

Volume 1

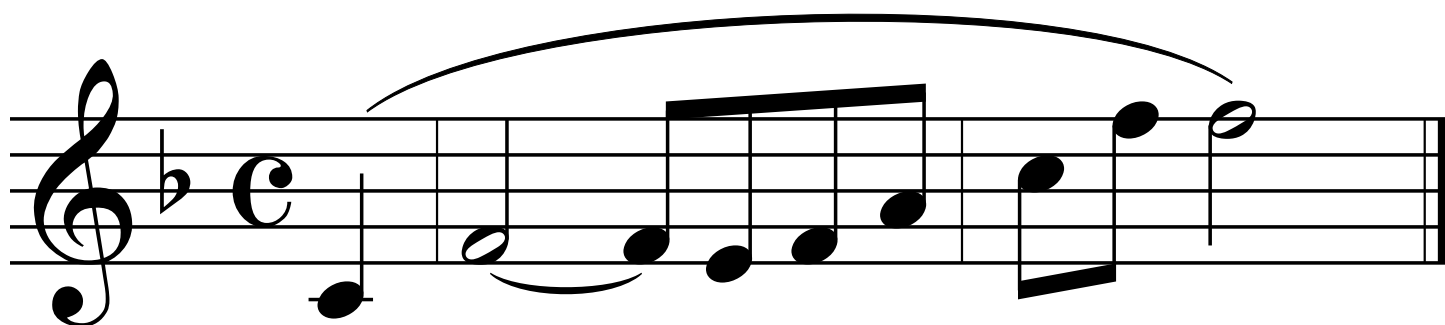
Flute

# Studies in Musical Expression

from the works of Verroust

edited by

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# 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 *tempi*, the brackets are placed *from the weak beat to the strong beat*. At slower *tempi*, 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)

Musical notation in common time (C) showing five measures. Above the staff, the labels 'WB' are placed above the second and fourth notes of each measure. Below the staff, the numbers 2, 4, 2, 4, 2 are placed under the second and fourth notes of each measure respectively. The notes are quarter notes in the first four measures and a half note in the fifth measure.

Musical notation in 3/4 time showing four measures. Above the staff, the labels 'WB' are placed above the second and third notes of each measure. Below the staff, the numbers 2, 3, 2, 3 are placed under the second and third notes of each measure respectively. The notes are quarter notes in the first two measures and eighth notes in the last two measures.

Musical notation in 6/8 time showing four measures. Above the staff, the labels 'WB' are placed above the second and sixth notes of each measure. Below the staff, the numbers 3, 6, 2, 3, 5, 6 are placed under the second and sixth notes of each measure respectively. The notes are quarter notes in the first two measures and eighth notes in the last two measures.

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

Musical notation in common time (C) showing five measures. Above the staff, the labels 'WP' are placed above the notes that fall between the main beats. The notes are eighth notes in the first four measures and a quarter note in the fifth measure.

**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:

Musical notation in common time (C) showing six measures. Above the staff, the labels 'WB' and 'SB' are placed above the notes. Brackets group the notes in pairs: (WB, SB), (WB, SB), (WB, SB), (WB, SB). The notes are quarter notes in the first four measures and a half note in the fifth measure.





**Dynamics**

A musical staff in treble clef with a key signature of two flats and a common time signature. The melody consists of quarter notes and eighth notes. Brackets above the staff group the notes into four measures. Below the staff, five dynamic markings are placed: a hairpin crescendo (>>) under the first measure, and four hairpin decrescendos (>) under the second, third, fourth, and fifth measures.

**Duration**

A musical staff in treble clef with a key signature of two flats and a 4/4 time signature. The melody consists of quarter notes and eighth notes. Brackets above the staff group the notes into four measures.

**Accentuation**

A musical staff in treble clef with a key signature of one sharp and a 2/4 time signature. The melody consists of quarter notes and eighth notes. Brackets above the staff group the notes into four measures. The second and fourth measures have an accent (>) over the first note.

**Tone**

A musical staff in treble clef with a key signature of two flats and a 4/4 time signature. The melody consists of eighth notes and quarter notes. Brackets above the staff group the notes into four measures.

da de da de da de da de da da de da de da de da de da

**Tempo**

A musical staff in treble clef with a key signature of one sharp and a 3/4 time signature. The melody consists of quarter notes and eighth notes. Brackets above the staff group the notes into four measures. The first and third measures are marked with "wait" below them. The second and fourth measures are marked with "move forward slightly" above them.



## 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 Kinderscenen, Opus 15, No. 7 - Original Notation

Robert Schumann

The image shows the original notation for the piece. It consists of five staves of music in treble clef, 3/4 time. The first staff begins with a tempo marking of quarter note = 80 and a dynamic of *p*. The music is characterized by long, sweeping melodic lines with many slurs. The second staff starts at measure 6 and includes a *rit.* marking followed by a *mf* dynamic and an *a tempo* marking. The third staff starts at measure 11. The fourth staff starts at measure 16 and includes a *rit.* marking followed by a *p* dynamic and an *a tempo* marking. The fifth staff starts at measure 21 and includes a *rit.* marking. The piece concludes with a double bar line.

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

The image shows the same piece of music in a note grouping style. The notation is identical to the original, but the long slurs are replaced by horizontal lines above the notes, which are grouped into individual phrases. This style emphasizes the phrasing of the melody. The dynamic markings (*p*, *mf*) and tempo markings (*rit.*, *a tempo*) are the same as in the original notation. The piece concludes with a double bar line.

11

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

21 *rit.*

This system contains three staves of music. The first staff starts at measure 11 and ends with a double bar line. The second staff starts at measure 16, includes the tempo marking 'a tempo' and dynamic 'p', and has a 'rit.' marking below it. The third staff starts at measure 21 and ends with a double bar line.

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

*p*

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

11

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

21 *rit.*

This system contains five staves of music. The first staff starts with a treble clef, a common time signature, and a dynamic marking 'p'. The second staff starts at measure 6, includes 'a tempo' and 'mf' markings, and has a 'rit.' marking below it. The third staff starts at measure 11. The fourth staff starts at measure 16, includes 'a tempo' and 'p' markings, and has a 'rit.' marking below it. The fifth staff starts at measure 21 and ends with a double bar line.

Moderato  $\bullet = 94$

1a

*p*

4

*mp*

8

*p*

12

*mp*

16

*p*

20

*mp*

24

*mp*

29

*p*

Moderato ♩ = 94

1b

*p*

4 *mp*

8 *p*

12 *mp*

16 *p*

20 *mp*

24 *mp*

29 *p*

Moderato  $\bullet = 94$

2a

*p*

4

8 *mp*

12 *p*

17

21 *p*

25

29



Andante ♩ = 66

3a

*mf*

5

9

*dolce*

13

17

*a tempo*

21

*rall.* *p*

25

29





Moderato ♩ = 88

4a

Staff 1: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a series of eighth notes with slurs and ties. It starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic and a crescendo hairpin.

Staff 2: Treble clef, key signature of one sharp (F#), common time signature. The staff contains eighth notes with slurs and ties, including a triplet of eighth notes. It starts with a piano (*p*) dynamic.

Staff 3: Treble clef, key signature of one sharp (F#), common time signature. The staff contains eighth notes with slurs and ties.

Staff 4: Treble clef, key signature of one sharp (F#), common time signature. The staff contains eighth notes with slurs and ties, including a triplet of eighth notes.

Staff 5: Treble clef, key signature of one sharp (F#), common time signature. The staff contains eighth notes with slurs and ties. It starts with a piano (*p*) dynamic.

Staff 6: Treble clef, key signature of one sharp (F#), common time signature. The staff contains eighth notes with slurs and ties, including a triplet of eighth notes.

Staff 7: Treble clef, key signature of one sharp (F#), common time signature. The staff contains eighth notes with slurs and ties. It starts with a piano (*p*) dynamic.

Staff 8: Treble clef, key signature of one sharp (F#), common time signature. The staff contains eighth notes with slurs and ties, including a triplet of eighth notes. It starts with a piano (*p*) dynamic.

Staff 9: Treble clef, key signature of one sharp (F#), common time signature. The staff contains eighth notes with slurs and ties, ending with a double bar line.

**4b** *Moderato* ♩ = 88

*p* *f*

6 *p*

11

16

21 *p* *p*

26

31 *p*

36 *p*

41

Moderato ♩ = 96

5a

*p*

6

*mp*

11

16

*dolce*

21

*p*

26

31

*pp*

36

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute. The piece is in 3/4 time with a tempo of Moderato (♩ = 96). The key signature has one flat (B-flat). The score is divided into measures 1 through 42, with measure numbers 5a, 6, 11, 16, 21, 26, 31, and 36 marked at the beginning of their respective staves. The dynamics range from *p* (piano) to *pp* (pianissimo). The score includes various musical notations such as slurs, ties, and phrasing slurs. The melody is characterized by flowing eighth and sixteenth notes, with some rests and a final cadence at the end.

Moderato ♩ = 96

5b

Staff 1: Treble clef, key signature of one flat, common time. Measures 1-5. Dynamics: *p*. Includes hairpins.

Staff 2: Treble clef, key signature of one flat, common time. Measures 6-10. Dynamics: *mp*. Includes hairpins.

Staff 3: Treble clef, key signature of one flat, common time. Measures 11-15. Dynamics: *mp*. Includes hairpins.

Staff 4: Treble clef, key signature of one flat, common time. Measures 16-20. Dynamics: *dolce*. Includes hairpins.

Staff 5: Treble clef, key signature of one flat, common time. Measures 21-25. Dynamics: *p*. Includes hairpins.

Staff 6: Treble clef, key signature of one flat, common time. Measures 26-30. Dynamics: *p*. Includes hairpins.

Staff 7: Treble clef, key signature of one flat, common time. Measures 31-35. Dynamics: *pp*. Includes hairpins.

Staff 8: Treble clef, key signature of one flat, common time. Measures 36-40. Dynamics: *pp*. Includes hairpins.

Andantino ♩ = 54

6a

Musical staff 1, starting with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The first measure contains a half note G4. The rest of the staff contains a series of eighth and quarter notes, mostly beamed together. A piano (*p*) dynamic marking is placed below the first measure. There are three hairpins (crescendos and decrescendos) below the staff.

Musical staff 2, starting with a treble clef and a key signature of three flats. It contains a series of eighth and quarter notes, mostly beamed together. A hairpin (crescendo) is located below the staff.

Musical staff 3, starting with a treble clef and a key signature of three flats. It contains a series of eighth and quarter notes, mostly beamed together. A piano (*p*) dynamic marking is placed below the first measure. There are two hairpins (crescendos and decrescendos) below the staff.

Musical staff 4, starting with a treble clef and a key signature of three flats. It contains a series of eighth and quarter notes, mostly beamed together. There are two hairpins (crescendos and decrescendos) below the staff.

Musical staff 5, starting with a treble clef and a key signature of three flats. It contains a series of eighth and quarter notes, mostly beamed together. A piano (*p*) dynamic marking is placed below the first measure. There is one hairpin (crescendo) below the staff.

Musical staff 6, starting with a treble clef and a key signature of three flats. It contains a series of eighth and quarter notes, mostly beamed together. A piano (*p*) dynamic marking is placed below the first measure. A forte (*f*) dynamic marking is placed below the 21st measure, and another piano (*p*) dynamic marking is placed below the 24th measure. There are two hairpins (crescendos and decrescendos) below the staff.

Musical staff 7, starting with a treble clef and a key signature of three flats. It contains a series of eighth and quarter notes, mostly beamed together. There are three hairpins (crescendos and decrescendos) below the staff.

Musical staff 8, starting with a treble clef and a key signature of three flats. It contains a series of eighth and quarter notes, mostly beamed together. There are two hairpins (crescendos and decrescendos) below the staff.

**6b** *Andantino* ♩ = 54

*p*

5

9 *p*

13

17 *p*

21 *f* *p*

25

29

Detailed description: This is a musical score for exercise 6b, titled 'Andantino' with a tempo of ♩ = 54. The piece is in 6/8 time and the key of B-flat major. It consists of eight staves of music, numbered 1 through 30. The melody is primarily composed of eighth and sixteenth notes, often grouped with slurs. Dynamics include piano (*p*) and forte (*f*). There are several accents and slurs throughout the piece. The score ends with a double bar line at measure 30.

Moderato  $\bullet = 64$

7a



Moderato ♩ = 64

7b

*mf*

7

*p dolce*

13

*mp mf*

19

*mf*

25

*rall. mf*

31

*mf*

37

*mp*

43

*pp mp f*

*Moderato* ♩ = 66

8a *p*

6 *mp*

11

16 *p*

21 *p* *mf*

26

31 *mp*

36 *p*

This musical score is for a piece titled '8a' in a 'Moderato' tempo, with a metronome marking of 66 beats per minute. The music is written in a 6/8 time signature and a key signature of one flat (B-flat). The score consists of nine staves of music, each beginning with a measure number: 8a, 6, 11, 16, 21, 26, 31, and 36. The dynamics are marked as follows: *p* (piano) at the beginning of the first staff, *mp* (mezzo-piano) at the start of the second staff, *p* at the start of the fourth staff, *p* and *mf* (mezzo-forte) at the start of the fifth staff, *mp* at the start of the seventh staff, and *p* at the start of the eighth staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with beams and slurs. There are also some rests and a fermata over a note in the final staff. The score includes several crescendo and decrescendo hairpins, as well as accents, to guide the performer's dynamics and phrasing.

*Moderato* ♩ = 66

8b *p*

6 *mp*

11

16 *p*

21 *p* *mf*

26

31 *mp*

36 *p*

Andantino ♩ = 96

9a

Musical score for '9a' in 6/8 time, featuring dynamic markings (mp, mf) and articulation symbols. The score consists of ten staves of music, each with a measure number (6, 11, 16, 21, 26, 31, 36) and a dynamic marking. The tempo is marked 'Andantino' with a quarter note equal to 96 beats per minute. The key signature is two flats (B-flat and E-flat). The score includes various articulation symbols such as slurs, hairpins, and accents.

mp

mf

mf

mp

mf

mf

**9b** *Andantino* ♩ = 96

*mp*

6

*mf*

11

*mp*

16

*mf*

21

*mp*

26

*mp*

31

*mf*

36

*mp*

Allegretto ♩ = 48

10a

*p*

6

11

*p*

16

*cresc*

21

27

33

38

*Allegretto* ♩ = 48

10b

*p*

6

11

*p*

16

*cresc*

21

27

33

38

Andante ♩ = 60

# 11a

*p*

*p*

*ritard.*

*a tempo*

*dolce*

*p*

*p*

*p*

*p*



**11b** *Andante* ♩ = 60

*p*

5

*p*

9

*ritard.*

13 *a tempo*

*dolce*

17

*p*

20

*p*

24

*p*

28

*p*

Larghetto ♩ = 69

# 12a

*mf dolce*

6

*p*

11

16

*mf*

21

*p*

26

31

*p*

36

*rall.*

Detailed description: This musical score is for a piece titled '12a' in 3/4 time, marked 'Larghetto' with a tempo of 69 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of eight staves of music. The first staff begins with a dynamic of *mf* and the instruction *dolce*. The music features a variety of articulations, including slurs, ties, and accents. Dynamics fluctuate throughout, with *p* (piano) appearing in measures 6, 21, and 31, and *mf* (mezzo-forte) appearing in measures 16 and 36. The piece concludes with a *rall.* (rallentando) marking in the final measure of the eighth staff.

**12b** *Larghetto* ♩ = 69  
*mf dolce*

6 *p*

11

16 *mf*

21 *p*

26

31 *p*

36 *rall.*

**13a** *Larghetto* ♩ = 92

*p dolce*

5

*p*

9

*p*

14

*p*

18

*p*

23

*dolce*

28

*p p*

33

*p*

**13b** *Larghetto* ♩ = 92

*p* *dolce*

5

*p* *p*

9

*p*

14

18

23

*dolce*

28

*p* *p*

33

Moderato  $\bullet = 88$

# 14a

The musical score for piece 14a is written in treble clef, key of D major (two sharps), and 3/4 time. The tempo is Moderato with a metronome marking of 88. The score consists of eight staves of music, numbered 1 through 35. The piece begins with a piano (*p*) dynamic. The first staff (measures 1-4) features a melodic line with eighth-note patterns. The second staff (measures 5-8) continues with similar eighth-note patterns. The third staff (measures 9-12) includes a triplet of eighth notes in measure 10. The fourth staff (measures 13-16) shows a dynamic shift from piano (*p*) to fortissimo (*sfz*) in measure 15, marked with a crescendo hairpin. The fifth staff (measures 17-20) starts with piano (*p*) and ends with a triplet of eighth notes in measure 20. The sixth staff (measures 21-24) continues with piano (*p*) dynamics. The seventh staff (measures 25-28) features a melodic line with a fermata over the final note in measure 28. The eighth staff (measures 29-35) concludes the piece with a melodic line and rests, ending on a whole note in measure 35.

Moderato ♩ = 88

14b

*p*

5

10

15

*p* *sfz*

20

*p*

25

*p*

30

*p*

35

Moderato  $\text{♩} = 84$

# 15a

*p*

*p*

*p* *mp*

*f*

*p* *rall.*

*a tempo*  
*pp*

*p*

*p*



**15b** *Moderato*  $\text{♩} = 84$   
*p*

7  
*p*

13  
*p* *mp*

19  
*f*

25  
*p* *rall.*

31  
*a tempo*  
*pp*

37  
*p*

43

*Allegro*  $\text{♩} = 100$

# 16a

*mf*

8

15

22

*p*

29

36

*f*

43

*mf*

50

Detailed description: This is a musical score for a section labeled '16a', consisting of 50 measures. The music is written on a single treble clef staff in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The dynamics range from mezzo-forte (mf) to piano (p) to forte (f) and back to mezzo-forte (mf). The score is divided into systems of four measures each, with measure numbers 8, 15, 22, 29, 36, 43, and 50 indicated at the beginning of their respective systems. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. There are also hairpins indicating crescendos and decrescendos. The piece concludes with a double bar line at measure 50.

**16b** *Allegro*  $\text{♩} = 100$

*mf*

8

15

22

29

36

43

50

Allegretto  $\text{♩} = 88$

# 17a

The musical score for piece 17a is written in 3/4 time with a tempo of Allegretto (♩ = 88). The key signature has one sharp (F#). The score consists of seven staves of music, each starting with a measure number. The first staff begins with a piano (*p*) dynamic and includes a crescendo hairpin. The second staff starts at measure 6 and features a decrescendo hairpin. The third staff begins at measure 11. The fourth staff starts at measure 16 and includes a piano (*p*) dynamic. The fifth staff begins at measure 21 and also includes a piano (*p*) dynamic. The sixth staff starts at measure 26 and features two decrescendo hairpins. The seventh staff begins at measure 31 and includes several accents (>) over notes. The piece concludes with a double bar line at the end of the seventh staff.

**17b** *Allegretto*  $\sigma = 88$   
*p*

6

11

16

*p*

21

*p*

26

31

36

Allegretto ♩ = 72

# 18a

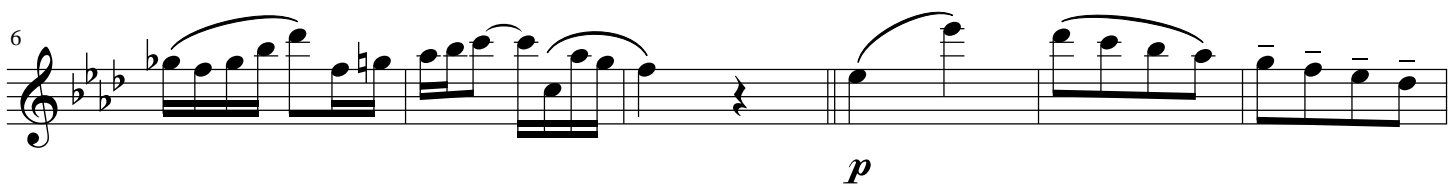
The musical score for piece 18a is written in treble clef, 2/4 time, and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegretto' with a quarter note equal to 72 beats per minute. The score consists of eight staves of music, each beginning with a measure number (6, 12, 18, 24, 30, 36, 42) and ending with a double bar line. The dynamics are marked as follows: *p* (piano) at measures 1, 6, 12, and 30; *mp* (mezzo-piano) at measure 24; and *mf* (mezzo-forte) at measure 24. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Brackets above the notes indicate phrasing and articulation. The piece concludes with a final note on the eighth staff.

**18b** *Allegretto* ♩ = 72




*p*

6



*p*

12



*p*

18

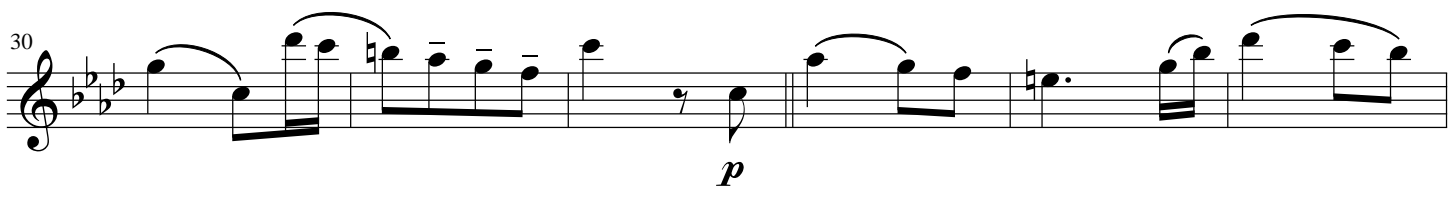


24



*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.*



**19b** *Andantino* ♩ = 76

*p* *sfz*

7 *mp*

13 *dolce*

20 *rall.* *p* *a tempo*

27 *sfz* *mf*

33 *a tempo*

39 *rall.* *p*

45

51 *ritard.*

Andante ♩ = 100

# 20a

The musical score consists of eight staves of music, each with a treble clef and a 3/8 time signature. The music is written in a single melodic line with various dynamics and articulations. The first staff begins with a mezzo-piano (*mp*) dynamic and a *dolce* marking. The second staff ends with a piano (*p*) dynamic. The third staff ends with a mezzo-forte (*mf*) dynamic. The fourth staff ends with a piano (*p*) dynamic. The fifth staff begins with a mezzo-piano (*mp*) dynamic. The sixth staff ends with a piano (*p*) dynamic. The seventh staff ends with a forte (*f*) dynamic. The eighth staff ends with a pianissimo (*pp*) dynamic and a *rall.* marking. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

*mp dolce*

*p*

*mf*

*p*

*mp*

*f*

*pp*

*rall.*

20b *Andante* ♩ = 100  
*mp dolce*

Musical staff 1: Treble clef, 3/8 time signature. Measures 1-4. Dynamics: *mp dolce*. Includes hairpins and slurs.

5

Musical staff 2: Treble clef, 3/8 time signature. Measures 5-8. Dynamics: *p*. Includes hairpins and slurs.

9

Musical staff 3: Treble clef, 3/8 time signature. Measures 9-12. Dynamics: *mf*. Includes hairpins and slurs.

13

Musical staff 4: Treble clef, 3/8 time signature. Measures 13-16. Dynamics: *p*. Includes hairpins and slurs.

17

Musical staff 5: Treble clef, 3/8 time signature. Measures 17-20. Dynamics: *mp*. Includes hairpins and slurs.

21

Musical staff 6: Treble clef, 3/8 time signature. Measures 21-24. Dynamics: *mp*. Includes hairpins and slurs.

25

Musical staff 7: Treble clef, 3/8 time signature. Measures 25-28. Dynamics: *f*. Includes hairpins and slurs.

29

Musical staff 8: Treble clef, 3/8 time signature. Measures 29-32. Dynamics: *pp rall.*. Includes hairpins and slurs.

Moderato ♩ = 88

21a

*p*

8

*a tempo*

14

*rall.*

20

*sf*

26

32

*rall.*

*sf*

38

*p*

44

Moderato ♩ = 88

21b

8

14

20

26

32

38

44

Andantino ♩ = 88

# 22a

8

15

22

29

36

43

50

**22b** *Andantino* ♩ = 88

*p*

8

*p*

15

*p*

22

*p*

29

*pp*

36

*p*

43

*p*

50

*p*

Andantino  $\text{♩} = 94$

23a

*p*

5

9

13

*p*

17

21

25

*mf* *mp* *mf*

29

*mp* *p*

Detailed description: This is a musical score for a piece titled '23a' in the 'Andantino' tempo, with a metronome marking of quarter note = 94. The music is in 8/8 time and begins with a piano (*p*) dynamic. The score consists of nine staves of music. The first staff starts with a piano (*p*) dynamic. The second staff has a measure rest at the beginning. The third staff has a measure rest at the beginning. The fourth staff starts with a piano (*p*) dynamic. The fifth staff has a measure rest at the beginning. The sixth staff has a measure rest at the beginning. The seventh staff has a measure rest at the beginning. The eighth staff has dynamics of mezzo-forte (*mf*), mezzo-piano (*mp*), and mezzo-forte (*mf*). The ninth staff has dynamics of mezzo-piano (*mp*) and piano (*p*). The score includes various musical notations such as slurs, ties, and dynamic markings.



23b *Andantino* ♩ = 94

*p*

5 *a tempo*

*rit.* *p*

9

13 *p*

17 *p*

21 *f*

25 *mf* *mp* *mf*

29 *mp* *p*

*mp* *p*

Andantino  $\text{♩} = 76$

# 24a

*p*

5

9 *sfz* *p*

13

17

21

25 *sfz* *p*

29 *rit.*

Detailed description: This musical score is for a piece titled '24a' in the 'Andantino' tempo, with a metronome marking of 76 beats per minute. The music is written in a single treble clef staff with a 6/8 time signature. The piece begins with a piano (*p*) dynamic. The first staff (measures 1-4) features a complex rhythmic pattern with eighth and sixteenth notes, some beamed together, and rests. The second staff (measures 5-8) continues this pattern. The third staff (measures 9-12) introduces a fortissimo accent (*sfz*) and returns to piano (*p*). The fourth staff (measures 13-16) continues the rhythmic development. The fifth staff (measures 17-20) shows further rhythmic complexity. The sixth staff (measures 21-24) includes a triplet of eighth notes. The seventh staff (measures 25-28) features a fortissimo accent (*sfz*) and returns to piano (*p*). The eighth staff (measures 29-32) concludes with a ritardando (*rit.*) marking. The score is annotated with various musical symbols, including slurs, ties, and dynamic markings.

**24b** *Andantino* ♩ = 76  
*p*

5

9

*sfz* *p*

13

17

21

3

25

*sfz* *p*

29

*rit.*

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