

The Art of Schillinger

$\mathbf{r}_{3\div 2}$

Piano Trio

Annotated Score

Composed for the First International Schillinger Competition 2009

Sponsored by:

The Schillinger School of Music

Composed by

Daniel Leo Simpson

April 2009

San Francisco, California USA

The Art of Schillinger:

3_2

Composition process:

The goals set for this piece were threefold:

1. To compose a piece exclusively using Schillinger techniques as far as I was able (*i.e.* have learned)
2. To compose a piece that was worthwhile and pleasing in which to listen.
3. A piece that the performers would find fun, interesting and exciting to play.

The first point deals with the competition rules. The second, because Schillinger takes a lot of criticism about being “music by the numbers” or “automatic music” the implication being “music without soul or inspiration.” I wanted to therefore compose a piece that not only integrated Schillinger’s techniques, but would also be a worthwhile piece of music based on the theory that, even if it *is* using techniques of the Schillinger System, if it’s not worth listening to then how are we the better for it?

Finally, the third point, to come up with something that would be fun for the Fidelio Trio to play should the piece be chosen. I know they actively champion the music that many ambitious composers bring their way and I applaud them for doing so, but sometimes it’s just nice to play something in the key of G! (In this case, the key of Gb!).

The Analysis

The analysis can actually be better seen and heard on the Annotated Score with accompanying CD. So in the interest of space and time, I needn’t go into it in great detail here, however I will add a list of techniques used in the composition on the next page. But first, a clarification:

The truth is, I was only introduced to the study of the Schillinger System of Musical Composition in September 2008. By January 2009 when the competition was announced, I was only finishing up Book 1 of the 12 books that comprise the compendious two-volume set. So this piece really contains techniques exclusively with Book 1, The Theory of Rhythm, since that’s as far as I’ve hitherto progressed. The positive side to that is the piece does cover all the essential elements regarding that section of the book chapter by chapter. So in that sense, it is concentrated in that area and provides value in its focus.

The method of composition was this: I made a list of all essential proponents from each chapter in Book 1, and then began incorporating them all one by one as the piece progressed. In fact, it does so by almost following the book Chapter for Chapter as the piece unfolds, right up to the last bars with the fermata, which is introduced on the closing pages of Book 1! Next, this list I made and some very brief comments.

I appreciate having been able to complete this composition and thank The Schillinger School of Music for giving me the opportunity to do so.

The Composer

April 12, 2009

The Art of Schillinger: $r_{3\div 2}$

Techniques used:

1. $r_{3\div 2}$ – Everything revolves around this resultant: $[(2+1)+(1+2)]$
2. The fractioned resultant $r_{3\div 2}$ is quickly added to the score through Expansion in Piano bar 5....
3. and is Balanced by the Violin in bar 7
4. The major generator ($a=3$ where $t=\text{♩}$) is introduced by the piano in bar 10.
5. Diminution is introduced in bar 14, Violin where $t=\text{♪}$
6. The cello first introduces permutation of the resultant in bar 23
7. Violin, bar 42, introduces new material in the form of a sequence with the addition of r_2 from the 3 Series as shown, and is then picked up and imitated by the Cello and Piano.
8. The motive at bar 61 followed by dramatic silence in the next bar is taken from the 2nd half of the 3:2 resultant (1+2) and becomes an important motive to give relief to the generally continuous moving counterpoint.
9. The summation series explained in Book 1, Chapter 5 is used to introduce the 2nd theme. This provided the composer with an excellent ‘relief’ from the 3:2 resultant previously developed.
10. More variety is added in the 2nd theme by adding b_1 of fractioned 3:2 in the violin at bar 75 and giving a nice contrast using the common denominator ($t=\text{♩}$) in the right hand of the piano. The Cello imitates the Violin two bars latter with the summation series but imitated at the 5th.
11. Circular permutation is introduced in the Piano at bar 81, b_1 in Cello and major generator in Violin.
12. The Theme returns for the first time at bar 93.
13. New melodic material is introduced in bar 109 from Distributive Powers in the Square and Synchronization of the Binomial $(1+2)^2$ (from the 3 Series) and is developed over the next section.
14. The Closing Theme is introduced in bar 135 using 3:2 motives and extractions from the resultant.
15. Rests, durations, accents are introduced and provide an excellent contrasting section. This is where the composer is grateful to have a “system” to add new material simply and effortlessly to contrast the busy proceeding measures, and to successfully give relief to the performers and the ears of the listener. This is where the System really comes in handy.
16. At bar 163, a 2nd closing theme is introduced by cubing the Trinomial $(3+2+1)$. For me, this is an exciting section and demonstrates how the Schillinger System can organically give rhythmic relief. All of a sudden it no longer sounds like $\frac{3}{4}$ any longer. No way would I have come up with this.
17. The exposition concludes at bar 178. I was studying Bach’s “Art of the Fugue” at the time I was introduced to Schillinger last fall, (hence the title, “The Art of Schillinger”) and was curious to see if I could extend the resultant into a fugal treatment which is found sprinkled with previously introduced techniques such as permutations in the counter-themes.
18. The sequence from bar 42 returns at bar 234 with the Violin and Cello reversing parts.
19. The piece then develops the material according to concepts previously introduced.
20. Bar 403 introduces Variable Velocities from Book 1, Chapter 14 and concludes with a “Schillinger Fermata” in bars 420-421 as illustrated on the last page of Book 1 of Schillinger’s System of Musical Composition. A fitting conclusion.

The Art of Schillinger

^r3÷2

Composed for the First International Schillinger Competition 2009

Sponsored by
The Schillinger School of Music
First Place Winner

In collaboration with
The University of Hertfordshire
United Kingdom

Composed by

Daniel Léo Simpson
April 2009
San Francisco, California
United States of America

The Art of Schillinger

 $r3\div2$

(pronounced "r-3-2")

Daniel Léo Simpson

San Francisco, USA

February-April 2009

The Schillinger School of Music

1st International Competition

Con Moto $\text{♩} = 72$

Violin

Violoncello

Piano

12a: 3+5 see *Kaleidophone* pg.34 Rev.Édition

$r3\div2 = [(2+1)+(1+2)] \text{ } t=\text{♩}$

$r3\div2$

(Balanced)

$r3\div2 + r3\div2 \text{ (Expansion)} = [(2+1)+(1+2)] + [(2+1)+(1+1+1)+(1+2)]$

Balanced: $3\div2 + r3\div2 + [3(3-2)=3] = [(2+1)+(1+1+1)+(1+2)] + [(2+1)+(1+2)+3]$

$t=\text{♩}$ $r3\div2=(2+1)+(1+2)$

Maj. generator "a"

Maj. generator "a"

Maj. generator "a"

14

$r3 \div 2$ (diminution $r = \text{♩}$)

$(2+1)+(1+2) r = \text{♩}$

$(2+1)+(1+2) r = \text{♩}$

$(2+1)+(1+2) r = \text{♩}$

$r3 \div 2$ (diminution)

20

$(2+1)+(1+2) r = \text{♩}$

$(2+1)+(1+2) r = \text{♩}$

$(2+1)+(1+2) r = \text{♩}$

$(2+1)+(1+2) r = \text{♩}$

$r3 \div 2$

$(2+1)+(1+2) r = \text{♩}$

[2 1] [1 2]

[(1 2) (2 1)]

(permute abba to baab)

2 1 1 2 2 1 1 1 1 1 2

$r3 \div 2 + r3 \div 2$ Expanded

26

(2+1)+(1+2)

(a b a c)

tr-b

permuted

(b a c)

11a. 3-4

2+1+2+2

see Kaleidophone
pg. 34 Rev. Edition

31

a)

2+1+1+2

(a b a c)

sequence on r2 of 3 Series
(see pic below)

37

tr

r2 of 3 Series

[(1 2) (1 1 1)]

r2 of 3 Series

[(1 2)]

tr

permute

(b a c a)

3 Series (2+1), (1+2)

$t = \text{♩}$

3(2) = 9

(2+1)2

3(2+1)

(1+2)2

3(1+2)

r2

r

r3+2

*motive fig.
taken from
the resultant*

44

r2 of 3 Series *r2 of 3 Series*

(2 1) [(1 2) (1 1 1) (2 1)] [(1 2) (1 1 1) (2 1)]

r2 of 3 Series

(1 1 1) (2 1) [(1 2) (1 1 1) (2 1)] [(1 2) (1 1 1) (2 1)]

r2 of 3 Series *r2 of 3 Series* *r2 of 3 Series*

[(1 2) (1 1 1) (2 1)] [(1 2) (1 1 1) (2 1)] [(1 2) (1 1 1) (2 1)]

52

c.d. t= *tr* *c.d. t=* *tr* *c.d. t=* *tr*

(3:2 motive) *c.d. t=* *tr* *c.d. t=* *tr* *c.d. t=*

(1 2)

c.d. t= *c.d. t=*

(2 1)

c.d. t=

58

c.d. $t = \text{♩}$ c.d. $t = \text{♩}$ tr

cp $t = \text{♩}$

motive fig. taken from the resultant

59 60 61 62

63

tr

cp $t = \text{♩}$

[9]

r3÷2 r3÷2

c.d. $t = \text{♩}$ c.d. $t = \text{♩}$ c.d. $t = \text{♩}$

64 65 66 67

summation series 1,2,3,5,8

b1 (minor generator)

summation series 1,2,3,5,8

Imitation at the 5th

3 ÷ 2 c.d. = 3x3 = 9(1)

c.d.

c.d.

c.d. (common denominator)

b1

b1

summation series 1,2,3,4,8

r3 ÷ 2 (minor generator b1 - see pic below)

c.d

common denominator →

a →
(maj.generator)

b1 →
(min.generator)

b2 →
(min.generator)

resultant →

common product →

3/4

a

b1

b2

r

c.p.

77

tr

a (major generator)

b1

a (major generator)

a b a

circular permutations: aba | baa | aab

Grouping by 'a': $a = \frac{3}{9}$, $\frac{a^2}{a} = aT$, $\frac{9}{3} = 3T$

$\frac{3}{4}$				
1	$=$			
	cp			
	cd			
	a			
	b1			
	b2			
	r			

84

circular permutations: | aba | baa | aab |

90

$r3-2 = [(2+1)+(1+2)] r=J$

$r3-2$

$[(2 \ 1) \ (1 \ 2)]$

$[(2 \ 1) \ (1 \ 2)]$

Balanced: $r3-2 + r3-2 + [3(3-2)=3] =$
 $[(2+1)+(1+1+1)+(1+2)] + [(2+1)+(1+2)+3]$

98

$[(2 \ 1) \ (1 \ 1 \ 1) \ (1 \ 2)]$

$[(2 \ 1) \ (1 \ 2)]$

$[(2 \ 1) \ (1 \ 2)]$

$(1 \ 2) \ (2 \ 1) \ (1 \ 1 \ 1) \ (1 \ 2)$

$r3-2 + r3-2$ (Expansion) $= [(2+1)+(1+2)] + [(2+1)+(1+1+1)+(1+2)]$

104

$r3+2=(2+1)+(1+2)$ $r3+2$ (diminution $r=b$) $(2+1)+(1+2)$ Square of a Binomial: $sq = (1+2)^2$

[3] [1 2 2 4]

[4 square: $(2+1)^2$ 2]

sync: $3(1+2)$

(3) (6)

Square of binomial - Factorial

$$(a + b)^2 = a^2 + ab + ab + b^2$$

Synchronization of the binomial with it's distributive square - Factorial

$$S = a(a + b) + b(a + b)$$

3 Series (2+1), (1+2)

$3(2) - 2$ $3(2) - 2$ $3(2) - 2$

square: $(2+1)^2$ 4 2 2 1

sync: $3(2+1)$ 6 3

sync: $(1+2)^2$ 1 2 2 4

sync: $3(1+2)$ 3 6

$r2$ 1 2 1 1 1 2 1

r 3 3 3

(resultant; $r3:2$) 2 1 1 1 1 2

(Vol. 1 pg. 74, Square of a Binomial)

$$sq = (2+1)^2 = [4+2+2+1]$$

111

(parts permute) $r3 \div 2$ (resultant)

[4] 2 2 1] [1 2 1 1 1 2 1]

(a) 2 (b) 2 (c) 4] [2 4 permuted cello rhy. 1 2]

$sq = (1+2) = [1+2+2+4]$

$sq = (2+1)^2 = [4+2+2+1]$

(b) (c) (a)

[2 4 1 2]

[4] 2 2 1]

(Vol. 1 pg. 74, Square of a Binomial)

118

sync. = $3(1+2) = [3+6]$

(parts permute)

(a) (b) (c) permuted cello rhy.

[1 2 2 4]

$sq = (2+1)^2$ $sq = (2+1)^2$

[4] 2 2 1] [4] 2 2 1]

$r^2 3 \div 2$ (resultant)

[1 2 1 1 1 2 1]

[1 2 4]

$sq = (1+2) = [1+2+2+4]$

I-Schilling Piano Trio - Simpson - annotated - April 11, 2009

permuted: $[a+b+c+d] = [c+d+a+b]$

$r3 \div 2$

125

132

138

b=3 c=1+2 c=1+2 tr

b=3

permute

a b c

a=2+1

Combination of Durations, Rests & Accents
(Schillinger System Book I pg.57)

145

rests

tr

accent

accent

152

159

cube of trinomial: $(3+2+1)^3$ $t = \text{trill}$

(3+2+1) (6+4+2)

[3 2 1] [6 4 2]

(3+2+1) (3+2+1) (6+4+2)

[3 2 1] [3 2 1] [6]

(9+6+3) 6 3

[9 6 3]

Cube of Trinomial: $(3 + 2 + 1)$

Synchronization of the Cube:

$$(3 + 2 + 1)^3 = 3[(9 + 6 + 3) + (6 + 4 + 2) + (3 + 2 + 1)] + \\ 2[(9 | 6 | 3) | (6 | 4 | 2) | (3 | 2 | 1)] | \\ 1[(9 + 6 + 3) + (6 + 4 + 2) + (3 + 2 + 1)]$$

Synchronization of the Square:

$$[(27 + 18 + 9) + (18 + 12 + 6) + (9 + 6 + 3)] \\ [(18 + 12 + 6) + (12 + 8 + 4) + (6 + 4 + 2)] \\ [(9 + 6 + 3) + (6 + 4 + 2) + (3 + 2 + 1)]$$

166

(9+6+3) (6+4+2) (3+2+1)

[9] 6 [3] [6] 4 [2] [3] 2 [1]

(9+6+3) (6+4+2) (3+2+1)

[9] 6 [3] [6] 4 [2] [3] 2 [1]

(3+2+1) (3+2+1) (3+2+1)

4 [2] [3] 2 [1] (6+4+2) (3+2+1) [3] 2 [1] [3] 2 [1] (9+6+3)

[6] 4 [2] [3] 2 [1]

173

sust tr

to Fugue here

(8)

179

$r \ 3 \div 2 = [(2+1) + (1+2)]$

[[2 1] (1 2)]

186

$r \ 3 \div 2 = [(2+1) + (1+2)]$

[[2 1] (1 2)]

accent
(Vol. 1 pg. 57)

accent

rests (Vol. 1 pg. 58)

103

109

Balanced: $\frac{3}{2} + r3 \div 2 + [3(3-2)=3] = [(2+1)+(1+1+1)+(1+2)] + [(2+1)+(1+2)+3]$

[(2 1) (1 1 1) (1 2)]

[(2 1) (1 2) (2 1)]

$r3 \div 2 + r3 \div 2$ (Expansion) =
 $[(2+1)+(1+2)] + [(2+1)+(1+1+1)+(1+2)]$

205

Violin: $(2 \ 1) \ (1 \ 2) \ (3)$ *tr* $[(2 \ 1)]$

Cello: $[(2 \ 1) \ (1 \ 2)]$ *stretto* $[(2 \ 1) \ (1 \ 2)]$

Piano: $(1 \ 1 \ 1) \ (1 \ 2)$ $[(2 \ 1) \ (1 \ 2)]$

212

Violin: $(1 \ 2)$ *tr*

Cello: $[(2 \ 1) \ (1 \ 2)]$ *tr*

Piano: $(1 \ 2)$ $[(2 \ 1) \ (1 \ 2)]$ $[(2 \ 1) \ (1 \ 2)]$ $[(2 \ 1) \ (1 \ 2)]$

218

c permutation *b permutation*

[1 2 2 1] [1 1 2 2]

b permutation *c permutation*

b b a a b a a b

225

c permutation

[2 1] [1 1 1] [1 2]

[2 1]

c permutation

[1 2] [2 1]

sequence on r2 of 3 Series

232

tr

[(1 2) (1 1 1) (2 1)] [(1 2)]

r2 of 3 Series

(1 1 1) (1 2)

[(1 2) (1 1 1) (2 1)] [(1 2) (1 1 1)]

tr

r2 of 3 Series

[(1 2) (1 1 1) (2 1)]

239

r2 of 3 Series

(1 1 1) (2 1) [(1 2) (1 1 1) (2 1)]

r2 of 3 Series

(2 1) [(1 2) (1 1 1) (2 1)]

r2 of 3 Series (motive figure)

c.d. t=♪

tr

c.d. t=♪

r2 of 3 Series

[(1 2) (1 1 1) (2 1)] [(1 2) (1 1 1) (2 1)]

c.d. t=♪

c.d. t=♪

c.d. t=♪

c.d. t=♪

247

Violin I: *c.d. t=*, *c.d. t=*, *tr*, *c.d. t=*, *c.d. t=*, *tr*

Violin II: *tr*, *c.d. t=*, *cp t=*

Piano: *r3÷2*, *r3÷2*

254

motive from r3÷2

Violin I: *tr*

Violin II: *cp t=*

Piano: *r3÷2*, *c.d. t=*, *c.d. t=*, *c.d. t=*, *r3÷2*

262

summation series 1,2,3,4,8

imitation at 5th

1, 2, 3, 5, 8

summation series 1,2,3,4,8

c.d. (common denominator)

b1

[2 2 2]

[2 2 2]

1, 2, 3, summation series 1,2,3,4,8

271

a (major generator)

tr

b1

c.d. (common denominator)

tr

a (major generator)

a b a

circular permutations: aba | baa | aab

circular permutations: | aba | baa | aab |

279

279

a b c b a a a a b

b1

[2] 2 2

a (major generator)

b1

[2] 2 2

a (major generator)

285

$$r \ 3 \div 2 = [(2+1)+(1+2)] \ r = \text{♩}$$

285

tr

[2 1] (1 2) [2 1]

r3+2

[2 1] (1 2) [2 1]

292

(1 2)]

(1 2)]

(2 1) (1 1 1) (1 2)

Balanced: $r3\div2 + r3\div2 + [3(3-2)=3] = [(2+1)+(1+1+1)+(1+2)] + [(2+1)+(1+2)+3]$

(1 2)]

[(2 1) (1 2)] [(2 1) (1 1 1) (1 2)]

$r3\div2 + r3\div2$ (Expansion) = $[(2+1)+(1+2)] + [(2+1)+(1+1+1)+(1+2)]$

298

(2 1) (1 2) 3)

$r3\div2=[(2+1)+(1+2)]$ (diminution $r=3$)

(3 3 3)

304

(parts permute)

$sq = (1+2)^2$

$square = (2+1)^2$

Binomial Square: $(2+1)^2$

$sq = (1+2)^2$

Binomial synchronization: $3(1+2)$

permuted cello rhythm

311

$r \ 3 \div 2$

Binomial synchronization: $3(1+2)$

permuted cello rhythm

$sq = (2+1)^2$

$r \ 3 \div 2$

permuted cello rhythm

$sq = (2+1)^2$

The score is a musical manuscript for a piano trio, featuring three systems of staves. The first system (measures 304-310) includes a treble and bass staff for the piano and a single bass staff for the cello. The second system (measures 311-316) includes a treble and bass staff for the piano and a single bass staff for the cello. The third system (measures 317-322) includes a treble and bass staff for the piano and a single bass staff for the cello. The score is annotated with various mathematical expressions and rhythmic patterns, including binomial squares and synchronizations. The notation includes notes, rests, and various symbols (brackets, arrows, etc.) indicating the relationships between the different parts and the mathematical concepts being explored.

318

$\text{square} = (1+2)^2$

(a) (b) (c)

[1 2 2 4]

[4 2 2 1]

$\text{sq} = (2+1)^2$

$\text{sq} = (2+1)^2$

[1 2 2 4]

324

$r \ 3 \div 2 \text{ permuted } (2+1) = (1+2)$

[(1 2) (2 1)]

[(1 2) (2 1)]

[(1 2) (2 1)]

[(1 2) (2 1)]

$r \ 3 \div 2 \text{ permuted } (2+1) = (1+2)$

[(1 2) (2 1)]

[(1 2) (2 1)]

[(1 2) (2 1)]

[(1 2) (2 1)]

331

$3 \div 2$ permuted $(2+1) = (1+2)$

[1 2] (2 1)

[(1 2) (2 1)]

[(1 2) (2 1)]

[(1 2) (2 1)]

338

$a=2+1$

$a=2+1$

$a=2+1$

344

Annotations: $b=3$, $c=1+2$, $b=3$, $c=1+2$, $c=1+2$, tr , $a=2+1$, $a=2+1$, $b=3$, a , $permute$, c , $a=2+1$, $a=2+1$, $a=2+1$.

*Combination of Durations, Rests & Accents
(Schillinger System Book I pg.57)*

351

Annotations: a , $permute$, c , $a=2+1$, $a=2+1$, $a=2+1$, $accents$.

358

tr~

rests

dur/rests

accent

accent

366

cube of trinomial

(3+2+1)

(6+4+2)

[3 2 1] [6]

(3+2+1)

(3+2+1)

[3 2 1] [3 2 1]

(9+6+3)

[9]

6

Cube of Trinomial: (3 + 2 + 1)

Synchronization of the Cube.

$$\begin{aligned}
 (3 + 2 + 1)^3 &= 3[(9 + 6 + 3) + (6 + 4 + 2) + (3 + 2 + 1)] + \\
 &2[(9 + 6 + 3) + (6 + 4 + 2) + (3 + 2 + 1)] + \\
 &1[(9 + 6 + 3) + (6 + 4 + 2) + (3 + 2 + 1)]
 \end{aligned}$$

Synchronization of the Square:

$$\begin{aligned}
 &[(27 + 18 + 9) + (18 + 12 + 6) + (9 + 6 + 3)] \\
 &[(18 + 12 + 6) + (12 + 8 + 4) + (6 + 4 + 2)] \\
 &[(9 + 6 + 3) + (6 + 4 + 2) + (3 + 2 + 1)]
 \end{aligned}$$

373

Measures 373-379:

- Measure 373: Treble clef, B-flat major key signature. Chords: [4] (F4), [2] (A4), [9] (Bb4), [6] (D5), [3] (F5). Bass clef: [9] (Bb2), [6] (D3), [3] (F3).
- Measure 374: Treble clef: (9+6+3) (Bb4, D5, F5). Bass clef: (9+6+3) (Bb2, D3, F3).
- Measure 375: Treble clef: (6+4+2) (F4, A4, Bb4). Bass clef: (6+4+2) (Bb2, D3, F3).
- Measure 376: Treble clef: (3+2+1) (Bb4, D5, F5). Bass clef: (3+2+1) (Bb2, D3, F3).
- Measure 377: Treble clef: (3+2+1) (Bb4, D5, F5). Bass clef: (3+2+1) (Bb2, D3, F3).
- Measure 378: Treble clef: (3+2+1) (Bb4, D5, F5). Bass clef: (3+2+1) (Bb2, D3, F3).
- Measure 379: Treble clef: (3+2+1) (Bb4, D5, F5). Bass clef: (3+2+1) (Bb2, D3, F3).

380

Measures 380-385:

- Measure 380: Treble clef: (8) (Bb4, D5, F5). Bass clef: (8) (Bb2, D3, F3).
- Measure 381: Treble clef: (8) (Bb4, D5, F5). Bass clef: (8) (Bb2, D3, F3).
- Measure 382: Treble clef: (8) (Bb4, D5, F5). Bass clef: (8) (Bb2, D3, F3).
- Measure 383: Treble clef: (8) (Bb4, D5, F5). Bass clef: (8) (Bb2, D3, F3).
- Measure 384: Treble clef: (8) (Bb4, D5, F5). Bass clef: (8) (Bb2, D3, F3).
- Measure 385: Treble clef: (8) (Bb4, D5, F5). Bass clef: (8) (Bb2, D3, F3).

386 (8)

386 (8)

392

$r \ 3 \div 2 = [(2+1)+(1+2)]$

[2 1] (1 2)

[2 1] (1 2)

[2 1] (1 1 1) (1 2)

$r \ 3 \div 2 = [(2+1)+(1+1+1)+(1+2)]$ (fractioned)

392

$r \ 3 \div 2 = [(2+1)+(1+2)]$

[2 1] (1 2)

[2 1] (1 2)

[2 1] (1 1 1) (1 2)

$r \ 3 \div 2 = [(2+1)+(1+1+1)+(1+2)]$ (fractioned)

Arithmetical Progression

+3 Constant $t = \text{♩}$ 12, 9, 6, 3

300 $r \ 3 \div 2 = [(2+1)+(1+2)]$

[2 1] (1 2) 12 9

[2 1] (1 2) 12 9

taken from $r \ 3 \div 2 = [(2+1)+(1+2)]$

406 6, 3 [2 1] (1 2) $\text{♩} = \text{♩ for velocity}$

6 3 [2 1] (1 2) [2 1]

$\text{♩} = \text{♩ for velocity}$

[2 1] (1 2) [2 1]

taken from $r \ 3 \div 2 = [(2+1)+(1+2)]$ taken from $r \ 3 \div 2 = [(2+1)+(1+2)]$

411 [2 1] (1 2) [2 1] (1 2) $\text{♩} = \text{♩ for velocity}$ [2 1] (1 2) $\text{♩} = \text{♩ for velocity}$

(1 2) [2 1] (1 2) [2 1] (1 2)

(1 2) [2 1] (1 2) (1 2)

I-Schillinger Piano Trio - Simpson - annotated - April 11, 2009

416

Fermata -
Vol.1 Bk.1 pg.94 //

$r \ 3 \div 2 = [(2+1)+(1+2)]$

[2 (subdivided) 1 1 2] [2 2 2] [6]

4 attacks 3 attacks 1 attack

$(2+1)$ is subdivided to $t = \text{♪} = 4 + 2$
in order to preserve the energy into the final attacks
i.e. 2 beats = 4 attacks | 1 beat = 2 attacks where $r=e$

Fermata & Rallentando

13

8 2 8

12 6 6 6

3/4

[2 1 1 2] [2 2 2] [6 6]

4 attacks 3 attacks 1 attack

rallentando

ferma

Balance is achieved in 6 years:

- 1) $3 \times 2 = (3 \times 2) = 6$ (i.e. the product of the two generators)
- 2) $13 : 6 = (3 : 1)$
- 3) $12 \div 6 = (2 \div 1)$
- 4) The balanced trinomial is obtained $6 \div 6 = 1$
- 5) The balanced trinomial is obtained $8 \div 2 = 3$
- 6) $4 : 3 : 1$ - Trinomial: Follentende
- 7) $2 \div 1$ - Ratio: Fermat (2 groups of 6 followed by fermata bars of 1 group of 6)

$r_{3 \div 2}$

Daniel Leo Simpson

San Francisco, USA

February-April 2009

The Schillinger School of Music

1st International Competition

Violin

Violoncello

Piano

12a: 3+5 see Kaleidophone pg.34 Rev. Edition

$r3 \div 2 = [(2+1)+(1+2)] \quad t = \frac{1}{2}$

$r3 \div 2$

(Balanced)

$1 + 2 + 1 + 4$

$r3 \div 2 + r3 \div 2$ (Expansion) =
 $[(2+1)+(1+2)] + [(2+1)+(1+1+1)+(1+2)]$

12a: 3+5 *see Kaleidophone*
pg.34 Rev.Edition

$$r3 \div 2 + r\overline{3 \div 2} \text{ (Expansion)} = [(2+1)+(1+2)] + [(2+1)+(1+1+1)+(1+2)]$$

8

Balanced: $\underline{3 \div 2} + r3 \div 2 + [3(3-2)=3] = [(2+1)+(1+1+1)+(1+2)] + [(2+1)+(1+2)+3]$

$t = \text{♩}$ $r3 \div 2 = (2+1) + (1+2)$

(1 1 1) (1 2) [(2 1) (1 2)] [(3)] (2 1) (1 2)

Maj. generator "a"

(1 1 1) (1 2) (3) (3) (3) (3)

Maj. generator "a" Maj. generator "a"

Maj. generator "a"

Maj. generator "a"

Maj. generator "a"

14

$r3 \div 2$ (diminution $t=\text{♩}$)

$(2+1)+(1+2) t=\text{♩}$

$(2+1)+(1+2) t=\text{♩}$

$(2+1)+(1+2) t=\text{♩}$

$r3 \div 2$ (diminution)

a

a

a

20

$(2+1)+(1+2) t=\text{♩}$

$(2+1)+(1+2) t=\text{♩}$

$(2+1)+(1+2) t=\text{♩}$

$r3 \div 2$

$(2+1)+(1+2) t=\text{♩}$

$[(1 \ 2) \ (2 \ 1)]$

(permute abba to baab)

2 1 1 2 2 1 1 1 1 1 2

$r3 \div 2 + r3 \div 2$ Expanded

26

(2+1)+(1+2)

tr

permuted

(a b a c) (b a c)

11a: 3+4

2 + 1 + 2 + 2

see Kaleidophone
pg.34 Rev.Edition

31

a)

2 + 1 + 1 + 2

(a b a c)

sequence on **r2** of **3 Series**
(see pic below)

37

tr

tr

8va permute

(b a c a)

[(1 2)]

(1 1 1)

[(1 2)]

3 Series (2+1), (1+2)

$t = \text{♩}$

3(2) = 9

(2+1)2

3(2+1)

(1+2)2

3(1+2)

r2

r

r3+2

*motive fig.
taken from
the resultant*

44

r2 of 3 Series *r2 of 3 Series*

(2 1) [(1 2) (1 1 1) (2 1)] [(1 2) (1 1 1) (2 1)]

r2 of 3 Series *r2 of 3 Series*

(1 1 1) (2 1) [(1 2) (1 1 1) (2 1)] [(1 2) (1 1 1) (2 1)]

r2 of 3 Series *r2 of 3 Series* *r2 of 3 Series*

[(1 2) (1 1 1) (2 1)] [(1 2) (1 1 1) (2 1)] [(1 2) (1 1 1) (2 1)]

52

c.d. $t=\text{♩}$ *tr* c.d. $t=\text{♩}$ *tr* c.d. $t=\text{♩}$ *tr*

(3:2 motive) c.d. $t=\text{♩}$ *tr* c.d. $t=\text{♩}$ *tr* c.d. $t=\text{♩}$

(1 2)

(2 1) c.d. $t=\text{♩}$ c.d. $t=\text{♩}$

c.d. $t=\text{♩}$

*motive fig.
taken from
the resultant*

58

c.d. $t=$

c.d. $t=$

tr

cp $t=$

r3÷2

r3÷2

63

tr

cp $t=$

[9]

r3÷2

r3÷2

c.d. $t=$

c.d. $t=$

c.d. $t=$

summation series 1,2,3,5,8

b1 (minor generator)

summation series 1,2,3,5,8

Imitation at the 5th 1, 2, 3, 5, 8

$r_{3\div 2}$ c.d. = $3 \times 3 = 9(1)$

c.d. (common denominator)

c.d.

c.d.

b1

b1

summation series 1,2,3,4,8

$r_{3\div 2}$ (minor generator **b1** - see pic below)

common denominator →

a →
(maj.generator)

b1 →
(min.generator)

b2 →
(min.generator)

resultant →

common product →

c.d.

3
4

a

b1

b2

r

c.p.

Grouping by 'a': $a = \frac{3}{9}, \quad \frac{a^2}{a} = aT, \quad \frac{9}{3} = 3T$

$\frac{3}{4}$	$1 =$			
	cp			
	cd			
	a			
	b1			
	b2			
	r			

84

circular permutations: | aba | baa | aab |

b1

a (major generator)

a (major generator)

90

$r3 \div 2 = [(2+1)+(1+2)] \quad t = \text{♩}$

$r3 \div 2$

[(2 1) (1 2)] [(2 1) (1 2)]

[(2 1) (1 2)] [(2 1) (1 2)]

[(2 1) (1 2)] [(2 1) (1 2)]

[(2 1) (1 2)]

Balanced: $r \quad 3 \div 2 + r3 \div 2 + [3(3-2)=3] =$
 $[(2+1)+(1+1+1)+(1+2)] + [(2+1)+(1+2)+3]$

98

[(2 1) (1 1 1) (1 2)] [(2 1) (1 2)]

[(1 2) (2 1) (1 1 1) (1 2)] (3)

(1 2) (2 1) (1 1 1) (1 2) (3)

$r3 \div 2 + r3 \div 2 \text{ (Expansion)} = [(2+1)+(1+2)] + [(2+1)+(1+1+1)+(1+2)]$

104

$r3 \div 2 = (2+1) + (1+2)$

$r3 \div 2$ (diminution $t = \text{♪}$)

$(2+1) + (1+2)$

Square of a Binomial:
 $sq = (1+2)^2$

[1 2 2 4

[4 square: $(2+1)^2$ 2

sync: $3(1+2)$

3)

(3 6)

Square of binomial - Factorial

$$(a + b)^2 = a^2 + ab + ab + b^2$$

Synchronization of the binomial with it's distributive square - Factorial

$$S = a(a + b) + b(a + b)$$

3 Series (2+1), (1+2)

$t = \text{♪}$

$3(2) = 9$

square: $(2+1)^2$

sync: $3(2+1)$

square: $(1+2)^2$

sync: $3(1+2)$

$r2$

r

(resultant) $r3 \div 2$

9

4

6

1 2

3

1 2

3

2

1 2 1 2 1

3 3

2 1 1 1 1 2

(Vol.1 pg.74, Square of a Binomial)

$$sq = (2+1)^2 = [4+2+2+1]$$

111

(parts permute) $r3 \div 2$ (resultant)

$sq = (1+2)^2 = [1+2+2+4]$

permutated cello rhy.

$sq = (2+1)^2 = [4+2+2+1]$

(Vol.1 pg.74, Square of a Binomial)

118

$sync. = 3(1+2) = [3+6]$

(parts permute)

$sq = (1+2)^2 = [1+2+2+4]$

permutated cello rhy.

$sq = (2+1)^2 = [4+2+2+1]$

$r^2 3 \div 2$ (resultant)

$sq = (1+2)^2 = [1+2+2+4]$

permuted: $[a+b+c+d] = [c+d+a+b]$

$r3 \div 2$

125

(1 2) (2 1) (1 2) (2 1)

132

$a=2+1$ $b=3$ $c=1+2$ tr

$a=2+1$ $a=2+1$ $a=2+1$

$a=2+1$ $a=2+1$ $a=2+1$

138

b=3 c=1+2 c=1+2 tr

b=3

a b c

permute

a=2+1

Combination of Durations, Rests & Accents
(Schillinger System Book I pg.57)

145

rests

tr

accent

accent

152

159

cube of trinomial: $(3+2+1)^3 \quad t = \text{♪}$

Cube of Trinomial: $(3 + 2 + 1)$

Synchronization of the Cube:

$$(3 + 2 + 1)^3 = 3[(9 + 6 + 3) + (6 + 4 + 2) + (3 + 2 + 1)] + \\ 2[(9 + 6 + 3) + (6 + 4 + 2) + (3 + 2 + 1)] + \\ 1[(9 + 6 + 3) + (6 + 4 + 2) + (3 + 2 + 1)]$$

Synchronization of the Square:

$$[(27 + 18 + 9) + (18 + 12 + 6) + (9 + 6 + 3)] \\ [(18 + 12 + 6) + (12 + 8 + 4) + (6 + 4 + 2)] \\ [(9 + 6 + 3) + (6 + 4 + 2) + (3 + 2 + 1)]$$

166

(9+6+3) (6+4+2) (3+2+1)

[9 6 3] [6 4 2] [3 2 1]

(9+6+3) (6+4+2) (3+2+1)

[9 6 3] [6 4 2] [3 2 1]

(3+2+1) (3+2+1) (3+2+1)

(3+2+1) (9+6+3)

[6 4 2] [3 2 1]

173

8va

tremolo

to Fugue here
(8)-----|

179

$r3 \div 2 = [(2+1) + (1+2)]$
[(2 1) (1 2)]

186

$r3 \div 2 = [(2+1) + (1+2)]$
[(2 1) (1 2)]

accent
(Vol.1 pg.57) *accent* *rests* (Vol.1 pg.58)

193

$$\text{Balanced: } \frac{3}{2} + r\frac{3}{2} + [3(3-2)=3] = [(2+1)+(1+1+1)+(1+2)] + [(2+1)+(1+2)+3]$$

199

[(2 1) (1 1 1) (1 2)]

[(2 1) (1 2) (2 1)]

$$r\frac{3}{2} + r\frac{3}{2} (\text{Expansion}) = [(2+1)+(1+2)] + [(2+1)+(1+1+1)+(1+2)]$$

205

(2 1) (1 2) (3) [(2 1)]

tr

stretto

r3÷2

[(2 1) (1 2)] [(2 1) (1 2)]

tr

r3÷2

(1 1 1) (1 2) [(2 1) (1 2)]

212

(1 2)]

tr

r3÷2

tr

tr

[(2 1) (1 2)]

r3÷2

tr

(1 2)]

r3÷2

tr

a

a *b* *b* *a*

[(2 1) (1 2)]

218

c permutation *b permutation*

$[(1\ 2\ 2\ 1)]$ $[(1\ 1\ 2\ 2)]$

b permutation *c permutation*

b b a a b a a b

225

tr

$[(2\ 1)\ (1\ 1\ 1)\ (1\ 2)]$ $[(2\ 1)]$

tr

$[(1\ 2)\ (2\ 1)]$ *c permutation*

sequence on r2 of 3 Series

232

tr

[(1 2) (1 1 1) (2 1)] [(1 2)]

tr

[(1 2) (1 1 1) (2 1)] [(1 2) (1 1 1)]

tr

[(1 2) (1 1 1) (2 1)]

r2 of 3 Series

239

r2 of 3 Series (motive figure)

c.d. t=

tr

(1 1 1) (2 1) [(1 2) (1 1 1) (2 1)]

r2 of 3 Series

c.d. t=

tr

c.d. t=

(2 1) [(1 2) (1 1 1) (2 1)] r2 of 3 Series (motive figure)

r2 of 3 Series

r2 of 3 Series

[(1 2) (1 1 1) (2 1)] [(1 2) (1 1 1) (2 1)]

c.d. t=

c.d. t=

247

Annotations: *c.d. t=♪*, *tr*, *cp t=♪*, *r3÷2*

motive from r3÷2

254

Annotations: *c.d. t=♪*, *tr*, *cp t=♪*, *r3÷2*

262

summation series
1,2,3,4,8

imitation at 5th 1, 2, 3, 5, 8

summation series 1,2,3,4,8

c.d. (common denominator)

b1

[2 2 2] [2 2 2] 1, 2, 3, summation series 1,2,3,4,8

271

a (major generator)

b1

c.d. (common denominator) *tr*

a (major generator)

5 8

a b a

circular permutations: | aba | baa | aab |

circular permutations: | aba | baa | aab |

279

a b c b a a a a b

b1

[2] 2

a (major generator)

b1

[2] 2

a (major generator)

285

$r_{3/2} = [(2+1)+(1+2)] t = \text{♪}$

tr

[2 1] (1 2) [2 1]

[2 1] (1 2) [2 1]

[2 1] (1 2) [2 1]

[2 1] (1 2) [2 1]

292

(1 2)]

(1 2)]

(2 1) (1 1 1) (1 2)

Balanced: $r \frac{3}{2} + r \frac{3}{2} + [3(3-2)=3] = [(2+1)+(1+1+1)+(1+2)] + [(2+1)+(1+2)+3]$

(1 2)]

[(2 1) (1 2)] [(2 1) (1 1 1) (1 2)]

$r \frac{3}{2} + r \frac{3}{2}$ (Expansion) = $[(2+1)+(1+2)] + [(2+1)+(1+1+1)+(1+2)]$

298

(2 1) (1 2) 3)

$r \frac{3}{2} = [(2+1)+(1+2)]$ (diminution $t = \text{♩}$)

(3 3 3)

(parts permute)

$sq = (1+2)^2$

$square = (2+1)^2$

304

[1 2 2 4] [4 2]

(a) $sq = (1+2)^2$ (b) (c)

[4 2 2 1] [1 2 2 4]

Binomial Square: $(2+1)^2$

$sq = (1+2)^2$

(b) (c)

[2 4]

Binomial synchronization: $3(1+2)$

permuted cello rhythm

311

$r_{3 \div 2}$

Binomial synchronization: $3(1+2)$

2 1] [1 2 1 1 1 2 1] [3 6]

(a)

[2 4] permuted cello rhythm 1 2] [4 2 2 1]

$sq = (2+1)^2$

(a)

permuted cello rhy.

1 2] [4 2 2 1]

$sq = (2+1)^2$

[1 2 1 1 1 2 1]

324

$r_{\frac{3}{2}} \text{ permuted } (2+1) = (1+2)$

[[1 2] (2 1)]

[[1 2] (2 1)]

$r_{\frac{3}{2}} \text{ permuted } (2+1) = (1+2)$

[[1 2] (2 1)]

[[1 2] (2 1)]

$r_{\frac{3}{2}} \text{ permuted } (2+1) = (1+2)$

[[1 2] (2 1)]

[[1 2] (2 1)]

331

$r_{3 \div 2}$ permuted $(2+1) = (1+2)$

[(1 2) (2 1)]

[(1 2) (2 1)]

[(1 2) (2 1)]

[(1 2) (2 1)]

338

$a=2+1$

$a=2+1$

$a=2+1$

$a=2+1$

344

b=3 c=1+2 b=3 c=1+2 c=1+2 tr

a=2+1 a=2+1 b=3

permute a b c

a=2+1 a=2+1 a=2+1

*Combination of Durations, Rests & Accents
(Schillinger System Book I pg.57)*

351

accents

358

tr *rests* *dur/rests*

accent *accent*

366

cube of trinomial (3+2+1) (6+4+2)

[3 2 1] [6]

(3+2+1) (3+2+1)

[3 2 1] [3 2 1]

(9+6+3)

[9] 6

Cube of Trinomial: (3 + 2 + 1)

Synchronization of the Cube:

$$\begin{aligned}
 (3 + 2 + 1)^3 &= 3[(9 + 6 + 3) + (6 + 4 + 2) + (3 + 2 + 1)] + \\
 &2[(9 + 6 + 3) + (6 + 4 + 2) + (3 + 2 + 1)] + \\
 &1[(9 + 6 + 3) + (6 + 4 + 2) + (3 + 2 + 1)]
 \end{aligned}$$

Synchronization of the Square:

$$\begin{aligned}
 &[(27 + 18 + 9) + (18 + 12 + 6) + (9 + 6 + 3)] \\
 &[(18 + 12 + 6) + (12 + 8 + 4) + (6 + 4 + 2)] \\
 &[(9 + 6 + 3) + (6 + 4 + 2) + (3 + 2 + 1)]
 \end{aligned}$$

373

4 2] [9 6 3] [6 4 2] [3 2 1]

(9+6+3) (6+4+2) (3+2+1)

[9 6 3] [6 4 2] [3 2 1]

(6+4+2) (3+2+1) (3+2+1) (3+2+1)

[6 4 2] [3 2 1] (3+2+1) [3 2 1] (9+6+3)

3] [6 4 2] [3 2 1] [9 6 3]

380

(8)

tremolo

386

(8)

392

$r_{3\div 2} = [(2+1)+(1+2)]$

$[(2 \quad 1) \quad (1 \quad 2)]$

$[(2 \quad 1) \quad (1 \quad 2)]$

$[(2 \quad 1) \quad (1 \quad 1 \quad 1) \quad (1 \quad 2)]$

$r_{3\div 2} = [(2+1)+(1+1+1)+(1+2)]$ (fractioned)

Arithmetical Progression

+3 Constant $t = \text{♩}$ 12, 9, 6, 3

399

$r_{3 \div 2} = [(2+1)+(1+2)]$

[2 1] (1 2) 12 9

[2 1] (1 2) 12 9

406

taken from $r_{3 \div 2} = [(2+1)+(1+2)]$

6, 3 [2 1] (1 2) ♩ = for velocity

6 3 [(2 1) (1 2)] [(2 1)]

[(2 1)] (1 2) [(2 1)]

♩ = for velocity

411

taken from $r_{3 \div 2} = [(2+1)+(1+2)]$ taken from $r_{3 \div 2} = [(2+1)+(1+2)]$

[(2 1) (1 2)] [(2 1) (1 2)] ♩ = for velocity [(2 1) (1 2)] ♩ = for velocity

(1 2) [(2 1) (1 2)] [(2 1) (1 2)] [(2 1) (1 2)] [(2 1) (1 2)]

(1 2) [(2 1) (1 2)] [(2 1) (1 2)] [(2 1) (1 2)] [(2 1) (1 2)]

Fermata -
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416

$r_{3 \div 2} = [(2+1)+(1+2)]$

[2 (subdivided) 1 1 2] [2 2 2] [6]

4 attacks 3 attacks 1 attack

(2+1) is subdivided to $t = \text{♩} = 4+2$

in order to preserve the energy into the final attacks

i.e. 2 beats = 4 attacks / 1 beat = 2 attacks where $t=e$

Fermata & Rallentando

18

8 2 8

12 6 6

6 6 6

[2 1 1 2] [2 2 2] [6]

4 attacks 3 attacks 1 attack

rallentando

Balance is achieved in 6 bars:

- 1.) $r_{3 \div 2} = (3 \times 2) = 6$ (i.e. the product of the two generators)
- 2.) $18 \div 6 = (3 \div 1)$
- 3.) $12 \div 6 = (2 \div 1)$
- 4.) The balanced trinomial is obtained: $6 \div 6 \div 6$
- 5.) The balanced trinomial is obtained: $8 \div 2 \div 8$
- 6.) $4 \div 3 \div 1 = \text{Trinomial: Rallentando}$
- 7.) $2 \div 1 = \text{Ratio: Fermata (2 groups of 6 followed by fermata bars of 1 group of 6)}$

The Art of Schillinger

$r_{3\div 2}$

Piano Trio

Violin

Winner of the First International Schillinger Competition 2009

Sponsored by

The Schillinger School of Music

In collaboration with

The University of University of Hertfordshire

United Kingdom

Composed by

Daniel Léo Simpson

April 2009

San Francisco, California USA

Violin

The Art of Schillinger

$r\ 3\div 2$

(pronounced: r-3-2)

Daniel Léo Simpson
San Francisco, USA
February-April 2009

Con Moto $\text{♩} = 72$

The score is written for violin in 3/4 time, key of B-flat major. It consists of 30 measures. The tempo is marked 'Con Moto' with a quarter note equal to 72 beats per minute. The score includes various dynamics, articulations, and performance instructions.

Measures 1-9: *legato*, *p* (piano), *f* (forte), *mf* (mezzo-forte).

Measures 10-17: *f* (forte), *mf* (mezzo-forte), *dim.* (diminuendo), *mp* (mezzo-piano). Includes an 8va (octave) marking over measures 12-13.

Measures 18-24: *8va* (octave) marking over measures 18-23. Includes a crescendo line over measures 23-24.

Measures 25-29: *mf* (mezzo-forte), *cresc.* (crescendo), *tr* (trill) over measure 28.

Measures 30-31: *legato*, *f* (forte).

Violin

2 35

mf *tr* *legato* *mp*

43

cresc. poco a poco...

52

f *tr* *tr* *tr*

59

tr *ff* *tr*

67

p

74

mp *cresc.* *tr*

80

8va *f* *ff*

88

legato *f*

95

legato *mf*

Violin

104 *8va* *mp* 3

112 *<*

121 *cresc.*

128 *legato* *f*

134 *legato* *tr* *tr* *ff*

143 *>* *mf* *mp*

151 *tr* *tr* *tr*

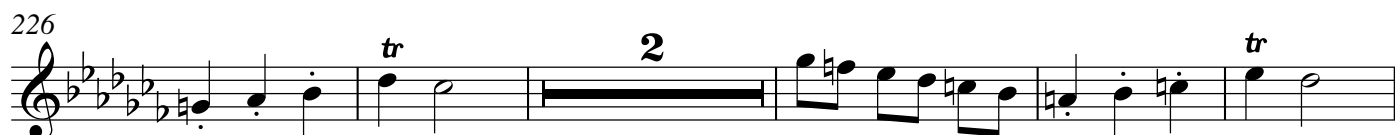
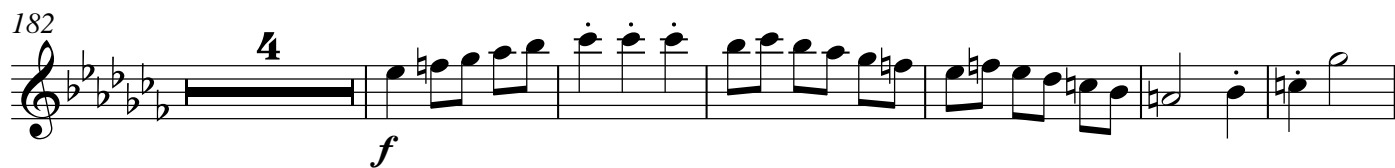
159 *<* *mf* *8va*

167 *cresc.*

174 *(8)* *tr* *ff*

Violin

4



240

ff

248

tr

255

ff

263

p *mp cresc.*

274

tr *f* *ff*

283

tr *legato* *ff*

290

f

298

dim.

Violin

legato

306

mp *p* *mp* *8va*

315

323

legato *ff* *mf*

331

338

ff *8va*

344

8va *tr* *tr* *mf*

353

mp

360

Violin

368 *cresc.* *mf*

376 *cresc.* *8va*

386 *ff* *f* *tr* *tr*

393 *tr* *poco rit.* *tr* *a tempo* ♩ = 72 *cresc.* *legato*

400 *8va* *ff*

408

415

419 *ff*

The Art of Schillinger

$r_{3\div 2}$

Piano Trio

Violoncello

Winner of the First International Schillinger Competition 2009

Sponsored by

The Schillinger School of Music

In collaboration with

The University of University of Hertfordshire

United Kingdom

Composed by

Daniel Léo Simpson

April 2009

San Francisco, California USA

Violoncello

The Art of Schillinger

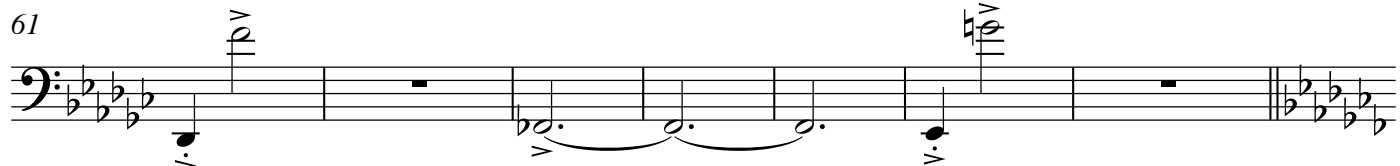
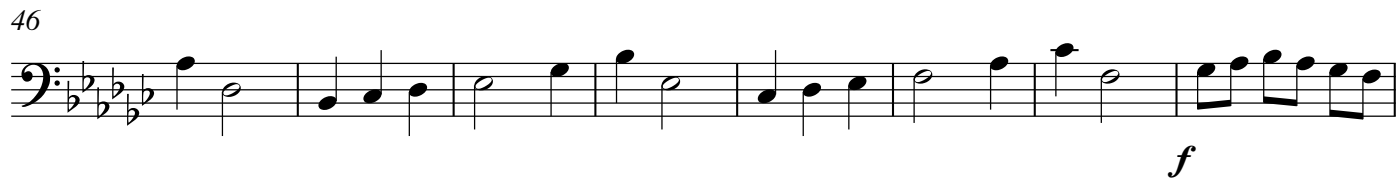
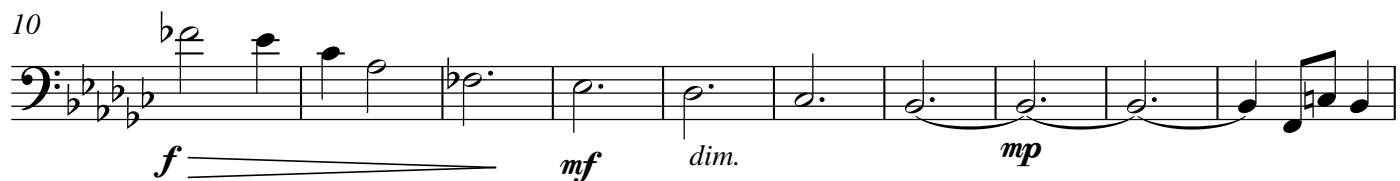
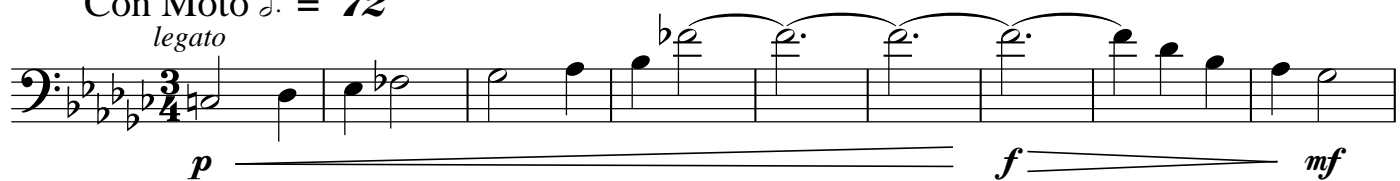
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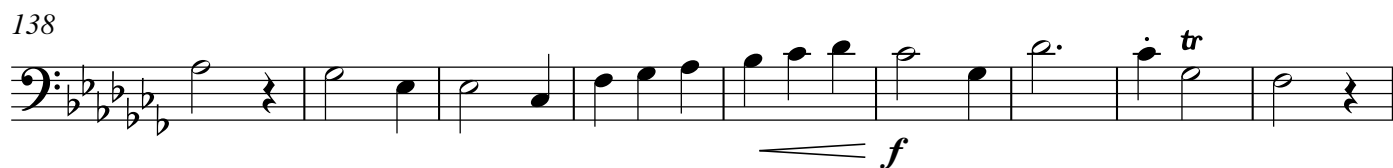
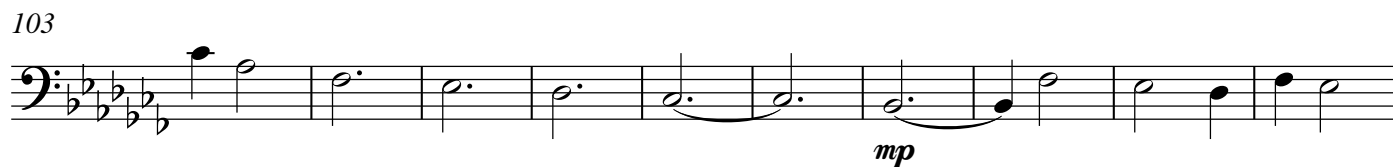
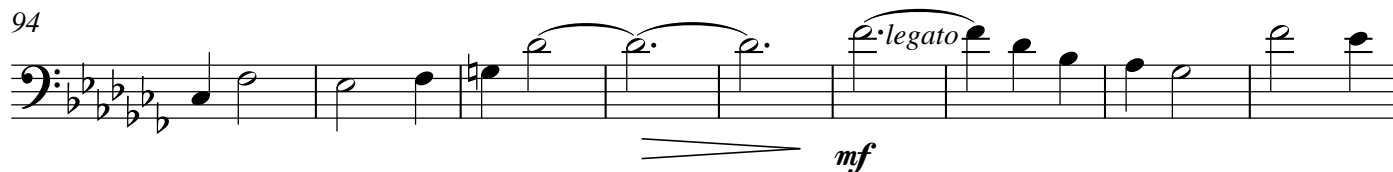
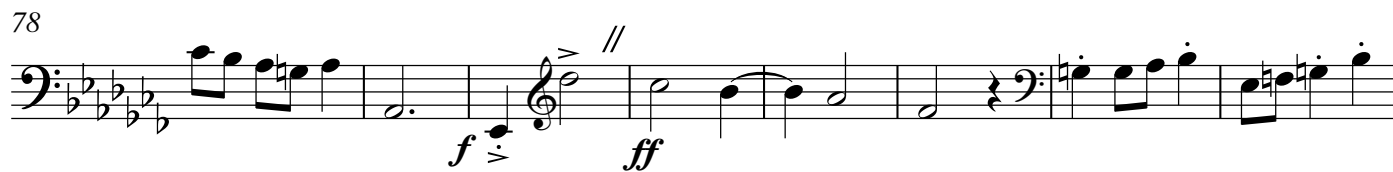
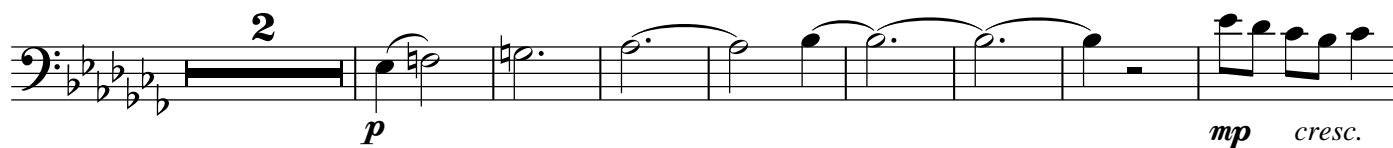
(pronounced: r-3-2)

Daniel Léo Simpson
San Francisco, USA
February-April 2009

Con Moto $\text{♩} = 72$

legato





147



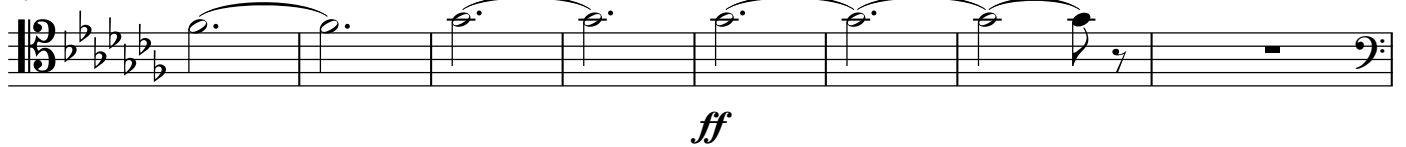
155



164



174



182



207



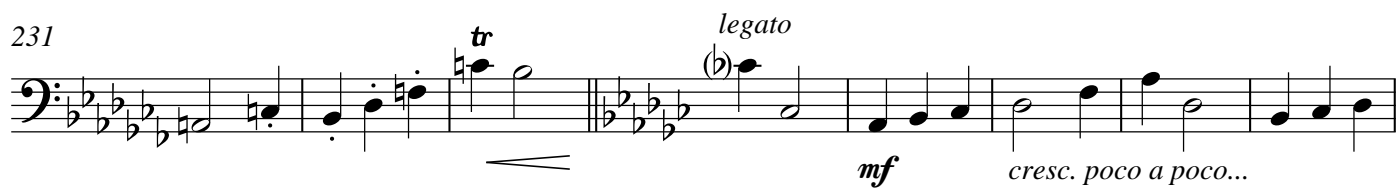
214



222



231



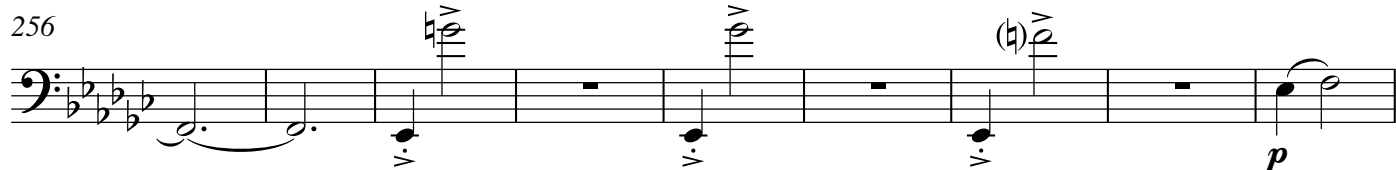
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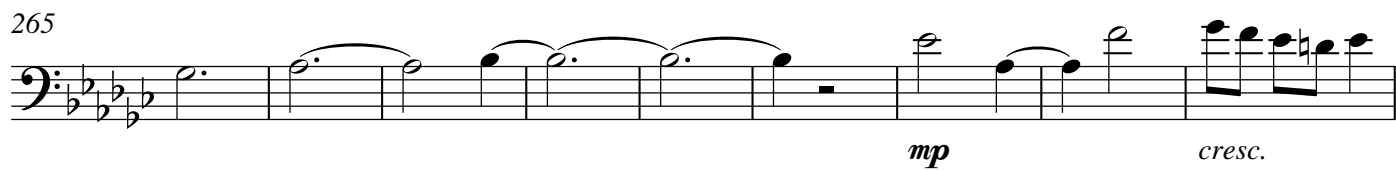
247



256



265



274



282

Violoncello

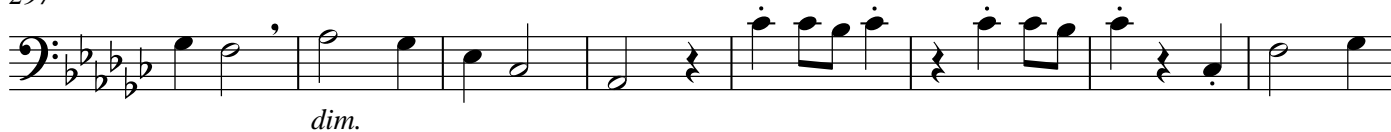
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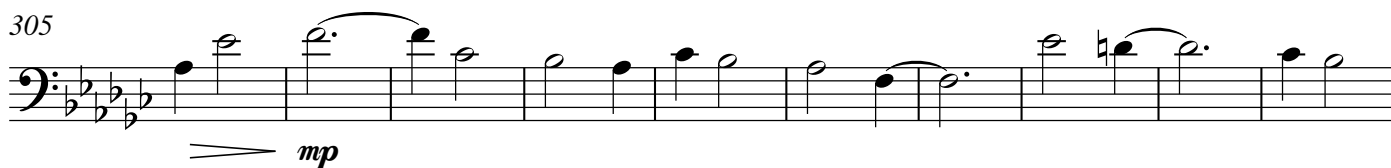
288

legato

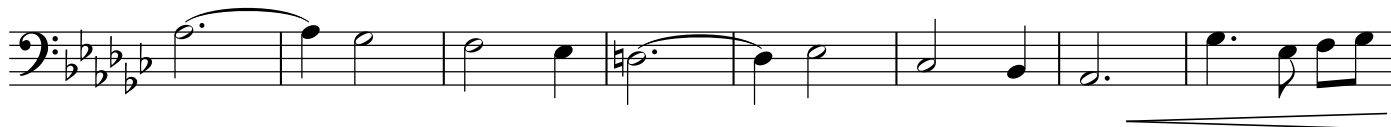
297



305



315



323

legato

6 329

Violoncello



337



344



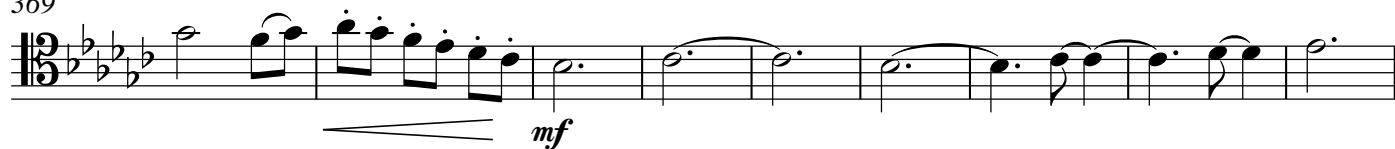
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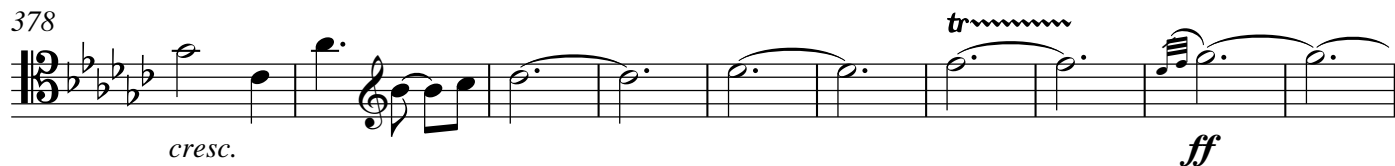
361



369



378



388 *f* *tr* Violoncello *tr* *tr* 7

394 *poco rit.* *tr* *a tempo* ♩. = 72 *cresc.*

402 *legato* *ff*

410

417 //

The Art of Schillinger

$r_{3\div 2}$

Piano Trio

Pianoforte

Winner of the First International Schillinger Competition 2009

Sponsored by

The Schillinger School of Music

In collaboration with

The University of University of Hertfordshire

United Kingdom

Composed by

Daniel Léo Simpson

April 2009

San Francisco, California USA

The Art of Schillinger

r 3 ÷ 2

(pronounced: r-3-2)

Daniel Léo Simpson
San Francisco, USA
February-April 2009

Con Moto ♩ = 72

The musical score is written for Violin, Violoncello, and Piano. The key signature is B-flat major (two flats). The time signature is 3/4. The tempo is marked 'Con Moto' with a quarter note equal to 72 beats per minute. The score is divided into two systems. The first system consists of measures 1 through 7. The Violin and Violoncello parts are marked 'legato' and 'p' (piano) in measures 1-4, and 'f' (forte) in measures 5-7. The Piano part is marked 'p' in measures 1-4 and 'f' in measures 5-7. The second system consists of measures 8 through 12. The Violin and Violoncello parts are marked 'mf' (mezzo-forte) in measures 8-9 and 'f' in measures 10-12. The Piano part is marked 'mf' in measures 8-9 and 'f' in measures 10-12. The score includes various musical notations such as slurs, ties, and dynamic markings.

This musical score page contains measures 13 through 24 of a piano piece. The key signature is B-flat major (two flats). The score is written for a grand piano with a treble and bass staff for each hand.

Measures 13-17: The first system covers measures 13 to 17. The right hand features a melodic line with eighth notes and rests, marked with *mf*, *dim.*, and *mp*. The left hand provides a harmonic accompaniment with half notes and quarter notes, also marked with *mf* and *dim.*. A first ending bracket labeled *8va* spans measures 13-14 and 16-17. The piano part includes arpeggiated chords in the right hand, marked with *mf* and *dim.*, and sustained chords in the left hand, marked with *mp*.

Measures 18-23: The second system covers measures 18 to 23. The right hand continues the melodic line, marked with *mf* and *dim.*. The left hand features a more active accompaniment with eighth notes and quarter notes. A first ending bracket labeled *8va* spans measures 18-19 and 21-22. The piano part includes arpeggiated chords in the right hand, marked with *mf* and *dim.*, and sustained chords in the left hand, marked with *mp*.

Measures 24-28: The third system covers measures 24 to 28. The right hand features a melodic line with eighth notes and rests, marked with *mf* and *cresc.*. The left hand provides a harmonic accompaniment with half notes and quarter notes, marked with *f* and *mf*. A first ending bracket labeled *8va* spans measures 24-25 and 27-28. The piano part includes arpeggiated chords in the right hand, marked with *mf* and *cresc.*, and sustained chords in the left hand, marked with *f* and *mf*.

Full Score

4

30 *legato*

f *mf*

f *mf*

36 *tr* *legato*

mp *mp*

tr *8va* *legato*

mp

43 *cresc. poco a poco...*

legato *cresc. poco a poco...*

cresc. poco a poco...

51

Measures 51-56 of the musical score. The score is written for three staves: Treble, Bass, and Grand Staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a variety of notes, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *tr* (trill). The Grand Staff shows a complex texture with multiple voices.

57

Measures 57-62 of the musical score. The score is written for three staves: Treble, Bass, and Grand Staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a variety of notes, including eighth and sixteenth notes, and rests. Dynamic markings include *tr* (trill), *ff* (fortissimo), and *p* (piano). The Grand Staff shows a complex texture with multiple voices.

63

Measures 63-68 of the musical score. The score is written for three staves: Treble, Bass, and Grand Staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a variety of notes, including eighth and sixteenth notes, and rests. Dynamic markings include *tr* (trill), *ff* (fortissimo), and *p* (piano). The Grand Staff shows a complex texture with multiple voices.

69

p *mp*

77

cresc. *tr* *f* *ff* *mp* *cresc.* *f* *ff*

84

tr *mp* *cresc.* *f* *ff*

90

legato

f

legato

f

legato

f

97

legato

mf

legato

mf

legato

mf

103

8va

109

mp

115

mp

(più forte)

122

cresc.

cresc.

cresc.

128 *legato*
f
legato
f

134 *legato*
ff
legato
ff *f*
legato
ff *f*

140 *tr*
mf
f
mf

Detailed description: The image shows a musical score for measures 128 to 140. It consists of two systems of staves. The first system (measures 128-133) has a piano part (left) and a violin part (right). The piano part starts with a forte (*f*) dynamic and a legato marking. The violin part also starts with a forte (*f*) dynamic and a legato marking. The second system (measures 134-139) continues the piano and violin parts. The piano part features a fortissimo (*ff*) dynamic and a crescendo leading to a forte (*f*) dynamic. The violin part also features a fortissimo (*ff*) dynamic and a crescendo leading to a forte (*f*) dynamic. The third system (measures 140-145) continues the piano and violin parts. The piano part features a fortissimo (*ff*) dynamic and a crescendo leading to a forte (*f*) dynamic. The violin part features a fortissimo (*ff*) dynamic and a crescendo leading to a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and articulations like trills and slurs.

146

mp

mp

mp

153

tr

tr

tr

160

mf

mf

tr

mf

Detailed description: This page contains musical notation for measures 146 through 160. The score is written for piano (p) and violin (v). The key signature is B-flat major (two flats). The piano part is in the lower staves, and the violin part is in the upper staves. Measure 146 starts with a piano dynamic (p) and a mezzo-piano (mp) marking. The piano part features a series of eighth and sixteenth notes, while the violin part has a melodic line with slurs. Measure 153 includes trills (tr) in both parts. Measure 160 features a mezzo-forte (mf) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

167 *8va* -----

cresc.

cresc.

cresc.

(8) -----

173 *tr* -----

ff

ff

ff

(8) -----

179

f

This musical score page contains measures 186 through 199. It is written for a piano and a voice part. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment.

- Measure 186:** The vocal line begins with a forte (*f*) dynamic. The piano accompaniment is mostly rests.
- Measures 187-192:** The vocal line continues with various notes and rests. The piano accompaniment provides harmonic support with chords and single notes.
- Measure 193:** The vocal line features a trill (*tr*) on a note. The piano accompaniment continues.
- Measures 194-198:** The vocal line has more complex phrasing, including a trill in measure 198. The piano accompaniment includes some chords and moving lines.
- Measure 199:** The vocal line starts with a trill (*tr*). The piano accompaniment begins with a forte (*f*) dynamic.

205

211

217

This musical score is written for a piano and features a key signature of five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The score is divided into three systems, each containing a vocal line and a piano accompaniment. The first system (measures 205-210) includes a trill in the vocal line at measure 205 and a trill in the piano right hand at measure 208. The second system (measures 211-216) features trills in both the vocal line (measure 211) and the piano right hand (measure 215). The third system (measures 217-222) includes a trill in the piano left hand at measure 217 and a trill in the piano right hand at measure 221. The piano accompaniment consists of flowing sixteenth-note patterns in the right hand and more rhythmic, often dotted, patterns in the left hand. The vocal line is characterized by melodic leaps and trills.

223 (8)-----1

tr

tr

tr

229

tr

tr

tr

legato

legato

235

legato

mf *cresc. poco a poco...*

mf *cresc. poco a poco...*

mf *cresc. poco a poco...*

243

Measures 243-248: The score begins with a treble staff containing a trill (tr.) on a dotted quarter note. The bass staff features a forte (ff) dynamic and a trill (tr.) on a dotted quarter note. The piano part consists of a right hand with eighth-note runs and a left hand with a sustained chord and eighth-note accompaniment.

249

Measures 249-254: The treble staff continues with a trill (tr.) and a crescendo leading to a fortissimo (ff) dynamic. The bass staff has a trill (tr.) and a crescendo. The piano part features a right hand with eighth-note runs and a left hand with a sustained chord and eighth-note accompaniment.

255

Measures 255-260: The treble staff starts with a forte (ff) dynamic and a trill (tr.). The bass staff has a forte (ff) dynamic and a trill (tr.). The piano part continues with eighth-note runs in both hands.

262

p

p

p

270

mp cresc.

f

tr

8va //

mp

cresc.

f

tr

mp cresc.

f

277

ff

ff

ff

283

289

legato

ff

legato

ff

f

f

legato

ff

f

296

dim.

dim.

simile

dim.

302

mp

mp

legato

308

p *mp*

314

p *mp*

320

legato
ff
legato
ff
legato
ff

326

mf
mf
mf

332

f
f
f

Detailed description: This musical score page contains measures 320 through 332. It is written for piano and violin. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The piano part is in the lower staves, and the violin part is in the upper staves. Measure 320 starts with a piano rest and a violin entry. Measures 321-325 show continuous movement in both parts, with a crescendo leading to a fortissimo (ff) dynamic. Measure 326 features a mezzo-forte (mf) dynamic and a melodic line in the violin. Measures 327-331 continue with complex rhythmic patterns and dynamics ranging from mezzo-forte to fortissimo. Measure 332 concludes with a fortissimo (f) dynamic and a sustained chord in the piano.

338

8va

343

(8)

tr

ff

ff \longrightarrow *f*

ff \longrightarrow *f*

349

tr

mf

f

tr

mf

8va

355

mp

mp

mp

tr

362

cresc.

cresc.

tr

cresc.

369

mf

mf

mf

The musical score is written for a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The score is divided into three systems, each containing two staves (vocal and piano). The first system (measures 355-361) is marked *mp* (mezzo-piano). The second system (measures 362-368) is marked *cresc.* (crescendo) and *tr* (trill). The third system (measures 369-375) is marked *mf* (mezzo-forte). The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The vocal line consists of a single melodic line with various ornaments and trills.

376

cresc.

cresc.

cresc.

382

(8)

tr

ff

ff

tr

ff

388

(8)---

f

tr

f

f

tr

tr

tr

f

The musical score is for a full orchestra, spanning measures 376 to 388. It is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The score is divided into three systems, each containing three staves (Violin I, Violin II, and Piano). The first system (measures 376-381) features a crescendo in all parts. The second system (measures 382-387) includes trills and fortissimo (ff) dynamics. The third system (measures 388-393) continues with trills and fortissimo (f) dynamics. The score concludes with a final measure (393) featuring a fortissimo (f) dynamic.

394 *poco rit.* *tr* **a tempo** ♩. = 72

cresc.

tr

cresc.

poco rit. **a tempo** ♩. = 72

cresc.

legato

401 *8va*

ff *legato*

ff

legato *ff*

407

The musical score is written for a full orchestra and a vocal soloist. It consists of five systems of staves. The first system (measures 394-400) shows the vocal line and piano accompaniment. The vocal line has a trill in measure 394 and a crescendo in measure 395. The piano accompaniment has a trill in measure 394 and a crescendo in measure 395. The second system (measures 401-406) continues the vocal line and piano accompaniment. The vocal line has a crescendo in measure 401 and a crescendo in measure 402. The piano accompaniment has a crescendo in measure 401 and a crescendo in measure 402. The third system (measures 407-412) continues the vocal line and piano accompaniment. The vocal line has a crescendo in measure 407 and a crescendo in measure 408. The piano accompaniment has a crescendo in measure 407 and a crescendo in measure 408. The fourth system (measures 413-418) continues the vocal line and piano accompaniment. The vocal line has a crescendo in measure 413 and a crescendo in measure 414. The piano accompaniment has a crescendo in measure 413 and a crescendo in measure 414. The fifth system (measures 419-424) continues the vocal line and piano accompaniment. The vocal line has a crescendo in measure 419 and a crescendo in measure 420. The piano accompaniment has a crescendo in measure 419 and a crescendo in measure 420.

413

418

ff

ff

ff

The musical score is written for a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins at measure 413 with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. At measure 418, the vocal line has a double bar line followed by a half note G4, then quarter notes A4, Bb4, and C5. The piano accompaniment also has a double bar line followed by a half note G4, then quarter notes A4, Bb4, and C5. The score concludes with a final double bar line at the end of measure 418.

The Art of Schillinger

$r3\div2$

(pronounced: r-3-2)

Daniel Léo Simpson
San Francisco, USA
February-April 2009

Con Moto ♩ = 72

The musical score is written for Violin, Violoncello, and Piano. The key signature is B-flat major (two flats). The time signature is 3/4. The tempo is marked 'Con Moto' with a quarter note equal to 72 beats per minute. The score is divided into two systems. The first system consists of measures 1 through 7. The Violin and Violoncello parts are marked 'legato' and 'p' (piano) in measures 1-4, and 'f' (forte) in measures 5-7. The Piano part is marked 'p' in measures 1-4 and 'f' in measures 5-7. The second system consists of measures 8 through 12. Measures 8-9 are marked 'mf' (mezzo-forte) for all instruments. Measures 10-12 are marked 'f' for all instruments. The Piano part features a rhythmic pattern of eighth notes in measures 8-12.

This musical score page contains measures 13 through 24 of a piano piece. The key signature is B-flat major (two flats). The score is written for a grand piano with a treble and bass staff for each hand.

Measures 13-17: The first system covers measures 13 to 17. The right hand features a melodic line with a *8va* (octave up) marking at the beginning and end of the phrase. Dynamics include *mf* (measures 13-14), *dim.* (measures 15-16), and *mp* (measure 17). The left hand provides a harmonic accompaniment with a *mf* dynamic in measure 13, *dim.* in measure 15, and *mp* in measure 17.

Measures 18-23: The second system covers measures 18 to 23. The right hand continues the melodic development with a *dim.* dynamic in measure 18 and *mp* in measure 23. The left hand accompaniment features a *mf* dynamic in measure 18 and *mp* in measure 23.

Measures 24-28: The third system covers measures 24 to 28. The right hand has a *tr* (trill) marking in measure 28. Dynamics include *mf* (measures 24-25), *cresc.* (measures 26-27), and *tr* (measure 28). The left hand features a *f* (forte) dynamic in measure 24, *mf* in measure 26, and *cresc.* in measure 28.

Measures 29-33: The fourth system covers measures 29 to 33. The right hand has a *mf* dynamic in measure 29, *mp* in measure 30, and *mf* in measure 32. The left hand has a *mf* dynamic in measure 29 and *mp* in measure 30.

Full Score

4

30 *legato*

f *mf*

f *mf*

36 *tr* *legato*

mp *mp*

tr *8va* *legato*

mp

43 *cresc. poco a poco...*

legato *cresc. poco a poco...*

cresc. poco a poco...

51

Measures 51-56 of the musical score. The score is written for three staves: Treble, Bass, and Grand Staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *tr* (trill). The Grand Staff shows a complex texture with multiple voices.

57

Measures 57-62 of the musical score. The score is written for three staves: Treble, Bass, and Grand Staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *tr* (trill), *ff* (fortissimo), and *p* (piano). The Grand Staff shows a complex texture with multiple voices.

63

Measures 63-68 of the musical score. The score is written for three staves: Treble, Bass, and Grand Staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *tr* (trill), *ff* (fortissimo), and *p* (piano). The Grand Staff shows a complex texture with multiple voices.

69

p *mp*

77

cresc. *tr* *f* *ff* *mp* *cresc.* *f* *ff*

84

tr *mp* *cresc.* *f* *ff*

90

legato

f

legato

f

legato

f

97

legato

mf

legato

mf

legato

mf

103

8va

109

mp

mp

115

(più forte)

122

cresc.

cresc.

cresc.

128 *legato*
f
legato
f

134 *legato*
ff
legato
ff *f*

140 *tr*
mf
f
mf

The musical score is written for a piano and a string section. The piano part consists of two staves (treble and bass clef). The string section also consists of two staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into three systems, each starting with a measure number (128, 134, 140). The first system (measures 128-133) features a piano melody in the right hand and a harmonic line in the left hand, both marked *legato* and *f*. The second system (measures 134-139) features a piano melody in the right hand and a harmonic line in the left hand, both marked *legato* and *ff*, with a crescendo leading to *f*. The third system (measures 140-145) features a piano melody in the right hand and a harmonic line in the left hand, both marked *legato* and *mf*, with a trill (tr) in the right hand at measure 140.

146

mp

mp

mp

153

tr

tr

tr

160

mf

mf

tr

mf

Detailed description: This musical score page contains measures 146 through 160. It is written for piano and violin. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The piano part is in the lower staves, and the violin part is in the upper staves. Measure 146 starts with a piano (*mp*) dynamic. Measures 153 and 154 feature trills (*tr*) in the violin part. Measure 160 features a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, trills, and dynamic markings.

167 *8va* -----

cresc.

cresc.

cresc.

(8) -----

173 *tr* -----

ff

ff

ff

(8) -----

179

f

This musical score page contains measures 186 through 199. It is written for a piano and a voice part. The key signature is B-flat major (two flats), and the time signature is 4/4. The piano part is written in grand staff notation (treble and bass clefs). The voice part is written in a single staff with a soprano clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Measure 186 starts with a forte (*f*) dynamic. Measure 193 includes a trill (*tr*) in the voice part. Measure 199 also includes a trill (*tr*) in the voice part and a forte (*f*) dynamic in the piano part.

186 *f*

193 *tr*

199 *tr* *f*

205

Measures 205-210 of the musical score. The key signature is B-flat major (two flats). The music is written for a vocal line and a piano accompaniment. The vocal line features a trill (tr) in measure 206. The piano accompaniment consists of eighth and sixteenth notes in both hands.

211

Measures 211-216 of the musical score. The key signature is B-flat major. The vocal line continues with a trill (tr) in measure 212. The piano accompaniment features a trill (tr) in the bass line in measure 215. The music is written for a vocal line and a piano accompaniment.

217

Measures 217-222 of the musical score. The key signature is B-flat major. The vocal line includes a trill (tr) in measure 218 and a fermata (8va) in measure 220. The piano accompaniment features a trill (tr) in the bass line in measure 218. The music is written for a vocal line and a piano accompaniment.

223 (8)-----1

tr

tr

tr

229

tr

tr

legato

tr

legato

235

legato

mf *cresc. poco a poco...*

mf *cresc. poco a poco...*

mf *cresc. poco a poco...*

243

Measures 243-248 of the musical score. The system consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has five flats. Measure 243 starts with a treble staff note and a bass staff note. Measure 244 has a treble staff note and a bass staff note. Measure 245 has a treble staff note and a bass staff note. Measure 246 has a treble staff note and a bass staff note. Measure 247 has a treble staff note and a bass staff note. Measure 248 has a treble staff note and a bass staff note. Dynamics include *ff* and *tr*.

249

Measures 249-254 of the musical score. The system consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has five flats. Measure 249 starts with a treble staff note and a bass staff note. Measure 250 has a treble staff note and a bass staff note. Measure 251 has a treble staff note and a bass staff note. Measure 252 has a treble staff note and a bass staff note. Measure 253 has a treble staff note and a bass staff note. Measure 254 has a treble staff note and a bass staff note. Dynamics include *tr* and *ff*.

255

Measures 255-260 of the musical score. The system consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has five flats. Measure 255 starts with a treble staff note and a bass staff note. Measure 256 has a treble staff note and a bass staff note. Measure 257 has a treble staff note and a bass staff note. Measure 258 has a treble staff note and a bass staff note. Measure 259 has a treble staff note and a bass staff note. Measure 260 has a treble staff note and a bass staff note. Dynamics include *ff* and *tr*.

262

p

p

p

270

mp cresc.

f

tr

8va //

mp

cresc.

f

tr

mp cresc.

f

277

ff

ff

ff

The musical score is written for a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into measures 262 through 277. Measures 262-269 show a piano introduction with a vocal melody. Measures 270-276 show a crescendo in both parts, with a trill in the vocal line. Measure 277 is a fortissimo (ff) section with a more active piano accompaniment.

283

tr

289

legato

ff

legato

ff

f

f

legato

ff

f

296

dim.

dim.

simile

dim.

302

mp

mp

legato

308

p *mp*

314

p *mp*

320

legato
ff
legato
ff
legato
ff

326

mf
mf
mf

332

f
f
f

Detailed description: This musical score page contains measures 320 through 332. It is written for piano and violin. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The piano part is in the lower staves, and the violin part is in the upper staves. Measure 320 starts with a piano rest and a violin entry. The piano part has a *ff* dynamic. Measure 326 features a *mf* dynamic for both instruments. Measure 332 features a *f* dynamic for both instruments. The score includes various musical notations such as slurs, ties, and dynamic markings.

338

8^{va}

343

(8)

tr

ff

ff \longrightarrow *f*

ff \longrightarrow *f*

349

tr

mf

f

tr

mf

355

mp

mp

mp

tr

362

cresc.

cresc.

tr

cresc.

369

mf

mf

mf

Detailed description of the musical score: The score is written for a voice and piano. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 12/8. The score is divided into three systems. The first system (measures 355-361) has a vocal line in treble clef and piano accompaniment in bass clef. The vocal line starts with a half note, followed by eighth notes, and ends with a trill. The piano accompaniment consists of eighth notes and quarter notes. The second system (measures 362-368) also has a vocal line and piano accompaniment. The vocal line features a crescendo and ends with a trill. The piano accompaniment includes eighth notes and quarter notes. The third system (measures 369) shows the vocal line and piano accompaniment. The vocal line has a mezzo-forte dynamic and features eighth notes and quarter notes. The piano accompaniment also has a mezzo-forte dynamic and features eighth notes and quarter notes.

376

cresc.

cresc.

cresc.

382

(8)

tr

ff

ff

tr

ff

388

(8)---

f

tr

f

f

tr

tr

tr

f

The musical score is for a full orchestra, spanning measures 376 to 388. It is written in a key with four flats (B-flat, E-flat, A-flat, D-flat) and a common time signature. The score is divided into three systems, each containing three staves (Violin I, Violin II, and Piano). The first system (measures 376-381) features a crescendo in all parts. The second system (measures 382-387) includes trills and fortissimo (ff) dynamics. The third system (measures 388-393) continues with trills and fortissimo (f) dynamics. The score concludes with a final measure (393) featuring a fortissimo (f) dynamic.

394 *poco rit.* *tr* **a tempo** ♩. = 72

cresc.

tr *cresc.*

poco rit. **a tempo** ♩. = 72

cresc.

legato

401 *8va*

ff *legato*

ff

legato *ff*

407

The musical score is written for a full orchestra and a vocal soloist. It consists of five systems of staves. The first system (measures 394-400) shows the vocal line and piano accompaniment. The tempo is marked 'a tempo' with a quarter note equal to 72 beats per minute. The key signature has two flats (B-flat major). The score includes various musical notations such as trills, crescendos, and dynamics like 'poco rit.', 'ff', and 'legato'. The second system (measures 401-406) continues the vocal line and piano accompaniment. The third system (measures 407-412) shows the vocal line and piano accompaniment. The fourth system (measures 413-418) shows the vocal line and piano accompaniment. The fifth system (measures 419-424) shows the vocal line and piano accompaniment.

413

418

ff

ff

ff

The musical score is written for a vocal line and a piano accompaniment. The key signature is E-flat major (three flats). The vocal line begins at measure 413 and continues through measure 418. The piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part features a prominent bass line with eighth and sixteenth notes, and the treble part has chords and moving lines. The score concludes with a double bar line and repeat signs.