

SIGNS AND EXPLANATIONS: A: GENERAL.

I. INTONATION

$a \frac{1}{8} \frac{1}{6} \frac{1}{4} \frac{1}{3} \frac{2}{8} \frac{1}{2} \frac{5}{8} \frac{3}{4} \frac{5}{6} (\frac{7}{8})$ - TONE HIGHER

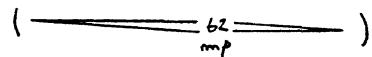
$a \frac{1}{6} \frac{1}{4}$ - TONE LOWER

ALL GLISSANDOS ARE TO BE PLAYED IN A CURVED "ROUNDED OFF" MANNER, THAT IS THAT THE TOP - AND (OR) BOTTOM TONES IN A GLISSANDO PASSAGE (WITH THE EXCEPTION OF START- AND ENDTONES) ARE TO BE REGARDED AS TOP OR BOTTOM POINTS IN A SMOOTH (MATHEMATICAL) FUNCTION.



II. DYNAMICS

ALL DYNAMICS ARE NOTATED IN TWO (PARALLEL) WAYS: A NUMBER THAT INDICATES THE (WANTED, SOMETIMES UTOPICALLY) DECIBEL VALUE OF THE PASSAGE AND THE CLASSICAL DYNAMICS SIGNS.



THE DECIBELS ARE TO BE TAKEN AS HINTS OF A MORE NUANCED DYNAMICAL LANGUAGE RATHER THAN ABSOLUTE "COMMANDMENTS". HOWEVER IF ONE WANTS, THE DECIBEL-VALUES ARE ESTIMATIONS OF THE INSTRUMENT'S POSSIBLE OUTPUT FROM A DISTANCE OF ABOUT 4 METRES IN A ABSOLUTE SILENT ENVIRONMENT. (SO ONE MUST ADJUST IT TO THE ACOUSTICAL CONDITIONS (NOISE) IN THE PERFORMANCE ROOM.....)

ALL DIMINUENDOS AND CRELENDOS SHOULD HAVE AS "EXPONENTIAL" CHARACTER AS POSSIBLE (THIS IS ESPECIALLY IMPORTANT IN THE SOFT PASSAGES: ppp 45)

- ppp = AS QUIET AS POSSIBLE
- cresc. = CRELENDO FROM NIENTE
- dim. = DIMINUENDO TO NIENTE

MALKIOS - TRIO FOR CLARINET IN B \flat , VIOLIN AND CELLO .. 1997

COMMISSIONED BY "MUSIC FACTORY", BERGEN, WITH FINANCIAL

OHM.

(DYNAMICS, CONT.)

SUPPORT FROM NOMUS.

(TIMBRE, CONT.)

I.

- ≡ = MEANS THAT THE DYNAMICAL VALUE INCLUDES THE DYNAMICAL SUM OF ALL THE TONES IN THE CHORD (OR SPECTRUM)
- ≡ = MEANS THAT ALL THE COMPONENTS WRITTEN OUT IN THE CHORD (OR SPECTRUM) SHOULD BE EQUALLY BALANCED PSYCHOACOUSTICALLY, SO THAT ALL COMPONENTS OF THE CHORD ARE HEARD WITH EQUAL LOUDNESS.

III. TIMBRE

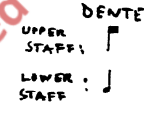
- L = TONE WITH AS SINUSODIALLY TIMBRE AS POSSIBLE,
- □ = TONE WITH AS RICH SPECTRUM OF (HARMONIC) OVERTONES AS POSSIBLE, AS EQUALLY BALANCED AS POSSIBLE
- ┘ = TONE WHERE ONLY ONE PARTIAL (THE ONE WRITTEN OUT IN THE UPPER STAFF) IS HEARD (BOW-HARMONICS FOR STRINGS - DENTAL SOUNDS FOR CLARINET).
- ┘ = TONE WHERE THE FUNDAMENTAL (WRITTEN IN THE LOWEST STAFF), AND ONE PARTIAL (UPPER STAFF) ARE THE COMPONENTS HEARD.
- ┘ = TONE WHERE THE "TIMBRE AREA" UNDER THE PARTIAL IS GRADUALLY FADING, SO THAT A VIRTUAL PICTURE OF THE FUNDAMENTAL(S) IS HEARD.
- ▩ = WHITE NOISE, TONELESS "AIR-SOUND", WITH AS BROAD SPECTRUM AS POSSIBLE.
- ▷ = SPECTRUM WITH A STRONG EMPHASIS ON LOW HARMONICS THEN GRADUALLY SLOPING OFF WHEN COMING TO HIGHER HARMONICS. ("ORDINARY SOUND")
- ▩ = MIXTURE OF "SINUSODIAL" AND "WHITENOISE", EQUALLY BALANCED.
- || = CHORD WITH TWO TONES, WHERE THE LOWEST IS QUIET CLEAR AND THE HIGHEST HAS A RATHER "AIRY" AND SHIMMERING QUALITY, EQUALLY BALANCED. (STRINGS: "ONE STRUNGED DOUBLE STOP")
- → THE LITTLE ARROW AFTER THESE SIGNS INDICATE A GRADUAL (LINEAR) TRANSITION BETWEEN ONE TYPE OF TIMBRE TO ANOTHER.

NB! THESE TIMBRIC INDICATIONS ARE HINTED MOSTLY IN THE BEGINNING OF THE PIECE AND SHOULD BE PLAYED IN ALL SIMILAR PASSAGES, UNLESS OTHERWISE INDICATED.

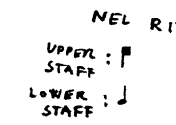
B: CLARINET

- ┘ = AIR SOUND - TONELESS = ▩
- ┘ = AIR SOUND AND TONE COMBINED = ▩ (OR ▩ ETC.)

┘ = PASSAGES LIKE THIS SHOULD ALWAYS MEAN A GRADUAL CONTINUOUS TRANSITION, WHERE THE NOTES ARE "DERIVATIVES" OF THE PASSAGE (TRANSITION)



= THIS MEANS "TEETH ON REED - SOUND", WHERE THE FORMANT (┘ = UPPER STAFF) IS AS NARROWLY FILTERED AS POSSIBLE (LOWER STAFF INDICATES FUNDAMENTALS OR FINGERINGS)



= NEL RIZONATORE: THIS MEANS THAT IF POSSIBLE THE CLARINET SHOULD PLAY INTO ONE OR MORE RESONATORS WITH FORMANTS AS THE PITCHES INDICATED (RESONATORS MADE OF METAL ETC.), AND WHERE THE FORMANTS ARE HAVING A RATHER SMOOTH FILTER-QUALITY.

IF SUCH RESONATORS DOESN'T EXIST, THE PLAYER SHOULD TRY TO FIND FINGERINGS ETC. WHICH AS FAR AS POSSIBLE IMITATES THE QUALITY OF RESONATORS. L = MEANS "ECHOTON" WHEREVER POSSIBLE

ALL THE MULTIPHONICS ARE TAKEN FROM THE BOOK "NEW DIRECTIONS FOR CLARINET" (SO ARE THE FINGERINGS), ED. BY P. REEFELDT, UNIV. OF CALIFORNIA PRESS. IF SOME OF THE MULTIPHONICS DOESN'T WORK, THE PLAYER CAN CHOOSE SOLUTIONS THAT ARE AS SIMILAR AS POSSIBLE AS THE INTENDED MULTIPHONICS.

(CLARINET, CONT.)

IT IS ESPECIALLY IMPORTANT TO PRESERVE THE THE LOWEST TONE OF THE MULTIPHONIC.

IN TRANSITIONS OF THE TYPE:

ETC. ONE SHOULD TRY AS FAR AS POSSIBLE TO HAVE THE ENTIRE MULTIPHONIC PRESENT ALL THE TIME. (ONE STEP "LESS GOOD": START WITH THE LOWEST TONE(S) AND BUILD UP WITH THE HIGHER ONES.

≡ = MEANS FLUTTER TONGUING (FRULLATO)

PER STAFF: FREQ. DI FRULL. = MEANS THAT THE FREQUENCY OF THE FLUTTER TONGUING IS INDICATED IN THE LOWER STAFF. THIS IS JUST A HINT ABOUT APPROXIMATIVE VALUES!

C: STRINGS

"BOW HARMONIC": PLAY THE FUNDAMENTAL (INDICATED IN THE LOWER STAFF) WITH A QUIET LIGHT PRESSURE ON THE FUNDAMENTAL TONE, AND WITH A VERY LIGHT COLOUR VIBRATO - TRILL ABOUT A MINOR THIRD ABOVE THE FUNDAMENTAL (THE THIRD INTERVAL NOT HEARD) THIS WILL CREATE A VERY ETHERIC VIBRATO (WITH ABOUT A 1/8 - TONE FREQUENCY DEVIATIONS), WITH ONE (OR SOMETIMES MORE) INDICATED HARMONIC(S), WRITTEN IN THE UPPER STAFF.

(TR 8) = MEANS THE APPROXIMATE SPEED OF THE VIBRATO TRILL → = THE ARROW INDICATES A GRADUAL TRANSITION BETWEEN DIFFERENT VIBRATO - SPEEDS. THE CONTROL OF THE HARMONICS IS DONE BY A "COOPERATION" OF

(STRINGS, CONT.)

FOLLOWING PARAMETERS:

- Bow PRESSURE
Bow SPEED
Bow POSITION

(AND TO A LESSER DEGREE:)

FINGER PRESSURE.

SOME HARMONICS WILL, (DUE TO DIFFERENT PHYSICAL CONDITIONS) BE DIFFICULT TO OBTAIN, IN THOSE CASES, THE "COLOR-VIBRATO TRILL" - FINGER CAN TIGHTEN ITS PRESSURE A LITTLE BIT, AND GRASP THE POSITION OF THE HARMONICS IN THE MORE

"TRADITIONAL" MANNER:



BUT, WHEN DOING THIS, TRY TO PRESERVE THE ETHERIC QUALITY OF THE BOW-HARMONICS.

UPPER STAFF: = "FORMANT INDICATIONS"
LOWER STAFF: HERE THE FUNDAMENTAL (INDICATED IN THE LOWER STAFF) IS GRASPED LIGHTLY (PREFERABLY WITH TWO CLOSE FINGERS CREATING A RATHER DULL FUNDAMENTAL SOUND) AND THEN THE "FORMANT" (UPPER STAFF) IS CONTROLLED BY THE PARAMETERS:
Bow PRESSURE
Bow SPEED
Bow POSITION.

AGAIN, DUE TO DIFFERENT PHYSICAL CONDITIONS, SOME "HOLES" MAY BE HEARD IN TRANSITIONS LIKE: u -

WILL PERHAPS SOUND MORE LIKE: u - THIS IS NOT SO DANGEROUS, JUST TRY TO GIVE AN

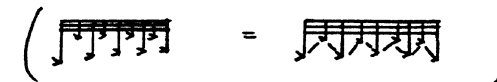
(STRINGS CONT.)

IMPRESSION OF A "VIRTUAL GLISSANDO".

TRY TO DO THE TRANSITIONS BETWEEN "FORMANT INDICATIONS" AND "BOW HARMONICS" AS SMOOTH AS POSSIBLE.

(STRINGS CONT.)

≡ = THIS MEANS ALWAYS: TREMOLO, PRESTO POSSIBILE.



= "MULTIPHONIC" OR "DISTORTED HARMONICS" (SOMETIMES SHOWN ON TWO STAFFS: U: f = RESULT L: f = POSITION)

ON ONE STRING.

THIS EFFECT IS OBTAINED BY FINDING THE POSITION BETWEEN TWO HARMONIC "NODES" WITH THE "LIGHT-GRASPING" FINGER. THIS WILL PRODUCE DIFFERENT SPECTRAS, WHICH WILL INCLUDE THE TWO "ORIGINAL" HARMONICS, AND WITH A LITTLE FIRMER BOW-PRESSURE AND THE BOW NEARER THE BRIDGE, EVEN A THIRD (OR EVEN MORE) TONE(S), THAT BELONG TO THIS "NODE". (THE SPECTRUM'S

FUNDAMENTAL WILL ALSO BE HEARD, BUT DUE TO DIFFERENT PHYSICAL IMPERFECTIONS, ITS FREQUENCY IS DIFFICULT TO PREDICT...)

f or f = "ONE STRINGED DOUBLE STOP" OR "SHIMMERING-TONE".

HAVE AN ORDINARY (FIRM) FINGER-PRESSURE ON THE LOWEST TONE (THE f) AND A VERY LIGHT ONE ON THE UPPER (THE f). THE BOW IS DRAWN VERY LIGHTLY AND DELICATELY, AND THE BOWS POSITION IS VERY SUL TASTO.

f = IS HERE INDICATING THE APPROXIMATE POSITION OF THE BOW ON THE STRING. THE RESULT WILL BE, I HOPE, A SHIMMERING, RATHER DIFFUSE "TONE CLOUD" (QUASI LONTANO).

f → f = GRADUALLY FIRMER PRESSURE FOR THE "LIGHT-TONE". GOING TO ORDINARY TONE.

f → f = GLISSANDO FOR THE "LIGHT-TONE".

♩ = 60! $\frac{20}{4}$ (SILENZIO)

$\frac{6}{4}$

"MALKIOS" (ΜΑΛΧΙΟΣ) - TRIO (CLARINETTO IN SI BEMOLLE, VIOLINO, VIOLONCELLO)

OHM. 1.

CL. Sib

VN.

VC.

This system contains the first three staves of the score. The Clarinet in B-flat (CL. Sib) staff is mostly silent. The Violin (VN.) and Violoncello (VC.) staves feature complex rhythmic patterns with frequent triplets and sixteenth notes. The VC. staff includes markings for fingerings (III, IV) and dynamics (pppp, ppp). The time signature is 6/4. A large watermark 'NB noter' is visible across the center of the page.

CL. Sib

VN.

VC.

This system contains the next three staves of the score. The Clarinet in B-flat (CL. Sib) staff begins to play with a melodic line. The Violin (VN.) and Violoncello (VC.) staves continue with their rhythmic accompaniment. The VC. staff includes markings for dynamics (pppp, ppp, f) and fingerings (3, 5). The time signature is 6/4. A large watermark 'NB noter' is visible across the center of the page.

CL.Sib

VN.

VC.

51 pp

54 pp

37 pppp

45 ppp

37 pppp

38 pppp

22

CL.Sib

VN.

VC.

(FREQ. DI FRULL.)

(III.) SIM.

(IV.) SIM.

(I.) (1.) SIM.

40 pppp

38 pppp

38 pppp

39 ff

39 ff

25

4
4

CL.Sib

40

41

46

51

50

III. (Li.)

NB!

I. li sim.

40

46

51

50

VC.

The score for measures 30-34 includes: Clarinet in C (CL.Sib) with a dynamic marking of pppp; Violin (VN.) with dynamics pppp and pp; and Viola (VC.) with dynamics pppp and pp. The Viola part features a triplet starting at measure 30 and is marked with 'NB!'. The system ends with measure 34.

30

(4)
(4)

CL.Sib

(VOCE AD LIB.)

49

41

46

54

54

54

84

84

84

84

84

OBS! (FAER. DI TRULL.)

III.

IV.

I. li →

II.

III.

(III.)

I. li

I.

VC.

49

46

40

40

40

40

54

54

84

84

84

84

NB!

I.

The score for measures 35-39 includes: Clarinet in C (CL.Sib) with a dynamic marking of ppp; Violin (VN.) with dynamics ppp and pp; and Viola (VC.) with dynamics pppp and pp. The Viola part features a triplet starting at measure 35 and includes markings for 'I. li', 'II.', 'III.', 'IV.', and 'I. li'. The system ends with measure 39.

35

INB noter
This music is copyright protected

CL. Sib.
 VN.
 VC.

III. (I.)
 IV. (II.)
 I. (I.)

Voice part: VOCE Ad LIB.

Musical score for measures 50-54. Includes staves for CL. Sib., VN. (Violin I, II), and VC. (Violoncello I, II) with various dynamics and articulations.

CL. Sib.
 VN.
 VC.

Musical score for measures 55-60. Includes staves for CL. Sib., VN. (Violin I, II), and VC. (Violoncello I, II) with various dynamics and articulations.

4/4

(“SMITH MULTIPHONIC”
RENFÉLDT, P. 120)

3/4

G#

5/4

7.

CL. Sib

VN.

VC.

60

CL. Sib

VN.

VC.

65

CL.Sib

VN.

VC.

oo:oo:oo

(III)

DENTE

Musical score for measures 70-79. The score is written for Clarinet in B-flat (CL.Sib), Violins (VN.), and Violas (VC.). The time signature changes from 3/4 to 2/4 and back to 3/4. The key signature is one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings like *mp* and *f*. Measure numbers 70, 71, 72, 73, 74, 75, 76, 77, 78, and 79 are indicated. A large watermark is present across the page.

Musical score for measures 80-89. The score is written for Clarinet in B-flat (CL.Sib), Violins (VN.), and Violas (VC.). The time signature changes from 3/4 to 6/4 and back to 3/4. The key signature is one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings like *mf*, *f*, and *fff*. Measure numbers 80, 81, 82, 83, 84, 85, 86, 87, 88, and 89 are indicated. A large watermark is present across the page.

(6/4)

4/4

(DENTE)

Violoncello

CL. Sib

VN.

VC.

(VOCE AD LIB.)

Musical score for the first system, featuring Clarinet in B-flat (CL. Sib), Violins (VN.), and Violas (VC.). The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark is present across the center of the page.

Musical score for the second system, continuing the instrumentation of Clarinet in B-flat (CL. Sib), Violins (VN.), and Violas (VC.). The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark is present across the center of the page.

CL.Sib. (L) (L) (L)

VN. (III.) (II.)

VC. I. F (TR7) (I.)

85

CL.Sib.

VN.

VC.

SI POSS: NEL RISONATORE:

90

CL. Sib

62

62

III.

(S.P.) IV.

VC.

5:4

5:4

I.

II.

6/4

CL. Sib

83

80

88

88

5:4

5:4

VC.

95

98

98

R
... G#
F#

CL. Sib.

VN.

VC.

(III.)

(IV.)

(-)

5:4

61 p

53 PP

59 P

60 p

64 mp

62 mp

F: II.

CL. Sib.

VN.

VC.

(L)

58 P

62 mp

49 PP

52 PP

52 PP

100

DETE: 4

78 ff

80 ppp

73 f

70 mf

50 pp

84 ff

80 ff

76 f

50 pp

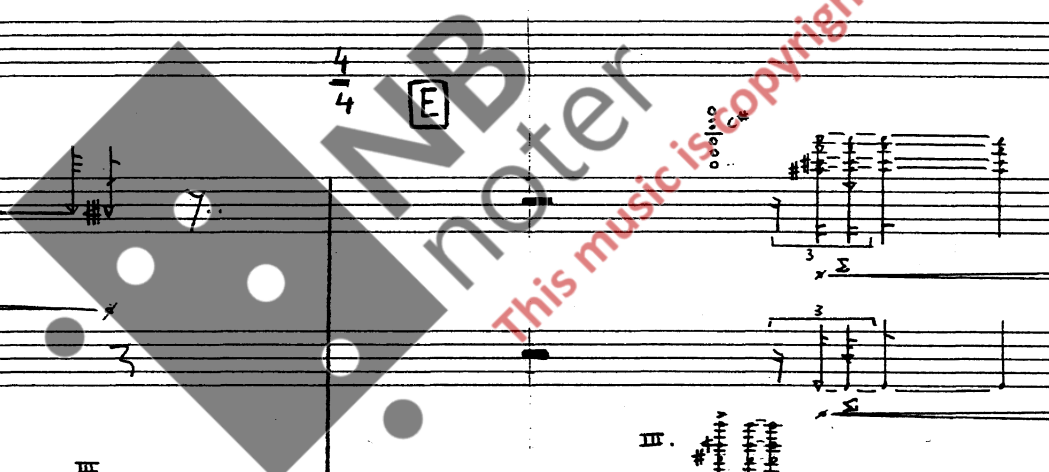
84 ff

50 pp

80 ff

78 ff

50 pp



(3/4)

6/4

op. 106
C#
E#

CL. Sib

VN.

VC.

6

4

74 74 81 85 54 53

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

ff fff fff pp

NB! (FRER. DI FRULL.) 5:4

NB. I

87 84 84 87 54 54

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

ff fff fff pp

(I.) (II.) (III.)

87 86 84 87 54 54

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

ff fff fff pp

ppp

CL. Sib

VN.

VC.

59 55 52 53

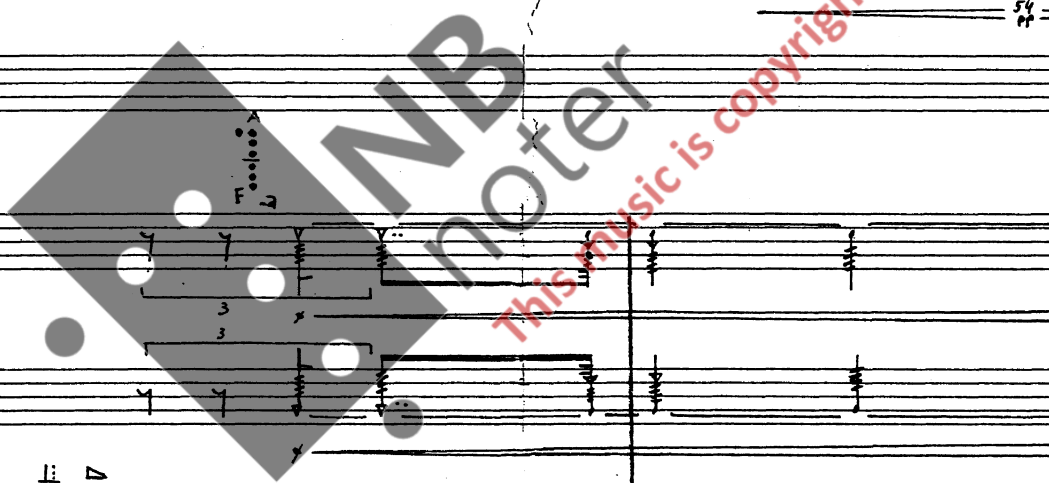
5:4 5:4 5:4 5:4

pp pp pp pp

(I.) (II.)

52 52 53

pp pp pp



Musical score for strings and woodwinds. The top system includes parts for CL. Sib., VN., and VC. in 4/4 time. The CL. Sib. part features a melodic line with a triplet of eighth notes marked '(L.)' and '53 pp'. The VN. part includes trills marked '(TR. 7)' and '(TR. 8)'. The VC. part includes a section marked '5:4' and '57 p'. The bottom system includes parts for CL. Sib., VN., and VC. in 6/4 time. The CL. Sib. part features a melodic line with a triplet of eighth notes marked '60 p'. The VN. part includes trills marked '(TR. 7)' and '(TR. 8)'. The VC. part includes a section marked '5:4' and '59 p'. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

Musical score for strings and woodwinds. The top system includes parts for CL. Sib., VN., and VC. in 4/4 time. The CL. Sib. part features a melodic line with a triplet of eighth notes marked '60 p'. The VN. part includes trills marked '(TR. 7)' and '(TR. 8)'. The VC. part includes a section marked '5:4' and '59 p'. The bottom system includes parts for CL. Sib., VN., and VC. in 6/4 time. The CL. Sib. part features a melodic line with a triplet of eighth notes marked '60 p'. The VN. part includes trills marked '(TR. 7)' and '(TR. 8)'. The VC. part includes a section marked '5:4' and '59 p'. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

(b)
4

4
4

CL. Sib

VN.

VC.

88

90

92

CL. Sib

VN.

VC.

93

95

97

(L)

CL. Sib
54 *pp*
55
65
65

VN
54 *pp*
54
54 *pp*
54
60 *p*
(F) (III.) (TR7)
68 *mf*
78
78

VC
62 *mp*
NB! (F) (II.) (TR6)
62
54
60
NB (I.) (TR7)
80
83

125

6
4

(L)

CL. Sib
52 *pp*
61 *p*

VN
(IV.)
54
54
63 *mp*
(III.)
67 *mf*

VC
63 *mp*
NB. II.
63
74 *f*

CL. Sib.

VN.

VC.

53 pp

54 pp

62 mp

54 mp

50 ppp

59 p

57 p

33 pppp

(II.)

(III.)

130

CL. Sib.

VN.

VC.

60 p

60 p

5:4

69 mf

65 mp

63 mp

IV.

5:4

135

CL.Sib

VN

VC

55 pp

54 p

CL.Sib

VN

VC

57 p

67 mf

73 f

140



G.P.

Handwritten musical score for measures 144-145. The score is arranged in systems for Clarinet in B-flat (CL.Sib), Violins (VN.), and Violas (VC.).

Measure 144: Features a 4/4 time signature. The Clarinet part has a whole note G. The Violin and Viola parts have a whole note G. The Violin II part has a whole note G. The Viola part has a whole note G. The Violin I part has a whole note G. The Viola part has a whole note G. The Violin II part has a whole note G. The Viola part has a whole note G. The Violin I part has a whole note G. The Viola part has a whole note G.

Measure 145: Features a 3/4 time signature. The Clarinet part has a quarter note G. The Violin part has a quarter note G. The Viola part has a quarter note G. The Violin II part has a quarter note G. The Viola part has a quarter note G. The Violin I part has a quarter note G. The Viola part has a quarter note G.

Handwritten annotations include: (I.), (II.), (III.), (s.p.), and (II.) (s.p.).

G.P.

Handwritten musical score for measures 146-150. The score is arranged in systems for Clarinet in B-flat (CL.Sib), Violins (VN.), and Violas (VC.).

Measure 146: Features a 4/4 time signature. The Clarinet part has a whole note G. The Violin part has a whole note G. The Viola part has a whole note G. The Violin II part has a whole note G. The Viola part has a whole note G. The Violin I part has a whole note G. The Viola part has a whole note G.

Measure 147: Features a 4/4 time signature. The Clarinet part has a whole note G. The Violin part has a whole note G. The Viola part has a whole note G. The Violin II part has a whole note G. The Viola part has a whole note G. The Violin I part has a whole note G. The Viola part has a whole note G.

Measure 148: Features a 4/4 time signature. The Clarinet part has a whole note G. The Violin part has a whole note G. The Viola part has a whole note G. The Violin II part has a whole note G. The Viola part has a whole note G. The Violin I part has a whole note G. The Viola part has a whole note G.

Measure 149: Features a 4/4 time signature. The Clarinet part has a whole note G. The Violin part has a whole note G. The Viola part has a whole note G. The Violin II part has a whole note G. The Viola part has a whole note G. The Violin I part has a whole note G. The Viola part has a whole note G.

Measure 150: Features a 4/4 time signature. The Clarinet part has a whole note G. The Violin part has a whole note G. The Viola part has a whole note G. The Violin II part has a whole note G. The Viola part has a whole note G. The Violin I part has a whole note G. The Viola part has a whole note G.

Handwritten annotations include: (I.), (II.), (III.), (IV.), (s.p.), and (III.).

Cl. Sib

VN.

VC.

(I.)

(II.) (s.p.)

(III.)

(IV.)

54

55

56

pp

Cl. Sib

VN.

VC.

(II.)

(III.) (s.p.)

(I.)

(II.)

(III.)

(IV.)

(I.)

(s.p.) (II.)

57

58

59

60

pp

5:4

CL.Sib

VN.

VC.

(III.)

(IV.) (II.)

(I.)

(II.)

(I.)

(II.)

160

42 PPPP

47 PPP

44 PPPP

5:4

3

(FREQ. DI FRULL.)

8

(4/4)

6/4

CL.Sib

VN.

VC.

(III.)

(IV.)

(I.)

(II.)

(IV.)

(I.) (II.)

(II.)

46 PPP

46 PPP

48 PPP

48 PPP

(FREQ. DI FRULL.)

8

Handwritten musical score for measures 165-170. The score is arranged in two systems. The first system contains measures 165-169, and the second system contains measures 170-174. The instruments are labeled on the left: CL.Sib (Clarinet in B-flat), VN (Violin), VC (Viola), and a double bass line at the bottom. The time signature is 6/4. The music includes various dynamics such as *pppp* and *ppp*, and articulation marks like accents and slurs. Fingerings and bowings are indicated with numbers and 'x' marks. Performance directions include *(III.)*, *(I.)*, *(IV.)*, and *(II.)*. A large watermark for 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

G. P.

Handwritten musical score for measures 170-174. The score is arranged in two systems. The first system contains measures 170-173, and the second system contains measures 174-177. The instruments are labeled on the left: CL.Sib, VN, VC, and a double bass line at the bottom. The time signature is 6/4. The music includes various dynamics such as *pppp* and *ppp*, and articulation marks like accents and slurs. Performance directions include *(III.)* and *(I.)*. A large watermark for 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.