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Citation: Querfurth, K. (2020). Density as an aesthetic principle and creative practice in composition. (Unpublished Doctoral thesis, Guildhall School of Music and Drama)

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Kaspar Querfurth

Sammlung

*for basset clarinet and chamber orchestra
(2016-17)*

Instrumentation:

2 flutes (2nd doubling piccolo)
2 bassoons

2 horns in F (with mutes)

solo basset clarinet in A

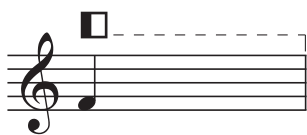
6 1st violins
6 2nd violins
4 violas
4 violoncelli
2 double basses

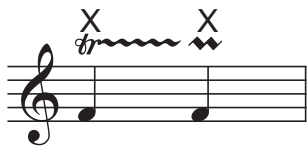
transposed score

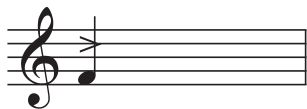
duration: ca. 15'

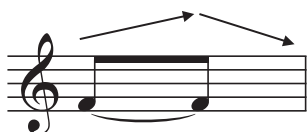
Playing instructions

Flutes:

 = pitch + air

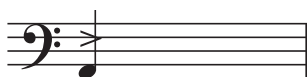
 = timbral trill/mordent

 = lip pizz.

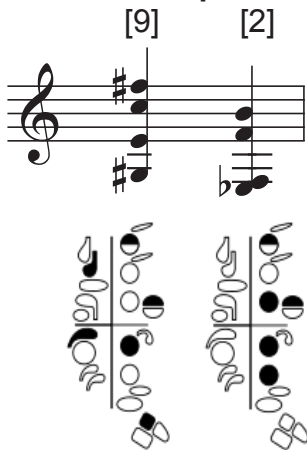
 = jet whistle

Bassoons:

 = timbral trill/mordent

 = flap

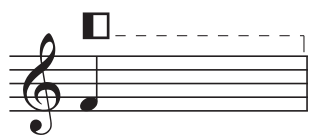
Multiphonic fingerings

 *quoted from Gallois, Pascal, The techniques of Bassoon Playing (Kassel: Bärenreiter, 2009)*

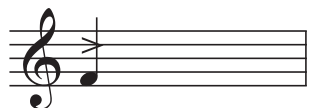
Horns:

 = timbral trill (with 3; 1+2)

 = add voice

Strings:

= scratched sound/overpressure; always maintain a sense of pitch



= hammer on (tap pitch forcefully with left hand only)



= play behind bridge

playing positions:

ord = pitch + air

m.s.p. = very near the bridge; unstable and rich in harmonics

st = sul tasto

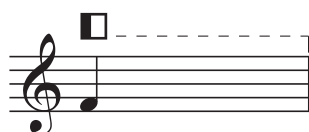
bowing types:

ord = ordinary way of playing

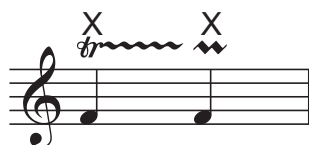
flautando = very little bow pressure, high bow speed; noisy and wispy

legno/crini tratto = bowed with hair and wood

l. r. = legno ricochet

Solo Bass Clarinet:

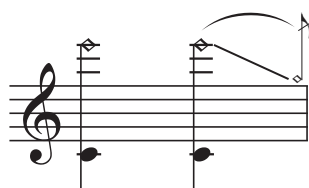
= pitch + air



= timbral trill/mordent



= slap tongue/slap tongue with sustained pitch or *gliss.*/open slap



= harmonic/harmonic *gliss.*

A fingering chart of the multiphonics is given in the solo part. The multiphonics are quoted from Krassnitzer, Gerhard, *Multiphonics für Klarinette mit deutschem System und andere zeitgenössische Spieltechniken* (Aachen: edition ebenos, 2002) and indicated by their respective numbers. Since the book refers to the B-flat clarinet, they are here given as directions relating to the harmonic content of the multiphonic. Try to find solutions on the Bass Clarinet that include as many given pitches as possible. The multiphonics represent distortions of the orchestral material, and as such do not need to match the orchestral pitch material in total, but give a close approximation.

general:

-----] = apply given instruction to all the notes within the bracket

m.v. = molto vibrato

s.v. = senza vibrato

Accidentals only apply to the immediately following note

Tied notes with accent = diaphragm/bow accent

All glissandi over the whole duration; grace notes indicate the target pitch and are not to be articulated separately

transposed score

Sammlung

Kaspar Querfurth

2016-17

[illegible]

2

♩ = 50-60

**mechanical;
rhythmically very precise**

This musical score is for the first movement of 'The Rite of Spring' by Igor Stravinsky. It is a full orchestral score, featuring woodwinds, strings, and a bassoon. The score is written in 4/4 time and is marked 'mechanical; rhythmically very precise'. The tempo is indicated as 50-60 beats per minute. The score is divided into three measures, each containing four measures of music. The woodwind section includes Flute (Fl.), Piccolo (Picc. (2)), Bassoon (Bn.), and Horn (Hr. (F)). The string section includes Violin I (1. VI.), Violin II (2. VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The bassoon part is marked 'Basset Clar. (A)'. The score includes various musical notations such as dynamics (p, mp, mf, f, ff, ppp), articulation (accents, slurs), and performance instructions (pizz., arco, msp, div., unis., ord.).

First Movement: The Nutcracker

Measures 1-3

Flute (Fl.): Measure 1: *pppp* poss. (trill), *p* (trill), *mp* (trill). Measure 2: *ppp* (trill), *mp* (trill). Measure 3: *mp* (trill).

Piccolo (Picc. (2)): Measure 1: *ppp* (trill). Measure 2: *mp* (trill). Measure 3: *mp* (trill).

Bassoon (Bn.): Measure 1: *ppp* (trill). Measure 2: *ppp* (trill). Measure 3: *ppp* (trill).

Horn (Hr. (F)): Measure 1: *mf* (trill). Measure 2: *pp* (trill). Measure 3: *p* (trill).

Basset Clarinet (Basset Clar. (A)): Measure 1: *mf* (trill). Measure 2: *pp* (trill). Measure 3: *p* (trill).

Violin I (1. VI.): Measure 1: *pp* (trill), *p* (trill). Measure 2: *p* (trill). Measure 3: *pp* (trill), *p* (trill), *ppp* (trill).

Violin II (2. VI.): Measure 1: *pp* (trill), *p* (trill). Measure 2: *pp* (trill), *p* (trill). Measure 3: *pp* (trill), *p* (trill), *ppp* (trill).

Viola (Va.): Measure 1: *p* (trill). Measure 2: *ppp* (trill). Measure 3: *ppp* (trill).

Violoncello (Vc.): Measure 1: *mf* (trill). Measure 2: *f* (trill), *„mp“* (trill). Measure 3: *f* (trill).

Double Bass (Db.): Measure 1: *f* (trill), *mf* (trill). Measure 2: *„mp“* (trill), *mf* (trill). Measure 3: *f* (trill).

4

10

1

Fl.

p < *f* *ff* *ppp* *mp* *ppp* *mp*

8

Picc. (2)

ff *ff* *sub. pp* *mf* *ppp* *mp* *ppp*

1

Bn.

f *mp* *ppp* < *mf* *ff*

2

ppp < *ff* *mp* *ppp* < *p* *ppp* *ff*

10

1

Hr. (F)

mp > *sub. f* *p* *p*

2

mp *p* *p*

10

Basset Clar. (A)

10

1. VI.

msp *f* *mp* *pizz.* *arco* *mp* *pizz.*

2. VI.

f *f* *mp* *div.* *mp* *unis.* *p*

Va.

pizz. *ff* *arco* *f* *ppp*

Vc.

pizz. *ff* *arco* *ff* *mf* *f* *pizz.*

Db.

f *ff* *pizz.* *f* *mp* *mf*

13 **3/4**

1 Fl. *ppp* *mf* *mp* *pp* *p*

Picc. (2) 8

1 Bn. *p* *ppp* *p* *ppp*

2 *mp* *mp* *pp*

13

1 Hr. (F) *mp* *pp*

2 *pp*

Basset Clar. (A) 13

13 **3/4** div. arco msp *p* *ppp* *p* *pp* *p* pizz.

1. VI. *p* *ppp* *p* *pp* *p*

2. VI. div. msp *p* *mp* *ppp* *mp* *mp* unis. *mp*

3 m.v. unis. ord. *ppp* *mp* *mp*

div. msp *ppp* *mp* *mp*

Va. *mp* *mp* *pp* *ppp* flaut. *ppp*

Vc. *f* *mf* *mf* *mf* *mf* pizz. IV arco *mf*

Db. *mf* *mf* *ff* *f* *ff* l.r. arco *ppz. II*

16

This musical score page contains measures 20 through 24 of a symphony. The score is written for a full orchestra, including woodwinds, strings, and brass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4, which changes to 2/4 at the end of measure 24. The score is divided into systems, with measures 20-21 on the first system, measures 22-23 on the second system, and measure 24 on the third system. The instruments are listed on the left: Flute (Fl.), Piccolo (Picc. (2)), Bassoon (Bn.), Horn (Hr. (F)), Bass Clarinet (Basset Clar. (A)), Violin I (1. VI.), Violin II (2. VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, mp, mf, f, ff, ppp). It also features articulation marks like accents, slurs, and breath marks, as well as performance instructions like 'arco' and 'pizz.'. The woodwinds and strings have complex passages with triplets and slurs, while the brass instruments have more rhythmic and harmonic parts. The overall texture is rich and dynamic, with a variety of sounds and volumes.

[illegible]

28

1

Fl.

p

p < f ppp

ppp

mp

8

Picc. (2)

ppp

ppp

pp

1

Bn.

2

mf

ppp

28

1

Hr. (F)

2

ppp

28

Basset Clar. (A)

28

1. VI.

div.

unis. pizz.

p

fp

mp

2. VI.

div.

fp

Va.

div.

fp

mp

ppp

Vc.

mf

p

pp

div.

unis.

3

Db.

pizz. II

p

mf

turn flute to flatten pitch

32 3 4 3 4 D G. P. 2 4

1 Fl. *f* *mf* *ff* *mp*

Picc. (2) *f* muta in Fl. 2

1 Bn. *f* *pp* *ppp* *<f>* *ppp* *ppp* *<mp>* *ppp* *ppp* *<p>*

2 *f* *pp* *ppp* *<f>* *ppp* *f*

1 Hr. (F) *f* *f*

2 *f* *pp* *mp* *f*

32 [123] Basset Clar. (A) *mf* *mp* *fz*

32 3 4 D G. P. 2 4

1. VI. *mf* *p* *f* *p*

2. VI. *pp* *ff* *f* *mp* *p*

Va. *mp* *p* *ff*

Vc. *f* *f* *p* *ff* *p* *mp*

Db. *ff* *ff* *p* *f* *ff* *ff* *mp* *mf*

[illegible]

40

1

Fl.

2.

1

Bn.

2

Hr. (F)

1

2

Basset Clar. (A)

40

1. VI.

2. VI.

Va.

Vc.

Db.

p

f

ppp < *p* > *ppp*

ppp < *f* > *ppp* *ppp* <

pp

mp

mp

f *ffz*

mf *p* *mp* *mp*

pizz. *pizz. trem.*

pizz. *div. pizz.* *pizz.* *div.*

f *f* *f* *f*

f

f

batt. *pizz.*

mf *mp* *f* *ff* *f*

pizz. III *II* *II* *batt.*

mf *mp* *f* *ff* *f*

4/4

3/8

3/4

[illegible]

51

1

Fl.

ppp

fz

ppp

Picc. (2)

mp

pp

mp

pp

1

Bn.

p

ppp

p

ppp

2

p

ppp

p

51

1

Hr. (F)

2

ppp

p

ppp

p

51

Basset Clar. (A)

mp

fz

mp

p

fz

51

1. VI.

p

pizz.

p

2. VI.

pizz.

p

51

Va.

arco

II

mp

Vc.

pizz.

3

mp

„mf“

mp

p

Db.

III

mp

batt.

mp

55

1

Fl.

mf > *ppp*

3

p

8

Picc. (2)

1

Bn.

2

ppp < *p* > *ppp*

p

ppp < *p* > *ppp* < *p* > *ppp* *ppp* < *p* > *ppp*

55

1

Hr. (F)

2

p

p

p

55

Basset Clar. (A)

1. VI.

55

p

p

ppp

div. arco msp

2. VI.

p

p

ppp

div. arco msp

Va.

II

mp

3

pizz.

p

Vc.

f

p

pizz.

Db.

f

pizz. II

mp

f

59

1

Fl.

Picc. (2)

1

Bn.

2

ppp < *p* > *ppp*

p

59

1

Hr. (F)

2

p

59

Basset Clar. (A)

fp

p dolce

[308]

59

1. VI.

p

unis. pizz.

59

2. VI.

p

unis. pizz.

59

Va.

ppp thin, shadowlike

59

Vc.

p

mp

f

59

Db.

mp

f

mp

batt.

batt.

$\frac{4}{4}$ $\frac{3}{4}$

H

63

1

Fl.

Picc. (2)

1

Bn.

2

ppp < *p*

ff

pp

ff

mp

mp

ppp < *f*

mp

ppp

63

1

Hr. (F)

2

con sord.

ppp poss.

p

63

Basset Clar. (A)

mp

ff

p dolce

63

1. VI.

2. VI.

Va.

Vc.

Db.

p

pp

f

mp

f

ff

p

pp

ff

mp

f

ppp

„mp“

„mp“

pizz.

div. pizz.

pizz. III

pizz.

pizz.

pizz.

arco m.v.

flaut. III

l.r.

l.r.

67

1

Fl.

Picc. (2)

8

1

Bn.

2

67

1

Hr. (F)

2

67

Basset Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.

pp > *ppp*

mp

ppp < *p* > *ppp*

p > *pp*

p

mp

p

f

p

pp

p

p

pizz.

unis.

batt.

II

II

pizz.

72

1 Fl.

Picc. (2)

1 Bn.

2 Bn.

mf

ppp < mp

p

p

72

1 Hr. (F)

2 Hr. (F)

ppp

pp

mp

72

Basset Clar. (A)

mf

p

72

1. VI.

2. VI.

Va.

Vc.

Db.

div. arco msp

pp

p

pizz.

arco m.v.

sub. *f*

div. arco msp

pp

batt.

p

„*mp*“

„*mp*“

80

1

Fl.

Picc. (2)

1

Bn.

2

pp

p

pp

pp

mp

p

ppp

3

Basset Clar. (A)

The musical score for the Basset Clarinet (A) part is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked '80'. The score consists of several measures. The first measure contains a whole rest. The second measure contains a whole rest. The third measure contains a whole rest. The fourth measure contains a quarter rest. The fifth measure contains a quarter note B-flat. The sixth measure contains a quarter note B-flat. The seventh measure contains a quarter note B-flat. The eighth measure contains a quarter note B-flat. The ninth measure contains a quarter note B-flat. The tenth measure contains a quarter note B-flat. The eleventh measure contains a quarter note B-flat. The twelfth measure contains a quarter note B-flat. The thirteenth measure contains a quarter note B-flat. The fourteenth measure contains a quarter note B-flat. The fifteenth measure contains a quarter note B-flat. The sixteenth measure contains a quarter note B-flat. The seventeenth measure contains a quarter note B-flat. The eighteenth measure contains a quarter note B-flat. The nineteenth measure contains a quarter note B-flat. The twentieth measure contains a quarter note B-flat. The score ends with a double bar line. Dynamics include *p*, *mp*, *ppp*, and *mp*. There is a 'sub.' marking under the *ppp* dynamic. A bracket with the number '3' is placed under the final three notes. A rehearsal mark '[60]' is located at the end of the staff.

80

1. VI.

2. VI.

Va.

Vc.

Db.

mf

pp

mp

pizz.

mf

mp

m.v.

3

II

84

1

Fl.

Picc. (2)

1

Bn.

2

84

1

Hr. (F)

2

84

Basset Clar. (A)

84

1. VI.

2. VI.

Va.

Vc.

Db.

84

85

86

87

mf

p

ppp

p

mp

mf

p

p

pp

legno/crini tratto

pizz.

arco flaut. III

[illegible]

This musical score page contains measures 93 through 96 of a symphony. The instrumentation includes Flute (Fl.), Piccolo (Picc.), Bassoon (Bn.), Horn (Hr.), Bass Clarinet (Basset Clar.), Violins (1. VI., 2. VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.).

Measure 93: The Flute and Piccolo play a melodic line with a triplet of eighth notes. The Bassoon plays a rhythmic pattern of eighth notes. The Horns play a sustained note. The Violins and Viola play a sustained note. The Violoncello and Double Bass play a sustained note.

Measure 94: The Flute and Piccolo continue their melodic line. The Bassoon plays a rhythmic pattern of eighth notes. The Horns play a sustained note. The Violins and Viola play a sustained note. The Violoncello and Double Bass play a sustained note.

Measure 95: The Flute and Piccolo continue their melodic line. The Bassoon plays a rhythmic pattern of eighth notes. The Horns play a sustained note. The Violins and Viola play a sustained note. The Violoncello and Double Bass play a sustained note.

Measure 96: The Flute and Piccolo continue their melodic line. The Bassoon plays a rhythmic pattern of eighth notes. The Horns play a sustained note. The Violins and Viola play a sustained note. The Violoncello and Double Bass play a sustained note.

Dynamic markings: *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *ppp* (pianississimo), *ord.* (ordinario), *st* (staccato), *pizz.* (pizzicato), *arco* (arco), *arco st* (arco staccato).

Performance instructions: *pp poss.* (pianissimo possible), *ord. m.v.* (ordinario movimento), *arco st* (arco staccato).

1 97 **2**/**4** **3**/**8** **2**/**4** **3**/**8** **3**/**4** **K**

Fl. *pp* *mp* *f* *pp*

Picc. (2) *mp* *p* *f* *ff* *pp*

Bn. 1 *ppp* *mf* *ppp* *f* *ppp* *ppp* *fz*

2 *ppp* *mf*

1 97 **2**/**4** **3**/**8** **2**/**4** **3**/**8** **3**/**4** **K**

Hr. (F) 1 *mf* *pp*

2 *mf* *fz*

97 **2**/**4** **3**/**8** **2**/**4** **3**/**8** **3**/**4** **K**

Basset Clar. (A) *fp* *mp* *ff* *p* *f*

1. VI. 97 (unis.) l.r. IV arco st **2**/**4** **3**/**8** **2**/**4** **3**/**8** **3**/**4** **K** batt. l.r.

p *ppp* *mf* *f* *p* *f*

1-3 (unis.) *mf* *pp* *ff* *ppp*

2. VI. 4-6

Va. m.v. *mf* *p* *f* *pizz.* *f*

Vc. (unis.) *mf* *p* *pizz.* *f*

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

102 **3/4**

1 Fl. *ppp* *sub. p* *sub. ppp* *pp*

Picc. (2) *p* *f*

1 Bn. *pp poss.*

2

102

1 Hr. (F)

2

102 Basset Clar. (A) *p* *mf* *pp poss.* *m.v.*

102 **3/4**

1. VI. *p* *div. pizz.* *unis. l.r.*

2. VI. *ppp* *p*

1. arco flaut. *ppp*

2. arco flaut. *ppp*

Va. *sole*

Vc. *p* *div.* *arco flaut. IV*

1 Db. *mp* *ppp*

2 *mp* *p*

106

1

Fl.

8

Picc. (2)

1

Bn.

2

106

1

Hr. (F)

2

106

Basset Clar. (A)

106

1. VI.

2. VI.

1

Va.

2-4

1

Vc.

2

1

Db.

2

109 2/4 3/8 4/4 G. P. L tempo I

1 Fl. *pp* poss. *fp* < *ff* *f* *ff* *f*

2 Picc. (2) *sub. pp* *f* *ff* *f* *p*

1 Bn. *ppp* < *mf* > *ppp* *ff*

2 Bn. *ppp* < *mf* > *ppp*

1 Hr. (F) *fz* *ff* m.v. [258] [302]

2 Hr. (F) *fz* *ff* m.v. [258] [302]

1 Basset Clar. (A) *p dolce* *f* *f*

1 Vi. *fpp* *ff* *f* *f* *ppp*

2 Vi. *pizz.* *legno/crini tratto* *fpp* *ff* *f* *ppp*

1 Va. (unis.) *fpp* *f* *ff* *ppp*

2 Va. *fpp* *f* *ff* *ppp*

1 Vc. *pizz.* *fpp* *f* *pp* < *ff* *f* *ppp*

2 Vc. *legno/crini tratto* *fpp* *f* *pp* < *ff* *f* *ppp*

1 Db. *fpp* *f* *ff* *f* *ppp*

2 Db. *fpp* *f* *ff* *f* *ppp*

30

3
4 *sub.*
tempo II

113

1

Fl.

Picc. (2)

8

1

Bn.

2

113

1

Hr. (F)

2

113

Basset Clar. (A)

113

3
4 *sub.*
tempo II

113

1-3

1. VI.

4-6

2. VI.

1-3

2-4

Va.

unis.

slow grace notes;
freely within the beat,
guitarlike

1

Vc.

2-4

Db.

ff

mf

accompagnando

ppp

ppp

ppp
pale

ord.
legno/crini tratto

p

ord.
legno/crini tratto

p

ord.
legno/crini tratto

p

ord.
legno/crini tratto

p

arco
legno/crini tratto

p

ord.
legno/crini tratto

p

arco
legno/crini tratto

p

mf

mp

mp

p

p

ppp

mp

pp

117

1

Fl.

mp *p* *f*

Picc. (2)

mp *p* *mp* *p*

Bn.

1

2

ppp *mf*

Hr. (F)

1

2

pp *mf*

Basset Clar. (A)

117

f *mf* *p* *mp* *f* *sub.* *f* *f* [239] [279]

1. VI.

2. VI.

Va.

3 *5*

Vc.

1

2-4

pizz. *mp* *fast* *p < f* *unis. arco* *slow* *p < mf*

Db.

ord. *3* *fp* *mp*

120

1

Fl.

Picc. (2)

1

Bn.

2

120

1

Hr. (F)

2

120

Basset Clar. (A)

tenuto, ma cantabile

f >

f — *ff* *sub. p*

120

1. VI.

2. VI.

Va.

1

Vc.

2-4

Db.

hammer-on/pull-off

ff >

hammer-on/pull-off

ff >

arco

ppp

l.r.

mp >

mp <

arco

pp

III

f >

f > *p*

2/4

3/8

3/4 M

[illegible]

34

N

a tempo, misterioso

3/4

3/4

3/4

1

Fl.

Picc. (2)

1

Bn.

2

1

Hr. (F)

2

Basset Clar. (A)

[59]

[58]

1. VI.

2. VI.

Va.

Vc.

Db.

solo

ord.

tutti

pizz.

tutti

pizz.

tutti

pizz.

unis.
pizz.

arco

sola

arco

pizz.

pizz.

batt.

batt.

arco

p

ff

p

p

p

ppp *mp* *ppp*

ppp *mp* *ppp*

p mf

p

pp

mp

p

mp

pp

mp

pp

pp

ppp

f

f

f

p

mp

fp

„mp“

mf

p

mp

mf

„mp“

f

1

Fl.

136

8

Picc. (2)

muta in Fl. 2

1

Bn.

2

Bn.

1

Hr. (F)

136

2

Hr. (F)

136

Basset Clar. (A)

1

1. VI.

136

2

2. VI.

Va.

Vc.

Db.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

37

accel. $\text{♩} = 50-60$ **O** mechanical, wild quasi tempo I $\text{♩} = 100-120$ 2/4

140

1 Fl. p ff (jet whistle) $pp < ff$ fff $pp < ff$ $pp < ff$ fff

2. Flute 2 p ff (jet whistle) $pp < ff$ fff $pp < ff$ $pp < ff$ fff

1 Bn. ppp f [9] $p < ff$ $pp < ff$ $pp < ff$ $pp < ff$

2 Bn. p ppp $p < ff$ $pp < ff$ $pp < ff$ $pp < ff$

1 Hr. (F) mf f ff ff ff ff

2 Hr. (F) p f ff ff ff ff

140 Basset Clar. (A) 5 5 5 3 m.v.

140 1. VI. mf ff $p < ff$ $p < ff$ ff $p < ff$ $p < ff$

2. VI. mf ff $p < ff$ $p < ff$ ff $p < ff$ $p < ff$

Va. $p < mf$ ff $p < ff$ $p < ff$ $p < ff$ $p < ff$ $p < ff$

Vc. pp mf ff $p < ff$ $p < ff$ $p < ff$ $p < ff$

Db. ff $p < ff$ ff ff $p < ff$

Str.: until letter R
all arco sounds with overpressure (pitch + noise)

[illegible]

152

1

Fl.

2.

1

Bn.

2

152

1

Hr. (F)

2

152

Basset Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.

152

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

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565

566

567

568

569

570

571

572

573

574

575

576

577

578

[illegible]

P

182

1. Fl.

2. Fl.

1. Bn.

2. Bn.

Hr. (F)

1.

2.

Basset Clar. (A)

1. VI.

2. VI.

Va.

Vc.

Db.

p *f* *ff* *fff* *ff* *ff* *p*

p *f* *ff* *fff* *ff* *ff* *p*

p *ff* *p* *ff* *p* *ff* *p*

p *ff* *p* *ff* *p* *ff* *p*

f *ff* *ff* *ff* *ff* *ff*

mf *fff*

p *ff* *f* *p* *ff* *p* *ff*

p *ff* *f* *p* *ff* *p* *ff*

p *ff* *p* *f* *p* *ff* *p* *ff*

p *ff* *p* *f* *p* *ff* *p* *ff*

ff *p* *ff* *p* *ff* *p* *ff*

pizz. *arco* *arco*

unis. pizz.

This musical score page contains measures 194 through 198. The instruments and their parts are as follows:

- Flutes (Fl.):** Two staves (1 and 2). Both parts play a melodic line starting in measure 194, marked *ff* with an accent. In measure 195, they have rests. In measure 196, they play a half note marked *p*, followed by a half note marked *ff* in measure 197. In measure 198, they play a quarter note marked *ff* with an accent.
- Basset Clarinet (Bn.):** Two staves (1 and 2). Both parts have rests in measures 194 and 195. In measure 196, they play a half note marked *p*, followed by a half note marked *ff* with an accent. In measure 197, they have rests. In measure 198, they play a half note marked *p*, followed by a half note marked *f* with an accent.
- Horns (Hr.):** Two staves (1 and 2). Both parts have rests in measures 194 and 195. In measure 196, they play a half note marked *f* with an accent. In measure 197, they play a half note marked *f* with an accent. In measure 198, they play a half note marked *ff* with an accent.
- Basset Clarinet (A):** One staff. The part starts in measure 194 with a triplet of eighth notes marked *f*, followed by a half note marked *f* with an accent. In measure 195, it plays a half note marked *f* with an accent. In measure 196, it plays a half note marked *f* with an accent. In measure 197, it plays a half note marked *f* with an accent. In measure 198, it plays a half note marked *f* with an accent.
- Violins (Vi.):** Two staves (1 and 2). Both parts have rests in measures 194 and 195. In measure 196, they play a half note marked *ff* with an accent. In measure 197, they play a half note marked *pp*, followed by a half note marked *ff* with an accent. In measure 198, they play a half note marked *pp*, followed by a half note marked *ff* with an accent.
- Viola (Va.):** One staff. The part has rests in measures 194 and 195. In measure 196, it plays a half note marked *p*, followed by a half note marked *ff* with an accent. In measure 197, it plays a half note marked *pp*, followed by a half note marked *ff* with an accent. In measure 198, it plays a half note marked *pp*, followed by a half note marked *ff* with an accent.
- Violoncello (Vc.):** One staff. The part has rests in measures 194 and 195. In measure 196, it plays a half note marked *p*, followed by a half note marked *ff* with an accent. In measure 197, it plays a half note marked *pp*, followed by a half note marked *ff* with an accent. In measure 198, it plays a half note marked *pp*, followed by a half note marked *ff* with an accent.
- Double Bass (Db.):** One staff. The part has rests in measures 194 and 195. In measure 196, it plays a half note marked *f* with an accent. In measure 197, it plays a half note marked *p*, followed by a half note marked *ff* with an accent. In measure 198, it plays a half note marked *p* with an accent.

[illegible]

[illegible]

[illegible]

50

3
4 **R**
♩ = 45-50

5
8 (2+2+1)

3
4

1

Fl.

2.

1

Bn.

2

1

Hr. (F)

2

s.v.

pp

m.v.

ff

f

p

f

mp

con sord.

pp

Basset Clar. (A)

x

mf *p* *ffp* *ppp*

[188]

[302]

[99]

mp

f

p

3
4 **R**
♩ = 45-50

5
8 (2+2+1)

3
4

1. VI.

2. VI.

Va.

Vc.

Db.

p

f

mp

f

mp
percussive

mp

mp

pizz.

mf

mp

f

mp

percussive

mp

f

f

batt.

pizz. IV

ff

f

mp

f

batt.

pizz. II

f

Basset Clar. (A)

1 217 *pp* *mf* *pp* *mp* *p* *pp* *ff* *p dolce* *mf* *pp* *poss., murmuring*

Fl. 2. *m.v.* *mf* *mf* *mp* *p* *pp* *ff* *p dolce* *mf* *pp* *poss., murmuring*

Bn. 1 2 *mp* *p* *pp* *ff* *p dolce* *mf* *pp* *poss., murmuring*

Hr. (F) 1 2 *pp* *mf* *pp* *mp* *p* *pp* *ff* *p dolce* *mf* *pp* *poss., murmuring*

217 *ff* *p dolce* *mf* *pp* *poss., murmuring*

1. VI. 217 *mp* *mf* *mf* *p* *pp* *poss., murmuring*

2. VI. *mp* *mf* *mf* *p* *pp* *poss., murmuring*

Va. *mp f* *mf* *f* *pp* *poss., murmuring*

Vc. *mp* *mf* *f* *pp* *poss., murmuring*

Db. *mp* *mf* *f* *pp* *poss., murmuring*

[illegible]

This musical score page contains measures 223 through 230. The instruments and their parts are as follows:

- Flute (Fl.):** Two staves. Measure 223 starts with a triplet of eighth notes (Bb, A, G) marked *p*. Measure 224 has a melodic line with a *mp* dynamic. Measure 225 features a triplet marked *mp*.
- Bassoon (Bn.):** Two staves. Measure 223 has a melodic line marked *mf*. Measure 224 has a melodic line marked *f* and *p*. Measure 225 has a melodic line marked *p*.
- Horn (Hr. (F)):** Two staves. Measure 223 has a melodic line marked *p*. Measure 224 has a melodic line marked *f*. Measure 225 has a melodic line marked *p*.
- Basset Clarinet (A):** One staff. Measure 223 has a melodic line marked *mp* and *pp*. Measure 224 has a melodic line marked *mf*. Measure 225 has a melodic line marked *pp*, *mp*, *pp*, *ff*, and *pp* (poss.).
- Violin (1. VI., 2. VI.):** Two staves. Measure 223 has a melodic line marked *p*. Measure 224 has a melodic line marked *f*. Measure 225 has a melodic line marked *p*.
- Viola (Va.):** One staff. Measure 223 has a melodic line marked *p*. Measure 224 has a melodic line marked *f*. Measure 225 has a melodic line marked *p* and *mf*.
- Violoncello (Vc.):** One staff. Measure 223 has a melodic line marked *mf*. Measure 224 has a melodic line marked *p* and *f*. Measure 225 has a melodic line marked *p* and *f*.
- Double Bass (Db.):** One staff. Measure 223 has a melodic line marked *mf*. Measure 224 has a melodic line marked *p* and *f*. Measure 225 has a melodic line marked *f*, *mf*, *p*, and *mp*.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*p*, *mp*, *mf*, *f*, *pp*, *ff*). The Basset Clarinet part includes a section marked [168] and a section marked [168] m.v. The Double Bass part includes a section marked III and a section marked II.

226

1

Fl.

2.

Bn.

1

2

Hr. (F)

1

2

Basset Clar. (A)

226

1. VI.

2. VI.

Va.

Vc.

Db.

226

228

230

232

234

236

238

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970

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978

980

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984

986

988

990

992

994

996

998

1000

This page of the musical score covers measures 229 to 231. It includes parts for Flutes (Fl.), Bassoons (Bn.), Horns in F (Hr. (F)), Basset Clarinet (A), Violins (1. VI., 2. VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.).

- Flutes (Fl.):** Part 1 plays a melodic line starting in measure 229, marked *p*. Part 2 is mostly silent, with a few notes in measure 230 marked *f* and *p*.
- Bassoons (Bn.):** Both parts are mostly silent, with a few notes in measure 230 marked *f*.
- Horns in F (Hr. (F)):** Part 1 is silent. Part 2 plays a melodic line starting in measure 229, marked *p*, and continues through measure 231, marked *pp*.
- Basset Clarinet (A):** Plays a complex melodic line with many slurs and accents, marked with *f*, *p*, *sub.*, *f*, *p*, *f*, and *pp*.
- Violins (1. VI., 2. VI.):** Part 1 is silent. Part 2 plays a melodic line starting in measure 229, marked *f*, and continues through measure 231, marked *f*.
- Viola (Va.):** Part 1 is silent. Part 2 plays a melodic line starting in measure 229, marked *p*, and continues through measure 231, marked *f*.
- Violoncello (Vc.):** Part 1 is silent. Part 2 plays a melodic line starting in measure 229, marked *p*, and continues through measure 231, marked *f*.
- Double Bass (Db.):** Part 1 is silent. Part 2 plays a melodic line starting in measure 229, marked *p*, and continues through measure 231, marked *f*.

232

1 Fl.

2 Fl.

1 Bn.

2 Bn.

Detailed description: This block contains the musical notation for the first Flute (Fl.) and Bassoon (Bn.) parts, measures 232-234. The Flute part (1) has a melodic line starting with a half note G4, followed by a half note A4, and then a quarter note G4. The Bassoon part (1) has a half note G2, followed by a half note A2, and then a quarter note G2. The Bassoon part (2) has a half note G2, followed by a half note A2, and then a quarter note G2. The score includes dynamic markings *p* and *mp*, and a triplet of eighth notes in the Bassoon part (1) marked *mp*.

232

1 Hr. (F)

2 Hr. (F)

Detailed description: This block contains the musical notation for the first and second Horn (F) parts, measures 232-234. The first Horn part (1) has a half note G4, followed by a half note A4, and then a quarter note G4. The second Horn part (2) has a half note G4, followed by a half note A4, and then a quarter note G4. The score includes dynamic markings *p* and *mp*.

Basset Clar. (A)

Detailed description: This block contains the musical notation for the Bassinet Clarinet (A) part, measures 232-234. The part starts with a half note G4, followed by a half note A4, and then a quarter note G4. The score includes dynamic markings *f*, *p*, *pp*, *mp*, *pp* poss., *mp*, *pp*, *mf*, and *p*. It also includes a triplet of eighth notes marked *mp* and a triplet of eighth notes marked *pp*.

232

1. VI.

2. VI.

Va.

Vc.

Db.

Detailed description: This block contains the musical notation for the Violin (VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.) parts, measures 232-234. The Violin part (1) has a half note G4, followed by a half note A4, and then a quarter note G4. The Viola part (2) has a half note G4, followed by a half note A4, and then a quarter note G4. The Violoncello part (Vc.) has a half note G2, followed by a half note A2, and then a quarter note G2. The Double Bass part (Db.) has a half note G2, followed by a half note A2, and then a quarter note G2. The score includes dynamic markings *mp*, *f*, and *pp*. It also includes a triplet of eighth notes marked *mp* and a triplet of eighth notes marked *pp*.

3 T

1. Fl. 1: *mp* (measures 1-2), *mp* (measures 3-4)

2. Fl. 2: (measures 1-2), *p* (measures 3-4)

1. Bn. 1: (measures 1-2), *p* (measures 3-4)

2. Bn. 2: (measures 1-2), *p* (measures 3-4)

1

2

Hr. (F)

p

Basset Clar. (A)

The musical score for the Basset Clarinet (A) part is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/8. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). There are also markings for 'm.v.' (more vivace) and 'pp poss.' (pianissimo possible). The score is divided into measures by bar lines, and some measures contain triplets or other rhythmic groupings. The overall structure of the piece is indicated by the tempo and time signature, and the key signature suggests a specific mood or color.

34 T

1. VI. *mp*

2. VI. *f*

Va.

Vc. *mf*

Db. *pizz. IV*

p

mf

p

pizz.

p

pizz.

p

242

1

Fl.

2.

1

Bn.

2

mf

p

p

p

p

p

f

242

1

Hr. (F)

2

242

Basset Clar. (A)

pp

f > *pp*

f > *p*

pp

mf

pp

f

p

ff

p

242

1. VI.

mf

2. VI.

Va.

Vc.

batt.

f

f

60

[illegible]

3
4 U

1. Fl. *p*

2. Fl.

1. Bn. *p*

2. Bn.

Hr. (F)

1.

2. *p*

Basset Clar. (A)

p dolce

m.v.

mf *pp* *mp* [114]

1. VI. *p* *mp*

2. VI. *p* *mp*

Va. *p* *mp*

Vc. *f* *pizz.* *p*

Db. *f* *pizz.* *batt.* *mf*

[illegible]

255

1

Fl.

2

1

Bn.

2

255

1

Hr. (F)

2

255

Basset Clar. (A)

mp *pp* *mf* *pp* *f* *p*

255

1

1. VI.

2-6

255

1

2. VI.

2-6

pizz. *mp* *mf*

pizz. *mp* *p* *mp*

m.v. arco

255

1

Va.

2-4

pizz. *mp* *p* *mp*

m.v. arco

255

1

Vc.

2

pizz. *mp*

255

1

Db.

2

pizz. *mp*

258

1
Fl.

2.

1
Bn.

2

X
tr
ppp < p

258

Hr. (F)

1

2

258

Basset Clar. (A)

258

mp ppp p
sub. f p
mf f p

[293]

258

1. VI.

1

2-6

m.v.
arco

ppp < mp > mf

2. VI.

1

2-6

m.v.

Va.

1

ppp < mp > p mf

m.v.
arco

2-4

ppp < p >

Vc.

Db.

3/4 W

1

Fl.

Picc. (2)

Picc.

mf

1

Bn.

2

1

Hr. (F)

2

Basset Clar. (A)

mp *p*

mf *pp*

p

pp

mf

p *mp*

3

[8]

m.v.

3/4 W

1

1. VI.

2-6

1

2. VI.

2-6

1

Va.

2-4

Vc.

Db.

m.v.

pp

m.v.

ppp

265

1 Fl.

Picc. (2)

1 Bn.

2 Bn.

265

1 Hr. (F)

2 Hr. (F)

265

m.v.
x
tr

265

[188]

Basset Clar. (A)

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

265

1. VI.

tutti pizz. *p*

265

2. VI.

tutti pizz. *p*

265

1 Va.

2-4 Va.

pizz. *p* pizz. *p*

265

1 Vc.

2-4 Vc.

pizz. *p* pizz. *p*

265

Db.

pizz. *p*

m.v.
st

pp

269

1

Fl.

Picc. (2)

8

1

Bn.

2

269

1

Hr. (F)

2

Basset Clar. (A)

269

172

3

64

G. P.

67

34

1. VI.

2. VI.

arco

st

1

Va.

2-4

1

Vc.

2-4

Db.

ppp/pp

mp

ppp

mp

mp

ppp

Cadenza
lento, molto rubato

allow enough time to navigate registral changes,
still try to convey the notated rhythms as clearly as possible

Basset Clar. (A)

272 **3/4** *pp* *mp* *pp* *mp* *pp* *mp* *pp* [111] *pp*

Basset Clar. (A)

275 *mp* *pp* *mf* *pp* *mf* *pp* [211] *p* *mp* *p* *ffp*

Basset Clar. (A)

278 **4/4** *ppp* *f* *ppp* *G. P.* **3/4** [254] *mf* *pp* *pp* *sub. ff*

Basset Clar. (A)

281 *mf* *pp* *mf* *pp* *poss.* *p* *mf* *p* *f* *p* [350] *mp* *p* *mf* *pp* *p*

Basset Clar. (A)

284 *pp* *f* *pp* *mp* *f* *pp* *f* *p* *pp* *poss.* [198] *m.v.* [55] **4/4**

Basset Clar. (A)

287 **4/4** *f* *pp* *f* *pp* *G. P.* **2/4** *pp* *mf* *pp* *f* *p* *f* **3/4**

Basset Clar. (A)

290 **3/4** [171] *pp* *ff* *ppp* [59] *mp/ppp* [171]

sub.
♩ = 50-60

293

1

Fl.

Picc. (2)

1

Bn.

2

293

1

Hr. (F)

2

293

Basset Clar. (A)

293

1. VI.

2. VI.

Va.

Vc.

Db.

sub.
♩ = 50-60

senza sord.

senza sord.

a tempo, rubato

sub.
ff p

arco

arco

arco

arco div.

pizz.
III

f

297

Basset Clar. (A)

300

Basset Clar. (A)

[63; 94]

[202]

[53]

[60]

[198]

G. P.

pp

p

pp

mp

cantabile

pp

mp

pp

pp

mf

pp

f

ppp