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**The Compositional Processes of Arvo Pärt:
A Survey and Comparison of Two Musical
Styles**

Volume 2 – Musical Examples

Stephen Gregory John Penton

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Master of Arts

1998



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Example 1

The musical score for Example 1 is arranged in four systems. The first system includes a woodwind section with a flute (fl.) and oboe (ob.) part, and a string section. The second system features a trumpet section with parts for tr. III, tr. IV, and trbn. I, along with a string section. The third system shows a string section. The fourth system includes a violin section with parts for vni. II and vni. IV, and a string section. The score is marked with various dynamics such as *mp*, *ff*, *mf*, and *ff*. A circled number 5 is positioned below the third system. The notation includes various rhythmic values, accidentals, and articulation marks.

UE 13560

Example 2

The image shows a handwritten musical score for a piano accompaniment, divided into three systems. Each system consists of a grand staff (treble and bass clefs) with a brace on the left. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

- System 1:** The first system is marked with a '1' above the treble clef. It contains two measures. The first measure has a treble clef with notes G4 (sharp), A4, B4, C5, and D5, and a bass clef with notes G3, F3, E3, and D3. The second measure has a treble clef with notes D5, C5, B4, and A4, and a bass clef with notes C4, B3, A3, and G3. A '2' is written above the second measure.
- System 2:** The second system is marked with a '3' above the treble clef. It contains two measures. The first measure has a treble clef with notes G4 (sharp), A4, B4, C5, and D5, and a bass clef with notes G3, F3, E3, and D3. The second measure has a treble clef with notes D5, C5, B4, and A4, and a bass clef with notes C4, B3, A3, and G3. A '4' is written above the second measure. Below the bass clef of the second measure, there are three vertical lines of notes: the first has notes G3, F3, E3, D3; the second has notes C4, B3, A3, G3; and the third has notes F3, E3, D3, C3.
- System 3:** The third system is marked with a '5' above the treble clef. It contains two measures. The first measure has a treble clef with notes G4 (sharp), A4, B4, C5, and D5, and a bass clef with notes G3, F3, E3, and D3. The second measure has a treble clef with notes D5, C5, B4, and A4, and a bass clef with notes C4, B3, A3, and G3.

Example 3

7 7^a

V-ni I arco

V-ni II mp pizz.

V-le

V-c.

C.b.

tutti pizz.

arco

mf

8

arco

mf

pizz.

arco

Example 4

14

arco

V-ni I

V-ni II

V-le

V-c.

C.b.

stacc.

mp

stacc.

cresc.

mp

stacc.

cresc.

mp

cresc.

6

stacc.

Fl.

Ob.

mp

con sord.

mp

T-r-ba

T-lo

pp

stacc.

1 pult

p

Archi

Example 5

Fl. picc.

Ob.

Cl.

Fag.

Tr-ba

Archi

91

senza sord.

(continued)

Example 6

Cor.
Tr. ba
Tr. ne
Timp.
Hi-hat

cresc.

cresc.

cresc.

The musical score consists of ten systems of staves. The first system includes five staves labeled Cor., Tr. ba, Tr. ne, Timp., and Hi-hat. The second system has two staves. The third system has two staves. The fourth system has two staves, with the word "cresc." written below the lower staff. The fifth system has two staves. The sixth system has two staves, with the word "cresc." written below the lower staff. The seventh system has two staves. The eighth system has two staves. The ninth system has two staves. The tenth system has two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Example 7

10

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Timp.

Sii.

Arnt

The musical score for Example 7, measures 10-19, is presented in a standard orchestral layout. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Cor.), Trumpets (Tr-ba), Trombones (Tr-ne), Timpani (Timp.), Snare Drum (Sii.), and Percussion (Arnt). The score is divided into two systems. The first system (measures 10-15) shows the Flute and Oboe playing a melodic line with a slur. The Clarinet and Bassoon play a rhythmic accompaniment. The Horns and Trumpets play a sustained chord with the instruction 'con sord.' (con sordina). The Trombones play a similar sustained chord. The Timpani and Snare Drum play a rhythmic pattern. The Percussion part includes a 'pizz.' (pizzicato) instruction. The second system (measures 16-19) continues the melodic line for the Flute and Oboe, with the Clarinet and Bassoon playing a more complex rhythmic pattern. The Horns and Trumpets play a sustained chord with 'con sord.' instructions. The Trombones play a sustained chord. The Timpani and Snare Drum play a rhythmic pattern. The Percussion part includes a 'pizz.' instruction. The score is written in a key signature of one flat and a 4/4 time signature.

Example 8

20

Ob.

Cl.

Cor. I

Cor. II

Vni I p.

Vni II p.

Vla.

Vcl.

Cb.

Vaga pingeliseit

(continued)

Ob.

Cl.

Cor. I

Cor. II

Timp.

V-ni I $\frac{f}{p}$

V-ni II $\frac{f}{p}$

V-le

V-c.

C-b.

The image shows a page of a musical score, page 9, for an orchestra. The score is arranged in a single system with the following instruments from top to bottom: Oboe (Ob.), Clarinet (Cl.), Cor. I, Cor. II, Timp., Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V-c.), and Contrabass (C-b.). The Violin I and II parts are marked with dynamics $\frac{f}{p}$. The music is written in a single system with various dynamics and articulations. The score is written in a single system with various dynamics and articulations. The page number 9 is centered at the bottom.

Example 9

15

Musical score for Example 9, measures 15-17. The score is arranged in systems for various instruments:

- Fl. (Flute):** Measures 15-17, marked *mp*.
- Cl. (Clarinet):** Measures 15-17, marked *mp*.
- Vni I (Violin I):** Measures 15-17, marked *p* and *mp*.
- Vni II (Violin II):** Measures 15-17, marked *p* and *mp*.
- Vla (Viola):** Measures 15-17, marked *p* and *mp*.
- Vcl. (Cello):** Measures 15-17, marked *p*. Includes a *(Solo)* marking in measure 17.
- Fl. (Flute):** Measures 15-17, marked *mp*.
- Fag. (Bassoon):** Measures 15-17, marked *mp*.
- Archi (Archi):** Measures 15-17, marked *p*. Includes a *Solo* marking in measure 15.
- Fl. (Flute):** Measures 15-17, marked *mp*.
- Fag. (Bassoon):** Measures 15-17, marked *mp*.
- Cor. (Horn):** Measures 15-17, marked *p*.
- Archi (Archi):** Measures 15-17, marked *p*.

Example 10

V-ni I

V-ni II

V-le

V-c.

C.b.

17

Ob.

Cl.

Fag.

Archi

Cl.

Fag.

Tr-ba

Tr-ne

Archi

con sord.

con sord.

Tutti

Example 11

Ob. *pp*

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

V-ni I

V-ni II

V-le *cresc.*

V-c.

C.b.

18

Fl. picc.

Ob.

Fag.

Cor.

Tr-ba *senza sord.*

Tr-ne *senza sord.*

Sil.

Archi *mf*

Detailed description: This is a page of a musical score for a symphony orchestra. The score is divided into two systems. The first system includes staves for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-ba), Trombone (Tr-ne), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V-c.), and Contrabass (C.b.). The second system includes staves for Piccolo Flute (Fl. picc.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-ba), Trombone (Tr-ne), Silence (Sil.), and Strings (Archi). The score features various musical notations such as dynamics (pp, mf, cresc.), articulation (accents), and performance instructions (senza sord.). A rehearsal mark '18' is placed above the Fl. picc. staff in the second system. The page number '12' is centered at the bottom.

Example 12

30

Fl. picc.

Ob.

Cl.

Fag.

Cor.

Tr-ha

Tr-ne

Timp.

T-lo

Hi-hat

Sil.

Archi

The musical score for Example 12, page 30, consists of 13 staves. The instruments are: Fl. picc., Ob., Cl., Fag., Cor., Tr-ha, Tr-ne, Timp., T-lo, Hi-hat, Sil., and Archi. The score is written in a single system with three measures. The Fl. picc. staff has a treble clef and a key signature of one flat. The Ob., Cl., and Fag. staves have a treble clef and a key signature of one flat. The Cor., Tr-ha, and Tr-ne staves have a treble clef and a key signature of one flat. The Timp., T-lo, and Hi-hat staves have a treble clef and a key signature of one flat. The Sil. staff has a treble clef and a key signature of one flat. The Archi staff has a treble clef and a key signature of one flat. The score contains various musical notations, including notes, rests, and dynamic markings.

Example 13

Fl. picc.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Timp.

T-lo

Hi-hat

Sil.

V-ni I

V-ni II

V-la

V-ca

C-b.

21

2 div.

2 div.

2 div.

2 div.

non div.

non div.

non div.

non div.

non div.

non div.

non div.

div.

Example 14

Flute (Fl.)
Clarinet (Cl.)
Bassoon (Fag.)
Trumpet (Tr-ba)
Hi-hat
Snare (Sil.)
Violin Solo (V-nn Solo)
Violin I (V-ni I)
Violin II (V-ni II)
Viola Solo (V-la Solo)
Viola (V-le)
Violoncello Solo (V-c. Solo)
Violoncello (V-c.)
Cello (C.b.)

dim. poco a poco
pizz.
p poco a poco cresc.
pizz.
P poco a poco cresc.
rit. e dim.
f poco a poco dim.

Example 15

23 43

Fl. picc.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

V-ni I

V-ni II

V-la

V-n.

C-b.

ord.

ord. *mf*

cresc.

div. *mf*

8-----

ord. 32

mf

8-----

Example 16

Fl.

Ob.

Cl.

Fag.

Cor. I

Cor. II

Timp.

P. m

V. ni I

V. ni II

V. le

V. c.

Cb.

f

mf

cresc.

f

f

cresc.

f

cresc.

cresc.

Example 17

50

Ob.

Cl.

V-ni I.

V-ni II.

V-le

V-c.

C.b.

pizz.

pizz.

pizz.

pizz.

pizz.

unis.

39

Fl.

Ob.

Cl.

Fag.

V-ni I.

V-ni II.

V-le

V-c.

C.b.

mf

Example 18

64

49

Tr-ba
Tr-ne
P-ru
Hi-hat
Cassa

The musical score for Example 18, measures 49-52, is presented in a multi-staff format. The top section, measures 49-52, features five staves: Tr-ba (Tuba), Tr-ne (Trumpet), P-ru (Percussion), Hi-hat, and Cassa (Cymbal). The Tr-ba and Tr-ne parts contain melodic lines with dynamic markings such as *f* and *mf*. The P-ru part includes rhythmic patterns with vertical stems. The Hi-hat and Cassa parts are represented by vertical stems indicating rhythmic activity. Below this section, there are several staves of piano accompaniment, including a grand staff (treble and bass clefs) and individual staves for various instruments, all containing complex rhythmic and melodic patterns.

Example 19

The image displays a musical score for 'Example 19' on page 71. The score is organized into three main systems, each consisting of multiple staves. The first system has three staves, the second system has four staves, and the third system has five staves. The notation includes various musical symbols such as notes, rests, and slurs, indicating a complex piece of music. The page number '71' is located in the upper right corner.

Example 20

RT-4

RT-9

RT-9

BRASS

TRIANGLE

RT-2

RT-2

RT-2

Handwritten musical score for Example 20, featuring five staves of percussion parts. The staves are labeled RT-4, RT-9, RT-9, BRASS, TRIANGLE, and RT-2. The notation includes various rhythmic patterns, rests, and dynamic markings such as *pp*, *mf*, and *fff*. The RT-4 staff shows a sequence of notes with dynamic markings. The RT-9 staves have similar rhythmic patterns. The BRASS and TRIANGLE staves feature more complex rhythmic figures with dynamic markings. The RT-2 staves at the bottom show further rhythmic development.

Example 21

5 *staccatissimo*

Ob. I

Ob. II

C. ingl.

Cl. picc.

Cl. I

Cl. b.

5

Archi

The musical score for Example 21 is divided into two systems. The first system includes staves for Oboe I and II, English Horn, Piccolo Clarinet, Clarinet I, and Clarinet B. The second system includes staves for the string section (Archi). The woodwind parts feature a series of notes with a 'staccatissimo' marking and a '5' in a box above the first measure. The string section consists of five staves with a rhythmic pattern of eighth notes.

Example 22

FL III muta in Fl. picc.

The image displays a musical score for Example 22, consisting of multiple systems of staves. The notation includes various musical symbols such as notes, rests, and slurs. A specific instruction, "FL III muta in Fl. picc.", is written on one of the staves. The score is presented in a clear, black-and-white format, typical of a printed musical manuscript.

Example 23

24

Musical score for Example 23, page 24. The score is arranged in a standard orchestral format with the following parts:

- Fl. picc.** (Piccolo Flute): Part I and II. Part I has a melodic line with slurs and accents. Part II has a similar line.
- Fl.** (Flute): Part I and II. Part I has a melodic line with slurs and accents. Part II has a similar line.
- Ob.** (Oboe): Part I and II. Part I has a melodic line with slurs and accents. Part II has a similar line.
- C. ingl.** (English Horn): Part I and II. Part I has a melodic line with slurs and accents. Part II has a similar line.
- Cl. picc.** (Piccolo Clarinet): Part I and II. Part I has a melodic line with slurs and accents. Part II has a similar line.
- Cl.** (Clarinet): Part I and II. Part I has a melodic line with slurs and accents. Part II has a similar line.
- Cl. b.** (Bass Clarinet): Part I and II. Part I has a melodic line with slurs and accents. Part II has a similar line.
- T. tam.** (Tom-tom): Part I and II. Part I has a melodic line with slurs and accents. Part II has a similar line.
- Vibr.** (Vibraphone): Part I and II. Part I has a melodic line with slurs and accents. Part II has a similar line.
- Archi** (Strings): Part I and II. Part I has a melodic line with slurs and accents. Part II has a similar line.

The score includes various dynamic markings such as *ff*, *sim.*, *p*, and *cresc.*. It also features articulation marks like accents and slurs. The percussion part includes a tremolo on the second tom-tom, marked *tremolo 2 tocca. in timp.* and *cresc.* with a *p* dynamic.

Example 24

The musical score for Example 24 is organized into three main sections. The top section includes staves for Oboe (Ob.) I and II, Clarinet in E-flat (Cl. e.), and Flute (Fag.) I and II. The middle section is for Horns (Cor.), with five staves. The bottom section is for Strings (Archi), with four staves. The woodwind and horn parts contain musical notation, including notes, rests, and dynamic markings. The string part is currently blank.

Example 25

25

18

Flute

Clarinet

p cresc. *f*

f

mf sempre stacc.
con sord.

mf sempre stacc.
con sord.

mf sempre stacc.
con sord.

mf sempre stacc.
con sord.

mf sempre stacc.
con sord.

mf sempre stacc.

p 8

18

p cresc. *f*

f

mf sempre stacc.
con sord.

mf sempre stacc.
con sord.

mf sempre stacc.

p 8

Example 26

40

20

Fl. picc. *ff*

Fl. I, II *ff*

Ob. I, II *ff*

C. ingl. *ff*

Cl. picc. *ff*

Cl. I, II *ff*

Cl. b. *ff*

Fag. I, II *ff*

C-fag. *ff*

Tr-be I *con sord.* *ff*

Tr-be III *con sord.* *ff*

Tr-ni I *con sord.* *ff*

Tr-ni III *ff*

20

Archi *ff* *pizz.* *arco* *pizz.*

Example 27

51

Timp.

P-ni

V-ni I
1-4
pulti

V-ni I
5-6
pulti

V-ni II
1-2
pulti

V-ni II
3-6
pulti

V.le

V.c.

C.b.

Bleiben nach dem Schlag zusammen.

Example 28

The musical score for Example 28 is arranged in a system with the following parts and markings:

- Timp.**: Includes the tempo instruction *rffsc. poco a poco*.
- V-ni I**: Violin I part.
- V-ni II 3-6 tutti**: Violin II part, marked *tutti*.
- V.le**: Viola part.
- V.c. tutti div.**: Violoncello part, marked *tutti* and *div.*.
- Cb.**: Contrabasso part.

Dynamic markings include *p* (piano) and *mp* (mezzo-piano). The score features various musical notations such as slurs, accents, and articulation marks.

Example 29

62 32

Ob. I, II

Cl. I, II

Cor. III, IV

V. I, VI

P. tib.

V. ni I, II

V. c.

C. b.

col legno

pp cresc. poco a poco

pp cresc. poco a poco

• Удары по струнам (над грифом) по разным местам в свободном ритме. Струны сами слегка заглушены левой рукой.

Arhythmische Schläge auf die Saiten (über dem Griffbrett), auf verschiedene Stellen. Die Saiten werden dabei mit der linken Hand leicht gedämpft.

Example 31

36 Più lento e cantabile

Fl.

Ob. I

Cl. I

Cor.

Arpa

36 Più lento e cantabile

Vni I

Vni II

Viola

Vc.

Cb.

p

cresc.

pizz.

arco

div.

Example 32

SINFONIE Nr. 3

Arvo Pärt
(1971)

1 $\frac{4}{4}$ J. 66

I

Flauto I
II

Flauto piccolo

Oboe I/II
II

Clarinetto (in Si^b) I/II
II

Clarinetto basso (in Si^b)

Fagotto I
II

Contrafagotto

Corno (in Fa) I/II
II/III

Tromba (in Si^b) I/II
II/III

Trombone I/II
II/III

Tuba

Timpani

Campane

Celesta

Marimba

Tam-Tam

$\frac{4}{4}$ J. 66

Violino I
II

Viola

Violoncello

Contrabasso

(continued)

Ob. I 7 6/4 3/4 4/4 2/4

Cl. I (Sib) *con sord.* *p* *pp*

Tr. I (Sib) *mp* *p* *pp*

2 13/4 4/4 (meno) 1/4 4/4 2/4 3/4

Trb. I *f* *ff*

Trb. II *f* *ff*

Tuba *f* *ff* *KI*

Timp. *f* *ff* *PK* *Drum* *f* *ff* $\downarrow = 116$

Camp. *f* *ff*

Cel. *f* *ff*

2 4/4 (meno) div. 1/4 4/4 2/4 3/4

I *mp* *mp*

VI. *mp* *mp*

Va. *mp* *mp*

Vc. *mp* *mp*

Cb. *mp* *mp*

3 $\text{♩} = 116 (\text{♩} = 58)$

Cl. I (Sib) *mp* *mp* *Solo* *mp* *mp*

(continued)

24

Ob. I

Cl. (Sib) I

Fg. I

Hb

a2

5x

28

Ob. II

Fg. II

a2

31

Ob. II

Cl. (Sib) II

Fg. II

Tr. (Sp) I

VL. I

VL. II

4

Solo

TR

unis.

(m)

unis.

35

Ob. II

Cl. (Sib) II

Tr. (Sib) I

VL. I

VL. II

a2

Example 33

10

48

The image shows a musical score for Example 33, measures 48 to 53. It is divided into two systems. The first system (measures 48-53) includes staves for Flute I, Oboe II, Clarinet II, Bassoon I, Contrabassoon I, Trumpets II, III, and IV, Timpani, Violin I and II, Viola, Violoncello, and Contrabass. The second system (measures 53-58) includes staves for Flute I, Flute Piccolo, Oboe VII, Clarinet (Sib), Bassoon I, Trumpets II and III, and Timpani. The score features various dynamics such as *f*, *ff*, and *pizz.* (pizzicato), along with articulation marks like accents and slurs. Rehearsal marks '48' and '53' are present at the beginning of their respective systems.

FL. I

Ob. II

Cl. II

(Sib) III

Fg. I

Cfg.

Cor. I

(Fg.) II

Trb. II III

IV

Timp.

VI. I

II

Va.

Vc.

Cb.

53

FL. I

Fl. picc.

Ob. VII

Cl. (Sib)

Fg. I

Cfg.

Trb. II III

IV

Timp.

Example 34

38

127

28

d = 66

Tr. I

VL. I

VL. II

129

I

I/II

Tr. II

Tr. III

Trb. I

TR 3

TR 2

137

29

Cl. I/II

Cl. b.

Fg. II

Cfg.

Trb. I

Trb. II

Trb. III

Trb. IV

Timp.

Camp.

VL. I

VL. II

Va.

Vc.

Cb.

144 cresc. e string. poco a poco

Timp.

2) Paukenschläge in immer kürzeren Abständen bis zum trem.

attacca
(continued)

30 $\text{♩} = 60$ III

2/4 4/4 2/4 4/4

Ob. I

Ob. III

Cl. I (Sib) II

Cl. (Sib) III

Timp.

$\text{♩} = 60$

2/4 4/4 2/4 4/4

VL I

VL II

Va.

Vc.

p

pp

31

Ob. I

Ob. III

Cl. I (Sib) II

Cl. (Sib) III

Timp.

VL I

VL II

Va.

Vc.

cb.

p

Example 35

16 II

4 *d = 54-56*

Fg. I

Vc. *p*

8 (4) (4)

Fg. I

Va. *p*

Vc. *p*

15 17

Ob. I *Hb* *p*

Fg. I *p*

Cel. *mp* *(4)*

Vl. II *mp*

Va. *mp*

Vc. *p*

22 19

Fl. I *p*

Ob. I *p*

Fg. I *p*

Cel. *p*

Vl. I *div.* *p*

Vl. II *p*

Vc. *p*

(continued)

30

Fl. I
Fl. II (Solo)
Cl. (Sopr.)
Tr. (Sopr.)
Vl. I
Va.

p, *pp*, *f*

R

35

Fl. I
Fl. II (Solo)
Cl. (Sopr.)
Tr. (Sopr.)
Vl. I
Va.

f

40

Fl. I
Fl. II (Solo)
Cl. (Sopr.)
Tr. (Sopr.)
Vl. I
Va.

f

prende il II

Example 36

31

20

58

FL. I II

Ob. I II

Cl. I (Sopr.) II

Fg. I II

mf

a2

mf

p

TR

21

64

FL. I II

Ob. I II

Cl. I (Sopr.) II

Fg. I II

Tr. I (Sopr.) II

mf

molto cresc.

f

3

Example 37

37

III

30 $\text{♩} = 60$

4 4 4 4

Ob. I

Ob. III

Cl. I (Sib)

Cl. III (Sib)

Timp.

$\text{♩} = 60$

2/4 4/4 2/4 4/4

VL I

VL II

Va.

Vc.

31

Ob. I

Ob. III

Cl. I (Sib)

Cl. III (Sib)

Timp.

VL I

VL II

Va.

Vc.

Cb.

38

32

74

Ob. I
Ob. II
Cl. I (Sib)
Cl. II (Sib)
Timp.
I
VL. II
Va.
Vc.
Cb.

79

33

Ob. I
Ob. II
Cl. I (Sib)
Cl. II (Sib)
Timp.
I
VL. II
Va.
Vc.
Cb.

Example 38

Musical score for Example 38, measures 83-88. The score includes staves for Flute I, Oboe I, Clarinet I/II, Clarinet III, Clarinet Bass, Trumpet I, Violin I, Flute II, Flute A, Violin II, Viola, Violoncello, and Contrabass. It features various musical notations such as triplets, slurs, and dynamic markings like 'consord.' and 'pp'. Measure numbers 83, 86, and 10 are visible. There are handwritten annotations including 'TR' and 'pp'.

Example 39

18

98

FL. I

FL. picc.

Fg. I
II

Cfg.

Timp.

Mar.

I
VI.
II

Va.

Vc.

Cb.

101

FL. I

FL. picc.

CL. (Si^b) II

CL. (Si^b) III

CL. b. (Si^b)

Timp.

I
VI.
II

Va.

Example 40

10+

12

FL. I

FL. picc.

CL. (Si^b) II

CL. (Si^b) III

CL. b. (Si^b)

Fg. I

Fg. II

Cor. (Fa) I

Cor. (Fa) II

Cor. (Fa) III

Cor. (Fa) IV

Tr. (Si^b) III

Trb. I

Timp.

Vl. I

Vl. II

Va.

Vc.

b.

sim.

mf

senza sord.

con sord. frull.

trem.

a2

3

3

3

Example 41

107

Cl. II (Sib)
Cl. III (Sib)
Cl. b. (Sib)
Cor. I (Fa)
Tr. III (Sib)
Tr. I
Trb. III
Trb. IV
Timp.
I
II
Va.
Vc.
Cb.

Annotations: *a 2*, *con sord. a 2*, *f*, *tram.*

Detailed description: This musical score page contains measures 107 through 110. The top system features woodwinds and brass: Clarinet II and III (Sib), Clarinet B (Sib), Cor I (Fa), Trumpet III (Sib), Trumpet I, and Trombone III and IV. The Trombone III part includes the instruction 'con sord. a 2' and a dynamic marking 'f'. The Timpani part has a 'tram.' marking. The bottom system features strings: Violin I and II, Viola, Violoncello, and Contrabass. The woodwinds and brass parts are more active, with many notes and slurs, while the strings play sustained notes with long slurs.

Example 42

117

21

Cor. (Fa) I II III IV

Tr. (Sib) I II III IV

VL. I II

Va.

Vc.

Handwritten annotations: *a2*, *v*, *f*

122

4

Cor. (Fa) I II III IV

VL. I II

Va.

Vc.

Handwritten annotations: *a2*, *4*, *H6*

Example 43

44 $O = C$ 41 e 4

127 $\frac{4}{4}$

Ob. I

CL. (S.)

III

CFg.

Cor. I (Fa.)

II

Trb. I

IV

Tuba

Mar.

VL. I

II

Va.

Vc.

Cb.

(continued)

51
132

solo
f

3

2

FL. I

FL. picc.

Ob. I
II
III

Cl. (Si^b)
II
III

Cor. I
(Fa) II

Trb. II
IV

Tuba

Timp.

Cal.

cel

arco 4

4
4

2

Example 44

163

48

1 2 3 4 51

FL. I
II

Fl. picc.

Ob. I/II
III

Cl. I/II
(Si^b) III

Cl. b.
(Si^b)

Fg. I
II

Cfg.

Cor. I
(Fa) II
III

Tr. I
(Si^b) II
III
IV

Trb. I
II
III
IV

Tuba

Timp.

Cel.

VL. I
II

Va.

Vc.

Cb.

senza sord.

PK trem.

more

TB

chias.

IT

Example 45

230

Trb. I

238

CL. I (Si^b)

CL. II (Si^b)

CL. b. (Si^b)

Cfg.

Trb. I

Trb. II

VL. I

VL. II

Va.

Vc.

Cb.

244

Trb. I

Trb. II

Example 46

Handwritten musical score for Example 46, featuring woodwinds, strings, and percussion. The score is divided into two systems.

System 1 (Measures 89-92):

- 89 *a2*
- FL. I, II
- Ob. II *a2*
- Cl. I, (SI) II *a2*
- Fg. I, II *a2*
- I, II
- Vl. I, II
- Va.
- Vc.

System 2 (Measures 93-114):

- 93 *d = 54*
- FL. *picc.*
- Cfg.
- Tr. I, (SI) II
- Cel.
- Mar. *2 bacchi ai vibr.*
- Cb.
- 100 *d = 60*
- Cel. *I*
- 108 *div.*
- Vl. I, II *II*
- 114 *IR*
- Vl. I, II *III*

Handwritten annotations include circled numbers 24, 25, 26, and 27, and circled letters I, II, III, and IR. The score includes various musical notations such as dynamics (*p*, *pp*, *dim.*), articulation (*acc*), and performance instructions.

28

727 $\text{♩} = 66$

I

I

II

I

II

TR 3

TR 2

TR

137

29

III

II

I

II

I

II

I

II

I

II

I

II

I

II

I

II

trem.

144 cresc. e string. poco a poco

*)

trem.

attacca

*) Paukenschläge in immer kürzeren Abständen bis zum trem.

Example 47

cantus in memory of benjamin britten
für streichorchester und eine glocke (1980)

arvo pärt
(1935)

Campana *ppp* (112-120)

1

Camp. *ppp* *sim.* *pp*

VI. I *ppp* *con sord.* *V* *V* *V* *sim.* *p*

VI. II *ppp* *pp* *p*

Viole *pp* *sole* *p*

Vc. div. *p*

2

Camp. *ppp*

VI. I *ppp*

VI. II *p*

Viole *p*

Vc. div. *mp*

Cb. div. *mp*

Example 48

The score is divided into two systems. The top system includes vocal parts labeled 'Soprano', 'Tenor', and 'Bass' under the heading 'Coro'. The vocal lines contain the following lyrics: 'Qui pas-sus es pro no-bis, mi-se-re-re no-bis, A-men.' The piano accompaniment is marked with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Largo' and the dynamics range from 'ppp' to 'fff'. The score includes various musical notations such as slurs, accents, and hairpins.

The bottom system continues the piano accompaniment, with dynamics marked 'ppp' and 'mf'. It features several measures with triplets and rests. The key signature and time signature remain consistent with the first system.

173) Largo

Coro

Soprano
Qui pas-sus es pro no-bis, mi-se-re-re no-bis, A-men.

Tenor
Qui pas-sus es pro no-bis, mi-se-re-re no-bis, A-men.

Bass
Qui pas-sus es pro no-bis, mi-se-re-re no-bis, A-men.

Largo

ppp

mf

ppp

mf

ppp

mf

UE 17588

Example 50

VI. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{4}$ $\frac{3 \times 2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{20}{4}$ $\frac{5 \times 2}{4}$

Ob.

Evlg

E - rat au - tem Barabhas la - tro.

Tunc er - go apprehendit Pri - la - tus Je - sum, et fla - gel - la - vit.

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{4}$ $\frac{3 \times 2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{20}{4}$ $\frac{5 \times 2}{4}$

Fg. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{4}$ $\frac{3 \times 2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{20}{4}$ $\frac{5 \times 2}{4}$

96

97 19,1

Example 51

70

(126)

CORO

Si hunc di-mi-tis, non es a-mi-cus Gae-sa-ri-ae, o-mnis e-ri-t, qui se re-gnu-m in-ct, con-trahit Gae-sa-ri-ae.

Example 52

(25)

Jes - u - s
 Di - xi vo - bis, qui - a E - go sum, Si - er - go me que - ri - tis, si - ni - te hos ab - i - re.

The musical score consists of two systems. The top system shows the vocal line and guitar accompaniment for the first part of the text. The bottom system continues the piece with more complex guitar techniques. Fingering numbers (1-5) are placed above notes. Guitar-specific markings include 'x' for natural harmonics and '3x' for triplets. The piece concludes with a final chord marked with 'H'.

UE 17588

Example 53

Pil. ♩ Ec - ce ad - du - co vo - bis e - um fo - ras ut co - gno - sca - tis qui - a nul - lam in - ve - ni - o in e - o cau - sam.

5/4 9/8 4/4 5/4 3/4 2/4 8/8 4/4 8/8 2/4 4/4 2x8/8

Org.

5/4 9/8 4/4 5/4 3/4 2/4 8/8 4/4 8/8 2/4 4/4 2x8/8

UE 17568

Example 54

111

5x3/4 5x3/8 4x2/4 2x6/4

Coro

Cru-ci - fi - ge, cru-ci-fi-ge e - um.

Cru-ci - fi - ge, cru-ci-fi-ge e - um.

Detailed description: This block contains the vocal score for a choir. It consists of four staves. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are a second vocal line. Above the first staff, four time signatures are indicated: 5x3/4, 5x3/8, 4x2/4, and 2x6/4. The lyrics are 'Cru-ci - fi - ge, cru-ci-fi-ge e - um.' The music is in a key with one sharp (F#).

5x3/4 5x3/8 4x2/4 2x6/4

Org

Detailed description: This block contains the organ accompaniment. It consists of three staves. The top two staves are the organ's right and left hands. The bottom staff is a lower register accompaniment. Above the first staff, four time signatures are indicated: 5x3/4, 5x3/8, 4x2/4, and 2x6/4. The music is in a key with one sharp (F#).

Example 55

The musical score is divided into three numbered sections: 16, 17, and 18.

- Section 16:** Features vocal parts for Soprano (Sopr.), Alto (Alto), Tenor (Tenor), and Bass (Bass). The lyrics are "Jes. E. go sum." with a time signature of 7/4.
- Section 17:** Features vocal parts with the lyrics: "Sabat autem et Ju-das Sabat autem et Ju-das qui tradebat e. um. cum i. psis." and piano accompaniment (Pg). The time signature is 8/4. An "Evg." (Evangelist) part is also present.
- Section 18:** Features vocal parts with the lyrics: "cum i. psis. Ut ergo dixit e. is: cum i. psis. Ut ergo dixit e. is: cum i. psis." and instrumental parts for Violin (VI) and Oboe (Ob). The time signature is 2/4.

Additional markings include "Jrg" at the beginning of the piano part and "Vc" (Violoncello) at the start of Section 18.

MIC 17220

Example 56

171

172

Org.

Org.

Evng.

Jes.
13
4
Con - sum - ma - tum est.

13
4
Et
Et
In - cli - na - to
In - cli - na - to
ca - pi - to
ca - pi - to
tra - di - dit
tra - di - dit
spli - ri - tum.
spli - ri - tum.

The musical score is divided into two systems. The first system, labeled '171', features a vocal line for 'Jes.' and an organ part. The vocal line has a treble clef and a 4/4 time signature, with the lyrics 'Con - sum - ma - tum est.' and a measure number '13'. The organ part consists of three staves with a treble clef and a 4/4 time signature, also marked with '13'. The second system, labeled '172', features an organ part with five staves and a 2/4 time signature. The lyrics are: 'Et', 'Et', 'In - cli - na - to', 'In - cli - na - to', 'ca - pi - to', 'ca - pi - to', 'tra - di - dit', 'tra - di - dit', 'spli - ri - tum.', and 'spli - ri - tum.'. The organ part includes a 'Evng.' marking and a '1' marking. A dashed line connects the organ part of system 171 to system 172.

UE 17508

Example 57

The image displays a musical score for Example 57, consisting of three staves of music. The top staff begins with a dynamic marking of *f* (forte). The middle and bottom staves are marked with *f(mf)* (mezzo-forte). The music is written in a system with a circled number '4' at the beginning. The notation includes various rhythmic values, slurs, and dynamic markings. The score is presented in a vertical orientation on the page.

Example 58

mf Tempo I

19

San - cta ma - ter, i - stud a - gas, ter - ti - ci - fi - xi fi - ge pla - gas cor - di me - o - va - li - de.

mf

Example 59

11

The musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. It contains handwritten notes and chord labels: A, B, C, D, A, B, C*, D*, A, B, C*, D*, A, B, C, D, C, B, C, B, E, F, A. The middle staff is a bass clef with a key signature of one flat and a time signature of 4/4, containing handwritten notes and chord labels: A, B, C, D, A, B, C, D, A, B, C, D, A, B, C, D, C, B, C, B, E, F, A. The bottom staff is a bass clef with a key signature of one flat and a time signature of 4/4, containing handwritten notes and chord labels: A, B, C, D, A, B, C, D, A, B, C, D, A, B, C, D, C, B, C, B, E, F, A. A circled number '11' is located at the top left of the page. A handwritten note '* - backwardwards' is written vertically on the left side of the page. The page number '66' is at the bottom center.

* - backwardwards

Example 60

18

f

$\text{♩} = \text{♩}$

UE 19053

Example 61

25

f

♩ = ♩

UB 19053

Example 62

ob. 5 3 *mf*

cl. *mf*

cl. b. *mf*

fg. *mf*

tamb. *p*

org. 5 3

Detailed description: This system of a musical score includes staves for oboe (ob.), clarinet (cl.), bass clarinet (cl. b.), fagot (fg.), tambourine (tamb.), and organ (org.). The oboe part features a quintuplet (5) and a triplet (3). The organ part also features a quintuplet (5) and a triplet (3). Dynamic markings include *mf* for the woodwinds and *p* for the tambourine.

ob. 6 5

cl.

cl. b.

fg.

trgl. *p*

tamb.

org. 6 5

(continued)

ue 30 971

Detailed description: This system continues the musical score. It includes staves for oboe (ob.), clarinet (cl.), bass clarinet (cl. b.), fagot (fg.), triangle (trgl.), tambourine (tamb.), and organ (org.). The oboe part features a sextuplet (6) and a quintuplet (5). The organ part also features a sextuplet (6) and a quintuplet (5). Dynamic markings include *p* for the triangle. The score concludes with the handwritten word "(continued)" and the publisher's code "ue 30 971".

(♩ = 92)

3 1 2 4 2

ob.

cl.

cl. b.

fg.

tr.

senza sord.

tbn.

trgl.

tamb.

org.

3 1 2 4 2

5 2 4 2

ob.

cl.

cl. b.

fg.

tr.

tbn.

trgl.

tamb.

Example 63

solli

A. 2 5 4

De - us. non spi - ci - es.

T₁ De - us. non de - spi - ci - es.

T₂ De - us. non de - spi - ci - es.

B De - us. non de - spi - ci - es.

46

9 5 4 9 3 2 4

ob. *p*

cl. *p*

cl. b. *p*

fg. *p*

tr. *con sord.* *p*

tbn. *con sord.* *p*

3 9 5 3 4 2 7 3

ob.

cl.

cl. b.

fg.

tr.

tbn.

Example 64

48 (♩ = 66) *rall.*

2 7 3 8 6

ob. *pp*

cl. *pp*

cl. b. *pp*

fg. *pp*

tr.

timp. *pp* *ppp*

tamt. *ppp*

48 *rall.*

2 7 3 8 6

S
ut — cen — mu — ru — sa — lem.

A
ut — cen — mu — ru — sa — lem.

T₁
ie — ru — sa — lem.

T₂
ie — ru — sa — lem.

B
ut — a — e — de — fi — cen — tur mu — ri I — e — ru — sa — lem.

org. *pp*

pp

ue 30 871

Example 65

44 versus XIX
(♩ = 72)

tamt. 8 4 3 4 6 3

44 8 4 3 4 6 3

S
A
T₁
T₂
B

fi - ci - um De - o spi - ri - tus la - tus
Sa - cri - fi - ci - um De - o spi - ri - tus con - tri - bu - la - tus
Sa - cri - fi - ci - um De - o spi - ri - tus con - tri - bu - la - tus
Sa - cri - fi - ci - um De - o spi - ri - tus con - tri - bu - la - tus

org. pp

45

2 4 3 2 6 3

S
A
T₁
T₂
B

cor tri - tum et
cor con - tri - tum et a - tum
cor con - tri - tum et hu - mi - li - a - tum
cor con - tri - tum et hu - mi - li - a - tum
hu - mi - li - a - tum

org.

Example 66

ob. 5 3 6 3

mp

solli 5 3 6 3

T₂ ni - vem de - ai - ba - bor.

B ni - vem de - ai - ba - bor.

27 versus X
(♩ = 72)

S 6 4 3 5

p di - me - da - ga -

A p A - u - di - tu - i me - o da - bis ga - u - di - um

B p A - u - di - tu - i me - o da - bis ga - u - di - um

28

S 2 6 4 2

et - ti - et

A p et - la - e - ti - ti - am. et

B p et - la - e - ti - ti - am. et

ob. 5 3 6 3 7 3

mp

cl. mp

solli 5 3 6 3 7 3

S ta - os - a -

A p ex - sul - ta - bunt os - sa hu - mi - li - a - ta.

B p ex - sul - ta - bunt os - sa hu - mi - li - a - ta.

(continued)

versus XI

29 (♩ = 80)

4 3 4 3 2 4

pp

29 4 3 4 3 2 4

p

ver - te fa - ci - em tu - am ca - tis

A - ver - te fa - ci - em tu - am a pec - ca - tis

3 2 3 7

30 2 3 7

p

me - is. et o - mnes ta - tes

me - is. et o - mnes in - i - qui - ta - tes

3 4 3

31 4 3

mf *mp* *p*

me - as de - le.

me - as de - le.

Example 67

cl. 2 4 2 4 2 8

cl. b.

pp

soln [T₁] 2 4 2 4 2 8

Et se - cun - dum mul - ti - tu - di - nem

cl. 2 4 2 9 2 4 2 4

cl. b.

soln [T₁] 2 4 2 9 2 4 2 4

mi - se - ra - ti - o - num cu - a - rum.

cl. 2 4 2 3 2 4

cl. b.

soln [T₁] 2 4 2 3 2 4

de - ie

cl. 2 9 2 4 2 3 4
2

cl. b.

soln [T₁] 2 9 2 4 2 3 4
2

in - i - qui - ta - tem me - am.

cl. 4 2

ue 30 871 (continued)

versus IV

5 (♩ = 88)

5 3 2 3 *sim.* 2

ob. *p*

cl. *p* *sim.*

fg. *p*

5 *mp* 3 2 3 2

soli A: Am - pli - us ia - va me

T: Am - pli - us ia - va me

org.

1 3 1 2 1 3 1 9 2

ob. *p*

cl.

fg.

1 3 1 2 1 3 1 9 2

soli A: ab in - i - qu - i - ta - te

T: ab in - i - qu - i - ta - te

org. *p*

Example 68

versus VI
 18 (♩ = 69)
 3 p 4 3 2 3
 soli [B] Ti - bi so - li pec - ca - vi. et ma - lum

2 3 19 (♩ = 76)
 2
 cl. b. pp
 trem.
 timp. pp
 2 3 19
 2
 soli [B] co - ram te fe - ci; ut

7 3 2 5 4 3
 cl. b.
 7 3 2 5 4 3
 timp.
 7 3 2 5 4 3
 soli [B] i - u - sti - ti - ce - ris in ser - mo - ni - bus tu - is.

20 (♩ = 69)
 2 3 2 6 3 7
 cl. p
 cl. b. p
 fg. p
 20
 2 3 2 6 3 7
 soli [B] et van - tas cum i - u - di - ca - ns.

Example 69

10 „dies irae” (♩ = 80)
12

ob. *ff*

cl. *ff*

cl. b. *ff*

fg. *ff*

tr. *ff*

tb. *ff*

camp. *f*

timp. *f*

tamt. *f*

ch. el. *f*

b. el. *f*

10
12 *ff*

coro

S
A
T
B

Di - es i - rae. di - es il - la sol - vet sae - clum

Di - es i - rae. di - es il - la sol - vet saeculum in fa - vil - ia: te - ste Da - vid cum Si - bil -

org. *f*

1. 16'

Example 70

Fl. picc.
Ob.
Cl.
Fag.
Cor.
Tr-ba
Tr-ne
Timp.
T-lo
Hi-hat
Sil.
V-ni I
V-ni II
V-le
V-c.
C.b.

Handwritten annotations: $4/56$ and $C\#$ with a circled $\#$.

The score is a full orchestral arrangement. The woodwind section includes Piccolo Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, and Trombone. The brass section includes Trumpet, Trombone, and Cymbals. The percussion section includes Timpani, Snare Drum, Hi-hat, and Cymbals. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings, and a prominent hi-hat pattern in the percussion. Dynamics range from *ff* to *f*. The piece is marked with a tempo of $4/56$ and a key signature of one sharp (C#).

Example 71

41

a2
mf
f
unis. arco
pizz. arco mf
f unis. arco
mf

f Gb?

Example 72

46

24

Fl. picc.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-ib.

Tr-on.

P-iti

Tom-tom

M-ba

Piano

(I-2) 24

Archi

♩ Schlag mit dem Bogen auf den Saitenhalter. 6

♩ Schlag mit den Fingern der linken Hand auf den Korpus des Instrumentes.

Example 74

This musical score, labeled "Example 74", is arranged in three systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Bassoon (Bsn.). The second system includes staves for Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The third system includes staves for Piano (P) and Double Bass (Cb.).

Key features and annotations include:

- System 1:** A box containing the number "25" is located at the top left. A circled "5" is on the far right. The Flute part has a circled "2" and a "3-7" marking. The Oboe part has a circled "2" and a "3-7" marking. The Clarinet part has a circled "2" and a "3-7" marking. The Bassoon part has a circled "2" and a "3-7" marking.
- System 2:** The Violin I part has a circled "2" and a "3-7" marking. The Violin II part has a circled "2" and a "3-7" marking. The Viola part has a circled "2" and a "3-7" marking. The Cello part has a circled "2" and a "3-7" marking. The Double Bass part has a circled "2" and a "3-7" marking.
- System 3:** The Piano part has a circled "2" and a "3-7" marking. The Double Bass part has a circled "2" and a "3-7" marking.
- Handwritten Annotations:** A circled "6" with "-A67" next to it is written in the Piano part. A circled "3" is written below the Double Bass part.

Example 75

III

♩ = 48-60

29

Score for Example 75, III, page 29. The score includes parts for Timp., T-lam, Piano, Vni I (div. in 12), Vni II (div. in 12), Vcl (div. in 8), Vc (div. in 8), and C.b. (div. in 8). The tempo is marked ♩ = 48-60. The score features a dynamic marking of *ff* at the beginning, followed by *dim. poco a poco* and *mf* later. The string parts are marked *div.* (divisi). The score is heavily obscured by dense, overlapping lines, particularly in the string sections, and contains some handwritten scribbles in the lower right area.

top notes
Eb?

Example 76

60

31

Musical score for Example 76, page 60. The score includes parts for Timp., Vni I (5, 6 parts), Vni II (1, 2 parts), Vni II (3-6 parts), Vln., Vcl., and Cb. The music is in 3/4 time and features a melodic line with triplets and sixteenth-note patterns. The dynamic marking is *mf*. A circled 'E' is present in the Vln. part.

