

**Volume 1**

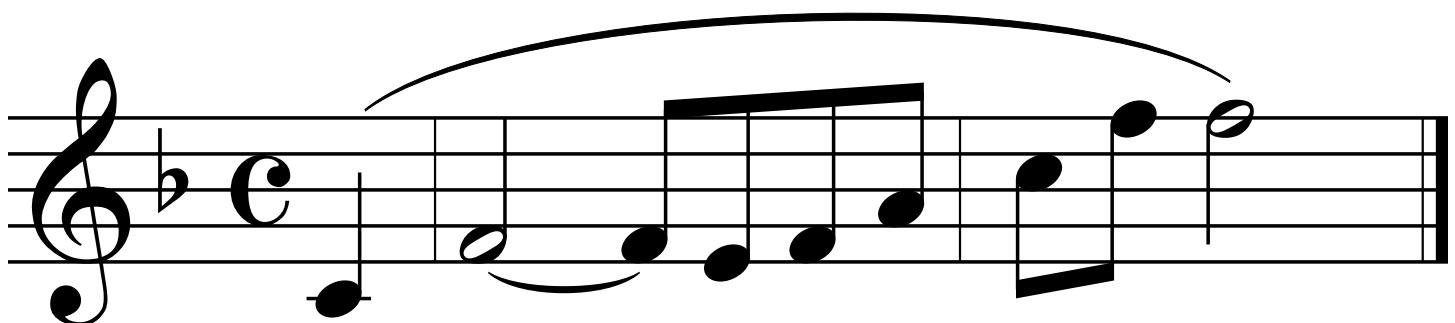
**Flute**

# **Studies in Musical Expression**

**from the works of Verroust**

**edited by**

**William R. Higgins**



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William R. Higgins  
848 Arlington Road  
Camp Hill, PA 17011

# The Study of Musical Expression

Performing with expression (musicianship) is often believed to be “a gift” rather than a learned technique. If this were true, music would be performed by only a select few and everyone else would miss out on the joy of making music. Statements such as the following quote from Barrett’s method for the oboe are far too general and wrongly imply that expressive performance can not be learned.

“Expression, unlike those musical attributes which may be acquired by study, is only exhibited where nature has bestowed a favourable organisation (sic). Upon those who have not this gift, *no practice, no study*, will ever confer it. -- Nevertheless, the habit of playing good music, and listening to the best artists, will give a notion of what is meant by it; and by taking the latter as models, one can in some measure supply the place of real expression.”

Apollon Marie Rose Barret (1804-1897) - *Oboe Method*

There is an element of truth in Barret’s statement. Artistry indeed is a “gift” but we could not agree that the study of musicianship is a poor substitute for such a gift. With good pedagogy, expressive playing is well within the capabilities of even an average student. Understandably, the art of musicianship can be elusive and more difficult to grasp than the fundamental skills involving the production of pitch, rhythm, dynamics, and fingerings. A performer can be well schooled in the technical fundamentals of music making and still not understand the musical shaping of a line or the finer nuances that separate great performances from mediocre ones.

## Musical Expression

Expression in music refers primarily to the creation of a mood or emotional state in the listener brought about by the performer’s regulation of stress and release within the musical line. While all music has at least some degree of emotion, *cantilena* or song music generates the greatest amount of expression. *Bravura* music such as marches, all types of dance music, and popular music is of a more stylistic nature and intended to accompany a physical activity as opposed to conveying an emotional state or meaning. Musical expression, therefore, should not be confused with musical style.

## Deterrents to Expressive Performance in Printed Music

The primary obstacles to expressive performance in music are: the barline, notes grouped by metrical beat, and slurs taken literally as note groupings and articulations. Of these, the greatest deterrent is the barline. Barlines came into existence in the late 16th century as a means of helping performers stay together in ensemble performance. With the exception of stylized music such as dances, the presence of the barline provides no assistance in performing musically, in fact, it frequently has the opposite effect.

## Note Grouping

Contemporary notational practices dictate that notes are to be barred in relationship to the meter of the piece’s duple or ternary divisions. While mechanical subdivisions aid in the counting of music and assist in ensemble unity, they interfere with the underlying musical grouping of the notes. Whereas young students must rely upon artificial groupings for a sense of pulse and meter, more advanced students should concern themselves with musical note grouping as the primary guide to expression.

The goal of musical expression is to create motion in music. Motion infuses the musical line with life and thereby gives it an expressive quality. The creation of this motion inherently lies with the treatment of the anacrusis or upbeat. If the upbeat is stressed and the downbeat is de-emphasized, motion will occur. In printed music, notational practices visually give emphasis to the beat. Students should learn to look *between the beats*, to the notes that move the music forward.

Example of **unexpressive grouping** which is standard in printed music. Note that the grouping is from the strong beat to the weak beat

SB WB SB WB SB WB SB      SB WB SB WB SB WB SB

Example of **expressive grouping**. In this more musical grouping, note that the weak beat, not the strong beat, is at the beginning of the group.

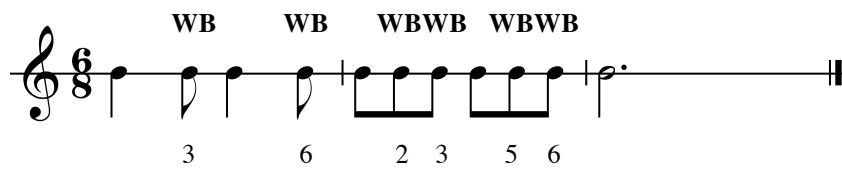
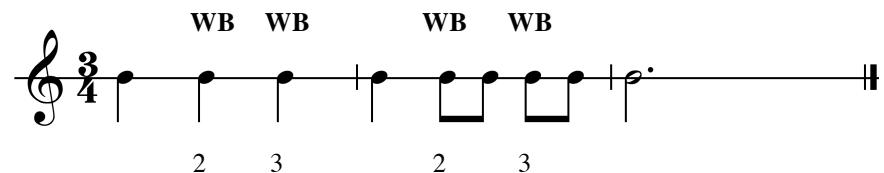
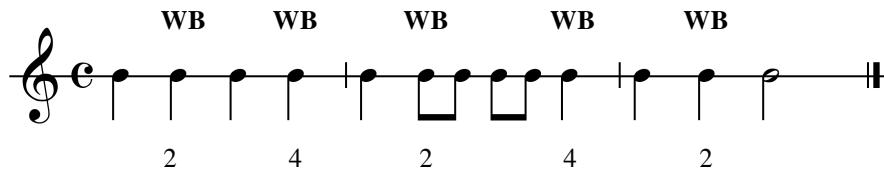
SB **WB** SB **WB** SB WB SB      SB **WB** SB **WB** SB WB SB

## Bracketing Notes in Groups

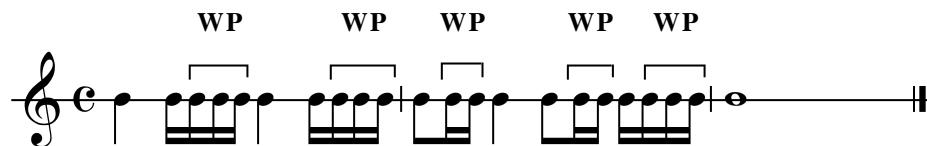
Grouping the *upbeat to downbeat* (weak beat to strong beat) rather than vice versa reduces the emphasis on strong beats and emphasizes the inherent, natural movement of a composition. Placement of the brackets will, in part, depend upon the tempo of the selection and the basic meter of the piece binary (2's) or ternary (3's). At faster *tempo*, the brackets are placed *from the weak beat to the strong beat*. At slower *tempo*, the brackets are placed *from the weak part of the beat to the strong part of the beat*.

Legend: SB = Strong Beat. (beats 1 and 3 in duple meter; beat 1 in triple meter, beats 1 and 4 in compound meter.)

**WB** = Weak Beat. (beats 2 and 4 in duple meter; beats 2 and 3 in triple meter, beats 2, 3, and 5, 6 in compound meter)

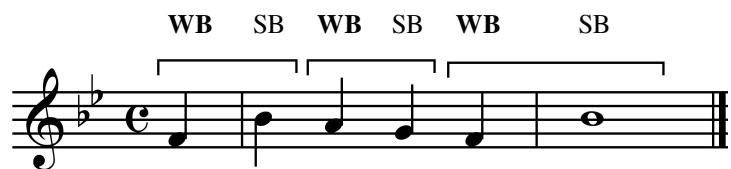


**WP** = Weak Part of the beat. (any notes falling between beats)



**Simple Duple Meter (in 2s) -**  $\frac{2}{8}, \frac{2}{4}, \frac{2}{2}, \frac{4}{8}$  etc.

Example of a Weak Beat to Strong Beat movement:



Example of a **Weak Part** of a beat to a strong part of a beat: ( **Upbeat to Downbeat** movement )

↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓

WP SP WP SP WP SP WP SP WP SP

Example of **Weak Parts** of a beat to a **Beat**: ( **extended Upbeat to Downbeat** movement )

WP WP

B B B B B B B B B B B B B B

**Simple Triple Meter (in 3s)** -  $\frac{3}{8}$   $\frac{3}{4}$   $\frac{3}{2}$  etc.

Triple meters flow in a (SB-WB-WB) pattern. The two weak beats move toward the strong beat.

Examples of simple triple meter:

WB SB WB WB SB WB WB SB

Example of two levels: (1) weak beats to strong beats and (2) weak parts of the beat to the beat

WB SB WB WB SB WB WB SB

WP WP

## **Compound Duple Meter (grouped in 2s and 3s) - $\frac{6}{8}$ etc.**

At a fast tempo,  $\frac{6}{8}$  flows in two beats to a measure. At slower tempi,  $\frac{6}{8}$  flows in two groups of three notes acting like both a duple and a triple meter at the same time. Since most expressive music is at a slower tempo, a combination of 2s and 3s is most common.

WB SB WBs SB WBs SB WB SB WBs SB

## **Compound Triple Meter (grouped in 2s and 3s) - $\frac{9}{8}$ etc.**

WB SB WB WB SB  
WP WP WPs

## **Applying emphasis to note groups**

Emphasis is applied to note groupings in six different ways, through: (1) articulation, (2) dynamics, (3) duration, (4) accentuation, (5) tone, and (6) tempo. Several of these modes of emphasis may be in use at the same time. The choice of emphasis modes along with the note grouping greatly contributes to a musical performance.

### **Articulation**

Ta Da Ta Da Ta Da

## Dynamics

A musical staff in common time (C) with a key signature of one flat. The notes are quarter notes. Above the staff, five horizontal brackets group the notes into pairs: (first note), (second note), (third note), (fourth note), and (fifth note). Below the staff, five greater-than signs (>) are placed under each bracket, indicating a dynamic increase or emphasis for each pair of notes.

## Duration

A musical staff in common time (C) with a key signature of one flat. The notes are eighth notes. Above the staff, four horizontal brackets group the notes into pairs: (first note), (second note), (third note), and (fourth note). Below the staff, four short vertical dashes are placed under each bracket, indicating a dynamic decrease or release for each pair of notes.

## Accentuation

A musical staff in common time (C) with a key signature of one sharp. The notes are eighth notes. Above the staff, four horizontal brackets group the notes into pairs: (first note), (second note), (third note), and (fourth note). Below the staff, four greater-than signs (>) are placed under each bracket, indicating a dynamic increase or emphasis for each pair of notes.

## Tone

A musical staff in common time (C) with a key signature of one flat. The notes are eighth notes. Above the staff, four horizontal brackets group the notes into pairs: (first note), (second note), (third note), and (fourth note). Below the staff, the notes are labeled with the syllables "da de da de" repeated twice. The first two groups of notes correspond to "da de", and the last two groups correspond to "da de".

## Tempo

A musical staff in common time (C) with a key signature of one sharp. The notes are eighth notes. Above the staff, two horizontal brackets group the notes into pairs: (first note), (second note) and (third note), (fourth note). Between these brackets, the text "move forward slightly" is written above the staff. Below the staff, the notes are labeled with the syllables "wait", "move forward slightly", "wait", and "move forward slightly". The first two groups of notes correspond to "wait", "move forward slightly", and the last two groups correspond to "wait", "move forward slightly".

## **Teaching the Note Grouping Approach**

One approach for building musical expression in students is to have them: (1) decide the mood of the piece - *feeling*; (2) decide the balance of the piece - *form*; (3) decide the approach to producing the mood - *texture*; (4) group the notes for musical flow - *brackets*; (5) decide the mode of emphasis for the note groups; (6) practice the note groupings separately, and (7) apply the techniques to the piece in a seamless, continuous manner.

While overemphasis of the note groups facilitates learning, the student is warned that, after a reasonable time with small group patterns, gross over-emphasis is inappropriate. The advanced player does not look at the smaller groups of notes but at groups that relate to the direction and shape of the entire phrase.

## **The Study of the Note Grouping Approach**

The approach to musical expression presented here is based on the work of James Morgan Thurmond *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*. (ISBN 0-942782-00-3) Ft. Lauderdale, Fl: Meredith Music Publications, 1982. It is recommended that the teacher and advanced student procure this text and study it thoroughly.

## **Example of the Note-Grouping Approach**

On the following pages are three versions of Robert Schumann's (1810-1856) *Traumerei*. Compare the traditional notation with the expressive note grouping and finally with the example that prints the note groups musically instead of conforming to standard notation. In each note-group and each extended note group, press the movement forward to a repose by using appropriate emphasis in the form of articulation, dynamics, duration, accentuation, tone, and tempo. Each group is to have some form of expressive emphasis at the beginning of the group and less at the end. By regrouping the printed music, the student becomes aware of the expressive flow of the composition.

*Traumerei* from *Kinderszenen*, Opus 15, No. 7 - Original Notation

Robert Schumann

Musical score for Traumerei, Opus 15, No. 7, showing five staves of music. The tempo is marked as 80 BPM. The dynamics include *p* (piano), *rit.* (ritardando), *a tempo*, and *mf* (mezzo-forte). The key signature is common C. Measure numbers 1 through 21 are indicated. The music consists of eighth and sixteenth note patterns with various slurs and grace notes.

*Traumerei* from *Kinderszenen*, Opus 15, No. 7 - In Note Grouping Style

Musical score for Traumerei, Opus 15, No. 7, presented in note grouping style. The score includes five staves. The dynamics *p*, *rit.*, *a tempo*, and *mf* are marked. Measure numbers 1 through 21 are shown. The grouping style uses brackets to indicate note values, such as eighth-note pairs and sixteenth-note pairs, making the rhythm more explicit than the original notation.

11

16 *a tempo*  
*rit.* *p*

21 *rit.*

*Traumerei* from *Kinderscenen*, Opus 15, No. 7 - In Expressively Grouped Notation, with barlines removed.

c  
*p*

6 *a tempo*  
*rit.* *mf*

11

16 *a tempo*  
*rit.* *p*

21 *rit.*

*Moderato*      ♩ = 94

1a

4

8

12

16

20

24

29

*p*

*mp*

*p*

*mp*

*p*

*mp*

*mp*

*p*

*Moderato* ♩ = 94

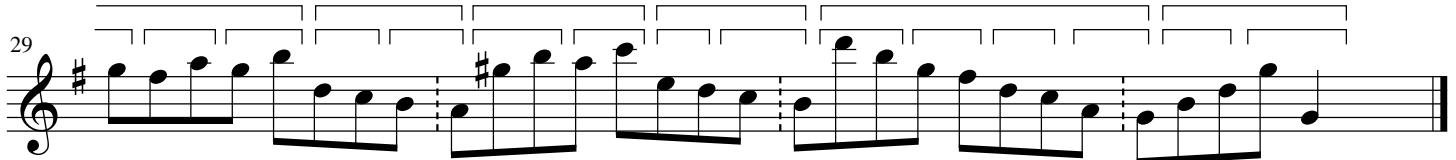
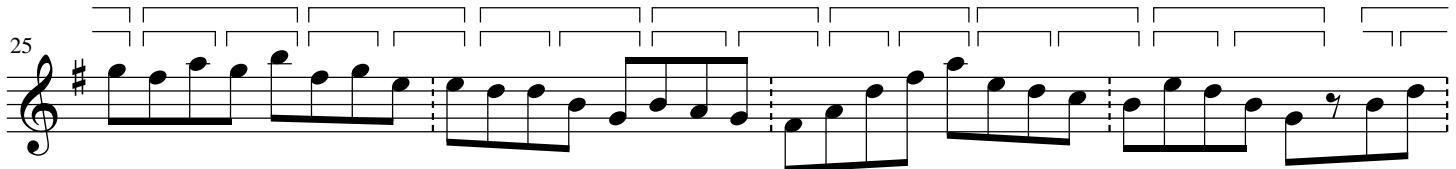
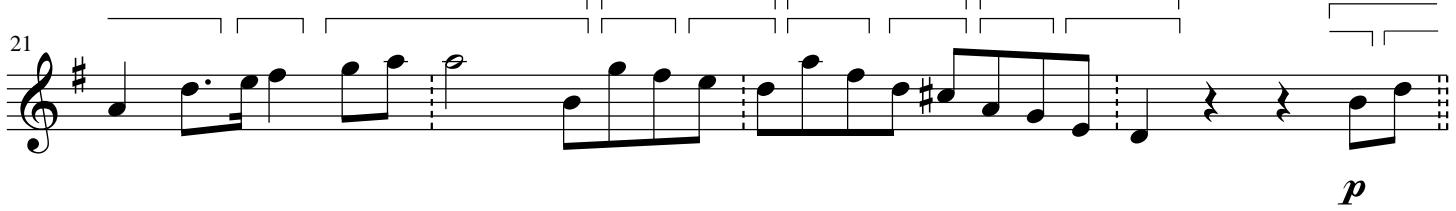
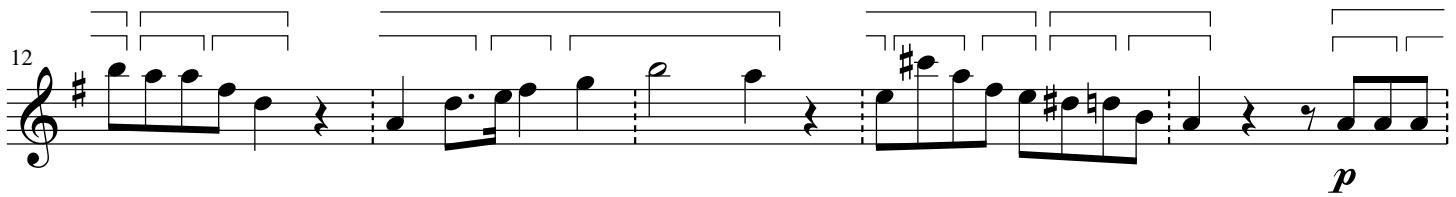
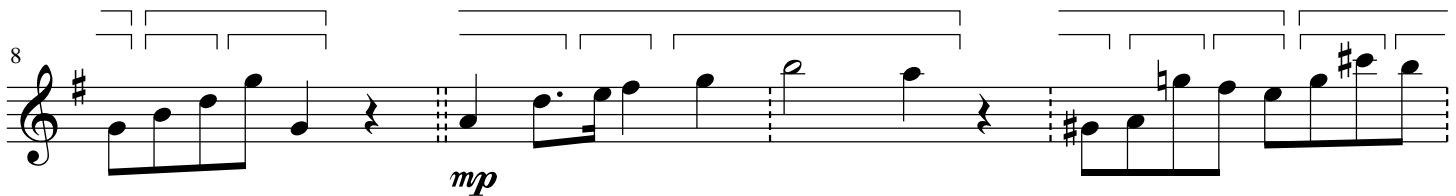
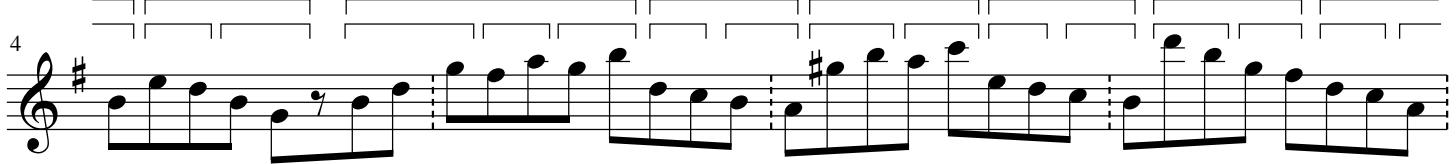
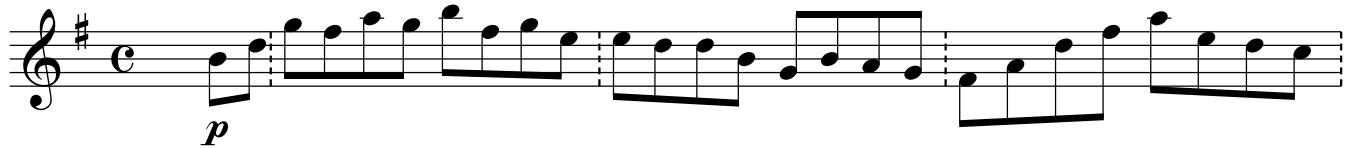
**1b**

<img alt="Sheet music for Stanislas Louis Xavier Verroust's piece '1b'. The music is in common time, key signature is one flat (B-flat). The tempo is 'Moderato' with a tempo mark of ♩ = 94. The piece consists of eight staves of music, numbered 1 through 8 from top to bottom. Measure 1 starts with a dynamic 'p' (piano). Measures 4 and 8 start with dynamics 'mp' (mezzo-piano). Measures 12 and 16 start with dynamics 'p'. Measures 20 and 24 start with dynamics 'mp'. Measures 29 starts with a dynamic 'p'. Each staff contains a single melodic line with various note heads and stems. Measures 1-3, 5-7, and 9-11 show eighth-note patterns. Measures 4, 8, 12, 16, 20, 24, and 29 show sixteenth-note patterns. Measures 5-7 and 12-14 feature grace notes. Measures 15-17 and 25-27 show eighth-note patterns. Measures 18-21 and 28-30 show sixteenth-note patterns. Measures 22-24 and 31-33 show eighth-note patterns. Measures 25-27 and 34-36 show sixteenth-note patterns. 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Measures 688-690 and 703-705 show eighth-note patterns. Measures 691-693 and 706-708 show sixteenth-note patterns. Measures 694-696 and 709-711 show eighth-note patterns. Measures 697-699 and 712-714 show sixteenth-note patterns. Measures 700-702 and 715-717 show eighth-note patterns. Measures 703-705 and 718-720 show sixteenth-note patterns. Measures 706-708 and 721-723 show eighth-note patterns. Measures 709-711 and 724-726 show sixteenth-note patterns. Measures 712-714 and 727-729 show eighth-note patterns. Measures 715-717 and 730-732 show sixteenth-note patterns. Measures 718-720 and 733-735 show eighth-note patterns. Measures 721-723 and 736-738 show sixteenth-note patterns. Measures 724-726 and 739-741 show eighth-note patterns. Measures 727-729 and 742-744 show sixteenth-note patterns. Measures 728-730 and 745-747 show eighth-note patterns. Measures 729-731 and 748-750 show sixteenth-note patterns. Measures 730-732 and 751-753 show eighth-note patterns. 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Measures 850-852 and 997-998 show eighth-note patterns. Measures 851-853 and 999-1000 show sixteenth-note patterns. Measures 852-854 and 1001-1002 show eighth-note patterns. Measures 853-855 and 1003-1004 show sixteenth-note patterns. Measures 854-856 and 1005-1006 show eighth-note patterns. Measures 855-857 and 1007-1008 show sixteenth-note patterns. Measures 856-858 and 1009-1010 show eighth-note patterns. Measures 857-859 and 1011-1012 show sixteenth-note patterns. Measures 858-860 and 1013-1014 show eighth-note patterns. Measures 859-861 and 1015-1016 show sixteenth-note patterns. Measures 860-862 and 1017-1018 show eighth-note patterns. Measures 861-863 and 1019-1020 show sixteenth-note patterns. Measures 862-864 and 1021-1022 show eighth-note patterns. Measures 863-865 and 1023-1024 show sixteenth-note patterns. Measures 864-866 and 1025-1026 show eighth-note patterns. Measures 865-867 and 1027-1028 show sixteenth-note patterns. 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Measures 898-900 and 1093-1094 show eighth-note patterns. Measures 899-901 and 1095-1096 show sixteenth-note patterns. Measures 900-902 and 1097-1098 show eighth-note patterns. Measures 901-903 and 1099-1100 show sixteenth-note patterns. Measures 902-904 and 1101-1102 show eighth-note patterns. Measures 903-905 and 1103-1104 show sixteenth-note patterns. Measures 904-906 and 1105-1106 show eighth-note patterns. Measures 905-907 and 1107-1108 show sixteenth-note patterns. Measures 906-908 and 1109-1110 show eighth-note patterns. Measures 907-909 and 1111-1112 show sixteenth-note patterns. Measures 908-910 and 1113-1114 show eighth-note patterns. Measures 909-911 and 1115-1116 show sixteenth-note patterns. Measures 910-912 and 1117-1118 show eighth-note patterns. Measures 911-913 and 1119-1120 show sixteenth-note patterns. Measures 912-914 and 1121-1122 show eighth-note patterns. Measures 913-915 and 1123-1124 show sixteenth-note patterns. Measures 914-916 and 1125-1126 show eighth-note patterns. Measures 915-917 and 1127-1128 show sixteenth-note patterns. Measures 916-918 and 1129-1130 show eighth-note patterns. Measures 917-919 and 1131-1132 show sixteenth-note patterns. Measures 918-920 and 1133-1134 show eighth-note patterns. Measures 919-921 and 1135-1136 show sixteenth-note patterns. Measures 920-922 and 1137-1138 show eighth-note patterns. Measures 921-923 and 1139-1140 show sixteenth-note patterns. Measures 922-924 and 1141-1142 show eighth-note patterns. Measures 923-925 and 1143-1144 show sixteenth-note patterns. Measures 924-926 and 1145-1146 show eighth-note patterns. Measures 925-927 and 1147-1148 show sixteenth-note patterns. Measures 926-928 and 1149-1150 show eighth-note patterns. Measures 927-929 and 1151-1152 show sixteenth-note patterns. Measures 928-930 and 1153-1154 show eighth-note patterns. Measures 929-931 and 1155-1156 show sixteenth-note patterns. 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Measures 946-948 and 1189-1190 show eighth-note patterns. Measures 947-949 and 1191-1192 show sixteenth-note patterns. Measures 948-950 and 1193-1194 show eighth-note patterns. Measures 949-951 and 1195-1196 show sixteenth-note patterns. Measures 950-952 and 1197-1198 show eighth-note patterns. Measures 951-953 and 1199-1200 show sixteenth-note patterns. Measures 952-954 and 1201-1202 show eighth-note patterns. Measures 953-955 and 1203-1204 show sixteenth-note patterns. Measures 954-9

*Moderato*

$\text{♩} = 94$

2a



*Moderato* ♩ = 94

**2b**

4

8 *mp*

12

17

21

25

29

The music consists of eight staves of musical notation for a solo instrument, likely flute or oboe. The key signature is one sharp (F#). The time signature is common time (indicated by 'c'). The tempo is 'Moderato' with a tempo marking of ♩ = 94. The dynamics include 'p' (piano), 'mp' (mezzo-piano), and 'p' (pianissimo). The notation features eighth-note patterns with various slurs and grace notes.

*Andante*

$\bullet = 66$

3a

Sheet music for piano, page 3a, measures 1-10. The music is in common time, key signature is one flat (B-flat). The tempo is Andante (bullet = 66).

**Musical Elements:**

- Measure 1:** Treble clef, key signature one flat (B-flat), dynamic *mf*. Measures begin with eighth-note pairs.
- Measure 5:** Measures begin with eighth-note pairs.
- Measure 9:** Key signature changes to no sharps or flats. Dynamic *dolce*.
- Measure 13:** Measures begin with eighth-note pairs.
- Measure 17:** Measures begin with eighth-note pairs.
- Measure 21:** Measures begin with eighth-note pairs. Dynamic *rall.*, *p*.
- Measure 25:** Measures begin with eighth-note pairs.
- Measure 29:** Measures begin with eighth-note pairs.

**Performance Instructions:**

- Measure 1: Measure repeat signs above the staff.
- Measure 5: Measure repeat signs above the staff.
- Measure 9: Measure repeat signs above the staff.
- Measure 13: Measure repeat signs above the staff.
- Measure 17: Measure repeat signs above the staff.
- Measure 21: Measure repeat signs above the staff.
- Measure 25: Measure repeat signs above the staff.
- Measure 29: Measure repeat signs above the staff.

**Text:**

*a tempo*

*Andante*    $\text{♩} = 66$   
**3b**    $C$    *mf*

*dolce*

*a tempo*

*rall.*

*p*

*Moderato* ♩ = 88

4a

Piano sheet music for 'Moderato' at ♩ = 88. The music is in common time, treble clef, and key signature of one sharp (F#). The score consists of two staves. Measure 4 starts with a dynamic *p*. Measures 5-7 show a pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 8 begins with a dynamic *f*. Measures 9-10 continue the sixteenth-note pattern. Measure 11 starts with a dynamic *p*. Measures 12-14 show a continuation of the sixteenth-note pattern. Measure 15 begins with a dynamic *f*. Measures 16-18 continue the sixteenth-note pattern. Measure 19 starts with a dynamic *p*. Measures 20-22 show a continuation of the sixteenth-note pattern. Measure 23 begins with a dynamic *f*. Measures 24-26 continue the sixteenth-note pattern. Measure 27 starts with a dynamic *p*. Measures 28-30 show a continuation of the sixteenth-note pattern. Measure 31 begins with a dynamic *f*. Measures 32-34 continue the sixteenth-note pattern. Measure 35 starts with a dynamic *p*. Measures 36-38 show a continuation of the sixteenth-note pattern. Measure 39 begins with a dynamic *f*. Measures 40-41 continue the sixteenth-note pattern.

*Moderato* ♩ = 88

**4b**

*p*      *f*

6      *p*

11

16

*p*

21      *p*

26

31      *p*

36      *p*

41

*Moderato* ♩ = 96

5a

The sheet music consists of ten staves of musical notation for a solo instrument, likely cello or bassoon, in common time. The key signature changes from C major (no sharps or flats) at the beginning to B-flat major (one flat) towards the end. The tempo is *Moderato* with a tempo marking of ♩ = 96.

**Staff 1:** Measures 1-5. Dynamics: **p**. Articulation: Slurs and grace notes. Performance instruction: < / >

**Staff 2:** Measures 6-10. Dynamics: **p**. Articulation: Slurs and grace notes. Performance instruction: < / >

**Staff 3:** Measures 11-15. Dynamics: **p**. Articulation: Slurs and grace notes. Performance instruction: < / >

**Staff 4:** Measures 16-20. Dynamics: **dolce**. Articulation: Slurs and grace notes. Performance instruction: < / >

**Staff 5:** Measures 21-25. Dynamics: **p**. Articulation: Slurs and grace notes. Performance instruction: < / >

**Staff 6:** Measures 26-30. Dynamics: **p**. Articulation: Slurs and grace notes. Performance instruction: < / >

**Staff 7:** Measures 31-35. Dynamics: **pp**. Articulation: Slurs and grace notes. Performance instruction: < / >

**Staff 8:** Measures 36-40. Dynamics: **p**. Articulation: Slurs and grace notes. Performance instruction: < / >

*Moderato* ♩ = 96

**5b**

6

11

16

*dolce*

21

26

31

36

*p*

*pp*

*Andantino* ♩ = 54

6a

1 ♩

2 ♩

3 ♩

4 ♩

5 ♩

6 ♩

7 ♩

8 ♩

9 ♩

10 ♩

11 ♩

12 ♩

13 ♩

14 ♩

15 ♩

16 ♩

17 ♩

18 ♩

19 ♩

20 ♩

21 ♩

22 ♩

23 ♩

24 ♩

25 ♩

26 ♩

27 ♩

28 ♩

29 ♩

*Andantino*  $\text{♩} = 54$

**6b**

5

9

13

17

21

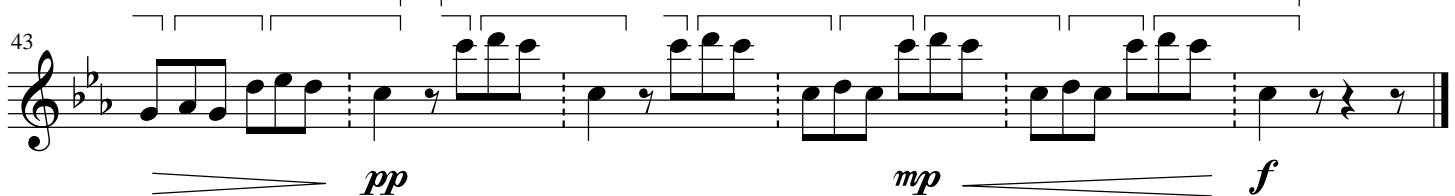
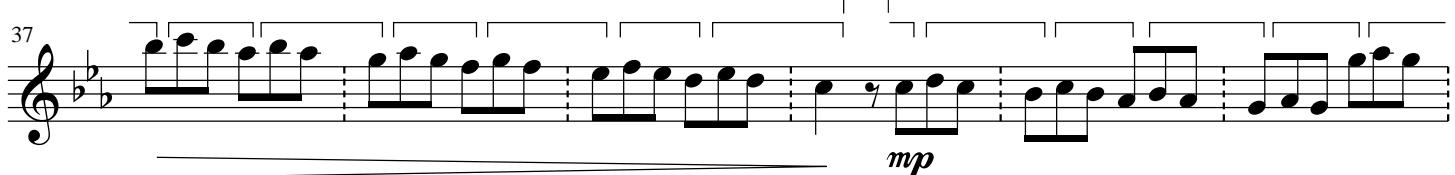
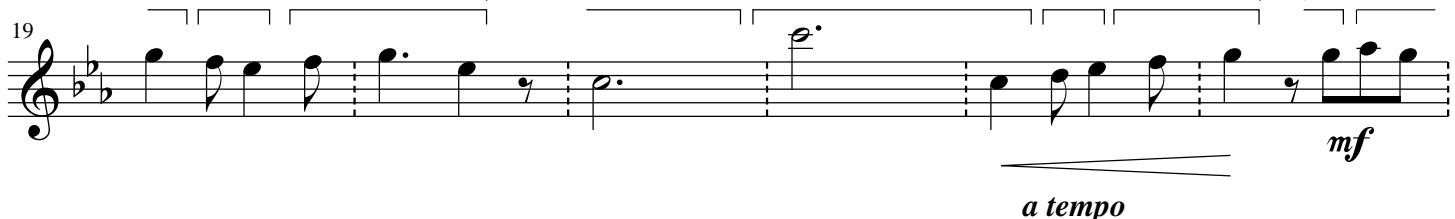
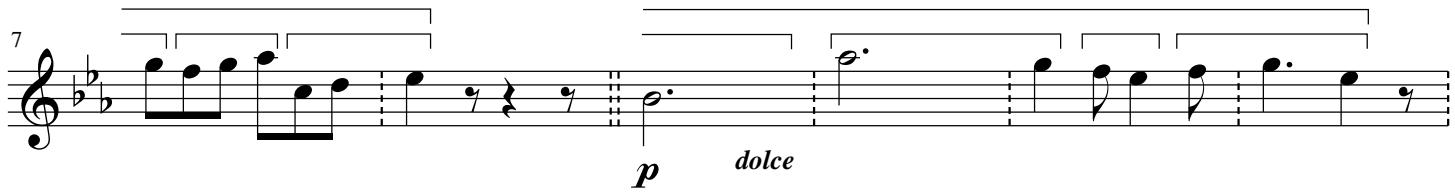
25

29

*Moderato*

$\text{♩} = 64$

7a



*Moderato*  $\text{♩} = 64$

**7b**

**7b**

*Moderato* ♩ = 66

8a

6 *mp*

11

16 *p*

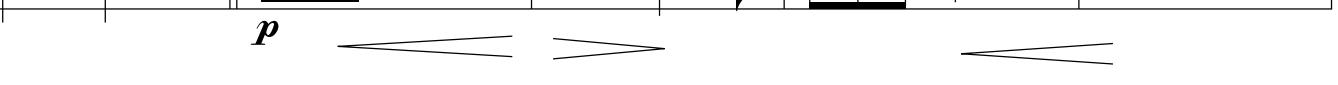
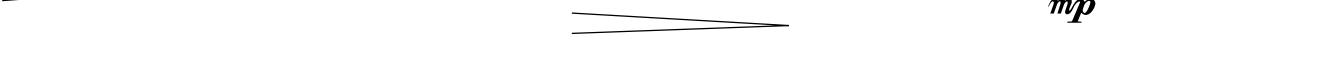
21 *p* *mf*

26

31 *mp*

36 *p*

*Moderato*  $\text{♩} = 66$

**8b**  8 6 |    
  
  
  
  
  
  
  
  
  
  


*Andantino* ♩ = 96

9a

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is one flat, and the time signature is common time (indicated by '8'). The tempo is 'Andantino' with a note value of ♩ = 96. Measure 9a starts with a dynamic 'mp'. Measures 11 and 16 both begin with 'mf'. Measures 21 and 31 both begin with 'mp'. Measures 36 ends with a fermata over the last note.

6

11

16

21

26

31

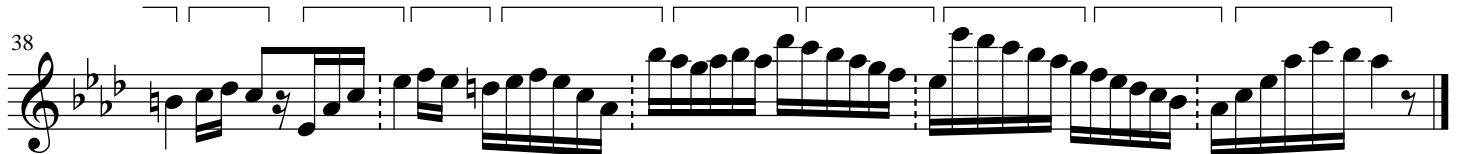
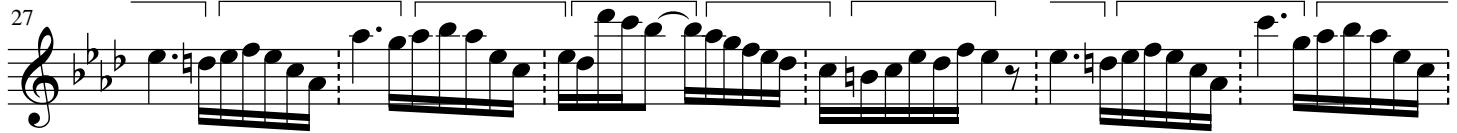
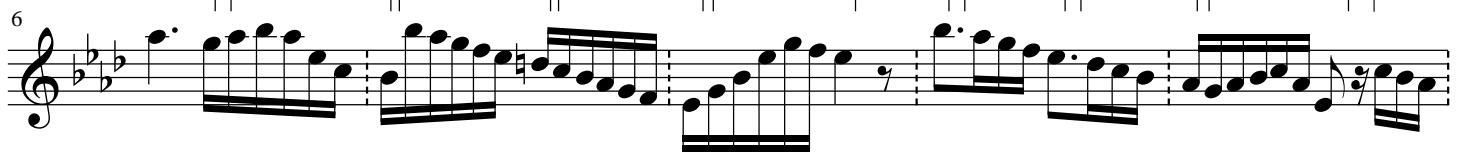
36

*Andantino*      ♩ = 96

**9b** 

*Allegretto*  $\text{♩} = 48$

10a



*Allegretto*  $\text{♩} = 48$

**10b**

This measure begins with a dynamic *p*. The music consists of six measures of piano music in common time (indicated by a 'C'). The key signature is one flat. The notation includes various note heads, stems, and beams, with some notes having horizontal dashes below them.

6

This measure begins with a dynamic *p*. The music consists of five measures of piano music in common time (indicated by a 'C'). The key signature is one flat. The notation includes various note heads, stems, and beams, with some notes having horizontal dashes below them.

11

This measure begins with a dynamic *p*. The music consists of five measures of piano music in common time (indicated by a 'C'). The key signature is one flat. The notation includes various note heads, stems, and beams, with some notes having horizontal dashes below them.

16

*cresc*

This measure begins with a dynamic *cresc*. The music consists of five measures of piano music in common time (indicated by a 'C'). The key signature is one flat. The notation includes various note heads, stems, and beams, with some notes having horizontal dashes below them.

21

This measure begins with a dynamic *p*. The music consists of five measures of piano music in common time (indicated by a 'C'). The key signature is one flat. The notation includes various note heads, stems, and beams, with some notes having horizontal dashes below them.

27

This measure begins with a dynamic *p*. The music consists of five measures of piano music in common time (indicated by a 'C'). The key signature is one flat. The notation includes various note heads, stems, and beams, with some notes having horizontal dashes below them.

33

This measure begins with a dynamic *p*. The music consists of five measures of piano music in common time (indicated by a 'C'). The key signature is one flat. The notation includes various note heads, stems, and beams, with some notes having horizontal dashes below them.

38

This measure begins with a dynamic *p*. The music consists of five measures of piano music in common time (indicated by a 'C'). The key signature is one flat. The notation includes various note heads, stems, and beams, with some notes having horizontal dashes below them.

*Andante* ♩ = 60

11a

Musical score for piano, page 11a, featuring eight staves of music. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is Andante (♩ = 60).

**Measure 1:** Dynamics *p*. Measure ends with a fermata.

**Measure 5:** Dynamics *p*. Measure ends with a fermata.

**Measure 9:** Dynamics *p*. Measure ends with a fermata. The instruction "ritard." (ritardando) is placed below the staff.

**Measure 13:** Dynamics *dolce*. Measure ends with a fermata.

**Measure 17:** Measure ends with a fermata.

**Measure 20:** Measure ends with a fermata.

**Measure 24:** Dynamics *p*. Measure ends with a fermata.

**Measure 28:** Measure ends with a fermata.

The music consists of eighth and sixteenth note patterns, primarily in the right hand, with occasional bass notes. Measure 9 includes a melodic line with grace notes. Measures 13 and 24 feature sustained notes. Measures 20 and 28 conclude with sustained notes. Measure 17 includes a dynamic change to *dolce*.

*Andante* ♩ = 60

**11b**

*p*

Measure 11b: Treble clef, 3/4 time, key signature one flat. Dynamics: dynamic 'p' at the beginning, followed by two slurs with '3' underneath.

5

*p*

Measure 5: Treble clef, 3/4 time, key signature one flat. Dynamics: dynamic 'p' at the beginning, followed by two slurs with '3' underneath.

9

*ritard.*

Measure 9: Treble clef, 3/4 time, key signature one flat. Dynamics: dynamic 'p' at the beginning, followed by two slurs with '3' underneath. The section ends with a dynamic 'ritard.'

13

*a tempo*

*dolce*

Measure 13: Treble clef, 3/4 time, key signature one flat. Dynamics: dynamic 'dolce' at the beginning, followed by a slur with '3' underneath.

17

Measure 17: Treble clef, 3/4 time, key signature one flat. Dynamics: followed by two slurs with '3' underneath.

20

Measure 20: Treble clef, 3/4 time, key signature one flat. Dynamics: followed by two slurs with '3' underneath.

24

*p*

Measure 24: Treble clef, 3/4 time, key signature one flat. Dynamics: dynamic 'p' at the beginning, followed by two slurs with '3' underneath.

28

Measure 28: Treble clef, 3/4 time, key signature one flat. Dynamics: followed by two slurs with '3' underneath.

*Larghetto*  $\text{♩} = 69$

**12a**

*rall.*

**12b**

*Larghetto* ♩ = 69

*mf* dolce

6

11

16

21

26

31

36

*p*

*rall.*

This image shows a page of sheet music for piano, labeled "12b". The title "Larghetto" is at the top, along with a tempo marking of ♩ = 69. The first staff begins with a dynamic of *mf* and a instruction "dolce". The music consists of eight staves of musical notation. Staff 1 ends at measure 5. Staff 2 begins at measure 6, with a dynamic of *p*. Staff 3 begins at measure 11. Staff 4 begins at measure 16, with a dynamic of *mf*. Staff 5 begins at measure 21, with a dynamic of *p*. Staff 6 begins at measure 26. Staff 7 begins at measure 31, with a dynamic of *p*. Staff 8 begins at measure 36, with a dynamic of *rall.*

*Larghetto* ♩ = 92

**13a**

*p dolce*

5 *p*

9 *p*

14

18

23 *dolce*

28 *p*      *p*

33

*Larghetto*  $\text{♩} = 92$

**13b**

*p* *dolce*

5

9

*p*

14

18

*dolce*

23

28

*p*

*p*

33

This musical score consists of eight staves of piano music. The key signature is B-flat major (two flats). The time signature is 3/4 throughout. The tempo is marked as *Larghetto* with a quarter note equal to 92. The dynamics include *p* (pianissimo) and *dolce* (softly). The music features various eighth-note and sixteenth-note patterns, often with grace notes. Measure numbers 1 through 34 are indicated at the beginning of each staff. Measure 13b starts at measure 13 and continues through measure 34.

*Moderato*

$\text{♩} = 88$

**14a**

5

10

15

20

25

30

35

*p*

$\triangleright$

*sffz*

$\text{3}$

$\text{p}$

$\text{p}$

$\text{p}$

$\text{p}$

*Moderato* ♩ = 88

**14b**

This sheet music page contains eight staves of musical notation for piano, labeled 14b. The tempo is *Moderato* with a tempo marking of ♩ = 88. The key signature is A major (two sharps). The time signature is 3/4 throughout. Measure 1 starts with a dynamic *p*. Measures 2 through 14 continue the melodic line with various note heads and stems. Measure 15 begins with a dynamic *p*, followed by a crescendo dynamic *>*, and a dynamic *sforzando* (*sforz*) indicated by a sharp symbol. Measures 16 through 20 show a continuation of the melodic line with dynamics *p* and *>*. Measure 25 features a dynamic *p*. Measures 26 through 30 show a continuation of the melodic line with dynamics *p* and *>*. Measure 31 concludes the page.

14b

*p*

5

10

3

15

*p*

>

*sforz*

20

3

25

*p*

30

*p*

35

*Moderato*  $\text{d} = 84$

**15a**

*p*

7 *p*

13 *mp*

19 *f*

25 *rall.*

*a tempo*

31 *pp*

37 *p*

43

*Moderato*  $\sigma = 84$

**15b**

1      **p**  
 7      **p**  
 13     **p**      **mp**  
 19     **f**  
 25     **rall.**  
 31     **pp**  
 37     **p**  
 43

*a tempo*

*Allegro*  $\text{d}=100$

16a

*mf*

8

15

22

*p*

29

36

*f*

43

*mf*

50

This block contains the main musical score for page 16a, spanning from measure 1 to 50. It includes dynamic markings like *mf*, *p*, and *f*, as well as slurs and grace notes. The music is divided into measures by vertical bar lines.

*Allegro*  $\text{d}=100$

**16b**

**mf**

**p**

**f**

**mf**

**50**

*Allegretto*

$\text{♩} = 88$

**17a**  $\text{\textit{p}}$

6

11

16  $\text{\textit{p}}$

21

26

31

36

This sheet music page contains eight staves of musical notation for a solo instrument. The tempo is Allegretto at  $\text{♩} = 88$ . The key signature changes from no sharps or flats to one sharp (F#) by the end of the page. The time signature is 3/2 throughout. Measure 17a starts with a dynamic  $\text{\textit{p}}$ . Measures 6 through 15 continue the melodic line with various note patterns. Measure 16 starts with a dynamic  $\text{\textit{p}}$ . Measures 21 through 30 continue the pattern. Measure 31 begins with a dynamic  $>$ . Measure 36 concludes the page with a dynamic  $>$ .

*Allegretto*  $\sigma=88$

**17b**

The sheet music consists of eight staves of musical notation for piano. The tempo is Allegretto at  $\sigma=88$ . Measure 1 starts with a dynamic *p* and a treble clef. Measures 2 through 5 show a repeating pattern of eighth-note pairs. Measures 6 and 7 continue this pattern. Measures 8 through 10 show a similar pattern. Measures 11 through 14 show a more complex pattern with sixteenth-note figures. Measures 15 through 18 show a continuation of the sixteenth-note patterns. Measures 19 through 22 show a return to the eighth-note pairs. Measures 23 through 26 show a continuation of the sixteenth-note patterns. Measures 27 through 30 show a return to the eighth-note pairs. Measures 31 through 34 show a continuation of the sixteenth-note patterns. Measures 35 and 36 show a final return to the eighth-note pairs.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

*Allegretto* ♩ = 72

18a

Sheet music for piano, page 18a, featuring eight staves of musical notation. The music is in 2/4 time, key signature is B-flat major (two flats), and tempo is Allegretto (♩ = 72). Measure 1 starts with a dynamic **p**. Measures 6 and 12 also have dynamics **p**. Measures 18, 30, and 36 have dynamics **p**. Measures 24 and 42 have dynamics **mp** and **mf** respectively. The music consists of eighth-note patterns with various slurs and grace notes.

18a

**p**

**p**

**p**

**mp** **mf**

**p**

**p**

*Allegretto*  $\text{♩} = 72$

**18b**

*p*

6

*p*

12

*p*

18

24

*mp*      *mf*

30

*p*

36

42

*Andantino* ♩ = 76

19a

*p*

7 *mp*

13

*dolce* *a tempo*

20 *rall.* *p*

27

33

39

45

51 *ritard.*

*Andantino*    $\text{♩} = 76$

**19b**

1      *p*      *sffz*  
 7      *mp*  
 13     *dolce*  
 20     *rall.*      *p*      *a tempo*  
 27     *sffz*      *mf*  
 33     *a tempo*  
 39     *rall.*      *p*  
 45  
 51     *ritard.*

*Andante*  $\text{♩} = 100$

20a

Sheet music for piano, page 20a, Andante tempo, 3/8 time. The music consists of eight staves of musical notation. Measure 1 starts with a treble clef, a key signature of one sharp, and a 3/8 time signature. The dynamic is *mp* (mezzo-forte) and the performance direction is *dolce*. Measures 2 through 12 continue in the same style. Measure 13 begins with a change in key signature to one flat, indicated by a B-flat symbol. The dynamic becomes *p* (piano). Measures 14 through 22 continue with the new key signature. Measure 23 begins with a change back to one sharp, indicated by a F-sharp symbol. The dynamic is *mp*. Measures 24 through 28 continue with the new key signature. Measure 29 begins with a change back to one flat. The dynamic is *pp* (pianissimo) and the performance direction is *rall.* (rallentando).

*Andante* ♩ = 100

**20b**

*mp dolce*

5 *p*

9 *mf*

13 *p*

17 *mp*

21

25 *f*

29 *pp* *rall.*

This sheet music page contains eight staves of musical notation for piano. The tempo is Andante (♩ = 100). The key signature changes from one sharp to two sharps. The dynamics and performance instructions include *mp dolce*, *p*, *mf*, *p*, *mp*, *f*, *pp*, and *rall.*. The page number **20b** is at the top left.

*Moderato* ♩ = 88

**21a**  $\frac{3}{8}$  *p*

8

14 *a tempo*

20 *rall.*

26 *sf*

32 *rall.* *a tempo*

38 *p*

44

*Moderato* ♩ = 88

**21b**

*p*

1

2

3

4

5

6

7

8

14

*a tempo*

*rall.* - - -

20

*sf*

26

32

*a tempo*

*rall.* - - -

*p*

*sf*

38

*p*

44

*Andantino* ♩ = 88

22a

*p*

8

15

*p*

22

29

*pp*

36

43

50

This sheet music page contains eight staves of musical notation for a solo instrument, likely a guitar or mandolin, given the fingerings and string markings. The music is set in 3/8 time and has a key signature of one flat. The tempo is specified as *Andantino* with a tempo marking of ♩ = 88. The piece begins with measure 22a, which consists of two staves. The first staff starts with a treble clef, a B-flat key signature, and a dynamic of *p*. The second staff continues the melodic line. Measures 8 through 15 follow, with the first staff ending on a fermata. Measures 22 and 29 are shown next, separated by a double bar line with repeat dots. Measure 29 ends with a dynamic of *pp*. Measures 36 and 43 are then presented. Measure 50 concludes the page with a fermata over the final note.

*Andantino* ♩ = 88

**22b**

*p*

8

15

*p*

22

29

*pp*

36

43

50

This image shows a page of sheet music for piano, specifically page 22b. The music is in 3/8 time, treble clef, and key signature of one flat. The tempo is indicated as Andantino with a tempo marking of ♩ = 88. The page contains eight staves of music, numbered 22b through 50. The first staff (22b) begins with a dynamic marking 'p'. Subsequent staves (8, 15, 22, 29, 36, 43, 50) also begin with dynamic markings, either 'p' or 'pp'. The music features various note heads, stems, and slurs. Measure 22b includes a measure repeat sign. Measures 22b, 29, 36, 43, and 50 include double bar lines.

*Andantino* ♩ = 94

23a

*p*

5

9

13

*p*

17

21

25

*mf*

*mp*

*mf*

29

*mp*

*p*

*Andantino* ♩ = 94

**23b**

**5** *a tempo*

**9** *rit.*

**13**

**17**

**21** *f*

**25** *mf*    *mp*    *mf*

**29** *mp*    *p*

*Andantino* ♩ = 76

24a

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

p

sforzando

p

rit.

ritardando

*Andantino*       $\text{♩} = 76$

**24b** 

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