

CONTINUITY HYPOTHESIS

for bass flute, bass clarinet, violoncello, digital keyboard and Max
signal processing patch

Composed by Erkki Veltheim

2017

GENERAL REMARKS

This piece is named after the continuity hypothesis in linguistics that assumes that babbling is a constitutive and continuous part of infant language acquisition. It was composed at the invitation of André de Ridder for a concert by defunensemble at the 2017 Musica nova Helsinki.

Seating:

bass clarinet bass Flute violoncello

The digital keyboard may be placed at some distance on either side of this trio.

The digital keyboard should have both its own audio engine and MIDI out capability. It acts as a midi controller for a Max signal processing patch, and thus needs to be connected to the computer running this patch via USB or a MIDI interface. The keyboard volume should be muted, or routed only to the keyboard player's headphones.

The bass flute, bass clarinet and violoncello should be close-miked and their signal routed to a mixing desk (for amplification) and the audio interface attached to the computer running the Max patch (for signal processing). The audio interface needs at least 3 inputs, one for each instrument, and 4 outputs, to be routed to the main mixing desk.

Input 1 = bass clarinet

Input 2 = bass flute

Input 3 = violoncello

Output 1+2 = prerecorded tape part, to be routed left+right

Output 3+4 = live signal processing, to be routed left+right

The bass clarinet should be panned hard left, the bass flute in the middle, and the violoncello hard right. The live instruments, the prerecorded tape part and the live signal processing should all be generally the same volume in the live mix.

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



PERFORMANCE INSTRUCTIONS

The beginning and the end of the piece should be synchronised by all musicians. All other section changes are somewhat freer, and each musician may decide individually when to change sections within a +/-5" margin of the given section change time.

The entire piece should be played somewhat 'sotto voce', with a persistent feeling of nervous energy and mechanical rhythmic propulsion. The live instrumental sounds should blend more or less evenly with the tape and electronic parts, occasionally emerging momentarily out of this general texture.

In each section, the musicians are given a vocabulary of pitches and at times rhythmic patterns, with written instruction on how to use these to choose the specific materials to be played. Any group or pattern of notes should be repeated at least once, either immediately or after some time. If the musician feels that they receive positive feedback from the electronics and the other musicians in the group, they may keep repeating a group or pattern until they receive negative feedback, at which point they should move to a different group or pattern of notes. In general, the feeling of positive feedback should elicit more repetitions and uniformity of materials, and the feeling of negative (or no) feedback should elicit less repetitions and more variation of materials. It is not necessary to play all the pitches or patterns given in each section.

Any pitch may be played as a natural or artificial harmonic, sounding at the notated pitch. All pitched material should have a somewhat indistinct quality. These materials should emerge out of and disappear back into the continuous rhythmic pitchless breath tones that are a constant throughout the work, and may be freely modulated timbrally to increase or decrease the partial and noise content in the sound. Articulation, emphasis and attack may also be varied within the general overall 'sotto voce' dynamic and specific guidelines given in each section.

Breaks may be taken from the continuous breath tones if necessary.

The bass clarinet part is composed for an instrument with an extension at least down to D3 (sounding C2), and the bass flute part is composed for an instrument with a low B extension. If these are lacking, omit any pitches that lie below the playing range of the instrument.

The keyboard player should select and play any number of preludes and fugues from book 1 of "Das Wohltemperierte Klavier" by JS Bach for the entire duration of the piece. The keyboard's external volume should be muted, but the player may listen to the keyboard audio via headphones. The keyboard controls the events on the Max patch, and also triggers the start of the tape part at the beginning of the piece.

The Max patch should load the tape part automatically, but failing this, it can be loaded manually as per the instructions on the patch. The processing and the tape part start automatically when the keyboard player presses any key on the keyboard. They can also be started by pressing the space bar or with a mouse on the patch itself. The patch can be paused by pressing the space bar, and can be started at any time point as per the instructions on the patch. The patch reports the input signal from the three acoustic instruments, but the input volume cannot be controlled in the patch, and so should be set externally. The output volumes of the tape part and the processed instruments can be adjusted individually. The "instrument processing signal level scale" can be used to scale the signal level of the processed instruments before being summed in the output. It is preset to 0.5 to prevent overloading the output signal, but can be adjusted to an optimal level. If using a full version of Max, any changes to the output volumes and instrument processing signal level scale settings can be saved by saving the patch before closing.

00:00 SECTION 1: ♩ = 90-150

Continuous lightly marked, sustained pitchless breath tones in ♩, optionally with slight accel/rit (in the range ♩ = 90-150) and cresc/dim (in the range $0 < p$) envelopes, interrupted by:

- occasional isolated sustained notes in ♩ using pitches from a) and b). These notes, and all subsequent pitch materials throughout the work, should be somewhat indistinct, emerging out of and disappearing back into the breath tones.

01:00 SECTION 2: ♩ = 90-150

Continuous lightly marked, sustained pitchless breath tones in ♩, as in section 1, interrupted by:

- occasional isolated sustained notes in ♩ using pitches from b), as in section 1, and;

- occasional groups of sustained and somewhat indistinct notes using 1-2 pitches from a), each pitch played as 1-3 x ♩.

02:00 SECTION 3: ♩ = 90-150

Continuous lightly marked, sustained pitchless breath tones in ♩, interrupted by:

- occasional isolated sustained notes in ♩ using pitches from b), and;

- occasional groups of sustained and somewhat indistinct notes using 1-3 adjacent pitches from a), each pitch played as 1-3 x ♩, as in section 2, and;

- occasional groups of slightly marked but somewhat indistinct notes in patterns starting with 1 x ♩ using any pitch from a) and followed by 1-3 x ♩ using any adjacent pitches from b).

03:00 SECTION 4: ♩ = 90-150

Continuous lightly marked, sustained pitchless breath tones in ♩, interrupted by:

- occasional isolated sustained notes in ♩ using pitches from b), and;

- occasional groups of sustained and somewhat indistinct notes using 1-3 adjacent pitches from a), each pitch played as 1-3 x ♩, and;

- occasional groups of slightly marked but somewhat indistinct notes in patterns starting with 1 x ♩ using any pitch from a) and followed by 1-3 x ♩ using any adjacent pitches from b), as in section 3, and;

- occasional groups of sustained and somewhat indistinct notes using 1-3 adjacent pitches from a), each pitch played as 4 x ♩.

04:00 SECTION 5: ♩= 90-150

Continuous lightly marked, sustained pitchless breath tones in ♩, interrupted by:

- occasional isolated sustained notes in ♩ using pitches from b), and;
- occasional groups of slightly marked but somewhat indistinct notes in patterns starting with 1 x ♩ using any pitch from a) and followed by 1-3 x ♩ using any adjacent pitches from b), and;
- occasional groups of sustained and somewhat indistinct notes using 1-3 adjacent pitches from a), each pitch played as 4 x ♩, as in section 4.

05:00 SECTION 6: ♩= 90-150

Continuous lightly marked, sustained pitchless breath tones in ♩, interrupted by:

- occasional isolated sustained notes in ♩ using pitches from b), and;
- occasional groups of sustained and somewhat indistinct notes using 1-3 adjacent pitches from a), each pitch played as 4 x ♩.

06:00 SECTION 7: ♩= 80-140

Continuous lightly marked, sustained pitchless breath tones in ♩, interrupted by:

- repeated slurred and somewhat indistinct groups of notes in ♩ using 2 alternating adjacent pitches in the given set.

Begin with the lowermost pitches and very gradually introduce new pitches.

07:00 SECTION 8: ♩= 80-140

Continuous lightly marked, sustained pitchless breath tones in ♩, interrupted by:

- repeated slurred and somewhat indistinct groups of notes in ♩ using 2 alternating adjacent pitches in the given set, and;
- repeated slurred and somewhat indistinct groups of notes in ♩ using 3 alternating adjacent pitches in the given set

Begin with the lowermost pitches and very gradually introduce new pitches.

08:00 SECTION 9: ♩= 80-140

Continuous lightly marked, sustained pitchless breath tones in ♩,
interrupted by:

- repeated slurred and somewhat indistinct groups of notes in ♪
using various patterns of 2 and 3 alternating adjacent pitches in
the given sets.

Freely alternate between sets a) and b).

Begin with the lowermost pitches and gradually introduce new
pitches and patterns.

09:00 SECTION 10: ♩= 80-140

Continuous lightly marked, sustained pitchless breath tones in ♩,
interrupted by:

- repeated slurred and somewhat indistinct groups of notes in ♪
using any of the given cells.

Freely alternate between cells in sets a) and b).

10:00 SECTION 11: ♩= 80-140

Continuous lightly marked, sustained pitchless breath tones in ♩,
interrupted by:

- repeated slurred and somewhat indistinct groups of notes in ♪
using various patterns of 2, 3 and 4 alternating adjacent pitches
in the given sets.

Freely alternate between sets a), b), c) and d).

Begin with the lowermost pitches and introduce new pitches at a
rapid rate. When the top pitch in any set is reached, begin again
from the second-lowest pitch (of any set), and thereon begin each
successive cycle on a higher pitch than the preceding one.

11:00 SECTION 12: ♩= 80-140

Continuous lightly marked, sustained pitchless breath tones in ♩,
interrupted by:

- patterns of 1-3 sustained and somewhat indistinct notes in
different combinations of ♩ and ♪, using the given pitch.

12:00 SECTION 13: ♩= 80-130

Continuous lightly marked, sustained pitchless breath tones in ♩,
interrupted by:

- any of the patterns in the given cells read forwards, slightly
marked but somewhat indistinct. Each pattern may be repeated any
number of times immediately or after some time.

13:00 SECTION 14: ♩= 80-130

as per section 13

14:00 SECTION 15: ♩= 80-130

Continuous lightly marked, sustained pitchless breath tones in ♩,
as in section 1, interrupted by:

- any of the patterns in the given cells, or a continuous fragment
of a cell that contains at least one ♩, read forwards, slightly
marked but somewhat indistinct. Each pattern may be repeated any
number of times immediately or after some time.

15:00 SECTION 16: ♩= 80-130

as per section 15

16:00 SECTION 17: ♩= 80-130

Continuous lightly marked, sustained pitchless breath tones in ♩,
interrupted by:

- any of the patterns in the given cells, or a continuous fragment
of a cell that contains at least one ♩, read forwards or backwards,
slightly marked but somewhat indistinct. Each pattern may be
repeated any number of times immediately or after some time.

17:00 SECTION 18: ♩= 80-130

as per section 17

18:00 SECTION 19: ♩= 80-130

Continuous lightly marked, sustained pitchless breath tones in ♩,
interrupted by:

- any of the patterns in the cells, or a continuous fragment of a
cell, given in a) read forwards or backwards, slightly marked but
somewhat indistinct. Each pattern may be repeated any number of
times with a minimum of ♩ rest between repetitions, and;

- repeated slurred and somewhat indistinct groups of notes in ♩
using various patterns of 2, 3 and 4 alternating adjacent pitches
in sets b1) and b2).

Freely alternate between sets a), b1) and b2).

19:00 SECTION 20: ♩= 80-130

as per section 19

20:00 SECTION 21: ♩= 80-130

as per section 19

21:00 SECTION 22: ♩= 80-130

as per section 19

22:00 SECTION 23: ♩= 80-130

Continuous lightly marked, sustained pitchless breath tones in ♩,
interrupted by:

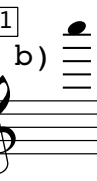
- any of the patterns in the cells, or a continuous fragment of a
cell, read forwards or backwards, as in section 19.

23:00 SECTION 24: ♩= 80-130


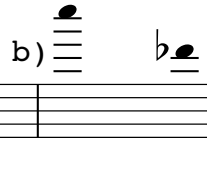
Continuous lightly marked, sustained pitchless breath tones in ♩,
interrupted by:

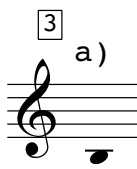
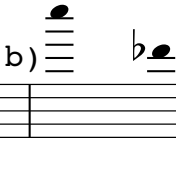
- repeated slurred and somewhat indistinct groups of notes in ♩
alternating the 2 pitches in the given set.

24:00 STOP


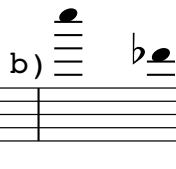
1
b) 

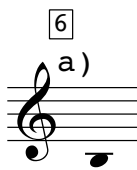
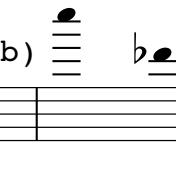
B.Fl


2
a) 
b) 


3
a) 
b) 



4
a) 
b) 

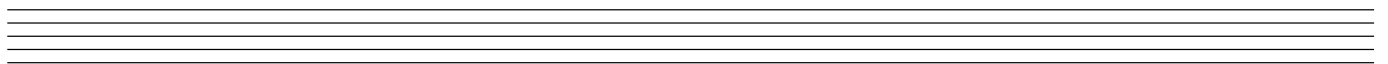
5
a) 
b) 

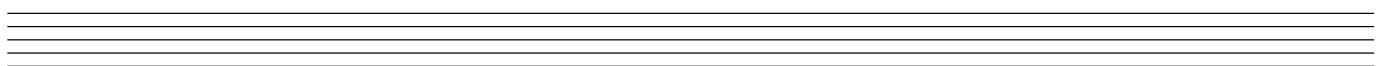
6
a) 
b) 

7


8


9
a) 
b) 





17

B.Fl

Musical notation for exercise 17, measures 1-4. The notation is written on a single treble clef staff. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note chord consisting of G4, B-flat4, and D5. The second measure contains a whole note chord consisting of G4, B-flat4, and D5. The third measure contains a whole note chord consisting of G4, B-flat4, and D5. The fourth measure contains a whole note chord consisting of G4, B-flat4, and D5.

Empty musical staff.

18

Musical notation for exercise 18, measures 1-4. The notation is written on a single treble clef staff. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note chord consisting of G4, B-flat4, and D5. The second measure contains a whole note chord consisting of G4, B-flat4, and D5. The third measure contains a whole note chord consisting of G4, B-flat4, and D5. The fourth measure contains a whole note chord consisting of G4, B-flat4, and D5.

Empty musical staff.

Empty musical staff.

Empty musical staff.

B.Fl

a)

Musical score for B. Flute, exercise a). The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic pattern of eighth notes, with some measures containing beamed eighth notes. The second staff continues the pattern, featuring a B-flat note. The third staff includes a B-flat note and a measure with a double flat (B-double flat). The fourth staff has a B-flat note and a measure with a natural sign. The fifth staff concludes the exercise with a B-flat note and a final measure with a natural sign. The notation includes various note values, rests, and dynamic markings.

Three empty musical staves, each consisting of five horizontal lines, provided for additional notation or practice.

B.Fl

a)

Exercise a) consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The first staff contains a sequence of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. The second staff continues with: E4, D4, C4, B3, A3, G3, F3, E3. The third staff continues with: D3, C3, B2, A2, G2, F2, E2, D2. The notation includes a double bar line at the end of the first staff and a final double bar line at the end of the third staff.

b1)

Exercise b1) consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The first staff contains a sequence of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. The second staff continues with: E4, D4, C4, B3, A3, G3, F3, E3. The notation includes a double bar line at the end of the first staff and a final double bar line at the end of the second staff.

b2)

Exercise b2) consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The first staff contains a sequence of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. The second staff continues with: E4, D4, C4, B3, A3, G3, F3, E3. The third staff continues with: D3, C3, B2, A2, G2, F2, E2, D2. The notation includes a double bar line at the end of the first staff and a final double bar line at the end of the third staff.

B.F1 a)

This exercise is written in B-flat major (one flat) and consists of four staves of music. The first staff begins with a treble clef and a B-flat key signature. The music is divided into four measures by bar lines. The notes in the first measure are B-flat, C, D, E, F, G, A, B-flat. The second measure contains C, D, E, F, G, A, B-flat, C. The third measure contains D, E, F, G, A, B-flat, C, D. The fourth measure contains E, F, G, A, B-flat, C, D, E. The second and third staves continue this sequence with similar note patterns, and the fourth staff concludes the exercise with a final B-flat note.

b1)

This exercise is written in B-flat major and consists of two staves of music. The first staff contains four measures of music with notes: B-flat, C, D, E, F, G, A, B-flat; C, D, E, F, G, A, B-flat, C; D, E, F, G, A, B-flat, C, D; and E, F, G, A, B-flat, C, D, E. The second staff contains two measures of music with notes: F, G, A, B-flat, C, D, E, F; and G, A, B-flat, C, D, E, F, G.

b2)

This exercise is written in B-flat major and consists of two staves of music. The first staff contains four measures of music with notes: B-flat, C, D, E, F, G, A, B-flat; C, D, E, F, G, A, B-flat, C; D, E, F, G, A, B-flat, C, D; and E, F, G, A, B-flat, C, D, E. The second staff contains two measures of music with notes: F, G, A, B-flat, C, D, E, F; and G, A, B-flat, C, D, E, F, G.

22

B.F1

a)

b1)

b2)

Detailed description: This block contains musical notation for exercise 22. It starts with a treble clef and a key signature of one sharp (F#). The exercise is divided into two parts: 'a)' and 'b)'. Part 'a)' consists of three measures of music, each with a double bar line. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C#5. The third measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Part 'b)' consists of two measures. The first measure, labeled 'b1)', contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure, labeled 'b2)', contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C#5. There are two empty staves below the notation.

23

Detailed description: This block contains musical notation for exercise 23. It starts with a treble clef and a key signature of one sharp (F#). The exercise consists of three measures of music, each with a double bar line. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C#5. The third measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. There are two empty staves below the notation.

24

Detailed description: This block contains musical notation for exercise 24. It starts with a treble clef and a key signature of one sharp (F#). The exercise consists of a single measure of music with a double bar line. The measure contains a quarter note G4, a quarter note A4, and a quarter note B4. There are two empty staves below the notation.

1 a) b)

B.C1

2 a) b)

3 a) b)

4 a) b)

5 a) b)

6 a) b)

7

8

9 a) b)

10

11

12

13

14

10

B.C1

a)

b)

11

a)

b)

c)

d)

12

13

B.C1

Musical score for measures 13-15. The score is written for B.C1 and consists of three systems of two staves each. The first system (measures 13-14) features a sequence of chords in the upper staff, with notes G4, A4, B4, and C5. The lower staff contains bass notes, including G2, F2, and E2, with accidentals (sharps and flats) indicating chromatic movement. The second system (measures 14-15) continues this pattern. The third system (measure 15) concludes with a double bar line.

14

Musical score for measures 16-20. The score is written for B.C1 and consists of five systems of two staves each. The first system (measures 16-17) shows a sequence of chords in the upper staff, with notes G4, A4, B4, and C5. The lower staff contains bass notes, including G2, F2, and E2, with accidentals (sharps and flats) indicating chromatic movement. The second system (measures 17-18) continues this pattern. The third system (measures 18-19) continues the sequence. The fourth system (measures 19-20) concludes with a double bar line.

15

B.C1

Musical notation for measures 15 and 16. The notation is written on two staves. The first staff (top) contains measures 15 and 16, and the second staff (bottom) contains measures 15 and 16. The music is written in treble clef with a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, with some beamed notes. Measure 15 starts with a treble clef and a key signature of one sharp. Measure 16 starts with a treble clef and a key signature of one sharp. The notation is written on two staves. The first staff (top) contains measures 15 and 16, and the second staff (bottom) contains measures 15 and 16. The music is written in treble clef with a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, with some beamed notes. Measure 15 starts with a treble clef and a key signature of one sharp. Measure 16 starts with a treble clef and a key signature of one sharp.

16

Musical notation for measures 17, 18, 19, and 20. The notation is written on four staves. The first staff (top) contains measures 17 and 18, the second staff contains measures 17 and 18, the third staff contains measures 19 and 20, and the fourth staff (bottom) contains measures 19 and 20. The music is written in treble clef with a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, with some beamed notes. Measure 17 starts with a treble clef and a key signature of one sharp. Measure 18 starts with a treble clef and a key signature of one sharp. Measure 19 starts with a treble clef and a key signature of one sharp. Measure 20 starts with a treble clef and a key signature of one sharp.

17

B.C1

Musical score for measures 17-18, featuring four staves. The notation includes treble clefs, stems, and various note heads (quarter, eighth, and sixteenth notes) with stems. Measure 17 contains six measures of music, and measure 18 contains four measures, ending with a double bar line. The music is written in a style typical of a woodwind instrument like a B♭ Clarinet.

18

Musical score for measures 19-22, featuring four staves. The notation includes treble clefs, stems, and various note heads (quarter, eighth, and sixteenth notes) with stems. Measure 19 contains six measures of music, and measure 20 contains four measures, ending with a double bar line. The music continues the style of the previous section.

B.Cl

a)

The image displays a musical score for a B. Cl. instrument, consisting of eight staves of music. The notation is written in a single system across the staves. The music features a series of notes, primarily eighth and sixteenth notes, with various accidentals (sharps and flats) and dynamic markings (accents and slurs). The key signature is one flat (B-flat major or D minor). The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together. The overall structure is a continuous melodic line with some rests and phrasing slurs.

19

b1)

B.Cl

Musical notation for exercise b1) in B-flat major, consisting of four staves. The first staff is a grand staff with a treble clef and a bass clef. The second and third staves are single treble clefs. The fourth staff is a grand staff with a treble clef and a bass clef. The notation includes various intervals and chords, such as triads and dyads, with some notes marked with sharps and naturals.

b2)

Musical notation for exercise b2) in B-flat major, consisting of four staves. The first staff is a grand staff with a treble clef and a bass clef. The second and third staves are single treble clefs. The fourth staff is a grand staff with a treble clef and a bass clef. The notation includes various intervals and chords, such as triads and dyads, with some notes marked with flats and naturals.

B.Cl a)

Musical staff 1: Treble clef, B-flat instrument. Contains a series of eighth notes with stems pointing up and down, and some notes with ledger lines above the staff.

Musical staff 2: Treble clef, B-flat instrument. Continuation of the eighth-note pattern from the first staff.

Musical staff 3: Treble clef, B-flat instrument. Continuation of the eighth-note pattern from the first staff.

Musical staff 4: Treble clef, B-flat instrument. Continuation of the eighth-note pattern from the first staff.

Musical staff 5: Treble clef, B-flat instrument. Continuation of the eighth-note pattern from the first staff.

22

B.C1 a)

Musical notation for exercise 22, part a). It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth notes with a dotted quarter note, featuring a sequence of ascending and descending intervals. The second staff continues the melody with similar rhythmic patterns.

Continuation of the musical notation for exercise 22, part a). The second staff continues the melody from the first staff, maintaining the same rhythmic and melodic structure.

b1) b2)

Musical notation for exercise 22, parts b1) and b2). Part b1) is a single staff of music with a treble clef, one sharp, and common time, containing a sequence of notes. Part b2) is a single staff of music with a treble clef, one sharp, and common time, containing a sequence of notes.

Two empty musical staves, each consisting of a five-line staff.

23

Musical notation for exercise 23. It consists of a single staff of music with a treble clef, one sharp, and common time. The melody is written in eighth notes with a dotted quarter note, featuring a sequence of ascending and descending intervals.

Two empty musical staves, each consisting of a five-line staff.

24

Musical notation for exercise 24. It consists of a single staff of music with a treble clef, one sharp, and common time. The melody is written in eighth notes with a dotted quarter note, featuring a sequence of ascending and descending intervals.

Two empty musical staves, each consisting of a five-line staff.

1

a) b)

Vc

2

a) b)

3

a) b)

4

a) b)

5

a) b)

6

a) b)

7

8

9

a) b)

10

a)

b)

11

a)

b)

c)

d)

12

13

Vc

Musical score for measure 13, Violin part. The score consists of four staves of music. The first staff is labeled 'Vc'. The music is written in bass clef with a treble clef sign above the staff. The key signature has one flat (B-flat). The rhythm is 4/4. The notes are: Staff 1: G2, A2, B2, C3, D3, E3, F3, G3. Staff 2: G2, A2, B2, C3, D3, E3, F3, G3. Staff 3: G2, A2, B2, C3, D3, E3, F3, G3. Staff 4: G2, A2, B2, C3, D3, E3, F3, G3. The measure ends with a double bar line.

14

Musical score for measure 14, Violin part. The score consists of seven staves of music. The key signature has one flat (B-flat). The rhythm is 4/4. The notes are: Staff 1: G2, A2, B2, C3, D3, E3, F3, G3. Staff 2: G2, A2, B2, C3, D3, E3, F3, G3. Staff 3: G2, A2, B2, C3, D3, E3, F3, G3. Staff 4: G2, A2, B2, C3, D3, E3, F3, G3. Staff 5: G2, A2, B2, C3, D3, E3, F3, G3. Staff 6: G2, A2, B2, C3, D3, E3, F3, G3. Staff 7: G2, A2, B2, C3, D3, E3, F3, G3. The measure ends with a double bar line.

15

Vc

Musical notation for measures 15 and 16. Measure 15 consists of two staves: the top staff is in treble clef and the bottom staff is in bass clef. Measure 16 also consists of two staves: the top staff is in treble clef and the bottom staff is in bass clef. The notation includes various note values and rests.

16

Musical notation for measures 17 through 21. Each measure is represented by two staves: a top staff in treble clef and a bottom staff in bass clef. The notation includes various note values and rests.

17

Vc

Musical score for measure 17, featuring four staves of music. The notation is primarily in bass clef, with treble clef inserts for the right hand. The music consists of eighth and sixteenth notes, with some accidentals (flats) present.

18

Musical score for measure 18, featuring five staves of music. The notation is primarily in bass clef, with treble clef inserts for the right hand. The music consists of eighth and sixteenth notes, with some accidentals (flats) present.

Empty musical staves at the bottom of the page.

a)

Vc

The image displays a musical score for Violoncello (Vc), labeled 'a)'. The score consists of 12 staves of music. The first five staves are written in bass clef, while the remaining seven staves are written in treble clef. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The piece concludes with a double bar line on the final staff.

b1)

Vc

Section b1) consists of four staves of music. The first two staves are in bass clef, and the last two are in treble clef. The first staff is labeled 'Vc'. The music features a sequence of eighth and quarter notes with various accidentals (sharps, flats, and naturals).

b2)

Section b2) consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music continues with a sequence of eighth and quarter notes, including some beamed eighth notes and various accidentals.

Four sets of empty musical staves, each consisting of five lines, provided for further notation.

a)

Vc

The musical score for Violoncello (Vc) begins at measure 20. It is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The score consists of seven staves. The first five staves are in bass clef, and the last two are in treble clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The notation includes various articulations such as slurs and accents.

Four sets of empty musical staves, each consisting of five lines, are provided for further notation.

a)

Vc

Violoncello part 'a)' consisting of seven staves of music. The notation is in bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with frequent sixteenth and thirty-second notes, and includes dynamic markings such as *mf* and *ff*.

b1)

Violoncello part 'b1)' consisting of two staves of music. The notation is in bass clef with a key signature of one sharp (F#). It features a simpler rhythmic pattern with quarter and eighth notes.

b2)

Violoncello part 'b2)' consisting of two staves of music. The notation is in treble clef with a key signature of one sharp (F#). It features a simple melodic line with quarter and eighth notes, ending with a double bar line.

22

a)

Vc

b1)

b2)

23

24