

8611

Paavo Heininen

KauToKei

for double string orchestra

1985

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE



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KauToKei op.52

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Paavo Heininen: KauToKei Op. 52 (1985)

tmb tambora: lyönti sormenpäällä tallan päälle
tap with fingertip on the bridge

lyönti sormenpäällä kielelle siihen kohtaan, josta
normaalisti soitetaan k.o. sävel
playing with left hand action only: hit with fingertip
on the string at the point which produces the given
pitch

sm smorzando: hidas värivariointi vaihtelemalla vasemman
käden sormen puristusta
slow colour oscillation by varying the
pressure of the left hand finger

c.l.tr col legno tratto: jousen puupuolella vetäen (yleensä
tremolo)
strokes with the wood of bow (mostly
tremolo)

c.l.b col legno battuto: jousen puupuolella lyöden
tapping with the wood of bow

l.b.et legno battuto, etouffee: jousen puupuolella lyöden
siihen kohtaan kieltä, joka tuottaa k.o. sävelen;
kielen alapää (soimatta jäävä osa) sammutetaan
koskettamalla sitä kevyesti usealla sormella
hit the string with wood of bow at the point which
produces the given pitch; the rest of the string
damped by lightly touching with several fingers

††† tallan takaa. Tässä kappaleessa aina: pizzicato
kynnellä yli kaikkien kielien
behind the bridge. In this piece always: pizzicato
over four strings with fingernail

††† pizzicato kynnellä yli kaikkien kielien viritystapin
ja sormilaudan välistä
pluck with fingernail over all strings between tuning
pegs and fingerboard

et etouffee: vasen käsi koskettaa kieltä vain kevyesti
(mahd usealla sormella sammuttaakseen siten kielen
alapään), jousen käyttö quasi flautando. Suhiseva
ääni, jossa selvä säveltasotuntu.
Left hand stops the string lightly (as in flag) but
damps the rest of string with other fingers. Bowing:
quasi flautando. Sound: hissing sound with clear
pitch.

Liioiteltu jousipaine, särkyvä ääni
Exaggerated bow pressure

Tallan päällä, s.o. osaksi kielellä, osaksi tallan
takana. Suhiseva ääni ilman säveltasoa.
Unpitched hissing; bow on the bridge, i.e. partly on
string, partly behind the bridge.

nopea tremolo
rapid tremolo

pizzicatotremolo: usealla sormella mahdollisimman
nopeasti. Voimakas ja teräväsävyinen sointi.
tremolo pizzicato: with several fingers, very quickly;
strong and sharp sound.

bisp bispigliando: kuten edellä, mutta minimikropizzicato -
kevyesti hipoen kieltä sormenpäillä, mahdollisimman
nopeasti
as before, but minimicropizz - the plucking is reduced
into mere touching with fingertips; light and quick



Narina: pizzicato, jonka jälkeen heti kosketa kielen
(ala)päätä kynnellä (tai jousen kannalla) kevyesti,
niin että syntyy narina mutta värähtely ei sammu.
Snarling sound: pluck the string, then immediately
touch the (lower) end of string with fingernail (or
heel of bow), lightly, so as to produce snarl
without damping vibrations.



kampa; käytä sitä jousen tapaan, rauhallisia
(alas)vetoja vapaassa rytmissä
comb; use it like a bow; soft down-strokes in free
rhythm



kielenpidin; soitetaan arco tai c.l.b
tailpiece; play arco or c.l.b

* * * * *



25% pidennys/25% addition to the duration



1/4-askelen korotus/raised by 1/4 tone



1/4-askelen alennus/lowered by 1/4 tone



3/4-askelen korotus/raised by 1/4 tone



3/4-askelen alennus/lowered by 3/4 tone

s.t

sul tasto

s.p

sul ponticello

s.v

senza vibrato



jousen kärki/tip of bow



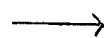
jousen tyvi/heel of bow



con sordino



senza sordino



asteettainen muutos/gradual change



nopea, voimakas säveltoisto (ei =1/16-nuotteja)
strong, rapid tone-repetition (not =1/16-tones)



kevyt, hyvin nopea toisto (ei =1/32-nuotteja)
light, very rapid repetition (not =1/32-notes)



rubato



toista annettuja nuotteja, ei välttämättä tässä
järjestyksessä
repeat the given notes, not necessarily in this order



kapea ad lib. kuvio, jossa on mikrointervalleja
narrow ad lib. figure with microtones



crescendo hiljaisuudesta/crescendo from silence



diminuendo hiljaisuuteen/diminuendo into silence

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likimääräisiä säveltasoja; kuvion profiili tarkoin toteutettava
approximative pitches; the general profile to be strictly observed

N normaali soittotapa/normal

Glissandoissa välitasoja ei saa korostaa. Viimeinen nuotti kaaren alla on sekin koroton, missään tapauksessa ei saa vaihtaa sormea sille tultaessa. Sulkuihin merkittynä glissandon loppunuotti on vain päätöstason osoitus ilman aika-arvoa, s.o. viimeinen hetki ennen seuraavaa taukoa tai nuottia.

In glissandos, the intermediary pitch(es) must not be in any way brought out. The final note under the slur is similarly unaccented; there must absolutely not be a change of finger when arriving at the final pitch. When in parentheses, the final note is an indication of pitch without any time value, i.e. the last instant before following rest (or next note).

Tahdeissa 41-68 on stereofonisia liikkeitä, joiden vuoksi jousiryhmät on sijoitettava erilleen. Normaalin istumajärjestyksen käyttö ei silti ole ehdottomasti kielletty.

In bars 41-68 there are stereophonic events which require the two orchestras to be seated separately. Performance with normal seating is not absolutely excluded, though.

Creticus on runojalka, jossa on pitkä, lyhyt ja pitkä tavu (esimerkiksi KauToKei), s.o. sävellyksen ensi tahtien rytmi. Koko sävellys on saman muotoinen, joskin keskimäinen paneeli on pikemminkin voimakas ja aksentoitu kuin lyhyt.

Creticus-rytmin variantit (joille yhteistä on symmetrisyys) esiintyvät jäsentävinä pisteinä kautta teoksen, milloin säveltasoon, milloin dynamiikan tai värin keinoin toteutettuna. Ensi paneelin duojen, triojen ja kvartettien mikroaskelet tuottavat aina eri soitinten välisiä normaaleja intervaleja, esim. tahdissa 25 suurseptimi c-h muuttuu supistuessaan pienseptimiksi, kaksi tahtia myöhemmin kvartti a-d supistuu duolterssiksi.

Kolmannen paneelin chaconne esittää sointusarjansa ensin väri variaatiosarjana (sen temposuhteet ovat kapellimestarin varioitavissa quasifermaatein ad lib.); sitten terävämpi väritys poimii sointukudoksen keskeltä melodian tai kaksiaänisen hahmon. Tässä eri ilmiöiden roolit ovat selkeimmillään; ehkä paras paikka aloittaa harjoitukset.

Creticus in classical prosody is a rhythm with long, short and long syllable (as in "KauToKei" - pronounce as in Italian), i.e. the rhythm of the first 1 1/2 bars of the piece. The overall form is similar, although the central panel is rather strong and accentuated than short.

The creticus-rhythm and its variants (all symmetrical) act as punctuation in the form, whether articulated by melody, dynamics or colour. The microintervals in the duos, trios and quartets of the first panel always produce normal intervals between the instruments, thus in bar 25 the major seventh c-h is contracted into a minor seventh, two bars later the fourth a-d into a major third.

The third panel is a chaconne, where the harmonies are first shown as a series of colours (the durations may be improvised by the conductor by introducing quasi-fermas), then a sharper colour lifts a melody or two-voice-gestalt from the midst of the chordal progression. Here the roles of different phenomena are most crystallized; perhaps the place to start rehearsals.

Duration ca 9 min

Commissioned by West Helsinki Chamber Orchestra

First performance: WHCO, Cond. Riitta Poutanen 12.2.1986

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KavTo Kei

Pearo Heinänen Op. 52

♩ ≈ 60

Handwritten musical score for the first system, measures 1-4. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics and performance markings include *pp*, *mp*, *ppp*, *sm*, and *1. solo*.

poco s.p. pppp
quasi niente

solos
espr. ma modesto

♩ ≈ 70

Handwritten musical score for the second system, measures 5-8. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics and performance markings include *rit.*, *rit.*, *leg.*, *pmp*, *pizz.*, *biop.*, and *pp*.

x) tutti: *pppp* *poco s.p.* *pp* *pizz sp* *pppp* *poco s.p.*

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8 - - - 11. solo
Nespr.

-2-

3

Handwritten musical score for the first system, measures 1-10. The score includes staves for piano (p), bismillah (bisp.), and percussion (pppp). The tempo is marked *Allegro* (Amp). The key signature is one sharp (F#).

Measures 1-10: The piano part features a melodic line with various ornaments and trills. The bismillah part provides a rhythmic accompaniment. The percussion part consists of a series of short, sharp notes.

Amp

10

c.l.est pp

1. solo 2. solo sim.

1. solo 2. solo sim.

bisp.

c.l.b.

ancor N

1. solo

2. mp

espr., con suono

bisp. pp

c.l.b mp

12

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Handwritten musical score for Violins I and II, Viola, and Violoncello. The score includes various musical notations such as notes, rests, and dynamic markings like *dt* (diminuendo) and *pp* (pianissimo). There are also handwritten numbers 2, 3, 4, and 15.

tutti

mp N

pp | s.t.

c.l. et.

c.l. et

♩ ≈ 60

poco

tutti N

pp | s.t.

N | s.t.

mp | pp

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20

Erz C-28
F. 5517-8

-4-

24

30



x) $\frac{1}{4}$ -tone trills

xx) $\frac{1}{2}$ -tone trills

(soli)

-5-

soli

3 altri

5 soli

3 altri

4 altri

34

tambora mp

$\text{♩} = \text{♩} \approx 100$

ppp

mp

f

mf

soli

pp

ppp

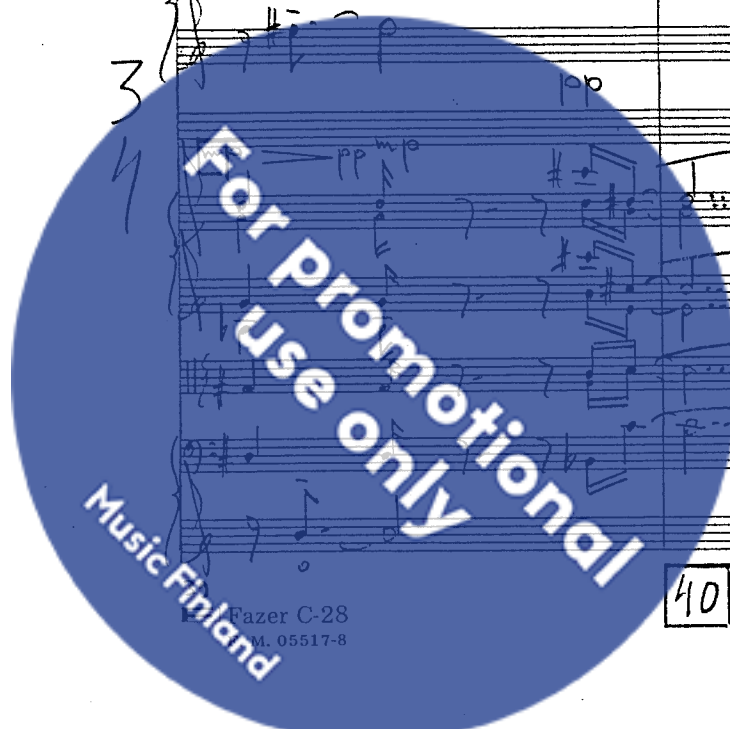
mp

f

mf

solo

mf



sol:

 ≈ 100

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on ten staves, showing the vocal and instrumental parts. It includes various musical notations such as notes, rests, and dynamic markings like "pp", "p", "f", "mp", "sf", "pizz", "s.p.", "flaut. s.t.", and "bisp". There are also handwritten annotations like "1. solo", "2. 1. 3", and "3. 1. 3". A large blue circular watermark with the text "For promotional use only" is overlaid on the left side of the page.

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Cazer C-28
T.M. 05517-8

Fazer C-28
M. 95517-8

Handwritten musical score for guitar, featuring various musical notations, dynamics, and a large blue circular watermark reading "For promotional use only".

The score is written on multiple staves, including a treble clef staff and a bass clef staff. The notation includes notes, rests, and various musical symbols.

Key markings and dynamics include:

- Tempo/Style:** *et.* (eterno), *con fuoco* (with fire).
- Tempo Markings:** ≈ 80 , $\approx 120-144$.
- Dynamics:** *mp* (mezzo-piano), *pizz* (pizzicato), *c.l.b.* (crescendo/decrescendo/accelerando/ritardando), *sf* (sforzando), *s.p.* (sotto piano).
- Other Markings:** *sim* (simile), *gliss* (glissando), *70* (numbered measure), *70* (numbered measure), *70* (numbered measure).

The score is divided into measures by vertical bar lines. The notation is dense, with many notes and rests. The watermark is a large blue circle with the text "For promotional use only" in white, slanted across the center.

sf *p*

-9-

f *con brio*

f *con suono*

73

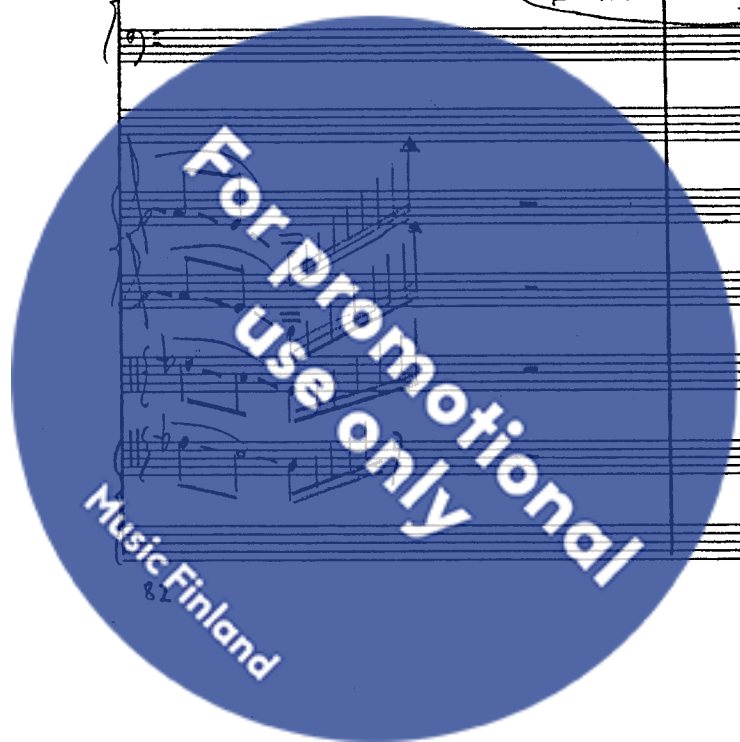
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Op. 28
No. 15

Handwritten musical score for guitar, featuring multiple staves with complex notation, including triplets and slurs. A box containing the number 80 is visible near the bottom center of the page.

Continuation of the handwritten musical score for guitar, showing further complex notation and musical structures across several staves.

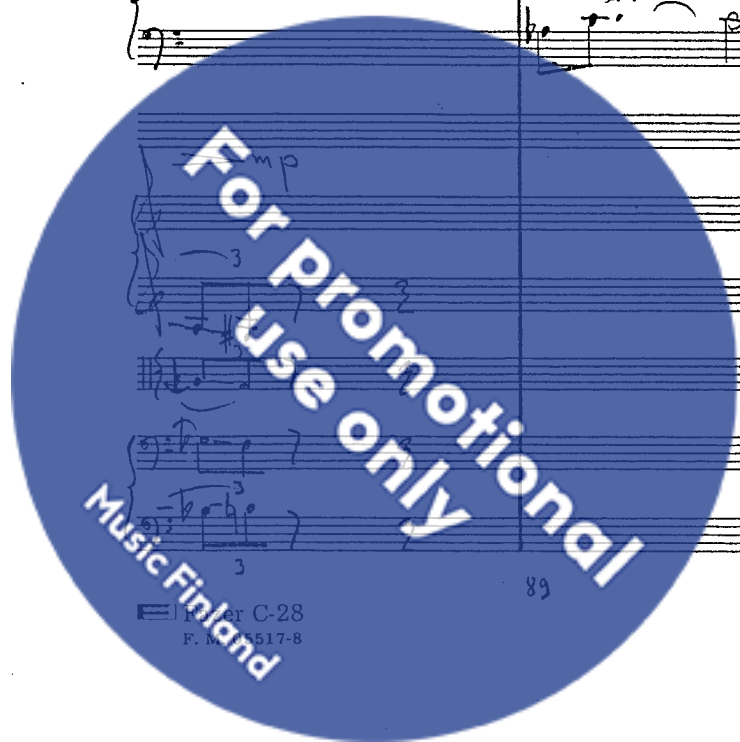


Handwritten musical score for piano, measures 85-90. The score is written on ten staves. The key signature is one sharp (F#). The tempo is marked *mp* (mezzo-piano). The score includes various musical notations such as notes, rests, and dynamic markings. A *div.* (divisi) marking is present in measure 88. The score ends with a double bar line and a repeat sign.

85

Handwritten musical score for piano, measures 91-96. The score is written on ten staves. The key signature is one sharp (F#). The tempo is marked *mp* (mezzo-piano). The score includes various musical notations such as notes, rests, and dynamic markings. A *mf* (mezzo-forte) marking is present in measure 91. The score ends with a double bar line and a repeat sign.

91



Handwritten musical score for piano, measures 91-92. The score is written on five staves. Measure 91 features a complex melodic line with triplets and sixteenth notes, accompanied by a bass line. Measure 92 continues the melodic development with similar rhythmic patterns. A handwritten 'f' (forte) dynamic marking is present at the beginning of measure 91.

91

f assai

mf

mp

p

f

Handwritten musical score for piano, measures 93-94. The score is written on five staves. Measure 93 features a complex melodic line with triplets and sixteenth notes, accompanied by a bass line. Measure 94 continues the melodic development with similar rhythmic patterns. A handwritten 'f' (forte) dynamic marking is present at the beginning of measure 93.

93

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Handwritten musical score for piano, featuring multiple staves with notes, rests, and dynamic markings. The score includes a tempo marking $\text{♩} \approx 100-120$ and a rehearsal mark **-13- (rit)**. Dynamic markings include *p*, *mp*, *f*, and *pp*. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. A boxed **100** is visible at the bottom right of the first system.

Handwritten musical score for piano, continuing the piece. The score includes dynamic markings such as *mp* and *f*. The notation features various musical symbols, including notes, rests, and bar lines. A boxed **101** is visible at the bottom left of the second system.



[illegible]

$\text{♩} \approx 144-160$

rinf -15-

rinf

VI I

VI II

VIc

Vc

Cb

3 *rinf*
tutti

rinf

rinf

VI I

VI II

VIc

Vc

Cb

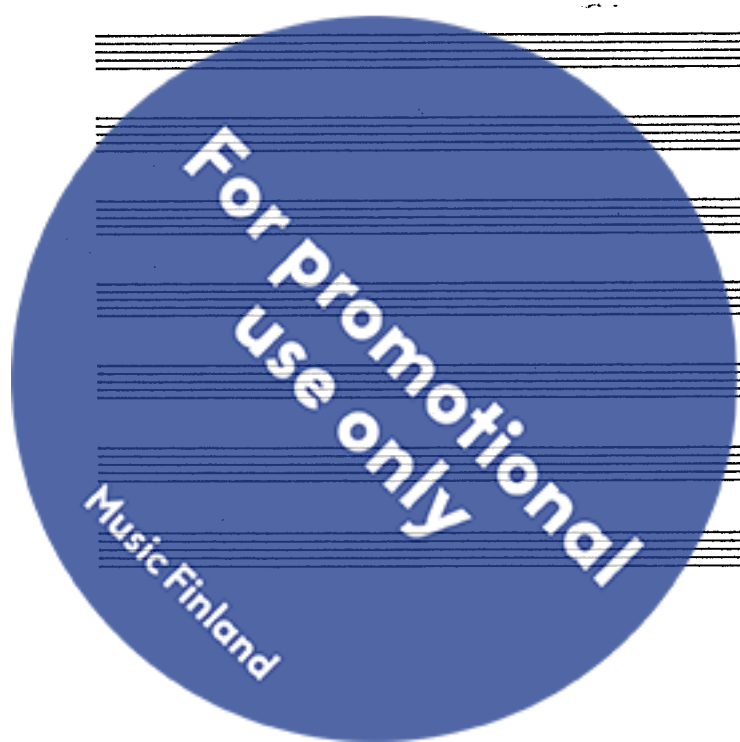
108 *rinf*

rinf

110



Handwritten musical score for VI I, VI II, Vle, Vc, and Cb. The score includes dynamic markings such as *sm*, *pp*, *sol*, *N*, *ff*, *pp*, *ff*, and *pp*. It also features tempo markings like *♩ ≈ 60* and *III*. The notation includes various musical symbols, including notes, rests, and articulation marks.



Handwritten musical score for the first system, measures 113 to 117. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamic markings include **s.t. p**, **pp**, **sm**, and **ppp**. A **ff-17-** marking is present above the Violin I staff. A **pp** marking is present above the Contrabasso staff. A **tambora** marking is present above the Violoncello staff. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

Handwritten musical score for the second system, measures 118 to 120. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamic markings include **mf**, **f**, **pizz**, **pp**, **mp**, **N**, **mf**, and **p flag**. A **4vco S.p. S.v.** marking is present above the Violoncello staff. A **st. flaut.** marking is present above the Violoncello staff. A **5** marking is present below the Violoncello staff. A **120** marking is present below the Contrabasso staff. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

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Handwritten musical score for "The Rose Tree" by Schubert, Op. 9, No. 1. The score is for a piano and voice. It includes a piano introduction, a vocal melody, and a piano accompaniment. The score is written on 12 staves. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score is marked with various dynamics (pp, mp, mf, f, p, pp, etc.) and articulation marks (accents, slurs, etc.). The score is numbered 121 at the bottom left and 18 at the top center. The score is written in ink on aged paper.

Handwritten musical score for a string quartet. The score is written on five staves, with various musical notations, dynamics, and performance instructions.

Watermark: A large blue circular watermark is overlaid on the left side of the page, containing the text "For promotional use only" and "Music Finland" at the bottom left.

Key Musical Elements:

- Staff 1 (Violin I):** Starts with a treble clef and a key signature of one sharp (F#). The first measure contains a box with the notation "c.l.b." and a fermata. The second measure contains a box with the notation "i.e. mp".
- Staff 2 (Violin II):** Starts with a treble clef and a key signature of one sharp (F#). The first measure contains a box with the notation "c.l.b." and a fermata. The second measure contains a box with the notation "i.e. mp".
- Staff 3 (Viola):** Starts with a treble clef and a key signature of one sharp (F#). The first measure contains a box with the notation "c.l.b." and a fermata. The second measure contains a box with the notation "i.e. mp".
- Staff 4 (Cello):** Starts with a bass clef and a key signature of one sharp (F#). The first measure contains a box with the notation "c.l.b." and a fermata. The second measure contains a box with the notation "i.e. mp".
- Staff 5 (Double Bass):** Starts with a bass clef and a key signature of one sharp (F#). The first measure contains a box with the notation "c.l.b." and a fermata. The second measure contains a box with the notation "i.e. mp".

Performance Instructions and Dynamics:

- pp** (pianissimo) is written above the first measure of the Violin I staff.
- arco** (arco) is written above the first measure of the Violin I staff.
- s.p.** (sordina) is written above the first measure of the Violin I staff.
- pp** (pianissimo) is written above the first measure of the Violin II staff.
- s.p.** (sordina) is written above the first measure of the Violin II staff.
- pp** (pianissimo) is written above the first measure of the Viola staff.
- s.p.** (sordina) is written above the first measure of the Viola staff.
- pp** (pianissimo) is written above the first measure of the Cello staff.
- s.p.** (sordina) is written above the first measure of the Cello staff.
- pp** (pianissimo) is written above the first measure of the Double Bass staff.
- s.p.** (sordina) is written above the first measure of the Double Bass staff.
- div.** (divisi) is written above the first measure of the Violin I staff.
- ppz.** (pianissimo) is written above the first measure of the Violin I staff.
- mp** (mezzo-piano) is written above the first measure of the Violin I staff.
- s.t.** (sordina) is written above the first measure of the Violin I staff.
- morbidu** (morbidu) is written above the first measure of the Violin I staff.
- cluro** (cluro) is written above the first measure of the Violin I staff.
- N** (N) is written above the first measure of the Violin I staff.
- mp** (mezzo-piano) is written above the first measure of the Violin I staff.

8 1

jeté mp

-19-

s.p.

s.t. moribido

pizz

bisp.

s.p.

mp

128

130

jeté c.l.b. mp sm p

div. in 3

pizz

c.l.b.

div. in 3

132

s.p.

s.t.

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Handwritten musical score for multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- pizz* (pizzicato)
- bisp.* (bispercussion)
- s.p.* (soprano part)
- arco* (arco)
- c.l. et* (clarinet)
- c.l. b* (clarinet in B)
- mp* (mezzo-piano)
- mf* (mezzo-forte)
- ppp* (pianissimo)
- sf* (sforzando)
- sim* (sostenuto)
- 4 soli* (4 solos)
- 2 soli* (2 solos)
- 3 soli* (3 solos)
- 2 soli* (2 solos)
- 1. solo* (1st solo)
- 2. solo* (2nd solo)
- 3. solo* (3rd solo)
- 4. solo* (4th solo)
- 5. solo* (5th solo)
- 6. solo* (6th solo)
- 7. solo* (7th solo)
- 8. solo* (8th solo)
- 9. solo* (9th solo)
- 10. solo* (10th solo)
- 11. solo* (11th solo)
- 12. solo* (12th solo)
- 13. solo* (13th solo)
- 14. solo* (14th solo)
- 15. solo* (15th solo)
- 16. solo* (16th solo)
- 17. solo* (17th solo)
- 18. solo* (18th solo)
- 19. solo* (19th solo)
- 20. solo* (20th solo)

135

Handwritten musical score for multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- 1. solo* (1st solo)
- 2. solo* (2nd solo)
- 3. solo* (3rd solo)
- 4. solo* (4th solo)
- 5. solo* (5th solo)
- 6. solo* (6th solo)
- 7. solo* (7th solo)
- 8. solo* (8th solo)
- 9. solo* (9th solo)
- 10. solo* (10th solo)
- 11. solo* (11th solo)
- 12. solo* (12th solo)
- 13. solo* (13th solo)
- 14. solo* (14th solo)
- 15. solo* (15th solo)
- 16. solo* (16th solo)
- 17. solo* (17th solo)
- 18. solo* (18th solo)
- 19. solo* (19th solo)
- 20. solo* (20th solo)

140



138

2 - .5 sec.

$\text{♩} \approx 60$

-21-

Handwritten musical score for measures 142-144. The score is written on three systems of staves. The first system includes staves for woodwinds (flute, oboe, bassoon) and strings. The second system includes staves for woodwinds (flute, oboe, bassoon) and strings. The third system includes staves for woodwinds (flute, oboe, bassoon) and strings. The score includes various musical notations such as notes, rests, and dynamic markings (pp, mp, mf, f). The tempo is marked as $\text{♩} \approx 60$.

Handwritten musical score for measures 142-144. The score is written on three systems of staves. The first system includes staves for woodwinds (flute, oboe, bassoon) and strings. The second system includes staves for woodwinds (flute, oboe, bassoon) and strings. The third system includes staves for woodwinds (flute, oboe, bassoon) and strings. The score includes various musical notations such as notes, rests, and dynamic markings (pp, mp, mf, f). The tempo is marked as $\text{♩} \approx 60$.

$\text{♩} \approx 70$

S.p. | tr | pp

3

S.p. | mf

Handwritten musical score for measures 145-150. The score is written on three systems of staves. The first system includes staves for woodwinds (flute, oboe, bassoon) and strings. The second system includes staves for woodwinds (flute, oboe, bassoon) and strings. The third system includes staves for woodwinds (flute, oboe, bassoon) and strings. The score includes various musical notations such as notes, rests, and dynamic markings (pp, mp, mf, f). The tempo is marked as $\text{♩} \approx 70$.

Handwritten musical score for measures 145-150. The score is written on three systems of staves. The first system includes staves for woodwinds (flute, oboe, bassoon) and strings. The second system includes staves for woodwinds (flute, oboe, bassoon) and strings. The third system includes staves for woodwinds (flute, oboe, bassoon) and strings. The score includes various musical notations such as notes, rests, and dynamic markings (pp, mp, mf, f). The tempo is marked as $\text{♩} \approx 70$.

150

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Handwritten musical score for piano and voice. The score is written on ten staves. The top system includes dynamic markings *s.t. pp* and *s.t. pp*. The second system includes *mf* and *s.t. mp*. The third system includes *mf* and *arco s.t. mp*. The fourth system includes *arco s.t. mp* and *mp*. The fifth system includes *mp* and *mp*. The sixth system includes *mp* and *mp*. The seventh system includes *mp* and *mp*. The eighth system includes *mp* and *mp*. The ninth system includes *mp* and *mp*. The tenth system includes *mp* and *mp*. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for piano and voice. The score is written on ten staves. The top system includes dynamic markings *pp* and *mf*. The second system includes *pp* and *mf*. The third system includes *pp* and *mf*. The fourth system includes *pp* and *mf*. The fifth system includes *pp* and *mf*. The sixth system includes *pp* and *mf*. The seventh system includes *pp* and *mf*. The eighth system includes *pp* and *mf*. The ninth system includes *pp* and *mf*. The tenth system includes *pp* and *mf*. The score includes various musical notations such as notes, rests, and accidentals.

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mf

-23-

Handwritten musical score for measures 159 and 160. The score includes staves for strings, woodwinds, and brass. Key markings include:

- Measure 159: *pizz* (pizzicato), *bisp* (basso continuo), *f* (forte), *p* (piano).
- Measure 160: *s.p.* (sotto piano), *mp* (mezzo piano), *arco* (arco), *pizz* (pizzicato), *s.p.* (sotto piano), *pp* (pianissimo), *p* (piano).

Measure numbers 159 and 160 are indicated at the bottom of the staves.

solⁱ

tutti (altri)

Handwritten musical score for measures 161 and 162. The score includes staves for strings, woodwinds, and brass. Key markings include:

- Measure 161: *arco* (arco), *mp* (mezzo piano), *f* (forte), *p* (piano), *bisp.* (basso continuo).
- Measure 162: *s.t.* (sotto tenore), *flaut.* (flauto), *p* (piano).

Measure numbers 161 and 162 are indicated at the bottom of the staves.

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Handwritten musical score for piano and strings. The score is written on multiple staves. The piano part includes various dynamics such as *sf*, *sfz*, *sfz2*, and *sfz3*. The string part includes various dynamics such as *sf*, *sfz*, *sfz2*, and *sfz3*. The score is marked with a double bar line and a repeat sign. The tempo is marked *Allegro* and the time signature is 3/4. The score is numbered 174 at the bottom left.

174

Handwritten musical score for piano and strings. The score is written on multiple staves. The piano part includes various dynamics such as *sf*, *sfz*, *sfz2*, and *sfz3*. The string part includes various dynamics such as *sf*, *sfz*, *sfz2*, and *sfz3*. The score is marked with a double bar line and a repeat sign. The tempo is marked *Allegro* and the time signature is 3/4. The score is numbered 180 at the bottom left.

180

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-26-

183

$\text{♩} \approx 70$

sol.

espr.

sol.

1. solo

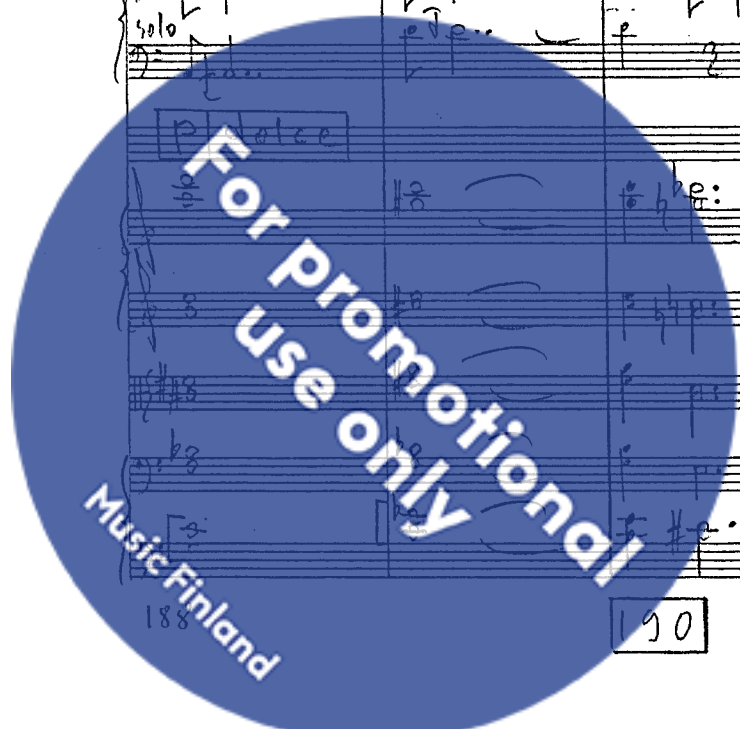
1. solo

mp

p

pp

184



Handwritten musical score for a string quartet, measures 10-11. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Measure 10 features a solo in Violin I and a non-espressivo instruction. Measure 11 features an expressive, amabile instruction, a pizzicato marking, and a crescendo leading to a forte dynamic. A rehearsal mark '6.1-85' is at the bottom right.

194

6.11.85

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