

Magne Hegdal:

KONSERTSTYKKE

I TRE DELER

(klaver og orkester)

- | | |
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(Notes and translations p. 134)

Bestillingsverk for

ELLEN UGELVIK

og Kringkastingsorkesteret

i anledning Grunnlovsjubileet 2014

Orchestra:

2 flauti

2 oboi

2 clarinetti (in Si b)

2 fagotti

4 corni (in Fa)

2 trombe (in Si b)

3 tromboni (2 tenori e basso)

Tuba

Timpani (3)

Percussione (one player): Triangolo Δ (Beaters: 1 soft, 1 hard)

Piatto sospeso $\perp$

Claves $=$

Xilofono $\times$

3 tomtoms $\square$ ($\perp \perp \perp$)

Tamburo militare $\boxplus$

Gran cassa $\ominus$

Pianoforte solo

Archi

Durata: ca. 28' [♩ = (100-) 112]

KONSERTSTYKKE

1: Dobbel eksposisjon

Magne Hegdal, 2011-13

1 Allegro

2 flauti

2 oboi

2 clar. (B)

2 fagotti

I II
Corni (F)

III IV

2 trombe
(B)

I II
Tromboni

III

Tuba

Timp.

Perc.

Piano-
forte
(solo)

I
Violini

II

Viola

V. celli

C. bassi

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1000

This musical score is written for a piano and strings. It consists of two systems of staves, each with five staves in total. The first system includes a grand staff (treble and bass clef) and three additional staves. The second system includes a grand staff and three additional staves. The music is in 4/4 time, with a key signature of one sharp (F#). The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *f* (forte) and *pp* (pianissimo) are present. The score is marked with a '6' at the beginning of each system, indicating a measure number. The notation includes various musical symbols such as notes, rests, and accidentals.

The first system of staves (measures 1-4) shows a piano part with a grand staff and three additional staves. The piano part begins with a forte (*f*) dynamic. The strings enter in measure 3 with a triplet of eighth notes. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The strings play a sustained chord in measure 4.

The second system of staves (measures 5-8) continues the piano and string parts. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The strings play a sustained chord in measure 8. The score is marked with a '6' at the beginning of each system, indicating a measure number.

A

[illegible]

*) sounding below the written notes!

Handwritten musical score for a symphony orchestra, measures 18-21. The score includes staves for woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Cor, Trumpet, Trombone, Tuba), percussion (Tympani, Percussion), and strings (Violins, Viola, Violoncello, Double Bass). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *f*, *p*, *sf*, and *non dir.* The key signature is one flat (B-flat major or D minor).

[illegible]

27

FL. *a 2* *mp*

Ob. *2.* *mp* *1. p* *a 2* *3*

Cl. *p*

Fg. *(p)* *mf* *(p)*

Cor. *3*

Tr. *2*

Trb. *3*

Tb. *3*

Timp.

Perc.

27

vl. *mf*

vle. *p* *mf*

vc. *mf*

cl. *mf*

33 *C* *a 2*

Fl. *p*

cl. *mf* *1.* *3*

Fg. *a 2* *p*

33 *C*

vl. *1 solo* *mp* *3* *tutti* *p*

vle *p* *3*

vc. *1 solo* *mf* *3* *gli altri* *p*

38 *a 2*

cl. *mp*

Fg. *mp* *3*

cor. *I* *mp* *3* *II* *mp*

Tb. *mp*

38

vl. *p* *3*

vle *mf* *3*

43 D

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Tb.

Timp.

Perc.

43 D

vl.

vle

vc.

cb.

mf

mp

f

p

tutti

pizz.

arco

tr.

48

f *3* *a 2* *3* *f* *non dim.* *ff* *f* *pizz.* *gliss.* *div.* *f* *gliss.* *niente* *unio.* *ff* *pizz.* *f*

8

Individual glissandi

52 #

FL. *mp* *ff*

Ob. *f* *ff*

Cl. *f*

Fg. *a2* *mp*

Cor. *f* *mf*

Tr. *f* *mf*

Trb. *f* *p* *f* *3* *f*

Tb. *mp* *f*

Timp. *mf*

Perc. *f* *mf*

52 arco *ff*

VL. *ff* *f* *3* *ff*

Vle. *f* *f* *3* *f*

Vc. *p* *pp* *f*

cb. *pp* *f* *pizz.* *arco* *mp*

pp *f* *mp*

E Espressivo e flessibile

13

57

Measures 57-60. The score is for a piano and features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include p, pp, and f. The tempo/mood is 'E Espressivo e flessibile'.

57 1 solo E Espressivo e flessibile

Measures 57-60, marked '1 solo'. The score is for a piano and features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include p, pp, and f. The tempo/mood is 'E Espressivo e flessibile'.

62

FL.

Ob.

1. p $4:3$ 3

cl.

1. p 3

Fg.

p 3

Cor. I II

pp 3 3 3

Tr.

pp 3 $1.$ p 3

Trb. I II

pp pp p

62

vl. (solo) p 3 pp

vl. (solo) p 3

vle. 3 p 3

2 soli p 3

vc. p 3

2 soli pp p 3

[illegible]

72 1. *p*

FL. *pp*

Ob. *p* *pp* *ff*

Cl. *pp* *ff*

Fg. *pp* *ff*

Cor. *p* *ff*

Tr. *p* *pp*

Tbn. *p* *dim.* *pp* *(III)*

Timp. *f*

72 (solo) *tutti F*

vl. *(solo)* *p* *ff*

vle. (2 soli) *p* *tutti* *ff*

vc. (2 soli) *p* *tutti* *ff*

cb. *pp* *ff* *Psul.*

82 *a 2*

FL. *mf*

ob. *mf*

cl. *mf*

Fg. *mf*

Cor. *mf* *mp* *3*

Tr. *ff* *mf* *mp* *3*

Trb. *ff*

Tb. *ff*

Timp.

Perc.

82 non div. *f* *div. (sul D)* *gliss.* *pp*

VL. *f* *div. (sul D)* *gliss.* *pp*

vle *f* *unis.* *gliss.* *pp*

vc. *f* *unis. (div.)* *gliss.* *pp*

cb.

18

H

87

Musical score for measures 87-90. The first system consists of four staves. The first two staves are in 7/8 time, and the last two are in 2/2 time. The music features a piano solo with a 7/8 time signature. The first two staves have a 7/8 time signature, and the last two have a 2/2 time signature. The music is marked with a forte (f) dynamic and includes a 2/2 time signature change. The first two staves have a 7/8 time signature, and the last two have a 2/2 time signature. The music is marked with a forte (f) dynamic and includes a 2/2 time signature change.

Musical score for measures 91-94. The first system consists of four staves. The first two staves are in 7/8 time, and the last two are in 2/2 time. The music features a piano solo with a 7/8 time signature. The first two staves have a 7/8 time signature, and the last two have a 2/2 time signature. The music is marked with a piano (pp) dynamic and includes a 2/2 time signature change. The first two staves have a 7/8 time signature, and the last two have a 2/2 time signature. The music is marked with a piano (pp) dynamic and includes a 2/2 time signature change.

Musical score for measures 95-98. The first system consists of four staves. The first two staves are in 7/8 time, and the last two are in 2/2 time. The music features a piano solo with a 7/8 time signature. The first two staves have a 7/8 time signature, and the last two have a 2/2 time signature. The music is marked with a piano (pp) dynamic and includes a 2/2 time signature change. The first two staves have a 7/8 time signature, and the last two have a 2/2 time signature. The music is marked with a piano (pp) dynamic and includes a 2/2 time signature change.

Musical score for measures 99-102. The first system consists of four staves. The first two staves are in 7/8 time, and the last two are in 2/2 time. The music features a piano solo with a 7/8 time signature. The first two staves have a 7/8 time signature, and the last two have a 2/2 time signature. The music is marked with a piano (pp) dynamic and includes a 2/2 time signature change. The first two staves have a 7/8 time signature, and the last two have a 2/2 time signature. The music is marked with a piano (pp) dynamic and includes a 2/2 time signature change.

Musical score for measures 103-106. The first system consists of four staves. The first two staves are in 7/8 time, and the last two are in 2/2 time. The music features a piano solo with a 7/8 time signature. The first two staves have a 7/8 time signature, and the last two have a 2/2 time signature. The music is marked with a piano (pp) dynamic and includes a 2/2 time signature change. The first two staves have a 7/8 time signature, and the last two have a 2/2 time signature. The music is marked with a piano (pp) dynamic and includes a 2/2 time signature change.

[illegible]

96

I

mf

96

I

mf

mp

mf

mp

p

This page of a musical score is for a symphony orchestra. It contains staves for the following instruments: Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (Fg.), Cor (Cor.), Trumpet (Tr.), Trombone (Trb.), Tuba (Tb.), Timpani (Timp.), Percussion (Perc.), Piano (Pf.), Violin (vl.), Viola (vle), Violoncello (vc.), and Double Bass (cb.). The score is written in 2/2 time and includes various musical notations such as notes, rests, dynamics (mf, mp, p), and articulations (pizz., arco). The page number 100 is visible at the top left and bottom left.

This image shows a page of musical notation for a string quartet. The page is divided into two systems of four staves each. The top system contains mostly rests, with some notes appearing in the third measure of the second and third staves. The bottom system contains more active musical notation. The first staff of the bottom system has a melodic line with a slur and a fermata. The second staff has a similar melodic line. The third staff has a melodic line with a slur and a fermata. The fourth staff has a melodic line with a slur and a fermata. The notation includes various musical symbols such as notes, rests, slurs, and fermatas. The dynamic markings 'f' and 'ff' are used throughout. The page is numbered '105' in the bottom left corner.

109

FL. *f* *mf* 1.

ob.

cl.

Fg.

cor.

Tr. *dim.*

Trb. *dim.*

Tb.

Timp.

Perc.

Pf. *meno f subito* *mp*

109

vl. *mf*

vle. *mf*

vc.

cb.

113 K

Musical score for measures 113-116. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measure 113 features a dynamic of *mp* and a tempo marking of *a 2*. Measure 114 has a dynamic of *f* and a triplet of eighth notes. Measure 115 has a dynamic of *mp* and a tempo marking of *a 2*. Measure 116 has a dynamic of *f* and a triplet of eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for measures 117-120. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measure 117 features a dynamic of *mp* and a tempo marking of *a 2*. Measure 118 has a dynamic of *f* and a triplet of eighth notes. Measure 119 has a dynamic of *mp* and a tempo marking of *a 2*. Measure 120 has a dynamic of *f* and a triplet of eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

[illegible]

[illegible]

28 126

FL. *f* *mf* *p*

ob. *f* *mf* *p*

cl. *a2* *mf* *mf* *mp* *p*

Fg. *mf* *mf* *mp* *p* (13)

cor. *mp* *mp*

Tr.

Trb.

Tb.

Timp.

Perc.

rinf. (MS) *mf* *mp* *p*

Ped. (sempre)

126

vl. *p* *mf*

vle *mf* *mp*

vc. *mp*

cb. *mp*

131

1. solo

mp

M

mp 3

Fg.

cor.

Pf.

(Pad. sempre)

*

Detailed description: This system contains measures 131 through 136. The Flute (FL.) part begins with a first solo in measure 131, marked *mp*. The Flute/Guitar (Fg.) part also features a first solo in measure 131, marked *mp*, and includes triplets in measures 135 and 136. The Cor Anglais (cor.) part has a *mf* dynamic in measure 135. The Piano (Pf.) part has a *mf* dynamic in measure 135. A *mp* dynamic with a triplet is marked in the upper right. A *p* dynamic is marked in measure 135. A *mf* dynamic is marked in measure 136. A *3* marking is present in measure 136. A *M* marking is above the Flute part in measure 134. A *(Pad. sempre)* marking is below the Piano part in measure 131. An asterisk *** is below the Piano part in measure 136.

137

1.

mp

mf

1.

mf

mp

mf

mp

mf

cor.

Pf.

(molto)

ob.

cl.

Fg.

Detailed description: This system contains measures 137 through 142. The Flute (FL.) part has a first ending in measure 137, marked *mp*. The Oboe (ob.) part has a first ending in measure 137, marked *p*, and a triplet in measure 138. The Clarinet (cl.) part has a second ending in measure 138, marked *p*. The Flute/Guitar (Fg.) part has a *mf* dynamic in measure 138. The Cor Anglais (cor.) part has a *mp* dynamic in measure 138. The Piano (Pf.) part has a *mf* dynamic in measure 138 and a *(molto)* marking in measure 137. A *1.* marking is above the Flute part in measure 137. A *3* marking is above the Oboe part in measure 138. A *a2* marking is above the Clarinet part in measure 138. A *mp* dynamic is marked in measure 140. A *mf* dynamic is marked in measure 141. A *1.* marking is above the Flute part in measure 141. A *mf* dynamic is marked in measure 142.

137

mf

p

mf

mf

mf

mf

vl. II

vle

vc.

cb.

Detailed description: This system contains measures 137 through 142. The Violin II (vl. II) part has a *mf* dynamic in measure 137. The Viola (vle) part has a *p* dynamic in measure 137 and a *mf* dynamic in measure 138. The Violoncello (vc.) part has a *mf* dynamic in measure 138. The Contrabasso (cb.) part has a *mf* dynamic in measure 138. A *8* marking is below the Contrabasso part in measure 137.

N
142
(2)

Fg. $\text{p}(\text{II})$

cor. 5

Pf. *mp*

142
con sordini

VL. *p*

pp

VC. con sordini

cl. 8

148

Pf. (mp)

148

VL. (I) *mp*

VC. *mp*

p

154

Pf. *p*

154

VL. I *p*

VC. *p*

cl. 8

160 0

Pf. (1) mp

VL.I p

vle p

vc. p

cl. 8

166 cresc. mp

166 mp

166 p

172 tr

Timp. p

Pf. cresc. ff

VL.I

vc. 3

FL. 4/4

Ob. 4/4

cl. 4/4

Fg. 4/4

cor. I, III 4/4 *mf*

cor. II, IV 4/4 *mf*

Tr. 4/4 *f* *con sordino* 3

Trb. 4/4 *f* *gliss.*

Tb. 4/4

Timp 4/4 *f* *p*

Perc. 4/4

Pf. 4/4 *f* *mf* *ten.* *ff* *p* *ff*

P 177 *via sord.*

vl. 4/4 *mf* *2 soli* *f* *gliss.* *gliss. sul IV* *mf*

vle 4/4 *mf* *senza sord.* *mf*

vc. 4/4 *mf*

cb. 4/4 *mf*

[illegible]

FL. *f*

ob. *f*

cl. *f*

Fg. *f*

cor. *f*

Tr. *f*

Trb. *f*

Tb. *f*

Timp. *f*

Perc. *f*

Pf. *ff* *piano ed espressivo* *pp*

Ped. *

188

vl. *f*

vle. *f*

vc. *f*

cb. *f*

R
Piano ed espressivo

193

193

194

195

196

197

193

R

Piano ed espressivo

1 solo

193

194

195

196

197

[illegible]

This page of the musical score, measures 203-206, features a variety of instruments and complex musical notation. The woodwinds (Fl., Obr., Cl., Fg.) and brass (Cor., Tr., Trb.) sections are active, with the Flute and Oboe playing melodic lines and the Clarinet and Bassoon providing harmonic support. The strings (vl., vle, vc.) and Piano (Pf.) provide a rhythmic and harmonic foundation. The score includes numerous dynamics (p, pp, ppp), articulations (accents, slurs), and complex rhythmic patterns, including triplets and a 5:6 ratio. The key signature has one flat (B-flat).

Handwritten musical score for a symphony, measures 208-211. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb.), Piano (Pf.), Violin I (vl.), Violin II (vle.), and Viola (vc.). The music features various dynamics (pp, p, mf, tutti), articulations (accents, slurs), and complex rhythmic patterns including triplets and sixteenth notes. The key signature has one flat (B-flat major or E-flat minor).

213

4 2 T

a 2

2. *pp* *a 2* *mp* *pp* 5:6 *a 2* *p*

1. *pp* 2. *p* *pp* *a 2* *pp*

3 *pp*

(1.) 3 *p* 3 *p* 3 *pp*

(I) *p* *pp* *p* *p* *pp*

(II) *p* *pp* *p* *pp* *pp*

Perc. *f* *mf* *p*

T

(2 soli) *mf* *pp* *tutti* *pp* *tutti* *p*

218 (a2) b...

FL. (a2) f 5:6 f 5:6 f 3

Ob. f 5:6 f 5:6 f 5:6

Cl. f 5:6 f 5:6 f 5:6

Fg. (a2) p f p

Cor. a2 (III, IV) mf III IV f 3 3

Tr. a2 mf 3 2. 3 3 1.

Trb. mp mp f f p f mf

Tb. mf mf f p f

Timp.

Perc. f mp p

Pf. mp ff

218

vl. (p) f 3 5:6 f f

vle. f 3 f 3 f 3

vc. f 3 f 3 f 3

cl. f 3 f 3 f 3 5:6

[illegible]

*') Individual glissandi (ad lib. sul III).

[illegible]

First System:

- Piano (Pf.):** Melody with a fermata on the first measure, followed by a forte (f) dynamic. The key signature has one flat (B-flat).
- Violins I (VL.):** Rhythmic pattern of eighth notes, marked *div. con sord.* and *pp*.
- Violins II (Vle.):** Rhythmic pattern of eighth notes, marked *div. con sord.* and *pp*.
- Viola (Vc.):** Rhythmic pattern of eighth notes, marked *div. con sord.* and *pp*.
- Cello (Cl.):** Rhythmic pattern of eighth notes, marked *div. con sord.* and *pp*.

$\equiv$

Handwritten musical score for a symphony orchestra, measures 246-250. The score includes parts for Flute (FL.), Fagotto (Fg.), Percussion (Perc.), Piano (Pf.), Violins (vl.), Viola (vle.), Violoncello (vc.), and Contrabasso (cb.). The key signature is one sharp (F#). The score features various musical notations including triplets, dynamics (mp, mf, f, p), and performance instructions like 'Ped.' and 'pizz.'

2: Innspill og utvikling

[illegible]

Handwritten musical score for a string quartet, featuring various musical notations, dynamics, and performance instructions.

First System:

- Staff 1 (Violin I): Treble clef, key signature of two sharps (F# and C#). Measure 1 contains a half note chord (F#4, C#5) with a forte (*f*) dynamic and a second ending bracket labeled "a 2".
- Staff 2 (Violin II): Treble clef. Measure 1 contains a half note chord (F#4, C#5) with a forte (*f*) dynamic and a first ending bracket labeled "1.". A slur connects this measure to the next.
- Staff 3 (Viola): Treble clef. Measure 1 contains a half note chord (F#4, C#5) with a forte (*f*) dynamic and a second ending bracket labeled "a 2".
- Staff 4 (Cello): Bass clef. Measure 1 contains a half note chord (F#4, C#5) with a forte (*f*) dynamic and a second ending bracket labeled "a 2".

Second System:

- Staff 1: Treble clef. Measure 1 contains a half note chord (F#4, C#5) with a forte (*f*) dynamic and a first ending bracket labeled "3".
- Staff 2: Treble clef. Measure 1 contains a half note chord (F#4, C#5) with a piano (*p*) dynamic and a first ending bracket labeled "3".
- Staff 3: Treble clef. Measure 1 contains a half note chord (F#4, C#5) with a piano (*p*) dynamic and a first ending bracket labeled "3".
- Staff 4: Bass clef. Measure 1 contains a half note chord (F#4, C#5) with a piano (*p*) dynamic and a first ending bracket labeled "3".

Third System:

- Staff 1: Treble clef. Measure 1 contains a half note chord (F#4, C#5) with a piano (*p*) dynamic and a first ending bracket labeled "3".
- Staff 2: Treble clef. Measure 1 contains a half note chord (F#4, C#5) with a piano (*p*) dynamic and a first ending bracket labeled "3".
- Staff 3: Treble clef. Measure 1 contains a half note chord (F#4, C#5) with a piano (*p*) dynamic and a first ending bracket labeled "3".
- Staff 4: Bass clef. Measure 1 contains a half note chord (F#4, C#5) with a piano (*p*) dynamic and a first ending bracket labeled "3".

Fourth System:

- Staff 1: Treble clef. Measure 1 contains a half note chord (F#4, C#5) with a piano (*p*) dynamic and a first ending bracket labeled "3".
- Staff 2: Treble clef. Measure 1 contains a half note chord (F#4, C#5) with a piano (*p*) dynamic and a first ending bracket labeled "3".
- Staff 3: Treble clef. Measure 1 contains a half note chord (F#4, C#5) with a piano (*p*) dynamic and a first ending bracket labeled "3".
- Staff 4: Bass clef. Measure 1 contains a half note chord (F#4, C#5) with a piano (*p*) dynamic and a first ending bracket labeled "3".

Performance Instructions:

- Sul pont., senza vibr.* (Sul ponticello, without vibrato)
- ord.* (order)
- univ.* (unison)
- senza sord.* (without mutes)
- mf* (mezzo-forte)
- sf* (sforzando)
- f* (forte)
- p* (piano)

10

A

Fl.

ob.

cl.

Fg.

Cor.

Tr.

Ttr.

Tb.

Timp.

Perc.

Pf.

vl.

vle.

vc.

cb.

14

mf

f

mf

p

tr

mf

(3 □)

mf

mp

f

ff

ff

mp

f

(mp)

pizz.

ff

pizz.

ff

pizz.

ff

pizz.

f

arco

f

arco

f

ff

B

19

Fg. *mf*

Trb. III *ff*

Trb. *ff*

Timp. *tr* *mp* *mf* *f* *tr* *fff* *pp*

Per. *3* *ff*

vc. *f* *mf*

cl. *f* *mf*

8

19

B

25

Timp. *tr* *p* *ff* *pp*

Perc. *(L.v.)* *(Θ)* *tr* *pp* *ff* *pp*

32

(H → B) G.P.

Pf. *mp* *p* *tr* *pp* *mf*

Perc. 40 (Θ) *tr* *mf* niente

Liberamente (espressivo e flessibile)

Pf.

45 *p* *mf* *pp* *p* *mf* *pp* *f*

(mp)

49 *p* *mp* *pp* *pp*

5:6

54 (giocosso) *p* *rinf.* *pp* *mp*

(senza suono)

59 *p* *pp* *f* *f* *f*

63 *mf* *pp* *f* *f* *f* *p subito*

68 *Pf.* *f* *p* *cresc.*

72 *f* *p sub.* *poco legato* *mf>*

76 *dolce* *p* *pp* *p*

80 *(sopra)* *pp* *Legato* *mp* *p*

83 *pp* *mp* *p* *mp*

86 *pp* *tr*

89

p *pp* *p* *pp*

93

C

FL.

Ob.

(Tempo giusto)

pp

p cresc.

f

mf

5:6

5:6

98

mp (rinf.)

p

pp

5

3

7:6

3

102

p *f*

mf

mf

sf *sf* *mp*

3/4

106 **D**

FL. *p*

Ob. *p* (ten.)

Pf. *f*

110

FL. *p*

Ob. *p*

Pf. *f* *mf* *f* *C. Ph. E.* *p subr.* (MS)

115

FL. *mp* *mf*

Ob. *mp* *mf*

Pf. *mf* *dim.*

119 **E**

FL. *mf* *(p)* *mf* *p* *f*

Ob. *p* *(p)* *mp* *p* *f*

Pf. *p* *pp*

Measures 119-123. Flute and Oboe parts feature melodic lines with triplets and dynamic markings. Piano part has a triplet in the right hand. Section E is indicated.

124

FL. *mp* *mp* *mf* *mf*

Ob. *p* *mp* *mf* *mf*

Pf. *fp*

Measures 124-128. Flute and Oboe parts continue with melodic lines and triplets. Piano part has a forte piano (fp) marking. Section E continues.

129 *molto legato* *mp*

FL. *mp* *p* *mp* *mp* *mp*

Ob. *mp* *mp* *mp* *mp* *mp*

Measures 129-133. Flute and Oboe parts feature melodic lines with triplets and dynamic markings. Piano part has a mezzo-piano (mp) marking. Section E continues.

134 **F**

FL. *mf* *mf* *p* *mf*

Ob. *mf* *mf* *p* *mf*

Pf. *mp* *mf*

SOLO *p* *(sutr.)*

Measures 134-138. Flute and Oboe parts feature melodic lines with triplets and dynamic markings. Piano part has a mezzo-piano (mp) marking. Section F is indicated.

139 (1.)

FL. *mp* *p*

Ob. (1.) *mp*

Pf. *p* *f* *dim.*

144

p *mp* *f*

p *4:3* *mp* *mf*

mp *f*

5:6 *5:6*

149

f *mp* *p*

154

FL. *mp* *mf*

Ob. *mp* *mf*

Pf. *f* *dim.* *mf*

159 *mf* **G** *p* SOLO

mf *mp* *mp* *mf*

3 4 (mp) 4 *p* 3 *pp* 4 3 4 3 4

165 1. fl.

3 4 (mp) 4 *p* 3 4 4 3 4 3 4 3 4 3 5 3 4

170 Perc.

3 4 *p* 3 *pp* 4 *p* 3 *pp* 4 *ff* 3 4 3 4 3 4 3 4 3 4 3 4

cf. A. Reicha 1803

176 H

FL. *a 2* *f* *a 2* *f*

Ob. *a 2* *f*

Cl. *a 2* *f*

Fg. *a 2* *f* *ff* *dim.* *mf*

Cor. *I, III a 2* *ff* *dim.* *mf* *f*

Tr. *II, IV a 2* *f* *ff* *dim.* *f* *mp*

Trb. *f* *ff* *f* *mp*

Tb. *f* *ff* *f* *mp*

Timp. *tr* *mp* *f* *(p)*

Perc. *f* *pp*

Pf. *fff*

176 H

vl. *f* *p*

vle. *ff* *mf*

vc. *mp* *f* *ff* *dim.* *mf*

cb. *mp* *f* *ff* *dim.* *mf*

183

ff > f mp fff

(I. III) (II. IV)

ff f mp fff

183

ff > f mp fff

189 **I**

FL. *ff*

ob. *ff*

cl. *ff* (a2) *p* *ff*

Fg *ff* *f*

Cor. *ff* *f* *pp*

Tr. *ff* *f* *pp*

Trb. *ff* *f* *mf* *mp*

Tb. *ff* *f* *mf*

Timp. *f*

Perc. *f*

Pf *sf*

189 **I**

vl. *ff* *gliss.* *f* *pp*

vle *ff* *gliss.* *f* *ff* *gliss.* *unis.* *f*

vc. *ff* *gliss.*

cl. *ff* *gliss.*

195

This musical score page contains measures 195 through 200. The top system consists of five staves, all of which are empty, indicating a rest for the upper woodwinds and strings. The bottom system begins with a bass line in measure 195, marked with a forte *f* dynamic and a triplet of eighth notes. Above this triplet is the instruction *E → E $\flat$* . The bass line continues with a half note in measure 196, a quarter note in measure 197, and a triplet of eighth notes in measure 198, which is marked with a mezzo-forte *mf* dynamic. The piano part enters in measure 195 with a forte *f* dynamic, featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand. The piano part continues with complex rhythmic patterns, including triplets and sixteenth notes, throughout measures 195 to 200. The tempo and mood are indicated by the marking *195 energico* at the start of the piano section. The page number 195 is written in the top left corner, and the page number 59 is in the top right corner.

195

f *E → E $\flat$* *mf*

195 *energico*
non dir.

f *mf*

60 200

J

FL.

ob.

cl.

Fg.

cor.

Tr.

Trb.

Tb.

Timp.

Perc.

Pf.

200

J

vl.

vle

vc.

cb

207

a2

f *p* *f* *p* *f* *p*

f *mf* *sf* *mf*

207

8

The musical score is written for a piano and orchestra. It consists of three systems of staves. The first system (measures 207-210) features a piano melody in the upper staves with dynamics *f* and *p*, and a bass line in the lower staves. The second system (measures 211-214) shows a piano melody with a large slur and dynamics *f*, *mf*, and *sf*, and a bass line. The third system (measures 215-218) features a piano melody with a large slur and dynamics *f*, and a bass line. The score is written in 2/4 time and includes various musical notations such as notes, rests, and slurs.

FL. *f* *p*

ob.

cl.

Fg.

cor.

Tr.

Trb.

Tb.

Timp.

Perc.

Pf.

trance f *p*

mf *p* *f*

sf *f* *fff*

1. *fp*

212

K

vi.

vle

vc.

cb.

mp *f*

pizz. *fff*

fff

pizz. *fff*

fff

pizz. *fff*

fff

[illegible]

224 **L** Espressivo. Poco a poco agitato

FL. *p mp pp*

Ob. *pp p pp*

Cl. *pp mp pp*

Fg. *p mp pp*

224 **L** Espressivo. Poco a poco agitato

Vla. *p mp pp*

Vc. *p mp pp*

231

FL. *mp* *p* *mf* *p*

Ob. *mp* *p* *mf* *p*

Cl. *mp* *p* *mf* *p*

Fg. *mp* *p* *mf* *p*

vla. (1 solo) *mp* *p* *mf* *p*

vc. (1 solo) *mp* *p* *mf* *p*

5:6 3 3 3

237

G.P.

f *mf* *mp* *p*

5:6 3 3

237

G.P.

f *mp* *p* *mf* *mp*

242

Pf. *pp* *cresc.* *f* *ff*



M "Adagio" - ma steno tempo (♩ = ♩)

245

Cor. *mf* *mf* *mf*

Trb. *mf*

Tb. *mp*

Timp. *f* *mp*

Perc. *mp* *f*

Pf. *(ff)* *mf*

M

245

Vl. *f*

Vle. *tutti* *f*

Vc. *tutti* *f*

Cb. *f*

Ped.

This page of a musical score is for a symphony orchestra. The staves are arranged as follows from top to bottom:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- Fg. (Bassoon)
- cor. (Cor Anglais) - two staves
- Tr. (Trumpet)
- Trb. (Trombone) - two staves
- Tb. (Tuba)
- Timp. (Timpani)
- Perc. (Percussion)
- Pf. (Piano/Forte) - grand piano section with multiple staves
- vi. (Violin) - two staves
- vle. (Viola)
- vc. (Violoncello)
- cb. (Double Bass)

The score includes various musical notations such as notes, rests, dynamics (f, mf, p, mp), and articulations (accents, slurs). The key signature has one sharp (F#), and the time signature is 2/2. The page number 248 is visible at the top left of the string section.

251

N

Musical score for measures 251-253. The score is written for a piano and a string ensemble. The piano part (measures 251-253) features a melody in the right hand and a bass line in the left hand. The string ensemble (measures 251-253) consists of five staves, each with a different instrument (violin I, violin II, viola, cello, and double bass). The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte) and *p* (piano). The tempo is marked *tr.* (trio). The key signature is one flat (B-flat major or D minor).

Musical score for measures 254-256. The score is written for a piano and a string ensemble. The piano part (measures 254-256) features a melody in the right hand and a bass line in the left hand. The string ensemble (measures 254-256) consists of five staves, each with a different instrument (violin I, violin II, viola, cello, and double bass). The dynamics range from *mf* (mezzo-forte) to *sf* (sforzando). The tempo is marked *tr.* (trio). The key signature is one flat (B-flat major or D minor).

251

N

Musical score for measures 257-259. The score is written for a piano and a string ensemble. The piano part (measures 257-259) features a melody in the right hand and a bass line in the left hand. The string ensemble (measures 257-259) consists of five staves, each with a different instrument (violin I, violin II, viola, cello, and double bass). The dynamics range from *mf* (mezzo-forte). The tempo is marked *tr.* (trio). The key signature is one flat (B-flat major or D minor).

68 254

This page of a musical score is for a symphony orchestra. The staves are arranged as follows from top to bottom:

- FL.** (Flute)
- Ob.** (Oboe)
- cl.** (Clarinet)
- Fg.** (Fagott/Bassoon)
- cor.** (Corni) - two staves
- Tr.** (Trombe/Trombones) - two staves
- Trb.** (Tromboni/Trombones)
- Tb.** (Tubista/Tuba)
- Timp.** (Timpani)
- Perc.** (Percussion)
- Pf.** (Pianoforte/Piano)
- vl.** (Violini/Violins) - two staves
- vle** (Violoncelli/Violas)
- vc.** (Violoni/Viols)
- cb.** (Contrabbassi/Double Basses)

The score includes various musical notations and dynamics:

- Woodwinds:** Flute, Oboe, Clarinet, and Bassoon parts with notes, rests, and dynamics like *p* (piano) and *f* (forte).
- Brass:** Corni, Trombones, and Tuba parts with notes, rests, and dynamics like *f* and *dim.* (diminuendo).
- Percussion:** Timpani and general percussion parts with notes, rests, and dynamics like *f*, *mf*, and *mp*.
- Piano:** A complex part with many notes, rests, and dynamics like *ff* (fortissimo) and *p*.
- Strings:** Violins, Violas, Violons, and Double Basses parts with notes, rests, and dynamics like *f*.

257

Musical score for measures 257-260. The score is written for a piano and includes dynamics such as *f*, *mp*, *mf*, *poco dim.*, *p*, and *cresc.*. It features various musical notations including triplets, slurs, and a pedal point marked "Ped. *".

257

Musical score for measures 257-260. The score is written for a piano and includes dynamics such as *mp*, *mf*, and *p*. It features various musical notations including triplets, slurs, and a pedal point marked "Ped. *".

FL. —

ob. —

cl. —

Fg. — *f* — *dim.* *mp* *mf* *3mp* *mp* *p*

Cor. — *f* — *dim.* *mp* *mf* *3mp* *mp* *p*

Tr. —

Trb. — *mf* *mp* *3* *p*

Tb. — *mp* *3* *p*

Timp. —

Perc. — *tr* *mf* — *p*

Pf. — *ff* *mf* *3* *5*

vl. — *ff* *p*

vle — *ff* *p*

vc. — *ff* *p*

cb. — *ff* *p*

[illegible]

269 **P**

1. solo *mp*

1. solo *mp*

Timp. *p* *mp* *mp*

Perc. 3 $\square$ 3 *mp* *mf* *tr*

Pf. *mf* (con ped.) *pizz.* *mf*

cl. 269 *mf*

271

mp *mp*

(P) *mp* *mf* *tr* *mf* *mf*

mp *mf*

271

vle. *mp* *mf*

cl. *mf* (pizz.) *mf*

273

Timp. f

Perc.

Pf. *cresc.* f ff

vle. 273 f

cb. 273 ff

275

275

Ped. sempre tenuto

vle. 275

277

$E\flat \rightarrow E\sharp$
 $B \rightarrow H$

f *tr* ffp mp sf

(Ped.)

281

Cor. *mf* *mp* *mf* *p*

Trb. *mf* *mp* *mf* *p*

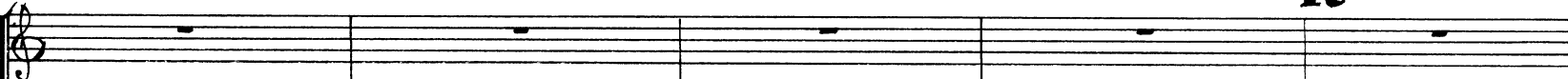
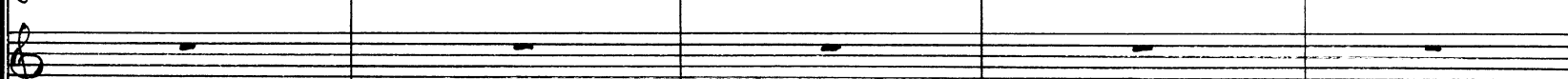
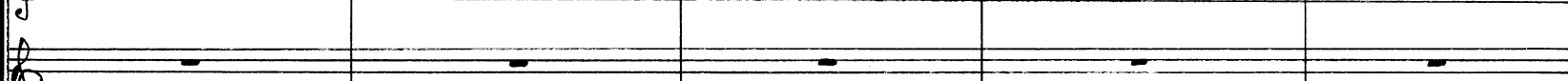
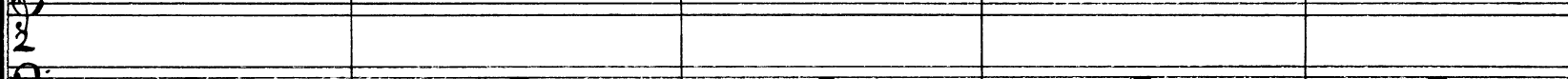
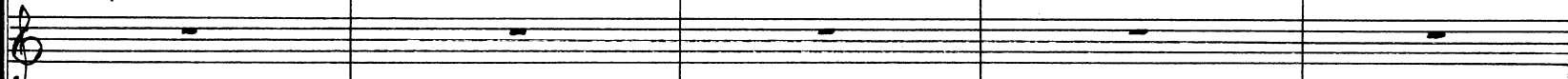
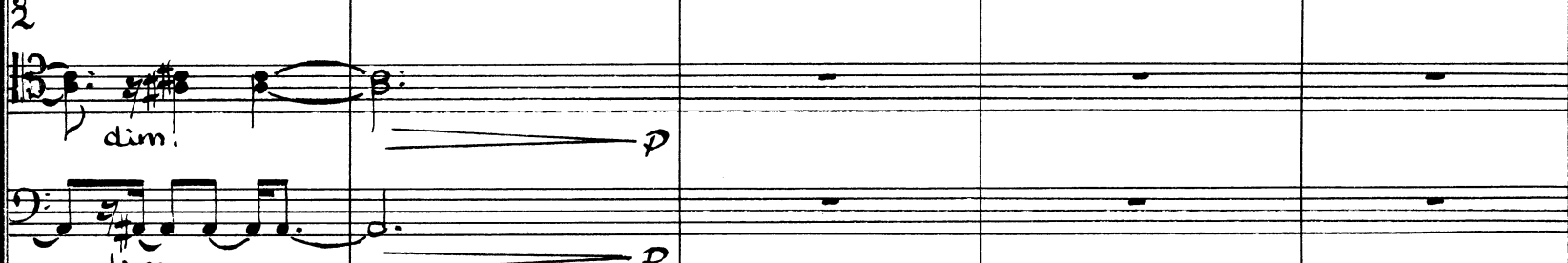
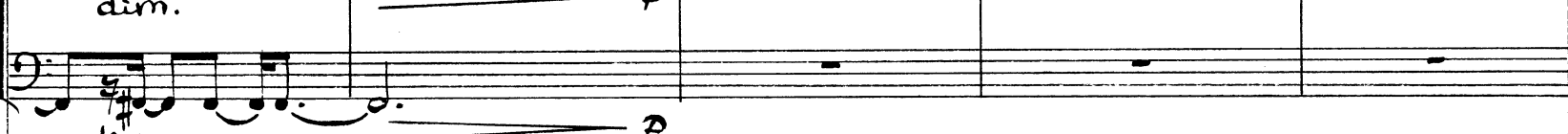
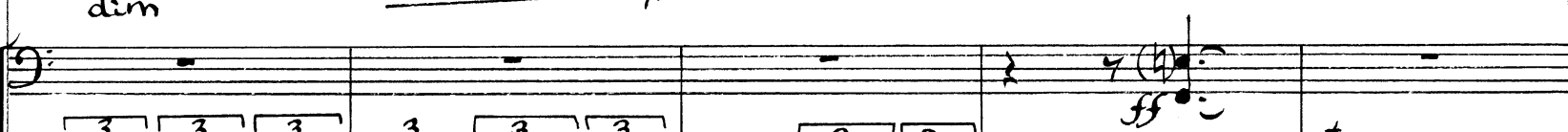
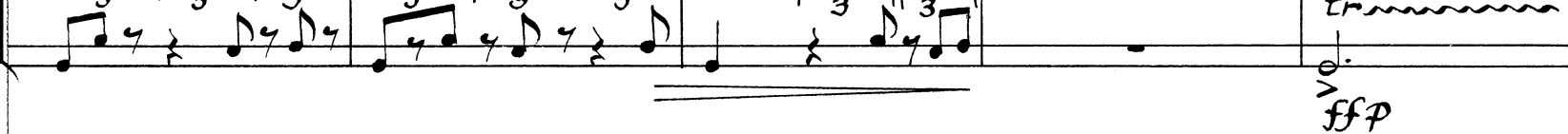
Perc. *(dim.)*

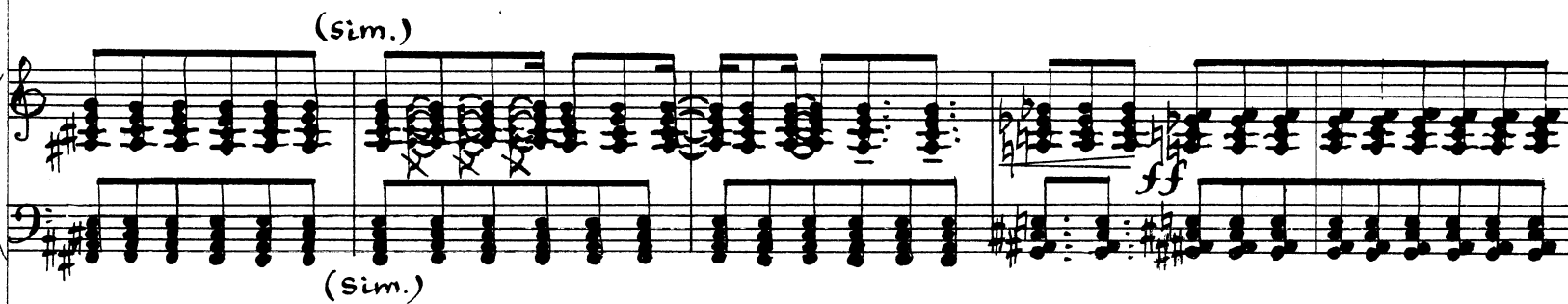
Pff. *p subito* *cresc.* *f* *marcato*

[illegible]

291

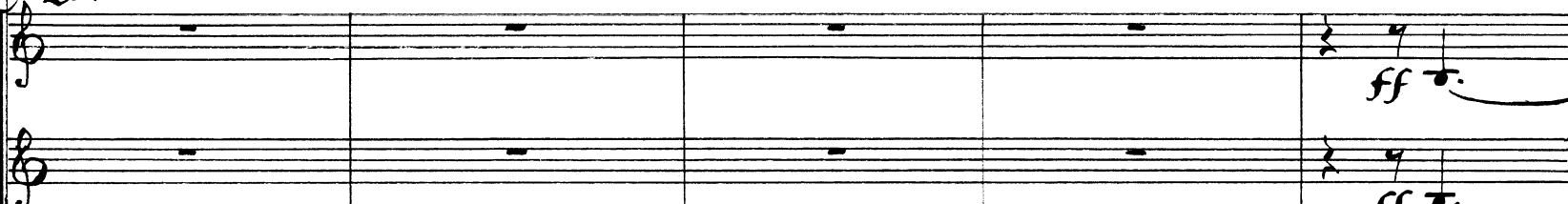
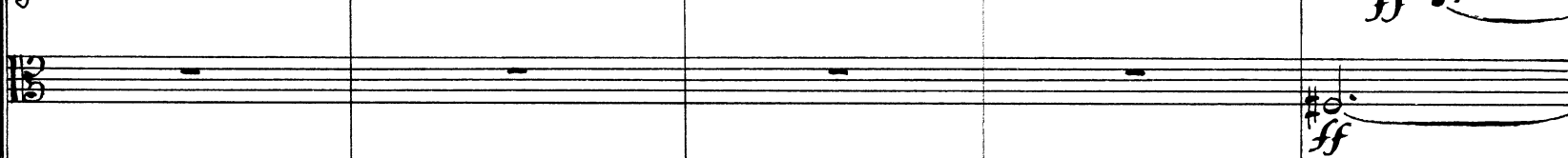
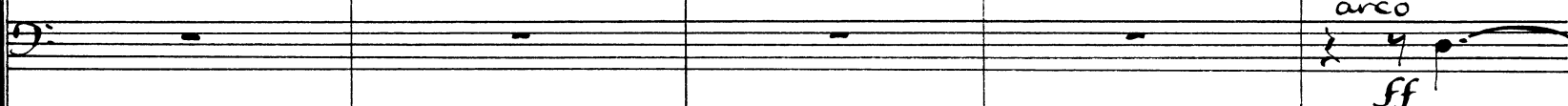
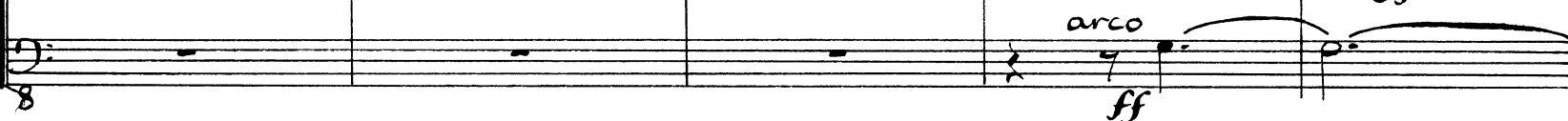
R

FL. 
ob 
cl. 
Fg. 
Cor. 
Tr. 
Trb. 
Tb. 
Timp. 
Perc. 

Pf. 

291

R

vl. 
vle 
vc. 
cb. 

300

FL. *p* *mp*

ob.

Perc. *ff* *L.v.* *mp*

Pf. *ff* *p*

300

8

78 79 80 81

S
305
sempre 1.

Fl. 1) *mp* 2) *mf*

Ob. 1) *p* 2) *p*

Tr. 1) *p*

Perc. *mp*

Pf. *pp* *mf*

S
305
1) solo *pizz.* *arco*

vl. *f* *mp* *pizz.* *arco*

vla. *mp* *mf* *mp*

*) In this section (b. 305-327) the conductor should primarily indicate the beginning of each bar - coordinated with the pianist, who plays "tempo giusto" throughout (like the percussion).

1) Such motifs are to be placed freely within the bars; they should be played freely and without any synchronization.

2) The pitch is chosen at random by the performer. The notation, however, suggests a relative position (high, medium, low). Regarding rhythm and dynamics, the notation should be strictly observed.

309

FL. (1) *f*

Ob. (1) *mf*

Tr. (1) *con sordino* *fp* *senza sord.* *pp*

Perc. *mp* *mf*

Pf. *p*

Vl. soli *f*

Vla. *p*



313

p

p

mp

mp

mf

mf

mf

*) See previous page, 2)

316

FLz.

mf

p

pp

mf

pp

p

f

pp

pizz.

f

sul pont.

mf

sul tasto

mp



T

319

f

mf

mp

p

pp

p

mf

p

mf

mf

col legno

arco

p

mf

p

Handwritten musical score for guitar, measures 326-334. The score is in 3/4 time and features six staves. The notation includes various musical symbols such as notes, rests, triplets, and dynamic markings (p, pp, mp, f). Performance instructions like 'sul pont.', 'ord.', 'pizz.', and 'arco' are present. The score is divided into two systems, with measures 326-334 in the first system and measures 335-344 in the second system.

332

Fl.

Cl.

Fg.

Pf.

3

7#

Ped.

*

Ped.

*

Ped.

*

5

6

U

332

vl.

vle.

vc.

tutti

mp

tutti

mp

div.

div.

mp

mp

mp

mp

337

Fl. f pp

ob.

cl. f pp

Fg. f pp

cor. mp

Tr.

Trb.

Tb.

Timp.

Perc.

Pf. mf $dim.$ f

337

vl. f pp

vle. f pp

vc. f pp

cb.

unis. mf

342

mp

mp

2mp

mp

p

mp

mf *p*

semplice

342

p

unis.

mp

mp

8

(solo) *mf*

FL.

ob.

cl.

Fg.

cor.

Tr.

Trb.

Tb.

Timp.

Perc.

Pf.

mp

mp

mp

mp

mp

mp

mp

mp

mf

347 **V**

vi.

vle.

vc.

cb.

mp

div.

unis.

mp

mp

pizz.

arco

mp

pizz.

mp

p

p

350

FL.

Pf.

ff subito

Ped.

350

vl.

p

vlle.

f

vc.

f

353

cl.

mp

Pf.

dim.

ten.

mp

353

vlle.

con sordini

p

358

cl. *mp*

Pf. *Leggiero* *p*

vl. I *p* *mp* *p* *sul tasto*

vle. *mp* *p* *sul tasto*

X

363

FL. 1. *p*

Pf. *sf* *p delicato (ma molto ritmico)*

X

363

I. *naturale* *5:6* *5:6* *pp* *pp*

II. *con sordini* *5:6* *5:6* *pp* *pp*

vle. *naturale* *5:6* *5:6* *pp* *mp* *pp*

vc. *con sordini* *5:6* *5:6* *pp* *pp*

cl. *con sordini* *5:6* *5:6* *pp* *pp*

367

Pf. *pp*

367

vl. *pp* *via sord.*

vle. *divisi* *ppp* *via sord.*

vc. *ppp* *via sord.*

cl. *ppp* *via sord.*

372 Y

Perc. *tr* *pp* *mp* *niente*

Pf.

376

obr. *p*

Pf. *mf dim.*

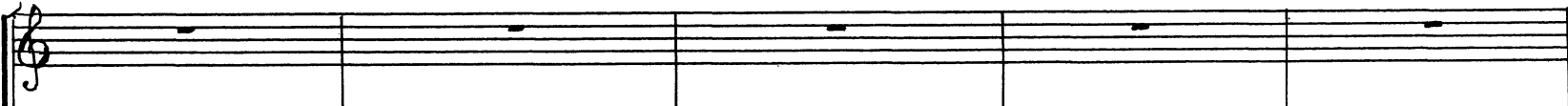
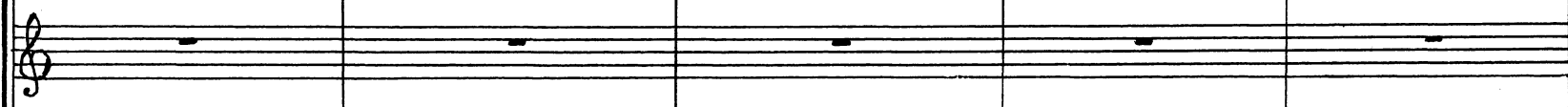
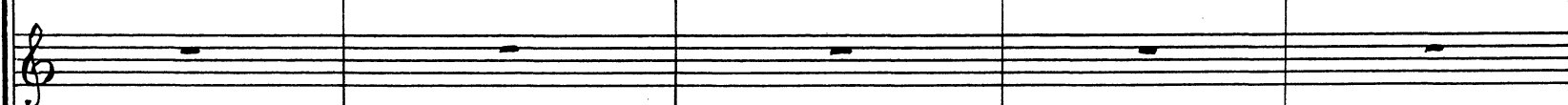
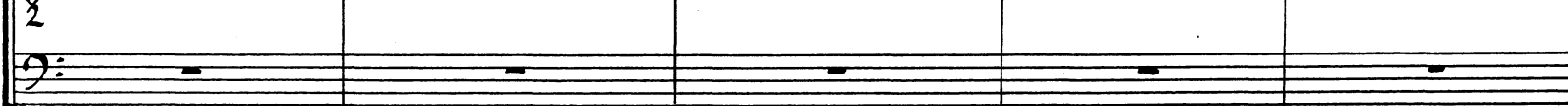
376

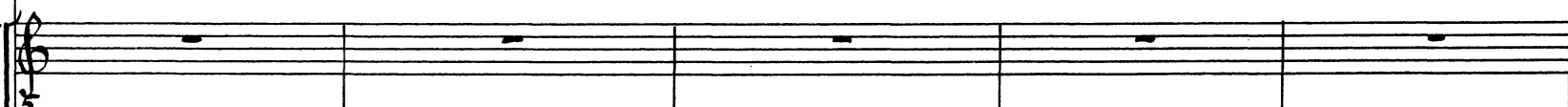
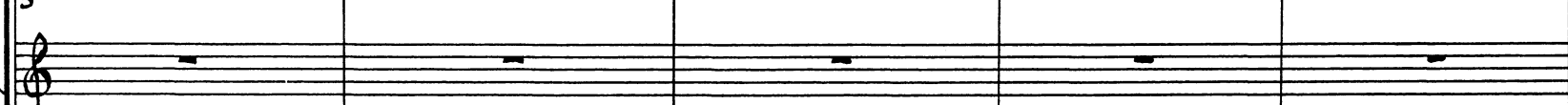
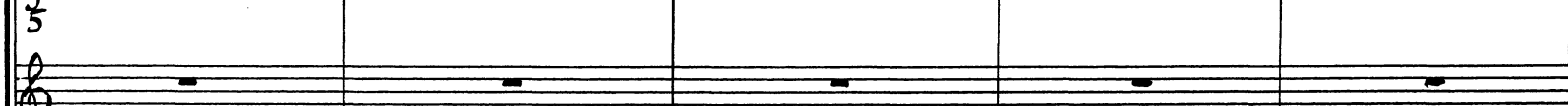
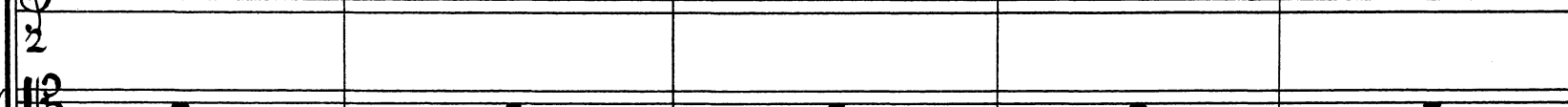
vle. *unis.* *mp*

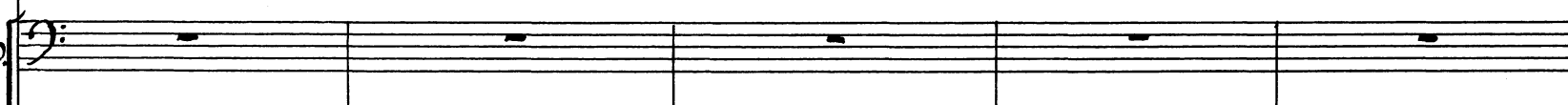
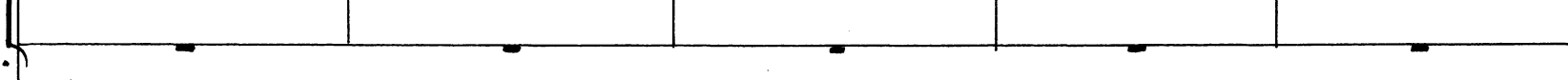
vc. *mp*

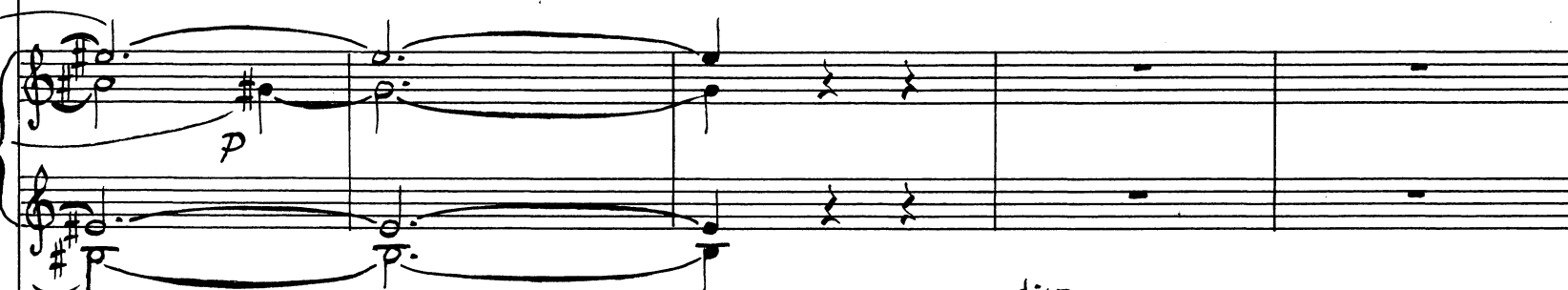
Z

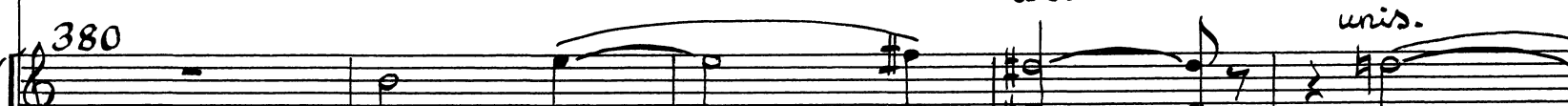
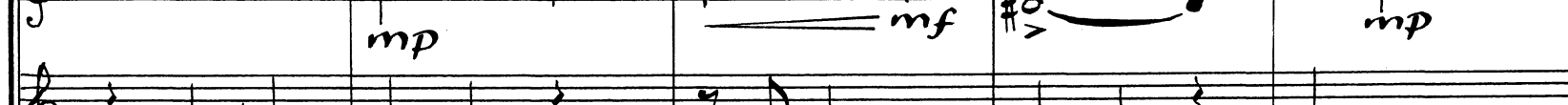
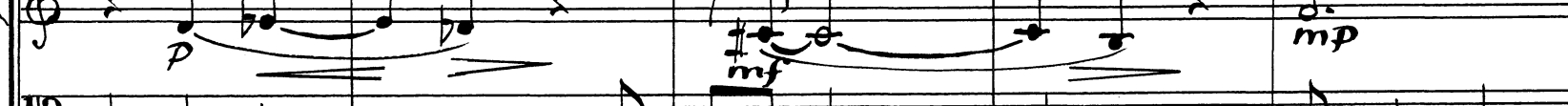
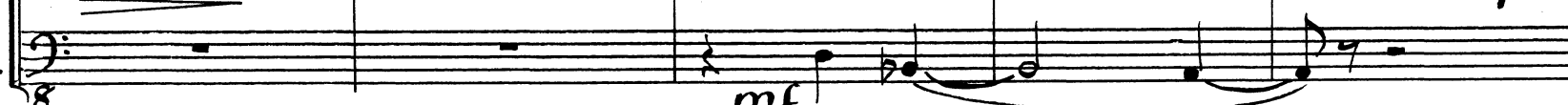
90 380

Fl. 
ob. 
cl. 
Fg. 

cor. 
Tr. 
Tbz. 
Tb. 

Timp. 
Perc. 

Pf. 

380
vl. 
vle 
vc. 
cb. 
div. 
unis. 

poco rit.

385

Musical score for measures 385-390. The score is written for a large ensemble, including strings, woodwinds, and brass. The tempo is marked 'poco rit.' (poco ritardando). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features a variety of musical notations, including whole notes, half notes, and quarter notes, often beamed together. Dynamics include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score is divided into two systems, with measures 385-390 in the first system and measures 391-396 in the second system.

385 poco rit.

Musical score for measures 391-396. The score is written for a large ensemble, including strings, woodwinds, and brass. The tempo is marked 'poco rit.' (poco ritardando). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features a variety of musical notations, including whole notes, half notes, and quarter notes, often beamed together. Dynamics include *f* (forte), *p* (piano), and *p sub.* (piano subito). The score is divided into two systems, with measures 391-396 in the first system and measures 397-402 in the second system.

3: Rekapitulasjon og kadens

1 a tempo (Tempo I)

FL. $\text{a } 2$ f

ob. $\text{a } 2$ f

cl. $\text{a } 2$ f

Fg. $\text{a } 2$ f

cor. f

Tr. f

Trb. f

Tb. f

Timp. (11) f

Perc. f

Pf. f

a tempo (Tempo I)

1 div. f

vl. f

vle. f

vc. f

cb. f

[illegible]

Handwritten musical score for page 94, featuring various instruments. The score is written in 3/4 time and includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The instruments and their parts are:

- FL.** (Flute): Part 1, measures 1-4, 7-10, 13-16, 19-22.
- Ob.** (Oboe): Part 1, measures 1-4, 7-10, 13-16, 19-22.
- Cl.** (Clarinet): Part 1, measures 1-4, 7-10, 13-16, 19-22.
- Fg.** (Bassoon): Part 1, measures 1-4, 7-10, 13-16, 19-22.
- cor.** (Cor Anglais): Part 1, measures 1-4, 7-10, 13-16, 19-22.
- Tr.** (Trumpet): Part 1, measures 1-4, 7-10, 13-16, 19-22.
- Trb.** (Trombone): Part 1, measures 1-4, 7-10, 13-16, 19-22.
- Tr.** (Tuba): Part 1, measures 1-4, 7-10, 13-16, 19-22.
- Timp.** (Timpani): Part 1, measures 1-4, 7-10, 13-16, 19-22.
- Perc.** (Percussion): Part 1, measures 1-4, 7-10, 13-16, 19-22.
- Pf.** (Piano): Part 1, measures 1-4, 7-10, 13-16, 19-22.
- vl.** (Violin): Part 1, measures 1-4, 7-10, 13-16, 19-22.
- vle.** (Viola): Part 1, measures 1-4, 7-10, 13-16, 19-22.
- vc.** (Violoncello): Part 1, measures 1-4, 7-10, 13-16, 19-22.
- db.** (Double Bass): Part 1, measures 1-4, 7-10, 13-16, 19-22.

The score includes various musical notations, including notes, rests, and dynamic markings. The page number 94 is visible in the top left corner.

A

10

II

mp

poco legato

A

10

mp

div. pizz. unis.

mf

14

FL. *mp*

Cor. (II)

Pf. *f sub.*

VL. *mp*

Vle. *mp*

Vc. *mp*

Cl. (pizz.) *mp*

8

==

17 I

Cor. *mp*

II *mp*

2 1

3 4

17

mp

mp

mp

mp

mp pizz.

f

3 4

3 4

3 4

3 4

3 4

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (Fg.), Cor Anglais (cor.), Trumpet (Tr.), Trombone (Trb.), Tuba (Tb.), Timpani (Timp), Percussion (Perc), Piano/Forte (Pf.), Violin (vl.), Viola (vle.), Violoncello (vc.), and Double Bass (cb.). The score is written in 3/4 time and includes various musical notations such as notes, rests, dynamics (mp, mf, f, p), and articulation marks. The page number 20 is visible in the top left corner.

24

Fl.

ob.

cl.

Fg.

Cor.

Tr.

Trb.

Tu.

Timp.

Perc.

Pf.

24

vL.

vle.

vc.

cb.

arco

[illegible]

27 B

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

arco

mf

[illegible]

This page of musical notation contains two systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate staff for a second instrument, possibly a flute or violin, marked with a 'B' and 'mp'. The second system features a grand staff with a piano part and a separate staff for a second instrument, possibly a flute or violin, marked with a 'B' and 'mp'. The piano part includes various musical notations such as notes, rests, and dynamic markings like *mp*, *f*, *mf*, and *p*. The second instrument part includes notes, rests, and dynamic markings like *mp*, *f*, and *mf*. The page is numbered 35 in the top left corner.

Handwritten musical score for a piano piece. The score is written on multiple staves, including a grand staff (treble and bass clefs) and several single staves. The notation includes notes, rests, and dynamic markings such as *f* (forte), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also markings for *div.* (divisi) and *mf* ₃. The score includes a section starting at measure 43, indicated by a bracket and the number 43. The handwriting is in black ink on white paper.

48

FL.

ob.

cl.

Fg.

cor.

Tr.

Trb.

Tb.

Timp.

Perc.

Pf.

Ped. → (sempre ten.)

48

vl.

vle.

vc.

cb.

8

a 2 -

ff

mf

ff

ff

ff

ff

ff

f subito

(dim.)

* Ped.

* Ped.

D

53

ff f (a 2) f ff f pp⁺ pp⁺ mf f ff f

1. f mf > f ff f

f (f) f

b# b# b# b#

53

f con sord., div. p

con sord., div. pp

con sord., div. pp

con sordini pp

pp

8

E

Fl.

Ob.

Cl.

Fg.

cor.

Tr.

Trb.

Tb.

Timp.

Perc.

Pf.

58 Ped. (sempre)

via sord.

via sord.

via sord.

via sord.

pp

mp

f

8

→ sempre Ped. →

E

63

Cl.

Tr.

Tr. I

Tr. II

Tb.

Pf.

Ped.

Vl.

con sord.

unis.

67

FL. *pp* *a 2*

Fg. *pp* 3 3

Cor. I *pp* 3 3 II

Tr.

Perc. *mp* *x* (??)

Pf. *mp* 5

--- sempre Ped. ---

67

VL. *pp*

Vle. *pp* *unis.* 3

Vc. *pp* *unis.*

cb. *pp*

71 **F**

Perc. *mf*

Pf. *mf*

F *espressivo*

via sordini 1 solo

gli altri *mp*

(sord.) *p*

dim. *p*

1 solo *mp*

tutti *mp*

mp

mp

||

aggressivo

75 *f*

75

via sord.

mp *f*

110

79

G

Fl.

obr

cl.

Fg.

cor.

Tr.

Trb.

Tb.

Timp

Perc.

Pf.

vi.

vle

vc.

cb.

79

G

[illegible]

86

FL. *a2* *mp*

Ob. *a2* *mp*

cl. *a2* *mp*

Fg. *a2* *mp*

cor. *p*

Tr. *1.* *p*

Trb. *II* *mf*

Tb. *mf*

Timp.

Perc. *X*

molto risoluto

Pf. *f*

86 H

vl. *sul ponticello* *mp*

vle. *sul pont.* *mp*

vc. *sul pont.* *mp*

cb. *mf*

This image shows a handwritten musical score for a string quartet, consisting of four staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The first system of staves contains measures 1 through 4, with dynamics like *p* (piano) and *mp* (mezzo-piano). The second system contains measures 5 through 8, featuring a first ending bracket in measure 7. The third system contains measures 9 through 12, with a forte (*f*) dynamic in measure 10 and a pizzicato (*pizz.*) marking in measure 12. The score is written in a clear, legible hand, with some corrections and annotations visible.

94

FL.

ob.

cl.

Fg.

Cor.

Tr.

Trb.

Tb.

Timp.

Perc.

Pf.

94

vi.

vle.

vc.

cb.

mp

mf

f

p

1.

a 2

II

sim.

simile

arco

ff

This image shows a handwritten musical score for a piano piece. The score is written on multiple staves, including treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' (mezzo-forte), 'p' (piano), and 'mp' (mezzo-piano). A section of the score is marked with a Roman numeral 'II'. The handwriting is in black ink on a white background. The score is organized into measures, with some measures containing complex musical figures and others being rests. The overall style is that of a personal manuscript or a working draft.

102

Fl. *mf* *a 2* *b* *i*

Ob. *mf* *a 2*

Cl. *mf* *a 2*

Fg. *mf* *a 2*

Cor. *p* *f*

Tr. *p* *f* *1.* *II*

Trb. *mf*

Tb. *mf*

Timp. *mf*

Perc. *f* *mf*

Pf. *f* *cresc.* *ff*

102

Vl. *ord.* *f*

vle. *p* *ord.* *f* *ff*

Vc. *p* *pizz.* *ff*

Cl. *ff*

J

106

The musical score consists of two systems of staves. The first system (measures 106-107) includes staves for piano (p), trumpet (tr), and tuba (tu). The piano part features a chromatic cluster in measure 106, marked with *mf* and *f*. The trumpet and tuba parts have rests in measure 106 and enter in measure 107 with a *ff* dynamic. The second system (measures 108-109) includes staves for piano (p), trumpet (tr), and tuba (tu). The piano part continues with a chromatic cluster in measure 108, marked with *mf* and *f*. The trumpet and tuba parts have rests in measure 108 and enter in measure 109 with a *ff* dynamic. The score includes various performance instructions such as *2. con sordino*, *1 solo*, *sul G*, *gliss.*, and *niente*.

2. con sordino

106(trem.)

1 solo, *mp* *sul G* *gliss.* *niente*

*) Chromatic cluster, silently depressed (with left hand and underarm).

**) ad lib.: If practically possible, the trumpet may play directly into the piano.

FL. *f*

ob.

cl. *a 2*

Fg. *a 2* *f* *a 2* *f*

cor. *I* *mp* *III* *mp*

Tr.

Trb. *a 2* *f*

Tb. *f*

Timp. *tr.* *ff* *p*

Perc.

Pf.

111

vl. *(ord.)* *f* *sul pont.* *f*

vle. *tutti* *pizz.* *arco* *ff*

vc. *ordinario* *pizz.* *ff*

cls. *(arco)* *ff* *p*

Handwritten musical score for piano and orchestra, measures 117-120. The score includes piano (p) and forte (f) dynamics, articulation marks like accents and slurs, and performance instructions such as "2. con sord." and "1. (senza sord.)". The piano part features complex rhythmic patterns and triplets. The orchestra part includes woodwinds and strings with various dynamics and articulation.

1.

122

K

1. 1. 3

Fl.

ob.

cl.

Fg.

I, III

cor.

II, IV

Tr.

Trb.

Tb.

Timp.

Perc.

Pf.

ten.

122

K

con sordini (ord.)

con sord.

pizz. mp

pizz. mp

[illegible]

130

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Tbr.

Tb.

Timp.

Perc.

Pf.

Vl.

Vle.

Vc.

Cb.

130

ppp

pp

p

mp

mf

con sordini, arco

pizz.

arco

134

L

First system of musical notation, measures 134-137. The score is written for a piano with four staves. The key signature is one flat (B-flat). The time signature is 4/4. The tempo marking is 'L' (Lento). The dynamics are marked as *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). The notation includes various note values, rests, and slurs. There are also triplets indicated by a '3' over a bracket. The first staff has a treble clef, the second and third have alto clefs, and the fourth has a bass clef. The first staff has a key signature change from one flat to two flats (B-flat to B-double-flat) in measure 135.

Second system of musical notation, measures 138-141. The score is written for a piano with four staves. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The dynamics are marked as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The notation includes various note values, rests, and slurs. There are also triplets indicated by a '3' over a bracket. The first staff has a treble clef, the second and third have alto clefs, and the fourth has a bass clef.

134

L

Third system of musical notation, measures 142-145. The score is written for a piano with four staves. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The tempo marking is 'L' (Lento). The dynamics are marked as *mp* (mezzo-piano). The notation includes various note values, rests, and slurs. The first staff has a treble clef, the second and third have alto clefs, and the fourth has a bass clef.

FL. *mp* *f* *mp* *f*

Ob. *mp* *mf*

Cl. *mf*

Fg. *pp* *mp*

Cor.

Tr.

Trb.

Tb.

Timp.

Perc.

Pf. *più f*

138

vl. *mf*

vle

vc.

cb. *arco* *mf* *f* *mf*

142

a 2

mp

a 2

mp

mp

mp

I, II

III, IV

mp

mp

1. solo, espressivo

mp

2. con sordino

mp

f

p

tr

pp

3

2

142

f

f

f

f

f

f

via sord.

via sord.

mf

mf

pp

145

FL.

ob.

cl.

Tr.

Trb. III

Tb.

Timp.

Pf.

Vle.

Vc.

cb.

mf

a 2

mf

mp

F → F#

mf niente

ff

con Ped.

* Ped. *

145 via sord.

via sord.

8 mf

pp

148

Perc.

Pf.

tr

f

niente

SOLO: liberamente

mf

cresc.

f

mf

mp

Ped.

*

151

Ped. * Ped. * Ped. * Ped. *

154

8 ————— Loco (con ped.)

157

cresc. ————— (MD meno forte)

Ped. *

160

sub. p sf

164

cresc. —————

mp f

167

con ped. Ped. * Ped. * Ped. *

170

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

174

Ped. *

178

182

187

poco rit. a tempo

190

193 *ten.* *mf* *sub. p* 3 4

196 *cresc.* *f* *(dim.)* *Ped.* *

199 *fff sub.* 3 2

gracile e dolente

202 *P (subito)* *4 PPP* *allargando* *p mf* *f*

Improvvisazione atematica ("cadenza della cadenza") *

senza tempo

206 *ad lib.: Piano, poco a poco più forte* *più* *più* *più*

*) This "cadenza of the cadenza" should be improvised freely, without references to the thematic material of the piece - or any known themes or melodies. The style should be free and spontaneous, pianistically exuberant, and with notes chosen at random.



more and more (repeated) chords - and then:

FORTE
(FORT. 8.10.13)

Mesure composée: $\frac{5}{8} + \frac{3}{4}$

a tempo (giusto)

207

p *f* *mp* *f* *mf*

(3) (4)

11 8

208

mp *sf*

N

210

Perc.

mp

poco rit.

a tempo, molto ritmico

mp *cresc.* *forte*

Pf.

4:3

212

f *ff* *f*

feroce

fff

tr

4/4

Handwritten musical score for a 12-part ensemble, measures 214-217. The score is written on 12 staves, grouped into three systems of four staves each. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, dynamics (ff, f, mf, p, dim.), and articulation marks (accents, slurs). The first system (measures 214-215) features a complex rhythmic pattern with many beamed notes. The second system (measures 216-217) shows a continuation of the rhythmic pattern with some changes in dynamics and articulation. The third system (measures 218-219) includes a section marked 'divisi' and features a variety of musical textures, including some staves with sustained notes and others with moving lines. The score is written in a clear, legible hand, with some corrections and markings visible.

219 0

FL. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cor. *5*

Tr. *2*

Trb. *11/13*

Tb. *8*

Timp. *pp* *f* *ff*

Perc.

Pf.

219 0

vl. *mf* *pp*

vle. *mf* *pp*

vc. *mf* *pp*

cb. *8* *p*

Detailed description: This is a page of a musical score, page 132, showing measures 219 through 222. The score is for a full orchestra and string ensemble. The top system includes Flute (FL.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb.), Tuba (Tb.), Timpani (Timp.), Percussion (Perc.), and Piano (Pf.). The bottom system includes Violin (vl.), Viola (vle.), Violoncello (vc.), and Contrabass (cb.). Measures 219 and 220 are marked with a '0' above the staff. The key signature has one sharp (F#). The time signature is 4/4. Dynamics include piano (p), mezzo-forte (mf), pianissimo (pp), forte (f), and fortissimo (ff). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Handwritten musical score for a 4/4 piece, measures 225-228. The score is for a piano and orchestra. Measures 225-228 are marked "energico". The piano part features a driving eighth-note pattern in the right hand and a similar pattern in the left hand. The orchestra includes strings (violins, violas, cellos, double basses) and woodwinds (flutes, oboes, bassoons). Dynamics range from *f* (forte) to *ff* (fortissimo). The piece ends with a "FINE" marking.

Magne Hegdal:

Concert Piece (Konzertstück) in Three Parts:

1. Double Exposition
2. Ideas and Development
3. Recapitulation and Cadenza

This work - for piano and orchestra - was commissioned for the 200th anniversary of the Norwegian Constitution of 1814, by ELLEN UGELVIK and the Norwegian Radio Orchestra.

The music contains references to the following works:

- Beethoven: Piano Sonata no. 27, op. 90 (1814),
 Christian Blom: Sønner av Norge (1819 - the national anthem of Norway from 1820),
 Étienne Méhul: Le Chant du départ (1794),
 Muzio Clementi: Piano Sonata op. 13 no. 6, F minor (1785 - containing a motif later to reappear as Beethoven's Eroica theme),
 Anton Reicha: Practische Beispiele, nr. 23 (1803),
 - and also a short quotation (in the cadenza) from Beethoven's Polonaise op. 89 (1814).

Transpositions

In this score the clarinets, horns and trumpets are written as transposing instruments (in Bb, F and Bb respectively).

The horn part is written a fifth above the sounding notes even in the bass clef.

The xylophone sounds an octave above the written notes.

Accidentals

In principle all chromatically altered notes have accidentals (independent of the barlines), except for directly repeated notes or patterns.

Naturals (♮) are used to avoid misunderstandings.