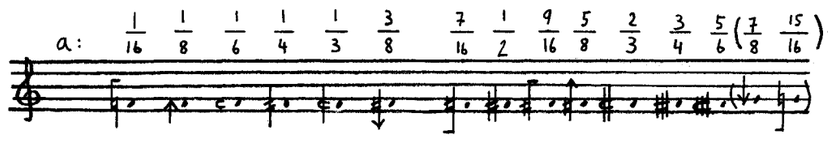
OLE-H. MOE: "LENGER", FOR STRING QUARTET + EXTRA VIOLIN.

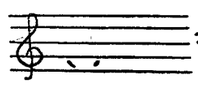
SIGNS AND EXPLANATIONS:

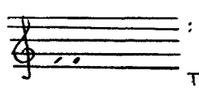
1. INTONATION

INTERVAL SIGNS



FOR EVEN SMALLER INTERVALS:





THE EXACT FREQUENCY IS GIVEN IN HERTZ, IN THE "AD HOC" SECTION ABOVE EACH PART IN THE SCORE.

2. DYNAMICS

ALL DYNAMICS ARE GIVEN IN DECIBEL (SPL.), INDICATING HOW LOUD THE INSTRUMENT COULD SOUND AT A DISTANCE OF ABOUT 2 METERS. AS ONE CAN SEE, THE DYNAMIC RANGE INDICATED IS RATHER EXTREME, INDICATING A RATHER ROUGH STYLE OF PLAYING. SOMETIMES THE DYNAMIC VALUE IS SO LOW THAT IT WILL BE COMPLETELY MASKED (AS IN THE CASE OF SOM STARTS AN ENDINGS), OR ON THE LIMEN OF MASKING, THIS IS INDENDED!

(MY LITTLE SUBJECTIVE RELATION-TABLE BETWEEN DECIBELS AND CLASSICAL DYNAMIC SIGNS.)

DB:	CLASSIC SIGNS:
95	fffff
90	ffff
85	fff
80	ff
75	f
65	mf
60	mp
55	p
50	pp
45	ppp
40	pppp
30	ppppp
20	pppppp

3. DYNAMIC PROGRESSION

WHEN THERE ARE NO INDICATIONS SAYING OTHERVISE, THE DYNAMIC PROGRESSIONS, (THE CRECENDOS AND DIMINUENDOS), SHOULD BE DONE AS LINEARLY AS POSSIBLE, IN ORDER TO GET A VITAL DYNAMICAL DEVELOPMENT. IN SOME CASES THE < AND > ARE MARKED WITH A "DERIVATIVE MATRIX" (EX. (0 0 0 0 0,1 0,9)), GIVING AN EXAMPLE OF A SOMEWHAT SLOW DYNAMIC DEVELOPMENT (ZERO MEANING NO DEVELOPMENT AND 1 MEANING THE FASTEST).

4. BOWING: TREMOLO

THE SPEED OF THE TREMOLO IS NOTATED ABOVE THE NOTE WITH A LITTLE DOT: 10 INDICATING A SPEED OF TEN CYCLES PER SECOND. THIS IS CORRESPONDING WITH THE NOTATION IN THE "AD HOC" - SECTION: MB1=MA1: 10 CPS (-10% +10%), WHERE CPS = CYCLES PER SECOND AND WHERE THE STOCHASTIC VARIABLE IS GIVEN BELOW.

NB! WHEN THERE IS NO INDICATION OF TREMOLO, THE BOWING SHOULD BE QUASI LEGATO WITH BOW-CHANGES AD LIBITUM, QUASI RANDOM.

5. BOWING: QUALITY

THE QUALITY OF BOWING ATTACK IS MOSTLY TREATED IN THE "AD HOC" - SECTION, WHERE "MB:" MEANS "MODULATION DU BRUIT", AND WHERE THE CORRESPONDING SPECTRUM INDICATES THE QUALITY OF THE NOISE ATTACK, (OF THE ONSET OF A BOWING) AND ITS RELATION TO THE REST OF THE BOWING, AND, NOT LEAST, TO THE SPEED OF THE BOWING. THE NUMBERS ON THE LEFT SIDE (EG: 31 / 1) INDICATES THE DISCRETE ROW OF PARTIALS (HERE: FROM 1 TO 30), AND THE RIGHT SIDE (EG. -10 / 0) INDICATES ITS CORRESPONDING RELATIVE-DECIBEL VALUES. THE DECIBEL SIGN BELOW (EG. 1 / 3000) INDICATES THE DIFFERENCE IN LOUDNESS BETWEEN THE NOISE ATTACK AND THE ENTIRE SOUND.

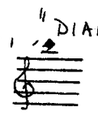
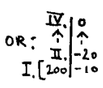
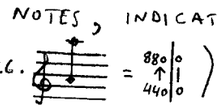
"MA" MEANS "MODULATION DU AMPLITUDE", WHERE THE CORRESPONDING SPECTRUM INDICATES THE QUALITY OF SOUND-LEVEL MODULATION. THE SPECTRUM IS LIKE THE "MB", BUT THE DECIBEL SIGN BELOW HERE (EG: 3DB), INDICATES THE LEVEL DIFFERECE OF THE AMPLITUDE MODULATION IN THE WHOLE SOUND EVENT. SOMETIMES, NUANCES OF ATTACK-TIMBRES ARE HINTED ABOVE THE NOTEHEADS (ALSO IN THE PARTS) AS REMINDERS: L ⌐ ⌐ ⌐ ∧ ∧ (HARDEST → SOFTEST)

6. STABILITY OF SOUND, VIBRATO

THE STABILITY OF SOUND IS MOSTLY TREATED IN THE "AD-HOC" SECTION AS STOCHASTIC MATRIXES, ESPECIALLY IN THE "RESONANCE" PART. MORE ABOUT THIS IN THE "SPECIAL EFFECTS"-CHAPTER. IN THE VIBRATO-TREMOLO-SECTIONS, THE AMPLITUDE AND SPEED OF VIBRATO IS NOTATED: MF:4|0, "MF" MEANING "MODULATION DU FREQUENCE", THE NUMBERS ON THE LEFT SIDE OF THE LINE, (EG. 4|), INDICATES THE FREQUENCY, AND THE NUMBERS ON THE RIGHT INDICATES THE RELATIVE AMPLITUDE VALUE.

7. TIMBRE

INDICATIONS OF TIMBRE ARE INDICATED IN THE "AD-HOC" -SECTION AS STEADY-STATE SPECTRAS (WITH ACTUALLY ENDLESS TIME WINDOWS...), WHERE THE ARABIC NUMBERS ON THE LEFT SIDE INDICATE THE FREQUENCY (IN HERTZ), AND THE ROMAN NUMERALS ARE INDICATING (DISCRETE), HARMONIC PARTIALS, "FILLED" ARROWS ILLUSTRATE PROGRESSIONS WITH CONTINUOUS (NOISE) SPECTRAS, WHEREAS "DOTTED" ARROWS ILLUSTRATE PROGRESSIONS WITH HARMONIC PARTIALS. THE NUMBERS ON THE RIGHT SIDE ARE THE CORRESPONDING RELATIVE DECIBEL VALUES, "FILLED" AND "DOTTED" ARROWS HAVING THE SAME MEANING. ARROWLESS LINES ILLUSTRATE FREQUENCY BANDS WITH NO LOUDNESS-PROGRESSION (EG. IV. / I. = I. II. III. IV.)

TIMBRIC HINTS ARE MARKED IN THE PARTS (UPPER SYSTEM), AS BLACK, "DIAMOND-SHAPED" NOTES, INDICATING THE MOST PROMINENT TIMBRIC AREAS, THE "O-ZONES", TIMBRIC AREAS WITH THE HIGHEST DECIBEL VALUE(S). (EG.  OR:  EG. )

8. A NOTE ON "STATES" AND TRANSFORMATIONS BETWEEN THEM

IN MANY PARTS (OR SECTIONS IF YOU LIKE) IN THIS PIECE, THERE IS A CLEAR FORM-BEARING PRINCIPLE, THAT THE MUSICAL MATERIAL CONSISTS OF A ROW OF "STATES" OR "CELLS" AND TRANSFORMATIONS BETWEEN THEM. IN THE "AD-HOC" -SECTIONS, HINTS ARE SOMETIMES GIVEN ABOVE SOME OF THE STATES, WITH INFORMATION ABOUT TIMBRE, NOISE-ATTACK, AMPLITUDE MODULATION, STOCHASTIC VARIATIONS BETWEEN TIMBRIC VARIABLES ETC. BETWEEN THESE "STATE-CELLS", THERE ARE SOMETIMES "DERIVATIVE-MATRIX-ROWS", GIVING HINTS ABOUT THE PROGRESS (OR SPEED OF DEVELOPMENT IF YOU LIKE) OF THE TRANSFORMATION TO THE NEXT STATE. EXAMPLE: A MATRIX LIKE THIS: (0 0 0 0 0), WOULD DIVIDE THE TIME BETWEEN THE ONSET OF THE FIRST STATE TO THE BEGINNING OF THE NEXT, IN EXACTLY 5 EQUAL TIME-UNITS. SINCE THERE ARE ONLY 0's (ZERO'S) IN THIS EXAMPLE, IT WOULD BE ACTUALLY NO PROGRESS (OR METAMORPHOSIS) BETWEEN THE TWO STATES. THE NEXT STATE WOULD START SUDDENLY ON THE ONSET OF ITS "STARTING-POINT". EXAMPLE II.: A MATRIX LIKE THIS: (1), WOULD MEAN ONLY ONE TIME UNIT BETWEEN THE ONSET OF STATE 1 AND 2, AND THE TRANSFORMATION WOULD BE COMPLETELY LINEAR, STARTING ON THE ONSET OF STATE 1, AND END EXACTLY AT THE START OF STATE 2. ACTUALLY, MATRIX (0,2 0,2 0,2 0,2 0,2) WOULD MEAN EXACTLY THE SAME TRANSFORMATION, THE DIVISION IN TIME UNITS JUST BEING BIGGER.

THE TRANSFORMATIONS SHOULD BE DONE, (APPART FROM THE TIME-PROGRESSIONS, WHICH COULD VARY), COMPLETELY LINEARLY, IN OTHER WORDS: IN A "CROSS-FADE"-MANNER, TO THE EXTENT OF POSSIBILITY.

IN THE PARTS, HINTS ABOUT THE TIME-PROGRESS OF TRANSFORMATION IS GIVEN BY ARROWS (IN THE LOWEST SYSTEM: →) THE BEGINNING OF THE ARROW INDICATES THE PERCEPTUAL START OF THE TRANSFORMATION. SOMETIMES, A LITTLE LINE ON THE ARROW (→|), INDICATES THE PERCEPTUAL "CATASTROPHE-POINT" BETWEEN THE TWO STATES.

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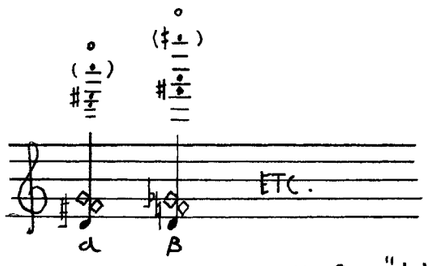
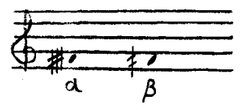
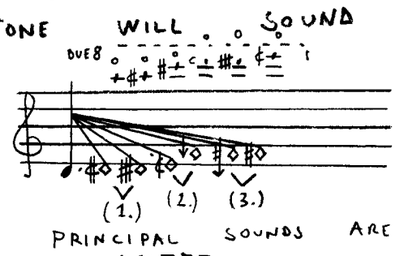
9. "SPECIAL EFFECTS"

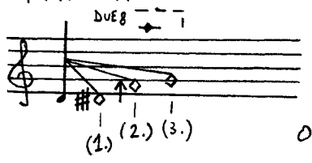


= "STRING MULTIPHONIC"; BY FINDING THE PLACE BETWEEN THE TWO HARMONIC NODES, WITH THE "LIGHT-TOUCHING" ("HARMONIC") FINGER, (IN OUR EXAMPLES, THE POSITION OF THE FINGERS WOULD BE SOMETHING LIKE: 

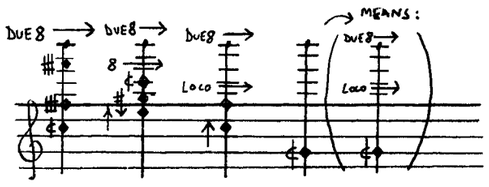
), AND BY FIRMING THE BOW-PRESSURE A LITTLE BIT, THE TWO HARMONICS WILL SOUND TOGETHER. BY HAVING THE BOW A LITTLE NEAR TO THE BRIDGE, THE SUMMATION-TONE WILL SOUND ALONG WITH THEM. (IN OUR EXAMPLE, THESE NOTES ARE IN PARANTHESES.)

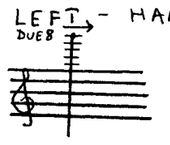


= AN EXTENDED "STRING MULTIPHONIC", BY USING 3 LIGHT-TOUCHING FINGERS, FINDING 3 DIFFERENT "IN-BETWEEN"-NODES, YOU WILL GET A RATHER COMPLEX SPECTRUM, (ONLY THE PRINCIPAL SOUNDS ARE GIVEN IN THIS EXAMPLE).

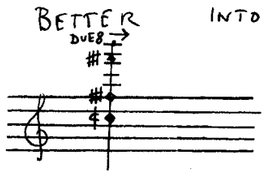


= "EXTENDED UNISON". THIS "MULTIPHONIC" WOULD, ON THE OTHER HAND, GIVEN THE RIGHT BOW PRESSURE AND-POSITION, PRODUCE ONLY 1 "UNISONO"-SOUND. (THE EFFECT COULD IN FACT PRODUCE A SORT OF "FEEDBACK-MECHANISM", ALLOWING THE SOUND TO BE PRETTY LOUD!)

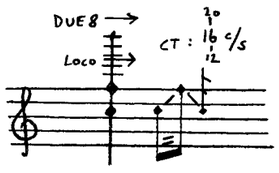


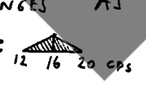
= "RESONANCE-TONES". IN THESE PASSAGES, THE LEFT-HAND-FINGER(S) SHOULD BE HELD PERMANENTLY IN THE RATHER HIGH POSITION(!): APPROX: 

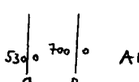
, AND THE "TIMBRIC-MELODIC" VARIATIONS SHOULD BE MADE ENTIRELY BY THE CONTROL OF BOW-SPEED AND BOW-PRESSURE. BY PLAYING SO, WITH DIFFERENT BOW-SPEEDS AND -PRESSURES, ONE WILL NOTICE THAT ONE WILL "BUMP INTO" DIFFERENT TIMBRIC "FOCUS-POINTS", WHICH ARE INFACT, THE INSTRUMENTS NATURAL AIR- OR -BODY RESONANCES. THE FOCUS-POINTS OF THESE RESONANCES VARY A LITTLE BIT BETWEEN DIFFERENT (GOOD) VIOLINS, AND BETWEEN DIFFERENT (GOOD) CELLOS, BUT CAN VARY CONSIDERABLY BETWEEN DIFFERENT (GOOD) VIOLAS. THIS IS DUE TO THE FACT THAT THERE IS NO "STANDARD-SIZE" VIOLA. I HAVE, HOWEVER, TRIED TO "AVERAGE" THE RESONANCE-FOCUS-POINTS FOR THE VIOLA, AS I HAVE TRIED TO DO FOR THE VIOLIN- AND -CELLO PARTS. THE FIRST THING THAT COULD BE DONE, WAS THAT EACH INDIVIDUAL MUSICIAN TRIED OUT THE DIFFERENT RESONANCE-FOCUS-POINTS ON THEIR INSTRUMENTS, AND EVENTUALLY CHANGE TO ANOTHER INSTRUMENT THAT WOULD FIT BETTER INTO THE "AVERAGENESS".



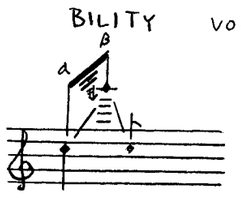
= (MEANS); AS MUCH AS POSSIBLE FOCUS ON THE ENTIRE CHORD ALL THE TIME, AND WITH EQUAL PSYCHOACOUSTICAL BALANCE BETWEEN THE RESONANCE-POINTS.



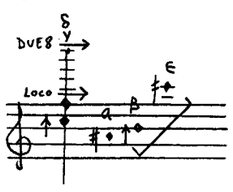
= (MEANS): OSSCILLATIONS BETWEEN THE TWO PRINCIPAL NODES, WITH COMPLETE PSYCHOACOUSTICAL BALANCE BETWEEN THE NODES. THE AVERAGE "CHANGE TIME" OR CAMBIO-TEMPO (=CT) IS HERE 16 CHANGES PER SECOND, WITH 12 AS ABSOLUTE BOTTOM-LIMIT AND 20 CHANGES AS TOP-LIMIT. IN THE "AD-HOC-SECTION" THE CHANGE TEMPO-FREQUENCY IS GIVEN LIKE (IN OUR EXAMPLE) THIS: 

. THE PROBABILITY OF "WHICH CHANGE TO FOLLOW WHICH", IS GIVEN IN PROBABILITY MATRICES: 

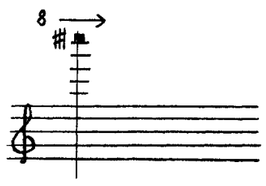
ARE OUR TWO EXAPLE-TONES, THE GREEK-LETTERS SYMBOLIZING THEM IN THIS MATRIX: $\begin{matrix} & \alpha & \beta \\ \alpha & 0 & 1 \\ \beta & 1 & 0 \end{matrix}$, THE PREDICTABILITY VOULD BE COMPLETELY "SAFE". IN THIS MATRIX HOWEVER: $\begin{matrix} & \alpha & \beta \\ \alpha & 0{,}5 & 0{,}5 \\ \beta & 0{,}5 & 0{,}5 \end{matrix}$, THE PREDICTABILITY IS COMPLETELY "INSECURE".



= (MEANS): THE SAME AS ABOVE, BUT WITH A LITTLE LESS DYNAMIC FOCUS (-5DB → -10 DB) ON THE β-TONE.



= (MEANS): OSSCILLATIONS BETWEEN THE α, β, γ, δ, ε – NODES, BUT WITH A MAIN-FOCUS (ABOUT TWICE AS MUCH TIME-FOCUS), ON THE γ AND δ-NODES.



= "LONGITUDINAL-VIBRATIONS", OR "SCQVEAK-TONES". BY PLACING THE BOW QUITE NEAR ALONG THE AXIS OF THE STRING, AND BY PRESSING THE BOW RATHER STRONGLY WHILE BOWING, LONGITUDINAL VIBRATIONS MAY START, PRODUCING A RATHER SHARP, LOUD SOUND. THE FREQUENCY IS DEPENDENT ON THE STRING'S MASS, THICKNESS AND LENGTH, (AND NOT AT ALL BY ITS TUNING!). BECAUSE OF THIS, EACH INDIVIDUAL MUSICIAN MUST FIND OUT ON WHICH STRING, AND EVENTUALLY WHAT TYPE OF STRING, AND ALSO WHICH LEFT-HAND POSITION HE (OR SHE) SHOULD CHOOSE, IN ORDER TO GET THE DESIRED FREQUENCY.

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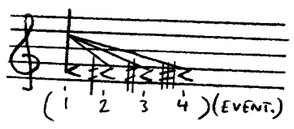
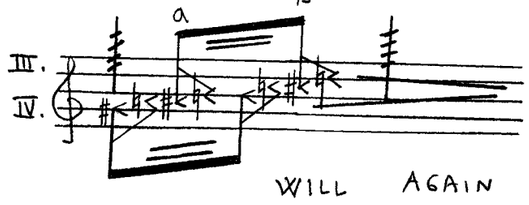
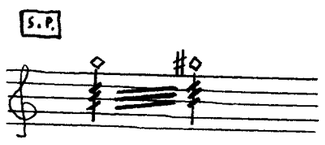


= "ONE-STRINGED-CLUSTER. TOUCH THE THE STRING WITH ALL FOUR (OR SOMETIMES 2 OR 3 ....) FINGERS, PRESS THE FINGERS DOWN RATHER LIGTHLY, TO OBTAIN DIFFERENT CLUSTER EFFECTS, SOMETIMES HINTED GRAPHICALLY ON THE UPPER STAFF. WHEN PLAYED RATHER LOUDLY, WITH THE BOW SUL PONTICELLO, AND WITH A RATHER FIRM BOW-PRESSURE, ONE WILL OBTAIN THE EFFECTS OF OSCILLATIONS BETWEEN THE RESONANCE-NODES THAT LIE WITHINN THE CLUSTER (SOMETIMES ALSO NODES OUTSIDE IT...), "ENROBÉE" BY THE CLUSTER. THE SPECTRAS AND OSCILLATION-INFORMATION IS GIVEN THE SAME WAY AS IN THE "PURE" "RESONANCE-TONE"-SECTION.

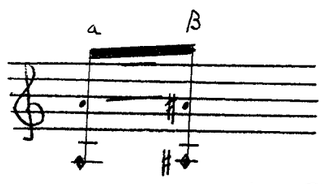
WHEN PLAYED SUL TASTO AND VERY WEAK, AND WITH VERY LITTLE BOW-PRESSURE HOWEVER, THE EFFECT WILL BE A VERY EVEN CLUSTER. (HOWEVER, IT WILL SOMETIMES BE COLOURED BY RESONANSES, IN A QVASI SINUSOIDAL MANNER, AND WITH NO OSCILLATION EFFECT.)



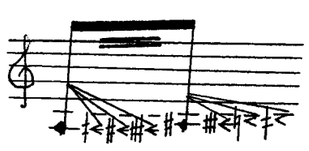
= ANOTHER VARIATION ON ONE-STRING-CLUSTER, BY PLAYING SUL PONTICELLO, WITH FIRM BOW-PRESSURE, ONE WILL OBTAIN A RATHER "COVERED" OSCILLATION (BETWEEN a AND β) WHICH WILL AGAIN BE PARTLY ENROBÉE BY THE CLUSTER, BUT ALSO AT SEVERAL POINTS, HAVE THE RESONANCE TONES (MOSTLY "INSIDE" THE OSCILLATION, BUT SOMETIMES ALSO "OUTSIDE" IT..., HINTED IN PARTS AND "AD-HOC"...) AS A "BACK-DRONE".



= "DISSOLVED FUNDAMENTALS"; BY HAVING A LIGHT, "QVASI HARMONIC" PRESSURE WITH THE LEFT-HAND, KEEPING THE BOW "ON THE BRIDGE" (= S.P.) (AND OSSCILLATE AND TREMOLATE TOO...), ONE WILL BE ABLE TO "KILL" THE FUNDAMENTAL, AND TO (THEORETICALLY) GET INTO THE AREA OF "THE ∞-TH. HARMONIC". THE SOUND-VARIATIONS WILL AGAIN, HERE BE MADE ENTIRELY BY VARIATIONS IN BOW-SPEED AND BOW-PRESSURE. WHAT WILL BE HEARD ARE DIFFERENT FILTERINGS OF "WHITE-NOISE", AGAIN WITH THE RESONANSE-TONES AS "FILTER-FRAMES".



= BOW HARMONICS: TOUCH THE FUNDAMENTAL (THE ◆) WITH A QUITE LIGHT PRESSURE, AND WITH A VERY LIGHT COLOUR-VIBRATO-TRILL (ABOUT A MINOR THIRD ABOVE THE FUNDAMENTAL, CREATING A SINUSODIAL SEMITONE (OR QUARTERTONE) OSCILLATION EFFECT, AS NOTATED IN THE SCORE: THE INTERVAL BETWEEN a AND β.) TIMBRICALLY ONLY THE SECOND PARTIAL WILL BE HEARD.



= SAME AS PREVIOUS, BUT WITH "ONE-STRINGED-CLUSTER-EFFECT", MAKING THE SECOND HARMONIC "BROADER"; JUST LET WHOLE LEFT HAND GRASP LIGTHLY AND OSCILATE (VIBRATE) TO GET THE DESIRED INTERVAL. (AGAIN ONLY THE SECOND HARMONIC IS TO BE HEARD!)

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10. A LITTLE NOTE:

THE VIOLIN Z SHOULD SIT A LITTLE BIT BEHIND THE QUARTET, IN RELATION TO THE AUDIENCE, APROX. 1-2 METERS BEHIND THE QUARTET. THE REVERBATION-TIME IN THE ROOM COULD BE FROM 1,5 TO 2,0 METRIC SABINS.

1.

VN. I

VN. II

VLA.

VC.

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S:

MB:

MA:

MB:

MA:

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MA:

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VN. II

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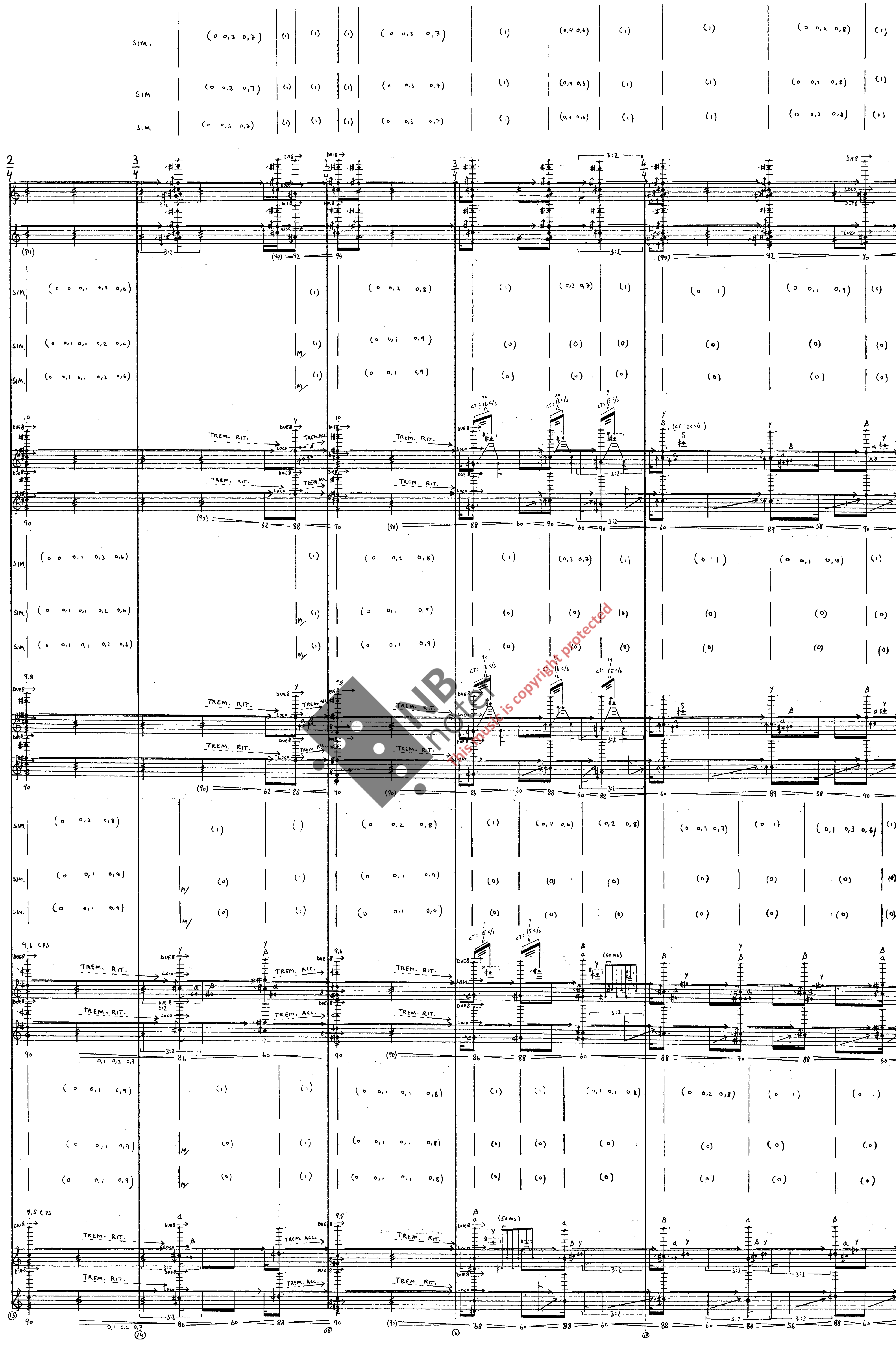
SIM.
TREM. RIT.
TREM. ACC.
DUE 8
LOCO
3:2
CT: 16 c/s
CT: 15 c/s
(50ms)
9.6 CPS
9.5 CPS
NB noter
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VN. Z

VN. I.

VN. II.

VLA.

VC.

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This music is copyright protected

NB noter
This music is copyright protected

This music is copyright protected.

VN. II

VN. I

VLA.

VC.

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F:0 V≈-5 (000001) SIM.

32. -15 ↑ (0) SIM
I. o

XVI. -15 ↑ (0) SIM.
I. o

L 11 SEMPRE

DUE 8 :70 4/4

DUE 8

(96)

F:0 V≈-5 (000001) SIM.

32. -15 ↑ (0) SIM.
I. o

XVI. -15 ↑ (0) SIM.
I. o

L

DUE 8 12 12 12 12,3 12,5 13,3 13,3 12 12 12,3

DUE 8

(96)

F:0 V≈-5 (000001) SIM.

32. -15 ↑ (0) SIM.
I. o

XVI. -15 ↑ (0) SIM.
I. o

L

DUE 8 11,5 11,5 11,5 11,3 11,3 13 13 13 12,3 12

DUE 8

(96)

F:0 V≈-5 (000001) SIM.

32. -15 ↑ (0) SIM.
I. o

XVI. -15 ↑ (0) SIM.
I. o

L

DUE 8 10 10 10,3 10,6 10,6 10 10 10,8 11,2 11,3

DUE 8

(96)

F:0 V≈-5 (000001) SIM.

32. -15 ↑ (0) SIM.
I. o

XVI. -15 ↑ (0) SIM.
I. o

L

9.3 8,25 8,25 8 8 9.8 9.8 10 11,1 11,2

(96)

36

6/4

Loco

Loco

(96) 94 90

4/4

3:2

DUE 8 →

DUE 8

3:2

(90) 94

TREM. RIT. - - →

B (CF:20)

DUE 8

Loco

DUE 8

Loco

3:2

(96) 90 52 90

B

a y

B

a y

S

a B y

50 90

TREM. RIT. - - →

B (CF:20)

DUE 8

Loco

DUE 8

Loco

3:2

(96) 90 52 90

B

a y

B

a y

S

a B y

50 90

TREM. RIT. - - →

Y (CF:20)

DUE 8

Loco

DUE 8

Loco

3:2

(96) 90 52 90

B

a y

Y

a B

3:2

50 90

TREM. RIT. - - →

DUE 8

Loco

DUE 8

Loco

3:2

(96) 90 52 92

ε (CF:20)

a B y δ

B

3:2

a

3:2

50 90

37

38

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VIII -20 / III -10 / I 0 (0)

6/4

92 3:2 (4) 5:4

90 60 93 72 94 64 94 63 92 60 90 70 94 56 90 72 93 72 90 64 92 89 94 73 92

VI -20 / V 0 / IV -15 (6) / I 0 — I -20 (1) IV -15 / I 0

(0) (0) (0) (0)

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90 63 94 73 92 64 94 63 92 60 90 70 94 56 90 72 93 72 90 64 92 89 94 73 92

V -20 / IV 0 / IV -15 (1) / I 0 — IV -10 (1) IV -20 / I 0

(0) (0) (0) (0)

92 62 92 64 94 60 90 66 92 63 94 52 94 69 92 72 90 64 92 60 92

III -20 (1) / I 0 — IV -10 (1) IV -20 / I 0

(0) (0) (0) (0)

46 90 60 92 62 92 64 94 60 92 63 94 60 90 70 94 76 94 70 90 64 92 67 94

47 48

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(49) (50) (51)

(6/4)

3:2

VI. 0 IV. -20
(1)
1. 0 1. 0

(6. 0)

3:2

60 94 71 90 60 92 73 90 42 90 77 92 53 92 60 94 66 90 73 94 53 96 70

IV. 0 III. -20
(1)
1. 0 1. 0

5:4 3:2

53 94 67 90 53 92 70 90 42 90 70 92 50 92 53 94 60 90 63 94 47 96 70

III. 0 III. -20
(1)
1. 0 1. 0

3:2 3:2 3:2 3:2

58 94 67 92 82 90 82 91 72 90 83 92 36 90 63 92 43 92 79 94 61 90 60 94 50 94 70

7:4 5:4

50 92 63 90 83 94 70 92 43 90 60 92 32 92 72 94 55 88 58 90 60 94 50 96 70

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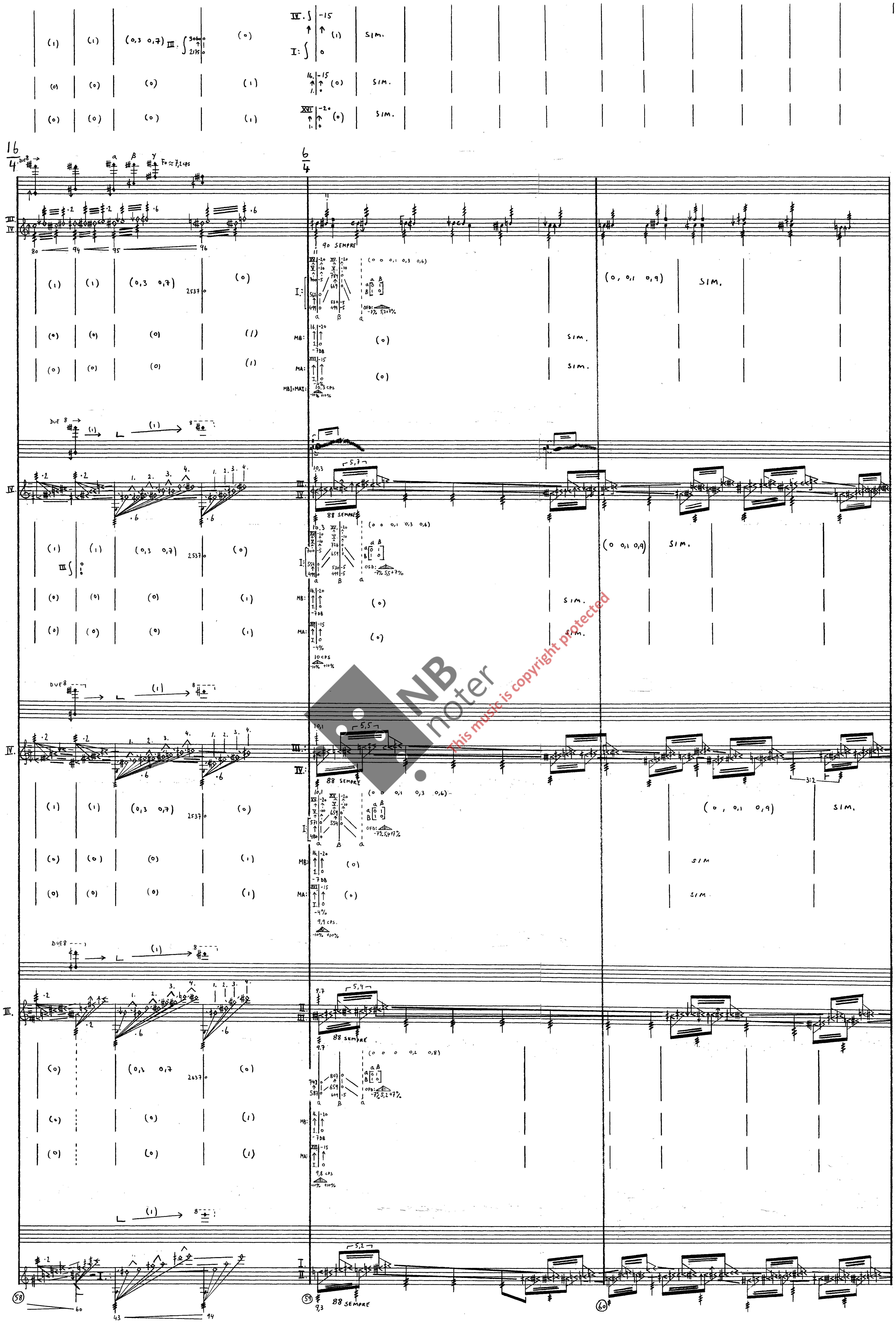
This music is copyright protected



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6/4

5+4

VLA

(61) (62) (63)

NB noter
This music is copyright protected

DUE 8 → a β γ δ ε ζ η

Fo ≈ 25 cps | Fo ≈ 25 cps | Fo ≈ 25 cps | Fo ≈ 3,5 cps

S.P.

MB, MA ≈ 10 MF ≈ 6 | MB, MA ≈ 9 MF ≈ 6 | MB, MA ≈ 10 MF ≈ 6 | MB, MA ≈ 10,5 cps (MF ≈ 6 cps)

MB: | MA: | MBI=MAI:

"a β γ δ M 11": Fo ≈ 3 cps (SUONO LONGITUDINALE) | ("11") | "a β γ M": Fo ≈ 3 cps | DUE 8 → a β γ Fo ≈ 3,2 cps

S.P. LOCO

MB, MA ≈ 10 cps | MB, MA ≈ 10 cps | MB, MA ≈ 11 cps | MB, MA ≈ 10 cps (MF ≈ 6 cps)

MB: | MA: | MBI=MAI: | MF: | DUE 8 → a β γ

"a β γ δ M 11" Fo ≈ 3 cps (SUONO LONGITUDINALE) | ("11") | "a β γ M 11": Fo ≈ 3 cps | Fo ≈ 3 cps

S.P. LOCO

MB, MA ≈ 9 cps | MB, MA ≈ 9,7 cps | MB, MA ≈ 11,3 cps | MB, MA ≈ 9,6 cps (MF ≈ 6 cps)

MB: | MA:

"a β γ δ 11" Fo 3 cps (SUONO LONGITUDINALE) | ("11") | "a β γ 11": Fo ≈ 3 cps | Fo ≈ 3 cps

S.P. LOCO

MB, MA ≈ 8,9 cps | MB, MA ≈ 9,5 cps | MB, MA ≈ 11 cps | MB, MA ≈ 9,4 cps (MF ≈ 6)

NB noter
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64 | 65 | 66 | 67 | 68

(20/4)

DUE

Fo ≈ 7,2 cps — MB,MA ≈ 7,7 cps — MF ≈ 6 cps

Fo ≈ 3,3 cps — MB,MA ≈ 10,5 cps

Fo ≈ 4,4 cps — MB,MA ≈ 10 cps

Fo ≈ 5,5 cps — MB,MA ≈ 10,3 cps

Fo ≈ 3,5 cps — MB,MA ≈ 10,5 cps

Fo ≈ 7,2 cps — MB,MA ≈ 7,7 cps — MF ≈ 6 cps

Fo ≈ 5,8 cps — MB,MA ≈ 7,4 cps MF ≈ 6 cps

Fo ≈ 3,2 cps — MB,MA ≈ 10,3 cps

Fo ≈ 3,8 cps — MB,MA ≈ 9,5 cps

Fa ≈ 4,7 cps — MB,MA ≈ 10,2 cps

Fo ≈ 3,2 cps — MB,MA ≈ 10,3 cps

Fo ≈ 5,8 cps — MB,MA ≈ 7,4 cps — MF ≈ 6 cps

Fo ≈ 4,8 cps — MB,MA ≈ 7,3 cps MF ≈ 6 cps

Fo ≈ 3 cps — MB,MA ≈ 10 cps

Fo ≈ 3,4 cps — MB,MA ≈ 9,2 cps

Fo ≈ 4,1 cps. — MB,MA ≈ 10,1 cps

Fo ≈ 3 cps — MB,MA ≈ 10 cps

Fo ≈ 4,1 cps — MB,MA ≈ 7,2 cps — MF ≈ 6 cps

Fo ≈ 2,8 cps — MB,MA ≈ 9,6 cps

Fo ≈ 3,1 cps — MB,MA ≈ 8 cps

Fo ≈ 3,7 cps — MB,MA ≈ 10 cps

Fo ≈ 2,8 cps — MB,MA ≈ 9,6 cps

Fo ≈ 4,1 cps — MB,MA ≈ 7,2 cps — MF ≈ 6 cps

Fo ≈ 3 cps — MB,MA ≈ 9,4 cps

Fo ≈ 2,8 cps — MB,MA ≈ 7,3 cps

Fo ≈ 3,3 cps — MB,MA ≈ 9,8 cps

Fo ≈ 3 cps — MB,MA ≈ 9,4 cps

Fo ≈ 3,6 cps — MB,MA ≈ 7 cps

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15/4 12/4 6/4 4/4

S.T. DOLCE: -12 ·12

IV. 30 41 5:4

SUL TASTO: DOLCE

III. 41 3:2

IV. 36

III. 36

IV. 37 5:4 36

III. IV. 39

III. 40 34

(75) (76) (77) (78) (79)

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(4/4) 2/4 4/4 6/4

7:4 3:2 (41) 3:2

II: 596 546,4 610,3 560 a β / a [0 1 / 1 0] OFD: 6 7 8 cps

MB.: MA.: MF:I

MF: 7 cps.

(36) 38 36 3:2

MB: MA: MF:I

MF: 7 cps.

(36) 38 36 3:2

(34) 37 34 38 36 5:4 3:2

(34) 36 34 38 36

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5/4 3/4 2/4 4/4

5:4 5:4 3:2

(41)

II: [475,2 484,4 a B; a [0 1; B [1 0]; OFD: 6 7 8 CPS

MF I.

MF I.

5:4 3:2

II: [452,9 475,1 a B; a [0 1; B [1 0]; OFD: 6 7 8 CPS

MB. MA MF. I.

II: [538,5 493,8 546,9 501 a B; a [0 1; B [1 0]; OFD: 6 7 8 CPS

MB MA MF. I.

MF: 7 CPS: 8/6

(01)

II: [446,9 466,1 a B; a [0 1; B [1 0]; OFD: 6 7 8 CPS

MB. MA I.

3:2

II: [452,9 472,9 a B; a [0 1; B [1 0]; OFD: 6 7 8 CPS

MF: I.

MF: 7 CPS. 8/6

5:4 3:2

21 36 21 36

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(4/4) 1/4 4/4

5:4 (41) 3:2 3:2

II: [570,6 / 523] 0 — 540 — 0 ; 0 — 543,7 — 0 ; a β / a [0 1 / 1 0] ; OFD: 6 7 8 cps

a B a

IV. -24 / II. -12

I: [466 / 423]

M/ M/

5:4 5:4 (IV.) (S.T. DOLCE) 3:2

(36) (41)

II: [466 / 427,4] 0 — 515,7 — 0 ; 0 — 446 — 0 ; a β / a [0 1 / 1 0] ; OFD: 6 7 8 cps

a B a

IV. -24 / II. -12

I: [462 / 421]

M/ M/

(IV.) (S.T. DOLCE) 3:2

(36) (41)

II: [427,4 / 392] 0 — 442 — 0 ; 0 — 407,3 — 0 ; a β / a [0 1 / 1 0] ; OFD: 6 7 8 cps

a B a

IV. -24 / II. -12

I: [457 / 417]

M/ M/

5:4 3:2 3:2

3:2 (IV.) (S.T. DOLCE)

(36) (41)

II: [320,2 / 293,6] 0 — 334,4 — 0 ; 0 — 306,6 — 0 ; a β / a [0 1 / 1 0] ; OFD: 6 7 8 cps

a β a

IV. -24 / II. -12

I: [469 / 432]

M/ M/

(MF: I. + 0 (SIN.))

(MF: 7 ENV.) (IV.) (S.T. DOLCE)

5:4 3:2 3:2

(36) (41)

3:2 3:2

(88) (89) (90) (91)

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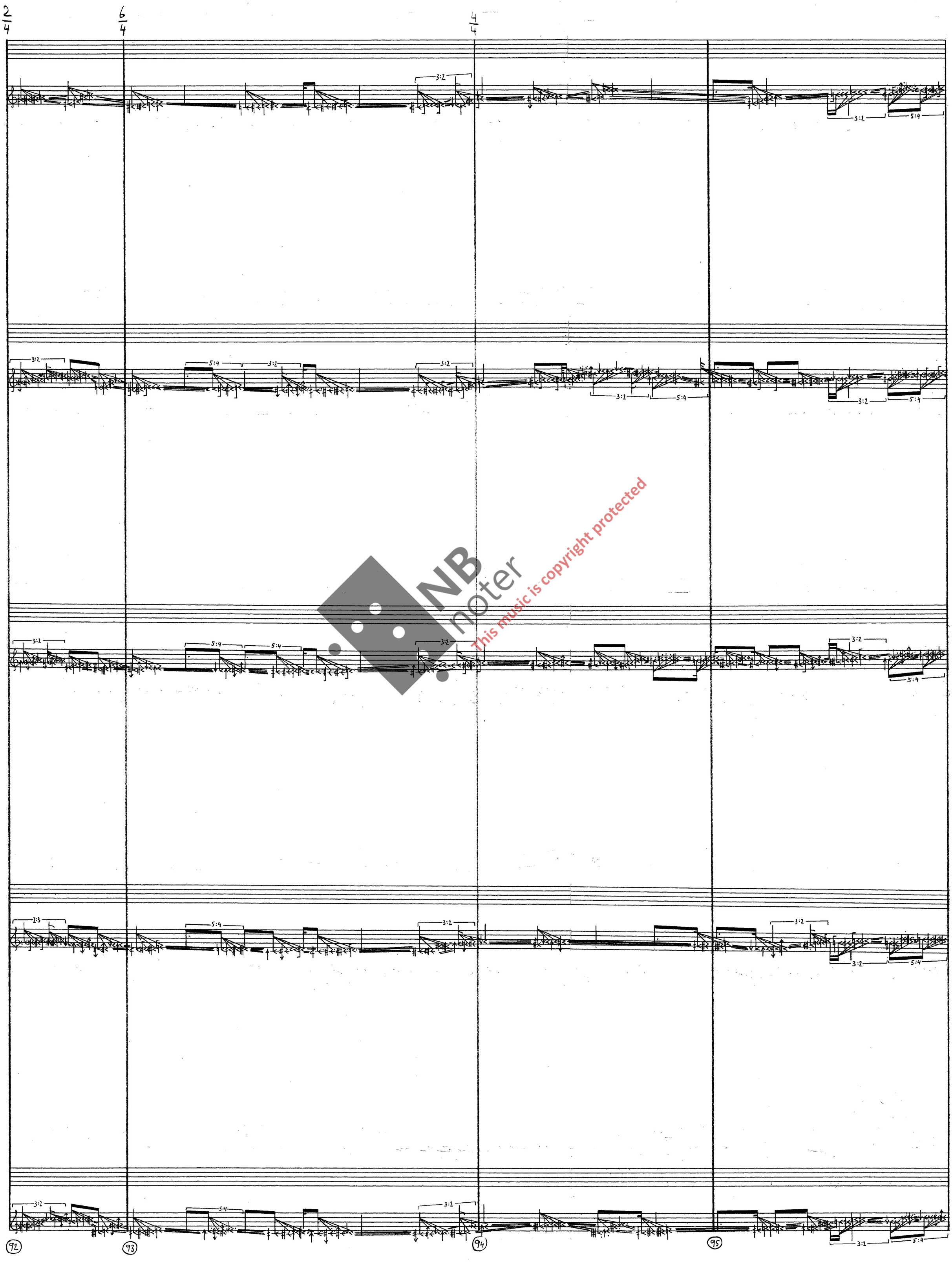

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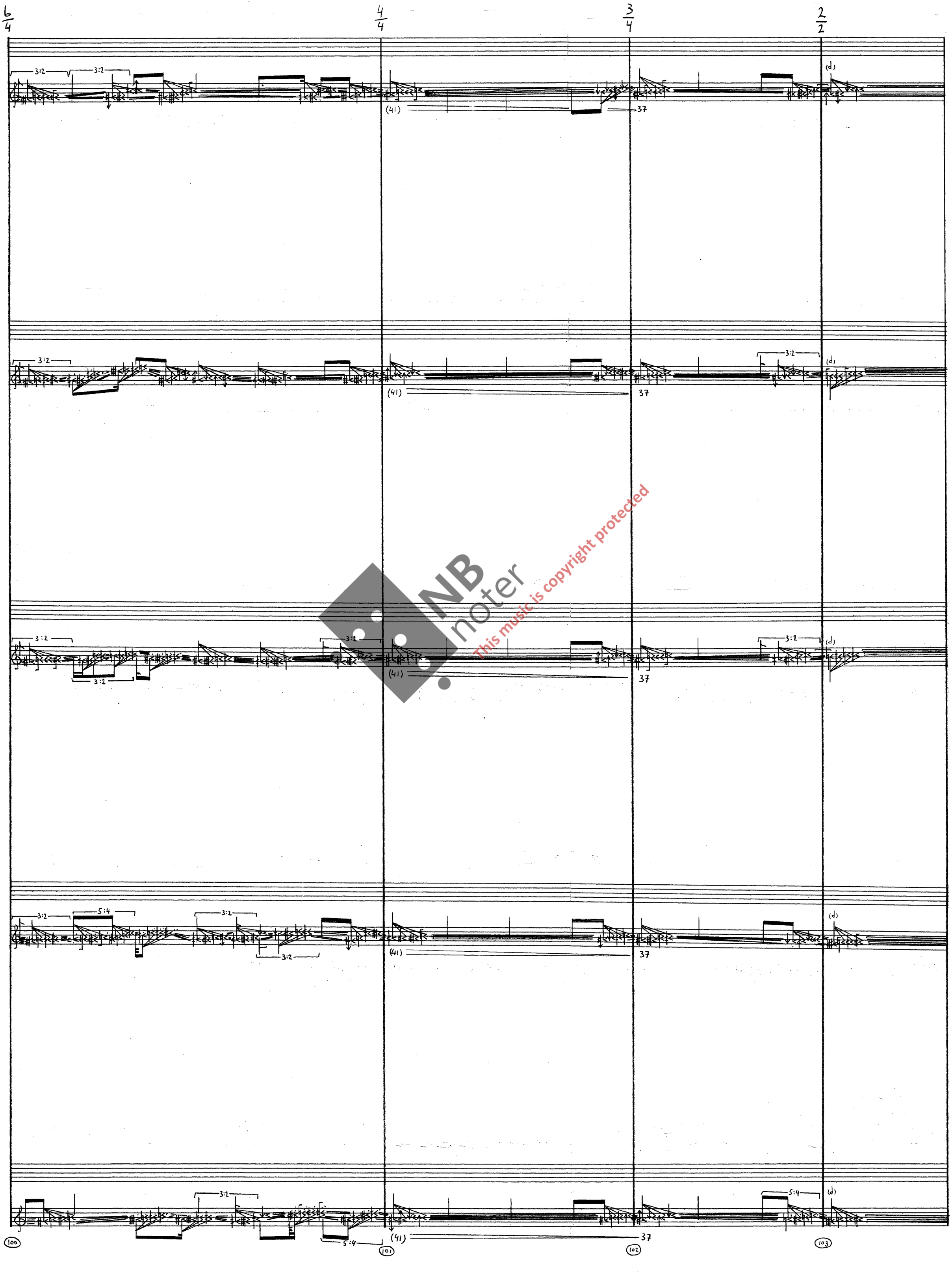
NB noter
This music is copyright protected

96 97 98 99



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6/4 (6/4)

(SENZA DIM.) (SENZA DIM.)

(SENZA DIM.) (SENZA DIM.)

(SENZA DIM.) (SENZA DIM.)

(SENZA DIM.) (SENZA DIM.)

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104 105 106

(THAT'S ALL, FOLKS!)

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