

Lewis Krauthamer

# **Train Journey Fragments (2010/2014)**

for solo guitar and mixed ensemble.

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## Train Journey Fragments (2010/2014)

for classical guitar soloist and mixed ensemble

This work is divided into three movements.

### Instrumentation

1 Clarinet

1 Percussionist (med/low toms, hi/med/low triangles, hi/med/low cymbals, ruthe)

1 Solo classical guitar, miked/amplified

1 Lap steel or steel-stringed (played with slide) guitar, miked/amplified

1 Trickeyboard (or any microtonal keyboard setup)

1 'Cello

Duration: Approximately 10 minutes.

### **About the piece:**

This work was originally composed in 2009-2010 for guitar solo, premiered by Yovianna Garcia as part of the New Music Hartford series on September 18<sup>th</sup>, 2010. About a year later, I re-worked the piece for guitar trio and gave it a new title, *900 Miles*. This version received its premier by the Mobius Trio on September 23<sup>rd</sup> 2011 as part of the Music for People and Thingamajigs Festival in Oakland, CA. I have disowned the latter version for its musical shortcomings, and I am not completely happy with the former (unaccompanied solo) version. When I was invited more recently to present my music with a group of young composers (now called the Atlas Composers Collective) at the Atlas Theater in Washington, DC, I decided to give this music one more chance, re-working it for the current mixed ensemble and guitar solo.

**General indications:**

This piece is essentially a work for guitar solo. The other instruments serve an accompanimental role, and therefore it is up to the guitarist to lead the ensemble's tempo, phrasing, etc. The guitar soloist is welcome to take liberties (within reason) with tempo; metronome indications included here are merely suggestive.

Dynamics included are also suggestive – overall attention must be given to the balance/audibility between instruments.

This piece is written in three movements; each movement is divided into various fragmentary sections. It is asked that performers be judicious with the amount of time taken between each fragment. Some separation/delineation is generally necessary between sections; however, longer pauses must be saved for the intervals between movements.

**General indications on tuning:**

This piece is written in a microtonal sixth-tone scale. The sixth-tone scale is derived from the division of the octave into 36 equidistant pitch-classes. In other words, every semitone is divided into three equal parts.

Every pitch is notated with an accidental. Accidentals written with an upwards arrow indicate a note which is a sixth-tone sharp, downward arrows a sixth-tone flat. No alteration of tone need be used for notes with normal accidentals.

Accidentals, both microtonal and not, apply to all corresponding notes which follow in a given measure.

For rehearsal purposes, the words “sharp” and “flat”, when referring to sixth-tone deviations, may be distinguished from normal “sharps” and “flats” through the use of these words as *premodifiers*. E.g. A “*sharp F-natural*” will refer to an *F-natural* tuned slightly sharp. Or a “*flat C-sharp*” will refer to a *C-sharp* tuned slightly flat.

**Instrumental parts:**

The clarinet and cello parts include indications meant to aid the performers in gauging their intonation. These indications are given in the form of instrumental abbreviations above the staff, indicating doublings of a note or series of notes by another instrument. For more information, please see the parts themselves.

**Instrumental layout/positioning:**

The guitar soloist should be placed front-center, the other instruments behind and around. Specific placement may be left to the discretion of the performers. Again, attention should be given to overall balance.

## Instrument-specific indications:

### Clarinet

The clarinetist is responsible for finding, through experimentation with a chromatic tuner or similar device, ways of producing the indicated pitches. Assuming a reference of A=440 Hz, notes a sixth-tone sharp (upward arrows) will register at approximately 33 cents sharp, and notes a sixth-tone flat (downward arrows) will register at approximately 33 cents flat. Changes in embouchure, as well as alternate fingerings, may be used.

For more information on microtonal fingerings for clarinet, please see:

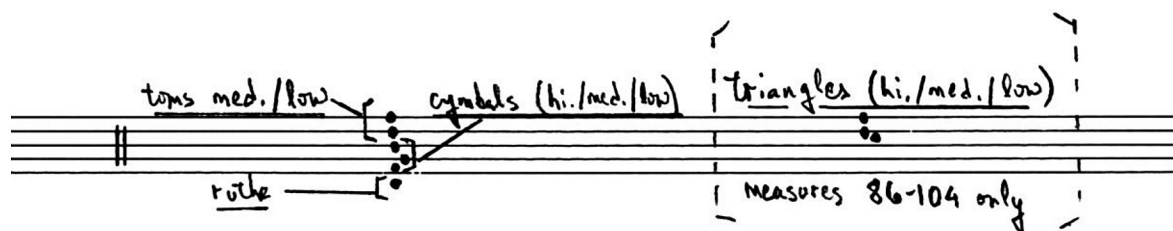
E. Michael Richards' "The Clarinet of the 21<sup>st</sup> Century", Chapter II - Single Sounds (University of Maryland, Baltimore County)

<http://userpages.umbc.edu/~emrich/chapter2.html>

Other sources of information on microtonal woodwind fingerings may be found on the web and in music libraries.

Note- There is no need to be overly-meticulous in finding exact/precise pitches. There is some leeway, as long as players are listening to each-other and playing with sensitivity and expression.

### Percussion



Note- The percussion part is written in such a way in which the percussionist may double on lap steel / steel-string guitar should no-one else be available for that part (which is within the technical grasp of an amateur guitarist). Should this be necessary, there will be instances in which the steel guitar part will have to be omitted – the percussion part has priority.

**Solo guitar:**

In order to achieve satisfactory balance with the other instrumental parts, amplification should be used. Caution and care should be used so as not to distort the sound, thus preserving the acoustic/“airy” sound-quality of the instrument un-miked.

**Tuning:**

This piece calls for microtonal scordatura tuning, in order to accommodate a sixth-tone (36-note-to-the-octave) scale. The guitar is to be tuned in the following manner—

String 1: sharp D# (a D# tuned a sixth-tone sharp), 317.18 Hz.

String 2: flat B-natural, 242.23 Hz.

String 3: F-sharp (normal), 185.00 Hz.

String 4: sharp C#, 141.29 Hz.

String 5: flat A-natural, 107.90 Hz.

String 6: E-natural (normal), 82.41 Hz.

Electronic (e.g. hand-held or clip-on) tuners may be used to tune guitars this way. Notes which are “flat” (i.e. a 1/6-tone flat) should be tuned 33 cents flat, those that are “sharp” are 33 cents sharp. Another option would be to re-calibrate the reference A 440 Hz to the following values:

A 432 Hz (flat): Strings 2 and 5 are tuned to B-natural and A-natural, respectively.

A 440 Hz (normal): Strings 3 and 6 are tuned to F-sharp and E-natural, respectively.

A 449 Hz (sharp): Strings 1 and 4 are tuned to D-sharp and C-sharp, respectively.

**TAB notation:**

For ease of reading, rhythm is indicated by stems, notated under the TAB staff. Note-heads are assumed to be black, unless otherwise indicated. Dots always indicate dotted rhythms (staccato is not used in the guitar part of this piece).

In general, guitar notes should be allowed to sustain for their maximum possible duration time (as notes of a piano sound, while the damper pedal is continually depressed). Exceptions are made for necessary changes in hand position, and other musical/practical considerations, at the performers’ discretion.

**Lap steel or steel-string guitar:**

In order to achieve satisfactory balance with the other instrumental parts, amplification should be used. The sound should be metallic but not too shrill/piercing, as close to “acoustic”-sounding as possible.

The guitar is to be tuned in the following manner—

String 1: flat B-natural, 242.23 Hz.

String 2: B-natural (normal), 246.94 Hz.

String 3: sharp G-natural, 192.26 Hz.

String 4: flat E-natural, 161.67 Hz.

String 5: E-natural (normal), 82.41 Hz.

String 6: E-natural (normal), 82.41 Hz.

Electronic (e.g. hand-held or clip-on) tuners may be used to tune guitars this way. Notes which are “flat” (i.e. a 1/6-tone flat) should be tuned 33 cents flat, those that are “sharp” are 33 cents sharp. Another option would be to re-calibrate the reference A 440 Hz to the following values:

A 432 Hz (flat): Strings 1 and 4 are tuned to B-natural and E-natural, respectively.

A 440 Hz (normal): Strings 2, 5 and 6 are tuned to B-natural, E-natural and E-natural, respectively.

A 449 Hz (sharp): String 3 is tuned to G-natural.

TAB notation:

For ease of reading, rhythm is indicated by stems, notated under the TAB staff. Note-heads are assumed to be black, unless otherwise indicated.

**Trickeyboard:**

The Trickeyboard, or “Tri-keyboard,” is a set of three electronic keyboards, each of which is tuned a sixth-tone apart, to be played by one player. Many keyboards have such capability; the popular Yamaha 61-note keyboards are a good option because of their portability, ease-of-use and relatively low cost (less than \$100 each).

One keyboard should be tuned 33 cents sharp (placed, say at the top of a 3-tier keyboard stand), another tuned 33 cents flat (placed at the bottom) and another without alteration (placed in the middle).

It is recommended these keyboards be fed through an amplifier, so as to control overall volume with a volume pedal. A sustain pedal may also be used (optional), connected to the three keyboards through the use of two Y-cables.

This set-up is the one I find the most practical, though any microtonally-capable keyboard set-up may be used (provided that the specified pitches/volumes are produced).

In general, the sound(s) used should be sustained (no decay) and un-intrusive in timbre, blending well with the ensemble. “French horn” may be a good setting. Two exceptions are measures 52 – 65 and measures 112-114, where a sound-envelope with natural decay should be used (still un-intrusive in timbre, as in guitar). Overall, keyboard settings are left to the performer’s discretion.

Note- The use of microtonal keyboards may also prove a useful reference in rehearsing the intonation of the clarinet and cello parts.

Lewis Krauthamer

May, 29 2014

Wheaton, MD

4 Free tempo (but steady)

5

Slow (♩=40-44)

B♭ cl. (written in C)

Perc.

Solo guitar

4 Free tempo (but steady)

5

Slow (♩=40-44)

Lap steel or steel-string guitar

Trickeyboard

Cello

4 Free tempo (but steady)

5

Slow (♩=40-44)



10  $\frac{12}{8}$  A bit faster, steady (♩. = 52-56)

*poco rit.* 4  
4

10  $\frac{12}{8}$  A bit faster, steady (♩. = 52-56)

*poco rit.* 4  
4

$\frac{12}{8}$  \* Low cluster:

$\frac{12}{8}$  mp

10  $\frac{12}{8}$

*poco rit.* 4  
4

\* Low cluster: Find a rumbling sound with all ( $\frac{1}{2}$ -flat,  $\frac{1}{2}$ -sharp, and normal) pitches; very low, no discernible pitches.

Handwritten musical score for a piece in 4/4 time, featuring dynamic markings and tempo changes.

**Tempo and Dynamic Markings:**

- Section 1 (Measures 1-2):** Slow,  $\frac{4}{4}$ , *mp*
- Section 2 (Measures 3-4):** A bit faster,  $\frac{12}{8}$ , *mp*
- Section 3 (Measures 5-6):** poco rit.,  $\frac{4}{4}$ , *mp*
- Section 4 (Measures 7-8):** Slow,  $\frac{15}{4}$ , *mp*

**Instrumentation and Performance Indications:**

- Violin I:** Features melodic lines with slurs and dynamic markings.
- Violin II:** Features melodic lines with slurs and dynamic markings.
- Viola:** Features melodic lines with slurs and dynamic markings.
- Cello:** Features melodic lines with slurs and dynamic markings.
- Bass:** Features a bass line with slurs and dynamic markings.
- Piano:** Features chords and arpeggios with dynamic markings.

**Structural Elements:**

- Rehearsal marks are present at the beginning of measures 1, 3, 5, and 7.
- Section 4 (measures 7-8) is enclosed in a hand-drawn box.

Unpitched air Getting lower, warmer air... (d.)

20

low tom tr.

soft mull. ppp

pp mp mp

Freely (♩ = 58-63)

20

arco

Played with rosined bow (birch or other wood)

20

arco

pp mp

Freely (♩ = 58-63)

*-longing air (freely)* Somewhat slow (♩ = 44-48) 25

*(accel.)* *(rit.)* *tr.* *vibrato* *ppp* *mp* *pp*

*barely audible* *mf*

*Somewhat slow (♩ = 44-48) 25*

*tr.* *ppp* *mp*

*Solo arco norm.* *Somewhat slow (♩ = 44-48) 25*

30

Handwritten musical score for the first system. It consists of three staves: a vocal line at the top, a guitar line in the middle, and a bass line at the bottom. The vocal line starts with a treble clef and a key signature of one sharp (F#). The first measure has a dynamic marking of *mp*. The second measure has a wavy line underneath with the text "med. tr. tom." written above it. The guitar line has a treble clef and a key signature of one sharp. The first measure has a dynamic marking of *mp* and the text "(hard mull.)" written above it. The bass line has a bass clef and a key signature of one sharp. It features a series of chords with a 7 6 5 0 0 0 fingering pattern. The system ends with a measure containing a guitar chord diagram and the text "near bridge." written above it. A box containing the number "30" is located at the end of the system.

30

Handwritten musical score for the second system. It consists of two staves: a guitar line at the top and a bass line at the bottom. The guitar line has a treble clef and a key signature of one sharp. It contains a few notes and rests, with a dynamic marking of *mp* and a wavy line underneath. The bass line has a bass clef and a key signature of one sharp. It contains a few notes and rests. The system ends with a measure containing a guitar chord diagram and a dynamic marking of *mp*.

Handwritten musical score for the third system. It consists of two staves: a guitar line at the top and a bass line at the bottom. The guitar line has a treble clef and a key signature of one sharp. It contains a few notes and rests, with a dynamic marking of *mp* and a wavy line underneath. The bass line has a bass clef and a key signature of one sharp. It contains a few notes and rests. The system ends with a measure containing a guitar chord diagram and a dynamic marking of *mp*.

30

As in opening

35

End mvt. I

The first system of the musical score consists of four staves. The top two staves are for strings (Violin I and Violin II), each containing a whole rest in every measure. The third staff is for the piano, featuring a complex fingering exercise. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The exercise is divided into four measures, each marked with a percentage sign (%). The first measure is labeled '2', the second '3', the third '4', and the fourth '5'. A brace groups the first two measures, and another brace groups the last two. The piano part includes various accidentals and slurs.

As in opening

35

The second system of the musical score consists of four staves. The top two staves are for strings (Violin I and Violin II), each containing a whole rest in every measure. The bottom two staves are for the piano (right and left hands), each containing a whole rest in every measure.

As in opening

35

4 Moving, with rubato (follow solo guitarist) 3  
4 (♩ = 66-72) 4

40/4

4 Moving, with rubato (follow solo guitarist) 3  
4 (♩ = 66-72) 4

4/4

4 Moving, with rubato (follow solo guitarist) 3  
4 (♩ = 66-72) 4

40/4

4 Moving, with rubato (follow solo guitarist) 3  
4 (♩ = 66-72) 4

4/4

4 Moving, with rubato (follow solo guitarist) 3  
4 (♩ = 66-72) 4

40/4

\* Low strings are prepared with a nail (or similar). Low, gong-like sound.

Handwritten musical score for a string quartet, consisting of four staves. The score includes various musical notations, dynamics, and performance instructions.

**Staff 1 (Violin I):** Features a melodic line with notes and rests. Dynamics include *ppp* and *pppp*. A boxed measure change from 3/4 to 4/4 is indicated at the beginning.

**Staff 2 (Violin II):** Features a melodic line with notes and rests. Dynamics include *ppp* and *pppp*. A boxed measure change from 3/4 to 4/4 is indicated at the beginning.

**Staff 3 (Viola):** Features a melodic line with notes and rests. Dynamics include *mp* and *pppp*. A boxed measure change from 3/4 to 4/4 is indicated at the beginning.

**Staff 4 (Cello/Double Bass):** Features a melodic line with notes and rests. Dynamics include *mp*, *p*, and *pppp*. A boxed measure change from 3/4 to 4/4 is indicated at the beginning. Performance instructions include *arco.* and *(prepared)*.

**Measure Changes:** Boxed annotations show changes from 3/4 to 4/4 at the start of the first and third measures on each staff.

**Dynamics:** *ppp* (pianissimo), *pppp* (pianississimo), *mp* (mezzo-piano), and *p* (piano) are used throughout the score.

**Performance Instructions:** *arco.* (arco) and *(prepared)* are noted in the lower staves.



50

Not too fast.  
Again, with  
rubato (♩=58-63)

mp

(non. rit.)

slow 50

↓ (slow)

(stop)

Unprepare strings 4, 5, 6.

Voice: guitar or similar (with ped.)

col legn. batt.

5

50

Not too fast.  
Again, with  
rubato (♩=58-63)

**f** Strings stopped lightly with hand, bow bouncing, moving away from bridge, creating a gesture descending in apparent tone.

55

poco rit.

a tempo

60

9  
8

mp (project)

\* finger up

55

poco rit.

a tempo

60

9  
8

mp

arco

55

poco rit.

a tempo

60

mp poco vib. but project.

9  
8

\* Sounded only by lifting off finger, sounding adjacent strings as well.

Handwritten musical score for a 12/8 piece, consisting of six staves. The score includes various musical notations, dynamics, and performance instructions.

**Staff 1:** Treble clef, 12/8 time signature. Dynamics: *bc.*, *mp*. Includes a boxed tempo marking  $\boxed{65}$  and a  $\frac{6}{8}$  time signature change. Ends with *poco rit.* and a 12/8 time signature.

**Staff 2:** Treble clef, 12/8 time signature. Includes a  $\frac{6}{8}$  time signature change. Ends with a 12/8 time signature.

**Staff 3:** Treble clef, 12/8 time signature. Dynamics: *pizz*. Includes a  $\frac{6}{8}$  time signature change. Ends with *poco rit.* and a 12/8 time signature.

**Staff 4:** Bass clef, 12/8 time signature. Includes a boxed tempo marking  $\boxed{65}$  and a  $\frac{6}{8}$  time signature change. Ends with *poco rit.* and a 12/8 time signature.

**Staff 5:** Bass clef, 12/8 time signature. Dynamics: *mp*. Includes a  $\frac{6}{8}$  time signature change. Ends with *stop* and a 12/8 time signature.

**Staff 6:** Bass clef, 12/8 time signature. Dynamics: *bc.*, *mp*. Includes a  $\frac{6}{8}$  time signature change and a section marked *col legni: 5*. Ends with *poco rit.* and a 12/8 time signature.

Additional markings include *col legni:* and *(as before)* in the bottom staff.

12 Slowly and expressively 70  
8 ( $\text{♩} = 44-48$ )

12 Slowly and expressively 70  
8 ( $\text{♩} = 44-48$ )

12  
8 Voice: sustained

12 Slowly and expressively 70  
8 ( $\text{♩} = 44-48$ )

75

poco rit.

a tempo

End  
mut. II

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, some with slurs and accents. A dynamic marking 'p' (piano) is present. The staff is mostly empty for the remainder of the system.

Handwritten musical notation on a single staff. It features a complex rhythmic pattern of eighth and sixteenth notes, possibly representing a woodwind or string part. The notation is dense and spans the entire width of the staff.

75

poco rit.

a tempo

Handwritten musical notation on a single staff. It contains a few notes with slurs and accents. A performance instruction in parentheses is written to the right: "(unprepare lower strings)".

An empty musical staff with a treble clef and a key signature of one sharp (F#).

An empty musical staff with a bass clef and a key signature of one sharp (F#).

75

poco rit.

a tempo

Handwritten musical score for a string quartet, consisting of four systems of staves. The score includes tempo markings, dynamics, and performance instructions.

**System 1:**

- Tempo: *As in opening* (80)
- Tempo: *Somewhat slow* ( $\text{♩} = 52-56$ )
- Tempo: *rit.*

**System 2:**

- Tempo: *As in opening* (80)
- Tempo: *Somewhat slow* ( $\text{♩} = 52-56$ )
- Tempo: *rit.*

**System 3:**

- Tempo: *As in opening* (80)
- Tempo: *Somewhat slow* ( $\text{♩} = 52-56$ )
- Tempo: *rit.*

**System 4:**

- Tempo: *As in opening* (80)
- Tempo: *Somewhat slow* ( $\text{♩} = 52-56$ )
- Tempo: *rit.*

The score features various musical notations including notes, rests, slurs, and dynamic markings such as *f*, *mp*, and *ppp*. There are also handwritten annotations like "80" and "85" in boxes, and "rit." indicating a ritardando. The tempo markings are consistently "Somewhat slow" with a quarter note equal to 52-56 beats per minute.

7  
4 Faster, steady ( $\text{♩} = 90$ )

Handwritten musical score for the first system. It consists of a piano part and a drum part. The piano part is written on a grand staff (treble and bass clefs) and features a series of chords with fingerings (5, 4, 3, 2, 1) and dynamic markings. The drum part is written on a single staff with a 7/4 time signature and includes notation for triangles and cymbals. A tempo marking  $\text{♩} = 90$  is present in a box at the end of the system.

*mp* (not too loud)

*mf* bring out harmonics

90

7  
4

Handwritten musical score for the second system. It consists of a piano part and a drum part. The piano part is written on a grand staff and features a series of low clusters with dynamic markings. The drum part is written on a single staff with a 7/4 time signature. A tempo marking  $\text{♩} = 90$  is present in a box at the end of the system.

*mp* (low cluster, as before)

90

7  
4

7  
4 Faster, steady ( $\text{♩} = 90$ )

A handwritten musical score for guitar, consisting of eight staves. The score is written in a system with four systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. The time signature is 7/4, which changes to 6/4 in the final two measures of each system. The notation includes a variety of note values, rests, and articulation marks. The score is written in a clear, legible hand.

7/4 7/4 7/4 7/4 7/4 7/4 7/4 7/4

95 4/4 6/4 4/4 6/4 4/4 95 4/4 6/4 4/4 6/4 4/4 95 4/4 6/4 4/4



Handwritten musical score for guitar, featuring a 6/4 time signature and a key signature of one flat (B-flat). The score is divided into four systems, each with a treble and bass staff. The tempo is marked "Somewhat slow again" at the beginning of each system. The score includes various musical notations such as chords, arpeggios, and melodic lines. Performance instructions include dynamics like *mp* (mezzo-piano) and *f* (forte), and tempo markings like *rit.* (ritardando) and *Faster (again)*. The score is marked with measures 5, 6, 5, and 7 across the systems.

**System 1:** Treble staff has a whole note chord in measure 5. Bass staff has a melodic line starting in measure 5. Chord changes to 5/4 in measure 6, then back to 6/4 in measure 7. Dynamics include *mp* and *f*. A *rit.* marking is present in measure 7.

**System 2:** Treble staff has a complex arpeggiated texture. Bass staff has a melodic line. Chord changes to 5/4 in measure 5, then back to 6/4 in measure 6, then 5/4 in measure 7, and finally 7/4 in measure 8. Dynamics include *mp*. A *rit.* marking is present in measure 7.

**System 3:** Treble staff has a complex arpeggiated texture. Bass staff has a melodic line. Chord changes to 5/4 in measure 5, then back to 6/4 in measure 6, then 5/4 in measure 7, and finally 7/4 in measure 8. Dynamics include *mp*. A *rit.* marking is present in measure 7.

**System 4:** Treble staff has a complex arpeggiated texture. Bass staff has a melodic line. Chord changes to 5/4 in measure 5, then back to 6/4 in measure 6, then 5/4 in measure 7, and finally 7/4 in measure 8. Dynamics include *mp*. A *rit.* marking is present in measure 7.

100  $\frac{7}{4}$  (faster, again)

Handwritten musical score for the first system, consisting of five staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The second staff contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The third staff is a piano accompaniment with chords and eighth notes. The fourth staff contains a bass line with diamond-shaped markings and eighth notes. The fifth staff is a grand staff with a bass clef and a key signature of one sharp (F#), containing a melodic line with eighth notes. Dynamic markings include *mp* and *f*. Rehearsal marks are present at the beginning and end of the system. Time signatures  $\frac{7}{4}$  and  $\frac{4}{4}$  are indicated.

100  $\frac{7}{4}$  (faster, again)

Handwritten musical score for the second system, consisting of five staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#), which is mostly empty. The second staff is empty. The third staff is a piano accompaniment with chords and eighth notes. The fourth staff contains a bass line with diamond-shaped markings and eighth notes. The fifth staff is a grand staff with a bass clef and a key signature of one sharp (F#), containing a melodic line with eighth notes. Dynamic markings include *mp* and *f*. Rehearsal marks are present at the beginning and end of the system. Time signatures  $\frac{7}{4}$  and  $\frac{4}{4}$  are indicated.

100  $\frac{7}{4}$  (faster, again)

105  $\frac{3}{4}$  Broadly ( $\text{♩} = 56-60$ )

110

poco rit.

Handwritten musical score for the first system, measures 105-110. It features a vocal line with lyrics "c. c. c.", a piano line with a wavy tremolo effect, and a guitar line with a complex rhythmic pattern. Dynamics include *mf* and *mp*. The tempo is marked "Broadly" and "poco rit.".

105  $\frac{3}{4}$  Broadly ( $\text{♩} = 56-60$ )

110

poco rit.

Empty musical staves for the second system, measures 105-110.

Handwritten musical score for the second system, measures 105-110. It features a vocal line with lyrics "c. c. c.", a piano line with a wavy tremolo effect, and a guitar line with a complex rhythmic pattern. Dynamics include *mp* and *ppp*. The tempo is marked "Broadly" and "poco rit.".

105  $\frac{3}{4}$  Broadly ( $\text{♩} = 56-60$ )

110

poco rit.

Handwritten musical score for the third system, measures 105-110. It features a vocal line with lyrics "c. c. c.", a piano line with a wavy tremolo effect, and a guitar line with a complex rhythmic pattern. Dynamics include *mp* and *ppp*. The tempo is marked "Broadly" and "poco rit.".

115 Somewhat slow ( $\text{♩} = 44-48$ )

120

Handwritten musical score for the first system, measures 115-120. The score is in 4/4 time and marked "Somewhat slow ( $\text{♩} = 44-48$ )". It consists of three staves. The top staff contains melodic lines with trills and dynamics such as *mp*. The middle staff is labeled "Toms tr." and features a wavy line representing a tom-tom part. The bottom staff has a complex rhythmic accompaniment with many notes and rests, including dynamics like *mp*, *ppp*, and *mf*. A "project" marking is also present.

115 Somewhat slow ( $\text{♩} = 44-48$ )

120

Handwritten musical score for the second system, measures 115-120. The score is in 4/4 time and marked "Somewhat slow ( $\text{♩} = 44-48$ )". It consists of three staves. The top staff has sustained notes with dynamics like *mp* and *pp*. The middle staff is labeled "Voice: sustained" and contains long notes. The bottom staff is marked "arco" and features a rhythmic accompaniment. Dynamics include *mp*, *pp*, and *mf*.

115 Somewhat slow ( $\text{♩} = 44-48$ )

120

900 rit.

As in opening [125]

Handwritten musical score for the first system. It consists of two staves: a piano staff on top and a violin staff on the bottom. The piano staff contains a complex melodic line with many notes, some with slurs and accents. The violin staff contains a simpler line with some slurs. Above the piano staff, there are markings for dynamics and articulation, including *pp* and *f*, and a trill marking *tr.* with a wavy line. The system ends with a double bar line and a repeat sign.

900 rit.

As in opening [125]

Handwritten musical score for the second system. It consists of two staves: a piano staff on top and a violin staff on the bottom. The piano staff contains a complex melodic line with many notes, some with slurs and accents. The violin staff contains a simpler line with some slurs. Above the piano staff, there are markings for dynamics and articulation, including *pp* and *f*, and a trill marking *tr.* with a wavy line. The system ends with a double bar line and a repeat sign.

900 rit.

As in opening [125]

5-29-14 Weston, NY - LC