

Hannes **Dufek**

come scorre la luce | a meditation on existence

für zwei Cembali in vierteltonaler Stimmung, Objekte,
Zuspielbänder und Ventilatoren

für Maja Mijatović und Sonja Leipold

for two harpsichords in quartertonal tuning, objects, tapes and fans

for Maja Mijatović and Sonja Leipold

Dauer: *offen* (ca. 10-15') | **duration:** *open* (around 10-15')

Dieses Stück entstand als ein Auftrag der beiden wunderbaren Cembalistinnen und Menschen, Maja Mijatović und Sonja Leipold.
Es ist ihnen gewidmet und ich hoffe, es schwingt mit ihnen und bringt etwas Schönes, Spannendes und Bedeutungsvolles zum Vorschein.
Die Voraussetzungen könnten jedenfalls nicht besser sein, handelt es sich doch um fantastische Musikerinnen.
Ich bin sehr dankbar für diese Möglichkeit und freue mich sehr darauf, das Resultat zu erleben.

~

This piece came to life as a commission by the two wonderful harpsichordists and human beings, Maja Mijatović and Sonja Leipold.
It is dedicated to them, and I hope, it resonates with them and brings about something beautiful, exciting and meaningful.
At any rate, the preconditions could not be better, since these two are fantastic musicians.
I am very thankful for this opportunity and looking forward to experiencing the result.

Das Stück wurde darüber hinaus möglich gemacht durch eine Förderung des
SKE-Fonds der austromechana

This piece was furthermore made possible by a funding by the
SKE-fund of austromechana



Für mehr Informationen zu mir und meiner Arbeit und um in Kontakt zu treten

For more information on me and my work, and to get in touch

www.hannesdufek.com | hannes_dufek@gmx.net

<https://soundcloud.com/hannesdufek>

www.youtube.com/@hannesdufek

Über das Stück

Das Stück ist eine „**performative Meditation**“, die aus **vier Elementen** besteht. Das ist zum einen die **gespielte Musik**, wie sie hier notiert ist, zum zweiten eine **rhythmiserte Geste**, die sich zwischen den einzelnen Abschnitten des „Stückes“ wiederholt, zum dritten eine Strecke mit drei bis vier **Ventilatoren**, und viertens ein bis vier **Zuspielbänder**.

Die **Notation**, wie sie hier vorliegt, umfasst grundsätzlich **64 Fragmente**. Diese bergen in sich weiters zahlreiche **Variationsmöglichkeiten** und können hinsichtlich Tempo und Registrierung/Dynamik unterschiedlich interpretiert werden. Die Anweisungen hinsichtlich Tempo sind sehr basal gehalten, die Registrierung wurde, mit Ausnahme von weiter unten ausgeführten Richtlinien, gar nicht notiert.

Von diesen 64 Fragmenten müssen / sollen nicht alle gespielt werden, vielmehr handelt es sich um ein **Reservoir**, aus dem die Interpretinnen selber auswählen sollen. „**Das Stück**“ ist also immer nur: eine **Interpretation des Stückes**. Jedes Fragment kann dabei grundsätzlich auch wiederholt auftreten, manche Fragmente sind auch mit Wiederholungszeichen markiert – in diesem Fall gilt, dass die Wiederholung des Fragmentes „wahrscheinlicher“ oder naheliegender ist. (Aber: auch Fragmente mit Wiederholungszeichen können prinzipiell nur einmal, d.h. ohne Wiederholung, gespielt werden.)

„Das Stück“ kann dementsprechend prinzipiell quasi „jede“ Form annehmen. (*Theoretisch möglich (wenn auch nicht ganz im Sinne des Erfinders) wäre auch, nur eine Seite auszuwählen und diese hundert Mal zu wiederholen.*) Es gibt jedoch weiter unten vier **Vorschläge**, wie man mit dem Stück umgehen könnte. Diese geben unterschiedliche Strukturierungsmöglichkeiten an und bringen Aufführungen unterschiedlicher Länge hervor.

In diesen Vorschlägen finden sich auch Ventilatoren und Zuspielbänder in die Struktur eingebunden. Diese werden ansonsten in der Notation nirgends erwähnt. Das Aufführungsmaterial teilt sich so (neben der Technik) in mindestens in zwei Teile: die Struktur des Stückes zur Übersicht, die Notation als zu spielendes Material.

About the piece

The piece is a “**performative meditation**” consisting of four elements. First, this is the **music played** as it is notated here, second, a **rhythmic gesture** that is repeated between the individual sections of the “piece”, third, a section with three to four **fans**, and fourth, one to four **tapes**.

The **notation** as presented here basically comprises **64 fragments**. Furthermore, these offer numerous possible variations and can be interpreted differently in terms of tempo and registration/dynamics. The instructions regarding the tempo are very basic; registration was not notated at all, with the exception of the guidelines detailed below.

Not all of these 64 fragments have to be played; rather, they represent a **reservoir** from which the musicians should choose themselves. “**The piece**” is thus always just: an **interpretation of the piece**. In principle, each fragment can occur repeatedly; some fragments are also marked with repetition symbols - in this case the repetition of the fragment is “more likely” or more obvious. (But: even fragments with repeat symbols can in principle only be played once, i.e. without repetition.)

“The piece” can therefore take almost “any” form. (*Theoretically possible (although not entirely following the original intent) would also be to select just one page and repeat it a hundred times.*) However, there are four **suggestions** below for how to approach the piece. These provide different structuring options and produce performances of different lengths.

These suggestions also integrate the fans and tapes into the structure. These are otherwise not mentioned anywhere in the notation. The performance material is thus divided (in addition to the technology) into at least two parts: the structure of the piece for overview, the notation as material to be played.

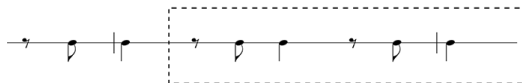
Zur Notation (Variationen, Registrierung, sonstige Elemente)

Die Variationen sind prinzipiell an Ort und Stelle beschrieben. Jede Variation bildet dabei ein eigenes Fragment, es ist aber auch möglich, zB eine Seite mehrfach zu spielen – als *ein* Fragment – und dabei unterschiedliche Variationen durchzuführen. Neben den schriftlich dargelegten Variationen gibt es vielfach auch die Variationsmöglichkeit des **Stimmentauschs** beider Cembali. Wo das möglich ist, findet sich ein Symbol mit zwei Pfeilen und der Bezeichnung „**switch possible**“. (Dies ist sowohl hinsichtlich der Stimmung als auch musikalisch bedeutsam)

Jede Seite hat eine „**Übeziffer**“, von [A] bis [E], sowie [F₁] und [F₂], diese geben Auskunft über wesentliche Abschnitte der Musik und können zur Generierung einer Struktur verwendet werden. Dies ist zwar nicht zwingend notwendig, entspricht aber natürlich schon der ursprünglichen Idee des Stückes. Eine Wiedergabe, die den Übeziffern alphabetisch folgt, erzeugt eine relativ klare Form des Stückes.

Am Ende jeder Seite finden sich eine oder mehrere **Nummern in Kreisen**, zusammen mit einem **Symbol in Form eines gebogenen Pfeiles**. Diese Ziffern geben an, wie oft, die **rhythmisierte Geste** nach Spielen der jeweiligen Seite ausgeführt werden soll. Da die Position der jeweiligen Seite im Verlauf der Aufführung nicht direkt von Anfang an klar sein kann, sind häufig unterschiedliche Nummern angegeben: dies für den Fall, dass eine zu häufige oder zu geringe Ausführung der Geste den Fluss des Stückes stören könnte.

Die **rhythmisierte Geste** wird mit **Bögen von Verpackungsmaterial** (Schaumplastik) durchgeführt, die auf einer Fläche, einem Tisch z.B., quasi „sortierend“ von einer Seite auf die andere geschoben werden sollen. Sie hat die folgende **rhythmische Struktur**:



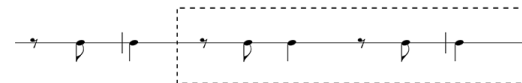
About the notation (Variations, Registering, other elements)

The variations are basically described on the spot. Each variation signifies a fragment on its own, but it is also possible, for example, to play a page several times - as *one* fragment - and carry out different variations. In addition to the variations set out verbally, there is often the possibility of **swapping parts** of both harpsichords. Where this is possible, there is a symbol with two arrows and the name “**switch possible**”. (This is significant both in terms of temperament and the music itself)

Each page has a “**practice number**”, from [A] to [E], as well as [F₁] and [F₂], these indicate some information about relevant sections of the music and can be used to generate a structure. This is not absolutely necessary, but of course it corresponds to the original idea of the piece. A rendition that follows the practice numbers alphabetically creates a relatively clear form of the piece.

At the bottom of each page there are one or more **numbers in circles**, along with a **symbol in the shape of a curved arrow**. These numbers indicate how often the **rhythmic gesture** should be performed after each side has been played. Since the position of each side in the course of the performance cannot be clear right from the start, different numbers are often given: this is in case too frequent or insufficient execution of the gesture could disrupt the flow of the piece.

The **rhythmic gesture** is carried out with **sheets of packaging material** (foam plastic), which are pushed from one side to the other on a surface, a table for example, in a “**sorting**” manner. It has the following **rhythmic structure**:



Damit bildet sie einen **Komplementärrhythmus** zur vorherrschenden rhythmischen Struktur der Notation, wie sogleich deutlich werden wird. Die rhythmisierte Geste soll von beiden Instrumentalistinnen und grundsätzlich im (annähernden) unisono ausgeführt werden. Das Tempo ist eher gemessen, die Haltung soll gewissenhaft und bewusst sein - die rhythmisierte Geste bildet ein wichtiges Element der Aufführung.

Die **Registrierung** ist in den Noten nicht spezifiziert. Sie soll auch, wenn überhaupt, nur spärlich eingesetzt werden. Das notierte Register – die notierte Lage – soll klingen, Verdopplungen/Kopplungen sind vorstellbar, müssen aber jedenfalls mit Bedacht und ohne Übertreibung eingesetzt werden. Zwischen Cembalo I und II sollte nach Möglichkeit eine annähernd gleiche Dynamik hergestellt werden, klangliche Unterschiede sind, sofern sich dadurch nicht ein sozusagen qualitativer Unterschied ergibt, willkommen.

Das Stück arbeitet insgesamt somit weniger, oder eigentlich nicht, mit Kontrasten als Stilmittel, vielmehr geht es um einen **Atem**, einen **Fluss zwischen Aktion und Pause**, Aktion und Pause, wobei die Pause mit der rhythmisierten Geste genauso agiert wie die Aktion, und die Aktion ist in vieler Hinsicht auch sozusagen inert oder kontemplativ gestaltet.

Die **Zuspielbänder (1) bis (4)** liefern sehr unterschiedliche Klänge (siehe unten). Sie können alle im Verlauf vorkommen, ebenso können aber auch nur eines oder zwei erklingen. Je nach Möglichkeiten vor Ort, sind **zwei Abspielpositionen** vorstellbar, entweder unten zwischen beiden Cembali, oder aber etwas erhöht links und rechts der Instrumente (**stereo**). Die Zuspielbänder können entweder solistisch, also freigestellt, ohne Cembalo oder sonstige Aktionen, erklingen, oder aber auch in Überlappung. Dies ist völlig freigestellt.

Die **Ventilatoren** müssen gut sichtbar für das Publikum positioniert werden. Es handelt sich um drei bis vier ältere Ventilatormodelle, die mit einer gewöhnlichen **Steckdosenleiste** verbunden werden sollen. Idealerweise hat diese Leiste einen **Unterbrecherschalter**, sodass man alle drei bis vier Maschinen gleichzeitig an- und abschalten kann. Es ist dabei wichtig, die Ventilatoren so auszurichten, dass die Luftströme weder Publikum noch Ausführende bzw. Noten (zu stark) erreichen.

It thus forms a **complementary rhythm** to the predominant rhythmic structure of the notation, as will immediately become clear. The rhythmic gesture should be carried out by both instrumentalists and generally (approximately) in unison. The tempo is rather measured, the posture should be conscientious and conscious - the rhythmic gesture forms an important element of the performance.

Registration is not specified in the notes. It should also only be used sparingly, if at all. The notated register - the notated position - should sound, doubling/coupling is possible, but must be used carefully and without exaggeration. If possible, approximately the same level of dynamics should be created between harpsichords I and II; tonal differences are welcome, as long as this does not result in a qualitative difference, so to speak.

Overall, the piece thus works less, or actually not, with contrasts as a stylistic device, but rather it is about **breath**, a **flow between action and pause**, action and pause, whereby the pause with the rhythmic gesture is almost as much action as the action, and the action is in many respects designed to be inert or contemplative, so to speak.

The **tapes (1) to (4)** deliver very different sounds (see below). They can all appear in the course, but also only one or two can sound. Depending on the possibilities on site, two **playback positions** are conceivable, either at the bottom between the two harpsichords, or slightly higher to the left and right of the instruments (**stereo**). The tapes can either sound solo, i.e. freely, without a harpsichord or other actions, or they can also overlap with the live sound. This is completely optional.

The **fans** must be positioned so that they are clearly visible to the public. These are three to four older fan models that are intended to be connected to a standard **power strip**. Ideally, this panel has a **circuit breaker switch** so that you can turn all three to four machines on and off at the same time. It is important to align the fans in such a way that the air flows neither reach the audience nor the performers or the music (in too strong a way).

Die Ventilatoren bilden eine Klangfläche, die wiederum entweder freigestellt oder aber in Überlappung mit den live-Klängen erklingen kann.

Tapes und Ventilatoren sollten nicht überlappend verwendet werden.

Die **Spieldauer** des Stückes ist nicht genau spezifiziert bzw. nicht genau zu spezifizieren. Nachstehend finden sich vier Varianten, zur Präsentation des Stückes, die von relativ kurz bis relativ lang reichen. Diese sind allerdings nur Vorschläge, andere Varianten sind denkbar.

The fans form a sound surface or sound carpet, which can again sound either in an isolated way or overlapping with the live sounds.

However, tapes and fans should not be used in an overlapping way.

The **performance duration** of the piece is not specified or cannot be specified precisely, respectively. Below you will find four variations of presenting the piece, ranging from relatively short to relatively long. These however are suggestions, other variants are possible.

Version I (kurz / short) [8-16 Fragmente / fragments, 1 Tape]

1-3x [A]	1-3x [B]	Tape (1), (2), (3) oder (4)	2-4x [A]	2-3x [D]	2-3x [C]	Ventilatoren (ca. 20-30")
----------	----------	-----------------------------	----------	----------	----------	---------------------------

Version II (medium I) [16-23 Fragmente / fragments, 2 Tapes]

3-4x [A]	1-3x [B]	1-2x [A]	Tape (1), (2), (3) oder (4)	2x [A]	2-3x [C]		2-3x [C] or [A] (over fans)	2-3x [B] (over fans)	Tape (1), (2), (3) oder (4)	3x [E]
					Ventilatoren / fans					

Version III (medium II) [14-30 Fragmente / fragments, 3 Tapes]

1-3x [A]	1-2x [B]	2-3x [C]	Tape (1), (2), (3) oder (4)	1-3x [A]	1-3x [C]	1-3x [D]	Tape (1), (2), (3) oder (4)	1-2x [A]	3-5x [E]	Tape (1), (2), (3) oder (4)	1-4x [C]	(fans solo)	F ₁ & F ₂
								(in overlap)				Ventilatoren / fans	

Version IV (lang / long) [29-40 Fragmente / fragments, 3-4 Tapes]

8-10x [A]	1-2x [B]	Tape (1), (2), (3) or (4)	3-5x [A]	3-4x [C]	Tape (1), (2), (3) or (4)	2x [A], 3x [D]	Ventilatoren / fans (45-60"), also into the next segment	4-6x [A]	Tape (1), (2), (3) or (4), A still running	4-6x [E]	F ₁ or F ₂ , repeated
			(Tape--?)			(Tape--?)				+ Tape (1), (2), (3) or (4)	

Aufstellung und technische Aspekte

Die beiden Cembali sind im Abstand von einem **Viertelton** zu einander gestimmt. **Cembalo I ist referentiell, Cembalo II ist einen Viertelton tiefer** gestimmt.

Die **Aufstellung** sollte die beiden Cembali in gegenüberliegender oder halbkreisförmiger Positionierung beinhalten, zwischen den Instrumenten ein Tisch, auf dem sich die Ventilatoren befinden, bei jedem Instrument zudem ein (kleinerer) Tisch, auf dem das Material für die rhythmische Geste liegt. Eine der beiden Ausführenden muss die Ventilatoren an- und ausschalten, das kann auch per Fuß(-schalter) geschehen. Für die Tapes reicht an sich ein einfacher Laptop oder mp3-Player zur Abspielung, diese sollte idealerweise ebenfalls von einer der Ausführenden durchgeführt werden. Die Lautsprecher sollten so beschaffen sein, dass eine klare und klanglich annähernd gleich wie die Cembali ausgeprägte Wiedergabe möglich ist, eine **PA** bzw. ein anderes **Vorverstärkersystem** ist daher notwendig.

Idealerweise bedarf es **für die rhythmische Geste keinerlei Verstärkung**. Sie sollte aber jedenfalls gut hörbar sein – für den Fall, dass der Spielort zu groß oder das Publikum zu weit entfernt sein sollte, ist eine Verstärkung mittels zweier gerichteter Mikrophone und Einschleifung in die Lautsprecher auf der Bühne ratsam. (Alternativ ist eine **akustische Verstärkung**, zB durch Positionierung des Materials auf einem Hohlkörper, Holzkisten oder Ähnliches, auch denkbar.)

Die **Tapes** sind schließlich vier relativ kurze Klangmomente außerhalb des Rhythmus' von Aktion – Pause, sie sind, darin den Ventilatoren vergleichbar, gleichsam querständig zu diesem. Diese vier Tapes umfassen

I – Basston / Sinus, zentriert / ohne Panorama

II – Panoramisierte Geräusche aus der Wirklichkeit

III – arioser Gesang

IV – Panoramisierte Sprachfetzen, Radiointerferenz

Wann welches Tape erklingt, wie viele, deren Abfolge bleibt völlig freigestellt. Es sollten allerdings nicht alle vier Tapes direkt nach einander abgespielt werden.

Positioning and technical aspects

The two harpsichords are tuned **a quarter tone apart. Harpsichord I is referential, harpsichord II is tuned a quarter tone lower.**

The **setup** should include the two harpsichords in opposite or semicircular positions, a table between the instruments on which the fans are put, and for each instrument also a (smaller) table on which the material for the rhythmic gesture lies. One of the two performers must switch the fans on and off; this can also be done using a foot switch. A simple laptop or mp3 player is sufficient to play the tapes; this should ideally also be carried out by one of the performers. The loudspeakers should be designed in such a way that a clear reproduction with a sound similar to that of the harpsichord is possible; a **PA** or another **preamplifier system** is therefore necessary.

Ideally, **the rhythmic gesture does not require any amplification**. In any case, it should be clearly audible - in the event that the venue is too large or the audience is too far away, amplification using two directional microphones and looping this input into the loudspeakers onstage is advisable. (Alternatively, **acoustic amplification** is also conceivable, e.g. by positioning the material on a hollow body, wooden boxes or similar.)

The tapes finally are four relatively short sound moments outside the rhythm of action - pause; in this they are comparable to the fans, at the same time at odds with it. These four tapes include

I – bass tone / sine, centered / without panorama

II – Panoramic sounds from reality

III – ariosian singing

IV – Panoramic snippets of speech, radio interference

When which tape is played, how many of them, their sequence remains completely optional. However, the four tapes should not be played directly one after the other.

Drei weitere Ideen / Vorschläge zum Stück

Neben diesen grundlegenden Anweisungen sollen hier noch drei weitere Ideen erwähnt werden, mit denen eine Interpretation erarbeitet werden kann.

1) Das nachschlagende Prinzip

Ähnlich dem punktierten Rhythmus, der sich ja annähernd durch das ganze Stück zieht, kann ein daraus abgeleitetes nachschlagendes Prinzip eine interessante Richtung für das Stück liefern. Damit ist gemeint, dass es zwischen beiden Cembali, mit Cembalo I als führendem und Cembalo II als nachfolgendem Instrument, einen Zusammenhang über die Idee des Nachschlags gibt. Dieser kann einerseits etwa, wie es in der Notation bereits angelegt ist, durch unterschiedliche rhythmische Staffeln erzeugt werden, andererseits aber kann das Cembalo II auch hinsichtlich der Dynamik oder Klangfarbe weniger stark, etwas fahler, weniger präsent etc. registriert werden. Dadurch ergibt sich Tiefe zwischen beiden Instrumenten, der punktierte Rhythmus wird sozusagen in die Klangfarbe und Dynamik zwischen den Instrumenten transponiert. Zu beachten ist in dieser Variation aber, dass jeder Stimmentausch zwischen den Instrumenten das Prinzip auf den Kopf stellt.

2) (Über-)Verdeutlichung des nachschlagenden Prinzips

Um das nachschlagende Prinzip noch klarer herauszustellen, sind zumindest drei Vorgehensweisen denkbar. Einmal kann das zweite Cembalo immer (oder häufig) verspätet einsetzen, z.B. um eine Zählzeit (oder eine kleinere Einheit). Zum anderen können beide Instrumente das exakt gleiche Material (das selbe System) spielen und zeitlich versetzt einsetzen. Zum dritten kann das Cembalo I auch dezent verstärkt / in den Raum genommen werden, während das Cembalo II rein akustisch bleibt.

3) Dämpfung und langsames Aufgehen des Timbre

Eine denkbare, aber nicht unbedingt leicht durchführbare Variante des Stückes wäre es auch, zu Beginn und über einen längeren Zeitraum hinweg den Resonanzraum beider Cembali zu dämpfen, etwa mittels einer Decke oder Lagen von Stoff. Erst im Verlauf soll dieser dann gehoben werden, das Stück gelangt so erst langsam zur vollen Entfaltung. Klinglich wäre eine gedämpfte Wiedergabe zumal der meisten [A]-Teile sehr reizvoll.

Three further ideas / suggestions about the piece

In addition to these basic instructions, three other ideas should be mentioned here that can be used to develop an interpretation.

1) The repercussive principle

Similar to the punctuated or dotted rhythm that runs almost through the entire piece, a repercussive principle derived from it can provide an interesting direction for the piece. What this means is that there is a connection between the two harpsichords, with harpsichord I as the leading and harpsichord II as the following instrument, through the idea of the repercussion / “Nachschlag”. On the one hand, this can be created through rhythmic differentiation, as is already laid out in the notation, but on the other hand, harpsichord II can also be registered as less strong, somewhat paler, less present, etc. in terms of dynamics or timbre. This creates depth between the two instruments: the punctuated rhythm is, so to speak, transposed into the timbre and dynamics between the instruments. In this variation, however, it should be noted that every exchange of voices between the instruments renders the principle ineffective or turns it on its head.

2) (Over-)Clarification of the repercussive principle

In order to make the underlying principle even clearer, at least three approaches are conceivable. On the one hand, the second harpsichord can always (or often) start late, e.g. by one beat (or a smaller unit). On the other hand, both instruments can play the exact same material (the same system) and use them at different times. Thirdly, the Harpsichord I can also be subtly amplified / taken into the room, while the Harpsichord II remains purely acoustic.

3) Dampening and slow rise of the timbre

A conceivable, but not necessarily easily feasible variant of the piece would also be to dampen the resonance chamber of both harpsichords at the beginning and over a longer period of time, for example using a blanket or layers of fabric. This should be lifted somewhat gradually, as the piece progresses, so that the piece comes to its full brilliance slowly and gradually. In terms of sound, a muted reproduction of most of the [A] parts would be very appealing.

come scorre la luce | a meditation on existence

Notation

A

01 Base tempo - ♩ = ca. 48-56

Cembalo I

4/4

switch
possible

1x
(2x)

Cembalo II

4/4

2nd time (when repeated) only

A

02

Base tempo - ♩ = ca. 48-56 / poco più mosso

Cmb. I

4/4

Cmb. II

4/4

switch
possible

1x
(3x)

The musical score is written for two combinations, Cmb. I and Cmb. II, in 4/4 time. Cmb. I consists of a melody in the right hand and a bass line in the left hand. Cmb. II consists of a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and accidentals. A 'switch possible' box is located between the two combinations. A '1x' and '(3x)' box is located to the right of the combinations.

A

03

Base tempo - ♩ = ca. 48-56, poco ritenuto (ritardando)

Cmb. I

4/4

2nd time (when repeated) only

3

2/4

Cmb. II

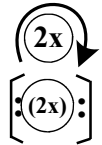
4/4

2nd time only

3

2/4

switch possible



A

04 Base tempo - ♩ = ca. 48-56

Cmb. I

4+3
4 8

5

3
8

Musical score for Cmb. I. The score is written for two staves. The first staff has a treble clef and the second staff has a bass clef. The time signature is 4+3/4 8. The key signature has one sharp (F#). The score consists of five measures. The first measure has a half note chord in the first staff and a half note chord in the second staff. The second measure has a half note chord in the first staff and a half note chord in the second staff. The third measure has a half note chord in the first staff and a half note chord in the second staff. The fourth measure has a half note chord in the first staff and a half note chord in the second staff. The fifth measure has a half note chord in the first staff and a half note chord in the second staff. There is a bracket with the number 5 over the first three measures and a bracket with the number 3 over the last two measures.

switch
possible

1x
2x

Cmb. II

4+3
4 8

(variation [04b]: arpeggiate some chords)

3

3

3
8

Musical score for Cmb. II. The score is written for two staves. The first staff has a treble clef and the second staff has a bass clef. The time signature is 4+3/4 8. The key signature has one sharp (F#). The score consists of five measures. The first measure has a half note chord in the first staff and a half note chord in the second staff. The second measure has a half note chord in the first staff and a half note chord in the second staff. The third measure has a half note chord in the first staff and a half note chord in the second staff. The fourth measure has a half note chord in the first staff and a half note chord in the second staff. The fifth measure has a half note chord in the first staff and a half note chord in the second staff. There is a bracket with the number 3 over the first three measures and a bracket with the number 3 over the last two measures. A dashed line with the text "(variation [04b]: arpeggiate some chords)" is above the first three measures.

A

05

Base tempo - ♩ = ca. 48-56 / poco più mosso

(variation [05c]: arpeggiate some of the chords)

Cmb. I

5/4

(variation [05b]: don't play this line)

7:5J

5:4J

3

3

3/8

switch
↑
↓
possible

3x
2x

Cmb. II

5/4

(variation [05c]: arpeggiate some of the chords)

7:5J

5:4J

3

3

3/8

(variation [05b]: don't play this line)

7:5J

Meno mosso / Ritenuto

06

[a]

$\frac{5}{4}$

$\frac{2}{4}$

Cmb. I

5:4

switch
possible

(1x)

$\frac{5}{4}$

$\frac{2}{4}$

Cmb. II

5

B

[b]

$\frac{5}{4}$

$\frac{2}{4}$

5

switch
possible

(3x)
(1x)

$\frac{5}{4}$

$\frac{2}{4}$

7:3
5:4

A

Base tempo - ♩ = ca. 48-56, poco ritenuto (ritardando)

07

[c]
[a]

5
4

Cmb. I

First system of music for Cmb. I, measures 07-08, 5/4 time signature. The score features complex rhythmic patterns with triplets and sixteenth notes. Brackets indicate 9:7 and 9:7 ratios. The key signature has two flats.

(1x)
(2x)

5
4

Cmb. II

Second system of music for Cmb. I, measures 07-08, 5/4 time signature. The score continues the complex rhythmic patterns with triplets and sixteenth notes. Brackets indicate 9:7 and 9:7 ratios. The key signature has two flats.

[b]

9
8

First system of music for Cmb. I, measures 09-10, 9/8 time signature. The score features complex rhythmic patterns with triplets and sixteenth notes. Brackets indicate 9:6 and 9:6 ratios. The key signature has two flats.

3x
(1x)

9
8

Second system of music for Cmb. I, measures 11-12, 9/8 time signature. The score continues the complex rhythmic patterns with triplets and sixteenth notes. Brackets indicate 9:6 and 9:6 ratios. The key signature has two flats.

B

08 Meno mosso / Ritenuto

Cmb. I

Cmb. II

switch possible

3x

The musical score is divided into two systems, Cmb. I and Cmb. II. Cmb. I features a 5/4 time signature and a 3/8 time signature. Cmb. II features a 5/4 time signature and a 3/8 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. A 'switch possible' box is located between the two parts, and a '3x' repeat sign is at the end of the Cmb. II part.

A

09 Base tempo - ♩ = ca. 48-56, poco ritenuto (ritardando)

Cmb. I

9/4

Cmb. II

9/4

1x

(2x)

A

B

Base tempo - ♩ = ca. 48-56

10

[c]

[a]

$\frac{9}{4}$

Cmb. I

[b]

switch
possible

(1x)

switch
possible

(2x)

$\frac{9}{4}$

(variation [10d]: arpeggiate some of the chords)

Cmb. II

12♭:9♭

11:9♭

5

3

A

11 Base tempo - ♩ = ca. 48-56, poco ritenuto (ritardando)

(variation [11b]: always play the upper two notes of the first chord (if they are chromatic / close to each other) as acciaccaturas)

Cmb. I

8/4 9:8 3/8

(variation [11c]: play also the upper two notes of the second chord (if they are chromatic / close to each other) as acciaccaturas)

9:8

Detailed description: This block contains the musical notation for the first combi (Cmb. I). It consists of two staves. The top staff begins with a treble clef and a key signature of one flat. The time signature is 8/4. The music features a series of chords and melodic lines. A bracket labeled '9:8' spans a section of the music. The bottom staff also has a treble clef and a key signature of one flat. It contains a series of chords and melodic lines. A bracket labeled '9:8' spans a section of the music. The piece concludes with a 3/8 time signature.

switch
possible

1x
(2x)

Cmb. II

8/4 9:8 3/8

3

(p)

9:8

Detailed description: This block contains the musical notation for the second combi (Cmb. II). It consists of two staves. The top staff begins with a treble clef and a key signature of one flat. The time signature is 8/4. The music features a series of chords and melodic lines. A bracket labeled '9:8' spans a section of the music. The bottom staff also has a treble clef and a key signature of one flat. It contains a series of chords and melodic lines. A bracket labeled '9:8' spans a section of the music. The piece concludes with a 3/8 time signature. A dynamic marking '(p)' is present at the bottom right.

A

12 **Meno mosso / Ritenuto**

Cmb. I

$\frac{2}{8}$ $\frac{6}{4}$ (variation [12b]: leave out the punctuated chords entirely, **keep only the middle voice**) $\frac{3}{8}$

Musical score for Cmb. I. The score is in 2/8, 6/4, and 3/8 time signatures. It features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. The 6/4 section includes a variation instruction: "(variation [12b]: leave out the punctuated chords entirely, keep only the middle voice)". A bracket labeled "5" indicates a five-measure phrase. The piece concludes with a repeat sign and a first ending bracket labeled "1x".

switch
↑
↓
possible

1x

Cmb. II

$\frac{2}{8}$ $\frac{6}{4}$ (variation [12b]: leave out the punctuated chords entirely, **keep only the middle voice**) $\frac{3}{8}$

Musical score for Cmb. II. The score is in 2/8, 6/4, and 3/8 time signatures. It features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. The 6/4 section includes a variation instruction: "(variation [12b]: leave out the punctuated chords entirely, keep only the middle voice)". Brackets labeled "3" and "5" indicate triplet and quintuplet rhythms. The piece concludes with a repeat sign and a first ending bracket labeled "1x".

A

13

Meno mosso / Ritenuto

(variation [13b]: leave out the punctuated chords entirely)

Cmb. I

2/8 5/4 8:5 3/8

3 3

8:5

Detailed description: This block contains the musical notation for Cmb. I. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The time signature changes from 2/8 to 5/4. There are two measures of 2/8, followed by a measure of 5/4, and then a section of 8:5 marked with a bracket. The notation includes various chords, some with punctuated notes, and some with triplets. The key signature is one sharp (F#).

switch
possible

1x
(2x)

(variation [13b(c)]: leave out the punctuated chords entirely, keep only the middle voice)

Cmb. II

2/8 5/4 8:5 3/8

3 3

8:5

Detailed description: This block contains the musical notation for Cmb. II. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The time signature changes from 2/8 to 5/4. There are two measures of 2/8, followed by a measure of 5/4, and then a section of 8:5 marked with a bracket. The notation includes various chords, some with punctuated notes, and some with triplets. The key signature is one sharp (F#).

A

14 $\text{♩} = \text{ca. 48-56} / \text{poco più mosso} - - - \text{ritardando}$

Cmb. I

$\frac{3}{4} + \frac{3}{8}$ (variation [14b]: leave the lower voice (quarter notes) out completely)

5:3J 3 7.

5:3J

Detailed description: This block contains the musical notation for Cmb. I. It features a grand staff with two staves. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is $\frac{3}{4} + \frac{3}{8}$. The notation includes various notes, rests, and accidentals. A bracket labeled "5:3J" spans the first five measures of the upper staff. Another bracket labeled "3" spans the last three measures of the upper staff. A bracket labeled "7." spans the last seven measures of the lower staff. A bracket labeled "5:3J" spans the first five measures of the lower staff.

switch
possible

2x
(3x)

Cmb. II

$\frac{3}{4} + \frac{3}{8}$ (variation [14b]: leave the lower voice (quarter notes) out completely)

5:3J

Detailed description: This block contains the musical notation for Cmb. II. It features a grand staff with two staves. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is $\frac{3}{4} + \frac{3}{8}$. The notation includes various notes, rests, and accidentals. A bracket labeled "5:3J" spans the first five measures of the upper staff. A bracket labeled "5:3J" spans the first five measures of the lower staff.

B

15 Base tempo - ♩ = ca. 48-56

Cmb. I

$\frac{4}{4}$ (variation [15c]: play only the upper system)

(variation [15b]: punctuated rhythm as before)

7:4

3

7/8

switch possible

Cmb. II

$\frac{4}{4}$ (variation [15c]: play only the upper system)

(variation [15b]: punctuated rhythm as before)

3

6:4

7/8

3x

B

16

♩ = ca. 48-56 / poco più mosso - - - ritardando

Cmb. I

switch
possible



Cmb. II

A

17 [a] **Meno mosso / Ritenuto**

7/4 (upper voice only for 17b) 3/8

Cmb. I

7/4 (upper voice only for 17b) 3/8

Cmb. II

16♩:7♩

(lower voice ad lib.)

2x

(3x)

C

18 Ritenuto (ritardando)

Cmb. I

4/4 3/4 4/4 3/4 3/8

(variation: fast repetition / tremolo on this note)

switch possible

Cmb. II

4/4 3/4 4/4 3/4 3/8

(variation: fast repetition / tremolo on this note)

5x

A

19 Base tempo - $\text{♩} = \text{ca. } 48-56$

Cmb. I

$\frac{3}{8}$ $\frac{6}{4}$ (variation [19b]: arpeggiate the chords (or some, or only the dense ones)) $\frac{3}{8}$

Cmb. II

$\frac{3}{8}$ $\frac{6}{4}$ (variation [19b]: arpeggiate the chords (or some, or only the dense ones)) $\frac{3}{8}$

5

3x

The musical score is written for two combi organs, Cmb. I and Cmb. II. The tempo is marked as 'Base tempo - ♩ = ca. 48-56'. The score is divided into two systems, each with a treble and bass staff. The time signature changes from 3/8 to 6/4 and back to 3/8. The notation includes complex arpeggiated chords and a 5-measure phrase. A 3x repeat sign is located on the right side of the score.

♩ = ca. 48-56 / poco più mosso - - - ritardando

♩ = ca. 48-56 / poco più mosso - - - ritardando

20

[a]

The musical score for 'Cmb. I' consists of two systems. The first system is in 3/4 time and features a 5:4 ratio. The second system is in 3/8 time and also features a 5:4 ratio. The score includes various musical notations such as notes, rests, and beams.

switch
possible

(1x)



(2x)

$$[\mathbf{a}]$$

A

21

Base tempo - ♩ = ca. 48-56 / poco più mosso

Cmb. I

3/8 4/4 3/8

(variation [21b]: play the upper two notes of the chord (if they are chromatic / close to each other) as acciaccaturas)

9:8

switch
possible

(variation [21c]: switch only the upper systems)

Cmb. II

3/8 4/4 3/8

4:3 9:8 3

2x
(4x)

A

22

Base tempo - ♩ = ca. 48-56 / poco più mosso

Cmb. I

$\frac{7}{4}$ (variation [22b]: play **some** of the upper two notes of the chord (if they are chromatic / close to each other) as acciaccaturas) $\frac{6:7}{4}$ $\frac{5}{8}$

Cmb. II

$\frac{7}{4}$ $\frac{6:7}{4}$ $\frac{5}{8}$

(variation [22c]: play this line with punctuated rhythm as before)

$\frac{8:7}{4}$

switch
possible

1x
(3x)

D

23

♩ = ca. 48-56 / poco più mosso - - - ritardando

Cmb. I

Musical score for Cmb. I. The score is written for two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The time signature is 1/4. The score is divided into three measures by vertical bar lines. The first measure contains a half note chord (F#4, A4) with an accent (^) over the A4. The second measure contains a half note chord (F#4, A4) with an accent (^) over the A4, followed by a triplet of eighth notes (F#4, A4, C5) with an accent (^) over the A4. The third measure contains a half note chord (F#4, A4) with an accent (^) over the A4, followed by a triplet of eighth notes (F#4, A4, C5) with an accent (^) over the A4. The score is marked with a 4:3 ratio and a 3:2 ratio. The tempo is marked as 'poco più mosso' and 'ritardando'.

4x

(5x)

(faster, with some haste)

Cmb. II

Musical score for Cmb. II. The score is written for two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The time signature is 1/4. The score is divided into three measures by vertical bar lines. The first measure contains a half note chord (F#4, A4) with an accent (^) over the A4. The second measure contains a half note chord (F#4, A4) with an accent (^) over the A4, followed by a triplet of eighth notes (F#4, A4, C5) with an accent (^) over the A4. The third measure contains a half note chord (F#4, A4) with an accent (^) over the A4, followed by a triplet of eighth notes (F#4, A4, C5) with an accent (^) over the A4. The score is marked with a 4:3 ratio and a 3:2 ratio. The tempo is marked as 'poco più mosso' and 'ritardando'.

D

24

♩ = ca. 48-56 / poco più mosso - - - ritardando

Cmb. I

1/4

(repeat ad lib.)

3

5:4

3

3:2

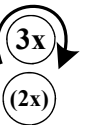
5:4

3

3



(variation [24b]): play these notes with punctuated rhythm as before)



Cmb. II

1/4

(repeat ad lib.)

3

5:4

3

3:2

5:4

3

3

(variation [24b]): play these notes with punctuated rhythm as before)

A

25

Base tempo - ♩ = ca. 48-56, poco ritenuto

(variation [25b]: arpeggiate some of the chords)

Cmb. I

5/4

5 7:5 3 3:2 5

2x

(2x)

Cmb. II

5/4

(variation [25b]: arpeggiate some of the chords)

7:5 7:5 7:5 7:5

A

26 Base tempo - ♩ = ca. 48-56, poco ritenuto (ritardando)

Cmb. I

(variation [26b]: arpeggiate the chords)

Cmb. II

5:4

5:8

switch possible

1x

(3x)

A

27

Base tempo - ♩ = ca. 48-56, poco ritenuto (ritardando)

--- (accelerando)

Cmb. I

5:4 5

(variation [27b]: break the chords (first lower, then upper line), play the upper line as acciaccaturas)

Cmb. II

5:4 5 ad lib. 5 3

(variation [27b]: break the chords (first lower, then upper line), play the upper line as acciaccaturas)

2x

(3x)

(a little bit faster)

A

28

Base tempo - ♩ = ca. 48-56 / poco più mosso

- - - - (accelerando)

(the middle voice (with **smaller noteheads**) is optional)

Cmb. I

Cmb. II



A

29

Base tempo - ♩ = ca. 48-56 / poco più mosso

(the middle voice (with smaller noteheads) is optional)

Cmb. I

4/4 5:4 3/4

Detailed description: This musical score for Cmb. I is written for a grand staff (treble and bass clefs). It begins with a 4/4 time signature. A bracket above the staff indicates a 5:4 ratio for the first five measures. The sixth measure has a 3/4 time signature. The score features a melody in the treble clef with a middle voice (smaller noteheads) in the bass clef. The piece concludes with a double bar line.

switch
possible

3x
(4x)

(variation [29b]: vary the **rhythm of the arpeggios** (delay some notes, syncopate them, etc.)

Cmb. II

4/4 5:4 3/4

Detailed description: This musical score for Cmb. II is written for a grand staff (treble and bass clefs). It begins with a 4/4 time signature. A bracket above the staff indicates a 5:4 ratio for the first five measures. The sixth measure has a 3/4 time signature. The score features a melody in the treble clef with a middle voice (smaller noteheads) in the bass clef. The piece concludes with a double bar line.

A

30 ♩ = ca. 48-56 / poco più mosso - - - - ritardando

Cmb. I

4/4

(variation [30c]: play (some notes of the) the lower voice two octaves higher, above the punctuated line)

5:4

3

5

switch
possible

Cmb. II

4/4

(variation [30b]: vary the **rhythm of the arpeggios** (delay some notes, syncopate them, etc.)
(the middle voice (with **smaller noteheads**) is optional)

5:4

5

3x
(1x)

B

31 Base tempo - ♩ = ca. 48-56

--- ritardando

Cmb. I

5, 3
4, 16

(variation [31b]: (slowly) arpeggiate the chords)

2
4

switch
possible

Cmb. II

5, 3
4, 16

(variation [31c]: leave out the upper voice)

2
4

3x
(2x)

The musical score is written for two combi organs, Cmb. I and Cmb. II. The key signature has one flat (B-flat). The time signature is 5, 3 / 4, 16. The base tempo is indicated as ca. 48-56. The score includes a ritardando section. Variation [31b] for Cmb. I involves slowly arpeggiating chords. Variation [31c] for Cmb. II involves leaving out the upper voice. The score ends with a 3x and (2x) repeat sign.

B

32 Base tempo - ♩ = ca. 48-56

--- ritardando

Cmb. I

(variation [32b]: arpeggiate the chords)

4/4 6:4 3/8

switch possible

Cmb. II

(variation [32c]: play the chords as acciaccaturas)

4/4 6:4 3/8

4x (2x)

The musical score is written for two combinations, Cmb. I and Cmb. II, in 4/4 time. The key signature has one flat (Bb). The tempo is marked as 'Base tempo - ♩ = ca. 48-56'. A 'ritardando' instruction is indicated by a dashed line. A 'switch possible' instruction is shown with two vertical arrows. The score includes two variations: [32b] for Cmb. I, which instructs to 'arpeggiate the chords', and [32c] for Cmb. II, which instructs to 'play the chords as acciaccaturas'. The score is marked with a '4x (2x)' repeat sign.

Meno mosso / Ritenuto

33

[a]

15 (variation [33c]: play upper notes with a punctuated rhythm as before)
8

Cmb. I

switch
possible

1x
(2x)

15 (variation [33e]: play upper notes with a punctuated rhythm as before)
8

Cmb. II

[b]

15 (variation [33d]: play these notes with a punctuated rhythm as before)
8

3x
(2x)

15 (variation [33d]: play these notes with a punctuated rhythm as before)
8

A

34 ♩ = ca. 48-56 / poco più mosso - - - ritardando

Cmb. I

First system of music for Cmb. I. The staff is in 4/4 time, with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a 5-measure phrase and a 7-measure phrase. The bass line features triplets and 5-measure phrases. A 3/4 time signature change occurs at the end of the system. The tempo marking is "poco più mosso - - - ritardando".

switch
possible

4x
(3x)

Cmb. II

Second system of music for Cmb. II. The staff is in 4/4 time, with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a 5-measure phrase. The bass line features triplets and 5-measure phrases. A 3/4 time signature change occurs at the end of the system. The tempo marking is "poco più mosso - - - ritardando".

(variation [34b]: arpeggiate / break the chords, (l.v.))

D

Più mosso, quasi corrente

(tempo ---)

35 (a)

(variation II [35 and ff, until / including 39]: Cmb I. ad lib.) (can also be chosen differently each time)

5/4 4+3/16 3/8

Cmb. I

(variation [35 and ff, until / including 39]: Cmb II. ad lib.) (can also be chosen differently each time)

5/4 4+3/16 3/8

Cmb. II

2x

The musical score is divided into two systems, Cmb. I and Cmb. II. Each system consists of two staves (treble and bass clef). Cmb. I features a complex rhythmic pattern with time signatures of 5/4, 4+3/16, and 3/8. It includes various musical notations such as eighth notes, sixteenth notes, and rests, with some measures marked with '3:2' and '3'. Cmb. II follows a similar structure but with different rhythmic values, including 5/4, 4+3/16, and 3/8, and is marked with '3' and '5:3'. A '2x' symbol with a circular arrow is located to the right of the Cmb. II system.

D

Più mosso, quasi corrente

(tempo - - -)

35 (b)
36

Cmb. I

Cmb. II

3x
(2x)

The musical score is written for two parts, Cmb. I and Cmb. II, across two systems. The first system covers measures 35 and 36, and the second system covers measures 37 and 38. The key signature has one flat (B-flat). The time signature changes from 3/8 to 4/4 + 3/16 in measure 35, and then to 2/4 + 3/8 in measure 37. The score includes various musical notations such as eighth notes, quarter notes, and beamed sixteenth notes. There are also triplets and a quintuplet marked '5:4'. The Cmb. I part has a treble clef, and the Cmb. II part has a bass clef. The score is marked with '35 (b)' and '36' in the first system, and '3x' and '(2x)' in the second system.

D

Più mosso, quasi corrente

35 (c)

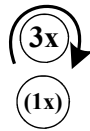
(d)

37 [a]

[b]

Cmb. I

Cmb. II



Più mosso, quasi corrente

D

37 (c)

35 (e)

38

Cmb. I

Cmb. II

switch
↑
↓
possible

2x
(1x)

Più mosso, quasi corrente

D

37 (d) ----- (e)

35 (f) ----- (g)

39 [a] [b]

Cmb. I

Cmb. II

switch possible

switch possible

4x

(3x)

Base tempo - ♩ = ca. 48-56 / poco più mosso

40

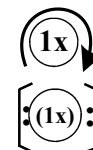
(variation [40b]: play the upper two notes of the chord as acciaccaturas (*sometimes / always*))

(variation [40c]: arpeggiate some chords)

(variation [40d]: combine acciaccaturas in both instruments)

Cmb. I

6/4 10:6 3/4



Cmb. II

6/4 10:6 3/4

E

41

Base tempo - ♩ = ca. 48-56 / poco più mosso

--- ritardando

Cmb. I

5/4

9:5

9:5

switch
↑
↓
possible

3x

Cmb. II

5/4

(variation [41c]: play this line one octave higher)
(variation [41b]: play the upper two notes of the chord as acciaccaturas (*always, where applicable*))

9:5

9:5

E

42

Ritenuto (ritardando)

$\frac{6}{4}$

(variation [42b]: play some notes with a **punctuated rhythm**)

9:5

$\frac{3}{8}$

Cmb. I

(variation [42b]: play as acciaccaturas)

9:5

switch
possible

5x
(2x)

$\frac{6}{4}$

(variation [42b]: play some notes with a **punctuated rhythm**)

9:5

$\frac{3}{8}$

Cmb. II

9:5

D / **C**

Quasi molto ritenuto, transitivo

[c] -----

[b] -----

43

[a] -----

Cmb. I

4/8 (c) 5:4 3/16 4/8 (d) 5:4 3/16 4/8 (e) 5:4 3/16

switch possible

1x

* if too high, play one octave lower (without the 8^{va})

Cmb. II

4/8 3/16 4/8 3/16 4/8 3/16

5:4 5:4 7:4

* if too high, play one octave lower (without the 8^{va})

D / C

Quasi molto ritenuto, transitivo

44

Cmb. I

Cmb. II

* if too high, play one octave lower (without the 8^{va})

switch possible

2x

(1x)

The musical score is divided into two systems, Cmb. I and Cmb. II, each with two staves. The first system (measures 44-45) is in 4/8 and 2/8 time. The second system (measures 46-47) is in 5/8 and 3/8 time. The score includes various musical notations such as notes, rests, and slurs. A 'switch possible' diagram is shown between the staves. A '2x' and '(1x)' marking is on the right.

C

Base tempo - ♩ = ca. 48-56

45

[c]
[a]

[b]

$\frac{3}{8}$

$\frac{4}{4}$

$\frac{3}{16}$

$\frac{4}{4} + \frac{3}{16}$

$\frac{3}{8}$

Cmb. I

switch
possible

switch
possible

3x
(4x)

Cmb. II

$\frac{3}{8}$

$\frac{4}{4}$

$\frac{3}{16}$

$\frac{4}{4} + \frac{3}{16}$

$\frac{3}{8}$

(variation [45d]: play this note as eight repeated notes)

(variation [45e]: play this note as ten repeated notes)

C

46

Base tempo - ♩ = ca. 48-56

(Più mosso)

38

34

$$\frac{3}{8} + \frac{2}{4} + \frac{3}{16}$$

Cmb. I

Cmb. II

(variation **[46c]**: play this note as ten repeated notes; **[46d]** do this together with **[46b]**)

— 5 —

(4x)

$$\vdash (2x)$$

38

34

$$\mathbf{3+2+3}$$

C

47

Base tempo - ♩ = ca. 48-56, poco ritenuto

Cmb. I

$\frac{3}{4}$ (variation [47b]: play the upper system one octave higher)

8♩:3♩

3

8♩:3♩

5

$\frac{3}{8}$

Detailed description: This block contains the musical notation for the first combi (Cmb. I). It features a grand staff with a treble and bass clef. The time signature is 3/4. A tempo marking indicates a base tempo of approximately 48-56 beats per minute, with a 'poco ritenuto' instruction. A variation instruction [47b] specifies playing the upper system one octave higher. The score includes a complex melodic line in the treble with various ornaments and a bass line with sustained notes. A bracket labeled '3' indicates a triplet, and a bracket labeled '5' indicates a quintuplet. A measure rest of 8 measures followed by 3 measures is shown. The key signature has one sharp (F#).

switch
possible

3x
(4x)

Cmb. II

$\frac{3}{4}$ (variation [47b]: play the upper system one octave higher)

8♩:3♩

3

8♩:3♩

5

$\frac{3}{8}$

Detailed description: This block contains the musical notation for the second combi (Cmb. II). It features a grand staff with a treble and bass clef. The time signature is 3/4. A tempo marking indicates a base tempo of approximately 48-56 beats per minute, with a 'poco ritenuto' instruction. A variation instruction [47b] specifies playing the upper system one octave higher. The score includes a complex melodic line in the treble with various ornaments and a bass line with sustained notes. A bracket labeled '3' indicates a triplet, and a bracket labeled '5' indicates a quintuplet. A measure rest of 8 measures followed by 3 measures is shown. The key signature has one sharp (F#).

C

48 Base tempo - ♩ = ca. 48-56, poco ritenuto

--- ritardando

(variation [48b]: add the punctuated rhythm (as before) to some of the (upper) notes)

15:9

4+1
4 8

Cmb. I

(variation [48b]: add the punctuated rhythm (as before) to some of the (upper) notes)

15:9

switch
possible

(variation [48b]: add the punctuated rhythm (as before) to some of the (upper) notes)

15:9

4+1
4 8

Cmb. II

9 5 9 3 9

3
4

3x

C

49

Base tempo - ♩ = ca. 48-56, poco ritenuto

--- ritardando

Cmb. I

$\frac{4+1}{4} \frac{1}{8}$

15:9

$\frac{3}{8}$

switch
possible

3x
(1x)

(variation [49b]: add the punctuated rhythm (as before) to some of the (upper) notes, play them - where applicable - as acciaccaturas)

$\frac{4+1}{4} \frac{1}{8}$

15:9

$\frac{3}{8}$

Cmb. II

D

Meno mosso / Ritenuto

50

[d] -----
[a] ----- [b] ----- [c] -----

$\frac{2}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4} + \frac{3}{8}$

Cmb. I

Musical score for Cmb. I. The score consists of two staves. The first staff has a treble clef and the second staff has a bass clef. The music is written in a key with one flat (B-flat). The first staff has a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff has a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are two measures with a bracket and the text "8J:3J" above them. Below the staves, there is a dashed line with the text "(variation [50f]: play the two instruments separately, divide the score)".

(variation [50f]: play the two instruments separately, divide the score)

3x
(4x)

(variation [50f]: play the two instruments separately, divide the score)
(variation [50e]: Cmb. II tacet)

$\frac{2}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4} + \frac{3}{8}$

Cmb. II

Musical score for Cmb. II. The score consists of two staves. The first staff has a treble clef and the second staff has a bass clef. The music is written in a key with one flat (B-flat). The first staff has a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff has a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are two measures with a bracket and the text "5" above them, and another two measures with a bracket and the text "7" above them. Below the staves, there is a dashed line with the text "(variation [50e]: Cmb. II tacet)".

D

Meno mosso / Ritenuto

51

[a] ----- [b] -----

Cmb. I

Cmb. II

switch
possible

(1x)

switch
possible

2x
(3x)

D

[c]
[a]

[b]

52

Meno mosso / Ritenuto

(ancora più ritenuto)

Cmb. I

Cmb. II

2x
(3x)

B

53

Più mosso, quasi corrente

---- ritardando

(variation [53b]: add the punctuated rhythm (as before) to some of the notes)
(variation [53c]: add lower and (sometimes) upper octaves as doublings to some of the notes)

Cmb. I

8/4

3/8

9:8

9:8

(>)

(>)

switch

possible

3x

(4x)

(variation [53b]: add the punctuated rhythm (as before) to some of the notes)
(articulation *ad lib.*)

Cmb. II

8/4

3/8

9:8

9:8

B / E

54

Base tempo - $\text{♩} = \text{ca. } 48\text{-}56$ / poco più mosso

20
4

3
4

Cmb. I

Musical score for Cmb. I, measures 54-63. The score is in 20/4 time, with a 3/4 section starting at measure 61. The music consists of complex chords and arpeggios in both staves.

switch
possible

4x
(3x)

20
4

(variation [54c]: leave out the upper voice)

3
4

Cmb. II

Musical score for Cmb. II, measures 54-63. The score is in 20/4 time, with a 3/4 section starting at measure 61. The music consists of complex chords and arpeggios in both staves. The upper staff has a variation [54c] and the lower staff has a variation [54b].

B / E

55

Base tempo - ♩ = ca. 48-56 / poco più mosso

Cmb. I

19
4

3
4

(variation [55c]: arpeggiate the chords in the lower voice)

(variation [55c]: arpeggiate the chords in the lower voice)

switch
↑
↓
possible

3x
(4x)

Cmb. II

19
4

3
4

(variation [55d]: leave out or fragmentize the upper voice)

(variation [55b]: arpeggiate the chords)

B / E

56 Base tempo - $\text{♩} = \text{ca. } 48\text{-}56 / \text{poco più mosso}$

19
4

3
4

Cmb. I

(variation [56c]: arpeggiate the chords in the lower voice)

(variation [56c]: arpeggiate the chords (in the lower voice))

switch
↑
↓
possible

3x
(2x)

19
4

3
4

Cmb. II

(variation [56b]: arpeggiate the chords)

3

57 **Ritenuto (ritardando)** [a]

Cmb. I

$\frac{2}{4}$ $\frac{3}{4} + \frac{3}{16}$ $7\text{J}:2\text{J}$

(variation [57c]: play this note as eleven sixteenth note repetitions (then keep a sustained note))

Cmb. II

$\frac{2}{4}$ $\frac{3}{4} + \frac{3}{16}$

switch possible

1x

D **Ritenuto (ritardando)** [b]

(variation [57d]: Cmb. I *tacet*)

$\frac{3}{8}$ $\frac{3}{4}$ 5 $4:3\text{J}$

(variation [57c]: play the two instruments separately, divide the score)

switch possible

2x (3x)

C

Quasi molto ritenuto, statico

58 [a]

$\frac{4+3}{4+16}$

$\frac{4}{4}$

Cmb. I

Musical notation for Cmb. I, measures 58-59. The notation is in treble and bass staves. Measure 58 contains a whole rest in both staves. Measure 59 contains a whole rest in both staves.

Cmb. II

Musical notation for Cmb. II, measures 58-59. The notation is in treble and bass staves. Measure 58 contains a whole rest in the treble staff and a whole note in the bass staff. Measure 59 contains a whole rest in the treble staff and a whole note in the bass staff. There are also some notes and rests in the treble staff of measure 59.

1x
(2x)

C

59

Ritenuto (ritardando)

58

[b]

$\frac{5}{4}$

$\frac{4}{4}$

6:4

6:4

Cmb. I

Cmb. II

(variation [59b][58c]: Cmb. II *tacet*)

$\frac{5}{4}$

$\frac{4}{4}$

6:4

6:4

3x
(2x)

D

60 [a] Poco più mosso (quasi corrente)

Cmb. I

Cmb. II

switch
possible

3x
(2x)

D

60 (b)

(b)

61

Poco più mosso (quasi corrente)

$$\frac{3+1}{4+8}$$

Cmb. I

switch

possible

(2x)

(3x)

$$\frac{3}{4} + \frac{1}{8}$$

Cmb. II

— 5:4 ♪

— 5:3.

45

5

60 (c)

62 [a] ♩ = ca. 48-56 / poco più mosso - - - ritardando

Cmb. I

$\frac{3+3}{4+8}$

5:4

switch
possible

1x

Cmb. II

$\frac{3+3}{4+8}$

(variation [62c]: arpeggiate the chord)

D

(d)

[b] ♩ = ca. 48-56 / poco più mosso - - - ritardando

5/4

(variation [62d]: arpeggiate the chord)

15:7

switch
possible

2x

(4x)

(a little bit faster)

5/4

(variation [62d]: arpeggiate the chord)

15:7

F₁

63

Libero improvvisando. Lento, mosso

Cmb. I

8/4

19:7

3:2

5:3

3:2

5:3

3:2

3:2

19:7

3:2

3:2

Lv. ----

(variation [63b, 64b]: condense the breadth of the chord into a much smaller portion, a fifth or an octave, interpret the rhythmical notation accordingly)

Cmb. II

8/4

19:7

4:3

3:2

5:3

5:3

4:3

19:7

5:3

3:2

Lv. ----

(variation [63b, 64b]: condense the breadth of the chord into a much smaller portion, a fifth or an octave, interpret the rhythmical notation accordingly)

4x

(7x)

F₂

64 Libero improvvisando. Lento, mosso

Cmb. I

(variation [63b, 64b]: condense the breadth of the chord into a much smaller portion, a fifth or an octave, interpret the rhythmical notation accordingly)

Cmb. II

(variation [63b, 64b]: condense the breadth of the chord into a much smaller portion, a fifth or an octave, interpret the rhythmical notation accordingly)

5x
(1x)