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Leif Segerstam

"Thoughts after 1991"

(Orchestral Diary Sheet No.48)

Teosto ry

*Suomalaisen Musiikin Tiedotuskeskus
Finnish Music Information Centre*

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Distribution by the Finnish Music Information Centre

Lauttasaarentie 1

FIN-00200 Helsinki Finland

Helsinki, 1992

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FIMIC

Leif Segerstam:

"THOUGHTS AFTER 1991"

(Orchestral Diary Sheet N° 48)

picc., Fl., oboe, Clar. in B^b, bassclar. in B^b, bassoon,

4 horns in F 3 trpts in B^b 3 trombones

Timp. (2 triangles & slide whistle) + 3 percussionists:

Crotales, Gl. spiel, Vibr., Marimba, Glocken, belltree birdwhistle

3 piatti sospesi col arco, rattle, Gr. C., donnerblech, Tam-tam,

3 java or Bali gongs, 2 woodblocks, flexatone, slapsticks,

2 templeblocks

"Thoughts after 1991" is one more orchestral documentation of formations of musical material in the mind of the composer-conductor Segerstam digging in into the plasmatic fields of flashbacking sounds from earlier experiences of realisations of his works like e. g. "Thoughts 1987", "Thoughts 1988", "Thoughts 1989", "Thoughts 1990" and "Monumental Thoughts Martti Talvela in memoriam". Filled with positive expectation and tension about coming up performances in the season 1991-92 of "Ecliptic Thoughts" (= Symph. N° 15), "Thoughts at the Border" (= Symph. N° 16), "Waiting For...", "Streamings in the soul" (= Thoughts 1992) and "Thoughts before 1991" the notating pencil almost flew of itself over the virginal scorepages.... Perhaps these "Thoughts" now were a kind of maturely synthesizing repliques of all the somewhat experimentative sketches in these previously composed works; perhaps they were wiser afterthoughts after the composing Summer 1991...

The clear but complex tonality in the sounds reveals mercilessly the truth of these documentary "Thoughts after 1991" on an "Orchestral Diary Sheet" numbered 48, being the one after N° 47 by the 47 years old composer favoring atmospheres motivated by neoromantic and postexpressionistic vibrations with nordic flavor, revealing the streamings in the soul most intimately in the soft and tranquil moments, but not leaving out sounds & expressions of brutality and violence, needed mentally and fyscally in the struggles for existence still today.

Leif Segerstam
ca 13.7. - 31.7.1991

1

Handwritten musical score for an orchestra, titled "(Orchestral Diary Sheet N° 48)" and dated "ca. 13.7.-31.7.1991". The score is written on multiple staves, including woodwinds (Piccolo, Flauto, Oboe, Clarinet in Bb, Bassoon in Bb, Fagotto), brass (4 Horns in F, 3 Trumpets in Bb, 3 Trombones), Timpani, Percussion (3 perc. players), and Piano. The score includes various musical notations such as notes, rests, dynamics (p, mf, f, sfz, pp, mp, etc.), articulation (acc, marcato, etc.), and performance instructions (e.g., "repeat 3x starting the trill always 1/2 tone lower", "sempre quasi misterioso", "al niente", "poco nervoso & rubato", "tutti", "poco più cresc. & meno mosso", "successive starts (1, 2, 3, etc.)", "the leader leads the section together", "play freely together", "1st Cello leads whole bass section"). The score is marked with a large "PROMOTION" watermark.

[illegible]

1st oboe leads the woodwinds playing freely together

wait ca 9-13 sec. then play (again together)

at niente

wait ca 9-13 sec. then play (again together)

at niente

wait ca 9-13 sec. then play (again together)

at niente

wait ca 9-13 sec. then play (again together)

at niente

con sord.

3/2

pp

f

con sord.

pp

mf

con sord.

ppp

f

ppp

mp

4/2

mf

repeat 3x

Sempre più piano & meno mosso

5/2

Vibr. dolce con visione

mp

mf

poco f

repeat 1x only

più cresc. & meno mosso

bellare

3/2

pp

f

poco sfz

sfz

più

4/2

1.v.

11x

dim. & rall.

poco accel.

f

dim.

5/2

3/2

4/2

5/2

6/2

6/2

1

2

3

4

5

6

1 Solo

Successive starts

pp

mf

pp

mp

Sempre poco più cresc.

poco più mosso

1. Solo:

pp

mf

f

cresc. & accel. al

pp

f

rall.

[illegible]

Handwritten musical score for woodwinds, featuring five staves. The notation includes notes, rests, and dynamic markings. The score is annotated with performance instructions in Italian and English.

Staff 1: *poco sfz* $\rightarrow$ *p* $\rightarrow$ *f* *Sempre più f* *Continue simile upwards in whole steps* *(turn down after c5)*

Staff 2: *poco sfz* $\rightarrow$ *p* $\rightarrow$ *f* *Sempre più f* *Continue simile upwards in whole steps*

Staff 3: *poco sfz* $\rightarrow$ *p* $\rightarrow$ *f* *Sempre più f* *Continue simile upwards in whole steps*

Staff 4: *poco sfz* $\rightarrow$ *p* $\rightarrow$ *f* *Sempre più f* *Continue simile upwards in whole steps*

Staff 5: *poco sfz* $\rightarrow$ *p* $\rightarrow$ *f* *Sempre più f* *Continue simile upwards in whole steps*

Handwritten Note: (1. Oboe leads woodwinds freely together)

[illegible][illegible][illegible]

$d \approx 66$
 (a) ① $\frac{5}{2}$ ② $\frac{15}{4}$ ③ $\frac{6}{2}$ ④ $\frac{3}{2}$ ⑤ $\frac{4}{2}$

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is written on ten staves. The first five staves are for voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and the last five are for piano accompaniment. The music is in 4/4 time and features complex rhythmic patterns and dynamic markings. The title "L'Espresso" is written in large, bold letters across the middle of the page. The composer's name "Luciano Berio" is written in the top right corner. The score includes various musical notations such as notes, rests, and dynamic markings like "mp", "p", "f", "cresc.", and "furi. osissimo".

wait for ⑤ play with the conductor now

1. Oboe leads woodwinds freely together

wait ca 9-13 sec. p. cresc. then play: a4

wait ca 9-13 sec. then play: p

p. cresc. - - - sfz > p < f >

flex. belline woodblocks aggressive rall. - - - f più aggressivo più rall. - - - java or Bali gongs sfz < ff >

gva - - - brilliantissimo

Continue the sequence downwards in whole steps 5 mile p.p.p. dim. rall. etc

① $\frac{3}{2}$ ② $\frac{5}{2}$ ③ $\frac{7}{4}$ ④ $\frac{5}{2}$ ⑤ $\frac{2}{1}$ ⑥ $\frac{6}{2}$ ⑦ $\frac{7}{4}$ rall. - - - ⑧

Handwritten musical score for five staves. The notation includes various rhythmic patterns, accidentals, and dynamic markings. Key annotations include:

- accel.* (accelerando) and *rall.* (ritardando) markings above the first staff.
- f energico* (forte energico) and *piu f* (piu forte) markings below the fourth and fifth staves.
- Repetition markings *3x* at the end of the fourth and fifth staves.

Handwritten musical score for two staves. The notation includes various rhythmic patterns, accidentals, and dynamic markings. Key annotations include:

- successive starts* written above the first staff.
- 1.*, *2.*, and *3.* markings below the first staff.
- accel.* (accelerando) marking above the second staff.

Handwritten musical score for two staves. The notation includes various rhythmic patterns, accidentals, and dynamic markings. Key annotations include:

- successive starts* written above the first staff.
- 1.*, *2.*, and *3.* markings below the first staff.
- accel.* (accelerando) marking above the second staff.

Handwritten musical score for one staff. The notation includes various rhythmic patterns, accidentals, and dynamic markings. Key annotations include:

- sl. whistle* (slight whistle) written above the staff.
- Repetition marking *3x* at the end of the staff.

Handwritten musical score for three staves. The notation includes various rhythmic patterns, accidentals, and dynamic markings. Key annotations include:

- Vibr.* (vibrato) and *mf* (mezzo-forte) markings above the first staff.
- f marcato* (forte marcato) marking above the second staff.
- repeat 1x only* and *piu mosso & piu drammatico* (piu mosso & piu drammatico) markings above the third staff.
- bell tree*, *slapsticks*, and *woodblocks* markings below the first staff.
- 3x* repetition marking at the end of the third staff.

Handwritten musical score for two staves. The notation includes various rhythmic patterns, accidentals, and dynamic markings. Key annotations include:

- repeat 4x* and *piu accel.* (piu accelerando) markings above the first staff.
- repeat 5x* and *piu rall.* (piu ritardando) markings above the second staff.
- l.v.* (l'v.) marking below the second staff.

Handwritten musical score for one staff. The notation includes various rhythmic patterns, accidentals, and dynamic markings. Key annotations include:

- Repetition marking *(1-11-122)* above the staff.
- Repetition markings *1*, *2*, *3*, *4*, *5*, and *6* below the staff.
- rall.* (ritardando) marking at the end of the staff.

Handwritten musical score for five staves. The notation includes various rhythmic patterns, accidentals, and dynamic markings. Key annotations include:

- espr.* (espressivo) and *mp* (mezzo-piano) markings above the first staff.
- f energico* (forte energico) and *piu f* (piu forte) markings below the first staff.
- Repetition markings *3x* at the end of the second, third, fourth, and fifth staves.

Handwritten musical score for a percussion ensemble, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Top System: Includes markings such as *g/*, *sfz*, *agitato*, *cresc.*, and *wildly*. The notation shows intricate rhythmic figures with various accidentals and dynamic changes.

Second System: Features *rall.* (rallentando) markings and *sfz* (sforzando) dynamics. A note indicates "adding one sf etc. each repeat".

Third System: Continues the rhythmic development with *rall.* and *sfz* markings. A note indicates "Sempre con espansione (= più rall. sempre)".

Handwritten musical score for a percussion ensemble, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Fourth System: Includes markings such as *sfz*, *agitato*, *cresc.*, and *wildly*. The notation shows intricate rhythmic figures with various accidentals and dynamic changes.

Fifth System: Features *rall.* (rallentando) markings and *sfz* (sforzando) dynamics. A note indicates "adding one sf etc. each repeat".

Sixth System: Continues the rhythmic development with *rall.* and *sfz* markings. A note indicates "Sempre con espansione (= più rall. sempre)".

Handwritten musical score for a percussion ensemble, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Seventh System: Includes markings such as *sfz*, *agitato*, *cresc.*, and *wildly*. The notation shows intricate rhythmic figures with various accidentals and dynamic changes.

Eighth System: Features *rall.* (rallentando) markings and *sfz* (sforzando) dynamics. A note indicates "adding one sf etc. each repeat".

Ninth System: Continues the rhythmic development with *rall.* and *sfz* markings. A note indicates "Sempre con espansione (= più rall. sempre)".

Handwritten musical score for a percussion ensemble, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Tenth System: Includes markings such as *sfz*, *agitato*, *cresc.*, and *wildly*. The notation shows intricate rhythmic figures with various accidentals and dynamic changes.

Eleventh System: Features *rall.* (rallentando) markings and *sfz* (sforzando) dynamics. A note indicates "adding one sf etc. each repeat".

Twelfth System: Continues the rhythmic development with *rall.* and *sfz* markings. A note indicates "Sempre con espansione (= più rall. sempre)".

[illegible]

Handwritten musical score for "L'Espresso" by Franz Liszt. The score is written on ten staves, with the first two staves for piano and the remaining eight for violin. The piano part includes dynamic markings such as *f*, *meno mosso*, *più f*, and *loco*. The violin part includes performance instructions like *meno mosso*, *più f*, *furiosissimo*, *rall.*, *loco*, *accel.*, and *cresc.*. The score is marked with a key signature of one sharp (F#) and a 2/4 time signature. The piece concludes with a double bar line and the word "FINE" written vertically.

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), and *sfz* (sforzando). The key signature is one sharp (F#), and the time signature is common time (C). The score is written in a cursive, handwritten style, with some corrections and annotations visible. The lyrics "The Rose Tree" are written below the staves, corresponding to the melody. The score ends with a double bar line and repeat signs.

Handwritten musical notation for the first staff of 'The Wind' by Gustav Mahler. The staff is in bass clef and contains a series of notes with various dynamics and articulations. The dynamics are: 'poco sfz', 'sfz', 'pian sfz', 'sfz', 'ff', 'mf', and 'ff'. The notation includes slurs, accents, and a fermata over the final note.

[illegible]

① ② ③ ④ $\frac{1}{2}$ ⑤ $\frac{6}{2}$ rall. ⑥ ⑦

Handwritten musical score for "Successive Starts" by Liszt. The score is written on multiple staves, featuring complex notation with many accidentals and dynamic markings. Key markings include "sfz", "pizz", "rall.", "acc.", "poco accel.", and "pizz extatico wildly". The score is heavily annotated with "Successive Starts" and "espr. molto (con emozione)".

Handwritten musical score for percussion instruments, including timpani (timp.) and tubas (trbnes). The score features various dynamics (ppp, mp, f, cresc., decresc., sfz) and articulations (acc., sfz). Key markings include "Con Sord." (Con Sordina), "molto lunga" (very long), and "repeat 2.x più misterioso" (repeat 2 times more mysterious). The tempo/mood changes include "poco meno mosso" (a little less slow) and "più mosso, nervoso" (faster, nervous). The score is written on multiple staves, with some parts marked "3" or "4" indicating measures.

Handwritten musical score for percussion instruments, including timpani (timp.) and tubas (trbnes). The score features various dynamics (ppp, mp, f, cresc., decresc., sfz) and articulations (acc., sfz). Key markings include "Con Sord." (Con Sordina), "molto lunga" (very long), and "repeat 2.x più misterioso" (repeat 2 times more mysterious). The tempo/mood changes include "poco meno mosso" (a little less slow) and "più mosso, nervoso" (faster, nervous). The score is written on multiple staves, with some parts marked "3" or "4" indicating measures.

(1 ≈ 66-69)

- ① $\frac{4}{2}$ ② $\frac{4}{2}$ ③ $\frac{5}{8}$ ④ $\frac{4}{4}$ ⑤ $\frac{5}{4}$ ⑥ $\frac{3}{4}$ ⑦ $\frac{2}{2}$ ⑧ $\frac{4}{2} + \frac{3}{4}$

Handwritten musical score for percussion instruments, including timpani (timp.) and tubas (trbnes). The score features various dynamics (ppp, mp, f, cresc., decresc., sfz) and articulations (acc., sfz). Key markings include "Con Sord." (Con Sordina), "molto lunga" (very long), and "repeat 2.x più misterioso" (repeat 2 times more mysterious). The tempo/mood changes include "poco meno mosso" (a little less slow) and "più mosso, nervoso" (faster, nervous). The score is written on multiple staves, with some parts marked "3" or "4" indicating measures.

Handwritten musical score for three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have bass clefs. The music consists of a series of whole notes, mostly on the middle line (F4). There is a section marked '(con sord.)' with a bracket and 'ppp' marking. The notation includes various accidentals and dynamic markings.

[illegible]

Handwritten musical score for a piano accompaniment. The score is written on a grand staff (treble and bass clefs). The tempo is marked *Andante*. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *dim.* and *pp*. There are handwritten annotations in the right margin: "repeat arpeggiando as much as needed, wait at the 3rd to see where conductor is and jump then straight to →".

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ x

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is for a full orchestra and includes parts for Soprano, Alto, Tenor, Bass, and Chorus. The music is in 2/4 time and features a key signature of one flat (B-flat). The score is marked with "con sord." (con sordina) and "ppp" (pianissimo). The lyrics are in Italian: "L'Espresso". The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

Handwritten musical score for "The Wind" by Gustav Mahler. The score is written on multiple staves, featuring complex notation including various note values, rests, and dynamic markings. The music is characterized by a high level of detail and expressive markings, typical of Mahler's style. The score includes several staves of music, with some staves showing a high density of notes and others showing more sparse, sustained sounds. The notation is heavily annotated with performance instructions and dynamics, such as "p", "f", "espn.", "dim.", "rall.", "gliss.", and "wildly". The score is written in a cursive, handwritten style, with some markings appearing to be in pencil or light ink. The overall impression is one of a highly detailed and expressive musical work, with a focus on the texture and dynamics of the sound.

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings. It includes performance instructions in Italian such as "Triangles", "Crot.", "mar.", "p. dim.", "3 prati sospesi col arco", "dolcissimo", "sempre molto tranquillo - - - hypnotico...", and "ripeti 1x only". The score is divided into sections with different time signatures and key signatures, and it ends with a series of circled numbers 1 through 6.

Handwritten musical score for "The Song of the Lark" by Charles Ives. The score is written on ten staves, with the first four staves for voices and the remaining six for piano accompaniment. The music is in 3/4 time and features complex, overlapping melodic lines. The score includes dynamic markings such as "pppp", "pp", "p", "f", and "cresc.", as well as articulation marks like slurs and accents. The title "The Song of the Lark" is written at the top, and the composer's name "Charles Ives" is at the bottom.

Handwritten musical score for strings and woodwinds. The score consists of four systems of staves. The first system has four staves with various dynamics like *sfz*, *f*, *espr.*, *p*, and *sf*. The second system has four staves with dynamics like *cresc.*, *f*, *espr.*, *con sord.*, *pp*, *cresc.*, *sfz*, *pp*, and repeat instructions. The third system has four staves with dynamics like *f*, *espr.*, *sfz*, *pp*, *cresc.*, *con sord.*, and *poco sfz*. The fourth system has four staves with dynamics like *f*, *espr.*, *sfz*, *pp*, *cresc.*, *con sord.*, and *poco sfz*. There are also some handwritten notes like "1x 3 not together repeat 2x only" and "2x 4 not together repeat 1x only".

Handwritten musical score for Timp. (Timpani). The score consists of two staves. The first staff has a dynamic of *mp* and a tempo marking of *Timp.*. The second staff has a dynamic of *poco sfz*.

Handwritten musical score for various instruments including birdwhistle, Mar. (Maracas), Vibr. (Vibrato), Gl. sp. (Glockenspiel), T.T. (Tambourine), Donnerblech (Cymbal), Java or Bali gongs, and Gr. C. (Gong). The score consists of four systems of staves. The first system has four staves with dynamics like *f*, *sfz*, and repeat instructions. The second system has four staves with dynamics like *f*, *sfz*, and repeat instructions. The third system has four staves with dynamics like *f*, *sfz*, and repeat instructions. The fourth system has four staves with dynamics like *f*, *sfz*, and repeat instructions. There are also some handwritten notes like "repeat 2x meno mosso & meno f" and "repeat 2x meno mosso & meno f l.v.".

Handwritten musical score for a sequence of nine measures. The measures are numbered 1 through 9. The first measure is $\frac{1}{4}$, the second is $\frac{2}{4}$, the third is $\frac{3}{4}$, the fourth is $\frac{4}{4}$, the fifth is $\frac{5}{4}$, the sixth is $\frac{6}{4}$, the seventh is $\frac{7}{4}$, the eighth is $\frac{8}{4}$, and the ninth is $\frac{9}{4}$. The measures are written on a single staff with various dynamics like *p*, *f*, and *sfz*.

Handwritten musical score for successive starts. The score consists of four systems of staves. The first system has four staves with dynamics like *p*, *f*, and *sfz*. The second system has four staves with dynamics like *p*, *f*, and *sfz*. The third system has four staves with dynamics like *p*, *f*, and *sfz*. The fourth system has four staves with dynamics like *p*, *f*, and *sfz*. There are also some handwritten notes like "con rassegnazione" and "molto lunga".

Handwritten musical notation on two staves. The first staff contains a series of notes with dynamic markings: *ppp*, *sfz*, *pp*, *mf*, *pp*, *mp*, *ppp*, *mf*, *ppp*, *mp*. The second staff continues the notation with *ppp*, *sfz*, *pp*, *mf*, *ppp*, *mp*.

Handwritten musical notation on two staves. The first staff is marked *1. ppp misterioso* and includes the instruction "repeat 1x only". The second staff is marked *2. pp misterioso* and also includes "repeat 1x only".

Handwritten musical notation on two staves. The first staff is marked *3. ppp misterioso* and includes "repeat 1x only". The second staff is marked *ppp misterioso* and includes "repeat 2x poco più espr."

Handwritten musical notation on two staves. The first staff is marked *ppp misterioso* and includes "Vibr." and "dolce misterioso". The second staff is marked *ppp misterioso* and includes "dolce misterioso".

Handwritten musical notation on two staves. The first staff is marked *ppp misterioso* and includes "pp dolce misterioso". The second staff is marked *Sempre tranquillo hypnotico*.

Handwritten musical notation on two staves. The first staff is marked *ppp misterioso* and includes "pp dolce misterioso". The second staff is marked *Sempre tranquillo hypnotico*.

Handwritten musical notation on two staves. The first staff is marked *con sord.* and includes "Solo Adagio misterioso". The second staff is marked *con sord.* and includes "Solo Adagio misterioso".

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

- f cresc.* (forte crescendo)
- simile chrom. downwards rall.* (similar chromatic downwards, then rallentando)
- p cresc. molto* (piano crescendo, very much)
- sim. chromatically downwards* (similar chromatically downwards)
- p cresc. molto* (piano crescendo, very much)
- sim. chrom. downwards* (similar chromatic downwards)
- p cresc. molto* (piano crescendo, very much)
- sfz* (sforzando)
- sfz > mf* (sforzando to mezzo-forte)
- sfz > mf* (sforzando to mezzo-forte)

Handwritten musical score for five staves, mostly empty with some initial notes and rests.

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

- poco sfz* (poco sforzando)
- sfz > p* (sforzando to piano)
- aliss.* (allissimamente)

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

- cresc. & poco accel.* (crescendo & poco accelerando)
- quasi f cresc. & rall.* (quasi forte crescendo & rallentando)
- cresc. & poco accel.* (crescendo & poco accelerando)
- quasi f cresc. & rall.* (quasi forte crescendo & rallentando)
- cresc. & poco accel.* (crescendo & poco accelerando)
- quasi f cresc. & rall.* (quasi forte crescendo & rallentando)

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

- sfz > < più sfz > < più sfz > < più sfz > < sfz >*
- Simile upwards Sempre con espansione* (Similar upwards, always with expansion)
- (= più forte & meno mosso)* (more force & less motion)
- poco a poco cresc. & rall.* (poco a poco crescendo & rallentando)

(2250-60)

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

- 1 2 3 4 5 6 7 8 9* (circled numbers)
- und* (and)
- x* (cross)

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

- 1 solo* (1 solo)
- repeat 3x* (repeat 3 times)
- sempre più* (sempre più)
- tutti* (tutti)
- sfz* (sforzando)
- p a p. senza sord.* (piano a piano, senza sordina)
- cresc. & accel.* (crescendo & accelerando)
- furioso* (furioso)
- risoluto* (risoluto)
- marcatissimo* (marcatissimo)
- aliss. slowly* (allissimamente, slowly)
- sim. downw. chrom.* (similar downwards chromatic)
- dim.* (diminuendo)
- al mf* (al mezzo-forte)
- sim. downw. chrom.* (similar downwards chromatic)
- dim. molto* (diminuendo molto)
- sim. downw. chrom.* (similar downwards chromatic)
- dim. molto* (diminuendo molto)
- aliss. molto* (allissimamente, molto)
- sfz* (sforzando)
- sfz > mf* (sforzando to mezzo-forte)

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves, with the first five staves for the vocal parts and the last five for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Allegretto" and the mood is "poco rall.". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also handwritten annotations in the right margin: "repeat 1x only più drammatico (= poco più mosso) a più f".

Handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score is in G major (one sharp) and 3/4 time. It consists of two systems of staves. The first system shows the beginning of the piece with a key signature of one sharp (F#) and a common time signature (C). The second system continues the piece. The notation includes various musical symbols such as notes, rests, and dynamic markings like "espr." and "tenutissimo". The basso continuo part is written on a single staff at the bottom of each system.

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like "sfz" and "f". The piece concludes with a wavy line and the instruction "cresc. & rall.".

Handwritten musical score for "The Rite of Spring" by Igor Stravinsky. The score is written on multiple staves, featuring complex notation including triplets, sixteenth notes, and various performance instructions. Key markings include:

- Top Staff:** *pp cresc. & rall.*, *accel.*, *G!*, *repeat più mosso & più drammatico*.
- Second Staff:** *bell tree*, *Flex.*, *T.T.*, *4!*, *donnerblech*, *repeat meno mosso & più drammatico*.
- Third Staff:** *Java or Bali gongs*, *Gr. C.*, *Sf*.
- Bottom Section:** *16-22x*, *rall.*, *17-23x*, *accel.*, *18-26x*, *rall.*, *19-19x*, *accel.*, *31x*, *rall.*, *35x*, *accel.*, *27x*, *desperatissimo*, *rall.*

The score is characterized by its dense, rhythmic notation and dynamic markings, reflecting the complex and dramatic nature of the original composition.

$\boxed{0} \frac{1}{2} \circ \textcircled{1} \frac{3}{2} \circ \textcircled{2} \frac{4}{2} \circ \textcircled{3} \frac{5}{2} \circ \textcircled{4} \frac{6}{2} \circ \textcircled{5} \frac{7}{2} \circ \textcircled{6} \frac{3}{8} + \frac{3}{4} \textcircled{7} \frac{7}{2} \circ \textcircled{8} \frac{4}{2} \circ \textcircled{9} \frac{2}{4} \textcircled{10} \frac{7}{4} \circ \textcircled{11} \frac{5}{8} \text{small} \textcircled{12} \frac{8}{2} \circ$

[illegible]

pp cresc. & accel.
pp cresc. & rall.
pp cresc. & accel.
pp cresc. & accel.
pp cresc. & accel.
pp cresc. & accel.

Handwritten musical notation on staves. Includes markings: *ppp*, *p*, *6-11 sec.*, *1x only*, *meno mosso*. A wavy line with an arrow is written to the left of the staves.

Handwritten musical notation on staves. Includes markings: *Con Sord.*, *6-11 sec.*, *6-12 sec.*, *ppp*, *p*, *2x only*, *meno mosso*. A wavy line with an arrow is written to the left of the staves.

Handwritten musical notation on staves. Includes markings: *Sensitivamente*, *triangles*, *Sl. whistle*, *molto misterioso*, *repeat 2x only più misterioso*, *meno mosso*, *Crot.*, *Vibr.*, *Hommage a G. Mahler, 1. a J.S. Bach D. Schostakovich*, *repeat 1x*, *10x or a little more...*, *Sibelius Strauss Shumann Schönberg*, *Scriabin Smetana Schubert*, *Szymanowski Stenhammar*, *etc. (Salonen Segerstam...)*, *Salonen*, *donnerblech*, *belltree*, *T.T.*, *pp*, *mf*, *ppp*, *Java or Bali gongs*, *Gr.C*, *dim.*, *7/2*, *only sempre più piano &*, *meno mosso*, *repeat 2*, *1-2x only*, *meno mosso*, *l.v.*

Handwritten musical notation on staves. Includes markings: *X*, *Y*, *1*, *2*, *x*, *3*, *2*, *Crot.*

Handwritten musical notation on staves. Includes markings: *Sempre con visione*, *gliss.*, *espr.*, *repeat 1 or 2x only*, *Sempre più tranquillo*, *misterioso con visione...*, *tutti VI. I & VI. II*, *repeat 2x only*, *più mono mosso*, *tutti successive starts from the rear*, *1st time you are not heard because of the tutti III*, *tutti successive starts from the rear*, *not together*, *ppp*, *mp*, *p*

FOR PROMOTIONAL USE ONLY

