal parts are in soprano and basso continuo style. Measure 1 starts with a forte dynamic (f). The basso continuo part has a bassoon-like line with sustained notes and grace notes. Measures 2-3 show melodic patterns with eighth-note figures and grace notes. Measure 4 concludes with a forte dynamic (f).

Continuation of the musical score. The basso continuo part continues its rhythmic pattern of eighth-note chords and grace notes. The vocal line (I) begins with a melodic line featuring grace notes and eighth-note figures.

Continuation of the musical score. The basso continuo part maintains its rhythmic pattern. The vocal line (I) features a melodic line with grace notes and eighth-note figures, including a dynamic marking of *mp*.

Continuation of the musical score. The basso continuo part continues its rhythmic pattern. The vocal line (I) features a melodic line with grace notes and eighth-note figures, including a dynamic marking of *p*.

Continuation of the musical score. The basso continuo part maintains its rhythmic pattern. The vocal line (I) features a melodic line with grace notes and eighth-note figures.

Continuation of the musical score. The basso continuo part continues its rhythmic pattern. The vocal line (I) features a melodic line with grace notes and eighth-note figures.

Handwritten musical score for two staves (I and II) in 2/4 time, key signature of four flats.

Staff I (Treble and Bass staves):

- Measures 1-3: Melodic patterns with grace notes and slurs.
- Measure 4: Dynamic "p" and eighth-note chords.
- Measures 5-7: Melodic patterns with grace notes and slurs.
- Measures 8-10: Eighth-note chords.
- Measures 11-13: Melodic patterns with grace notes and slurs.
- Measures 14-16: Eighth-note chords.

Staff II (Treble and Bass staves):

- Measures 1-3: Melodic patterns with grace notes and slurs.
- Measure 4: Eighth-note chords.
- Measures 5-7: Melodic patterns with grace notes and slurs.
- Measures 8-10: Eighth-note chords.
- Measures 11-13: Melodic patterns with grace notes and slurs.
- Measures 14-16: Eighth-note chords.

Musical score for two staves (I and II) in 3/4 time, key signature of four flats.

Staff I:

- Measures 1-2: Eighth-note pairs (e.g., B, A; G, F#) followed by sixteenth-note pairs (e.g., B, A; G, F#).
- Measure 3: Sixteenth-note pairs (e.g., B, A; G, F#).
- Measure 4: Dynamic *pp*.

Staff II:

- Measures 1-2: Eighth-note pairs (e.g., B, A; G, F#) followed by sixteenth-note pairs (e.g., B, A; G, F#).
- Measure 3: Sixteenth-note pairs (e.g., B, A; G, F#).
- Measure 4: Dynamic *pp*.

Both staves transition to eighth-note patterns with dynamic *ff*.

Staff I:

- Measure 5: Eighth-note pairs (e.g., B, A; G, F#).
- Measure 6: Eighth-note pairs (e.g., B, A; G, F#).
- Measure 7: Eighth-note pairs (e.g., B, A; G, F#).

Staff II:

- Measure 5: Eighth-note pairs (e.g., B, A; G, F#).
- Measure 6: Eighth-note pairs (e.g., B, A; G, F#).
- Measure 7: Eighth-note pairs (e.g., B, A; G, F#).

Both staves end with sixteenth-note patterns.

Musical score for orchestra and piano, page 10, measures 1-10. The score consists of four staves. Staff I (top) and Staff II (second from top) are for the orchestra, while Staff III (third from top) and Staff IV (bottom) are for the piano. The key signature is B-flat major (two flats). Measure 1: Staff I has eighth-note chords. Staff II has eighth-note chords. Staff III has eighth-note chords. Staff IV has eighth-note chords. Measure 2: Staff I has eighth-note chords. Staff II has eighth-note chords. Staff III has eighth-note chords. Staff IV has eighth-note chords. Measure 3: Staff I has eighth-note chords. Staff II has eighth-note chords. Staff III has eighth-note chords. Staff IV has eighth-note chords. Measure 4: Staff I has eighth-note chords. Staff II has eighth-note chords. Staff III has eighth-note chords. Staff IV has eighth-note chords. Measure 5: Staff I has eighth-note chords. Staff II has eighth-note chords. Staff III has eighth-note chords. Staff IV has eighth-note chords. Measure 6: Staff I has eighth-note chords. Staff II has eighth-note chords. Staff III has eighth-note chords. Staff IV has eighth-note chords. Measure 7: Staff I has eighth-note chords. Staff II has eighth-note chords. Staff III has eighth-note chords. Staff IV has eighth-note chords. Measure 8: Staff I has eighth-note chords. Staff II has eighth-note chords. Staff III has eighth-note chords. Staff IV has eighth-note chords. Measure 9: Staff I has eighth-note chords. Staff II has eighth-note chords. Staff III has eighth-note chords. Staff IV has eighth-note chords. Measure 10: Staff I has eighth-note chords. Staff II has eighth-note chords. Staff III has eighth-note chords. Staff IV has eighth-note chords.

A musical score page featuring four staves. The top staff (I) is for the strings, showing eighth-note chords. The second staff (II) is for the piano, with bass notes and treble-line patterns. The third staff (III) is for the piano, with bass notes and treble-line patterns. The bottom staff (IV) is for the piano, with bass notes and treble-line patterns. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note chords. Measures 4-5 show eighth-note chords. Measures 6-7 show eighth-note chords. Measures 8-9 show eighth-note chords. Measure 10 ends with a forte dynamic.

## \*FINALE (Theme)

Broad  $\text{d} = \text{j}$ 

8va.....

I

II

Broad  $\text{d} = \text{j}$

R.H.

ff

L.H.

L.H. simile

8va.....

I

II

ff

8va.....

I

II

R.H.

R.H.

L.H.

simile

I

II

I

II

I

II

I

*8va.....*

*loco*

II

I

*v*

*v*

*v*

*v*

II

I

R.H.

L.H.

L.H.

II

*8va.....*

*loco*

I

II

8va..... loco

I

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8va..... loco

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8va..... loco

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8va..... loco

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