

Autumn Voices

for violin and electronics

2001

Preview File Only

James Wood

Autumn Voices was commissioned by the BBC for Mieko Kanno, and is dedicated to her.

The first performance was given by Mieko Kanno and the composer at the Huddersfield Festival (St. Paul's Hall) on 30 November 2001

Autumn Voices was written and realised between September 2000 and April 2001.

I am grateful to Mieko Kanno for her constant collaboration during this period, and also for recording many of the samples from which the electronic sounds have been derived - *JW*.

Instrumentation

Solo violin
Triggerist (keyboard-player)

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Duration: 15 minutes approx.

Notes for performance

The violin should be amplified, and carefully balanced so it is completely integrated with the electronic sounds. Care should be taken to find a satisfactory overall level - the violin amplification should not be consciously excessive, and so the general level should not be too loud, whilst still providing the audience with a certain presence and close involvement with the spatialised sounds and the violin.

The triggerist should be positioned in the centre of the hall, next to the mixing desk. The role of the triggerist is to trigger sequences from the computer. Although he plays only some fifteen notes, it should be realised that his role is important and essentially musical, since he responds to and leads the soloist in a similar way to an accompanist or as in chamber music. Hence the triggerist should be a musician, not merely a computer-operator. From his position in the centre of the hall he is also well situated to help the sound engineer achieve a good balance between the violin and electronics.

Certain of the longer electronic sequences require precise synchronisation to be maintained between violin and electronics, and so a click-track is used just for these sections. The click-track is triggered together with the sound-files, and is sent as an audio signal out of 2 outputs of the computer (normally nos. 9 and 10) - one output is sent to the violinist and the other to the triggerist. It is strongly recommended to use lightboxes as click-track monitors, although headphones can be used if desired. The start and stop points of the click-track are marked in the violin part and the score.

Where synchronisation is not controlled by the click-track, entries are led either by the violinist or the triggerist (see note on page 4), and so it is important that the triggerist can see the violinist clearly from his central position. However, since entries given by the triggerist provide the violinist with audible cues, it is not necessary for the violinist to see the triggerist.

Max MSP Patch

The electronic sounds are triggered from the computer using a Max MSP Patch, available from the composer. For each of the possible technical configurations (see page 6) there are two versions of the Patch - one for medium to large-sized halls and one for small, dry halls. Each of these versions has a slightly different reverberation setting within the sound-files. When the Patch is loaded, the default version (Preset 1) will be active - if the version for dry halls is required, simply select Preset 2 from the keyboard (or on the screen) and use this Preset throughout.

A rehearsal CD is available (together with the violin part) for use by the violinist when working at home, with all the sounds mixed down to mono on the left channel, and the click-track on the right channel - hence the click track can either be played as an audio signal to the right speaker, or can be fed directly into a light-box.

Radio Transmission

If the performance is recorded for radio transmission (or other any other purpose requiring a stereo mix-down), there is a version of the Patch which simultaneously decodes the ambisonic (B-Format), spatialised sound-files into stereo. These are sent out of outputs 11 and 12 (i.e. outs 3 and 4 of MOTU 2408 #2). It is strongly recommended that the recording engineer takes a direct feed from these outputs in order to achieve a good balance between violin and all the electronic sounds. However, it should be realised that this Patch uses about 15% to 20% more CPU power (in the case of a 400MHz G3 processor) than the normal, performance-only Patch, and so should only be used when this stereo mix is needed, and when the computer's processor is at least as fast as that recommended in the Technical Specifications on page 6.

Output-to-speaker routings (8 - speaker configuration)

[Refer to speaker layout on page 7]

MOTU 2408#1

Out 1 => sp 1
 Out 2 => sp 2
 Out 3 => sp 3
 Out 4 => sp 4
 Out 5 => sp 5
 Out 6 => sp 6
 Out 7 => sp 7
 Out 8 => sp 8

MOTU 2408#2

Out 1 => click lightbox#1

Out 2 => click lightbox#2

[version for additional Radio Transmission only]

Out 3 => stereo left channel

Out 4 => stereo right channel

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Microtonal symbols

‡	1/4-tone sharp
‡	1/4-tone flat
‡	3/4-tone sharp
‡	very slightly flat (about 1/8th tone)
‡	very slightly sharp (about 1/8th tone)
‡	very slightly (about 1/8th tone) flatter than a normal flat thus technically 5/8th-tone flat
‡	very slightly (about 1/8th tone) sharper than a normal sharp thus technically 5/8th-tone sharp
‡	very slightly (about 1/8th tone) flatter than a normal sharp thus technically 3/8th-tone sharp

Misc. symbols

s.t.	sul tasto
p.o.	pos. ord
s.t. → p.o.	gradual transition from sul tasto to pos. ord.
↑	cue comes from triggerist, so just follow click-track or computer sounds
↓	triggerist takes cue from violin (in some instances the violinist should 'lead' with a visual cue or up-beat - in other places the triggerist will be able to follow the violinist without any visual cue)

col leg ricochets - some examples

c.l. ric



col leg ricochet on open D and G strings
lightly damp strings with l.h.
during ricochet, let bow move from sul tasto to pos ord (only about 3 - 5 cm)
resulting in upward glissando

c.l. ric



col leg ricochet on open D and G strings
lightly damp strings with l.h.
during ricochet, let bow move from pos. ord to sul tasto (only about 3 - 5 cm)
resulting in downward glissando

c.l. ric



col leg ricochet on open D and G strings
do not damp strings with l.h.
during ricochet, let bow move from sul tasto to pos ord (only about 3 - 5 cm)
resulting in upward glissando (less obvious than when strings are damped)

c.l. ric



col leg ricochet on open D and G strings
do not damp strings with l.h.
during ricochet, let bow move from pos. ord to sul tasto (only about 3 - 5 cm)
resulting in downward glissando (less obvious than when strings are damped)

c.l. ric



col leg ricochet on open E string
lightly damp string with l.h.
pos. ord (do not move bow position during ricochet)

c.l. ric



col leg ricochet on open E string
lightly damp string with l.h.
during ricochet, let bow move from pos. ord to sul tasto (only about 3 - 5 cm)
resulting in downward glissando

c.l. ric



col leg ricochet on open E string
do not damp string with l.h.
during ricochet, let bow move from molto sul tasto to pos ord about 5 - 8 cm)
resulting in steep upward glissando

N.B. In every case the glissandi are produced only by the movement of the bow position relative to the bridge, and never by the left hand.

General notation

Staves/voices in the score

Top (small) stave	Violin sounding pitches
V	Violin played pitches
T	Triggers - these notes merely trigger the sound-files in the computer (notated in the staves below) - they have no sound of their own. The name of the sound-file is written below each trigger note.
A	Birdsong-derived melodies - The starting point (and in most cases the ending point) of each phrase is shown precisely, but within this framework the rhythms are depicted only very approximately. Likewise the infinitely subtle degrees of amplitude (dynamic), duration and articulation within each phrase go far beyond the scope of conventional notation, and so are not shown here. Furthermore the pitches shown represent only one element of the composite timbres employed and so provide only a rough guide.
B	Ocarina-derived voices - as with the birdsong, the pitches shown represent only one element of the composite timbres employed and so provide only a rough guide.
C	Wood-derived sounds.

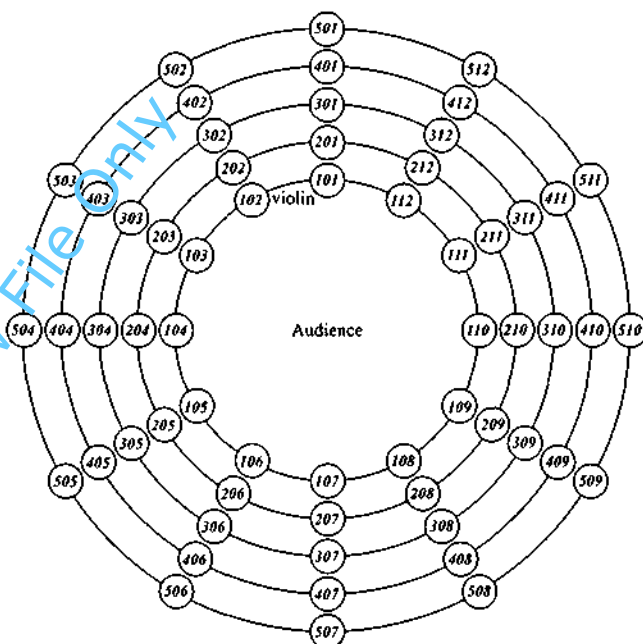
Spatialisation

All the electronic sounds are spatialised around the audience according to the following plan -

In the case of the birdsong melodies, the spatial position of each phrase is indicated by the number in italics - the first digit indicates distance (*101 - 112* being the closest, *501 - 512* being the most distant) and the second two digits represent the azimuth (or angle). Each phrase is either stationary (eg the final phrase in the example below) or moving (as in the first three phrases below). In the case of the moving phrases, these follow a straight line between the points given, and so will often appear to the audience to fly overhead. The speed of movement is normally determined by the length of phrase (so the very short phrases in the example below will move extremely quickly). This information can be used as an indication of overall dynamics of each phrase, *101 - 112* being loud and *501 - 512* being very quiet.

The ocarina-derived voices are also spatialised in this way, although these voices are more accompanimental in nature, and are usually set at a fairly constant distance, a little more distant than the birdsong. Their spatial positions are not notated in the score.

The live violin should be balanced as if coming from the nearest (*101 - 112*) zone.



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Technical Requirements

Autumn Voices can be performed in various technical configurations, depending on the size of the hall. Medium to large-sized halls will need the full configuration of 8 speakers, whereas smaller halls could use 6 speakers, and very small halls could make do with 4. In halls which, for whatever reason, forbid the placement of speakers around the edge of the audience, it is even possible to perform the piece in stereo, although this deprives the audience of the crucial element of spatialisation which is an integral part of the piece. The following technical specification is based on the full and recommended configuration of 8 speakers.

Speakers

8 speakers (Meyer or equivalent - highly recommended: ATC)

[Speakers should be chosen keeping in mind the predominance of (delicate) very high frequencies]

1 or 2 sub-bass (optional)

If the hall is greatly longer than it is wide, and the distance between the centre and speakers 1, 2, 5 and 6 is significantly greater than that between the centre and speakers 3, 4, 7 and 8, the latter four speakers should ideally be delayed by an appropriate amount - in this case **delay units** will be needed for speakers 3, 4, 7 and 8.

Computer

PowerMac (Blue G3/400MHz or faster) equipped with:

128Mb RAM (minimum)

7200 rpm (or faster) Wide Ultra2 SCSI hard drive with at least 2Gb free space

MOTU 324 multi-channel sound card

2 x MOTU 2408 audio interfaces

MIDI interface (N.B. USB interface needed for Blue G3 or later models)

Max/MSP software (*see note below)

Desk

Ins 8 audio inputs from the Mac (via 2408 #1) (See page 3 for output Routings to speakers)

2 extra audio inputs from the Mac (via 2408 #2) for click track (one to violin, the other to triggerist)

1 or 2 mic inputs from the violin

Total 11 or 12 inputs, plus 2 extra for stereo mix (radio transmission) if required

Mics

1 or 2 microphones suitable for the violin

[much of the violin part consists of harmonics (usually very high frequency) which are quite delicate, and so microphones should be chosen with this in mind]

One Accusound clip-on mic could also provide a convenient solution for gaining the necessary control.

Reverb

In drier halls it may be desirable to add a small amount of reverb to the live violin, merely to achieve a good blend with the electronic sounds - (note that there is a special version of the Max Patch for dry halls as well). In normal sized concert halls with even an average reverberation, the addition of artificial reverb to the violin should not be necessary.

Click

Lightbox for violin (on stage) - with long cable running from the desk to the stage via DI box

Lightbox for the triggerist (positioned next to the mixing desk in the centre of the hall) - with short cable running from desk to lightbox

Lightbox inputs are 1/4" jack

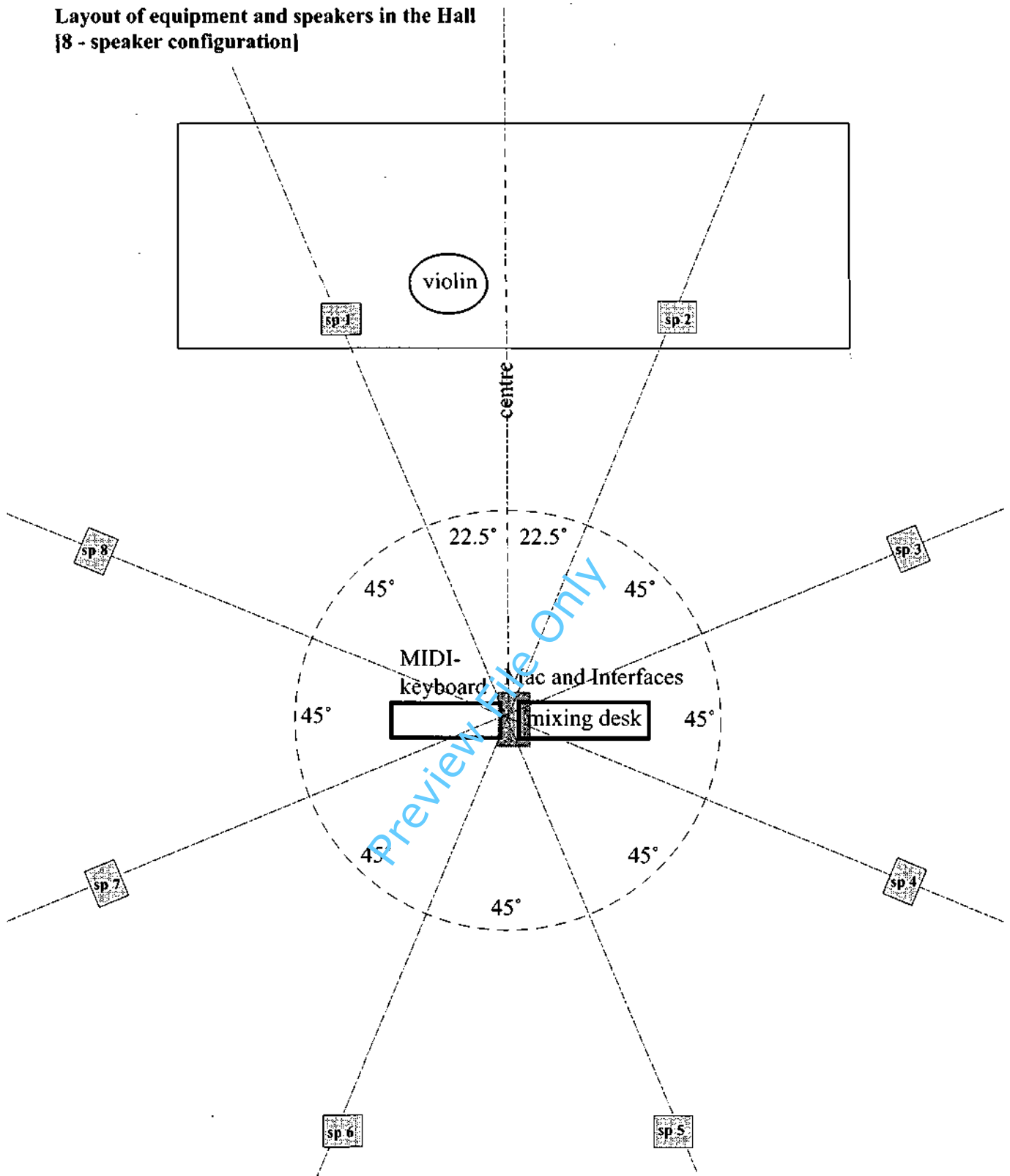
MIDI keyboard

Only fifteen notes are used (Eb3 - F4), and so a small 4 or 5 octave keyboard will provide more than enough range.

However due to the fact that the keyboard is in the centre of the audience, and that much of the piece is rather quiet, there is an advantage in using a keyboard with weighted keys which provide a much quieter and more secure action. A **sustain pedal** can be used in order to stop the sound-files during rehearsal - if a file is playing, just depress the pedal and the file, together with any click-track that is playing, will stop immediately. If a sustain pedal is not available, this function can be controlled at the computer with the mouse.

*Max MSP - the Patch is available as a Collective, i.e. which launches a Play-only (non-editable) version of the software, in cases where the computer is not equipped with Max MSP. For full instructions about all versions of the Patch, refer to the READ-ME included on the CD-ROM.

Layout of equipment and speakers in the Hall [8 - speaker configuration]



Ideal layout of speakers in the hall.

If possible speakers 1 and 2 should be flown above the stage (about 2.5 - 3m above the stage)

Alternatively tall speaker stands can be used to achieve a similar height.

The angles from the centre are important in order to achieve the correct spatialisation.

When the length of the hall is greater than the width (as is usually the case) speakers 1, 2, 5 and 6 can be moved further away from the central point, but should be moved along the appropriate axis in order to keep the correct angles from the centre. If the distance is significant, the other speakers should be delayed by an appropriate amount.

Programme Note

Haunted by Verlaine's famous lines "*Les sanglots longs Des violons De l'automne...*"

Autumn Voices concerns the extraordinary colour-spectral transformation of the autumn leaf-change.

This process is mirrored in musical terms by a gradually evolving harmonic field based on the spectra of the violin's four open strings. This harmonic field starts from a simple combination of twenty harmonics (the first five partials of each string) and very gradually fans out to form a rich palette of eighty harmonics (the first twenty partials of each string). At certain points during this process the fundamentals of the four spectra are shifted downward in steps of a perfect fifth, further emphasising the gradual increase in natural resonance between the violin and its electronic counterpart, and causing an inevitable timbral transformation as the violin is gradually forced to expand its initial field of twenty natural harmonics to include artificial harmonics and normal stopped notes.

The songs of many birds are mingled with Verlaine's '*sanglots*' to articulate this constantly enriching spectrum, but as the theoretical point of maximum coloration approaches, the leaves are cruelly blown away leaving the bare woods to resonate only the sounds of dead branches and the creatures of winter.

Autumn Voices was written for Mieko Kanno, and is dedicated to her.

James Wood (May 2001)

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10

B

17

V

s.t.
III bend the string, as before

p *pp* *pp* *p* *pp* *p*

20

V

p.o. s.t. III

pp *mp* *pp* *sfz* *pp* *mp* *pp* *mf* *pp* *mf* *pp* *mf*

legg. legg. p.o.

23

V

s.t. III legg. p.o.

pp *mf*

T

s-02

A

207

B

PPPP

Tempo preciso (♩ = 60)

26

[click starts]

sub. più energico
p.o.
jeté

più *f*

T s-03

B

29

mp sub. *f*

molto artic.

B

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(8)

V *mp* *mf* *mf* *mp*

A 211

B *pppp*

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Calmando (flessibile)

(9)

V *mf* *poco f*

A 206

B *pppp*

gradually transforming from *staccatissimo* to *non legato*
 II [click stops]

(8)

38

s.l.

3

p

A tempo preciso (♩ = 60)

(9)

[click starts]
alert...
p.o.

poco mf

s-05

f

pp

(10)

più melancolico

non leg.

non leg.

poco mf

mf

A tempo preciso (♩ = 60)

61

s.t. p.o. [click starts on beat 2] *melancolico*

IV V II III II 3

mp *mf* *mp*

T s-05

B

64

sub. *energico*

IV III 5 5 5 5 5 5 5 5

poco mf

B

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Tempo flessibile

67

(II) II I (on the string) [click stops]

jeté V

f

A 202

B

p

*ricochet - the number of notes is free but the bow should be able to bounce clearly and fairly evenly within the given duration

Tempo flessibile (♩ = c. 56)

Calmando

A tempo (flessibile)

Musical score for measures 82-91. The score is written for Violin (V) and Bass (B). The Violin part features a complex melodic line with numerous triplets and slurs. Fingerings are indicated by Roman numerals (I, II, III, IV) and Arabic numerals (1, 2, 3, 4, 5). Dynamic markings include *sfz*, *mf*, and *f*. The Bass part consists of a sustained, low-register accompaniment with a long slur. A double bar line is present at the end of measure 91.

Calmando

Musical score for measures 84-93. The score is written for Violin (V) and Bass (B). The Violin part begins with a dense texture of sixteenth notes, followed by a more melodic passage with triplets and slurs. Fingerings are indicated by Roman numerals (I, II, III) and Arabic numerals (1, 2, 3, 4, 5). Dynamic markings include *f molto* and *poco f*. The Bass part consists of a sustained, low-register accompaniment with a long slur. A double bar line is present at the end of measure 93.

A tempo preciso (♩ = 56)

87

V

1 II

ten.

[click starts]

I

pp

poco sfz

sub. pp

poco sfz

T

s-07

A

205

A

312 -> 107

B

90

V

s.t.

dolcissima, con vibr.

p

3

208

A

A

101 -> 106

Musical score for measures 93-202. The score includes staves for Violin (V), Viola (A), and Bass (B). The Violin part features a melodic line with a dynamic range from *pp* to *f*, marked with *sim.* and *p.o.* (pizzicato). The Viola and Bass parts provide harmonic support with various articulations and dynamics, including a *mp* marking at measure 202.

Musical score for measures 96-202. The score includes staves for Violin (V), Viola (A), and Bass (B). The Violin part is marked *suddenly alive* and features a complex rhythmic pattern with dynamics ranging from *mf* to *mp*. Fingerings and bowings are indicated throughout. The Viola and Bass parts provide harmonic support with various articulations and dynamics, including a *mp* marking at measure 202.

99

II I II (sim.) I II I II I II III II I ric III II III

f *ff* *mf* *sfz* *mf*

pppp

102

II II III II I I I II

f *mf*

203

105

ric. ric.

II I II III IV III I

f *mp*

108

(on the beat)

I II III II I III

mf

210

203

Violin I (V) and Violin II (A) parts. The Violin I part features a long, sustained note with a dynamic marking of *p* and a *poco mp* marking. The Violin II part includes a triplet of eighth notes and a triplet of sixteenth notes. The Bass (B) part features a triplet of eighth notes. A measure number **204** is indicated at the end of the Violin II staff.

Violin I (V) and Violin II (A) parts. The Violin I part includes a triplet of eighth notes, a dynamic marking of *p*, and a section marked *s.t.* (sul tasto) with the instruction "bend the string, as before". The Violin II part includes a triplet of eighth notes and a measure number **109**. The Bass (B) part features a triplet of eighth notes.

117

p *mp*

p.o.
II

dolce, vibr.
s.l.

210

210

120

pp *p*

201

201

Tempo flessibile

129

[click stops]

p.o.
||
ric. (nat.)

p

15

203

15

15

3

132

dolce, vibr.
s.t.

p *pp*

3

3

3

135

nut of bow on bridge
(gentle knock) *senza sord.*

p

s-08

3

7

Tempo flessibile (♩ = c. 84 - 92)

139

8va

III (senza sord.)

IV III IV III IV II I

sfz ← mf

142

jeté

jeté jeté III II III II I

f mf mf delicato

145

più energico

II I II I II 3

mp f

Calmando - - - - - A tempo (flessibile)

Calmando - - - - -

148

più energico

1 II II III II III II I II II I II

mf poco f

(8)

151

mp delicato

A tempo (flessibile)

8^{va}

154

alert, bright...

poco mf *sfz* *mf* *f*

(8)

157

mp *mf > p*

160

s.t.
dolce, flaut., vibr.

pp *pp*

164

sub. più energico
p.o.

II jeté III I jeté II I

mf sub. (com primo)

167

II IIII

f *mf* *mf*

c.l. ric s.t. => p.o.

Tempo preciso (♩ = 84)

Tempo flessibile

170

nat. II

mf

T s-09

B

(8)

173

III II III II III II IV III I II III III II

f energico

(9)

176

III IV III II I II I II

mp

T
s-10

Tempo preciso (♩ = 84)

(10)

179

(approx. effect)

[click starts, and runs continuously until 343]

ric.

f sub.

p < >

8va dolce, vibr.

T
s-11

210

Musical score for measures 182-212. The score is written for Violin (V) and Arco (A). The Violin part features triplet patterns and dynamic markings: *p*, *p*, *poco mf*, and *p*. The Arco part includes fingerings (5, 211, 212) and a five-fingered passage. Performance instructions include *c.l. ric p.o.* and *3^{na} nat. s.t.*.

Musical score for measures 185-302. The score is written for Violin (V) and Arco (A). The Violin part includes a performance instruction: *bend the string sideways as before dolce, ma senza vibr. sempre s.t.* and dynamic markings: *p* and *mp*. The Arco part includes fingerings (5, 401 -> 209, 302) and a five-fingered passage.

Musical score for measures 188-205. The score includes staves for Violin (V), Viola (A), and Cello/Double Bass (A).
Violin (V) staff: Starts at measure 188 with a tremolo. Annotations include *p.o.*, *dolce, vibr.*, *c.l. ric*, *p.o. => s.i.*, and fingering *nat. IV II III IV*. Dynamics range from *poco mf* to *mp*.
Viola (A) staff: Shows a melodic line with a slur and a fermata over measures 195-200.
Cello/Double Bass (A) staff: Shows a melodic line with a slur and a fermata over measures 195-200. Measure 205 is marked.

Musical score for measures 191-302. The score includes staves for Violin (V), Viola (A), and Bass (B).
Violin (V) staff: Starts at measure 191 with a slur and a fermata. Annotations include *ric.*, *dolce, vibr.*, *s.i.*, and dynamics *mp*, *p*, and *pp*.
Viola (A) staff: Shows a melodic line with a slur and a fermata over measures 295-300. Measure 302 is marked.
Bass (B) staff: Shows a melodic line with a slur and a fermata over measures 295-300.

194

col leg ric.

dolce, vibr.
s.t.

p.o. 1 II

c.l. ric. s.t. => p.o.

mp *mf* *p* *mp*

(for rehearsal only)

s-12
This trigger is triggered automatically at the end of the previous sequence (s-11), but is available as a separate trigger in rehearsal, if required

102 -> 406

106

207

sub. f

197

ric.

nat. p.o. IV

ric.

poco mf

210

Poco più mosso (♩ = 88 preciso)

200

c.l. ric
s.t. => p.o.

mf

grazioso
nat.

III IV III III I III II I

mf

108

206

208

(9)

203

II III II I I I II I

poco f

mf p mf f p

105

106

202

Musical score for measures 206-211. The score is for Violin (V), two Accordion parts (A), and Bass (B). Measure 206 starts with a treble clef and a key signature of one flat. The Violin part has a *dolce, vibr.* marking and a *p <> p <>* dynamic marking. The first Accordion part has a *mf* marking and a *c.l. ric p.o.* marking. The second Accordion part has a *mf* marking. The Bass part has a *mf* marking. Fingerings of 3 and 5 are indicated for several notes. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

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Musical score for measures 209-211. The score is for Violin (V), two Accordion parts (A), and Bass (B). Measure 209 starts with a treble clef and a key signature of one flat. The Violin part has a *nat.* marking and a *poco mf* dynamic marking. The first Accordion part has a *mf* marking and a *c.l. ric p.o. => s.t.* marking. The second Accordion part has a *mf* marking. The Bass part has a *mf* marking. Fingerings of 3 and 5 are indicated for several notes. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

212

nat.
III
(bend) II III II

grazioso I II III

mp < f poco mf dolce

A

A

B

102

215

III II I ric.

c.l. ric s.t. => p.o.

nat. senza espr.

f mf p

A

B

201

Ancora più mosso (♩ = 92 preciso)

218

V III 7 7 1 III II II
mp *f sub.* *mf*

V 5 5 5
110 -> 105 209

B 5 5 5 5 5
205

221

V III III III IV III III III
mp *mf* *f* *p* *mf*
(on the beat) *dolce* c.l. ric m.s.l. => p.o. nat.
III III III

V 5 5 5 5 5 5 7 5
103 -> 107 103 -> 110

B 5 5 5 5 5 5 3 3

224 *ric.* *ric.* *dolce, vibr. nat. s.t.*

f *f* *mp* *mf*

c.l. ric p.o.

208 109 106 105 -> 112

The musical score consists of four staves. The top two staves are for Violin (V) and Viola (V), both in treble clef. The bottom two staves are for Bass (B), with the upper staff in treble clef and the lower staff in bass clef. The score includes various musical notations such as slurs, ties, and fingerings (5, 7, 3). Performance instructions include dynamics like *f*, *mp*, and *mf*, and articulation like *ric.* and *dolce, vibr. nat. s.t.*. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

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Musical score for measures 227-401. The score is written for Violin (V), two Accordion (A), and Bass (B) parts. The Violin part starts at measure 227 and includes dynamic markings *poco f*, *f*, *mp*, and *mp*. It also features performance instructions: *p.o.*, *senza espr. nat.*, and *c.l. ric IV*. The two Accordion parts have measure numbers 104-401 and 108. The Bass part includes measure numbers 108 and 109. The score contains various musical notations such as triplets, slurs, and fingering numbers (3, 5, 7).

Musical score for measures 230-410. The score is written for Violin (V), two Accordion (A), and Bass (B) parts. The Violin part starts at measure 230 and includes dynamic markings *mf*, *f sub.*, *mp*, and *pp*. It also features performance instructions: *dolce s.t.* and *pizz.*. The two Accordion parts have measure numbers 109, 308-203, and 105-410. The Bass part includes measure numbers 109 and 112. The score contains various musical notations such as triplets, slurs, and fingering numbers (3, 5, 7).

233

II arco p.o. senza espr. ric.

mf f mp mf f

103

203

207

B

236

pizz. arco dolce poco vibr. III p.o.

mp mf mp mf

104 212 211 110 -> 102

A

B

239

dolce, vibr. s.t. *ric. p.o.* *pizz.* *arco*

p *mf* *p*

104 101

106 -> 111

242

molto agitato *ric.*

f

105 -> 112 101 -> 104

105 -> 110 102

The image displays a musical score for guitar, organized into five systems of staves. The top two systems are labeled 'V' (Violin) and the bottom three are labeled 'A' and 'B' (Acoustic guitar). The score includes various musical notations such as triplets, slurs, and dynamic markings. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

System 1 (V): Measures 245-250. Includes a 6th fret trill and triplets. Dynamics: *p*, *mf*. Markings: III, I ric., II dolce, III, bend.

System 2 (A): Measures 105-208. Includes a 5th fret barre and slurs. Dynamics: *p*, *mf*. Markings: 5, 7, 206 -> 302, 206 -> 410, 212 -> 208.

System 3 (A): Measures 308-203. Includes a 5th fret barre and slurs. Dynamics: *p*, *mf*. Markings: 5, 3, 308 -> 203, 203.

System 4 (B): Measures 203-208. Includes a 5th fret barre and slurs. Dynamics: *p*, *mf*. Markings: 5, 3, 3, 3, 3, 3, 3, 5, 5.

This musical score page contains six systems of music for Violin (V), Viola (A), and Bass (B). The Violin part (V) starts at measure 248 and includes markings such as *ric.*, *f*, and *dolce*. The Viola part (A) includes markings like *sim.*, *f*, and *dolce*. The Bass part (B) features complex rhythmic patterns with many triplets and sixteenth notes. A large blue watermark "Preview File Only" is oriented diagonally across the center of the page. Various musical notations such as slurs, ties, and fingerings (e.g., 3, 5, 7) are present throughout the score.

251

ric. (on the beat)

pizz.

arco I II

p *f* *f* *mp*

109 -> 101

101 -> 208

101 -> 209

304

301

108

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Detailed description: This page of a musical score features three staves: Violin (V), Viola (A), and Bass (B). The Violin part begins at measure 251 and includes performance instructions such as 'ric. (on the beat)', 'pizz.', and 'arco' with two variations (I and II). Dynamic markings include *p*, *f*, and *mp*. The Viola and Bass parts contain complex fingering, with many notes marked with '7' and '5'. Cross-staff connections are indicated by dashed lines and arrows, such as '109 -> 101' and '101 -> 208' between the Violin and Viola staves, and '101 -> 209' between the Viola and Bass staves. Specific measure numbers like 304, 301, and 108 are also noted. A large diagonal watermark 'Preview File Only' is overlaid across the center of the page.

5^{ma} ----- 7

254

V

ric.

poco f *mp* *f* *f*

II III I II I

A

202 -> 212 209 101

A

205

B

257

più tranquillo e dolce

mp

A

310 -> 203 210 301 -> 203

A

104 -> 307

111 -> 104 107 -> 312 111 -> 202

B

The image shows a page of a musical score for three instruments: Violin (V), Flute (A), and Piano (B). The page number is 45. The score starts at measure 257. The Violin part has a dynamic marking of *mp* and a tempo/mood instruction *più tranquillo e dolce*. It features several five-finger patterns (marked '5') and slurs. The Flute part (A) is divided into three systems, with fingerings for the right hand indicated by numbers 5, 7, and 5. The first system includes markings for measures 310-203, 210, and 301-203. The second system includes markings for 104-307, 111-104, 107-312, and 111-202. The Piano part (B) is divided into three systems, with fingerings for the left hand indicated by numbers 7 and 5. The score includes various musical notations such as slurs, ties, and fingering brackets.

260

dolce, senza espr.

p

c.l. ric s.l. => p.o.

mf

mf

(sost.)

c.l. ric s.l. => p.o.

mf

nat. III

nat.

poco mf

II

109 -> 103

211

266

103

210

208

Preview file Only

Detailed description: This page of a musical score features three staves: Violin (V), Arco (A), and Bass (B). The Violin staff begins at measure 260 and includes performance directions such as 'dolce, senza espr.' and 'p'. It also contains technical markings like 'c.l. ric s.l. => p.o.' and 'nat. III', along with dynamic markings 'mf' and '(sost.)'. The Arco staff is divided into two systems, with measures 109-103 and 211 in the first system, and 266-103 and 210-208 in the second. The Bass staff also spans two systems with measures 266-103 and 210-208. Fingerings (3, 5, 7) and slurs are clearly indicated throughout the score. A large diagonal watermark 'Preview file Only' is overlaid on the central portion of the page.

The image displays a musical score for guitar, organized into five systems of staves. The notation includes various musical elements such as chords, arpeggios, and fingerings.

- System 1:** Features a treble clef staff starting at measure 263. It contains complex arpeggiated patterns with fingerings (5, 3, 5) and a *rit.* (ritardando) marking. A *6^{va}* (sixth) fingering is indicated above a specific chord.
- System 2:** Labeled 'V' on the left, it continues the arpeggiated patterns with fingerings (5, 3, 5) and includes a *ric.* (ritardando) marking.
- System 3:** Labeled 'A' on the left, it shows a treble clef staff with arpeggiated patterns and fingerings (5, 7). Below the staff, there are measure ranges: 208, 206 -> 302, 204 -> 207, 307 -> 210, and 204 -> 207.
- System 4:** Labeled 'A' on the left, it shows a treble clef staff with arpeggiated patterns and fingerings (5, 7). Below the staff, there are measure ranges: 107 and 203.
- System 5:** Labeled 'B' on the left, it features a treble clef staff with arpeggiated patterns and fingerings (5, 7).

A large, diagonal watermark reading "Preview File Only" is overlaid across the center of the page.

266

dolce, senza espr.

p *mp* *poco f* *p*

IV III I ric. II III IVIII 5 ric. ric.

106 -> 112 112 -> 106 111 -> 115 103 -> 111 110 -> 102

208 -> 104 102 -> 108

The musical score consists of three systems. The first system is for Violin (V), starting at measure 266. It features a melodic line with various fingerings (5, 3) and dynamics (*p*, *mp*, *poco f*, *p*). The second system is for Violin (A), showing arpeggiated patterns with fingerings (5) and measure transitions (106 -> 112, 112 -> 106, 111 -> 115, 103 -> 111, 110 -> 102). The third system is for Bass (B), also with arpeggiated patterns and fingerings (5). A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page.

269

mp *mf* *p*

dolce *spicc.* *dolce, vibr. s.l.*

110 -> 106 207 -> 203 201 -> 205 206 201 -> 208

212 -> 109 206 -> 210

112 -> 305

The musical score is arranged in five systems. The first system (measures 269-272) features a Violin (V) part with dynamics *mp*, *mf*, and *p*, and performance directions *dolce*, *spicc.*, and *dolce, vibr. s.l.*. The second system (measures 273-276) includes Arco (A) parts with fingering 5 and slurs, and measure groupings: 110 -> 106, 207 -> 203, 201 -> 205, 206, and 201 -> 208. The third system (measures 277-278) shows Arco (A) parts with fingering 5 and slurs, and measure groupings: 212 -> 109 and 206 -> 210. The fourth system (measures 279-280) shows Arco (A) parts with fingering 5 and slurs, and measure grouping: 112 -> 305. The fifth system (measures 281-284) features a Bass (B) part with complex fingering (5, 7) and slurs.

272

V

p.o. I dolce, vibr. s.t.

f *mp* *p*

A

204 -> 212 202 212 -> 103 209 -> 305 203

A

104 -> 308

B

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Detailed description: This page of a musical score contains three systems of staves. The first system, labeled 'V', consists of two staves: the top staff is for Violin and the bottom for Viola. It begins at measure 272 and features complex fingering with many '5' and '3' markings. Performance instructions include 'p.o.', 'I', 'dolce, vibr. s.t.', and dynamic markings *f*, *mp*, and *p*. The second system, labeled 'A', consists of two staves for Viola and includes measure numbers 204-212, 202, 212-103, 209-305, and 203. The third system, labeled 'A', consists of two staves for Viola and includes measure numbers 104-308. The fourth system, labeled 'B', consists of two staves for Bass and includes various fingering markings. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

8va

275

V

p.o.

III

IV III II

ric. (on the beat)

poco f

A

209 208 205 -> 209

A

308 -> 102

B

Detailed description: This page of a musical score contains three systems of staves. The top system is for Violin (V), starting at measure 275. It features a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and fingerings (5, 3). Above the staff, there are markings for '8va' and 'poco f'. The middle system is for Viola (A), with measures 209, 208, and 205-209. It also has a treble clef and one sharp. Fingerings (5) and slurs are present. The bottom system is for Bass (B), with measures 308-102. It has a bass clef and one sharp. Fingerings (5) and slurs are present. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

(8)

278

very quickly bend the string
or slide the finger for each grace-note

mp

dolce, vibr.
s.t.

mp

p.o. V I II II

A

15

211

210

A

15

301

109 -> 205

204

B

15

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281

pizz.
mp
c.l.ric.

mp
pizz. stop C with 3rd or 4th finger and hold down while 1st finger damps III/IV
c.l.ric.
mf

dolce, vibr.
nat. s.t.

mf 5 — mp

3 206

308 → 103 307

3 112

302 → 109

3 3 3 3 3 3 3 3 3

B

Detailed description: This page of a musical score contains six systems of music. The first system is for Violin (V), the second for Viola (A), and the third for Bass (B). The Violin part starts at measure 281 and includes performance instructions for *pizzicato* and *crescendo/decrescendo* (c.l.ric.) with dynamics *mp* and *mf*. The Viola part includes a specific instruction: *pizz.* stop C with 3rd or 4th finger and hold down while 1st finger damps III/IV. The Bass part features several triplet markings (3) and dynamic markings *mf* and *mp*. A large blue watermark 'PREVIEW FILE ONLY' is oriented diagonally across the center of the page. Measure numbers 206, 308 → 103, 307, 112, and 302 → 109 are placed below their respective systems.

This page contains musical notation for three parts: Violin (V), Violas A (A), and Violas B (B). The Violin part starts at measure 284 and includes performance directions such as *p.o.*, *mp*, *mf*, *mp*, *p*, *dolce, vibr.*, and *s.l.*. The Violas A part is divided into two systems, with the first system covering measures 106 to 111 and the second system covering measures 205 to 310 and 203 to 407. The Violas B part covers measures 203 to 407. The score features complex rhythmic patterns, including triplets and sixteenth-note passages, and includes dynamic markings and performance instructions.

This musical score page contains four systems of music. The top system is for Violin (V) and includes measures 290-312. It features a dynamic marking of *mp* (mezzo-piano) and a crescendo hairpin. Performance instructions include *c.l. ric* (crescendo), *p.o. => s.t.* (pizzicato to sostenuto), *dolce, vibr. nat. s.t.* (dolce, vibrato, natural sostenuto), and *agitato p.o.* (agitato pizzicato). The score includes various musical notations such as slurs, ties, and fingerings (5, 3, 3, 3). The second system is for Piano (A), measures 209-312, showing a melodic line with slurs and ties. The third system is for Piano (A), measures 112-312, featuring a complex melodic line with slurs and ties. The bottom system is for Piano (B), measures 112-312, showing a bass line with slurs and ties. A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page.

This musical score page contains three systems of staves. The top system is for Violin (V), the middle for Flute (A), and the bottom for Bassoon (B). The Violin part starts at measure 293 and includes annotations such as *poco f*, *jeté jeté*, and *senza espr.* with a dynamic marking of *p*. The Flute part includes measure numbers 110 and 212. The Bassoon part includes measure numbers 107-203 and 111. Fingerings (5, 3, 7) and slurs are used throughout. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

296

V

dolce, vibr.
s.t.

110

103 > 306

A

206

309

B

Preview File Only

Detailed description: This page of a musical score contains staves for Violin (V), Viola (A), and Bassoon (B). The Violin and Viola parts feature a five-fingered note with performance markings: *dolce, vibr.* and *s.t.* (sordina). The Viola part includes a section with a measure rest of 110 measures and a section with a measure rest of 103 measures, followed by a double bar line and the number 306. The Bassoon part contains several triplet markings (indicated by a '3' over a bracket) and measure rests of 206 and 309 measures. A large blue watermark 'Preview File Only' is oriented vertically across the center of the page.

209

V

p.o.

III II

II

IV III

IV

mf

p sub.

204

A

112

102

B

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Detailed description of the musical score: The score consists of five staves. The top staff is for Violin (V), the second for Viola (V), and the next two for two different Accordion (A) parts. The bottom staff is for Bass (B). The music is in a key with one sharp (F#) and a 3/4 time signature. Measure numbers 204, 112, and 102 are indicated at the end of the respective sections. Dynamic markings include *p.o.* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p sub.* (piano subito). Fingering instructions such as III II, II, IV III, and IV are provided for the violin and viola parts. The score includes various musical notations such as triplets, slurs, and articulation marks.

The image displays a page of a musical score, page 60, featuring three staves: Violin (V), Flute (A), and Bassoon (B). The Violin part begins at measure 302 and includes dynamics *mp*, *mf*, and *p*, along with a *c.l. ric* marking and a *p.o. => s.t.* instruction. The Flute part includes measures 105, 111, 202, 203, and 207, with a *5* fingering marking. The Bassoon part includes measures 302, 203, and 207, with a *5* fingering marking. The score is annotated with numerous triplets, slurs, and dynamic markings. A large blue watermark reading "Preview File Only" is oriented diagonally across the center of the page.

305

V

pizz.

p

arco IV

poco mf

III

II

A

103 → 111

A

307

B

C

Preview File Only

Detailed description: This is a page of a musical score, page 61, starting at measure 305. It features five staves: Violin (V), two Accordion parts (A), Bass (B), and Cello (C). The Violin part begins with a pizzicato (*pizz.*) section at measure 305, marked *p* (piano). It then transitions to an arco section at measure 307, marked *poco mf* (poco mezzo-forte). The arco section includes fingerings for the fourth, third, and second strings. The first Accordion part (A) features a melodic line with a trill-like texture, indicated by a dashed line and the instruction '103 → 111'. The second Accordion part (A) has a more rhythmic accompaniment with triplets. The Bass (B) and Cello (C) parts provide harmonic support with triplets and sustained notes. A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page.

Meno mosso (♩ = 84 preciso)

Violin (V) part: *jeté*, *ric.*, *dolce sub. s.t.*, *pizz.*, *f*, *mp*, *p*. Includes a *gliss.(II)* instruction and a triplet of eighth notes. A dashed line indicates a slur over the first two measures.

Viola (A) part: Includes a triplet of eighth notes. A dashed line indicates a slur over the first two measures. Measure numbers 201 and 308 are present.

Cello/Double Bass (C) part: Includes a triplet of eighth notes.

Watermark: Preview File Only