

SIMON EMMERSON

POINTS OF DEPARTURE

(Harpichord and live electronics)
(1993)

SCORE

EDITION 1.1 (November 1993)

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(harpsichord and live electronics)

Programme Note

Points of Departure was written between March and July 1993 on a commission from Jane Chapman with funds provided by South West Arts. It is scored for harpsichord (preferably two manual) with live electronics controlled by a second performer who has an active role at the mixing desk.

Scales, arpeggios and tremolos reminiscent of a baroque toccata (*senza misura*) slowly coalesce and fan out over the entire keyboard, later disturbed by clouds of points. The harmony is consonant but not tonical, shifting around a series of temporary centres.

Variable length phrases constantly freeze and settle momentarily, often but irregularly disturbing the flow. These short moments are caught on the live electronics and frozen behind the continuing movement. At the same time another set of transformations changes the landscape within which the harpsichord appears to be placed.

The image is of an insect flitting across the surface of an initially still pond which becomes increasingly agitated. The ripples spread from the points of contact while the surface of the water reflects a subtly distorted image.

Points of Departure was given its first performance by Jane Chapman and the composer in the Great Hall, Dartington College on the 27th of July 1993 as part of the International Summer School.

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(Harpsichord and live electronics)

The score assumes a two manual harpsichord. 'I' and 'II' assume 8' registration; further 4' and Buff stops are indicated for I, as well as coupling 'I+II'.

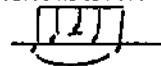
Score/interpretation

The entire work is improvisatory, *senza misura*, a *toccata scorrevole*.

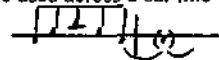
Tempo is free. While written for clarity in 'quavers' the feel is more of a 'semiquaver' or faster in the manner of a baroque toccata. The figurations may be 'pulled around' with emphasis on the first of the groups and flourishes as appropriate. The tremolo figures may be faster than the surrounding notes if desired, but they are measured in length (number of notes).

The continuity is always broken up with 'freezes', which have an important structural function. These develop from simple resonant notes and chords, through clusters then back to single notes again but tremolando or repeated.

Staccato is indicated where intended but may be used at other points if appropriate to the interpretation. A general legato is otherwise assumed. Notes specifically to be held are indicated with a slur. The length of the slur is intended to be an accurate representation of the duration of the note. To simplify reading the following rule is observed. A tie is never used within a bar thus:

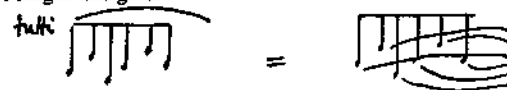


means a note played and held until a repeat of the same note. *It is not a tie!* But a tie may be used across a bar line - if so the second note is bracketed:



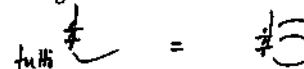
Hence every note written is an attack unless bracketed!

To save putting many slurs close together a slur from the first note of a beamed group plus the word *tutti* means that all members of the group are *sostenuto* to the length of the single slur given:



(There may be repeated notes within the group or slur time.)

The same goes for chords:

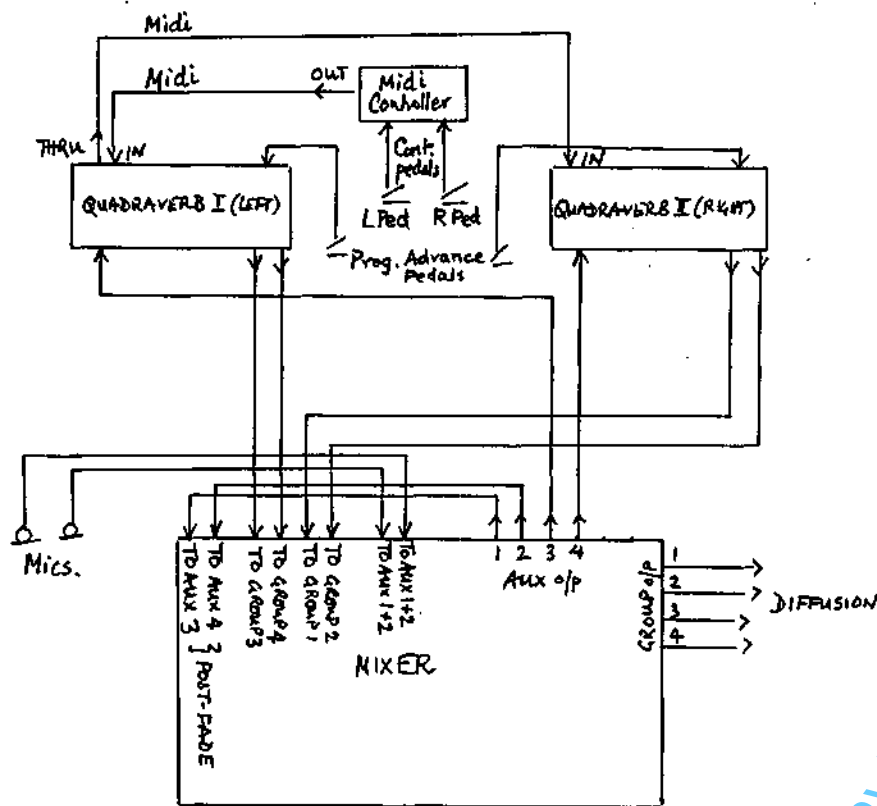


An accidental applies only to the note it precedes, immediate repetitions and through tremolo figures involving two alternating notes.

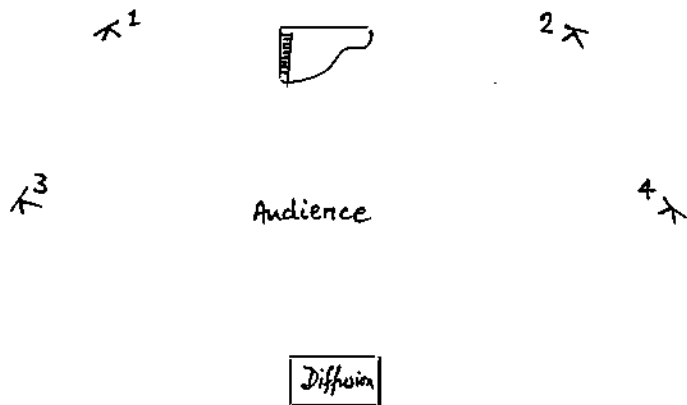
L/R hand indications are occasionally indicated ('L', 'R') or suggested by beaming but the player may edit freely this disposition.

The interpretation should move from relatively slow and laid back at the start via increasingly energetic and fraught to a more resigned conclusion.

CIRCUIT



PLAN



The electronics : disposition, score, interpretation

The circuit may be summarised:

The microphones (at least two) from the harpsichord are diffused to loudspeakers in its near vicinity in the stage area. The mic signals should, in addition, all be fed to two auxiliary sends - or one and the line then split (the two signals are identical) - and fed back into the desk into two normal input channels which are not routed to any diffusion. These are routed out via two further auxiliaries (or two spare group outputs) to the two Quadraverb Plus machines. Hence these two input faders are simple linear controllers of the input level to the Quadraverbs. Outputs from the Quadraverbs are returned to the desk and routed to the diffusion: Quadraverb I (Left) to loudspeakers 'out and over' the audience, Quadraverb II (Right) to loudspeakers in the stage area (mixing with the direct harpsichord sound - see above).

The Quadraverbs are controlled with a continuous and a programme advance pedal each; the former mapped via a Midi controller box (such as the Peavey PC-1600) such that the left pedal sends Controller 4 information on Midi channel 1, the right pedal sends Midi Controller 4 information on Midi channel 2. The Quadraverbs should be set to receive on these channels respectively.

The Quadraverb programs are found in the introduction to the score; they are marked L1-L5 and R1-R5 respectively.

In the score: there is a 'state of play' given at the top of each page 'PROGs 1/2' means L1 and R2 are currently used. 'RPROG-3' means advance Right Quadraverb (II) to program 3. (A state of play is then given in brackets.) The LPed and RPed indications refer to the continuous controller pedals! Generally speaking RPed---- indicates a continuous and relatively slow change (from bars 1-92, programs R1-R3, when there is no further activity on this pedal). LPed is used for programs L3-L5 (bars 65-165) (but see further note below).

The send level to Quadraverb II and the return Quadraverb levels are generally set and moderated little in performance. The send to Quadraverb I is, however, hyperactive. It is strongly suggested that the Quadraverb and pedal equipment is placed just left of the mixing desk and that the first two faders be allocated to this input control function (as above). For this first fader (send to Quadraverb I):

The material under each and every \odot in the entire piece is 'captured' with a fader movement the exact duration of which varies (and can only be practised in rehearsal as it is part of the harpsichord player's interpretation) but generally to try to avoid capturing material on either side! A 'bell shaped' envelope is ideally generated over the sound thus captured. Rehearsal will have fixed the maximum fader throw for this gesture to avoid distortion on the Quadraverb. This fader movement has not been marked on the score as it occurs at every such point.

Special note on LPed markings:

For program L3 (bars 65-106) it may be moved continuously (relatively slowly);
 For program L4 (bars 107-138) it acts to change a mono to a stereo field on the trapped sound and should be swept 'mono-stereo' after the 'capture';
 For program L5 (bars 139-165) the situation is a little tricky: moving the pedal accelerates the echo but can be noisy during the actual change: change the position just before a capture and hold that position. Note the piece should finish with the pedal full back which is the *slowest* echo position.

Occasionally room acoustics, microphone position etc. cause slight internal feedback within the Quadraverbs for programs using the EQ section. Adjustments may have to be made in rehearsal to minimise this risk.

Points of Departure : Quadraverb charts

NB! (-) = Not operative (= 'doesn't matter') in this program.

* if MOD is not used all 8 'Mod Amplitudes' should be set to +00!

Quadraverb I (Left)

Program L1 'Longrev' : Configuration 5: 3 BAND EQ>REVERB

MIX	EQ	PITCH	REVERB	MOD
Dir. sig. sel.: Pre	(-)	Rev. chorus: On	Type: Plt2	(-)*
Dir. sig. lvl: +00		LFO wavshp.: Tri	Rev. i/p: Pre	
Master fx lvl: +99		LFO speed: 20	Rev. pre-dly: 001	
Rev. o/p lvl: +99		LFO depth: 50	Pre-dly mix: 99>	
			Rev. decay: 99	
			Rev. diffn.: 9	
			Rev. dnsty: 9	
			Lo frq. dcy: -00	
			Hi frq. dcy: -00	
			Rev. gate: Off	
			Rev. gte.hld: (-)	
			Rev. gte.rel.: (-)	
			Rev. gtd.lvl: (-)	

Program L2 'Sustdrift' : Configuration 5: 3 BAND EQ>REVERB

MIX	EQ	PITCH	REVERB	MOD
Dir. sig. sel.: Pre	(-)	Rev. chorus: On	Type: Rm2	(-)*
Dir. sig. lvl: +00		LFO wavshp.: Tri	Rev. i/p: Pre	
Master fx lvl: +99		LFO speed: 99	Rev. pre-dly: 001	
Rev. o/p lvl: +99		LFO depth: 99	Pre-dly mix: 99>	
			Rev. decay: 99	
			Rev. diffn.: 1	
			Rev. dnsty: 1	
			Lo frq. dcy: -00	
			Hi frq. dcy: -00	
			Rev. gate: Off	
			Rev. gte.hld: (-)	
			Rev. gte.rel.: (-)	
			Rev. gtd.lvl: (-)	

Program L3 'EQFlangeMul' : Configuration 4: 5 BAND EQ>PITCH>DELAY

MIX		EQ		PITCH		DELAY				MOD				
Dir. sig. sel.:	Pre	Lo EQ frq.:	(-)	Mode:	StFl	Type:	Multi			So.:	Tgt.:	Amp:		
Dir. sig. lvl:	+00	Lo EQ amp.:	+00	Pitch i/p:	Post	Dly i/p 1:	(-)			Mod 1:	C004	mef +50		
Master fx lvl:	+99	LoMi EQ frq.:	500	LFO speed:	01	Dly i/p mix:	99>			Mod 2:	C004	hmef -99		
Pitch o/p lvl:	+00	LoMi EQ wd.:	0.30	LFO depth:	99	Tap:	time:	vol.:	pan:	f/b:	Mod 3:	C004	lmef -99	
Delay o/p lvl:	+99	LoMi EQ amp:	+14	Pitch f/back:	99	Tap 1:	120	50	<99	00	M 4:8:	(-)	(-)	+00
		Mi EQ frq.:	200	Trig. flange:	Off	Tap 2:	120	50	<50	00				
		Mi EQ bw.:	0.30			Tap 3:	120	50	<00>	00				
		Mi EQ amp.:	+14			Tap 4:	120	50	50>	00				
		HiMi EQ frq.:	7k			Tap 5:	120	50	99>	00				
		HiMi EQ wd.:	0.30			Tap 6:	120	50	50>	00				
		HiMi EQ amp:	+14			Tap 7:	120	50	<00>	00				
		Hi EQ frq.:	(-)			Tap 8:	120	50	<50	99				
		Hi EQ amp.:	+00			Master f/b:				90				

Program L4 'CycPdlStereo' : Configuration 4: 5 BAND EQ>PITCH>DELAY

MIX		EQ		PITCH		DELAY				MOD		
Dir. sig. sel.:	Pre	(-)	(-)	Type:	Multi:					So.:	Tgt.:	Amp:
Dir. sig. lvl:	+00			Dly i/p 1:	Pre					Mod 1:	C004	T1pn +99
Master fx lvl:	+99			Dly i/p mix:	<99					Mod 2:	C004	T2pn +40
Pitch o/p lvl:	+00			Tap:	time:	vol.:	pan:	f/b:	Mod 3: C004 T3pn +00			
Delay o/p lvl:	+99			Tap 1:	120	70	<00>	00	Mod 4: C004 T4pn -40			
				Tap 2:	120	85	<00>	00	Mod 5: C004 T5pn -99			
				Tap 3:	120	99	<00>	00	Mod 6: C004 T6pn -40			
				Tap 4:	120	85	<00>	00	Mod 7: C004 T7pn +00			
				Tap 5:	120	70	<00>	00	Mod 8: C004 T8pn +40			
				Tap 6:	120	55	<00>	00				
				Tap 7:	120	40	<00>	00				
				Tap 8:	120	55	<00>	99				
				Master f/b:				99				

Program L5 'CycPedAccel' : Configuration 4: 5 BAND EQ>PITCH>DELAY

MIX	EQ	PITCH	DELAY	MOD
Dir. sig. sel.: Pre	(-)	Mode: Detn	Type: Multi	So.: Tgt.: Amp:
Dir. sig. lvl: +00		Pitch i/p: Pre	Dly i/p 1: (-)	Mod 1: C004 T1dt -05
Master fx lvl: +99		Det. amount: -10	Dly i/p mix: 99>	Mod 2: C004 T2dt -05
Pitch o/p lvl: +00			Tap: time: vol.: pan: f/b:	Mod 3: C004 T3dt -05
Delay o/p lvl: +99			Tap 1: 140 80 <99 00	Mod 4: C004 T4dt -05
			Tap 2: 140 90 <50 00	Mod 5: C004 T5dt -05
			Tap 3: 140 99 <00> 00	Mod 6: C004 T6dt -05
			Tap 4: 140 90 50> 00	Mod 7: C004 T7dt -05
			Tap 5: 140 80 99> 00	Mod 8: C004 T8dt -05
			Tap 6: 140 70 50> 00	
			Tap 7: 140 60 <00> 00	
			Tap 8: 140 70 <50 99	
			Master f/b: 99	

Quadraverb II (Right)

Program R1 'EQDbiDel' : Configuration 4: 5 BAND EQ>PITCH>DELAY

MIX	EQ	PITCH	DELAY	MOD
Dir. sig. sel.: Pre	Lo EQ freq.: (-)	(-)	Type: StDI	So.: Tgt.: Amp:
Dir. sig. lvl: +00	Lo EQ amp.: +00		Dly i/p 1: Post	Mod 1: C004 meqf -99
Master fx lvl: +40	LoMi EQ freq.: (-)		Dly i/p mix: <99	Mod 2: C004 hmef -99
Pitch o/p lvl: +00	LoMi EQ wd.: (-)		LDly time: 100	M 3-8: (-) (-) +00
Delay o/p lvl: +99	LoMi EQ amp: +00		LDly f/back: 00	
	Mi EQ freq.: 7k		RDly time: 001	
	Mi EQ bw.: 0.30		RDly f/back: 00	
	Mi EQ amp.: +10			
	HiMi EQ freq.: 7k			
	HiMi EQ wd.: 0.30			
	HiMi EQ amp: +10			
	Hi EQ freq.: (-)			
	Hi EQ amp.: +00			

Program R2 'EQDetune : Configuration 1: EQ>PCH>DL>REVERB

MIX		EQ		PITCH		DELAY	REVERB	MOD		
Dir. sig. sel.:	Pre	Lo EQ freq.:	150	Mode:	Detn	(-)	(-)	So.:	Tgt.:	Amp:
Dir. sig. lvl:	+00	Lo EQ amp.:	-14	Pitch i/p:	Post			Mod 1:	C004	meqf +50
Master fx lvl:	+99	Mi EQ freq.:	200	Det. amount:	+10			M 2-8:	(-)	(-) +00
Pitch o/p lvl:	+99	Mi EQ bw.:	0.20							
Delay o/p lvl:	+00	Mi EQ amp.:	+14							
Rev. o/p lvl:	+00	Hi EQ freq.:	8k							
		Hi EQ amp.:	-14							

Program R3 'EQFlange' : Configuration 1: EQ>PCH>DL>REVERB

MIX		EQ		PITCH		DELAY		REVERB	MOD		
Dir. sig. sel.:	Pre	Lo EQ freq.:	150	Mode:	StFl	Type:	StDl	(-)	So.:	Tgt.:	Amp:
Dir. sig. lvl:	+00	Lo EQ amp.:	-14	Pitch i/p:	Post	Dly i/p 1:	Pre		Mod 1:	C004	meqf +50
Master fx lvl:	+99	Mi EQ freq.:	200	LFO speed:	01	Dly i/p mix:	99>		M 2-8:	(-)	(-) +00
Pitch o/p lvl:	+00	Mi EQ bw.:	0.20	LFO depth:	50	LDly time:	50				
Delay o/p lvl:	+99	Mi EQ amp.:	+14	Pitch f/back:	99	LDly f/back:	00				
Rev. o/p lvl:	+00	Hi EQ freq.:	8k	Trig. flange:	OFF	RDly time:	100				
		Hi EQ amp.:	-14			RDly f/back:	00				

Program R4 'GateReverb' : Configuration 1: EQ>PCH>DL>REVERB

MIX	EQ	PITCH	DELAY	REVERB	MOD
Dir. sig. sel.: Pre	(-)	Mode: Detn	(-)	Type: Rml	(-)*
Dir. sig. lvl: +00		Pitch i/p: Pre		Rev. i/p 1: (-)	
Master fx lvl: +99		Det. amount: +25		Rev. i/p 2: Pch	
Pitch o/p lvl: +00				Rev. i/p mix: 99>	
Delay o/p lvl: +00				Rev. pre-dly: 001	
Rev. o/p lvl: +99				Pre-dly mix: 99>	
				Rev. decay: 60	
				Rev. diffn.: 9	
				Rev. dnsty: 9	
				Lo frq. dcy: -00	
				Hi frq. dcy: -00	
				Rev. gate: On	
				Rev. gte.hld: 10	
				Rev. gte.rel.: 99	
				Rev. gtd.lvl: 00	

Program R5 'Rip' : Configuration 4: 5 BAND EQ>PITCH>DELAY

MIX	EQ	PITCH	DELAY	MOD
Dir. sig. sel.: Pre	(-)	Mode: Detn	Type: Multi	(-)*
Dir. sig. lvl: +00		Pitch i/p: Pre	Dly i/p 1: (-)	
Master fx lvl: +99		Det. amount: -05	Dly i/p mix: 99>	
Pitch o/p lvl: +00			Tap: time: vol.: pan: f/b:	
Delay o/p lvl: +99			Tap 1: 40 15 <99 00	
			Tap 2: 40 27 <50 00	
			Tap 3: 40 39 <00> 00	
			Tap 4: 40 51 50> 00	
			Tap 5: 40 63 99> 00	
			Tap 6: 40 75 50> 00	
			Tap 7: 40 87 <00> 00	
			Tap 8: 40 99 <50 00	
			Master f/b: 00	

POINTS OF DEPARTURE

SIMON EMMERSON

PROGs 1/1

Musical notation for measures 1-4. Measure 1 includes the instruction "I+Buff".

RPed →

Musical notation for measures 5-7.

Musical notation for measures 8-9. Measure 9 includes the instruction "II".

Musical notation for measures 10-11.

Musical notation for measures 12-13.

Musical notation for measures 14-15. Measure 14 includes the instruction "R".

①

PROGs 1/1

Musical notation for measures 16-18. Measure 18 includes the instruction "(R)".

RPed →

Musical notation for measures 17-19.

Musical notation for measures 20-21.

Musical notation for measures 20-21.

Musical notation for measures 22-23.

Musical notation for measures 23-24. Measure 23 includes the instruction "I(-Buff)".

②

Preview File Only

PROGs 1/1

Musical notation for PROGs 1/1, measures 24-25. The score is in treble and bass clefs. Measure 24 starts with a fermata over a whole note chord. Measure 25 continues with a melodic line in the treble and a bass line.

RPed →

Musical notation for PROGs 1/1, measures 26-27. Measure 26 features a melodic line with a fermata. Measure 27 continues the melodic and bass lines.

Musical notation for PROGs 1/1, measures 28-29. Measure 28 has a fermata over a whole note chord. Measure 29 continues the melodic and bass lines.

LPROG-2 (PROGs 2/1)

Musical notation for LPROG-2 (PROGs 2/1), measures 30-31. Measure 30 has a fermata over a whole note chord. Measure 31 continues the melodic and bass lines.

Musical notation for LPROG-2 (PROGs 2/1), measures 32-33. Measure 32 has a fermata over a whole note chord. Measure 33 continues the melodic and bass lines.

Musical notation for LPROG-2 (PROGs 2/1), measures 34-35. Measure 34 has a fermata over a whole note chord. Measure 35 continues the melodic and bass lines.

PROGs 2/1

Musical notation for PROGs 2/1, measures 32-33. Measure 32 has a fermata over a whole note chord. Measure 33 continues the melodic and bass lines.

RPed →

Musical notation for PROGs 2/1, measures 34-35. Measure 34 has a fermata over a whole note chord. Measure 35 continues the melodic and bass lines.

Musical notation for PROGs 2/1, measures 36-37. Measure 36 has a fermata over a whole note chord. Measure 37 continues the melodic and bass lines.

Musical notation for PROGs 2/1, measures 38-39. Measure 38 has a fermata over a whole note chord. Measure 39 continues the melodic and bass lines.

Musical notation for PROGs 2/1, measures 40-41. Measure 40 has a fermata over a whole note chord. Measure 41 continues the melodic and bass lines.

Musical notation for RPROG-2 (PROGs 2/2), measures 42-43. Measure 42 has a fermata over a whole note chord. Measure 43 continues the melodic and bass lines.

PROGs 2/2

RPed →

PROGs 2/2

RPed →

PROGs 2/2

Musical notation for measures 53-54. Treble clef, 6/8 time signature. Measure 53 starts with a treble clef and a 6/8 time signature. The bass line has a 16-measure rest. A slur covers measures 53 and 54. A fermata is placed over the final note of measure 54.

RPed →

Musical notation for measures 54-55. Treble clef, 6/8 time signature. Measure 54 starts with a treble clef and a 6/8 time signature. The bass line has a 16-measure rest. A slur covers measures 54 and 55. A fermata is placed over the final note of measure 55.

Musical notation for measures 55-56. Treble clef, 6/8 time signature. Measure 55 starts with a treble clef and a 6/8 time signature. The bass line has a 16-measure rest. Annotations include 'stac.' above measure 55, 'leg.' above measure 56, and 'fz' above measure 57. A slur covers measures 55 and 56. A fermata is placed over the final note of measure 56.

Musical notation for measures 56-57. Treble clef, 6/8 time signature. Measure 56 starts with a treble clef and a 6/8 time signature. The bass line has a 16-measure rest. A slur covers measures 56 and 57. A fermata is placed over the final note of measure 57.

Musical notation for measures 57-58. Treble clef, 6/8 time signature. Measure 57 starts with a treble clef and a 6/8 time signature. The bass line has a 16-measure rest. A slur covers measures 57 and 58. A fermata is placed over the final note of measure 58.

Musical notation for measures 58-59. Treble clef, 6/8 time signature. Measure 58 starts with a treble clef and a 6/8 time signature. The bass line has a 16-measure rest. A slur covers measures 58 and 59. A fermata is placed over the final note of measure 59.

PROGs 2/2

Musical notation for measures 60-61. Treble clef, 6/8 time signature. Measure 60 starts with a treble clef and a 6/8 time signature. The bass line has a 16-measure rest. A slur covers measures 60 and 61. A fermata is placed over the final note of measure 61.

RPed →

Musical notation for measures 61-62. Treble clef, 6/8 time signature. Measure 61 starts with a treble clef and a 6/8 time signature. The bass line has a 16-measure rest. A slur covers measures 61 and 62. A fermata is placed over the final note of measure 62.

Musical notation for measures 62-63. Treble clef, 6/8 time signature. Measure 62 starts with a treble clef and a 6/8 time signature. The bass line has a 16-measure rest. Annotations include 'fz' above measure 62, 'fz' above measure 63, and 'RPROG-3 (PROGs 2/3)' above measure 64. A slur covers measures 62 and 63. A fermata is placed over the final note of measure 63.

Musical notation for measures 63-64. Treble clef, 6/8 time signature. Measure 63 starts with a treble clef and a 6/8 time signature. The bass line has a 16-measure rest. Annotations include 'stac.' above measure 63 and 'leg.' above measure 64. A slur covers measures 63 and 64. A fermata is placed over the final note of measure 64.

Musical notation for measures 64-65. Treble clef, 6/8 time signature. Measure 64 starts with a treble clef and a 6/8 time signature. The bass line has a 16-measure rest. A slur covers measures 64 and 65. A fermata is placed over the final note of measure 65.

Musical notation for measures 65-66. Treble clef, 6/8 time signature. Measure 65 starts with a treble clef and a 6/8 time signature. The bass line has a 16-measure rest. Annotations include 'fz' above measure 65 and 'LPROG-3 (PROGs 3/3)' above measure 66. A slur covers measures 65 and 66. A fermata is placed over the final note of measure 66.

LPed--

PROGs 3/3
fz

Musical notation for measures 66-67. Treble clef, 3/3 time signature. Measure 66 has a 'fz' dynamic marking. Pedal markings: RPed → and LPed--.

Musical notation for measures 68-69. Pedal markings: LPed-- and LPed.

Musical notation for measure 70. Pedal marking: LPed--.

Musical notation for measure 71. Dynamics: stacc. and leg. Pedal marking: Sfac.

Musical notation for measure 72. Pedal marking: LPed--.

Musical notation for measure 73. Pedal marking: LPed--.

9

PROGs 3/3

Musical notation for measure 74. Pedal marking: RPed →.

Musical notation for measure 75. Dynamics: stacc. and leg. Pedal marking: LPed--.

Musical notation for measure 76. Pedal marking: LPed--.

Musical notation for measure 77. Dynamics: fz. Pedal marking: LPed--.

Musical notation for measures 78-79. Dynamics: stacc. Pedal markings: LPed and LPed--.

Musical notation for measure 80. Pedal marking: LPed--.

10

PROGs 3/3

RPed →

LPed--

LPed--

LPed

(11)

PROGs 3/3

RPed →

LPed--

LPed--

RPROG-4 (PROGs 3/4)

LPed--

NO
RPed

(12)

PROGs 3/4

Musical notation for measures 95-96. Measure 95 features a melodic line in the treble clef with a long slur over it, and a bass line with a similar slur. Measure 96 continues the melodic line in the treble clef.

LPed

Musical notation for measures 97-98. Measure 97 shows a melodic line in the treble clef and a bass line with chords. Measure 98 continues the melodic line in the treble clef.

Musical notation for measures 99-100. Measure 99 shows a melodic line in the treble clef and a bass line with chords. Measure 100 continues the melodic line in the treble clef.

Musical notation for measures 101-102. Measure 101 shows a melodic line in the treble clef and a bass line with chords. Measure 102 continues the melodic line in the treble clef.

tuhi

Musical notation for measures 103-104. Measure 103 shows a melodic line in the treble clef and a bass line with chords. Measure 104 continues the melodic line in the treble clef.

tuhi

cu

tuhi

LPed--

Musical notation for measures 105-106. Measure 105 shows a melodic line in the treble clef and a bass line with chords. Measure 106 continues the melodic line in the treble clef.

LPed--

13

PROGs 3/4

Musical notation for measures 161-162. Measure 161 features a melodic line in the treble clef with a long slur, and a bass line with a similar slur. Measure 162 continues the melodic line in the treble clef.

Musical notation for measures 163-164. Measure 163 shows a melodic line in the treble clef and a bass line with chords. Measure 164 continues the melodic line in the treble clef.

Musical notation for measures 165-166. Measure 165 shows a melodic line in the treble clef and a bass line with chords. Measure 166 continues the melodic line in the treble clef.

LPed--

LPed--

Musical notation for measures 167-168. Measure 167 shows a melodic line in the treble clef and a bass line with chords. Measure 168 continues the melodic line in the treble clef.

Musical notation for measures 169-170. Measure 169 shows a melodic line in the treble clef and a bass line with chords. Measure 170 continues the melodic line in the treble clef.

LPROG-4
(PROGs 4/4)

Musical notation for measures 171-172. Measure 171 shows a melodic line in the treble clef and a bass line with chords. Measure 172 continues the melodic line in the treble clef.

LPed

LPed--

14

PROGs 4/4

Musical notation for measures 109-110. Measure 109 starts with a circled '15' below the bass staff. The notation includes a treble staff with a melodic line and a bass staff with a bass line. A fermata is placed over the final note of measure 109.

Musical notation for measure 110. The notation includes a treble staff with a melodic line and a bass staff with a bass line.

Musical notation for measure 111. The notation includes a treble staff with a melodic line and a bass staff with a bass line.

LPed

Musical notation for measures 112-113. Measure 112 includes the instruction 'R L R L R' above the bass staff. Measure 113 includes the instruction 'leg.' above the treble staff. The notation includes a treble staff with a melodic line and a bass staff with a bass line. A fermata is placed over the final note of measure 112.

LPed-

Musical notation for measure 114. The notation includes a treble staff with a melodic line and a bass staff with a bass line. A fermata is placed over the final note of measure 114.

Musical notation for measure 115. The notation includes a treble staff with a melodic line and a bass staff with a bass line.

15

PROGs 4/4

Musical notation for measure 116. The notation includes a treble staff with a melodic line and a bass staff with a bass line. A fermata is placed over the final note of measure 116.

LPed--

Musical notation for measure 117. The notation includes a treble staff with a melodic line and a bass staff with a bass line. The instruction 'Stac.' is written above the treble staff. A fermata is placed over the final note of measure 117.

LPed-

Musical notation for measure 118. The notation includes a treble staff with a melodic line and a bass staff with a bass line. A fermata is placed over the final note of measure 118.

Musical notation for measure 119. The notation includes a treble staff with a melodic line and a bass staff with a bass line. A fermata is placed over the final note of measure 119.

Musical notation for measure 120. The notation includes a treble staff with a melodic line and a bass staff with a bass line. The instruction 'L' is written below the bass staff. A fermata is placed over the final note of measure 120.

LPed

Musical notation for measure 121. The notation includes a treble staff with a melodic line and a bass staff with a bass line. The instruction '(I+II) 4.' is written below the bass staff. A fermata is placed over the final note of measure 121.

16

PROGs 4/4 *stac.*

Musical notation for measures 122-123. Treble clef, 4/4 time. The melody consists of eighth notes with slurs. The bass line has a 'stac.' marking. Measure 123 ends with a fermata.

Musical notation for measures 124-125. Treble clef, 4/4 time. The melody continues with eighth notes and slurs. Measure 125 ends with a fermata.

LPed-

Musical notation for measures 126-127. Treble clef, 4/4 time. The melody features slurs and a 'fz' marking. Measure 127 ends with a fermata.

Musical notation for measures 128-129. Treble clef, 4/4 time. The melody has slurs and a 'fz' marking. Measure 129 ends with a fermata.

Musical notation for measures 130-131. Treble clef, 4/4 time. The melody has slurs and a 'fz' marking. Measure 131 ends with a fermata.

LPed

Musical notation for measures 132-133. Treble clef, 4/4 time. The melody has slurs and a 'fz' marking. Measure 133 ends with a fermata.

LPed--

17

PROGs 4/4

Musical notation for measures 134-135. Treble clef, 4/4 time. The melody consists of eighth notes with slurs. The bass line has a 'stac.' marking.

Musical notation for measures 136-137. Treble clef, 4/4 time. The melody has slurs and a 'stac.' marking. Measure 137 ends with a fermata.

Musical notation for measures 138-139. Treble clef, 4/4 time. The melody has slurs and a 'fz' marking. Measure 139 ends with a fermata.

LPed--

LPed--

Musical notation for measures 140-141. Treble clef, 4/4 time. The melody has slurs and a 'stac.' marking. Measure 141 ends with a fermata.

Musical notation for measures 142-143. Treble clef, 4/4 time. The melody consists of eighth notes with slurs.

Musical notation for measures 144-145. Treble clef, 4/4 time. The melody has slurs and a fermata at the end.

LPed

18

PROGs 4/4

135 136

Stac.

LPed-

137 138

leg.

139 140

Stac. LPROG-5 (PROGs 5/4)

141 142

Stac.

LPed

143 144

Stac. leg.

145 146

Stac. leg.

PROGs 5/4

141 142

LPed

143 144

Stac.

LPed

145 146

Stac. Stac.

147 148

leg.

149 150

Stac.

LPed-

151 152

Stac. Stac.

PROGs 5/4

RPROG-5 (PROGs 5/5)

LPed-

PROGs 5/5

PROGs 5/5

Musical notation for measures 163-165. The score is written for piano in 5/5 time. Measure 163 begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, and the bass line consists of quarter notes. The piece concludes with a double bar line and repeat dots.

LPed-

Musical notation for measures 164-165. Measure 164 continues the piano accompaniment from the previous system. Measure 165 features a treble clef with a whole note chord and a bass clef with a whole note chord. A dashed line with a slur underneath indicates a pedal point.

LPed (Fully back)-

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