

Sextet
for Piano and Strings

(2012 / rev. 2016)

- (I) Riding with the Devil - p.1
- (II) Purgatory - p. 35
- (III) A Dance of Life - p. 51

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"Riding with The Devil"

"Riding with the Devil"—a performance of which you can hear on my website—is the opening movement of my Sextet for Piano and Strings. The composition arose from reading Dante's Divine Comedy. His journey—from Hell, through Purgatory, to Heaven—was described in terms that were contemporary for him. Some of the imagery he employed in the early 14th century is distant to us now. But the journey itself, the inward emotional and ethical drama it describes, has a power and meaning which can resonate in any century. I know, it affected me very much, when I first read Dante's great work decades ago as a college student, and then again in 2012. I was inspired to see whether, perhaps, I might find a purely musical, instrumental way of expressing what I felt.

The movements of the sextet are titled:

- 1) "Riding with the Devil"
- 2) "Purgatory"
- 3) "A Dance of Life"

The major innovation, in terms of narrative, is the third movement. I did not think I ought to try to scale "Paradise." Still, I wanted the sextet to culminate in a place very different from where it began—as opposed to it as possible. So this movement is titled "A Dance of Life." It's largely in 5/8 time.

As I said, the composition began with thoughts about Dante. It also had a second large source of inspiration. Throughout the creation of this work I was assisted profoundly by thinking about this statement by the great American philosopher, Eli Siegel, with whom I had the honor to study in my 20s:

“The resolution of conflict in self is like the making one of opposites in art.”

There are various conflicts which, through the language of music, I tried to deal with in this Sextet. Most obviously: agitation and serenity—the desire all people have for energy, and the desire, equally strong in us, for calm. And since the recording you may listen to is of "Riding with the Devil," I'll point to one way in which I tried to bring opposites together in that movement. As it begins, there is a short solo for the piano. It seems to be in a clear, rhythmically even 6/8. Just a steady stream of eighth notes. But there's actually a cross-rhythm there; the implied harmonies shift every 5 eighths. The Devil—after all—is a trickster! And while the movement is intense, in its Coda (p.32) I put a series of brightly ringing chords, growing ever calmer: more sustained and resonant. A vision, perhaps, in the midst of Hell of what Heaven might be.

Riding with the Devil

Edward Green

Presto ($\text{♩} = \text{c. } 108$)

Violin I

Violin II

Viola

Cello

Contrabass

(non-legato)

Piano

The musical score is composed for five string instruments (Violin I, Violin II, Viola, Cello, Contrabass) and a piano. The strings play eighth-note patterns of rests and short dashes. The piano part is more complex, featuring sixteenth-note patterns with dynamic markings like 'mf' and crescendos indicated by '>' symbols. The piano staff begins with a key signature of four sharps.

A

(2+2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Sost. Ped.

B

(3+2+3) (3+2) (3+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

(3+2+2)

C

Vln. I Vln. II Vla. Vc. Cb.

sffz *sffz* *sffz* *sffz* *sffz*

poco pont.

mp *mp* *mp* *p* *p* *p*

(ord.) (ord.) (ord.) ord. ord. ord.

D

Pno.

sffz *sffz*

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

F (3+2+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

String quartet score with piano accompaniment. Measures 7-10.

Vln. I: Measure 7: (3+2+2) eighth-note patterns. Measure 8: arco, f . Measure 9: (3+2) sixteenth-note patterns. Measure 10: (2+3) sixteenth-note patterns.

Vln. II: Measure 7: (3+2+2) eighth-note patterns. Measure 8: arco, mp . Measure 9: f . Measure 10: mf .

Vla.: Measure 7: (3+2+2) eighth-note patterns. Measure 8: mp . Measure 9: f . Measure 10: p poco pont.

Vc.: Measure 7: (3+2+2) eighth-note patterns. Measure 8: f . Measure 9: f . Measure 10: p poco pont.

Cb.: Measure 7: (3+2+2) eighth-note patterns. Measure 8: f . Measure 9: f . Measure 10: f .

Pno.: Measure 7: (3+2+2) eighth-note patterns. Measure 8: f . Measure 9: f . Measure 10: f .

Section G: Measures 8-10. **Section H:** Measures 9-10.

Performance Instructions: Measures 8-10 include slurs and grace notes. Measures 9-10 feature dynamic markings sub. p and mf .

Musical score for orchestra and piano, page 8.

The score consists of six staves:

- Vln. I**: Violin I, treble clef, mostly eighth-note patterns.
- Vln. II**: Violin II, treble clef, mostly eighth-note patterns.
- Vla.**: Cello, bass clef, mostly eighth-note patterns.
- Vc.**: Double Bass, bass clef, mostly eighth-note patterns.
- Cb.**: Double Bass, bass clef, mostly eighth-note patterns.
- Pno.**: Piano, bass and treble staves, mostly eighth-note patterns.

Key signatures: The score starts with one sharp (F#) and changes to two sharps (G#) at measure 10. Measures 11-12 are in one sharp (F#). Measures 13-14 are in two sharps (G#).

Time signature: The score uses various time signatures: 2/4, 3/4, 6/8, 5/8, and 4/4.

Performance instructions:

- I**: Measures 1-10. Dynamics: *sfs* > *mp*. Measure 10: *poco pont.*
- (3+2)**: Measures 11-12. Dynamics: *ord.* > *mp*.
- J**: Measures 13-14. Dynamics: *ord.* > *mp*, *p*.
- Piano dynamics**: Measures 11-12: *mf* (bass), *mp* (treble). Measures 13-14: *p* (bass), *p* (treble).

K

(3+2) (3+2) (2+3) (3+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

mp arco

Pno.

mp

mp sfz

mf

f

fz

L

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mp

p

pp

mf

mp

p

mp

Sost. Ped.

l. v. -->

M

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

al niente

al niente

al niente

poco a poco crescendo e molto accelerando (eventually double the tempo)

mp



N Tempo Primo , subito

Vln. I

Vln. II

Vla.

Vc.

Cb.

al niente

Pno.

al niente

f

sfpz

f

sfpz

f

sfpz

sfpz

sfpz

ff

sfpz

(both Peds off)

The musical score consists of six staves. The top four staves represent the orchestra: Violin I (G clef), Violin II (G clef), Cello (C clef), and Double Bass (C clef). The bottom two staves represent the piano: Treble clef and Bass clef. The score begins with a section of eighth-note patterns. The piano part features eighth-note patterns on both staves. The section ends with dynamic markings: **f**, **sfpz**, **f**, **sfpz**, **f**, **sfpz**, **ff**, and **sfpz**. The piano's dynamics are **ff** and **sfpz**. The score concludes with a instruction **(both Peds off)**.

subito poco più mosso (3+2+2)

O **Tempo un poco più mosso (♩ = 180)**
 (3+2)

sul tasto

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

(right hand slightly louder than left)

(2+3)

(3+2)

(2+3)

(3+2) sul tasto

P

pp

sul tasto

ord.

>

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

sfz

sfz

sfz

sfz

Q

Subito poco più mosso ($\text{♩} = 190$)

Vln. I sul tasto *pp*

Vln. II sul tasto *pp*

Vla. ord. *p*

Vc. *pizz.* *mf*

Cb. *pizz.* *mf*

Pno. *sfz* *sfz* *sfz*

R

Subito poco più mosso (♩ = 200)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

S **T**

Poco a poco accelerando

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

U

Vln. I

Vln. II

Vla.

Vc. *w.*

Cb.

Pno.

ffz

sffz

sffz

sffz

sffz

8va

sffz

Musical score page 19, featuring six staves:

- Vln. I:** Treble clef, mostly rests, ending with a forte dynamic.
- Vln. II:** Treble clef, mostly rests, ending with a forte dynamic.
- Vla.:** Bass clef, mostly rests, ending with a forte dynamic.
- Vc.:** Bass clef, mostly rests, ending with a forte dynamic.
- Cb.:** Bass clef, mostly rests, ending with a forte dynamic.
- Pno.:** Treble and bass staves. Dynamics include *sffz*, *sffz*, "2 bars as if a single measure of 6/8", and "as if 9/8". The piano part includes a melodic line and harmonic support.

The score concludes with a forte dynamic on the piano staff.

V **Tempo Primo, ma un poco pesante** (d.= previous d.)

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff

Cb. ff

(2+3)

W (tempo primo) (3+2)

f

f

f

f

f

f

fff r.h.

Sost. Ped. —

This musical score page contains six staves. The top five staves represent the orchestra: Violin I, Violin II, Viola, Cello, and Bassoon. The bottom staff represents the piano, with the right hand (r.h.) playing the upper notes and the left hand (l.h.) providing harmonic support. The score is set in common time. Measure 1 starts with a dynamic ff and a tempo marking 'Tempo Primo, ma un poco pesante'. It features eighth-note patterns in the strings and sixteenth-note patterns in the bassoon. Measure 2 continues with ff dynamics and eighth-note patterns. Measures 3 and 4 show sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 5 begins with a dynamic f and a measure repeat sign. Measures 6 and 7 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 8 starts with a dynamic f and a measure repeat sign. Measures 9 and 10 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 11 begins with a dynamic f and a measure repeat sign. Measures 12 and 13 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 14 starts with a dynamic f and a measure repeat sign. Measures 15 and 16 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 17 begins with a dynamic f and a measure repeat sign. Measures 18 and 19 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 20 starts with a dynamic f and a measure repeat sign. Measures 21 and 22 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 23 begins with a dynamic f and a measure repeat sign. Measures 24 and 25 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 26 starts with a dynamic f and a measure repeat sign. Measures 27 and 28 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 29 begins with a dynamic f and a measure repeat sign. Measures 30 and 31 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 32 starts with a dynamic f and a measure repeat sign. Measures 33 and 34 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 35 begins with a dynamic f and a measure repeat sign. Measures 36 and 37 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 38 starts with a dynamic f and a measure repeat sign. Measures 39 and 40 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 41 begins with a dynamic f and a measure repeat sign. Measures 42 and 43 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 44 starts with a dynamic f and a measure repeat sign. Measures 45 and 46 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 47 begins with a dynamic f and a measure repeat sign. Measures 48 and 49 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 50 starts with a dynamic f and a measure repeat sign. Measures 51 and 52 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 53 begins with a dynamic f and a measure repeat sign. Measures 54 and 55 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 56 starts with a dynamic f and a measure repeat sign. Measures 57 and 58 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 59 begins with a dynamic f and a measure repeat sign. Measures 60 and 61 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 62 starts with a dynamic f and a measure repeat sign. Measures 63 and 64 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 65 begins with a dynamic f and a measure repeat sign. Measures 66 and 67 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 68 starts with a dynamic f and a measure repeat sign. Measures 69 and 70 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 71 begins with a dynamic f and a measure repeat sign. Measures 72 and 73 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 74 starts with a dynamic f and a measure repeat sign. Measures 75 and 76 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 77 begins with a dynamic f and a measure repeat sign. Measures 78 and 79 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 80 starts with a dynamic f and a measure repeat sign. Measures 81 and 82 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 83 begins with a dynamic f and a measure repeat sign. Measures 84 and 85 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 86 starts with a dynamic f and a measure repeat sign. Measures 87 and 88 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 89 begins with a dynamic f and a measure repeat sign. Measures 90 and 91 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 92 starts with a dynamic f and a measure repeat sign. Measures 93 and 94 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 95 begins with a dynamic f and a measure repeat sign. Measures 96 and 97 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings. Measure 98 starts with a dynamic f and a measure repeat sign. Measures 99 and 100 continue with sixteenth-note patterns in the bassoon and eighth-note patterns in the strings.

(3+2)

Vln. I

(4+3)

Vln. II

Vla.

Vc.

Cb.

Pno.

(3+2+2)

X

mf — *sffz* *sub. pp*

f *sffz*

f — *sffz*

mp
r.h.
l.h.

Y

Vln. I

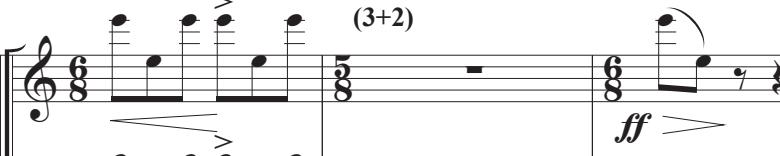
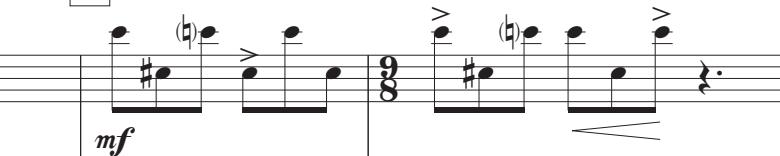
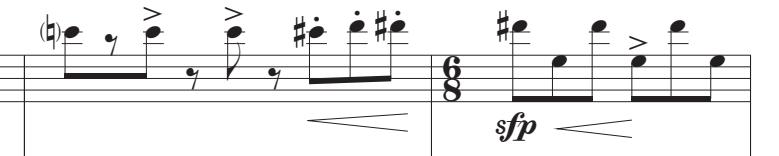
Vln. II

Vla.

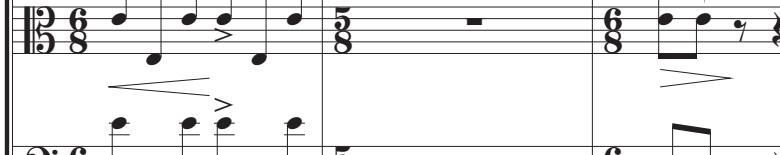
Vc.

Cb.

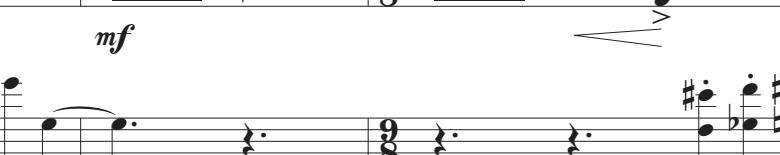
Pno.

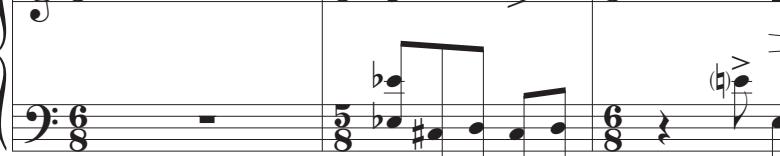
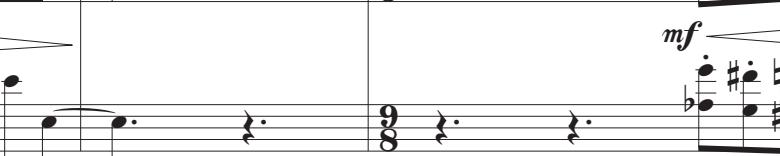
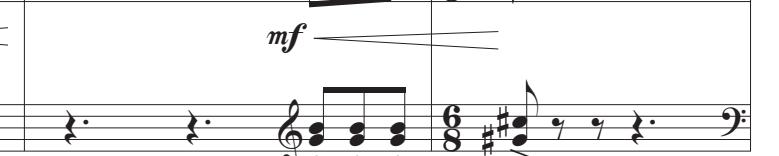
Vln. I (3+2) 
Z 
sfp 

 Vln. II 
mf 
sfp 

 Vla. 
mf 
sfp 

 Vc. 
mf 
sfp 

 Cb. 
mf 
sfp 

 Pno. 
mf 
mf 

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.
 Pno.

3 4 8 Bartok pizz. ♫ [sul D] arco
 3 4 8 Bartok pizz. ♫ [sul G] arco
 3 4 8 Bartok pizz. ♫ [sul G] arco
 3 4 8 Bartok pizz. ♫ [sul A] arco
 3 4 8 mp sfz
 3 4 8 sfz

AA

Vln. I *sffz* (3+2) (2+3) > (2+3) (3+2) 6

Vln. II *sffz* *f* < >> *f* < >> *f* < >> > *f* (2+3) (3+2) 6

Vla. *sffz* *f* < >> *f* < >> *f* < >> > *f* *mf* *f* > < *f* > *mf* 6

Vc. *sffz* > >> > >> > >> > >> > >> *f* > *f* > 6

Cb. *sffz* arco > >> > >> > >> > >> > >> *f* > *f* > 6

Pno. *f* > >> > >> > >> > >> > >> *f* > >> > >> *f*

BB

poco pont. *mp* poco pont. *p*

Vln. I *sub. p*

Vln. II *poco pont.*

Vla. *sub. p*

Vc.

Cb.

Pno. *mf*, *mp*, *p*

poco rit.

(spiccato) ord. *sfz* $(2+2+3)$

(spiccato) *sfz* ord.

(spiccato)

CC

(. = 96)
ord.

molto espressivo

(3+2+2)

DD

A Tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

EE

FF

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Vln. I Vln. II Vla. Vc. Cb.

sul pont. **GG**

sul pont. ord. **ff**

sul pont. ord. **ff**

sul pont. ord. **ff**

ord. **ff**

sfsz *sfsz* *sfsz*

Pno.

f sharply! *sffz* *mf* **ff**

Sost. Ped.
(clean E!)

HH

(3+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

sub. p

sub. p

sub. p

ff

ff

sfz

mf

mf

f

sffz

sfz

sfz

f

sffz

f

sffz

pno.

pno.

molto

fff

II

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

(3+2)

fff

fff

fff

fff

fff

Pno.

JJ

Free (Cadenza)

Vln. I

Musical score for Vln. I, Vln. II, Vla., Vc., and Cb. Each part has a sustained note (Vln. I: G4, Vln. II: G4, Vla.: G4, Vc.: G4, Cb.: G4) indicated by a vertical bar with a dot above it.

Vln. II

Vla.

Vc.

Cb.

All chords arpeggiated upward in a rapid manner, and then sustained. The first arpeggio should be very rapid; then vary the pace of the arpeggios, gradually slowing them.
The sustained chords likewise gradually get longer.

Pno.

Musical score for Pno. showing arpeggiated chords and dynamics. The piano part starts with a forte dynamic (f) and a bass clef. The score includes various chords with accidentals (e.g., B-flat, D-sharp, E-flat, A-sharp) and dynamics (e.g., f, mp, p, pp). The piano part ends with a bass clef and a G4 chord.

KK **Presto assai, subito**

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

LL

(3+2) (2+3)

The musical score is divided into two sections by measure lines. The first section, under the heading 'KK', starts with a dynamic *ff*. The second section, under the heading 'LL', begins with a dynamic *fff*. The score includes various dynamics such as *ff*, *fff*, and *ffff*, along with performance instructions like '(3+2)' and '(2+3)' above the staff. The instrumentation includes Violin I, Violin II, Cello, Double Bass, Viola, and Piano. The tempo is indicated as 'Presto assai, subito'.

(3+2) (2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

MM Pesante (♩ = 96)

sffz

sffz

sffz

sffz

sffz

secco

fff

sffz

Purgatory

Adagio espressivo $\text{♩} = 56$, but freely

Vln. I

sul tasto
con sord.

Vln. II

p
sul tasto
con sord.

Vla.

mp
sul tasto
con sord.

Vc.

pp
sul tasto
con sord.

Cb.

pp

Pno.

Remove Mute

Remove Mute

Remove Mute

Remove Mute

A

Vln. I (ord.) *f*

Vln. II (ord.) *ff*

Vla. (ord.) *ff*

Vc. (ord.) *f*

Cb. *f*

Pno. *sffz* *sffz* *mf* *sffz* *sffz p*

(2+3)

B $\text{♪} = 128$ *un poco piu mosso*

(passionate, but not rushed; bring melody to the fore)

Ped. *freely*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

This musical score page contains six staves. The top five staves represent bowed strings: Vln. I (treble clef), Vln. II (treble clef), Vla. (bass clef), Vc. (bass clef), and Cb. (bass clef). These staves are mostly silent, with a few short dashes indicating sustained notes. The bottom staff is for the Pno. (piano), which is active throughout the page. The piano part features a melodic line in the upper octave and harmonic support in the lower octave. Measure numbers 9 and 6 are placed above the strings' staves. Dynamic markings include *pizz.*, *p*, *mf*, and *l.h. r.h.* (left hand right hand).

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

ord. *v*

mf

ord.

p

sul tasto

mp

sul tasto arco \square

p

pizz.

mf

fast

9

6

ord.

pp

(non cresc.)

6

ord.

arco

mp

(pizz.)

Ped. _____ Ped. _____

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

arco

fast

sffz

ffff

fp

mf

l.h.

pedal

ff

fp

pedal

ffz

ffz

(d=d)

E

Vln. I Vln. II Vla. Vc. Cb.

p ppp pp pp p
 Sing out mf pizz. mp arco
 ppp pp pp p

F

Pno.

p f
 Ped.

(3+2+3) (2+2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

p# *pp* *mp* *mf* Sing out *mf* Sing out *fpp* *fpp* *fpp* *fpp* *f*

sffz *sffz* Ped. *mf* *f* R. H.(Attack on grace note)

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.
 Pno.

(3+2)
 Bartok pizz.
 Bartok pizz.
 Bartok pizz.
 arco
 (like bells)
ff (sempre) *sffz* *sffz* *sffz*

(2+2+3) sul tasto

Vln. I arco 5 5

Vln. II arco sul tasto 5

Vla.

Vc.

Cb.

Pno.

(3+3+2)

H ord. f ord.

fp fp fp f sfz f sfz

fp fp fp f sfz f sfz

sffz sffz sffz

r.h. ff sfz ff sfz

Vln. I (3+2) *p*

Vln. II Sing out *ff*

Vla. (3+2+3) *mp*

Vc. *p*

Cb. *pizz.* *mf*

Pno. *mf* subito *p* fast *mf* *mf* *f*

This musical score page contains six staves. The top five staves represent the orchestra: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The bottom staff represents the Piano (Pno.). The score is divided into measures by vertical bar lines. Measure 1: Vln. I and Vln. II play eighth-note patterns with slurs; Vla. and Vc. provide harmonic support. Measure 2: Vln. II leads with a melodic line, while Vln. I and Vla. provide harmonic support. Measure 3: Vln. I and Vln. II play eighth-note patterns with slurs; Vla. and Vc. provide harmonic support. Measure 4: Vln. II leads with a melodic line, while Vln. I and Vla. provide harmonic support. Measure 5: Vln. I and Vln. II play eighth-note patterns with slurs; Vla. and Vc. provide harmonic support. Measure 6: Vln. I and Vln. II play eighth-note patterns with slurs; Vla. and Vc. provide harmonic support. Measure 7: Vln. I and Vln. II play eighth-note patterns with slurs; Vla. and Vc. provide harmonic support. Measure 8: Vln. I and Vln. II play eighth-note patterns with slurs; Vla. and Vc. provide harmonic support. The piano part (Measure 1) features a sustained bass note with a dynamic of *mf*. In Measure 2, it plays a series of eighth-note chords with a dynamic of *subito p*. Measures 3-6 show eighth-note chords with dynamics of *p*, *mp*, *mp*, and *mp* respectively. Measures 7-8 show eighth-note chords with dynamics of *mf* and *mf*. The piano part concludes with a dynamic of *f* in Measure 8. Various performance instructions are included, such as 'Sing out' for Vln. II and 'pizz.' for Cb. Measure numbers 1 through 8 are placed above the staves to indicate the progression of the music.

Violin I

Violin II

Vla.

Vc.

Cb.

Pno.

I

Vln. I ff (2+3) ff p (2+3) ppp

Vln. II ff < ff p ppp open strings

Vla. ff < ff p mp (f)

Vc. ff < ff p mp f

Cb. ff > ff p mp Bartok pizz. gliss.

Pno. l.h. ff r.h. sus. ped. 8va loco

(2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

J

f

sfsz

f

sfsz

f

sfsz

f

sfsz

mp

mp

ff

r.h.

l.h.

sfsz

ff

sfsz

p

(bring out melody in upper voice)

K un poco meno

Vln. I *poco a poco rit.....*

Vln. II

Vla.

Vc.

Cb.

Pno.

L $\text{♩} = 48$

sul tasto

sul tasto

sul tasto

sul tasto

sul D \circ *loco, not transposed*

ppp (9th. partial)

very fast

r.h.

l.h.

M $\text{♩} = 80$

Poco più mosso

pppp (non crescendo)

Ped. (freely)

(3+2) N $\text{♪} = 108$

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

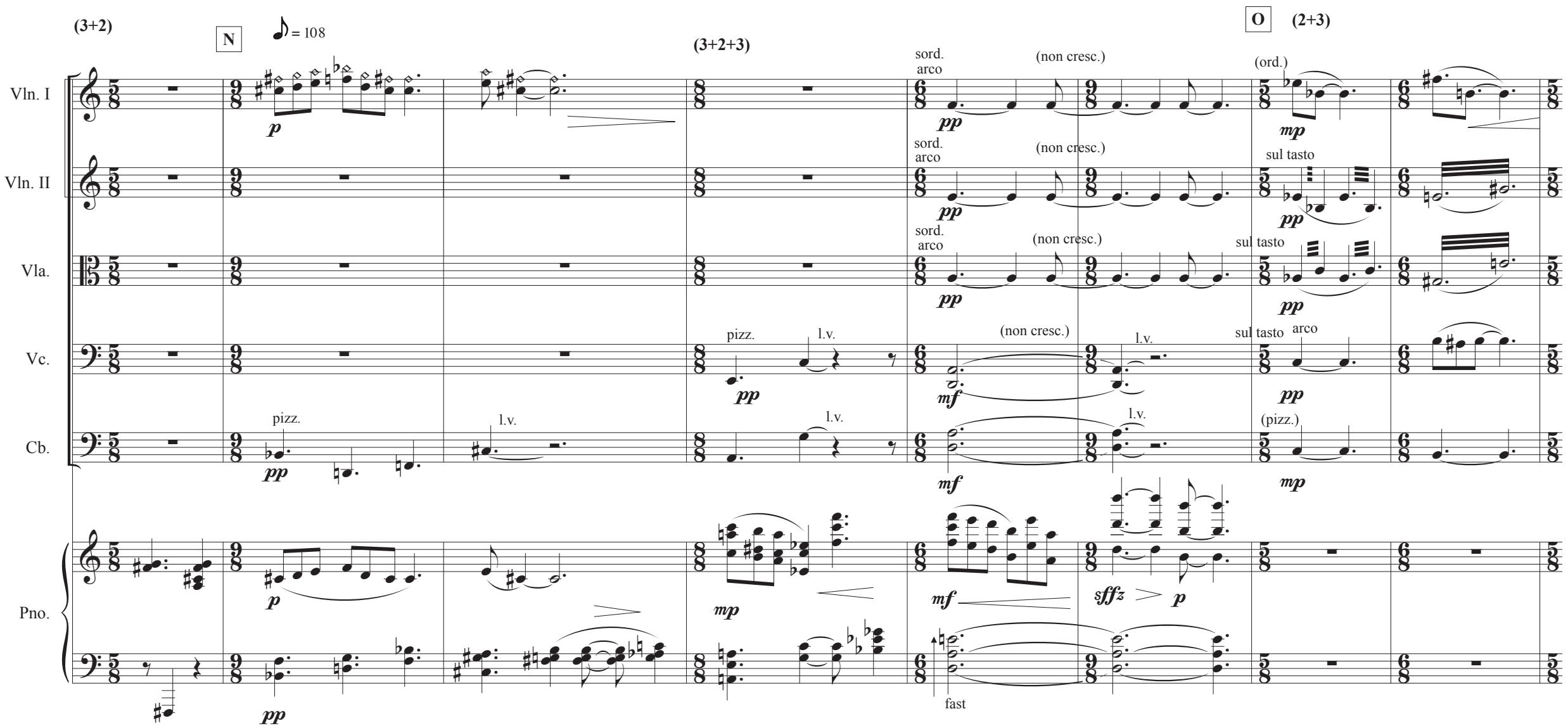
(3+2+3)

sord. arco
pp
sord. arco
pp
sord. arco
pp
pizz. l.v.
pp
l.v.
mf
l.v.
mf
mf
fast

(non cresc.)
(non cresc.)
(non cresc.)
(non cresc.)
l.v.
sul tasto
sul tasto
arco
(pizz.)
 $\text{sffz} > p$

(2+3) O

(ord.)
mp
sul tasto
pp
pp
pp
pp
mp



(3+2) (3+2+2) P Meno mosso $\text{♩} = 50$

Vln. I flautando ♩
 Vln. II flautando ♩
 Vla. flautando ♩
 Vc. flautando ♩
 Cb. flautando ♩
 Pno. flautando ♩

Q
 Vln. I sul C
 Vln. II pp
 Vla. pp
 Vc. pp
 Cb. pp
 Pno. pp

l.v.

pp
 arco
 sul E
 sul D

pp loco, not transposed

8va -

Ped.

Ped.

A Dance of Life

Allegro moderato $\text{♩} = 112$

(3+2) (2+3) (3+2) (2+3) (3+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

A

(2+3) (3+2) (2+3) (3+2) B (2+3) (3+2)

Vln. I f p f p f p s^{fz} > mp arco sfz p sfz p f mp

Vln. II pizz. f mf p mf < s^{fz} p s^{fz} s^{fz} f mp

Vla. f p f p s^{fz} p s^{fz} p s^{fz} f mp

Vc. f p f mf p mf < arco s^{fz} p s^{fz} f mp

Cb. Vln. 1 mf s^{fz}

Pno.

C

(2+3) (3+2) (2+3) (3+2) (2+3) (3+2) (2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

D

pizz. > f ff

Pedal freely

Musical score for orchestra and piano, page 54.

Instrumentation: Vln. I, Vln. II, Vla., Vc., Cb., Pno.

Performance Instructions:

- (3+2) pizz. (Vln. I)
- pizz. (Vln. II)
- pizz. (Vla.)
- pizz. (Vc.)
- arco (Cb.)
- arco (Vln. I)
- arco (Vln. II)
- arco (Vla.)
- arco (Vc.)
- mp (Cb.)
- mp (Vln. I)
- mp (Vln. II)
- mp (Vla.)
- mp (Vc.)
- mp (Cb.)
- p (Vln. I)
- p (Vln. II)
- p (Vla.)
- p (Vc.)
- p (Cb.)
- p (Pno.)
- mp (Pno.)
- fast (Pno.)
- sim (Pno.)

(3+2) **E** (2+3) (3+2) **F**

Vln. I **E** (2+3) (3+2) **F**

Vln. II

Vla.

Vc.

Cb.

Pno.

f
mf
f
mf
arco
f
f
mf
mf
pizz. gliss.
pizz. gliss.
pizz. gliss.
mf
mf
f p
mf
mp (sim)

Notation Details: The score uses standard musical notation with treble and bass clefs. The piano part is written in two staves. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) use a variety of dynamic markings (f, mf, p) and performance techniques (pizz. gliss., arco). The piano part features complex harmonic structures with many sharps and flats, and rhythmic patterns marked by arrows indicating specific attack points.

(2+3)

G

(3+2)

(2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mf

f

arco

mf

arco

mf

(pizz.)

mp

f

mp

pp

mf

mf

f

mp

Ped.

H {♩=♪}

(3+2) (3+2) in quarters

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

sul tasto

pp

sul tasto

pp

sul tasto

pp

l.v.

ord.

f

ord.

f

ord.

f

f

(pizz.)

f

sfz

(sim)

I

sing out

Vln. I

mf

(2+3)

(3+2)

J

(2+3)

pizz.

f

pizz.

mf

pizz.

mp

pizz.

mp

(pizz.)

f

Vln. II

mf

>

Vla.

pp

mf

pizz.

Vc.

pp

mp

Cb.

mf

Pno.

f

mf

mp

K
subito un poco più mosso
(at piano entrance, beat 3)

$\text{♩} = \text{♩} = 118$ (3+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

(with sudden wildness)

arco pont.

(2+3) (3+2)

(poco scherzando)

L

Vln. I Vln. II Vla. Vc. Cb. Pno.

ord. > **f** ord. **(2+3)** **(3+2)**

ord. **f** **mp** **mp** **f** **f** **mf**

ord. **o** **mp** **pizz.** **gliss.** **gliss.**

mf **mf** **sfz**

f **sffz** **mp** **6** **>**

mf

Score for orchestra and piano, page 62.

The score consists of six staves:

- Vln. I**: Violin I, treble clef, dynamic markings: *mp*, *mf*, *mp*, *mf*, *pp*, *mf*, *p*, *mf*, *mf*.
- Vln. II**: Violin II, treble clef, dynamic markings: *p*, *mp*, *mf*, *mp*, *pp*, *mf*, *p*, *mf*, *mf*.
- Vla.**: Cello, bass clef, dynamic markings: *p*, *mp*, *p*, *pp*, *mf*, *f*.
- Vc.**: Double Bass, bass clef, dynamic markings: *p*, *mp*, *p*, *pp*, *mf*, *p*, *f*.
- Cb.**: Double Bass, bass clef, dynamic markings: *mf*, *p*, *fp*, *p*.
- Pno.**: Piano, two staves, dynamic markings: *mp*, *mp*, *ffz*, *p*.

Performance instructions include:

- (2+3), (3+2) in parentheses above measures.
- M in a box above measure 7.
- Arco instruction for Cb. in measure 7.
- (l.h.) instruction for Pno. in measure 8.

(quasi 3/4)

(3+2) (2+3) (3+2) (3+2)

Vln. I Vln. II Vla. Vc. Cb.

Pno.

N

f ff mf sfz f fp f fp

mf sfz f fp

mf

(quasi 3/4)

Vln. I Vln. II Vla. Vc. Cb.

Pno.

O $\text{♪} = \text{♪}$
(3+2)

ff

mf

mp

ff

mf

ff

mf

ff

mp

mp

ff

ff

ff

fff

fff

ff

ff

ff

(2+3) (3+2) (2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mp

P

Tempo Primo
(2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Ped.

r.h.
(l.h.)
f
r.h.
fffff
fffff
fffff

I.v.
Sost. ped.

(3+2) (2+3) Q (3+2) (2+3) (3+2) (2+3)

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Cb. *ff* *fff*

Pno. *ff* Sost. ped. off

pizz. *mp*

p punta d'arco

p punta d'arco

p punta d'arco

p punta d'arco

R

ord.

f

(3+2)

p

(2+3)

p

f

(3+2)

f

(2+3)

f

(3+2)

fp

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mf

ord.

mf

ord.

mf

f

p

f

arco

f

fp

f *sempre*

mf *mp*

p

f

Ped.

(2+3) (3+2) (2+3) S (3+2)

Vln. I

Vln. II

Vla.

Vc. pizz. f arco

Cb. pizz. f arco

Pno.

ffz
ffz
ffz
ffz
ffz
ffz
ffz

T

Musical score for orchestra and piano, measures 1-10. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The piano part is shown with two staves. Dynamics and performance instructions are included throughout the score.

Measure 1: Vln. I (p), Vln. II (p), Vla. (p), Vc. (p), Cb. (p). Pno. (f).

Measure 2: Vln. I (pp), Vln. II (pp), Vla. (pp), Vc. (pp), Cb. (pp). Pno. (f).

Measure 3: Vln. I (bass note), Vln. II (bass note), Vla. (bass note), Vc. (bass note), Cb. (bass note). Pno. (f).

Measure 4: Vln. I (bass note), Vln. II (bass note), Vla. (bass note), Vc. (bass note), Cb. (bass note). Pno. (f).

Measure 5: Vln. I (bass note), Vln. II (bass note), Vla. (bass note), Vc. (bass note), Cb. (bass note). Pno. (f).

Measure 6: Vln. I (bass note), Vln. II (bass note), Vla. (bass note), Vc. (bass note), Cb. (bass note). Pno. (f).

Measure 7: Vln. I (bass note), Vln. II (bass note), Vla. (bass note), Vc. (bass note), Cb. (bass note). Pno. (f).

Measure 8: Vln. I (bass note), Vln. II (bass note), Vla. (bass note), Vc. (bass note), Cb. (bass note). Pno. (f).

Measure 9: Vln. I (bass note), Vln. II (bass note), Vla. (bass note), Vc. (bass note), Cb. (bass note). Pno. (f).

Measure 10: Vln. I (bass note), Vln. II (bass note), Vla. (bass note), Vc. (bass note), Cb. (bass note). Pno. (f).

Musical score for orchestra and piano, page 71. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The piano part is bracketed under 'Pno.'

The score consists of two systems of music. The first system spans measures 1 through 10. The second system begins at measure 11 and continues. Measure numbers are present above the staff in the first system.

Measure 1: Vln. I: *pp*, eighth note. Vln. II: *pp*, sixteenth-note pattern. Vla.: *pp*, eighth note. Vc.: *pp*, eighth note. Cb.: *pp*, eighth note. Pno.: *p*, eighth note.

Measure 2: Vln. I: *f*, eighth note. Vln. II: *f*, sixteenth-note pattern. Vla.: *f*, sixteenth-note pattern. Vc.: *f*, sixteenth-note pattern. Cb.: *f*, eighth note. Pno.: *f*, eighth note.

Measure 3: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *sffz*, eighth note.

Measure 4: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *sffz*, eighth note.

Measure 5: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *sffz*, eighth note.

Measure 6: Vln. I: *ff*, eighth note. Vln. II: *ff*, sixteenth-note pattern. Vla.: *ff*, sixteenth-note pattern. Vc.: *ff*, sixteenth-note pattern. Cb.: *ff*, eighth note. Pno.: *ff*, eighth note.

Measure 7: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *sffz*, eighth note.

Measure 8: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *sffz*, eighth note.

Measure 9: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *sffz*, eighth note.

Measure 10: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *sffz*, eighth note.

Measure 11: Vln. I: *f*, eighth note. Vln. II: *f*, sixteenth-note pattern. Vla.: *f*, sixteenth-note pattern. Vc.: *f*, sixteenth-note pattern. Cb.: *f*, eighth note. Pno.: *f*, eighth note.

Measure 12: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *mf*, eighth note.

Measure 13: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *mf*, eighth note.

Measure 14: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *ff*, eighth note.

Measure 15: Vln. I: *sffz*, eighth note. Vln. II: *sffz*, sixteenth-note pattern. Vla.: *sffz*, sixteenth-note pattern. Vc.: *sffz*, sixteenth-note pattern. Cb.: *sffz*, eighth note. Pno.: *sffz*, eighth note.

(3+2) U

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

sffz

mf

(mp)

This musical score page contains six staves for string instruments (Violin I, Violin II, Viola, Cello, Double Bass) and one staff for the piano. The strings play eighth-note patterns with dynamic markings 'sffz' at the beginning of each measure. The piano staff shows a melodic line with dynamic markings 'mf' and '(mp)'. The score is numbered 72 and includes rehearsal marks '(3+2)' and 'U'.

V

(2+3) (3+2)

Vln. I *p* *mp*

Vln. II *p* *mp* pizz.

Vla. - *p*

Vc. - pizz.

Cb. - pizz.

p

W

poco accel.

(2+3) (3+2)

Pno.

$\text{♩} = 118$
un poco più mosso

(2+3) (3+2) (2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb. pizz. f

Pno. f mf sfp sfp

X

(3+2) (2+3) (3+2) (2+3) (2+3)

Vln. I

fp

Vln. II

fp

Vla.

fp

Vc.

fp

Cb.

Pno.

f <

mp

mf

pizz. *mf*

pizz. *mf*

mf

This musical score page shows a section for orchestra and piano. The orchestra parts include Violin I, Violin II, Cello, Double Bass, Viola, and Bassoon. The piano part is split into two staves. The score consists of five systems of music. The first four systems feature rhythmic patterns for the orchestra with dynamic markings fp, f, and mp. The fifth system begins with a dynamic f, followed by piano dynamics mp, mf, and mf. The piano part includes slurs and grace notes. The score is marked with a large 'X' at the top left and contains performance instructions like 'pizz.' (pizzicato) and 'mf' (mezzo-forte). Measure numbers (3+2), (2+3), (3+2), (2+3), and (2+3) are placed above the measures in the first four systems.

[Y]

(3+2) (2+3) (3+2) (2+3) (2+3)

Vln. I

Vln. II

Vla.

Vc. arco
f arco

Cb. *f*

pp

Pno.

pp

mp f

mp f

mp

3 3 3 3 3

Z

(3+2)

Bartok
pizz. ♩

(2+3)

(3+2)

Bartok
pizz. ♩

(2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

AA *un poco più mosso*

(3+2) $\text{♩} = 126$

f

ff

sfsz

sfsz

sfsz

sfsz

sfsz

Pno.

Detailed description: This is a page from a musical score. The top half shows staves for Violin I, Violin II, Viola, Cello, and Double Bass. The bottom half shows a piano staff. The score includes various dynamics (f, ff, sfsz), performance instructions (Bartok pizz. ♩, arco, AA, un poco più mosso), and time signatures (3+2, 2+3). The piano part consists of two staves showing a continuous eighth-note bass line. Measures 1-6 are shown above the piano staff, and measures 7-12 are shown below it.

(2+3) (3+2) (2+3)

Vln. I

Vln. II

Vla.

Vc. pizz. *mf* pizz.

Cb. *mf*

Pno. *ff* *mf* *ff* (l.h.) *ff*

Detailed description: This is a page from a musical score. It features six staves: Violin I (top), Violin II, Cello, Double Bass (Cb.), Viola, and Piano (bottom). The piano staff is grouped by a brace. The score is divided into three sections indicated by measure numbers: (2+3), (3+2), and (2+3). In the first section, Violins I and II play eighth-note patterns with grace notes, while Cellos and Double Basses provide harmonic support. The second section features a rhythmic pattern for Violas and Cellos. The third section returns to the Violin patterns. The piano part is prominent, starting with a fortissimo dynamic (ff) and then transitioning to mezzo-forte (mf) with grace notes. The score uses standard musical notation with stems, beams, and rests. Measure numbers are placed above the staves, and dynamics like ff, mf, and pizz. are clearly marked.

BB (3+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

f

fp sing out(as if in 2)

mf

f

f p

f p

f p

f p

(as if in 2)

mf

f

pizz.

f

ff

f

ff

ff sing out *molto expressivo*
(as if in 2)

sfz

sfz

Pedal freely

CC

Vln. I (p)

Vln. II

Vla. *mf*

Vc.

Cb.

Pno.

DD

(p)

3 3 3

sing out (as if in 2)

ff

f

sfz

This musical score page contains two sections, CC and DD, separated by rectangular boxes. The instrumentation includes Violin I, Violin II, Viola, Cello, and Piano. The score is divided into five measures per section. In section CC, Violin I has a prominent role with eighth-note pairs and dynamics (p). The piano provides harmonic support with sustained notes and eighth-note chords. In section DD, the violins continue their eighth-note patterns, while the piano and bassoon provide harmonic depth. The overall style is rhythmic and melodic, with specific dynamics like (p), ff, and f, and performance instructions like 'sing out (as if in 2)'.

EE

Vln. I

Vln. II *fp*

Vla.

Vc.

Cb. *f*

Pno.

fp *sempre p*

mf

f

{correct rhythm}

{correct rhythm}

l.v. to reh. FF

sost. ped. (+freely use main pedal)

FF

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

sing out

fff
sing out

fff

ff

ff

ff

Pedals off

subito piu mosso

$\text{♩} = 156$

GG

(2+3) (3+2) (2+3) (3+2) (2+3)

Vln. I *sub pp* (*bow unobtrusively*)

Vln. II

Vla.

Vc.

Cb.

Pno. *sffz* *fff sempre* (bring out shifting accents) *ff* *ff* arco *ff*

l.v. l.v. to reh. HH sost. ped. (+freely use main pedal)

HH

(3+2) (2+3) (3+2) (2+3) (3+2) (2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul pont.
f
sul pont.
f
p

sul tasto (open string, not harmonic)
ppp
sul tasto

fff *fff* *ppp*

Pno.

sffz Ped.

(3+2) (2+3) (3+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

f

ffz

Ped.

II

Musical score for orchestra and piano, page 86, section II.

Instrumentation: Vln. I, Vln. II, Vla., Vc., Cb., Pno.

Score details:

- Vln. I:** Playing eighth-note patterns with grace marks.
- Vln. II:** Playing eighth-note patterns with grace marks.
- Vla.:** Playing eighth-note patterns with grace marks.
- Vc.:** Playing eighth-note patterns with grace marks.
- Cb.:** Playing eighth-note patterns with grace marks.
- Pno. (Basso Continuo):** Playing eighth-note patterns with grace marks. Pedal markings: **sost. ped.** (sustained pedal) and **l.v. al fine** (+freely use main pedal).

Performance instructions:

- sempre ppp** (Vln. I, Vln. II, Vla., Vc., Cb.)
- (open string, not harmonic)** (Vln. I)
- ppp (bow unobtrusively)** (Vln. I, Vln. II, Vla., Vc., Cb.)
- poco a poco dim. al fine** (Pno.)

poco a poco molto rall.

Lunga

JJ

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

p