

Joseph Klein

PARALLAXES

for four trombones

(1988)

- to Andrew Glendening -

duration: c. 14'

NOTES

Accidentals apply only to those pitches which they immediately precede, except in the case of repeated notes.

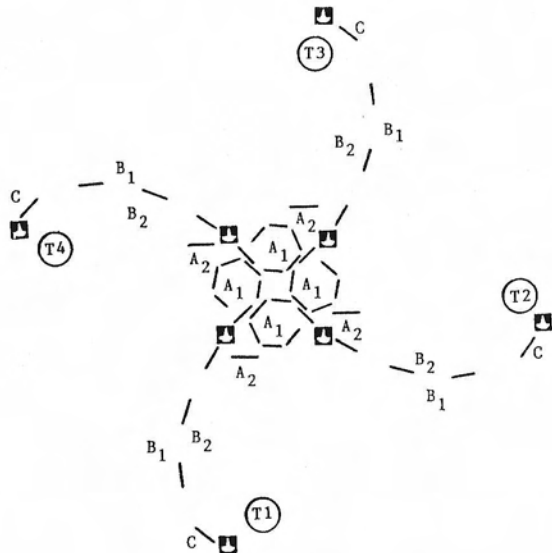
Tempo markings are indicated in boxes, which (along with any changes of tempo) are located in the center of the score.

Relationships between parts (where critical) are demarcated by broken lines: vertical lines indicate synchronization of events (attacks/releases); diagonal lines indicate succession of events.

The movements are to be connected as smoothly as possible, as a continuum.

Mutes: T1 (alto) and T3 (bass) require both cup and straight mutes; T2 and T4 (tenors) require cup, straight, and harmon mutes.

Players are to utilize the entire performance area, as in the following diagram:



This setup will require at least 44 music stands (11 for each player, as indicated by — in the diagram) and 8 mute trays (2 each, as indicated by \square): turbine requires a circular arrangement of 6 stands each (station A₁); refleks takes place in region B₁, as players gradually move their ways outward; vapor occurs at station C, players remaining in place for the duration of the movement; during rostra, players gradually work their ways back to the center of the formation, though on the other side of the music stand setup (station B₂); In golem, players arrive at station A₂, facing away from the audience. The parts for turbine are designed in such a way that the staff spirals downward as the players rotate; For refleks, vapor, and rostra, players are to read from the score pages: refleks should be spread across the stands in B₁, vapor may be bound and read from a single stand, and the two pages of rostra may be taped to the backs of the stands in region B; as with vapor, the parts for golem may be read from a single stand.

turbine: The performers must effect a mechanical attitude throughout, both physically and musically. Players must rotate in place (beginning where indicated in the score), always keeping the motion even and continuous. Dynamic differentiation is indicated by stem direction, and should be strictly followed. Pitches marked forte with open-ended slurs (mm. 42-43, 55-58, 64 ff.) should be played in a very resonant, bell-like manner, in contrast to the machine-like drive of the sixteenth note patterns.



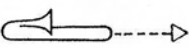





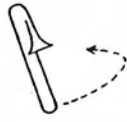


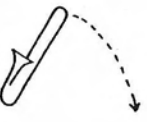









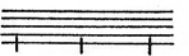
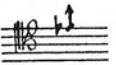




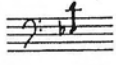

refleks: Rhythms are somewhat flexible throughout, rhythmic cues indicated in the middle of the score. Pitches must be sustained for as long as possible, breathing only between pitch changes. Instruments are to be directed towards the players specified within the triangular symbols for the duration of each event. The effect of the portamenti should be that of a gradual subversion of stability, eventually resulting in a completely flaccid texture.

vapor: The duration of each event is free, but relatively proportional (each page representing approximately fifteen seconds). Though not specified in the score, each event is to be accompanied by an analogous physical gesture: these should generally be large, sweeping movements, in which the position of the performer is entirely shifted; areas of musical inactivity are to be accompanied by absolute stillness, the performer preferably hunched over slightly, with the instrument (still in playing position) directed towards the ground.

rostra: performers begin in the order indicated. All play is to begin with box A₁; T3 and T4 proceed clockwise, T1 and T2 proceed counter clockwise. Once each player completes a full cycle, he/she may continue in either direction, changing ad libitum; however, players must attempt to avoid simultaneity of events (although such instances will inevitably occur). Each box defines a) pitch spectrum of event; b) nature of event; c) mental attitude; d) physical attitude; e) approximate duration. Players should allow no more than two seconds to elapse between events. Page 49 is a timeline for the movement which includes a) a chart indicating the distribution of pitch material for the movement (bracketed pitches are to be eliminated from the players "pitch repertoire"); b) a graph delineating the expanding/contracting pitch spectrum relative to time; and c) a smaller graph defining the gradual diminution of the relative durations of material within boxes B, C, and D (i.e., to the eventual elimination of these events altogether). Once all material has been reduced to solely that within box A (given the the limited pitch spectrum at the conclusion of the movement), the players are to imperceptibly proceed to m.96(a) and continue while moving to station A₂.

golem: Players procede (one at a time) to m.97, repeating at $\text{♩} = 66$ until all have arrived, at which point there is a gradual accelerando to $\text{♩} = 126$; T3 then cues the continuation to the following measure. Players are to stand as rigid as possible, directly facing the back of the stage; however, all aberrant gestures (i.e., those other than the driving sixteenth-note pattern) are to be accompanied by appropriate physical gestures and directed toward the audience (this is to be effected by moving only the upper body and/or the instrument itself). At m.130(a), these gestures are to repeat in time, holding the tempo for approximately 7 seconds before accelerating (though each player accelerates somewhat independently, this may be gauged by T3); the accompanying physical gestures are to accelerate with the music, gradually being directed more toward the audience (i.e., by rotating the lower portion of the body as well, until facing at about a 45° angle to the audience). The flamboyancy of the gestures should be maintained (even increased) throughout until the first G.P., at which point all players "collapse" (hunched forward, frozen in playing position). The final outburst in m.130(c) is to be executed with the players directly facing the audience, again collapsing upon conclusion.

SYMBOLS

	quarter-tone higher (than natural pitch)		portamenti		direct instrument at another player (ad lib.), violently thrusting slide outward (pitch should be unaffected by slide thrust)
	quarter-tone lower (than natural pitch)		erratic wavering of pitch (no more than a semitone in either direction)		bent back slightly, direct instrument straight upward, remaining frozen in position for duration of event
	relatively short fermata		subtle fluctuation of pitch (no more than a quarter-tone in either direction)		slightly crouched, direct the instrument towards the ground, gradually moving upward in a semi-circular counter-clockwise motion
	relatively long fermata (duration specified)		popping sound (produced either by striking mouthpiece with palm, or by removing tuning slide)		direct instrument upward (45°-60°), gradually descending in a vertical arc
	"as fast as possible"		repeat pitch indicated as rapidly as possible for the duration of the wavy line		
	senza tempo		rapid interjections (within a sustained sound)		
,	brief pause or break in sound/action		repeat material within brackets for the duration of the line		
	ritardando		continuation of event		any pitch (register) within the range of the instrument
	accelerando		delineation of beats within spacially notated passages		any pitch (register) above and including that indicated
	fluttertongue		directional indicators: a) 0° (facing audience); b) 90° (stage right); c) 180° (facing back of stage); d) 270° (stage left)		any pitch (register) below and including that indicated
O	open (harmon mute)		directional indicators: facing player indicated within triangle		any pitch between and including those indicated
+	closed (harmon mute)				
	gradual change from one mode of play to another				

PARALLAXES

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(1988)

turbine

Trombone 1 (ALTO) $15''+$ G.P. *fz*

Trombone 2 (TENOR) $15''+$ G.P. *ROTATE fz* *mf (leggero)*

Trombone 3 (BASS) $15''+$ G.P. *Ø fz*

Trombone 4 (TENOR) $15''+$ G.P. *ROTATE fz* *mp (leggero)*

$\text{♩} = 104$

4

1

Handwritten musical score for four staves (T1, T2, T3, T4) in bass clef. The score includes dynamic markings (fz, mp, mf, mf (leggero)), accents (^), and a "ROTATE" instruction with arrows. A circled "2" is at the bottom.

T1: Starts with a rest. At the end of the first measure, there is a fermata and a dynamic marking of *fz*. In the second measure, there is an accent (^) and a dynamic marking of *fz*. In the third measure, there is an accent (^) and a circled "ROTATE" instruction with an arrow pointing to the right. The dynamic marking is *mp (leggero)*.

T2: Features a continuous eighth-note pattern. At the end of the first measure, there is a fermata and a dynamic marking of *fz*. In the second measure, there is a dynamic marking of *mf*. In the third measure, there is an accent (^) and a dynamic marking of *fz*. In the fourth measure, there is an accent (^) and a dynamic marking of *mf*. A circled "ROTATE" instruction with an arrow pointing to the right is above the staff.

T3: Starts with a rest. At the end of the first measure, there is a fermata and a dynamic marking of *fz*. In the second measure, there is an accent (^) and a dynamic marking of *fz*. In the third measure, there is an accent (^) and a circled "ROTATE" instruction with an arrow pointing to the right. The dynamic marking is *mf (leggero)*.

T4: Features a continuous eighth-note pattern. At the end of the first measure, there is a fermata and a dynamic marking of *fz*. In the second measure, there is an accent (^) and a dynamic marking of *mp*. In the third measure, there is an accent (^) and a dynamic marking of *fz*. In the fourth measure, there is an accent (^) and a circled "ROTATE" instruction with an arrow pointing to the right.

A circled "2" is located at the bottom center of the page.

T1

Musical staff T1: A single melodic line in bass clef with a key signature of one sharp (F#) and a 7/8 time signature. It consists of three measures of eighth-note patterns.

T2

Musical staff T2: A single melodic line in bass clef with a key signature of one sharp (F#) and a 7/8 time signature. It consists of three measures of eighth-note patterns with some beamed notes.

T3

Musical staff T3: A single melodic line in bass clef with a key signature of one sharp (F#) and a 7/8 time signature. It consists of three measures of eighth-note patterns with some beamed notes.

T4

Musical staff T4: A single melodic line in bass clef with a key signature of one sharp (F#) and a 7/8 time signature. It consists of three measures of whole rests.

7

Handwritten musical score for four tracks (T1, T2, T3, T4) in bass clef. The score includes dynamic markings (fz, mf), accents (^), and circular symbols with arrows. Track T1 starts with 'fz mp' and 'fz'. Track T2 starts with 'fz mf' and 'fz mp'. Track T3 starts with 'fz' and 'mf'. Track T4 starts with 'fz' and 'mf'. A circled number '4' is at the bottom center.

Handwritten musical score for four staves, labeled T1, T2, T3, and T4. The score is written in bass clef with a key signature of one flat (B-flat). The music consists of rhythmic patterns, primarily eighth and sixteenth notes, with various dynamic markings and accents.

Staff T1: Starts with a rest. The first measure has an accent (^) and dynamic marking *fz*. The second measure has an accent (^) and dynamic marking *fz*. The third measure has dynamic marking *mf*. The staff continues with rhythmic patterns.

Staff T2: Features rhythmic patterns. The first measure has dynamic marking *mf*. The second measure has an accent (^) and dynamic marking *fz mp*. The third measure has an accent (^) and dynamic marking *fz*. The fourth measure has dynamic marking *mf*. The staff continues with rhythmic patterns.

Staff T3: Features rhythmic patterns. The first measure has dynamic marking *fz mf*. The second measure has an accent (^) and dynamic marking *fz mp*. The third measure has dynamic marking *mf*. The staff continues with rhythmic patterns.

Staff T4: Features rhythmic patterns. The first measure has dynamic marking *fz*. The second measure has dynamic marking *mf*. The third measure has an accent (^) and dynamic marking *fz*. The fourth measure has dynamic marking *mf*. The staff continues with rhythmic patterns.

At the bottom left of the page, the number "13" is written. At the bottom center, the number "5" is enclosed in a circle.

13

5

T1

fz fz

T2

fz fz

T3

fz fz

T4

16

fz fz

T1

mf

T2

mf

T3

T4

mf

mp

19

Handwritten musical score for four staves, labeled T1, T2, T3, and T4. The notation includes various rhythmic values, slurs, and dynamic markings. The staves are connected by a vertical line on the left side.

- T1:** Starts with a circled '7' above the staff. Dynamic markings include *fz* and *mp*. A circled '7' is placed above the staff in the second measure.
- T2:** Dynamic markings include *fz* and *mf*. A circled '7' is placed above the staff in the second measure.
- T3:** Dynamic markings include *fz* and *mf*. A circled '7' is placed above the staff in the second measure.
- T4:** Starts with the number '22' below the staff. Dynamic markings include *fz* and *mf*. A circled '7' is placed above the staff in the second measure.

Handwritten musical score for four voices (T1, T2, T3, T4). The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style with eighth and sixteenth notes, often beamed together. Dynamic markings include *fz* (forzando), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also accents (^) and repeat signs (circles with arrows) at the end of each staff. A circled number '9' is located at the bottom center of the page.

T1
T2
T3
T4

25

fz *mf*
fz *mp*
fz *mf*
fz *mf*

9

T1

T2

T3

T4

28

Handwritten musical score for four staves (T1, T2, T3, T4) in bass clef. The score includes dynamic markings (fz, mf, mp), accents, and circular symbols with arrows. A page number '31' is at the bottom left, and a circled '11' is at the bottom center.

T1
Staff 1: Bass clef. Dynamic markings: fz, mf. Includes an accent (^) and a circular symbol with an arrow pointing right.

T2
Staff 2: Bass clef. Dynamic markings: fz, mf. Includes an accent (^) and a circular symbol with an arrow pointing right.

T3
Staff 3: Bass clef. Dynamic markings: fz, mp, mf. Includes an accent (^) and a circular symbol with an arrow pointing right.

T4
Staff 4: Bass clef. Dynamic marking: fz. Includes an accent (^) and a circular symbol with an arrow pointing right.

31

11

Handwritten musical score for four staves (T1, T2, T3, T4) in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like (mf) and mp. There are also circled symbols above the staves.

T1

T2

T3

T4

34

(mf)

mp

T1

T2

T3

T4

37

T1

Handwritten musical notation for staff T1. It features a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with various dynamics: *mp*, *(mf)*, *f sub.*, and *mp*. There are also some slurs and accents. A circled arrow points to a specific note in the first measure.

T2

Handwritten musical notation for staff T2. It features a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with dynamics: *f sub.*, *mf*, and *f*. There are also some slurs and accents. A circled arrow points to a specific note in the first measure.

T3

Handwritten musical notation for staff T3. It features a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with a dynamic of *f sub.* at the end. There are also some slurs and accents. A circled arrow points to a specific note in the first measure.

T4

Handwritten musical notation for staff T4. It features a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes. A circled arrow points to a specific note in the first measure. The number 40 is written below the first measure.

Handwritten musical score for four voices (T1, T2, T3, T4). The score is written on four staves, each with a treble clef and a key signature of one flat (B-flat). The music is in 4/4 time. The staves are labeled T1, T2, T3, and T4 on the left. The score includes various musical notations such as notes, rests, and slurs. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *f sub.* (subito forte). There are also performance instructions: a circled 'C' with a downward arrow above the staff, and a circled 'C' with an upward arrow below the staff. The number 43 is written below the first staff.

T1
T2
T3
T4

43

f *mf*

f *mf*

mf *f*

mf *f sub.* *f*

T1

T2

T3

mp (mf)

T4

46

T1

Handwritten musical notation for staff T1. It features a treble clef and a 7/8 time signature. The staff contains several measures of music with eighth and sixteenth notes. A circled 'v' is positioned above the first measure. Dynamic markings 'fz' and 'mf' are placed below the staff. An accent (^) is placed above a note in the fourth measure.

T2

Handwritten musical notation for staff T2. It features a treble clef and a 7/8 time signature. The staff contains several measures of music with eighth and sixteenth notes. A circled 'v' is positioned above the second measure. Dynamic markings 'fz' and 'mf' are placed below the staff.

T3

Handwritten musical notation for staff T3. It features a treble clef and a 7/8 time signature. The staff contains several measures of music with eighth and sixteenth notes. A circled 'v' is positioned above the second measure. Dynamic markings 'fz' and 'mf' are placed below the staff.

T4

Handwritten musical notation for staff T4. It features a treble clef and a 7/8 time signature. The staff contains several measures of music with eighth and sixteenth notes. A circled 'v' is positioned above the second measure. Dynamic markings 'fz' and 'mp' are placed below the staff. The number '49' is written at the beginning of the staff.

Handwritten musical score for four staves (T1, T2, T3, T4) in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'fz'. There are also circled symbols above the staves.

T1: *mf*, *fz*, *mp*

T2: *fz*, *mf*

T3: *fz*

T4: *fz*

T1

Handwritten musical notation for staff T1. It features a series of eighth-note patterns with dynamic markings: *f sub.*, *mp*, *f*, *mp*, *f*, *mf*, *mf*, *mf*.

T2

Handwritten musical notation for staff T2. It features a series of eighth-note patterns with dynamic markings: *f sub.*, *f*, *f*, *mf*, *mf*, *mf*.

T3

Handwritten musical notation for staff T3. It features a series of eighth-note patterns with dynamic markings: *f sub.*, *f*, *f*, *mf*, *mf*, *mf*.

T4

Handwritten musical notation for staff T4. It features a series of eighth-note patterns.

55

Handwritten musical score for four staves, labeled T1, T2, T3, and T4. The notation includes various dynamics, articulations, and performance markings.

T1: Starts with a circled '1' above the staff. Dynamics include *mp* and *fz mf*. There are accents (^) and slurs over the notes.

T2: Starts with a circled '2' above the staff. Dynamics include *f*, *mf*, and *fz mp*. There are slurs and accents over the notes.

T3: Starts with a circled '3' above the staff. Dynamics include *mf* and *f*. There are slurs and accents over the notes.

T4: Starts with a circled '4' above the staff. Dynamics include *f sub.*, *f*, and *fz*. There are slurs and accents over the notes.

At the bottom left of the T4 staff, the number 58 is written. At the bottom center of the page, the number 20 is circled.

Handwritten musical score for four staves (T1, T2, T3, T4) in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'fz', 'mf', and 'mp'. There are also circled symbols above the staves.

T1: *fz*

T2: *fz*, *mf*

T3: *fz*, *mp*, *mf*

T4: *fz*, *mf*

61

T1

STOP

f mp f mf f

Handwritten musical notation for staff T1, featuring a series of eighth-note patterns with dynamic markings f, mp, and mf. A circled 'STOP' symbol is at the beginning.

T2

STOP

f mp f mf f

Handwritten musical notation for staff T2, featuring a series of eighth-note patterns with dynamic markings f, mp, and mf. A circled 'STOP' symbol is at the beginning.

T3

STOP

f mf f mf f

Handwritten musical notation for staff T3, featuring a series of eighth-note patterns with dynamic markings f and mf. A circled 'STOP' symbol is at the beginning.

T4

64

mp f mf f mp f mf f

Handwritten musical notation for staff T4, featuring a series of eighth-note patterns with dynamic markings mp, f, and mf. A circled 'STOP' symbol is at the beginning.

5
4

4
4

T1

f mf (sim.)

T2

f mf f (sim.)

4
4

T3

f (sim.)

T4

mf mf f (sim.)

67

T1

T2

T3

T4

70

T1

T2

T3

T4

5
4

73

T1 *To CUP MUTE*

T2

T3

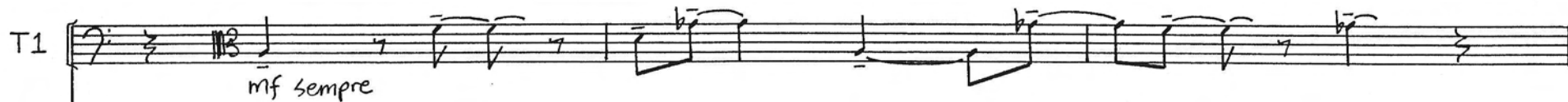
T4

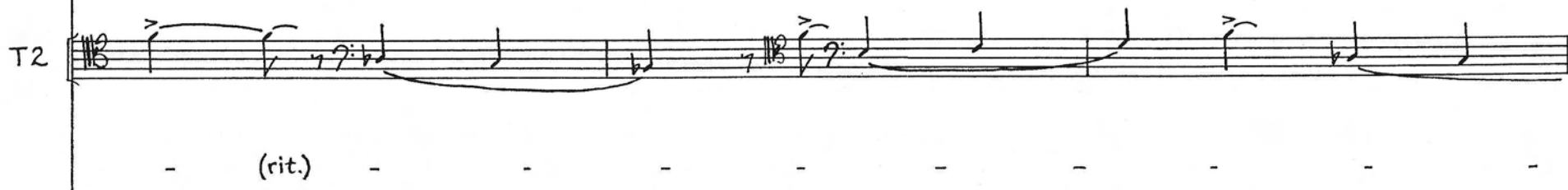
76

5
4

4
4

rit.

T1 
mf sempre

T2 
(rit.)

T3 

T4 
79 TO CUP MUTE mf sempre

T1

T2

TO CUP MUTE

mf sempre

$\text{♩} = 52$

rit.

$\text{♩} = 30; \leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 60)$

5
4

T3

TO CUP MUTE

mf sempre

T4

82

Handwritten musical score for four staves (T1, T2, T3, T4). The score includes dynamic markings, performance instructions, and fingering numbers.

T1: Treble clef, 2/4 time signature. Key signature: one flat (B-flat). Performance instruction: *(sempre legato)*. Dynamic markings: *mp*, *f*, and *poco* (with hairpin). Includes a fermata over the first measure.

T2: Bass clef. Performance instruction: *(sempre legato)*. Dynamic marking: *poco* (with hairpin). Includes a fermata over the first measure. Large handwritten numbers are present: **5** above the first measure, **4** below it; **2** above the second measure, **4** below it; **3** above the third measure, **4** below it. A circled **Ø** is written to the right of the staff.

T3: Bass clef. Performance instruction: *(sempre legato)*. Dynamic marking: *poco* (with hairpin). Includes a fermata over the first measure. The word *qua* is written below the staff in the second measure.

T4: Bass clef. Performance instruction: *(sempre legato)*. Dynamic marking: *poco* (with hairpin). Includes a fermata over the first measure. The number **86** is written below the staff at the beginning.

refleks

T1 *mp*

T2 *mp*

T3 *mp*

T4 *mp*

(J = c. 60)

The score consists of four staves, T1 through T4, all in 3/8 time. T1 and T2 are marked *mp*. T3 and T4 are also marked *mp*. The piece is in a key with one flat (B-flat). T1 has five measures with accents and fingerings 4, 2, 3, 4, 5. T2 has five measures with accents and fingerings 4, 3, 4, 4, 4. T3 has five measures with accents and fingerings 1, 2, 4, 1, 1. T4 has five measures with accents and fingerings 1, 3, 2, 1. A tempo marking of quarter note = c. 60 is shown in the T2 staff. A circled '30' is at the bottom of the page.

T1
 T2
 T3
 T4

90(b)

The score consists of four staves, T1 through T4. T1 is in soprano clef with a key signature of one flat. T2 and T3 are in alto clefs with a key signature of one flat. T4 is in bass clef with a key signature of one flat. The score includes various musical notations:

- T1: Fingerings 2, 3, 4.
- T2: Fingerings 4, 3, 4, 4. Accidental: flat.
- T3: Fingerings 4, 2, 4, 4. Accidentals: sharp, sharp.
- T4: Fingerings 2, 3, 2, 1.

Vertical dashed lines connect notes across staves. A central staff contains a sequence of notes: a half note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a half note.

T1: Treble clef, 2/4 time signature. Notes: G4 (finger 2), A4 (finger 3), B4 (finger 2, marked *port.*), C5 (finger 1).

T2: Treble clef, 7/8 time signature. Notes: G4 (finger 3), A4 (finger 1), B4 (finger 3, marked *port.*), C5 (finger 4, marked (\pm)), D5 (finger 3).

T3: Treble clef, 7/8 time signature. Notes: G4 (finger 2), A4 (finger 4, marked *port.*), B4 (finger 2), C5 (finger 4, marked *port.*), D5 (finger 3).

T4: Treble clef, 7/8 time signature. Notes: G4 (finger 3), A4 (finger 2, marked *port.*), B4 (finger 1, marked $(\#)$), C5 (finger 3), D5 (finger 3).

Vertical dashed lines connect notes across staves. A circled number 32 is at the bottom center.

T1: *port.* (4) (2) (3) (4) (2)

T2: *port.* (4) (b2) (3)

T3: (+) (2) *port.* (+) (4) (2) (2)

T4: *port.* (b2) *port.* (2)

90(d) (2) (1) (3) (3)

The score consists of four staves, T1 through T4. T1 is in G4 with a key signature of one flat. T2 and T3 are in G3 with a key signature of one flat. T4 is in G2 with a key signature of one flat. The music features various slurs, accents, and performance markings such as *port.* (portando) and fingerings in triangles. Vertical dashed lines connect notes across the staves. At the bottom, there are additional markings: 90(d), (2), (1), (3), and (3).

Handwritten musical score for four strings (T1, T2, T3, T4). The score includes performance markings such as *port.*, *4*, *3*, and *1*. Vertical dashed lines indicate specific points in time across the staves. The notation includes various accidentals and dynamic markings. At the bottom center, the page number **34** is circled.


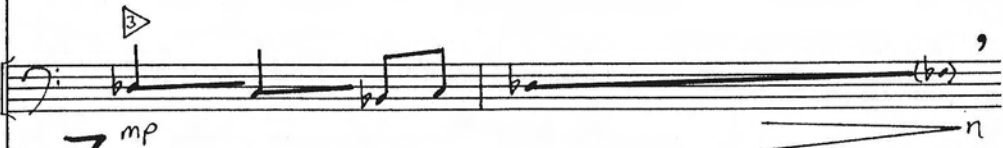
c.5"
G.P.

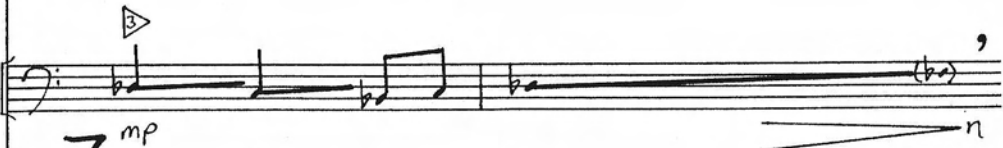
c.5"
G.P.


c.5"
G.P.


c.5"
G.P.

3
4

T1  mp  mp

T2  mp

T3  mp *gva*

T4  mp

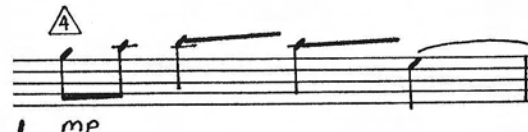
3
4

Ø

c.5"
G.P.

 mp

c.5"
G.P.

 mp

c.5"
G.P.

4
4
 mp

c.5"
G.P.

 mp

vapor

Handwritten musical score for four trumpets (T1, T2, T3, T4) titled "vapor". The score includes dynamics (mp, p), articulation (port.), and performance instructions like "To STRAIGHT MUTE" and "To HARMON MUTE". A circled "Ø" is written on the T2 staff.

T1: Starts with a slur and a fermata. Dynamics: *mp* (with *port.* above), *poco dim.*, *p*. Ends with a slur and a fermata. Instruction: "To STRAIGHT MUTE".

T2: Starts with a slur and a fermata. Dynamics: *mp*. Ends with a slur and a fermata. Instruction: "To STRAIGHT MUTE".

T3: Starts with a slur and a fermata. Dynamics: *mp* (with *port.* above), *poco dim.*, *p*. Ends with a slur and a fermata. Instruction: "To STRAIGHT MUTE".

T4: Starts with a slur and a fermata. Dynamics: *mp* (with *port.* above), *poco dim.*, *p*. Ends with a slur and a fermata. Instruction: "To HARMON MUTE".

Additional markings: A circled "Ø" is written on the T2 staff. The number "94(a)" is written below the T4 staff.

T1: *port.* *mp* (b2) '

T2: (a) ' TO HARMON MUTE
poco

T3: I → III → V
mp *mf* '

T4: 94(b) + + + *sim.* + *port.* (b2) '

Dynamics and articulations include *mp*, *mf*, *port.*, *sim.*, and *poco*. Vertical dashed lines indicate synchronization points between staves.

T1
 T2
 T3
 T4

94(c)

VII port.
 P

+
 mp

port.

o

port.

+ ,
 (2)

poco

port.

(2)

poco

VI
 o port.
 P

P

P

T1 *mf* *dim.* *n*

T2 *mf* *dim.* *n*

T3 *port.* *n*

T4 *mf* *dim.* *n*

94(d)

port. *mp* *port.* *n*

mp *port.* *n*

T1 *mp* I → III → V *poco*

T2 *VI* + *port.* *p* *poco cresc.* - -

T3 (b)

T4 *p* *port.* *poco cresc.* - -

94(f)

Detailed description: This is a handwritten musical score for four voices, labeled T1, T2, T3, and T4. Each voice part is on a five-line staff with a treble clef and a 3/8 time signature. T1 starts with a melodic line marked *mp* and includes a slur over notes with fingering I, III, and V. A *poco* dynamic marking is shown with a wedge. T2 and T4 have wavy lines representing sustained notes, with T2 starting at *p* and T4 at *p*. Both T2 and T4 include a *port.* (portamento) marking and a *poco cresc.* (poco crescendo) instruction. T3 has a wavy line with a *(b)* marking. Vertical dashed lines connect T1 and T3, and T2 and T4. A circled number 41 is at the bottom center.

T1 *II port.*
p *più f* *n*

T2 *(b2)*
mp

T3 *VI port.*
b2 *p*
p *più f* *n*

T4 *94(g)* *mp*

b2 *port.*
mp - *dim* - *poco* - *a* -

b2 *port.*
b2 *b2*
mp - *dim.* - *poco* - *a* - *poco* -

b2 *port.*
mp - *dim* -

Handwritten musical score for four voices (T1, T2, T3, T4) in G major. The score includes dynamic markings and performance instructions.

T1: *(h)* - *poco* - *n* *(h)*'

T2: *(h)*' - *n*

T3: (Empty staff)

T4: *(h)* - *poco* - *a* - *poco* - *n* *(h)*'

Vertical dashed lines connect the notes in T1 and T2 to the notes in T4. T4 includes a trill-like figure at the end: $\rightarrow + \rightarrow \circ \rightarrow +$.

Handwritten musical score for two voices, likely Soprano and Alto.

Soprano: *port.*

Alto: *VI* *o port.* *mp*

Vertical dashed lines connect the notes in the two staves.

Handwritten musical score for a single voice.

port. *'*

p *poco*

The staff shows a melodic line starting with a sharp sign (#) and ending with a note marked *(h)*'.

Handwritten musical score for four staves (T1, T2, T3, T4) in treble clef. The score includes various musical notations and performance instructions:

- T1:** Starts with a treble clef, a sharp sign (#), and a fermata. A dynamic marking *n* (pianissimo) is indicated with a wedge.
- T2:** Starts with a treble clef, a sharp sign (#), and a fermata. It contains rhythmic notation: a quarter note with a plus sign (+), followed by three eighth notes with plus signs (+), then a quarter note with a plus sign (+). The word *Sim.* (similato) is written above the staff. The staff ends with a fermata and a sharp sign (#). A dynamic marking *f* (forte) is indicated with a wedge, and the word *molto* is written below the staff. The word *port.* (portamento) is written above the staff.
- T3:** Shows a treble clef and a sharp sign (#) on the first line.
- T4:** Starts with a treble clef, a sharp sign (#), and a fermata. It contains rhythmic notation: a quarter note with a plus sign (+), followed by two eighth notes with plus signs (+), then a quarter note with a plus sign (+). The word *Sim.* (similato) is written above the staff. The staff ends with a fermata and a sharp sign (#). A dynamic marking *f* (forte) is indicated with a wedge, and the word *molto* is written below the staff. The word *port.* (portamento) is written above the staff. At the bottom left, the text "94(i)" and a dynamic marking *mp* (mezzo-piano) are present.

↑
fz

Handwritten musical notation on a five-line staff:

- A dashed line with an arrow pointing right, labeled *VI* above it.
- A solid line with an arrow pointing right, labeled *p* below it.
- A solid line with an arrow pointing right, ending in a circle, positioned between the dashed and solid lines.

T1 *port.* $\pm \frac{1}{4}$
mp

T2 *port.*
n \leftarrow *mp*

T3

T4 *IV* \dashrightarrow *II*
+ \dashrightarrow *o* \dashrightarrow *+* \dashrightarrow *o* \dashrightarrow *o* \dashrightarrow *o*
94(i) \leftarrow *n*

The score consists of four staves labeled T1, T2, T3, and T4. T1 has a dynamic marking of *mp* and a performance instruction *port.* with a timing note $\pm \frac{1}{4}$. T2 has a performance instruction *port.* and a dynamic marking *n* with a wedge-shaped symbol pointing left towards *mp*. T3 is empty. T4 has a performance instruction *94(i)* and a dynamic marking *n* with a wedge-shaped symbol pointing right. Above T4, there are two lines of performance instructions: the first line shows *IV* \dashrightarrow *II* and the second line shows a sequence of *+* \dashrightarrow *o* \dashrightarrow *+* \dashrightarrow *o* \dashrightarrow *o* \dashrightarrow *o*.

T1 *port.* sfz
molto

T2 $\pm 1/4$ *port.* sfz
molto

T3 TII *port.* mp mf

T4 94(k) sfz

(remove stem)

sfz

mf

T1

port.
mp
(bz)'

sfz

II --- IV --- VI
sfz

T2

port.
sfz
mp
molto
sfz
TO STRAIGHT MUTE

T3

V port.
mp
(bz)' TO STRAIGHT MUTE

sfz

T4

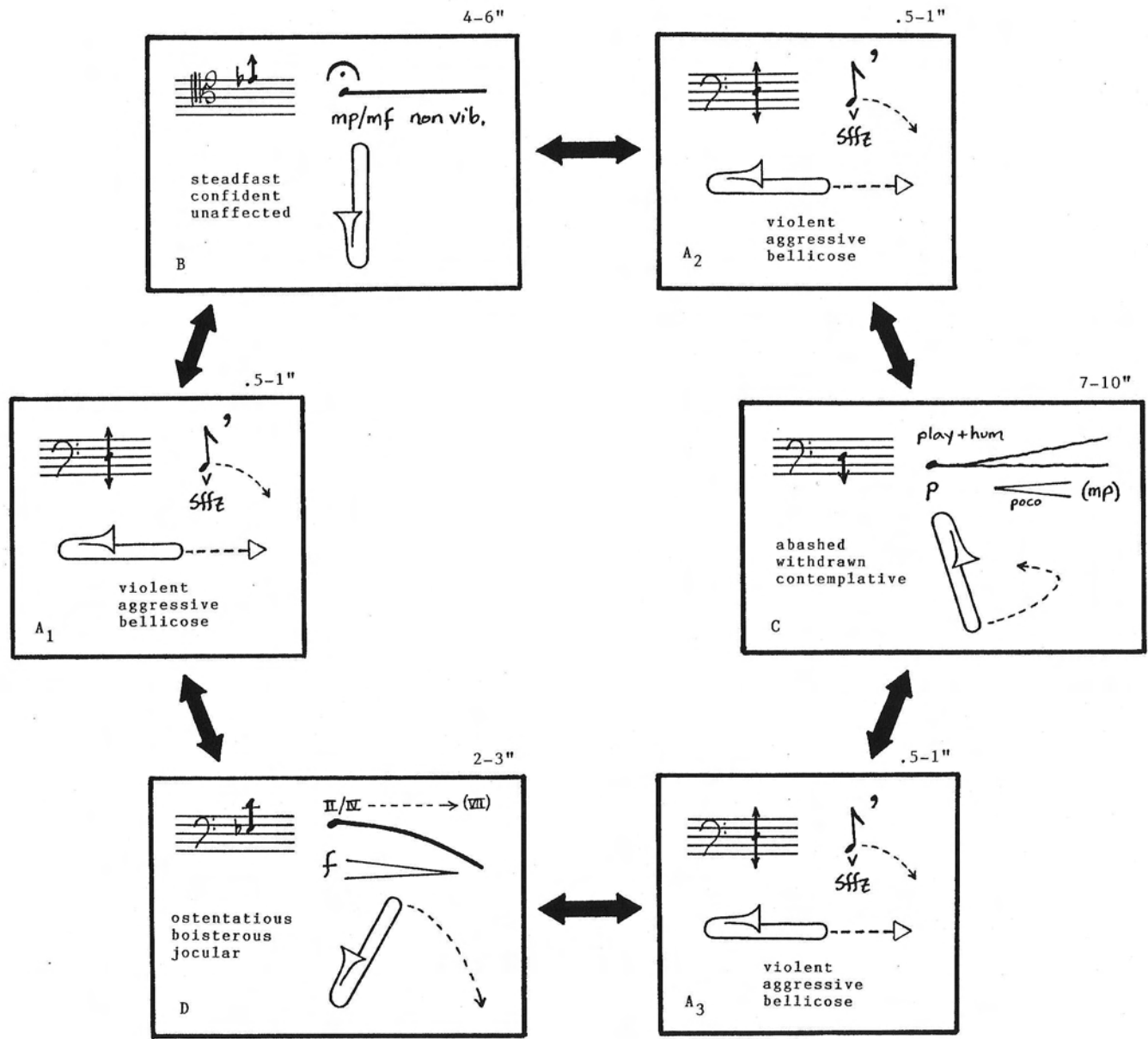
94(1)
p
port.
sim.
(f)

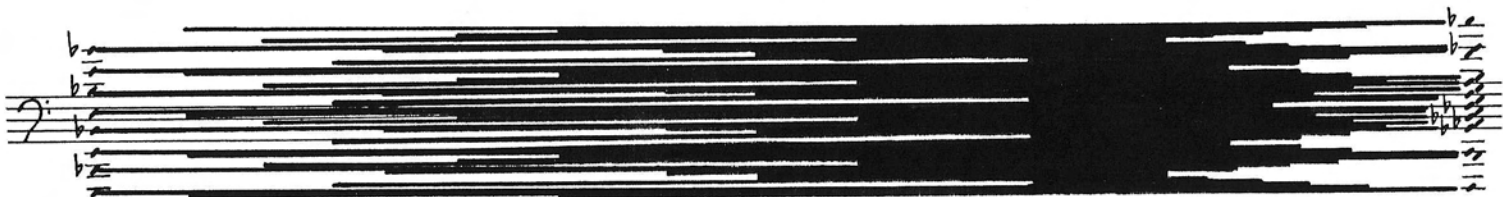
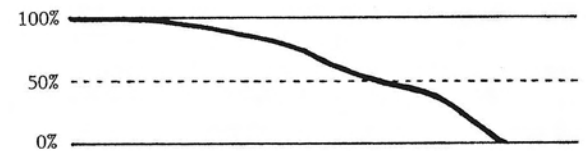
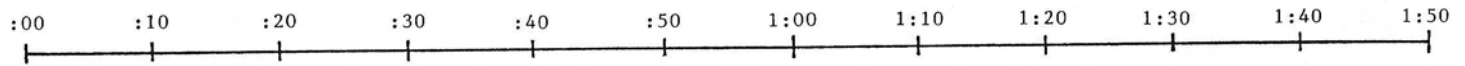
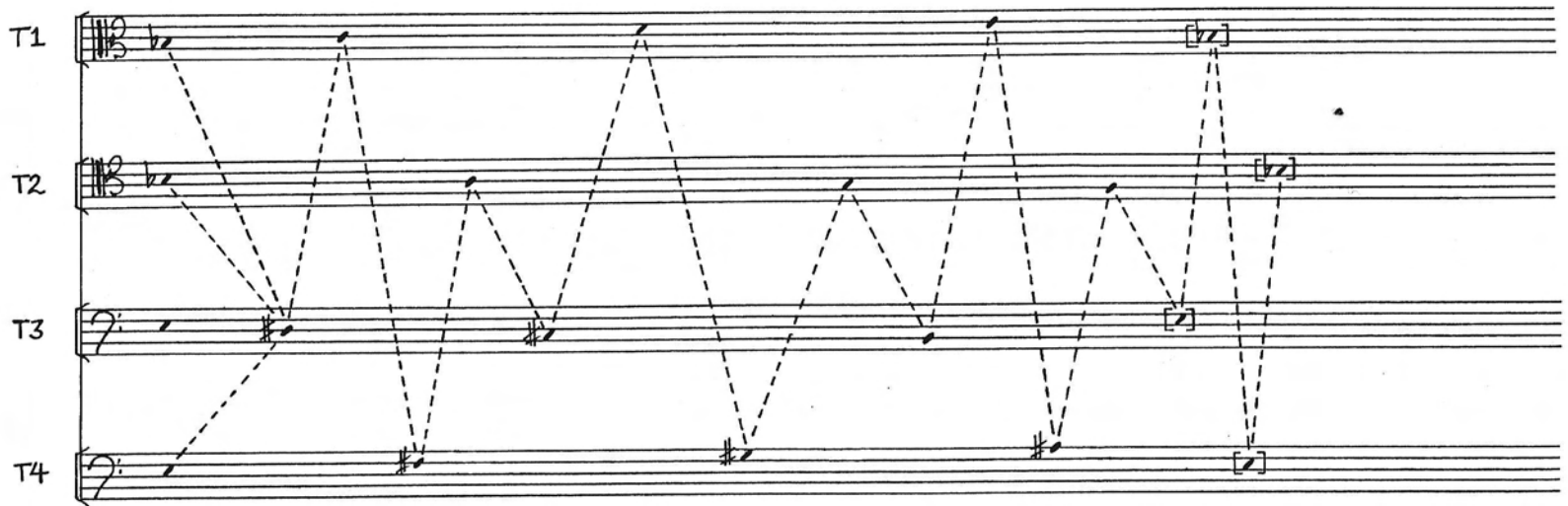
TO STRAIGHT MUTE

rostra

T1
T2
T3
T4

95





T1 *sffz sempre* *mp* *ft* *sim. ad lib.* *n*
 c. 5''

T2 *sffz sempre* *mp* *ft* *sim. ad lib.*
 c. 3''

T3 *sffz sempre* *mp* *ft*
 c. 2''

T4 96a *sffz sempre* *mp*

T1 REMOVE MUTE
 Proceed immediately to *

T2 REMOVE MUTE
 Proceed immediately to *

T3 REMOVE MUTE
 Proceed immediately to *

T4 REMOVE MUTE
 Proceed immediately to *

96b $f+$ sim. ad lib.

golem

Handwritten musical score for four trombones (T1, T2, T3, T4). The score includes dynamic markings, articulation, and performance instructions.

T1: *mf* (marked with an asterisk *), *fz* (fizz) markings.

T2: *fz* (fizz) markings, *mf* (marked with an asterisk *).

T3: *mf*, *ff* (marked with an asterisk *), *fz* (fizz) markings.

T4: *mf* (marked with an asterisk *), *f*, *ffz*, *mf*.

Performance Instructions:

- Tempo markings: $\text{♩} = 66$ and $\text{♩} = 126$, connected by a dashed line labeled "accelerando".
- Time signature: $\frac{4}{4}$.



Handwritten musical score for four voices (T1, T2, T3, T4). The score is written on four staves. T1 is in treble clef, T2, T3, and T4 are in bass clef. The music consists of rhythmic patterns with various dynamic markings and articulations.

T1: Treble clef. Starts with four measures of eighth notes, each with a *fz* marking. This is followed by a wavy line representing a tremolo, with a *ff* marking and a hairpin. The section ends with three measures of eighth notes, each with a *fz* marking, and a *mf* marking above the final measure.

T2: Bass clef. Starts with two measures of eighth notes with accents (^) and *fz* markings. The third measure has an accent (^) and *ff* marking. This is followed by a wavy line with a *poco* marking. The section continues with six measures of eighth notes with accents (^) and *fz* markings, and a *mf* marking above the second measure.

T3: Bass clef. Consists of 12 measures of eighth notes with *fz* markings. The notes alternate between natural and flat.

T4: Bass clef. Consists of 12 measures of eighth notes with *fz* markings. The notes alternate between natural and flat. A *100* marking is present at the beginning of the staff.

T1

T2

T3

T4

103

Handwritten musical score for four staves (T1, T2, T3, T4). The notation includes various dynamics, articulation marks, and performance instructions.

T1: Treble clef. Consistent *ffz* dynamics with accents. Ends with a fermata.

T2: Bass clef. Starts with *ffz* and accents. Midway, dynamics change to *ff* with a *poco* decrescendo. Ends with *mf* and accents.

T3: Bass clef. Consistent *ffz* dynamics with accents.

T4: Bass clef. Starts at measure 106 with *F* dynamics. Features a *ffz* decrescendo. Continues with *ffz* dynamics and accents.

Handwritten musical score for four staves (T1, T2, T3, T4). The score includes dynamic markings (*ff*, *fz*, *mf*) and articulation marks (accents, slurs, and breath marks).

T1: Treble clef. Starts with a wavy line and a breath mark. Dynamic markings include *ff* (with a hairpin) and *fz* (with a vertical line) repeated throughout.

T2: Bass clef. Features a series of eighth notes with accents (^) above them. Dynamic markings include *fz* (with a vertical line) repeated throughout.

T3: Bass clef. Features a series of eighth notes with accents (^) below them. Dynamic markings include *fz* (with a vertical line) and *ff* (with a hairpin) near the end, followed by *mf* (with a vertical line).

T4: Bass clef. Features a series of eighth notes with accents (^) below them. Dynamic markings include *fz* (with a vertical line) repeated throughout. The number 109 is written at the beginning of the staff.

Handwritten musical score for four staves (T1, T2, T3, T4) in 3/8 time. The score includes various musical notations such as notes, rests, dynamics (fz, ff, mf, f), and performance instructions (poco).

T1: Treble clef, 3/8 time. Features a continuous eighth-note pattern. Dynamics: fz. Includes a decrescendo hairpin at the end.

T2: Bass clef, 3/8 time. Features a continuous eighth-note pattern. Dynamics: fz, ff, mf. Includes a decrescendo hairpin, a *poco* marking, and a sharp sign (#) above a note.

T3: Bass clef, 3/8 time. Features a continuous eighth-note pattern. Dynamics: fz.

T4: Bass clef, 3/8 time. Starts at measure 112. Dynamics: f, ff, mf. Includes a decrescendo hairpin.

Handwritten musical score for four tracks (T1, T2, T3, T4) in 11/5 time. The score includes dynamic markings, articulation, and performance instructions.

T1: Starts with a tremolo and a *ff* dynamic marking. The main melody is marked *mf* and consists of eighth-note patterns. Dynamic markings *fz* are placed below the notes.

T2: Features a melody with accents (^) and dynamic markings *fz* below the notes.

T3: Includes a *ff* dynamic marking with an accent (^) and a *mf* dynamic marking. Dynamic markings *fz* are placed below the notes.

T4: Starts with a tremolo and a *ff* dynamic marking. The main melody is marked *f* and consists of eighth-note patterns. Dynamic markings *fz* are placed below the notes. The track ends with a *mf* dynamic marking.

Handwritten musical score for four staves, labeled T1, T2, T3, and T4. The notation includes various musical symbols such as notes, rests, dynamics (fz, ff, f), and performance markings (poco).

T1: Treble clef, 12/8 time signature. Features a continuous eighth-note pattern with dynamic markings *fz* and a wavy line at the end.

T2: Bass clef. Features a continuous eighth-note pattern with dynamic markings *fz*, *ff*, and *poco*. Includes a sharp sign (#) and a fermata.

T3: Bass clef. Features a continuous eighth-note pattern with dynamic markings *fz* and *ff*. Includes a fermata.

T4: Bass clef. Starts with a measure rest (12) and dynamic marking *f*. Features a continuous eighth-note pattern with dynamic markings *ffz* and *fz*.

T1

ff

fz fz fz fz fz fz fz fz

T2

fz fz fz fz fz fz

ff

poco

mf

T3

fz fz fz fz fz fz fz

ff

mf

T4

124

f

ffz fz fz fz fz fz fz fz fz fz

mf

Handwritten musical score for four staves (T1, T2, T3, T4) in 3/4 time. The score includes dynamic markings (ff, mf, f), accents (^), and various musical notations such as slurs and ties. A large handwritten number '34' is written in the center of the page. A circled 'Ø' symbol is located on the right side of the page.

T1
ff
mf
fz

T2
fz
ff
mf
fz

T3
fz
ff
mf
ff
fz

T4
127 f
ffz
mf
fz
f
ffz

34

Ø

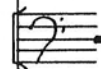
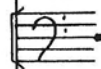
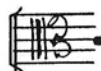
T1

T2

T3

T4

130(a)



accel. - poco - a - poco - - - - - AFAP

5th+
G.P.

5th+
G.P.

5th+
G.P.

5th+
G.P.

130(b)

T1

ff

15" +
G.P.



T2

ff poco ff poco

15" +
G.P.



AFAP

T3

ff > ff > ff > ff > ff >

15" +
G.P.



T4

130(c) ff ffz ff ffz ff ffz

15" +
G.P.

