

COMPOSITION ANALYSIS OF STRING QUARTET
IN FOUR MOVEMENTS

A THESIS
SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS IN VIOLIN
IN THE GRADUATE SCHOOL OF THE
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We hereby recommend that the thesis prepared under
our supervision by Shelley Clifford
entitled "Composition Analysis of String Quartet
in Four Movements"

be accepted as fulfilling this part of the requirements for the Degree of
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INTRODUCTION

The composition of a string quartet in four movements is the main part of this thesis. The composition is tonal, and employs several newer techniques of twentieth century music. Its movements are in traditional form: fugue, scherzo, ternary song form, and theme and variations. The string quartet is bound under separate cover.

The composition is accompanied by a stylistic analysis, movement by movement, contained in this portion of the thesis. A study of contemporary compositional techniques was made from available theoretical and aesthetic sources, as well as from scores of contemporary quartets. A short summary of the history of the development of this form is included.

BACKGROUND STUDY

The history of the string quartet does not begin much before 1750. Most chamber works written prior to this date rely heavily on the continuo. The Baroque trio sonata was the favored media, usually consisting of two treble instruments, a bass instrument, and the harpsichord to realize the figured bass and provide the harmony. Around the middle of the eighteenth century, several composers began writing for four stringed instruments, although most of these works are conceived for a small orchestra, instead of a quartet. Some of the more prominent names of composers are Tartini, Sammartini, Pugnani, Boccherini, and Stamitz.¹

Haydn has long been called the inventor of the string quartet. Rosemary Hughes quotes Marion Scott by saying, "Haydn did not invent the form: he made it--an infinitely higher achievement."² The early quartets of Haydn, often titled divertimenti, are of small dimension, frequently contain five movements, and are extremely homophonic with most emphasis placed on the first violin

¹Willi Apel, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1966), p. 713.

²Alec Robertson, ed., Chamber Music (Baltimore: Penguin Books, Inc., 1960), p. 14.

part. It is not until Op. 33 (1781) that one can see a definite chamber media emerge. Pauly states that this group of quartets are not revolutionary, but they do incorporate more than ever before the principle of thematic fragmentation, manipulation, and development.¹ The later quartets take these new ideas and refine them so that each quartet becomes an individual entity, with interesting soloistic lines given to each of the four instruments.

Mozart had moved to Vienna in 1781, where he met Haydn and heard the Op. 33 quartets. Mozart's ten years of friendship with the older composer led to a reciprocal influence. In 1785, Mozart published six quartets dedicated to Haydn, all of which are very unified and concentrated. Grout points out the romantic harmonies of the Adagio of K. 458, and the cross-relations of the slow introduction to the first movement of K. 456, the "Dissonant."² The last three quartets of Mozart are dedicated to Frederick William II, King of Prussia, who was a competent cellist. In these quartets a new element of virtuosity is introduced. Two basic differences between Haydn and Mozart are stated by Ulrich: Mozart intensified his works by the use of

¹Reinhard G. Pauly, Music in the Classic Period (Englewood Cliffs, N. J.: Prentice Hall, Inc., 1965), p. 153.

²Donald J. Grout, A History of Western Music (New York: W. W. Norton, 1964), p. 317.

short, chromatic fragments; Haydn had a more open, diatonic style, almost completely devoid of any chromatic writing. Also, Haydn's recapitulations in the sonata form movements often recur in an unorthodox fashion intended to shock or amuse the listener; Mozart always does the expected thing, but in new and different ways.¹

Most musicians would place Beethoven's string quartets at the highest level in the entire range of chamber music. These sixteen quartets plus the Grosse Fugue, Op. 133, reveal Beethoven's maturation of style and technique more than any other series. According to Grout, the Op. 18 demonstrate how well Beethoven had learned from Haydn the art of developing motives by contrapuntal devices. Yet these six quartets are not mere imitations of Haydn, with such typical characteristics of Beethoven as unconventional modulations, motivic themes, changes in formal structure.² The middle quartets, Opp. 59, 74, and 95, are the first quartets where Beethoven begins to treat the quartet in new and experimental ways: shifting rhythms, emphasis on the Neapolitan chord, sharp contrasts of mood. The last five quartets, with the exception of Op. 135,

¹Homer Ulrich, Chamber Music (New York: Columbia University Press, 1966), pp. 200-202.

²Grout, p. 327.

expand the dimension of form, reaching as many as seven movements. Beethoven increased the importance of contrapuntal textures, created new sonorities, concealed the cadential effect, and freed the tonal system for each new movement. As Roger Fiske says,

It has always seemed to musicians that these late quartets were the expressions of a man who was spiritually no longer as other men, and their technical and emotional difficulty for performers long prevented their either being played or understood.¹

Whether or not intimidated by Beethoven's tremendous accomplishment, the composers of the nineteenth century did not add any great milestones to the quartet literature, with the possible exception of the three Brahms quartets which expand the quartet to almost symphonic proportions. Apel lists Schubert, Dvorak, Reger, d'Indy, Debussy, and Ravel as notable contributors to the quartet literature of the Romantic period.²

In the twentieth century, Schoenberg, Berg and Webern employ atonality and the twelve-tone technique. Ulrich mentions that rhythmic development reached a new level in the two string quartets of Elliott Carter.³ However, the bulwark of contemporary quartet writing is

¹Robertson, p. 127.

²Apel, p. 712.

³Ulrich, p. 375.

comprised of the six works of Bartok. Ulrich states,

Bartok created a series of works that are unsurpassed in their variety of sonorous effects, in the power of their rhythmic appeal, but more especially in the rich expressiveness they achieved in their dissonant, atonal idiom.¹

The first two quartets rely on rhythmic and melodic folk influences. The third and fourth quartets reveal the growth of the arch pattern. Deri describes the fourth quartet as having two arches around the central third movement: one arch consists of the first and fifth movements which share motivic material; another arch consists of the second and fourth movements, both scherzo-like in nature.² The fifth quartet is again in arch form with five movements centered on a scherzo. The sixth returns to a classical scheme of four contrasting movements. Bartok uses a motto-theme which is given before each of the first three movements and becomes the thematic material of the fourth. Mosco Carner draws a parallel between Bartok and Beethoven by marking these six quartets as the peak of the modern genre, while the sixteen quartets of Beethoven are the height of the classical form.³

¹Ibid., p. 355.

²Otto Deri, Exploring Twentieth Century Music (New York: Holt, Rinehart, and Winston, Inc., 1968), p. 250.

³Robertson, p. 221.

ANALYSIS OF STRING QUARTET

The analysis of the string quartet will be done for each movement separately. Each section will contain comments on style, structure, and general harmonic basis. Referrals to the score will be made by rehearsal letters (L. B) and by measure numbers (M. 20). Following the analysis will be a brief discussion of rehearsal difficulties and problems in performance.

I. Moderato

The first movement is a fugue, with the cello stating the principal theme first. The other three instruments enter in strict imitation at the intervals of the fifth and the octave. The principal theme hints at the Ionian mode because of the emphasis given to the notes C# - D# - F#. The emphasis given to the tritone C - F# reinforces the feeling of atonality because the tonic triad is destroyed. Tonal centers are clearly present, but tonality in the traditional sense of the word is avoided. The countermotive to the theme consists of chromatic broken octaves.

A transitional section begins at L. B with a slower harmonic rhythm, chromaticism, and a crescendo functioning

to set up the restatement of the principal theme. A new half-step motive is introduced in this transition. At L. C, the principal theme returns in the first violin one half-step lower than the first hearing. This time the viola does not state the principal theme, but merely fills in harmonically.

Increased chromaticism and fragmentation in the cello develops the principal theme starting at L. D. The last statement of the theme in imitation is prepared by violent, falling octaves and ninths descending chromatically. A long crescendo leads into a stretto section comprised of fragments of the theme. The final return to the fugue theme has the voices introduced using the pyramid effect of spacing the entrances one measure apart.

The coda of the movement starts at L. F. The tension of the final theme statement is resolved by descending dotted half-notes. There is a return to the original tonal center of C.

II. Allegro Vivace

This is the scherzo movement in a traditional ABA ternary form with an abbreviated B section. It is written in primarily eight-measure periods, which are conceived as phrases at the allegro vivace tempo. The first eight measures serve as a vamp to introduce the first theme at L. A.

At L. C, the A theme is rescored by giving the cello the theme and using a pizzicato accompaniment. A hocket effect is used in the upper three voices. A fragmented, pyramid version of the A theme appears at L. D.

The middle section of the movement starts at L. E. There is a humorous use of rests occurring at unexpected times. Ascending scales in seconds reach the climax of loud tone clusters, and lend a feeling of the finale of this section. However, instead of immediately returning to the A theme, a brief andante melody appears with the same general melodic curve as the A theme. In its lyrical "sweetness" and harmonic simplicity, it offers a distinct parody of the first rather rough theme.

At L. I, there is a return of theme A in a mysterious style; but instead of continuing it at length as had been done before, the andante melody of the B section returns, only now up to the original tempo of the piece. The coda uses the A theme varied somewhat rhythmically, and ending in an ascending scale in half-step clusters.

III. Andante

This movement opens with a simple three-voice chorale with a tonal center of C. The quarter-note is the fastest note value. An eighth-note countermelody is introduced by the first violin at L. A. The texture becomes

increasingly more contrapuntal, yet at the same time very free flowing. The tonal center is now on D and leads to one at A.

At L. B, a triplet variation of the theme starts with an even freer violin obbligatto. The chorale, which has remained basically the same, now introduces an eighth-note line in the second violin. The tonal center moves to F, but with a sense of expanded tonality--an F-major scale with the addition of F#, Ab, and Eb. The triplet motive becomes fragmented while the first violin and cello answer each other. Chromaticism, trills, and a long crescendo build to the climax of the movement.

After a complete measure of silence, the opening chorale returns at L. D, now in four-part harmony instead of three. The tonal center of D shifts to one of A at the end of the movement, giving the effect of a half cadence.

IV. Allegro Moderato

The final movement is in the form of a theme and variations. It begins with a unison statement of the theme in all four instruments. The theme begins as a twelve-tone statement, but the sequence is broken after eight notes. The rhythm is reminiscent of Bartok. The tonal center is G. There is a notable use of a leap of a major seventh, which is used as a unifying factor throughout the movement.

The theme is then restated a second time exactly like the first time with the two violins. The viola and cello, also in unison, introduce a new countermotive in an eighteenth-century species counterpoint.

At L. B, the complexity of the movement becomes much greater. The second violin and viola carry out a slight variation of the theme with several ornaments, while the cello provides a chromatic ground bass. The first violin plays a sixteenth-note contrapuntal line with a rhythmic acceleration that leads to a statement of the theme in extreme registers. The tonal center has now moved from G to C#.

A pizzicato section begins at L. D. Fragmentation and pyramid effects are used. Several novel string effects are used, such as col legno, snap pizzicato, pizzicato glissandi, and jeté bowing. This variation is followed by a rather subdued chorale. The second violin has the melody, which, although derived from the theme of this movement, is very much reminiscent of the first theme of the second movement. Another short variation starts at L. G. The theme is in octaves in the two violins by using octaves and artificial harmonics. A unison running eighth-note counter-melody compliments the harmonics very softly.

The final variation starts at L. H with the lower three instruments on a pedal-point G, and a tranquillo statement of the theme in the first violin. The lethargic mood is interrupted by a fortissimo sequence of eighth-notes taken from M. 13 of the principal theme. However, the tranquillo feeling returns to draw the movement to a quiet close.

PERFORMANCE DIFFICULTIES

Rehearsing and performing the quartet brought on many problems not anticipated when composing the work with a conscientious effort to strictly arrive at the sound conceived in the mind. Sometimes the ideal sound became impossible due to purely mechanical problems. Other times the performers did not perceive sections in the same way as the composer, so they superimposed their own individual musical taste on the composition.

The largest problem with the entire quartet was the fact that many of the sounds were very different from traditional music. Since many string players tend to avoid contemporary music, it is very difficult for them to acquire an ear for the different harmonies and compositional devices. There are two places in the quartet where the group had trouble remaining together. The first is three measures after L. D in the first movement. Because of the clashing intervals in the upper strings spaced one beat apart with no definite downbeat, this made it hard for the lower strings to remain steady with the theme. The second place is at L. D in the last movement. Here the notes are pointillistic with no clear rhythmic or tonal relationship. This is difficult to remain in correct time and also keep

track of the special effects. Since these effects are not used as much in traditional music, they sound strange to the player, and further serve to disorient him from the whole.

Certain problems evolved from merely demanding some things which did not fit the instrument well. There are several examples of this throughout the work. The false harmonics in the last three measures of the first movement are not good because of the octaves between viola and cello and the augmented intervals in the line. In the second movement the opening double stops for viola are practically impossible at the correct tempo. Also in that movement four measures from the end, the leap in the cello line from the low F# to the treble E is extremely awkward. Another example is the chromatic sixteenth-note passage for first violin in the fourth movement, L. B - L. D. This section is much too high for good intonation at the right tempo.

Rehearsing and performing the quartet taught the composer more than the actual composition of the work, for it is only in playing a piece of music that one can really see and hear the difficulties and revise them. There is a vast difference between the conception of music in the mind and the realization of the same in performance.

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STRING QUARTET

A COMPOSITION

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DEPARTMENT OF

MUSIC

BY

SHELLEY CLIFFORD, B.M.

DENTON, TEXAS

MAY, 1974

Texas Woman's University

Denton, Texas


December 19 73

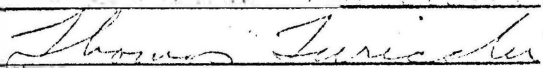
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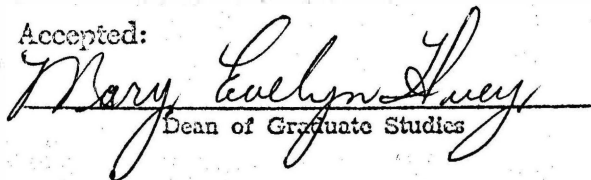
Master of Arts

Committee:


Chairman



Accepted:


Dean of Graduate Studies

String Quartet

Shelley Clifford

I

Moderato

Violin I

Violin II

Viola

Cello

The musical score is written for a string quartet, consisting of Violin I, Violin II, Viola, and Cello. The tempo is marked *Moderato*. The score is divided into two systems. The first system shows the initial measures, with the Cello and Viola parts featuring a melodic line. The second system continues the piece, with the Violin I and II parts entering with a melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like *cres.* and *mp*. The key signature is one sharp (F#), and the time signature is 4/4.

Handwritten musical score on page 2, featuring multiple systems of staves with musical notation, including notes, rests, and dynamic markings.

The score is organized into four main systems, each containing four staves (treble, alto, tenor, and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- Section B:** Indicated by a boxed letter 'B' at the top right of the first system.
- Section C:** Indicated by a boxed letter 'C' at the top right of the third system.
- Dynamic Markings:** *pp* (pianissimo), *mp* (mezzo-piano), *cres.* (crescendo), and *dec.* (decrescendo).
- Rehearsal Markers:** Numbers 13 and 14 are placed at the beginning of the third and fourth systems, respectively.
- Handwritten Notes:** The word "Sue" is written above the first staff of the second system.

The first system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff is also in treble clef and contains a similar melodic line. The third staff is in bass clef and contains a bass line with quarter and eighth notes. The fourth staff is in bass clef and contains a bass line with quarter and eighth notes. There are dynamic markings like *mp* and *pp* and some slurs.

The second system consists of four staves. The first two staves are in treble clef and contain complex chords and melodic fragments. The third staff is in bass clef and contains a bass line. The fourth staff is in bass clef and contains a bass line. A boxed letter 'D' is placed above the second staff. Dynamic markings include *pp*, *ppp*, and *f*. There are also slurs and ties.

The third system consists of four staves. The first two staves are in treble clef and contain complex chords and melodic fragments. The third staff is in bass clef and contains a bass line. The fourth staff is in bass clef and contains a bass line. Dynamic markings include *f* and *pp*. There are also slurs and ties.

The fourth system consists of four staves. The first two staves are in treble clef and contain complex chords and melodic fragments. The third staff is in bass clef and contains a bass line. The fourth staff is in bass clef and contains a bass line. A boxed letter 'E' is placed above the second staff. Dynamic markings include *sfz*, *f*, and *mp*. There are also slurs and ties.

Handwritten musical score for a string quartet, page 4. The score is divided into five systems, each with four staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *sfz*, *mp*, and *mf*. The key signature has one sharp (F#) and the time signature is 4/4. The score shows a complex arrangement with many slurs and ties, indicating a continuous melodic and harmonic flow.

Handwritten musical score for the first system, measures 1-4. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The first staff has a *pp* dynamic marking. The second staff has a *pp* dynamic marking. The third staff has a *mp* dynamic marking. The fourth staff has a *mp* dynamic marking. The music consists of chords and single notes.

II

Allegro vivace

Handwritten musical score for the second system, measures 5-12. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The first staff has a *p* dynamic marking. The second staff has a *mf* dynamic marking. The third staff has a *rit.* marking. The fourth staff has a *rit.* marking. The music consists of chords and single notes. A box labeled 'A' is placed above the second staff in measure 7. The tempo marking *Allegro vivace* is written above the first staff. The tempo marking *A tempo* is written above the third staff in measure 7. The tempo marking *A tempo* is written above the fourth staff in measure 7.

First system of musical notation, measures 1-7. Includes staves for Treble, Alto, Bass, and Cello/Double Bass. Dynamics include *f* (forte) and accents.

Second system of musical notation, measures 8-14. Includes staves for Treble, Alto, Bass, and Cello/Double Bass. Dynamics include *arco* (arco) and *arco #2*. A boxed measure number **10** is present above the fifth measure.

Third system of musical notation, measures 15-21. Includes staves for Treble, Alto, Bass, and Cello/Double Bass. Dynamics include *f* (forte) and *dim* (diminuendo). Accents are present over several notes.

Fourth system of musical notation, measures 22-28. Includes staves for Treble, Alto, Bass, and Cello/Double Bass. Dynamics include *p* (piano). A boxed measure number **17** is present above the sixth measure.

Accel.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#). The tempo marking *Accel.* is written above the first staff. The word *cres.* is written below the first staff, and *cres.* is written below the third staff.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar note values and rests. The word *cres.* is written below the first staff, and *cres.* is written below the third staff.

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#). The tempo marking *Andante* is written below the first staff. The word *cres.* is written below the first staff, and *cres.* is written below the third staff.

The fourth system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#). The tempo marking *Andante* is written below the first staff. The word *cres.* is written below the first staff, and *cres.* is written below the third staff.

A Tempo

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The first two staves contain whole rests. The third staff has a melody starting with a quarter note, followed by eighth notes. The fourth staff has a single quarter note.

The second system consists of four staves. The top two staves have ascending eighth-note runs. The third staff has a single whole note. The fourth staff has a single whole note. The system ends with a double bar line.

I Tempo I

The third system consists of four staves. The top two staves have ascending eighth-note runs with the marking 'dec.' (decrescendo). The third staff has a single whole note. The fourth staff has a single whole note. The system ends with a double bar line.

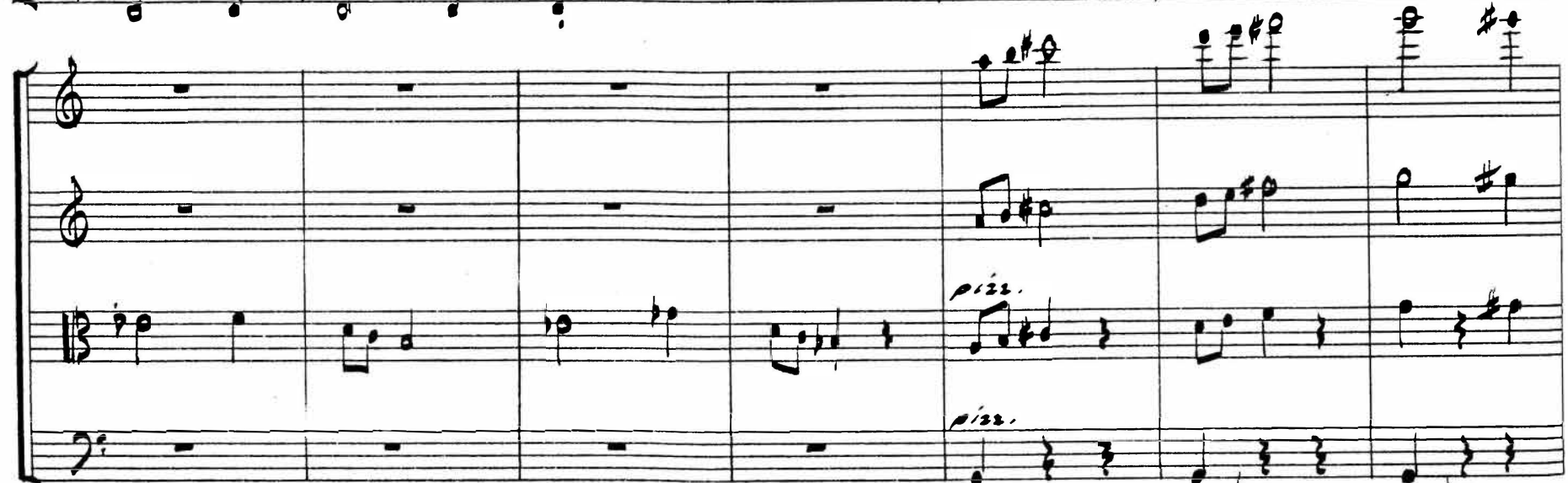
The fourth system consists of four staves. The top two staves have ascending eighth-note runs with the marking 'dec.' (decrescendo). The third staff has a single whole note. The fourth staff has a single whole note. The system ends with a double bar line.

rit.

J



First system of musical notation. It consists of four staves. The top two staves are treble clef and contain whole rests. The third staff is a 12-string guitar staff (indicated by a '13' in a box) and contains a sequence of chords and single notes. The bottom staff is a bass clef staff and contains a sequence of chords and single notes.




Second system of musical notation. It consists of four staves. The top two staves are treble clef and contain whole rests. The third staff is a 12-string guitar staff and contains a sequence of chords and single notes, with the word *pizz.* written above it. The bottom staff is a bass clef staff and contains a sequence of chords and single notes, with the word *pizz.* written below it.



Third system of musical notation. It consists of four staves. The top two staves are treble clef and contain a sequence of chords and single notes, with the word *pizz.* written above the second staff. The third staff is a 12-string guitar staff and contains a sequence of chords and single notes. The bottom staff is a bass clef staff and contains a sequence of chords and single notes.

K



Fourth system of musical notation. It consists of four staves. The top two staves are treble clef and contain whole rests. The third staff is a 12-string guitar staff and contains a sequence of chords and single notes, with the word *arco.* written above it. The bottom staff is a bass clef staff and contains a sequence of chords and single notes, with the word *arco* written below it.

Rit. *Allegro*

Handwritten musical score for the first system. It consists of two systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system also has four staves: two treble clefs and two bass clefs. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first system includes dynamic markings 'f' and 'ff'. The second system includes dynamic markings 'ff' and 'f'. The tempo markings 'Rit.' and 'Allegro' are written above the first staff of the first system.

III

Three empty musical staves with a Roman numeral 'III' centered between the first and second staves.

Andante

Handwritten musical score for the second system. It consists of three staves: two treble clefs and one bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The tempo marking 'Andante' is written above the first staff.

This is a handwritten musical score for a piano piece, consisting of four systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *mf*. Section markers 'A' and 'B' are present. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections.

System 1: The first system consists of four staves. The top staff is a treble clef with a whole rest. The second staff is a treble clef with a series of eighth notes. The third and fourth staves are bass clefs with various note values and rests. A section marker 'A' is located above the second staff.

System 2: The second system consists of four staves. The top staff is a treble clef with a series of eighth notes. The second staff is a treble clef with a series of eighth notes. The third and fourth staves are bass clefs with various note values and rests.

System 3: The third system consists of four staves. The top staff is a treble clef with a series of eighth notes. The second staff is a treble clef with a series of eighth notes. The third and fourth staves are bass clefs with various note values and rests. A section marker 'B' is located above the second staff.

System 4: The fourth system consists of four staves. The top staff is a treble clef with a series of eighth notes. The second staff is a treble clef with a series of eighth notes. The third and fourth staves are bass clefs with various note values and rests.

The first system of musical notation consists of four staves. The top staff is in treble clef and contains a series of chords and triplets. The second staff is in treble clef and contains a melody with some triplets. The third staff is in bass clef and contains a melody. The fourth staff is in bass clef and contains a melody. There are some markings on the right side of the system, possibly indicating a repeat or a specific performance instruction.

The second system of musical notation consists of four staves. It begins with a 'C' in a box, likely indicating a common time signature. The top staff has some triplets and a 'pp' marking. The second staff has a 'pp' marking. The third staff has a 'pp' marking. The fourth staff has a 'pp' marking and some triplets. There are some markings on the right side of the system, possibly indicating a repeat or a specific performance instruction.

The third system of musical notation consists of four staves. The top staff has a 'f' marking and some triplets. The second staff has a 'f' marking and some triplets. The third staff has a 'f' marking and some triplets. The fourth staff has a 'f' marking and some triplets. There are some markings on the right side of the system, possibly indicating a repeat or a specific performance instruction.

The fourth system of musical notation consists of four staves. It begins with a 'D' in a box, likely indicating a specific performance instruction. The top staff has a 'mp' marking. The second staff has a 'mp' marking. The third staff has a 'mp' marking. The fourth staff has a 'mp' marking. There are some markings on the right side of the system, possibly indicating a repeat or a specific performance instruction.

Rit.

The first system of the musical score consists of four staves. The top staff is in treble clef and contains a series of notes, some with slurs. The second staff is also in treble clef and contains notes and rests. The third staff is in bass clef and contains notes and rests. The bottom staff is in bass clef and contains notes and rests. There are dynamic markings such as *f* and *p* throughout the system. The system concludes with a double bar line.

IV

Allegro moderato

The second system of the musical score consists of eight staves, arranged in two groups of four. The top group of four staves is in treble clef and contains notes, rests, and dynamic markings such as *f marcato*. The bottom group of four staves is also in treble clef and contains notes, rests, and dynamic markings. The system concludes with a double bar line.

This page contains three systems of handwritten musical notation. Each system consists of four staves: two for treble clef and two for bass clef. The notation includes various note values, rests, and accidentals. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are present. A section marker 'A' is located at the beginning of the second system. The music is written in a style typical of 19th-century manuscript notation.

System 1: Four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, often beamed together. The bottom two staves are in bass clef.

System 2: Four staves of music. The first staff begins with a treble clef and a key signature of one sharp. It includes dynamic markings *mf* and *f*. A section marker 'A' is placed at the start of the first staff. The bottom two staves are in bass clef.

System 3: Four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The bottom two staves are in bass clef.

B

mp
mf
mf
mp

C

f
f
loco
loco

First system of musical notation, measures 1-4. The system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is a treble clef with a key signature of one sharp, containing a simpler melodic line. The third staff is a treble clef with a key signature of one sharp, containing a melodic line. The bottom staff is a bass clef with a key signature of one sharp, containing a bass line.

Second system of musical notation, measures 5-8. The system consists of four staves. The top staff continues the complex melodic line. The second staff continues the simpler melodic line. The third staff continues the melodic line. The bottom staff continues the bass line. Measure 8 ends with a double bar line and a key signature change to one flat (Bb).

Third system of musical notation, measures 9-12. The system consists of four staves. The top staff begins with a box containing the letter 'D' and the word 'pizz.'. It contains a melodic line with some rests. The second staff begins with the word 'pizz.' and contains a melodic line. The third staff begins with the word 'pizz.' and contains a melodic line. The bottom staff contains a bass line. Measure 12 ends with a double bar line and a key signature change to one flat.

Fourth system of musical notation, measures 13-16. The system consists of four staves. The top staff contains a melodic line with some rests. The second staff contains a melodic line with some rests. The third staff contains a melodic line with some rests. The bottom staff contains a bass line. Measure 16 ends with a double bar line and a key signature change to one flat.

Handwritten musical score for "L'Espresso" by Debussy. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 2/4. The music features various notes, rests, and dynamic markings. The title "L'Espresso" is written in a decorative font at the top left. The name "Debussy" is written in a smaller font at the top right. The word "pizz." is written above the first staff. The word "sul tasto" is written above the third and fourth staves. The word "pizz." is written below the first staff. The word "pizz." is written below the second staff. The word "pizz." is written below the third staff. The word "pizz." is written below the fourth staff.

Handwritten musical score for "A Tempo". The score is written on four staves. The first staff is for the Violin I part, the second for Violin II, the third for Viola, and the fourth for Cello. The tempo is marked "A Tempo" and the key signature is one sharp (F#). The score includes dynamic markings such as "pp" (pianissimo) and "f" (forte). The piece concludes with a double bar line and a repeat sign.

Handwritten musical score on page 20. The page contains two systems of staves. The first system consists of four staves, and the second system consists of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions are written above the staves.

Performance instructions and markings include:

- sul pont* (multiple instances)
- au naturel* (multiple instances)
- ff* (fortissimo)
- p* (piano)
- pp* (pianissimo)
- Rest.* (multiple instances)
- I* (first ending bracket)