

Structures VI - IX (No.27b)

for small- to medium-sized variable ensembles

Peter Adriaansz

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Dedicated to my father, James Tenney & Albert Einstein

Structures VI - IX

single lines on static planes

"In the Universe nothing happens by chance, there is no spontaneity; all is influence and harmony, accord answering accord"

(Dong Zhongzu 200 BC)

In 1965, Roger Penrose of Oxford University, wrote a paper in which he used topological ideas to describe how a very massive object can collapse to a point - virtually get crushed under its own weight. When this happens, the outcome is a black hole, and the original understanding we have of this process from a relativistic point of view comes from the pioneering work of Karl Schwarzschild, who was the first to solve Einstein's field equation, finding what we call today the Schwarzschild radius of a star. This is the radius such that if a star's actual radius falls below that number (determined by the star's mass), the star will collapse to a point. The Schwarzschild radius is the "point of no return" - any object or light ray that falls into a black hole beyond the invisible Schwarzschild radius of a black hole will be lost forever. Penrose proved that there lies a point like no other at the very center of a black hole. This point is a spacetime singularity. Here, the curvature is infinite, and time ceases to exist.

By Penrose's ingenious argument, the collapse of the mass of the star reaches a rate from which there is no escape. Mathematically, a *trapped surface* develops inside the star, and as the accelerating collapse continues, nothing can stop it and the result is the singularity: a point where mathematics and physics as we know them no longer apply. Even if the star deviates in shape from perfect spherical symmetry, the collapse to a singularity still occurs. Incidentally, long before the singularity, at the Schwarzschild radius, time stops -as observed by someone from outside. Thus a person falling into a black hole will look to an observer to be freezing on the surface of the Schwarzschild radius. The falling person will never be aware of this state of being.

[...] At the heart of a black hole (and at the beginning point of the universe) all laws break down in the same way [...]

Gravity is infinite, the curvature of space-time is infinite, and time stops.

(Amir D. Aczel *God's Equation* pp. 168 - 171)

Structure # VI

General Remarks:

re setup:

This collection of scores is set for variable ensembles of mixed winds, brass, strings (including el. guitar, bass guitar & harp), bowed percussion of definite pitch (vibraphones, crotales, crystal glasses, temple bowls etc.), electrical instruments and piano (mainly using E-bow, or multiple E-bows, alternating with pizzicati and struck tones). Other electrical instruments or devices (such as theremins, sine-tone generators, ondes martenots etc), keyboards (synthesizers, hammond organ, positive organ, accordions) or any other instrument capable of producing sustained sounds can also be added. Basically: the more players, the better. The scores can all be performed with or without additional electronic delay.

re size:

As a general rule the minimum size of any ensemble should be approximately one-and-a-half to twice the size of the maximum number of notes within the biggest chord of each piece. To this purpose each piece numbers the maximum notes employed at the top of each score. For ensemble-sizes falling below this number, delay should be added.

re performance:

The musicians play from the score, or from specific 'part-scores' supplied by the composer. Some pieces call for these, others don't. Each score is subdivided into time segments and notated according to the technique of 'available pitches'. I.e. the notated chords provide a gamut from which each musician may choose. General rule is that no instrument may enter at the same time as another and should try to avoid playing any of the notes directly surrounding it. The duration of each entry, flexible according to the dynamics, is basically one-bow-per-note (strings) or one-breath-per-note (winds), with the distinction that smaller ensembles should probably play longer notes than large ensembles (where there is more potential for 'coverage'). Basically, the longer the note, the longer the silence in between notes. Instruments of a decaying nature (like harps or acoustic guitars) should let their sound die completely before choosing a new note. Instruments capable of infinite sound (electric guitar, E-bow piano, organs and other keyboards) should hold their notes for a considerable time before choosing a new one. The pieces can be performed spatially. In that case, the available instrumentalists should be divided into more-or-less even numbers of musicians and positioned to the front, back and sides of the audience. Several of the pieces state the desirability of spatial settings specifically.

The musicians need to be supplied with stopwatches and there is no conductor.

re colour:

The scores envisage a counterpoint between infinite sounds and sounds of limited duration, between electrically generated ones and acoustic ones and between live sound and delay. The sounds themselves should always be clean and transparent and the tones should be 'straight' (ie. no obscuring effects, no tremolos). Gradations of vibrato in strings and winds are possible and desired. When performing scores in relatively small setups - ie. without 'doubling' instruments - it is recommended to choose and then alternate specific 'sounds' in a fixed order.

re specific instruments:

- piano:

mainly use E-bow. Always alternate one long E-bow sound with a *pizzicato* (fingernail on middle strings, flesh on the lower ones), a struck key, or both. The pizzicati and struck keys are always *sfz*, no matter the surroundings. It is also possible to play the pizz. and struck keys while the E-bow is sounding. Concerning the E-bow: try to use all possibilities of the device, not only straight tones, but also *fuzz* tones (achieved by slightly tilting the E-bow towards the string, resulting in a harp-like *buzz*), 'accents' (achieved by short dampenings of the string with the finger directly behind the E-bow), volume differences, by increasing and decreasing the pressure of the E-bow on the string and by using the so-called 'harmonic mode' - something which works best on the middle-range strings of the keyboard.

- electric guitar/ bass guitar:

play all sounds 'without attack', whether using an E-bow or not. Basically create straight tones, entering and exiting imperceptibly and held for a considerable time. Where delay, or other forms of pedal sustain are effective they can be used. Use the volume pedal to create artificial vibrato.

-percussion:

generally, all percussion should consist of bowed sounds of definite pitch, with the vibraphone as the main instrument. Crotales, crystal glasses, temple bowls etc. - basically, anything that can create a sustained sound of some resonance - may also be used to diversify and enhance the total sound. Play the tones as 'straight' as possible (ie. no crescendi or decrescendi). One bow determines the length of the pitch, but try to make the tones as long as possible. Where more percussionists are available non-bowed instruments (such as pvc pipes, didgeridoos, conch shells, overtonetubes etc) may be used - as long as they coincide with the written pitches.

- keyboards of sustaining nature:

Choose 'pure' sounds (ie. no mixture sounds) and play continuously, like a background soundtrack. Follow each new note as it enters, simultaneously omitting old ones. Each score specifies the number of notes allowed in a chord at any given time.

- instruments of finite sound (strings, winds):

no specific instructions. Within smaller settings (especially *Structures VI - IX*), sound differentiation (differing vibrato speeds, harmonics etc) is encouraged.

Strings for example can use and alternate some or all of the following sounds:

ord. + slow *vibrato*, *flautando* + *non-vibrato tenuto*, *poco sul pont*, harmonic with *fast vibrato*, plain harmonics etc.

Winds: use different vowel sounds, harmonics where possible (flute, horn), differing vibrato speeds etc. In all cases though, retain a 'pure' sound.

- vocalists:

Voice, single or plural, is allowed, but should only enter very sparingly and hold its tones for as long as possible. Sing on vowel sounds (Ah), or hum. Where more vocalists are involved make an agreement on strategic entering-points. The larger the ensemble or orchestra (for example in *Structures X - XII*), the more space there is for vocal groups.

re the pieces:

All pieces can be performed separately, but also as a sequence of pieces in the order in which they are grouped in the score. The four sets of pieces, which make up the entire series have all been devised with the possibility of joint performance in mind and are related either by geometric shape and mode (*Structures I to V* and *Structures XIII to XV*); range, mode and speed (*Structures VI to IX*) or combinations of all, with instrumentation guidelines only reserved to very large ensembles (*Structures X to XII*).

The various sets have been written with more-or-less definite ensemble-sizes in mind.

Structures X - XII indicate two time-segments above the system. When playing any of these separately the top time-segment should be observed. If playing all, the bottom one may be followed. In either case, the longer versions are always preferred since the quantity of instruments is always directly related to the total duration.

re modes/tuning:

Although all of the pieces are based on the harmonic series of either E₂ or B₂ - by choosing certain partials and then placing them in all octaves - (thereby factually becoming modes) an actual 'partial' performance by anything other than an entirely homogeneous group (such as an ensemble of strings for example) would probably be quite impractical in mixed ensembles, due to the differing harmonic potential of each instrument.

Therefore basically a tempered performance is imagined, although pure partials may definitely be attempted.

Structure # VI

(chromatic time; 7-note chords, with partial octave replacement in
8-note descending field; one and a half octave range;
E: partials 1,3,5,7,11,13,17,19//13->24)

for ensemble KORE

All instruments:

enter on \downarrow divisions of the bar (rel. slow entrances)

Peter Adriaansz



0' 00" | 0' 20" | 0' 40" | 1' 00" | 1' 20" | 1' 40" | 2' 00" | 2' 20" | 2' 40"

I

$\frac{2}{2}$ \downarrow = 10"

p

p

p

p

p

p

p



3' 00" 3' 20" 3' 40" 4' 00" 4' 20" 4' 40" 5' 00" 5' 20" 5' 40"

The musical score is written on seven staves. The first six staves are in treble clef, and the seventh staff is in bass clef. The score is divided into measures by vertical bar lines. Time markers are placed above the staves at 3' 00", 3' 20", 3' 40", 4' 00", 4' 20", 4' 40", 5' 00", 5' 20", and 5' 40". Dynamic markings include *p* (piano) and *pp* (pianissimo). Fingering numbers (1-7) are circled and placed above or below notes. A separate box at the top right shows a specific fingering sequence for the 5' 40" mark, with notes on a staff and a *p* dynamic marking.

IV

V

6' 00" | 6' 20" | 6' 40" | 7' 00" | 7' 20" | 7' 40" | 8' 00" | 8' 20" | 8' 40"

The musical score consists of seven staves. The first staff begins at measure 19. The second staff has a *p* dynamic marking at measure 7' 20". The third staff has a *p* dynamic marking at measure 6' 40". The fourth staff has a *p* dynamic marking at measure 8' 20". The fifth staff has a *p* dynamic marking at measure 7' 40". The sixth staff has a *p* dynamic marking at measure 7' 20". The seventh staff has a *p* dynamic marking at measure 8' 40".

Fingering numbers are circled and placed above or below notes. The first staff has a circled 1 above the note at 8' 00". The second staff has circled 2s above notes at 7' 20" and 8' 00", and a circled 1 above a note at 7' 40". The third staff has circled 4s, 3s, 2s, 3s, 2s, 3s, and 3s above notes. The fourth staff has circled 5s, 4s, 6s, 5s, 4s, 3s, 4s, and 3s above notes. The fifth staff has circled 6s, 5s, 4s, 5s, 4s, and 4s above notes. The sixth staff has circled 7s, 6s, 5s, and 5s above notes. The seventh staff has circled 7s, 6s, and 7s above notes.

9' 00" 9' 20" 9' 40" 10' 00" 10' 20" 10' 40" 11' 00" 11' 20" 11' 40"

The musical score consists of seven staves. The first six staves are in treble clef, and the seventh is in bass clef. The score is marked with a piano (*p*) dynamic. Time markers are placed above the staves at 20-second intervals. Fingerings are indicated by circled numbers 1 through 6. The notation includes long notes with slurs and some shorter notes with stems. The seventh staff begins with a measure number of 28.

12' 00" 12' 20" 12' 40" 13' 00" 13' 20" 13' 40"

The image displays a musical score consisting of seven staves. The first staff is marked with a measure number '37' and contains a series of six notes, each with a long horizontal slur above it, indicating a sustained or glissando effect. The notes are positioned at approximately 12' 00", 12' 20", 12' 40", 13' 00", 13' 20", and 13' 40". The second staff contains two notes with a slur, followed by a rest. The third staff contains two notes with a slur, followed by a rest. The fourth staff contains two notes with a slur, followed by a rest. The fifth staff contains five notes with a slur, followed by a rest. The sixth staff contains three notes with a slur, followed by a rest. The seventh staff is marked with a measure number '37' and contains five notes with a slur, followed by a rest. The time markers are placed above the first staff, with vertical lines pointing to the corresponding notes.

Structure # VII

Structure # VII consists of 39 time-segments of 20" each.

Each instrumentalist has 3 lines to choose from at a time. All entries are free. The instruments may not enter at the same time and should as much as possible avoid playing any notes directly surrounding them. Aim is to have most of the written pitches sounding at all times. Duration for 'non-infinite' instruments is one-bow-per-note (string instruments) or one-breath-per-note (wind instruments).

Instruments of an 'infinite' nature (E-bow piano, electric guitar, keyboards etc.) hold their pitches for a relatively long time before proceeding to the next and are allowed to double notes. These instruments function as a 'soundtrack' of sorts.

The musicians read from the score and proceed by following the 'lines' (indicated by a number over or under the staff).

Since the possible pitches do not remain fixed to one specific staff, it is advisable for each musician to mark their possible notes as they appear.

Where few pitches are shared by more players (generally at the beginnings and endings of the pieces), pitch doubling should occur: instruments are always required to enter when they can (these sections are clearly indicated by multiple numbers above or below the staff).

The musicians should be placed as far apart as possible on the stage.

Additional electronic delay is recommended (starting ca. 5" into the piece and ending ca. 40" after the last note).

The musicians play with stopwatches and there is no conductor.

The ensemble - following a line-up for the Maarten Altena Ensemble - should be divided as follows:

Lines 1,2 & 3: E-bow Piano, Recorder, Violin

Lines 4,5,6 & 7: Electric Guitar, Trombone, Double Bass

Lines 1,3 & 5: bowed Vibraphone

Lines 2,4,6 & 7: Clarinet/ Bass Clarinet

Lines 1 - 7: Piano (*pizz.* and *struck* notes), Percussion (*struck* notes), Electric Guitar (*picked* notes)

Specific notes for specific instruments:

Piano: E-bow: choose notes from lines 1,2 & 3. *Pizz.* and *struck* notes possible on all lines. Hold sustained notes for a long time.

Pizz. & *struck* notes can be alternated as well as simultaneous.

Electric guitar: sustained notes (E-bow or other form of sustain): choose from lines 4,5, 6 & 7. *Picked* notes possible on all lines.

Alternate sustained sounds - entering as a straight tone and exiting imperceptibly - with *picked* sounds

Vibraphone: bowed notes: choose from lines 1,3 & 5. *Struck* notes or vibraphone harmonics possible on all lines.

Hold bowed notes for a considerable time. Alternate with *struck* notes (on vibraphone or other sustaining, resonant instrument) or harmonics on the vibraphone. The Vibraphone should be set to have some resonance.

Double Bass: play natural harmonics on E where possible. Choose from lines 4,5 & 6

Violin: choose from lines 1,2 & 3. Double-stops are possible.

Voice: enter at volition, but sparingly.

For the rest, it is recommended to read the General Remarks pertaining to specific instruments (piano, guitar, vibraphone, strings, winds and voice).

Structure # VII

(non-chromatic time; 6-note chords without octave replacement
in 7-note descending field. Ca 2 octave range. E: partials 1,3,5,7,9,11,13)

All instruments:

enter on \downarrow divisions of the bar (medium tempo entrances)

0' 00" | 1' 00" | 1' 20" | 1' 40" | 2' 00" | 2' 20" | 2' 40"

43

1 *mf*

0' 20" | 0' 40"

2 *mf* *mf* 2

3 *mf* 4 *mf* 3

4 *mf* 5 4

43

5 *mf* 5 *mf* 6 *mf*

6 *mf*

VI

9' 20" 9' 40" 10' 00" 10' 20" 10' 40" 11' 00" 11' 20" 11' 40" 12' 00" 12' 20" 12' 40" 13' 00"

The musical score consists of five staves. The first staff begins with a circled '1' and a dynamic marking of *mf*. The second staff has a circled '2' and dynamic markings of *mp*, *p*, and *pp*. The third staff has a circled '3' and a dynamic marking of *mf*. The fourth staff has a circled '4' and dynamic markings of *mp* and *p*. The fifth staff has a circled '5' and a dynamic marking of *mf*. The sixth staff has a circled '3' and dynamic markings of *mf*, *mp*, *p*, and *pp*. The seventh staff has a circled '4' and a dynamic marking of *mp*. The eighth staff has a circled '5' and a dynamic marking of *mp*. The ninth staff has a circled '6' and a dynamic marking of *mp*. The tenth staff has a circled '7' and a dynamic marking of *mp*. The eleventh staff has a circled '6' and a dynamic marking of *mf*. The twelfth staff has a circled '7' and a dynamic marking of *mp*. The score concludes with a double bar line at 13' 00".

Structure # VIII

Structure # VIII consists of 58 time-segments of 20" each.

Each instrumentalist has 4 lines to choose from at a time. All entries are free. The instruments may not enter at the same time and - with the exception of beginning and end - should as much as possible avoid playing any notes directly surrounding them. Aim is to have most of the written pitches sounding at all times. Duration for 'non-infinite' instruments is one-bow-per-note (string instruments) or one-breath-per-note (wind instruments). Instruments of an 'infinite' nature (E-bow piano, electric guitar, keyboards etc.) hold their pitches for a relatively long time before proceeding to the next and are allowed to double notes. These instruments function as a 'soundtrack' of sorts.

The musicians read from the score and proceed by following the 'lines' (indicated by a number over or under the staff). Since the possible pitches do not remain fixed to one specific staff, it is advisable for each musician to mark their possible notes as they appear. Where few pitches are shared by more players (generally at the beginnings and endings of the pieces), pitch-doubling should occur: instruments are always required to enter when they can (these sections are clearly indicated by multiple numbers above or below the staff).

The musicians should preferably be placed as far apart as possible on the stage.

Additional electronic delay is recommended (starting ca. 5" into the piece and ending ca. 40" after the last note). A Max patch is obtainable from the composer.

The musicians play with stopwatches and there is no conductor.

The ensemble - following a line-up for the Maarten Altena Ensemble - should be divided as follows:

Lines 1,2,3 & 4: E-bow Piano, Violin

Lines 5,6,7,8 & 9: Double Bass

Lines 1,3,5 & 7: Bowed Percussion (Vibraphone, Temple Bowls etc), Bass Clarinet/Clarinet, Electric Guitar

Lines 2,4,6 & 8: Recorders, Trombone

Lines 1 - 9: Piano (*pizz.* and *struck* notes), Percussion (*struck* notes), Electric Guitar (*picked* notes), Violin (*pizz.*)

Specific notes for specific instruments:

Piano: E-bow: choose notes from lines 1,2 & 3. Use all possible techniques. Play *pizz.* (fingernail for middle register/ flesh for bottom register) and struck notes on all lines (*sempre sfz*). Hold sustained notes for a long time. *Pizz.* & struck notes can be alternated as well as simultaneous.

Scraping sounds on the thickly coiled lower strings are also possible (use plectrum).

Electric guitar: play sustained notes (E-bow, Bottleneck trem. or other form of sustain) on lines 1,3,5 & 7. Moderate distortion is possible at periodic intervals.

Play *Pizz.* notes (*sempre sfz. secco*) on all lines. Periodically alternate sustained sounds - entering as a straight tone and exiting imperceptibly - with picked sounds.

Vibraphone: play bowed notes on lines 1,3,5 & 7. Struck notes (*sempre sfz.*) or vibraphone harmonics possible on all lines.

Hold bowed notes for a considerable time. Alternate with struck notes (on vibraphone or other sustaining, resonant instrument) or harmonics on the vibraphone.

The Vibraphone should be set to have some resonance.

Recorder: use all possible recorders. Choose straight tones from lines 2,4,6 & 8.

Bass Clarinet/Clarinet: choose straight tone from lines 1,3,5 & 7.

Trombone: choose tones from lines (2),4,6 & 8 (&9). Periodically alternate straight-tone-entries (*forte ten.*) with *p - cresc - ff - decresc - p* and *p - cresc - ff* entries.

The use of straight mute is possible at periodic intervals.

Double Bass: tune C-string down to B \flat . Choose notes from lines 5,6,7,8 & 9. Play natural harmonics on B \flat where possible.

Violin: choose straight tones from lines 1,2,3 & 4. *Pizz.* notes (*sempre sfz*) possible on any lines within range. Periodic double-stops are also possible.

For the rest, it is recommended to read the General Remarks pertaining to specific instruments (piano, guitar, vibraphone, strings, winds and voice).

Structure # VIII

(non-chromatic time with octave replacement; 8-note chords in 8-note field
B: partials 1,3,5,7,11,13,17,19)




All instruments:

enter on  divisions of the bar (relatively fast; on the basis '4/4' = 4 seconds)

0' 00" | 0' 40" | 1' 00" | 1' 20" | 1' 40" | 2' 00" | 2' 20" | 2' 40"

0' 20" | 0' 40" | 1' 00" | 1' 20" | 1' 40" | 2' 00" | 2' 20" | 2' 40"

$\frac{2}{2}$  = 10"

f

1 2 3 4 5 6 7 8 9

3' 00" 3' 20" 3' 40" 4' 00" 4' 20" 4' 40" 5' 00" 5' 20" 5' 40"

f *f* *f* *f* *f* *f* *f* *f* *f*

III III

91

9

6' 00" 6' 20" 6' 40" 7' 00" 7' 20" 7' 40" 8' 00" 8' 20" 8' 40"

The musical score consists of eight staves. The first staff is a treble clef with a tempo marking of 100. The second staff is a treble clef. The third and fourth staves are treble clefs. The fifth, sixth, and seventh staves are bass clefs. The eighth staff is a bass clef. The score includes time markers at the top: 6' 00", 6' 20", 6' 40", 7' 00", 7' 20", 7' 40", 8' 00", 8' 20", and 8' 40". There are two boxed 'IV' markings. The score features various musical notations including notes, rests, slurs, and dynamic markings such as *f*. Fingering numbers (1-8) are placed above or below notes. A double bar line is present at 8' 00".

VI

12' 40" 13' 00" 13' 20" 13' 40" 14' 00" 14' 20" 14' 40"

12' 00" 12' 20"

f ①

f ② ③ ①

f ④ ③ ②

118 ③ ② ③ ④ ③ ⑤ ④ ③

f ④ ⑤ ⑤ ⑥ ⑥ ⑤

⑤ ⑥ ⑦ ⑦ ⑧

f ⑧

Detailed description: This page contains a musical score for a section labeled 'VI'. It features eight staves of music. The top staff is a single line with time markers at 12' 40", 13' 00", 13' 20", 13' 40", 14' 00", 14' 20", and 14' 40". Below it are two more single-line staves. The remaining five staves are a grand staff (treble and bass clefs). The music consists of long, sustained notes with various fingering numbers (circled) and dynamic markings (f). The score is divided into measures by vertical bar lines.

15' 00" | 15' 20" | 15' 40" | 16' 00" | 16' 20" | 16' 40" | 17' 00" | 17' 20" | 17' 40"

(TUTTI): *f* ————— *ff*

127

VII

f+ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

ff

ff

ff

ff

ff

ff

ff

ff

ff

18' 00" 18' 20" 18' 40" 19' 00" 19' 20"

Musical notation for measures 136-140 in the Treble Clef. Measure 136 starts with a forte (*f*) dynamic and a slur over a half note. Measure 137 continues the slur. Measure 138 has a *f* dynamic and a slur over a half note with fingerings 1, 2, 3, and 4. Measure 139 has a *mf* dynamic and a slur over a half note with fingerings 1, 2, 3, and 4. Measure 140 has a *mf* dynamic and a slur over a half note with fingerings 3 and 4.

Musical notation for measures 141-145 in the Bass Clef. Measure 141 has a *f* dynamic and a slur over a half note with fingerings 6, 5, and 6. Measure 142 has a *f* dynamic and a slur over a half note with fingerings 7, 5, and 6. Measure 143 has a *f* dynamic and a slur over a half note with fingerings 8, 7, 8, 5, 6, 7, and 8. Measure 144 has a *mf* dynamic and a slur over a half note with fingerings 7, 8, 5, 6, 7, and 8. Measure 145 has a *mf* dynamic and a slur over a half note with fingerings 9, 7, 8, 5, 6, 7, and 8.

Structure # IX

Structure # IX

(chromatic time; 7-note chords in modulating 7-note fields)

B \flat : partials 1,3,5,11,13,17,19//1,7,11,13,18,19,24//3,5,7,11,13,17,18//C:1,3,5,7,11,17,19)

All instruments:

enter on \downarrow divisions of the bar (slow)

I **II**

0' 00" 0' 20" 0' 40" 1' 00" 1' 20" 1' 40" 2' 00" 2' 20" 2' 40"

145 *pp*

2 $\text{♩} = 10''$

2 *pp*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

7 *pp*

145 *pp*

1 *pp*

2

3

4

5

6 *pp*

7



3' 00" | 3' 20" | 3' 40" | 4' 00" | 4' 20" | 4' 40" | 5' 00" | 5' 20" | 5' 40"

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

① ② ③ ④ ⑤ ⑥ ⑦

154

IV

V

6' 00" 6' 20" 6' 40" 7' 00" 7' 20" 7' 40" 8' 00" 8' 20" 8' 40"

The musical score consists of seven staves. The first staff is in treble clef and contains measures 163-170. The second staff is in bass clef and contains measures 163-170. The third staff is in treble clef and contains measures 163-170. The fourth staff is in bass clef and contains measures 163-170. The fifth staff is in treble clef and contains measures 163-170. The sixth staff is in bass clef and contains measures 163-170. The seventh staff is in bass clef and contains measures 163-170. The score includes various musical notations such as notes, rests, and dynamics. The dynamics are marked as *pp* (pianissimo). The circled numbers 1 through 7 indicate specific notes or techniques. The time signatures are 6' 00", 6' 20", 6' 40", 7' 00", 7' 20", 7' 40", 8' 00", 8' 20", and 8' 40".

9' 00" 9' 20" 9' 40" 10' 00" 10' 20" 10' 40" 11' 00" 11' 20" 11' 40"

The musical score consists of seven staves. The first staff begins at measure 172 and features a *pp* dynamic marking and a circled number 1. A large box containing the Roman numeral VI is positioned below the first staff. The second staff includes circled numbers 2 and 3, and a *pp* marking. The third staff has a circled number 3 and a *pp* marking. The fourth staff has circled numbers 4, 3, and 4, and a *pp* marking. The fifth staff has circled numbers 4, 5, 4, 5, and 4, and a *pp* marking. The sixth staff has circled numbers 6, 5, 6, 4, 5, and 6, and a *pp* marking. The seventh staff has a circled number 7 and a *pp* marking. The score includes various musical notations such as notes, rests, and slurs.

VII

12' 00" | 12' 20" | 12' 40" | 13' 00" | 13' 20" | 13' 40" | 14' 00" | 14' 20" | 14' 40"

181

182

183

184

185

186

187

188

189

190

pp

pp

pp

pp

pp

1

2

3

4

5

6

7

8

