

ROBERTO GERHARD

CONCERT
FOR 8

Flute, Clarinet, Accordion, Mandoline, Guitar,
Percussion, Piano, and Double Bass

OXFORD UNIVERSITY PRESS
MUSIC DEPARTMENT 44 CONDUIT STREET LONDON W.1

The eight instrumental parts are on hire.

Duration: 10½ minutes approx.

The first performance of this work was given in a
BBC Thursday Invitation Concert on 17 May, 1962.

COMPOSER'S NOTE

Concert for 8 is dedicated to friends in Barcelona, Señor and Señora Gomis and their six children. My intention was to write a piece of chamber music in the nature of a Divertimento, almost in the spirit of the *commedia dell' arte*. The eight instruments are introduced somewhat in the manner of *dramatis personae*, but the play itself consists of purely musical events, and must not be taken as evoking or illustrating any extra-musical parallels whatever. From the conventions of the *commedia* two have been adopted: that of extempore invention and, sometimes, that of disguise or masking—by which I mean unusual ways of playing the instruments. The piece falls into eight sections, which are played without a break.

R.G.

CONCERT FOR 8

♩ = ca.78

ROBERTO GERHARD

The score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Flute:** Enters in the final measure with a flutter and *ff* dynamics.
- Clarinet in Bb:** Silent throughout.
- Accordion:** Silent throughout.
- Mandoline:** Enters in the final measure with *ff* dynamics.
- Guitar:** Features a complex rhythmic pattern in the final measure, with notes 4, 7, 4, 5, 8 and 4, 4, 2, 4, 4.
- Percussion:** Includes *med Cym.* (pinched with thumb & finger nail), *large Cym.* (with soft Timp. stick), and *largest Korean Block* (with soft rubberhead stick). Tenor Dr. enters in the final measure.
- Pianoforte:** Features a melodic line with *mp dolce* and *ff* dynamics, and a *Ped.* instruction.
- Doublebass:** Features a bass line with *pp* and *ff* dynamics.

6

Fl.

CL.

Acc.

Mand.

Guit.

tune bottom E to D below

col arco

mp

p

cresc.

cresc.

9
4

5
4

6
4

4
2

Perc.

largest & small Korean Blocks

ff

p

ff

Pf.

mf

8

keep *ped.*

Db.

sul G

p

cresc.

♣ Guitar: *col arco*, holding the guitar flat on your lap, play with a cello bow closest to the ponticello. Begin *down bow* on the open 6th string, and then gradually flatten the position of the bow, to bring the other 5 strings into vibration, *crescendo up bow* to *ff* over the last 3 beats. The bow should be somewhat loosely strung and well resined.

9

Fl.

Cl.

Acc.

Mand.

Guit.

Perc.

Pf.

Db.

harm. 3

ff *ppp*

ff *ff* *mf*

p *ff* *let ring* *damp* *p*

ff *ff* *mf*

ff *ff* *mf*

ff

tune bottom D to E

4/2 5/4 3/4

Vibraphone

med. Cym.

p col arco

ff *let ring* *damp*

ff *mf*

ff *ff* *mf*

ff

⊕ *col arco*: play with a cello bow on the edge of a thin, medium cymbal (preferably Chinese) firmly held in hand (through leather strap or fix-rod) to prevent it from wobbling under the pressure of the bow. Hold the bow perpendicularly to the rim, starting *p* down-bow, and then gradually increasing pressure up-bow to *ff*. Plenty of resin should be used, both on the bow and all round the cymbal's edge, selecting for playing the spots that will produce the most satisfactory harmonics, which should be marked with chalk on the cymbal's surface.

13

Fl. *open* *p cresc.* *ff*

Cl. *p cresc.* *ff*

Acc. *ppp* *cresc.* *ff*

Mand. *p* *cresc.* *ff*

Guit. *mf gliss. tremolo with plectrum* *f* *ff*

Perc. *mp hard sticks* *ff hard sticks* *Glockenspiel*

Pf. *mp* *ff*

Db. *sul D* *p* *cresc.* *ff*

Detailed description: This page of a musical score, rehearsal mark 13, features eight staves. The Flute (Fl.) and Clarinet (Cl.) parts are in treble clef, with the Flute part starting on a natural G4 and marked 'open'. Both have dynamics from *p cresc.* to *ff*. The Accordion (Acc.) is in bass clef, starting with *ppp* and moving to *ff*. The Mandolin (Mand.) and Guitar (Guit.) are in treble clef; the Mandolin has dynamics from *p* to *ff*, and the Guitar has dynamics from *mf gliss. tremolo with plectrum* to *ff*. The Percussion (Perc.) part includes *mp hard sticks* and *ff hard sticks*, with a *Glockenspiel* section. The Piano (Pf.) is in grand staff, with the right hand starting at *mp* and reaching *ff*. The Double Bass (Db.) is in bass clef, marked *sul D*, with dynamics from *p* to *ff*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

Flute take Piccolo

Piccolo

Fl.

Cl.

Acc.

Mand.

Guit.

Perc.

Pf.

Db.

fpp

morendo

damp

take soft rubber-head sticks Kor. BIs.

fff

ff

ff

p sul G

f

ff sul pont.

4 2

5 4

5 16

5 8

23

Picc. *pp* *p dolce*

Cl.

Acc.

Mand. *ff* *f*

Guit. *ff* *f*

5	3	5	2	6	5
8	8	4	4	8	4

Perc. *f* *p* *pp*

med. Tomtom take Timp. sticks small Tom-tom

Pf. *p*

Db. *sempre pont.* *p* *sf* *ff* *p*

Red.

Picc. *p*

Cl.

Acc.

Mand. *ff*

Guit. *ff* *p*

5 6 2 5 3 5

4 8 4 4 8 8

Perc. Kor. Bl. (rubber-head stick) *p* Timp. sticks small Tom-tom *p*

Pf. *pp*

Red.

Db. *p* *ff* *p* *p*

L'istesso tempo

$\text{♩} = \text{♩}$

Picc. *p*

Cl. *p dolce*

Acc. *pp*

Mand. *f* *ff* *f*

Guit. *f* *ff* *f*

5 5 5 1 9 2
8 16 4 4 16 4

Marimba

Perc. *ff* *p*

take rubberhead stick

L'istesso tempo

$\text{♩} = \text{♩}$

Pf. *f* *ff* *pp* *f*

Red. *pp* *ff* *pp* *f*

Db. *f* *ff* *ff* *f* *p*

Picc. Cl. Acc.

Mand. Guit.

2 5 1 9 5 2
4 16 4 16 16 4

Perc. Korean Blocks

Pf. Ped.

Db.

43

Picc. *f*

Cl. *p*

Acc.

Mand. *sf*

Guit. *sf*

2 8 5 7 2

4 16 16 16 4

(2 3)

8 16

Perc. *p*

Marimba

Pf. *p* *mf* *pp* *f*

Db.

Picc.

Cl.

Acc.

Mand.

Guit.

Perc.

Pf.

Db.

ff *dim.* *pp*

ff

ff

(Keep Marimba sticks for Korean Blocks & Antique Cymbal)

Tam-tam (*let ring*)

pp

f marc.

let ring

col legno saltando sul pont. ad lib.

f 5 5 5 5 5

♣ Doublebass *col legno saltando*: the left hand, extended flatly, slightly touching the 4 strings at once, slides up and down (up to near the bridge), while the bouncing bow hits any string, or any two neighbouring strings, *ad lib.*, so as to produce a random series of harmonics, and *rubando*, i.e. at varying speeds (faster, slower) for the different quintuplets.

50

a tempo

flutter

Piccolo take Flute

Picc. *f sf ff*

Cl. *f sf ff*

Acc. *f sf ppp*

Mand. *f*

Guit. *f*

2 5 7 5

4 16 4 4

Perc. med Kor. Bl. *f* damp Tam-tam

large *f*

susp. Ant. Cym. *ff* let ring

Pf. *f* let ring

Red. (keep) *p* 8 Red.

Db. *ad lib.*

a tempo

Fl.

Cl.

Acc.

Mand.

Guit.

5

8

9

4

4

16

a tempo

Perc.

Tam-tam

(take Vic. bow)

med. Cym.

let ring

pp

a tempo

p col arco (colla parte)

cresc.

Pf.

p

f

Red.

Db.

ad lib.

f

3 6 3 6 6 6 3 6

55 a tempo

♩ = ca.144

FL. *fp* flutter *p* *f* *fp* flutter

Cl. *fp*

Acc. *fp*

Mand. *ff* *f sf*

Guit. *ff* *ff* L.H. pizz. open string

9
16

2 + 3 + 2
8 16

C

Perc. *ff* let ring *p* Marimba

a tempo

♩ = ca.144

Pf. *p* *p secco*

Db. *f* pizz.

Fl. *f fp*

Cl. *mf p f*

Acc. *pp*

Mand. *p f sf*

Guit. *f f ff with nail, sul pont.*

Perc. *mf p* Vibraphone (soft sticks)

Pf. *p dolce* *f* *f* *Red.* *poco sf* *Red.*

Db. *p poco cresc.* *ff* *pp*

Detailed description: This page of a musical score features eight staves. The Flute (Fl.) staff has a melodic line starting with a dynamic of *f* and *fp*. The Clarinet (Cl.) staff has a melodic line starting with *mf* and *p*, and later *f*. The Accordion (Acc.) staff has a sustained chord with a dynamic of *pp*. The Mandolin (Mand.) staff has a melodic line starting with *p* and *f sf*. The Guitar (Guit.) staff has a rhythmic accompaniment starting with *f* and *f*, ending with *ff* with a nail and *sul pont.*. The Percussion (Perc.) staff has a vibraphone part with *mf* and *p* dynamics. The Piano (Pf.) staff has a complex accompaniment with dynamics *p dolce*, *f*, *f*, *Red.*, *poco sf*, and *Red.*. The Double Bass (Db.) staff has a bass line with dynamics *p poco cresc.*, *ff*, and *pp*.

62

flutter
 Fl. *pp*
flutter
 Cl. *pp*
 Acc. *fpp*
 Mand. *mf* *f*
 Guit. *ff modo ord.*
 Perc. Marimba *pp*
 Pf. *p* *s* *f*
 Red. *Red.*
 Db. *pizz.* *p* *arco* *v* *poco sf* *sf* *p*

Fl.

Cl. *p*

Acc. *p*

Mand. *pp* *f* *p*

Guit. *ff* *sul pont.*

Perc. small Kor. Bl. (Mar. sticks) *p* *mf* change to soft Timp. sticks 4 Tom-toms *mf*

Pf. *p* *una corda* *cresc.* *Red.*

Db.

Detailed description: This page of a musical score contains eight staves. The Flute (Fl.) and Clarinet (Cl.) staves are mostly silent, with the Clarinet playing a short phrase in the second measure marked *p*. The Accordion (Acc.) plays a melodic line in the second measure, also marked *p*. The Mandolin (Mand.) plays a rhythmic pattern in the second measure, marked *pp*, *f*, and *p*. The Guitar (Guit.) plays a single note in the third measure, marked *ff* and *sul pont.*. The Percussion (Perc.) staff shows a sequence of instruments: small Kor. Bl. (Mar. sticks) in the first measure (*p* to *mf*), soft Timp. sticks in the second measure, and 4 Tom-toms in the third measure (*mf*). The Piano (Pf.) is in a grand staff with a treble clef and a bass clef. The treble clef part has a dynamic marking of *p* and the instruction *una corda cresc.*. The bass clef part has a dynamic marking of *p* and the instruction *Red.*. The Double Bass (Db.) staff is silent.

Fl. *fp* *flutter* *p cresc.*

Cl. *poco sf p dolce* *p f p*

Acc.

Mand.

Guit. *f modo ord.*

Perc. *p mf* *take Marimba sticks*

Pf. *mf* *una corda* *Red.*

Db. *fp* *p gliss. f*

Fl. *f* *ff*

Cl. *f* *ff* *p* 3

Acc. *p cresc.* *ff*

Mand. *f* *cresc.* *ff* *sf* 0

Guit. *f* *f*

Perc. **Marimba**
small Korean Block (Marimba sticks) *mp* *p*

Pf. *f* *una corda Ped.*

Db. *f col legno, sul pont., battuto* *fpizz.* *p*

Detailed description: This page of a musical score features eight staves. The top five staves are for Flute (Fl.), Clarinet (Cl.), Accordion (Acc.), Mandolin (Mand.), and Guitar (Guit.), all in treble clef. The Flute and Clarinet parts start with a forte (*f*) dynamic and reach fortissimo (*ff*) in the second measure. The Accordion part begins with a piano (*p*) dynamic and crescendos to fortissimo (*ff*). The Mandolin part starts with *f* and crescendos to *ff*, with a *sf* dynamic and a fermata in the final measure. The Guitar part starts with *f* and has a *f* dynamic in the final measure. The Percussion staff includes a Marimba part with a piano (*p*) dynamic and a small Korean Block part with a mezzo-piano (*mp*) dynamic. The Piano (Pf.) part is in grand staff, starting with a forte (*f*) dynamic and a *una corda* instruction. The Double Bass (Db.) part is in bass clef, starting with a forte (*f*) dynamic and playing *col legno, sul pont., battuto*, then moving to *fpizz.* and ending with a piano (*p*) dynamic.

Fl. *p*

Cl. *p*

Acc. *p*

Mand. *f marc.*

Guit. *f marc. sf*

Perc. *pp (soft sticks)*

Pf. *ff senza ped. p senza ped. mp Ped.*

Db. *arco p fp sf ff*

Fl. *p dolce*

Cl. *p dolce* *mf* *sf*

Acc. *pp* *fpp cresc.*

Mand. *sf* *ff*

Guit. *sf* *ff*

Perc. *mf* *leggero* (take Timp. sticks) *p* *small K. Bl.*

Pf. *p secco* *f* *p* *p* *senza ped.* *loco*

Db. *sf* *pizz.* *mf*

Detailed description: This page of a musical score features seven staves. The Flute (Fl.) and Clarinet (Cl.) parts begin with a *p dolce* dynamic. The Clarinet part later features *mf* and *sf* dynamics. The Accordion (Acc.) part starts with *pp* and ends with *fpp cresc.*. The Mandolin (Mand.) and Guitar (Guit.) parts play chords with *sf* dynamics, with the Guitar also reaching *ff*. The Percussion (Perc.) part includes *mf*, *leggero*, and *p* dynamics, with a section marked "small K. Bl." and "take Timp. sticks". The Piano (Pf.) part is divided into two staves, with dynamics including *p secco*, *f*, *p*, *senza ped.*, and *loco*. The Double Bass (Db.) part starts with *sf*, has a *pizz.* marking, and ends with *mf*.

Fl. *mf* *f* 3 3

Cl. *mf* *f* 3 3

Acc. *sf* *fp* *ff*

Mand. *ff* *ff*

Guit. *ff* *ff*

Perc. *sf* *mf* to Glockenspiel (hard sticks)

Pf. *f* *f* *f* Red. *let ring*

Db. *f* *fp* arco

Fl. *p* *p* *sf*

Cl. *p* *p* *sf* *sf* *sf*

Acc. *p*

Mand. *sf* *sf* *f*

Guit. *sf* *sf* *f*

Perc. *mf* (take Timp. sticks)

Pf. *p* *f* *mf*

Db. *pizz.* *mf* *sf*

Red. _____ *una corda (secco)*

Detailed description: This page of a musical score contains eight staves. The Flute (Fl.) staff starts with a piano (*p*) dynamic, followed by another *p*, and then a fortissimo (*sf*) dynamic. The Clarinet (Cl.) staff begins with *p*, has a second *p* dynamic, and then features three *sf* dynamics. The Accordion (Acc.) staff has a *p* dynamic at the end. The Mandolin (Mand.) and Guitar (Guit.) staves both start with *sf* dynamics, with Mandolin also having a *sf* dynamic later and a *f* dynamic at the end. The Percussion (Perc.) staff starts with *mf* and includes the instruction "(take Timp. sticks)". The Piano (Pf.) staff has a *p* dynamic in the first measure, followed by *f* and *mf* dynamics in the second measure. The Double Bass (Db.) staff starts with a *pizz.* dynamic, followed by *mf* and *sf* dynamics. A *Red.* (pedal) line is present under the Piano staff, with a second *Red.* line and the instruction *una corda (secco)* appearing in the second measure.

Fl. *p sf*

Cl.

Acc. *pp*

Mand. *sf ff*

Guit. *sf ff*

Perc. *pp mp* to Vibraphone

Pi. *p ff*
p stacc. una corda

Db. *arco ff p*

Detailed description: This page of a musical score covers measures 24 and 25. The score is arranged in a system with eight staves. The instruments and their parts are: Flute (Fl.), Clarinet (Cl.), Accordion (Acc.), Mandolin (Mand.), Guitar (Guit.), Percussion (Perc.), Piano (Pi.), and Double Bass (Db.). Measure 24 shows the Flute and Accordion starting with a rest, while the Mandolin and Guitar play a rhythmic pattern. The Percussion part has a rhythmic pattern. The Piano part has a chordal accompaniment. The Double Bass part has a single note. Measure 25 shows the Flute and Accordion playing a melodic line. The Mandolin and Guitar play a rhythmic pattern. The Percussion part has a rhythmic pattern. The Piano part has a chordal accompaniment. The Double Bass part has a melodic line. Dynamics include *pp*, *mp*, *p*, *sf*, *ff*, *arco*, and *stacc. una corda*.

Fl. *mf*

Cl. *mf* *pp* *p*

Acc. *poco sfpp* *p cantabile* *sfpp*

Mand. *ff sf* *mf* *f*

Guit. *ff sf* *mf* *f* *ff*

Vibraphone

Perc. *p* *pp*

Pf. *f* *p* *p* *ff*

Db. *f spiccato (bouncing bow)* *pizz.* *p* *ff* *gliss.*

Detailed description: This page of a musical score features eight staves. The Flute (Fl.) staff begins with a melodic line in the first measure, marked *mf*. The Clarinet (Cl.) staff has a melodic line starting in the second measure, marked *mf* and *pp*. The Accordion (Acc.) staff provides a rhythmic accompaniment, marked *poco sfpp*, *p cantabile*, and *sfpp*. The Mandolin (Mand.) and Guitar (Guit.) staves play chords, with the Mandolin marked *ff sf*, *mf*, and *f*, and the Guitar marked *ff sf*, *mf*, *f*, and *ff*. The Percussion (Perc.) staff includes a Vibraphone part marked *p* and *pp*. The Piano (Pf.) staff has a melodic line in the first measure marked *f*, and a bass line marked *p*. The Double Bass (Db.) staff has a bass line marked *f spiccato (bouncing bow)*, *pizz.*, *p*, *ff*, and *gliss.*

89

Fl. take Piccolo

Fl. *p*

Cl. *p*

Acc.

Mand. *ff*

Guit. *ff*

ff (rasgueado)

Perc. small Korean T. Block

pp *f* *pp*

Pf. *p*

— *Rad.*

Db. *f* arco *p* *ff* squealing (small degree of instability of intonation is permissible) strillando (è tollerabile certa instabilità d'intonazione)

Picc. *ffp*

Cl. *ffp*

Acc. *fp*

Mand. *ff*

Guit. *ff*

Perc. *ff* T. Dr. *mf* B. Dr. *p*

Pf. *f* *p* *ff* *ff*

Db. *gliss.* *p* *f* *ff* *pizz.* *arco* *V* *p* *f*

Detailed description: This page of a musical score contains eight staves. The Piccolo staff has a dynamic marking of *ffp*. The Clarinet staff also has a dynamic marking of *ffp*. The Accordion staff has a dynamic marking of *fp*. The Mandolin and Guitar staves both have dynamic markings of *ff*. The Percussion staff includes markings for *ff*, T. Dr. *mf*, and B. Dr. *p*. The Piano staff has dynamic markings of *f*, *p*, *ff*, and *ff*. The Double Bass staff includes markings for *gliss.*, *p*, *f*, *ff*, *pizz.*, *arco*, and *V*, with a dynamic range from *p* to *f*.

Piccolo take Flute

Picc. *p dolce*

Cl.

Acc. *f* *fff* *pp*

Mand. *f*

Guit. *f*

Marimba

Perc. *p*

Pf. *pp* *let ring*

Rad. (keep) *Rad.*

Db. *pizz.* *arco V* *pizz.* *arco* *f* *fp dolce*

100

FL. *sf p dolce*

Cl. *p dolce sf p*

Acc. *pp*

Mand. *f ff*

Guît. *f ff*

Perc. Korean T. Bl. *pp*

Pf. *p mp*
Red. senza ped.

Db. *pizz. p f*

104

Fl.

Cl.

Acc.

Mand.

Guit.

Perc.

Pf.

Db.

ff sul pont.

sf

ff modo ord.

Korean T. Blocks

pp

mf

p

ff

Red.

f

mf

Detailed description: This page of a musical score is for rehearsal mark 104. It features seven staves: Flute (Fl.), Clarinet (Cl.), Accordion (Acc.), Mandolin (Mand.), Guitar (Guit.), Percussion (Perc.), Piano (Pf.), and Double Bass (Db.). The Flute and Clarinet parts begin with a *sf* dynamic. The Mandolin and Guitar parts are marked *ff* sul pont. The Percussion part, labeled 'Korean T. Blocks', starts with *pp* and ends with *mf*. The Piano part has a *p* dynamic in the first measure and *ff* in the second, with a 'Red.' (Reduction) bracket below. The Double Bass part starts with *f* and has *mf* in the second measure.

This musical score page includes the following parts and markings:

- Fl.:** Features a melodic line with dynamics *f* and *p*.
- Cl.:** Features a melodic line with dynamics *f* and *p*.
- Acc.:** Features a melodic line with dynamics *ppp*, *mp*, and *pp*.
- Mand.:** Features a melodic line with dynamics *mp modo ord.* and *ff*.
- Guit.:** Features a melodic line with dynamics *mp* and *ff*.
- Perc.:** Features a rhythmic line with dynamics *p* and *pp cresc.* leading to *f*.
- Pf.:** Features piano accompaniment with dynamics *pp*, *ff*, and *p*. Includes *Red.* markings and a *pp* dynamic at the end.
- Db.:** Features a bass line with dynamics *ff* and *pp*, including *arco* and *V* markings.

112

Fl. *f* *p*

Cl. *f* *p*

Acc. *f* *p* *ffp* *ppp*

Mand. *ff*

Guit. *ff*

Perc. Kor. Blocks *f* *ff* *p*

Pf. *f* *ff*
Red. *f* *secco* *Red. (keep)*

Db. *f*

Detailed description: This page of a musical score, rehearsal mark 112, contains eight staves. The Flute (Fl.) and Clarinet (Cl.) parts begin with a forte (*f*) dynamic and transition to piano (*p*) by the end of the first measure. The Accordion (Acc.) part starts with *f*, moves to *p*, then features a fortissimo piano (*ffp*) section in the second measure, and ends with a pianissimo (*ppp*) section. The Mandolin (Mand.) and Guitar (Guit.) parts play a short, accented (*ff*) figure in the first measure. The Percussion (Perc.) part includes a section for 'Kor. Blocks' starting in the second measure, with dynamics of *f*, *ff*, and *p*. The Piano (Pf.) part has a right-hand line with a forte (*f*) dynamic and a fortissimo (*ff*) section, and a left-hand line with a forte (*f*) dynamic and a *secco* marking. A 'Red.' (reduction) line is present below the piano part, with a 'Red. (keep)' instruction. The Double Bass (Db.) part begins with a forte (*f*) dynamic.

Fl. *f* *sff* *sf*

Cl. *f* *sf*

Acc. *fp* *f* *sf*

Mand. *ff*

Guit. *ff*

Marimba

Perc. *p* *f* *pp* *ff*

Pf. *Red.*

Db. *p* *f* *p* *ff*

118

Fl. *flz.* *sf sf* *fff*

Cl. *flz.* *sf sf* *fff*

Acc.

Mand. *ff*

Guit. *ff* *loco*

Perc. *p* *f*

Pf. *p* *mf* *ff* *dim.* *p*

Red. *senza ped.* *dim.* *p*

Db.

♩ = ca. 84

The musical score is arranged in a system with the following parts and details:

- Fl. (Flute):** Staff with a whole rest.
- CL. (Clarinet):** Staff with a whole rest.
- Acc. (Accordion):** Staff with a treble clef, key signature of one flat, and a common time signature. It features a *pp* dynamic marking at the start, followed by a melodic line with a *mf* dynamic marking. A slur covers the first four measures.
- Mand. (Mandolin):** Staff with a whole rest.
- Guit. (Guitar):** Staff with a whole rest, ending with a *ff sul pont.* marking.
- Perc. (Percussion):** Staff with a treble clef and a common time signature. It includes:
 - Cymbals (soft Timp. stick):** A *pp* dynamic marking.
 - large:** A note with a *pp* dynamic marking and the instruction "let ring".
 - small:** A note with a *p* dynamic marking.
 - med.:** A note with a *p* dynamic marking.
 - Marimba:** A note with a *p* dynamic marking and a sharp sign (#).
- Pf. (Piano):** Two staves with whole rests.
- Db. (Double Bass):** Staff with a bass clef and a common time signature, ending with a *ff* dynamic marking.

Large numbers 3, 1, 3 are positioned above the Percussion staff, and large numbers 4, 4, 4 are positioned below it, likely indicating a 3/4, 1/4, 3/4 time signature sequence.

Fl. *p* *sf* *p*

Cl. *pp*

Acc.

Mand. *sf* *sul pont.* *let vibrato*

Guit.

2
4

Perc. *Claves* *pp*

Pf. *ff* *p*

Red.

Db. *p*

Fl. *pp*

Cl.

Acc. *pp* 7 7 8 5

Mand. *sim.* *sf* *modo ord.* *ff*

Guit. *f* *harm.* *naturale*

Perc. Marimba *p* 5 to Claves Claves *ff*

Pf. *p* 5 *f* *ff* 5

Db.

⊕ Correlate the pairs of instruments replicating the same note with the greatest rhythmical accuracy !

Fl. *mf* 5

Cl.

Acc. *pp* 8 (release in this order)

Mand. *mf* *pp*

Guit. *f* 5 *ff* 5

3
4

Perc. *f* *ff* 5 Tam-tam *pp*

Pf. *p* *ff* *senza ped.* *Red.* 12

Db. *p* 5

Detailed description: This is a page of a musical score for rehearsal mark 139. It features eight staves: Flute (Fl.), Clarinet (Cl.), Accordion (Acc.), Mandolin (Mand.), Guitar (Guit.), Percussion (Perc.), Piano (Pf.), and Double Bass (Db.). The Flute part begins with a five-measure phrase marked *mf*. The Accordion part has an eight-measure phrase marked *pp*, with a note indicating "(release in this order)". The Mandolin part has a five-measure phrase marked *mf*, followed by a phrase marked *pp*. The Guitar part has a five-measure phrase marked *f*, followed by a phrase marked *ff*. The Percussion part includes a five-measure phrase marked *f*, a phrase marked *ff*, and a Tam-tam section marked *pp*. The Piano part has a phrase marked *p*, followed by a phrase marked *ff* with the instruction "senza ped.", and a final phrase marked *Red.* with a fermata over 12 measures. The Double Bass part has a five-measure phrase marked *p*. In the center of the page, the numbers "3" and "4" are written vertically, indicating the rehearsal mark.

rall.

Fl.

Cl. *p* mo - - ren - - do *ppp*

Acc. *pp* *morendo*

Mand. *ff* *p* *pp*

Guit. *ff* *mf*

Perc. Cymbals small *pp* let ring large med. Antique Cymbal (susp.) *mf* let ring

Pf. *sf* *p* *Red.*

Db.

2
4
rall.

148

♩ = ca. 112

Fl.

Cl.

Acc.

Mand.

Guit.

2
4

Perc.

Vibraphone

Pf.

Db.

f

ff

p *leggero*

p

f

pizz.

mf

Detailed description: This page of a musical score is for rehearsal mark 148. It features seven staves: Flute (Fl.), Clarinet (Cl.), Accordion (Acc.), Mandolin (Mand.), Guitar (Guit.), Percussion (Perc.), and Piano (Pf.). The Percussion staff includes a Vibraphone part. The Double Bass (Db.) staff is at the bottom. The score is in 2/4 time, as indicated by the large '2' over '4' time signature. The tempo is marked as '♩ = ca. 112'. The Flute, Clarinet, and Accordion parts are mostly silent, with the Clarinet and Accordion playing a melodic line in the third measure, marked 'p' and 'leggero'. The Mandolin and Guitar parts play a rhythmic pattern in the first two measures, marked 'f' and 'ff'. The Percussion part has a single note in the third measure, marked 'p'. The Piano part has a long melodic line starting in the first measure, marked 'p', and a chord in the third measure, marked 'f'. The Double Bass part has a single note in the first measure, marked 'pizz.', and a chord in the second measure, marked 'mf'.

Fl.

Cl. *sf*

Acc. *pp* 5

Mand. *ff*

Guit. *ff* +

Perc. Marimba *p*

Pf. *p* *sf* *ff* *p*
Red. *senza ped.*

Db.

Detailed description: This page of a musical score contains eight staves. The Flute (Fl.) staff is mostly empty. The Clarinet (Cl.) staff begins with a *sf* dynamic. The Accordion (Acc.) staff features a *pp* dynamic and a five-measure phrase. The Mandolin (Mand.) and Guitar (Guit.) staves play a rhythmic pattern with *ff* dynamics and include vibrato markings. The Percussion (Perc.) staff has a Marimba part starting with a *p* dynamic. The Piano (Pf.) staff is divided into two parts: the right hand has a *p* dynamic and a triplet, while the left hand has a *sf* dynamic and a *senza ped.* instruction. The Double Bass (Db.) staff has a few notes at the end of the page.

155

Fl. *p* *cresc.* *f* *p dolce*

Cl. *p* *poco sf*

Acc. *f* *p*

Mand. *f* *p*

Guit. *f* *p* *f*

Perc. *pp*

Pf. *p* *pp* *senza ped.* 8

Db. *arco* *pizz.* *p* *f*

159

This musical score is for rehearsal mark 159 and includes the following parts and markings:

- Fl. (Flute):** Starts with a *mf* dynamic. A crescendo hairpin is shown between the first and second measures.
- Cl. (Clarinet):** Starts with a *mf* dynamic. A crescendo hairpin is shown between the first and second measures. In the third measure, there is a *p* dynamic marking, followed by an 11-measure slur, a *f* dynamic marking, and a triplet of eighth notes marked *p*.
- Acc. (Accordion):** Starts with a *p* dynamic. A crescendo hairpin is shown between the first and second measures. In the third measure, there is a *f* dynamic marking, and the part ends with a *p* dynamic marking.
- Mand. (Mandolin):** Starts with a *f* dynamic. A crescendo hairpin is shown between the first and second measures. In the third measure, there is a *p* dynamic marking, followed by a crescendo hairpin and a *f* dynamic marking.
- Guit. (Guitar):** Starts with a *ff* dynamic. A crescendo hairpin is shown between the first and second measures. In the third measure, there is a *f* dynamic marking.
- Perc. (Percussion):** Features a *mf* dynamic in the first measure. The text "med. Tom-tom" appears in the second measure. In the third measure, there is a *mp* dynamic marking.
- Pf. (Piano):** Features a *p* dynamic in the second measure. A triplet of eighth notes is marked with a *p* dynamic. A "Ped." (pedal) marking is present in the second measure.
- Db. (Double Bass):** Starts with a *f* dynamic.

Fl. *f* *p*

Cl. *f* *p* 3

Acc. *f* *ffp* *pp* *p*

Mand. *f* *ff*

Guit. *f* *ff*

Perc. *med.* *p* *small* *large* *f*

Pf. *ff* *senza ped.*

Db. *arco* *f*

Detailed description of the musical score: The score is for measures 44-47. The Flute part starts with a forte (*f*) dynamic and a slur over the first two measures, then switches to piano (*p*) for the remainder. The Clarinet part has a forte (*f*) dynamic in the first measure, piano (*p*) in the second, and a triplet of eighth notes in the fourth measure. The Accordion part begins with a forte (*f*) dynamic, followed by a dynamic range from fortissimo piano (*ffp*) to pianissimo (*pp*) in the third measure, and returns to piano (*p*) in the fourth. The Mandolin and Guitar parts enter in the third measure with a forte (*f*) dynamic, reaching fortissimo (*ff*) in the fourth. The Percussion part features a medium (*med.*) dynamic, starting piano (*p*) and using 'small' and 'large' mallets, with a forte (*f*) dynamic in the fourth measure. The Piano part has a fortissimo (*ff*) dynamic in the fourth measure, marked 'senza ped.' (without pedal). The Double Bass part uses the arco (bowed) technique with a forte (*f*) dynamic in the fourth measure.

167

Fl.

Cl.

Acc.

Mand.

Guit.

3 1 5

4 2 4

Perc.

Marimba

pp (soft sticks)

Pf.

pp

let ring

pp

3

3

Red.

Db.

pizz.

arco

p

fp

Fl.

Cl.

Acc.

Mand.

Guit.

Perc.

Pf.

Db.

p

f

pp

pp

sf

ff

ff

pp sempre

pp una corda

pizz.

mf

5

6

5

6

5

5 2 7 1

4 4 4 2

Fl. *p* 7

Cl.

Acc. *ffp*

Mand. *p* *f* *p*

Guit. *ff* *f*

2
4

Perc. *pp* *f* *p*

Pf. *f* *p*

Red. Red.

Db.

Fl. *flutter*

Cl. *fsf* *p dolce* *pp*

Acc. *fp* *pp*

Mand. *f* *p* *pp*

Guit. *sf* *sf* *with thumb-nail, sul ponticello*

Perc.

Pf. *ff* *Red.* *p* *Red.*

Db. *arco* *p* *fp (harm.)*

Detailed description of the musical score: The score is for a rehearsal mark of 180 on page 48. It consists of eight staves. The Flute part starts with a 'flutter' effect. The Clarinet part begins with a fortissimo sfz attack, followed by a 'p dolce' section, and ends with a pianissimo pp section. The Accordion part has a fortissimo piano fp attack followed by a pianissimo pp section. The Mandolin part starts with a fortissimo f attack, then a piano p section, and ends with a pianissimo pp section. The Guitar part features two sforzando sf attacks, with the instruction 'with thumb-nail, sul ponticello'. The Percussion part has a piano p attack. The Piano part has a fortissimo ff attack, followed by a section marked 'Red.' (ritardando) with a piano p dynamic, and another 'Red.' section. The Double Bass part is marked 'arco' and starts with a piano p dynamic, followed by a fortissimo piano fp (harm.) section.

185

Fl.

Cl.

Acc.

Mand.

Guit.

pp

G & A# with thumb

keep all 6 keys down

release G & A#

Perc.

Vibra.

pp

Pf.

p

Ped.

Db.

poco rall.

Fl.

Cl.

Acc.

Mand.

Guit.

release A \flat release B \natural

mf

p

release C \sharp pp

f modo ord.

f

poco rall.

Perc.

Pf.

Db.

pp

p

p

fp

arco

p

Poco più calmo (♩ = 100)

Fl. *p* *pp*

Cl. *p*

Acc. *p* *pp*

Mand.

Guit.

Poco più calmo (♩ = 100)

Perc. Korean Block *p*

Pf. *mp* *sf*

Red. *Red.*

Db.

Fl. *p* *mf* *pp*

Cl. *pp* *p* *mf*

Acc. *pp* *p* *mf* *pp* *f* *mf*

Mand.

Guit. *p*

Perc. large Kor. Bl. *p*

P. *sf*

Db. *pizz.* *p*

211

al tempo previo (♩ = 112)

Fl.

Cl.

Acc.

Mand.

Guit.

p

mf

mf

p

mf

p

sf

ff

al tempo previo (♩ = 112)

Perc.

Pi.

Db.

small

mf

sf

Red.

Red.

p *sf*

arco

sul Darco (= actual sound)

ff

let ring

pizz. L.H.

pizz. >

mf

Fl. *p*

Cl. *mf* *fp* *f* *p*

Acc. *f* *p*

Mand. *ff* *f*

Guit. *ff* *sf* (with thumb-nail, sul ponticello) *sf*

Perc. Antique Cymbal *f* let ring

Pf. *poco sf* *Red.*

Db. *arco* *f*

222

Fl. *f* *sf* *ff*

Cl. *f* *fp* *sf* *ff*

Acc. *f* *p* *f* *sf*

Mand.

Guit. *sf*

Perc. *largeCym.* *V*

p col arco *cresc.* *ff* *let ring*

Pf. *ff*

Red. *Red.*

Db. *ff*

227

Fl. *fp* *sf* *p* *rall.*

Cl. *fp* *sf* *p*

Acc. *ff* *sf* *p*

Mand. *ff*

Guit. *ff modo ord.*

6
8

Perc. *med. Cym.*
mf *ff* *let ring*

Pf. *ff*

Db. *p* *sf*

rall.

a tempo (♩ = ca.76)

Fl.

Cl.

Acc.

Mand.

Guit.

f *ff* *p* *ff*

ff

a tempo (♩ = ca.76)

Marimba

Perc.

Pf.

Db.

mf

p *pp*

Red. Red.

234

Fl.

CL.

Acc.

Mand.

Guit.

Perc.

Pf.

Db.

Glockenspiel *pp*

ff

ff

p *f* *pp* *f* *p*

Red. *Red.* *Red.*

damp

Detailed description: This page of a musical score, rehearsal mark 234, features seven staves. The top three staves (Flute, Clarinet, and Accordion) are mostly silent, with the Accordion staff showing a final chord in the third measure. The Mandolin and Guitar staves have a final chord in the third measure, both marked *ff*. The Percussion staff includes a Glockenspiel part starting in the first measure, marked *p*, reaching *f* in the second measure, and ending with a *pp* chord in the third measure, marked *damp*. The Piano staff is highly active, with complex chords and melodic lines in both hands, marked *pp*, *f*, and *p*. The Double Bass staff is silent. Rehearsal marks *Red.* are placed below the Piano staff at the beginning of each measure.

Fl.

Cl.

Acc. *pp*

Mand. *mf portato*

Guit. *mf portato*

Vibraphone

Perc. *p* *pp*

Pf. *p* *pp* L.H.

Db. *pizz.* *mf* *gtiss.*

98

Detailed description: This is a page of a musical score for a chamber ensemble. The score is arranged in systems. The first system includes Flute (Fl.), Clarinet (Cl.), and Accordion (Acc.). The second system includes Mandolin (Mand.) and Guitar (Guit.). The third system includes Percussion (Perc.) with a Vibraphone part. The fourth system includes Piano (Pf.) with separate staves for the right and left hands. The fifth system includes Double Bass (Db.). The music is in 4/4 time and features various dynamics and articulations such as *pp*, *mf portato*, *pizz.*, and *gtiss.*. A large number '98' is printed on the right side of the page.

Fl. *p*

Cl. *p*

Acc. *p*

Mand. *f*

Guit. *f*

9 6

8 8

Perc.

large Cymbal (*pinched with thumb-nail*) *pizz. p*

small Cym. *let ring (sim.)*

med. Cym. *let ring (sim.) let ring*

Pf. *pp*

Red. _____

Db. *f*

Fl.

Cl.

Acc. *pp* release B \sharp and G \sharp release C \sharp *pp*

Mand. *ff*

Guit. *ff*

Vibraphone

Perc. *pp*

Pf. *ff* *p* Red. Red.

Db. *p* arco

Detailed description: This page of a musical score contains eight staves. The top four staves are for Flute (Fl.), Clarinet (Cl.), Accordion (Acc.), and Mandolin (Mand.). The Flute and Clarinet parts are mostly rests. The Accordion part begins with a *pp* dynamic, followed by instructions to 'release B \sharp and G \sharp ' and 'release C \sharp ', and ends with a *pp* melodic phrase. The Mandolin and Guitar parts feature a melodic line with a *ff* dynamic at the end. The fifth staff is for Percussion (Perc.), specifically a Vibraphone, starting with a *pp* dynamic. The sixth and seventh staves are for Piano (Pf.), with the right hand starting *ff* and the left hand *p*, both ending with a *p* dynamic and a 'Red.' (ritardando) marking. The eighth staff is for Double Bass (Db.), starting with a *p* dynamic and an 'arco' instruction.

allarg.

a tempo,

stringendo

Fl. *p*

Cl. *p* *cresc.*

Acc. *cresc.* *ff*

Mand. *ff*

Guit. *ff*

allarg.

a tempo,

stringendo

Perc. Maracas (a pair) *p cresc.* *ff*

Pf. *f*

Db. *cresc.* *ff*

Più mosso (♩. = ca. 100)

Fl.

Cl.

Acc.

Mand.

Guit.

Più mosso (♩. = ca. 100)

Perc.

Maracas

Pf.

Db.

♩ Perc.: Maracas, knock one against the other, with a sideways swinging motion.

256

Fl.

Cl.

Acc. *cresc.* *sf*

Mand. *sf* *sf*

Guit. *sf*

Perc.

Pf. *ff*
tre corde

Db. *pizz.* *f* *sf*

Detailed description: This page of a musical score, numbered 64 and titled '256', features eight staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both playing a melodic line with a slur over the final two measures. The third staff is for Accordion (Acc.), starting with a half note chord marked '(b)2' and a dynamic of *f*, followed by a crescendo leading to *sf* in the final measure. The fourth staff is for Mandolin (Mand.), playing a rhythmic pattern with *sf* dynamics. The fifth staff is for Guitar (Guit.), playing a similar rhythmic pattern with *sf* dynamics. The sixth staff is for Percussion (Perc.), showing a steady eighth-note pattern with '+' symbols above the notes. The seventh staff is for Piano (Pf.), with a treble clef part playing chords and a bass clef part playing a bass line; the final measure has a *ff* dynamic and a 'tre corde' marking. The eighth staff is for Double Bass (Db.), starting with a *pizz.* (pizzicato) marking and a dynamic of *f*, then moving to *sf* in the final measure.

Fl. *p*

Cl. *p*

Acc. *fpp*

Mand. *ff* *f*

Guit. *ff* *f*

Perc. Marimba *pp*

Pf. *ff* *p* *mf* *loco* *p* *una corda*

Db. *f* *f*

Detailed description: This page of a musical score contains eight staves. The top three staves are for Flute (Fl.), Clarinet (Cl.), and Accordion (Acc.). The next two staves are for Mandolin (Mand.) and Guitar (Guit.). The fifth staff is for Percussion (Perc.), specifically a Marimba. The sixth and seventh staves are for Piano (Pf.), with the right and left hands. The bottom staff is for Double Bass (Db.). The score is in 4/4 time and features various dynamics and articulations. The Flute and Clarinet parts are marked *p*. The Accordion is marked *fpp*. The Mandolin and Guitar are marked *ff* and *f*. The Marimba is marked *pp*. The Piano part has dynamics *ff*, *p*, *mf*, and *loco*, with a *una corda* instruction. The Double Bass is marked *f*. There are also some slurs and accents in the Mandolin and Guitar parts.

strin - - gen - - do

Fl. *flz.* *ff*

Cl.

Acc. *fpp*

Mand.

Guit.

2
4

strin - - gen - - do

Perc. *large Kor. Bl.* *p*

cre - - scen - - do

Pf. *f* *ff* *tre corde ff* *tr.*

let ring

Db.

♩ = ca. 132 (♩ = ♪)

Fl. *f*

Cl. *f* *p* *f*

Acc. *ffp* *pp*

Mand. *f* *ff* *sim.*

Guit. *f* *ff* *sim.*

sul pont.

2 5 9 8 5

4 16 16 16 16

♩ = ca. 132 (♩ = ♪)

Perc. *ff* *p*

Marimba

Pf. *p*

senza ped.

Db. *f* *f*

Fl. *p* *f*

Cl.

Acc. *sf* *pp* *sf*

Mand. *modo ord.* *f* *sul pont.* *ff*

Guit. *modo ord.* *f* *sul pont.* *ff*

5 2 5 6

16 4 16 16

Perc.

Pf. *mf* *p* *Red.*

Db. *arco* *sf*

FL. *f* *mf*

Cl. *p*

Acc. *p*

Mand. *modo ord.* *sf* *mf* *sf*

Guit. *modo ord.* *sf* *mf* *sf*

2 9 2 6 2 6

8 16 8 16 8 16

Perc. Marimba *p*

Pf. *sf* *p* *ff* *p*

senza ped. Led.*

Db.

281

Fl. *f* *ff* flutter

Cl. *f* *sf* *ff* *sf*

Acc. *f*

Mand. *sul pont.* *sf* *modo ord.* *ff* *sf*

Guit. *sul pont.* *sf* *modo ord.* *ff* *sf*

6 3 8 6 7 8

16 8 16 16 16 16

Perc. *f* *p*

Pf. *mf* *p* *ff*

Db. *f*

Fl.

Cl.

Acc.

Mand.

Guit.

Perc.

Pi.

Db.

p

f

p

mf

sf

f rasgueado

sf

f rasgueado

finger tapping on board

① Hand clapping

mf

sf

sf

pp una corda

poco sf

poco sf

8 7 8 7 8

16 16 16 16 16

① Perc.: \hat{p} = clapping with the cupped palm of one hand into the cupped palm of the other (hollow sound)
 \hat{p} = clapping with fingers on fingers (slapping sound)

② Guitar: rasgueado = from a quasi 'closed' hand position, the fingers open fan-wise across the strings, striking them with the nails.

Brisk

Fl. *f* *staccatissimo*

Cl. *f* *staccatissimo*

Acc. *ffp* *pp* *f*

Mand. *ff* *sf* *ff*

Guit. *sf* *sul pont. (with nail)*

8 7 3

16 16 4

Brisk

Perc. *p* *sf*

Pf. *mf* *sf* *8-----*

tre corde

Red.

Db. *f*

Fl. *meno f* *ff.*

Cl. *meno f* *sf* *sf cresc. sf sf*

Acc. *p* *mf cresc.*

Mand. *f* *f* *f cresc.*

Guit. *modo ord.* *f* *sf cresc. sf sf*

Mar. *mf* *p* *f* *mf*

Pf. *ff* *sf* *sf* *sf* *sf*

Db. *f col legno on the tail piece, saltato* *arco (sul I)* *mf cresc.*

Detailed description: This page of a musical score contains eight staves. The Flute (Fl.) staff starts with a dynamic of *meno f* and ends with *ff.*. The Clarinet (Cl.) staff begins with *meno f*, has a *sf* dynamic in the second measure, and ends with *sf cresc. sf sf*. The Accordion (Acc.) staff starts with a *p* dynamic and ends with *mf cresc.*. The Mandolin (Mand.) staff begins with *f*, has a *f* dynamic in the second measure, and ends with *f cresc.*. The Guitar (Guit.) staff starts with *modo ord.* and *f*, and ends with *sf cresc. sf sf*. The Percussion (Perc.) staff, labeled 'Mar.', starts with *mf*, has a *p* dynamic in the second measure, and ends with *f* and *mf*. The Piano (Pf.) staff has a *ff* dynamic in the first measure and *sf* dynamics in the subsequent measures. The Double Bass (Db.) staff starts with *f col legno on the tail piece, saltato* and ends with *arco (sul I)* and *mf cresc.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

296

Fl. *f* *ff* *ffp*

Cl. *sf* *f* *ff* *p subito* *ffp*

Acc. *ff* *ffp*

Mand. *f* *ff* *ffp*

Guit. *ff* *sul pont.* *sff*

Perc. *cresc.* *ff* *p*

Pf. *mp* *p* *secco* *Red.*

Db. *ff* *f* *a punta d'arco, sul pont.*

strin - - gen - - do a tempo

Fl.

Ci.

Acc.

Mand.

Guit.

strin - gen - do a tempo

Perc.

Pf.

Db.

303

Fl. *delicatamente*
p *pp*

Cl. *pp*

Acc. *pp*

Mand.

Guit.

Perc. *(let vibrato)* *p* *cresc.* *poco* *a* *poco*

Pf. *8*

Db.

(♩ = ♪)

Fl. *flz.* *pp*

Cl. *piu leggero sf* *poco sf* *flz.* *pp*

Acc. *fff* *pp*

Mand. *f* *pp*

Guit. *f modo ord.* *p*

9	3	9	8
16	4	16	16

to Marimba

Perc. *f*

Pf. *p* *una corda*

Db. *pizz.* *f* *f*

311

Fl.

Cl.

Acc.

Mand.

Guit.

8 5 9 2 8 5
 □ △ △ □ △ □ △ △ □
 16 16 16 8 16 16

Marimba

Perc.

Pf.

Db.

Fl. *pp*

Cl. *pp*

Acc. *fp* *fp*

Mand. *pp* *fff sul pont.*

Guit. *sf* *poco sf*

5 6 2 6 2 7

16 16 8 16 8 16

Perc.

Pf. *ff* *ff*

p *mf* *mf* *p*

Red. *senza ped.*

Db. *p*

322

Fl.

Cl.

Acc.

release G#, release E

Mand.

Guit.

modo ord.

f

pp

p

f

sf

f sul pont. (with nail)

7

16

2

8

5

16

Perc.

Pf.

f

p

Db.

fp

pp

pizz.

f

Fl. *p staccatissimo*

Cl. *p staccatissimo*

Acc. *poco sf* *pp* *p staccatissimo*

Mand. *ff* *p* *f*

Guit. *modo ord.* *f*

3	9	5	8
8	16	16	16

△ □

Perc. Tambourine *f*

Pf. *ff* *8va* *ped.* *ff* *senza Ped.*

Db. *pizz.* *mf*

⊕ Perc: standing at the B.Dr, hold Tambourine in one hand and beat both with the same soft timp.stick.

Fl. *f*

Cl. *f*

Acc. *f*

Mand. *sul pont.* *sf* *modo ord.* *sf*

Guit. *sul pont.* *sf* *sim.* *modo ord.* *sf*

8 5 11 8
16 16 16 16

Perc. B.D. *p* *f* *p* *sim.*

Pf. *p* *ff* *p* *f*

Db. *arco* *sf* *pizz.* *f*

Fl. *cresc.* *ff*

Cl. *cresc.* *ff*

Acc. *cresc.* *ffp* — *pp*

Mand. *ff* *ff*

Guit. *ff* *ff* *p* tapping on board

8 5 8 11 8

16 16 16 16 16

Perc. to Pianoforte with Timp. stick

Pf. *p* *ff* *mf*

Red. Red.

Db. *ff* *pizz.* *ff* *p*

339

Fl.

Cl.

Acc.

Mand.

Guit.

Perc.

Pf.

Db.

ff *let ring*

ff *let ring*

8 5 11 8 5

16 16 16 16 16

⊕ *sul piano*

p *with soft timp. sticks*

press down keys without sounding

8.....

senza ped.

ff *ff*

⊕ Perc.: Stand at the tail-end of the piano, gently tapping with soft Timp. sticks on the lower strings, roughly (not necessarily accurately) as notated, the lowest note being the piano's bottom A.

Fl. *pp*

Cl. *pp*

Acc. *pp*

Mand. *ffp* *poco sf* *poco sf* *poco sf* *poco sf*

Guit.

5 11 8 5 11 8

16 16 16 16 16 16

Perc. *poco f* *pp sub.* *poco f* *pp sub.*

Pf.

Db.

348

Fl.

Cl.

Acc.

Mand.

Guit.

8 5 11 8 5 9

△ △ ▭ △ ▭ △ △ △ ▭ △ △ ▭ △ ▭

16 16 16 16 16 16

Perc.

Pf.

arco

Db.

p

mp

f (sim.)

pp

sul D

353

Fl.

Cl.

Acc.

Mand.

Guit.

Perc.

Pf.

Db.

9

11

8

16

16

16

pp

poco sf

p

sim.

senza ped.

una corda

arco (on the tailpiece)

mf

ff

ff

⊕ The Doublebass player should apply some powdered resin to the tail-piece.

357

$\frac{3}{4}$ = previous $\frac{9}{16}$

Fl.

Cl.

Acc.

Mand.

Guit.

8 5 3

△ △ ▭ △ ▭

16 16 4

Perc.

sul piano

with plectrum

gliss.

with finger-nails

let ring

to Tam-tam

Pf.

take ped.

Red.

Db.

on open strings below the bridge

modo ord.

⊕ Scrape the bottom piano string, with plectrum or the broad end of finger-nail file, over its whole length, from close to the dampers up to the tail end. With finger-nails let the left hand sweep horizontally across the middle strings over the largest section left open by the piano's iron-frame.

Fl. *f*

Cl. *f*

Acc. *fff*

Mand. *ff*

Guit. *ff*

Perc. Tam-tam *poco f* *let ring*

Pf. *ff* *let ring* *(keep ped.)* *8*

Db.

Detailed description: This is a page of a musical score for a chamber ensemble. It features eight staves: Flute (Fl.), Clarinet (Cl.), Accordion (Acc.), Mandolin (Mand.), Guitar (Guit.), Percussion (Perc.), Piano (Pf.), and Double Bass (Db.). The Flute and Clarinet parts have melodic lines starting in the second measure, with dynamic markings of *f*. The Accordion part has a sustained chord in the first measure and a *fff* dynamic marking in the second. The Mandolin and Guitar parts play a rhythmic accompaniment in the second measure with a *ff* dynamic. The Percussion part plays a Tam-tam in the first measure with a *poco f* dynamic, and then has a *let ring* instruction in the second measure. The Piano part has a melodic line in the first measure with a *ff* dynamic, and then has a *let ring* instruction in the second measure. The Double Bass part is silent throughout. The score is written in 4/4 time and includes various musical notations such as slurs, dynamics, and performance instructions.

363

Fl. *ff*

Cl. *ff*

Acc. *ff*

Mand. *ff*

Guit. *ff*

⊕ *sul piano*

Perc. *pp* *ff* *let ring*

Pf.

Db. *(sul G)* *ff*

⊕ Perc.: roll with soft Timp.sticks, moving at random on the very low compass of the piano strings.

Fl.
Cl.
Acc.

fff

Mand.
Guit.

fff

Lunga

Perc.

sul piano (*simile*)
pp cresc. ff

Pf.

start releasing the pedal slowly
take ped.
release suddenly on the last beat
Ped.

Db.

fff