

Sonata for Solo Violin

Maestoso $\text{♩} = 45-50$

Andrew Mead

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f *ben f* *sfz* *sfz* *ben f* *ff* *ff* *sfz* *sfz* *ff* *arco* *port. b* *port.* *f* *ben f* *sfz* *ben f* *ff* *ff* *arco* *f* *ben f* *mf* *espressivo* *p* *f* *meno f* *mp* *poco f* *ben f* *mp* *f* *p* *f*

This page contains ten staves of musical notation, likely for a string instrument. The notation includes various technical markings, dynamics, and articulations.

- Staff 1:** Features a triplet of eighth notes, a 12-measure phrase, and a 11-measure phrase. Dynamics include *piu f*, *poco f*, and *ben f*.
- Staff 2:** Includes a 13-measure phrase, a 5-measure phrase, and a 9-measure phrase. Dynamics include *ff*, *sfz*, and *ff*.
- Staff 3:** Includes a 3-measure phrase, a 10-measure phrase, and a 3-measure phrase. Dynamics include *sfp* and *sfz*. A *rit.* (ritardando) marking is present.
- Staff 4:** Includes a 12-measure phrase and a 3-measure phrase. Dynamics include *ffp* and *ff*.
- Staff 5:** Includes a 7-measure phrase, a 5-measure phrase, a 3-measure phrase, and a 5-measure phrase. Dynamics include *fff*, *pp*, *f*, *sfz*, *p*, *espressivo*, and *mf*. Markings include *A tempo*, *pizz.* (pizzicato), and *arco*.
- Staff 6:** Includes a 3-measure phrase, a 5-measure phrase, a 3-measure phrase, and a 12-measure phrase. Dynamics include *f*, *p*, and *f*.
- Staff 7:** Includes a 5-measure phrase, a 7-measure phrase, and a 7-measure phrase. Dynamics include *p* and *poco f*.
- Staff 8:** Includes a 7-measure phrase, a 5-measure phrase, a 3-measure phrase, and a 5-measure phrase. Dynamics include *f*, *ben f*, and *f*.

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- Staff 6:** Includes a 5-measure phrase, a 3-measure phrase, and a 12-measure phrase. Dynamics include *f*, *p*, and *f*.
- Staff 7:** Includes a 5-measure phrase, a 7-measure phrase, and a 7-measure phrase. Dynamics include *p* and *poco f*.
- Staff 8:** Includes a 7-measure phrase, a 5-measure phrase, a 3-measure phrase, and a 5-measure phrase. Dynamics include *f*, *ben f*, and *f*.

3 3 5 7 6

meno *f*

ben f

ff

(a piacere) 14

3 15

(a piacere)

fff

f

ossia

3

ff

fff

pp

A tempo

p molto espressivo

pp

p

3 3 3 3

mf

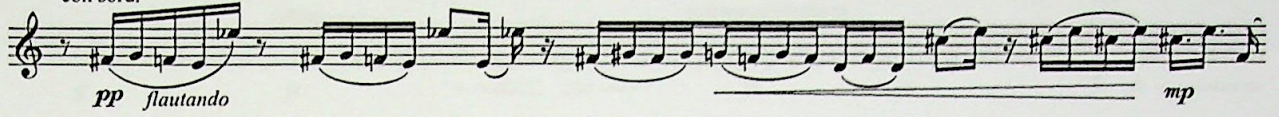
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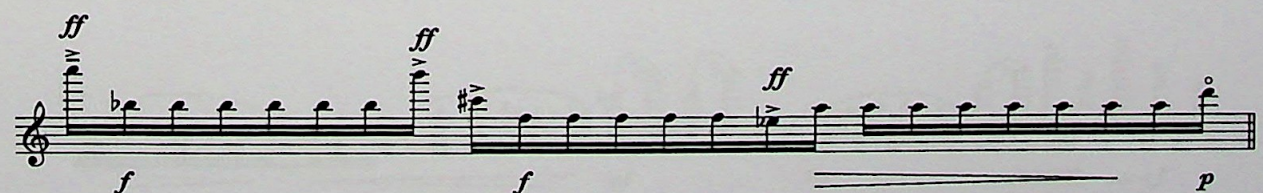
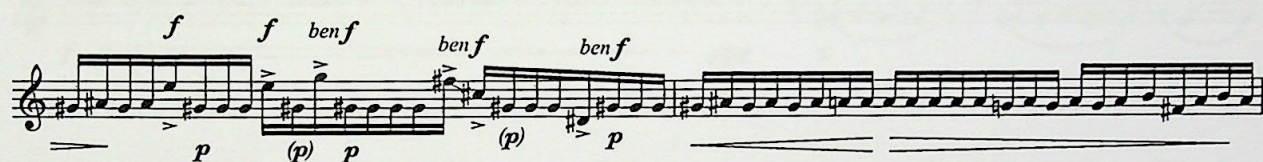
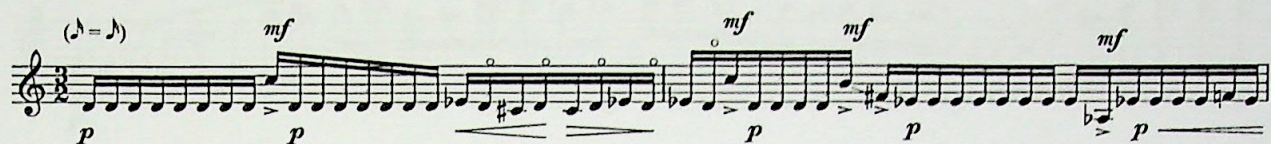
f

p

Presto scorrevole ♩ = 126-144
con sord.

II





(♩ = ♩)

p *mf* *mp*

poco f

f *ppp* *p*

p

poco f *p*

poco f *mp* *mf*

mp *mf* *p* *mp*

mf *mp* *poco f*

(♩ = ♩) *f* *f* *f* *mf* *mf*
f *p* *p* *p* *p* *pp* *pp*

mf *mp* *mp* *mp* *mp*
pp *ppp* *ppp* *ppp* *ppp*

(♩ = ♩) *mf* *ppp < f*
 Giusto ♩ = 88 - 96
 sul G

(sul G) *p* *f* *ben f* *f*

(sul D) *sfz sfz* *f*

(sul G) (sul D) sul A sul E

(sul D) (sul A) (sul E) (sul E)

(sul A) (sul E) (sul A) (sul E)

ff

3
accel. ad lib. -----> Precipitato (Tempo I) ♩ = 126-144
ppp

5

f p

(♩ = ♩)
sfz p sfz p sfz p sfz sfz p

f p f p f p f p

mf p mf p mf p mf p mf

mf pp mf pp mf pp mf pp (♩ = ♩) ppp

f sfz ben f f

p *f*

mp

poco f

f

poco a poco accel.
ben f *piu f*

ff *fff* *ppp*

The musical score consists of nine staves of music. The first staff begins with a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The second staff starts with a mezzo-piano (*mp*) dynamic. The third staff features a *poco f* dynamic. The fourth staff returns to a forte (*f*) dynamic. The fifth staff continues with a forte (*f*) dynamic. The sixth staff includes the instruction *poco a poco accel.* and starts with *ben f* (very forte), followed by *piu f* (even more forte). The seventh staff continues with a forte (*f*) dynamic. The eighth staff begins with a fortissimo (*ff*) dynamic. The final staff contains a rapid, dense passage starting with a fortississimo (*fff*) dynamic and ending with a pianississimo (*ppp*) dynamic.

Largo con gran espressione $\text{♩} = 40$
senza sord. sul G

III

$p < mf > pp$ p $poco f$ p mp sfz p $pp < f > pp$ slautando

rit.----- pizz. sul pont. (arco) a tempo 3

f p $ppp < fp$ ppp p pp

pizz. 3 5 3 5 3

mp f

p sfz ppp ppp

mf $poco f$ f mp mf

3 3 3 3 3

norm. 3 7 3 5 3

rit.----- sul tasto Lento

f ff mf f p ppp

Tempo I, poco piu vivo

$pp > ppp$ pp p mp espressivo

mf f mp

System 1: Treble and bass staves. Treble staff features triplets and dynamics: *sub. p*, *f*, *ben f*, *p*, *fp*, *pp*. Bass staff has *pizz.* at the end. Performance markings include *rit-----* and *Lento lontano con sord. sul tasto (arco)*.

System 2: Treble and bass staves. Treble staff has *ppp*, *mf*, *ppp*, *ppp*. Bass staff has *f*, *p*, *ben f*, *p*, *pp*. Performance markings include *senza sord.* and *ppp*.

System 3: Treble staff. Dynamics: *mp*, *sub. ppp*, *mf*, *resonante ppp*, *mf*, *f*, *p*, *pp*, *ppp*. Performance markings include *Tempo I*, *pizz.*, *arco*, *vib.*, *legno tratto*, and *con sord. normale*.

System 4: Treble staff. Dynamics: *mp*, *ppp*, *mp*, *poco f*, *pp*, *mp*, *ppp*. Performance markings include *pizz.*, *arco*, *5*, *3*, *sul pont.*, *norm. sul tasto*, *legno battuto*, and *finger taps (l.h.)*.

System 5: Treble staff. Dynamics: *mf*, *fp*, *p*, *p*. Performance markings include *3*, *5*, *sul pont.*, *sul tasto*, *pizz.*, *senza sord.*, *arco*, and *p con gran espressione*.

System 6: Treble staff. Dynamics: *f*, *ben f*, *p*, *ppp*, *niente*. Performance markings include *3*.

Allegro Veemente $\text{♩} = 56-60$

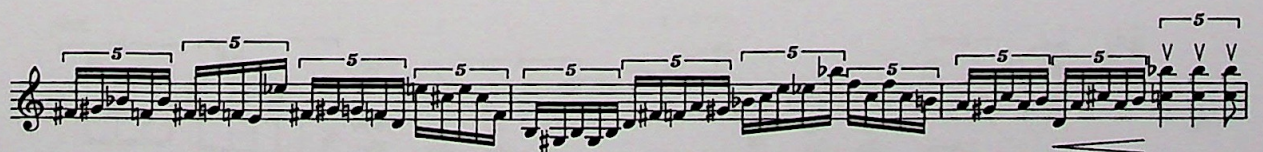
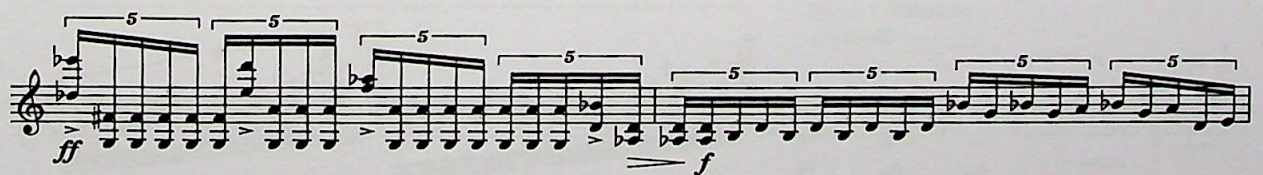
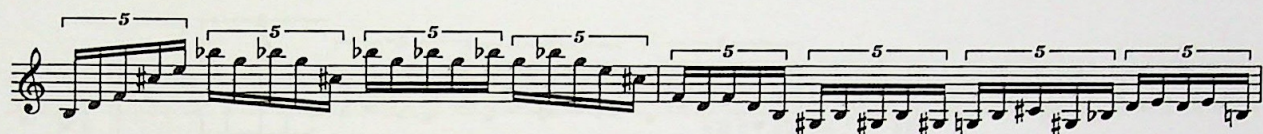
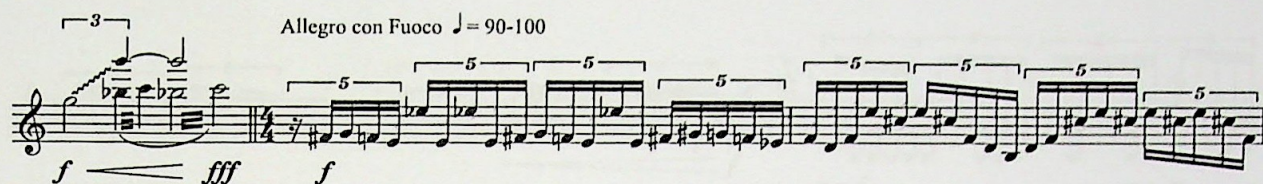
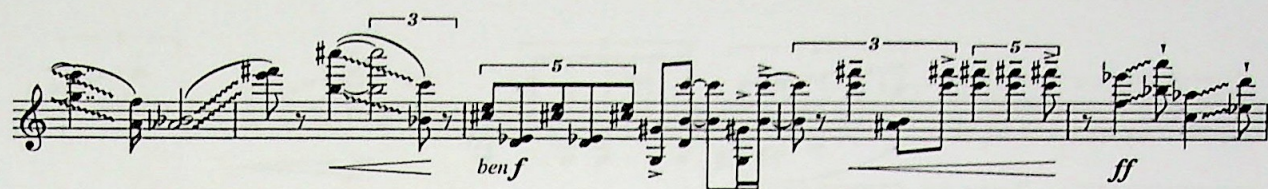
IV

[illegible]

The first system of the musical score for 'The Swan' by Maurice Strakosky. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The first measure is a quarter rest, followed by a series of eighth and sixteenth notes. There are dynamic markings of *f* (forte) and *ff* (fortissimo). Above the staff, there are bracketed groups of notes labeled '5' and '3', and a dashed line indicating a slur. The bass staff begins with a bass clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with a dynamic marking of *f*. Above the staff, there is a bracketed group of notes labeled '7'. The system concludes with a double bar line.

First system of the musical score for 'The Swan' by Maurice Ravel. The notation includes a treble and bass staff with complex chords and arpeggios. Fingerings are indicated by numbers 1-5. Dynamics include *ff*, *ffp*, and *ff*.

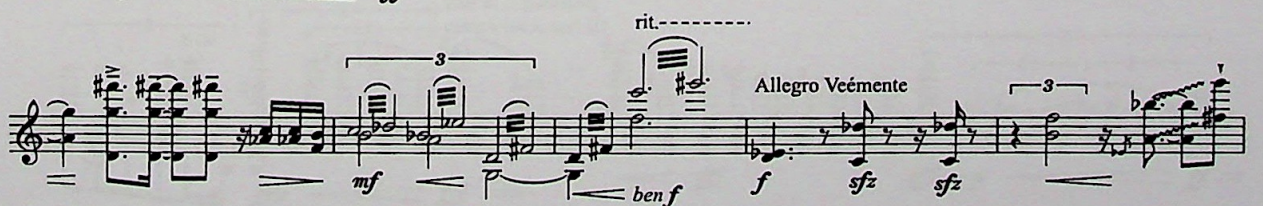
[illegible]

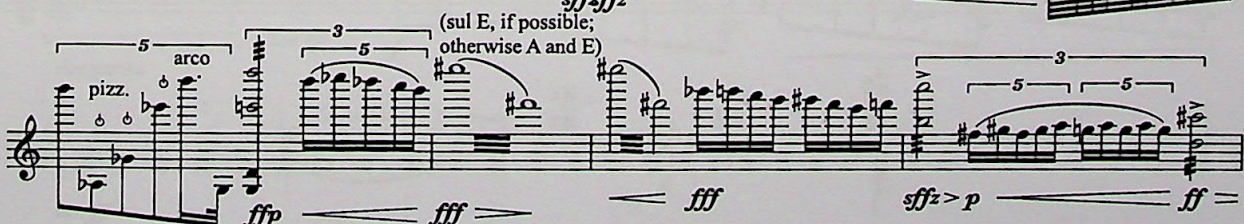
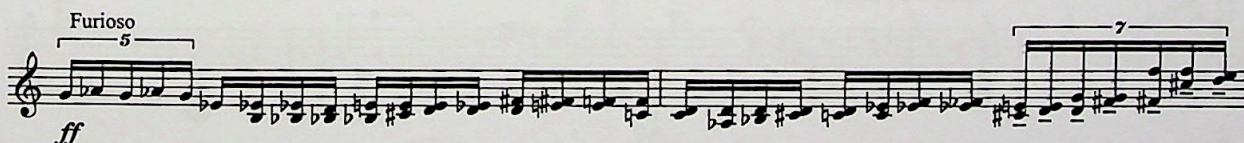
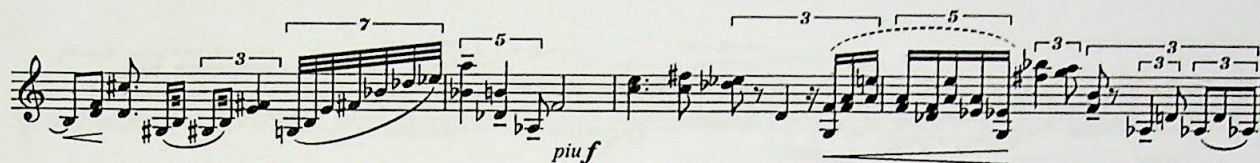


Musical score for a violin or viola, featuring various technical exercises and dynamic markings. The notation includes eighth and sixteenth notes, triplets, and quintuplets. Dynamics range from piano (*p*) to fortissimo (*ff*). The piece concludes with a *Tempo I Veemente* section at 56-60 bpm, marked with *pizz.* and *arco*.

Dynamics and markings include: *ff*, *sub. meno f*, *p*, *f*, *ben f*, *ff*, *f*, *mp*, *ben f*, *ff*, *mf*, *ff*, *allargando*, *Tempo I Veemente*, $\text{♩} = 56-60$, *ff*, *sfz*, *sfz*, *f*, *ff*, *sfz*, *sfz*.

Technical markings include: *pizz.*, *arco*, and measures 14, 15, and 16.





p *f* *f*

mp *poco f*

p

allargando

mf

rit. *poco f* *ppp* *mf* *ben f*

molto rit. *ppp*

Lento Espressivo $\text{♩} = 48-56$

Tempo I $\text{♩} = 56-60$

pp *mp* *poco f* *ppp* *f* *sfz* *sfz*

piu f *sfz* *sfz* *ben f* *ff* *sfz* *sfz* *ff*

ben ff *f*

allargando

ben ff

pizz. arco D G

Sonata No. 2

for

Solo Violin

(2010)

Andrew Mead

All tempi are flexible, and merely suggestions for interpretation. Players may feel at liberty to re-think slurs and bowing. In the last movement, each subsequent variation need not be played *attacca*, but players may take time with suitable *allargandi* as taste directs.

Accidentals carry through the measure, but cautionaries have been liberally added to aid in reading.

Duration: about 25 minutes

Sonata No. 2 for Solo Violin

I

Andrew Mead

Moderato $\text{♩} = 48$

mp f mf $poco f$ mp

6 $ben f$ mf

10 mf mp f mp $poco f$

15 p mf mp f

20 mf mp f mf

24 f p

28 $ben f$ mp f p mp f

32 ff p mf

37 *f* *ben f* *mp* *poco f*

41 *f* *mp* *mf*

46 *f* *mf*

51 *f* *f* *mp*

55 *f* *mf* *poco f*

II

61 *Risoluto* $\text{♩} = 84$ *f* *meno f*

68 *ben f*

75

82 *f* *ff*

89 *Grazioso* $\text{♩} = 60$
ff *p espressivo*

95 *f* *sub. mp* *poco f*

100 *Tempo primo* $\text{♩} = 84$
mp

107 *poco f*

114 *f*

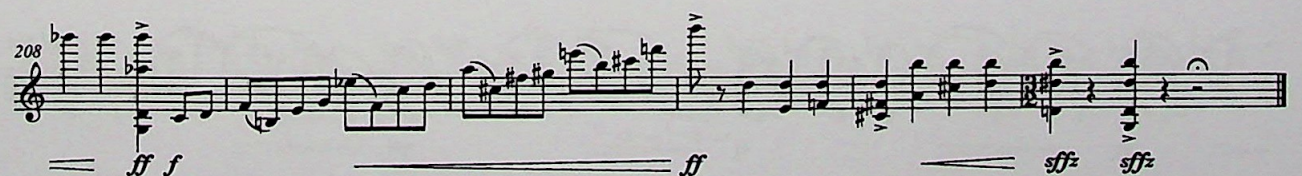
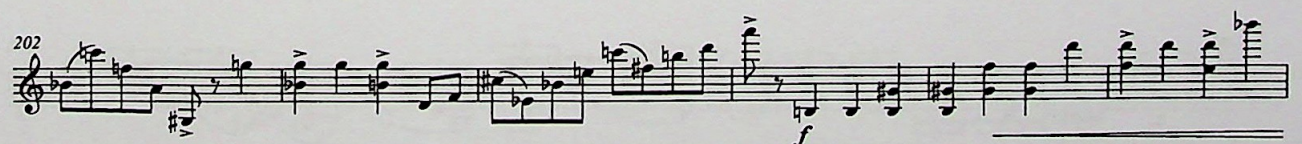
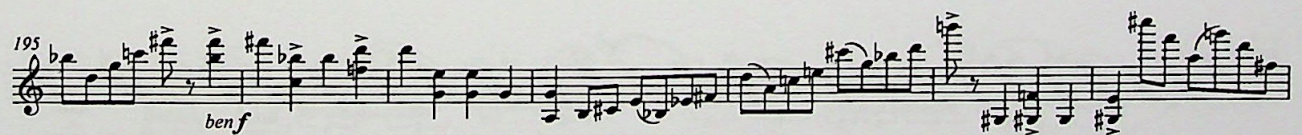
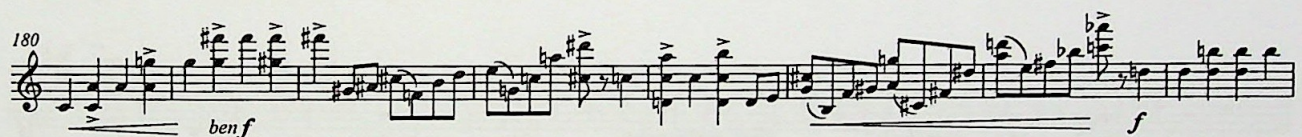
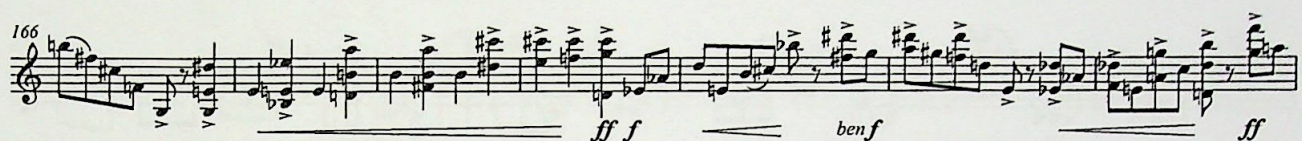
122

129 *ff* *f* *ff*

Grazioso $\text{♩} = 60$
 136 *mp* *f* *p*

141 *ben f*

Tempo primo $\text{♩} = 84$
 145 *sub. p*



III

Tempo di Loure ♩ = 42

214 *p*

220 *mp*

226 *mf* *f*

231 *meno f* *mp*

236 *f* *p* *pp*

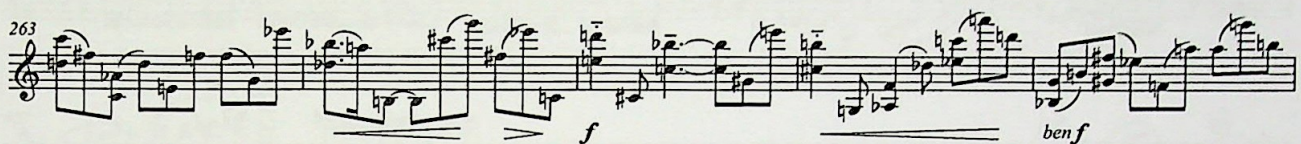
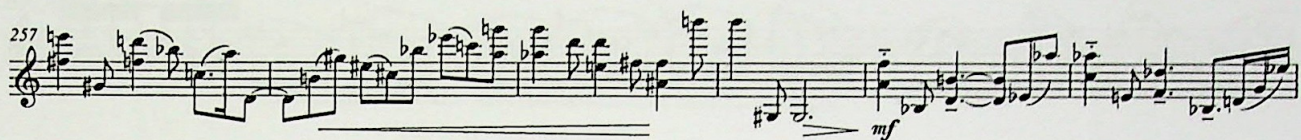
240 *pp*

243 *p* *pp*

246 *poco f*

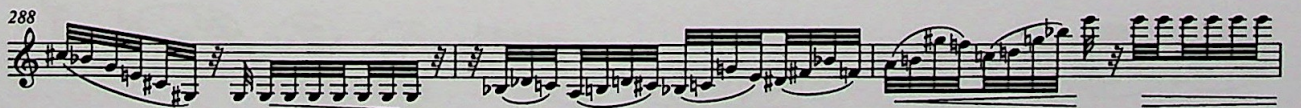
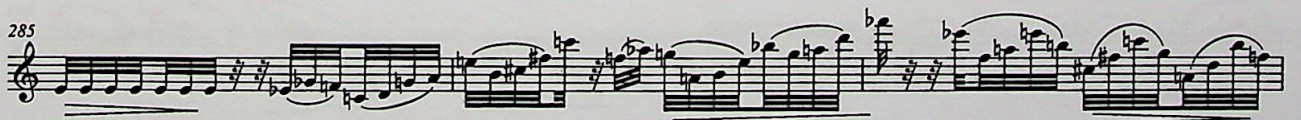
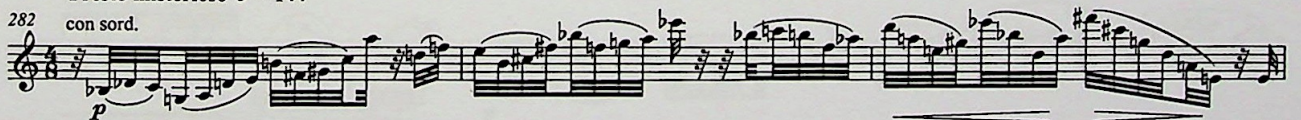
248 *mp* *p* *pp*

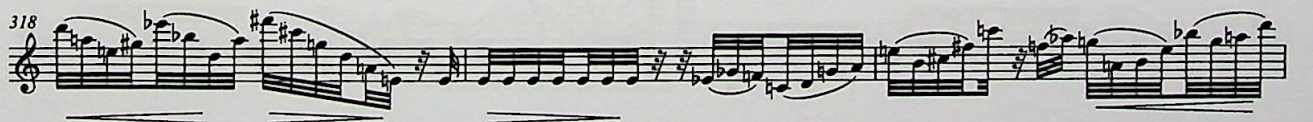
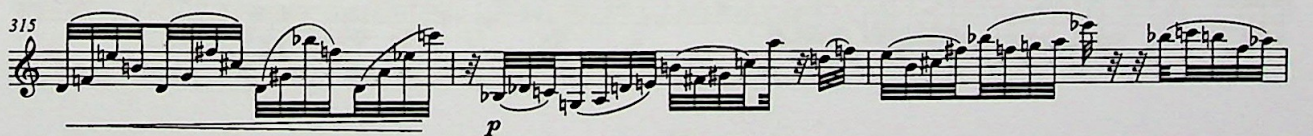
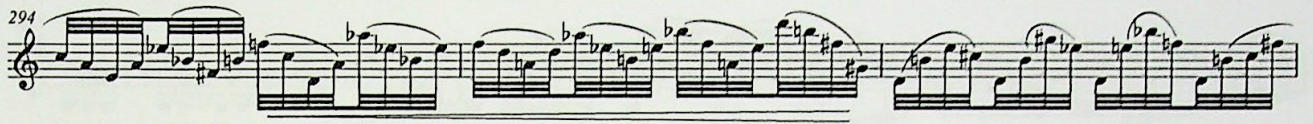
A tempo

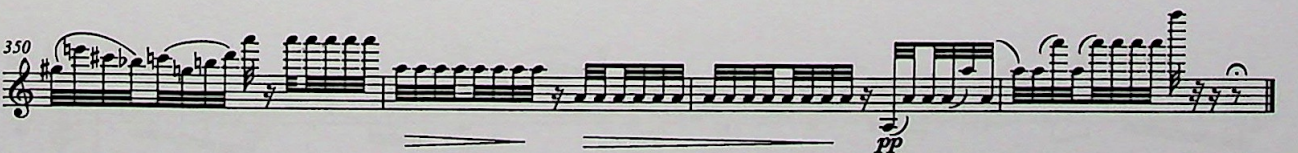
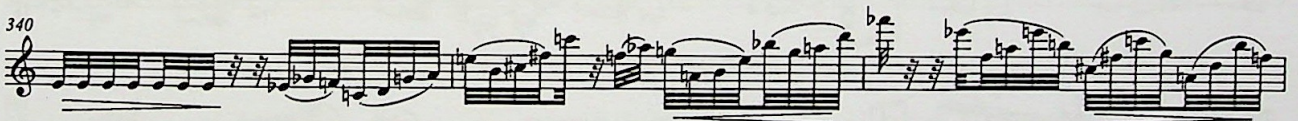


Presto misterioso ♩ = 144

IV







Maestoso $\text{♩} = 40$

V

354 senza sord. *mf*

360 *p* *mp*

366 *mf* *p*

371 *p*

375 *p*

378 *f*

381 *ben f* 6

383 6 *p*

385 *ben f* 6

387 *ff* 6 *ben f* 6

389 *mf* *f* *mf*

391 *mp* *poco f* *mf* *ben f*

393 *mp* *ben f*

395 *poco f* *mp*

399 *poco f* *sub. mp* *ben f* *p*

404 *mf* *mp* *f*

409 *mp* *mp*

412 *mf* *f* *sub. p*

415 *ben f*

417 *pp*

419 *p*

421 *pp* *mf*

423 *p* *pp* *f*

425 *poco f* *ben f*

427 *poco f* *f* *sub. mf*

429 *ben f* *ff* *ben f* *ff*

431 *mp* *mf* *p*

438 *p* *p* *p* *poco f*

442 *p*

445 *pp*

452 *f* *ben f*

455

457 *ff* *poco f* *ff* *poco f*

459 *ff* *poco f* *ff* *poco f*

461 *ben f* *ben f*

463 *ff* *poco f* *ff* *poco f* *ff*

465 *ben f* *ff* *ben ff* *ben f*

468 *ben ff*

473 *meno f (com primo)*

478 *f* *ben f* *allargando al fine*

For Maria Sampen, in warmest gratitude.
Sonata no. 3 for Solo Violin

Dramatico $\text{♩} = 60$

I

Andrew Mead

ben f con slancia!

f

meno f

f

ben f

mf mp

mp mf p poco f

mp mf mp poco f

18 *ben f* *p*

21 *mf* *mp* *mf* *f*

23 *ben f*

25 *meno f* *p* *poco f* *p* *f*

27 *p esp.* *poco f* *p*

29 *mf* *f*

31 *mp* *f* *p* *ben f*

33 *mf* *ben f*

36 *mf* *f*

38 *f* *ben f*

40 *ff* *f*

42 *ben ff* *mf*

44 *mp* *f*

46 *ben f* *mf* *mp*

48 *mf* *poco f*

50 *f* *mf* *f* *mf* *f*

52 *mp* *f*

54 *mp* *f* *p* *poco f* *f*

The musical score consists of nine staves of music, each beginning with a measure number. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes, and slurs are used to group notes. The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The piece concludes with a final *f* (forte) marking and a fermata.

57 *ben f*

60 *ff*

62 *ben f*

64 *f*

66 *ff*

Tempo di Loure $\text{♩} = 56$

II

68 *p* *pp* *p* *pp*

72 *p* *pp* *poco f* *p*

76 *pp* *mf* *p* *p*

81 *mf* *p* *poco f* *p*

85 *pp* *f* *mp* *pp*

89 *f* *p* *pp* *f* *mp* *f* *mf*

94 *p* *f* *sub. p* *ben f* *mp*

98 *p* *pp* *poco f* *p*

102 *mf* *p* *mp* *pp*

107 *f* *ben f* *p* *pp* *poco f* *p* *mf* *p*

112 *f* *poco f* *pp*

116 *f* *pp* *mp* *pp*

120 *p* *mp* *ben f*

124 *p* *poco f* *p*

Fantastico e febbrile ♩ = 105; ♩. = 70

III

Musical score for a piano piece, measures 129-154. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked "Fantastico e febbrile" with a quarter note equal to 105 beats per minute and a half note equal to 70 beats per minute. The piece is in 3/4 time. The score is divided into measures 129, 132, 136, 139, 142, 145, 148, 151, and 154. The dynamics range from *p* (piano) to *fp* (fortissimo piano). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 5, 7, 6). The piece is marked with a Roman numeral III at the beginning of the section.

Measures 129-154. Dynamics include *p*, *f*, *mp*, *mf*, *pp*, *poco f*, and *fp*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 5, 7, 6).

158 *mp pp mp pp mp pp mp pp mp pp mp pp*

163 *pp mf pp mf p mf p pp mf p mf pp mf ppp*

167 *p p p f*

170 *p poco f mp*

173 *f p*

176 *pp mf p*

179 *pp mp pp ppp ben f*

183 *mf ben f mf ben f mf ben f*

188 *mf ben f mf ben f p mf ben f p mf p mf ben f p mf p*

192 *mf* *p* *p* *f* *p*

195 *mp* *f* *p* *pp* *p* *ff*

199 *p* *f* *mp*

202 *p* *pp* *mf* *mp* *p* *f* *mf* *p* *pp* *mp* *p* *pp* *mp* *mf* *p* *pp*

206 *poco f* *mp* *p* *mf* *p* *pp* *ppp*

IV

Largo con gran espressione ♩ = 60

212 *f esp.* *ben f* *ben f*

220 *ff* *mf* *f*

228 *ben f* *mf* *f*

Tempo di Sarabande (giusto) ♩ = 36

236 *p*

242 *Tempo rubato* , Giusto

pp *Rubato* *accel.....* *rit.....* *mp*

244 , Giusto *Rubato* *Giusto*

p *accel.....* *rit.....* *mf* *Rubato (simile)* *f*

248 *Rubato* *Giusto*

mp *f* *5* *ben f* *p (simile)*

(simile)

251

poco f *mf* *mp*

254 *Giusto* *Rubato*

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

Giusto *Rubato*

258 *f* *mp* *ben f*

261 *ff* *poco f* *p* *Andante semplice* $\text{♩} = 80$

265 *mp* *pp*

269 *mf* *p*

272 *mf* *f*

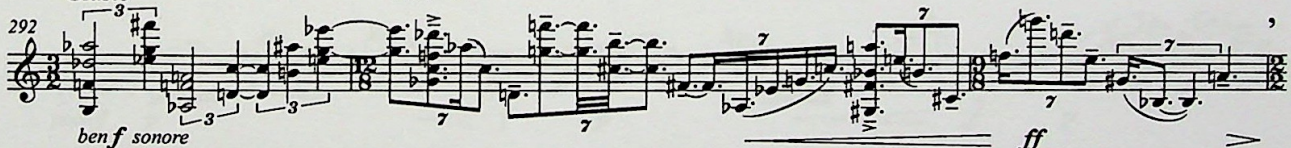


Tempo di Sarabande,
giusto e con gran espressione $\text{♩} = 36$

Rubato



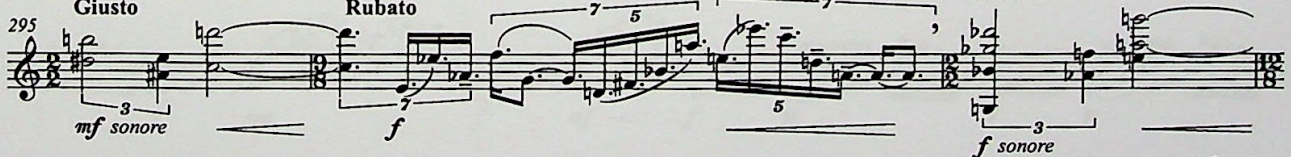
Giusto Rubato



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Rubato



301 *ben ff* 7 7 7 3 3 *meno f* 3 3 5

303 5 5 3 3

306 *Giusto* *p* *pp* 3 3 3 3 3

311 *Agitato* $\text{♩} = 120$ *poco f* *p* *poco f* *p* *poco f* *p*

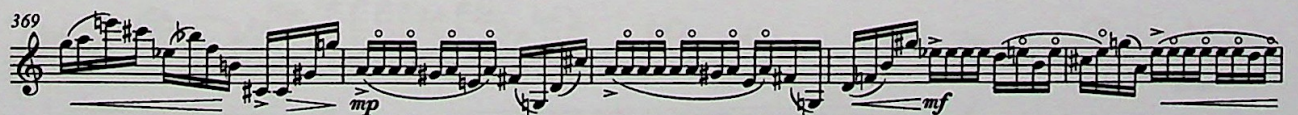
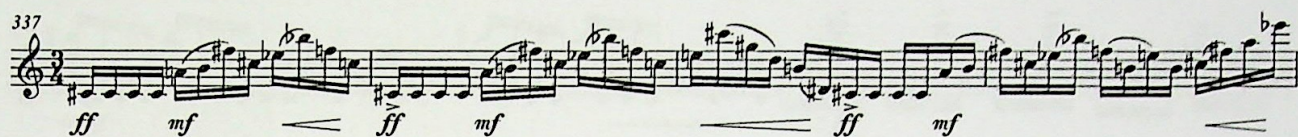
315 *f* *p* *f* *mp* *f* *mf* *poco f* *p*

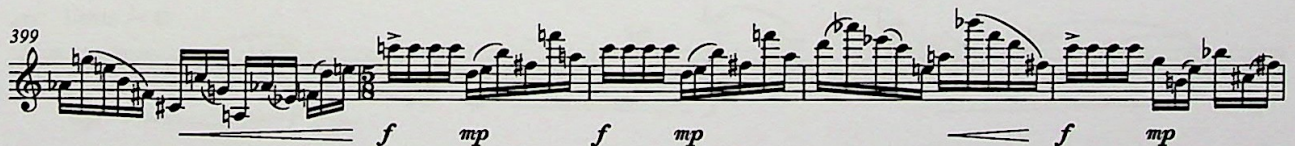
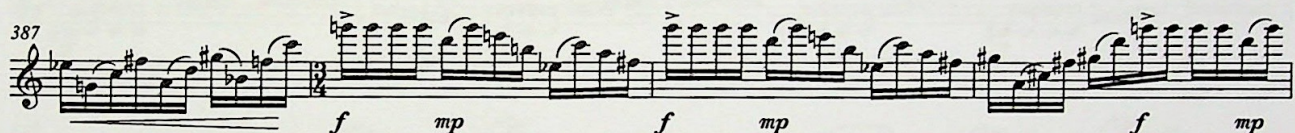
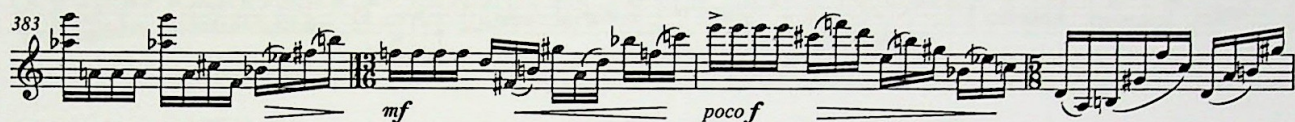
319 *poco f* *p* *f* *p* *f* *p*

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

327 *f* *mp* *ben f* *mf* *ben f* *mf*

331 *ben f* *mf* *ben f* *mf*





413 *ben f* *ff*

417

420 *mp* *f* *mp*

424 *f* *p* *f* *p* *f* *p* *f* *p*

428 *f* *p* *f* *p*

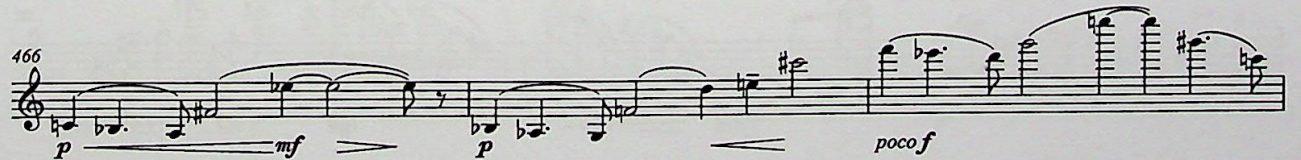
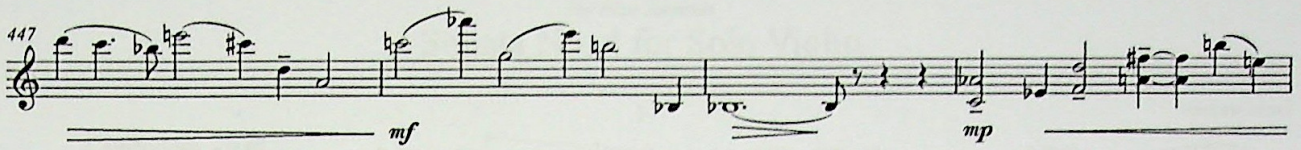
431 *f* *p* *f* *ff*

VI
In Memoriam M. B.

434 Lento $\text{♩} = 60$ *mp* *poco f* *f* *mp*

438 *f* *p*

443 *f*



For Blair Johnston
Sonata No. 4 for Solo Violin

Andrew Mead

I

Capriccioso ♩ = 67

p *mf* *p* *pp*

p *f* *p* *mf* *p* *mf* *poco f*

p *f* *mp*

mp *f* *p* *poco f* *ben f* *meno f* *mf*

f

ben f *mp* *ben f* *f*

mf *p* *p*

26 *f* *p* *f* *p* *mf* *p*

29 *mf* *f* *mf* *mp* *poco f*

33 *mf* *ben f* *mp* *f* *mf*

36 *p* *poco f* *pp* *f*

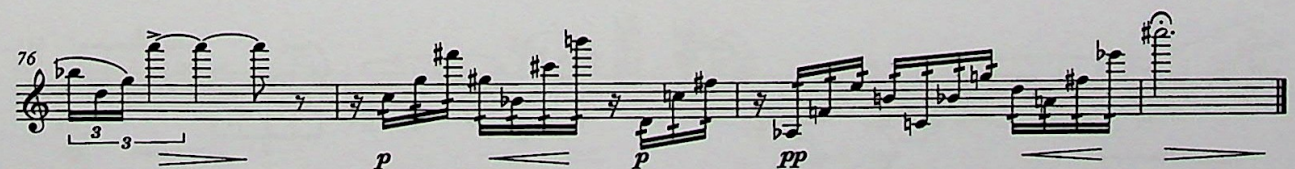
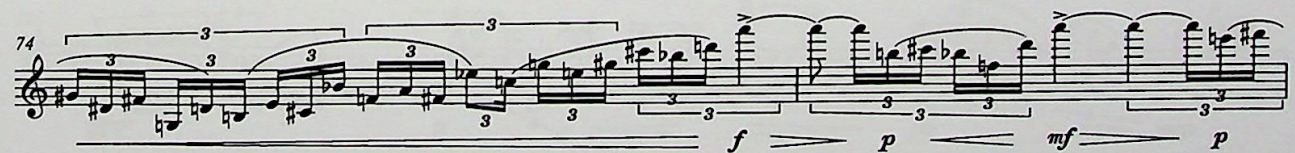
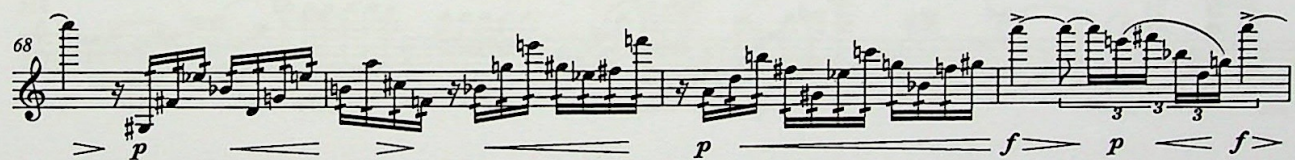
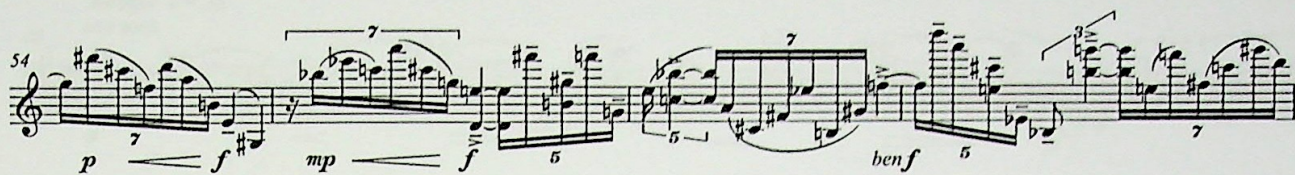
40 *mp* *f* *mp* *f* *mp* *ben f*

44 *mp* *ben f* *ff* *ben f*

47 *ff* *ben f*

50 *ff* *meno f*

The musical score consists of eight staves of music, each beginning with a measure number. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters like *f* (forte), *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *poco f* (poco forte), *ben f* (ben forte), *ff* (fortissimo), and *meno f* (meno forte). Fingerings are indicated by numbers 1-5 above or below notes. Articulations like accents and slurs are used throughout. The key signature has one flat (B-flat), and the time signature is 3/4.



Adagio $\text{♩} = 33$
con sord.

II

80 *p*

90 *p*

97

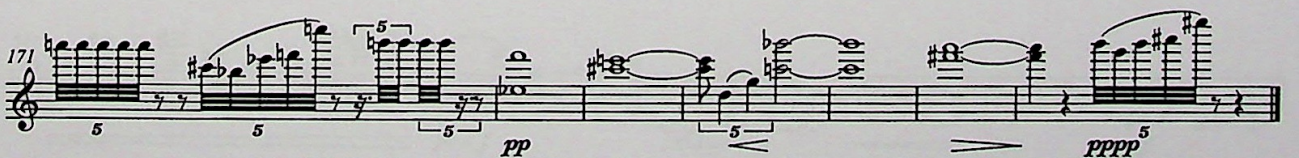
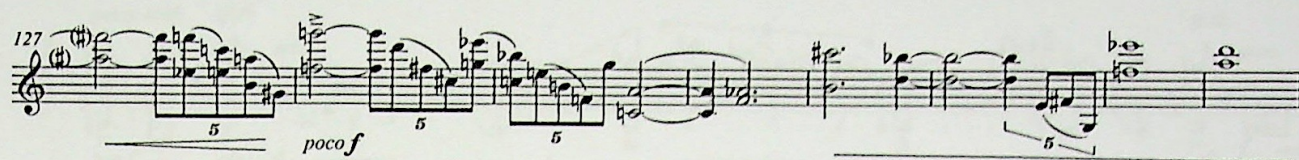
104 *ppp* *scorrevole*

106 *ppp* *pp*

112 *ppp* *pp* *ppp* *pp*

116 *ppp* *p* *pp* *ppp*

122 *mf* *mp*



III

Maestoso, Tempo rubato $\text{♩} = 56$

senza sord. pizz.

178 arco *ben f* *sfz* *f* *con slancio!* *sfz* *f* pizz. arco

181 *ben f* *ff* *sfz* *sfz* *ben f* *f* *ruvido*

184 *ff* *sfz* *sfz* *ben f*

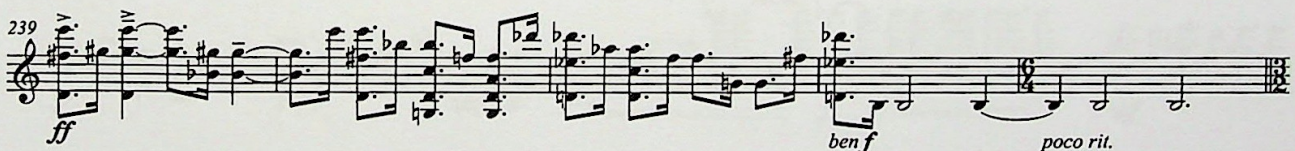
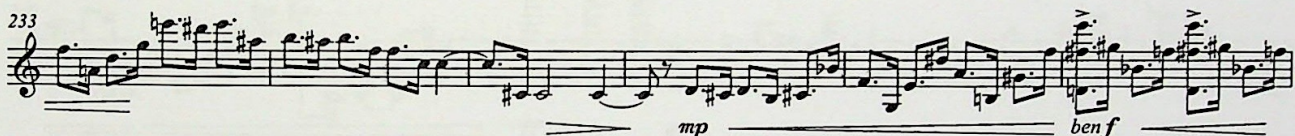
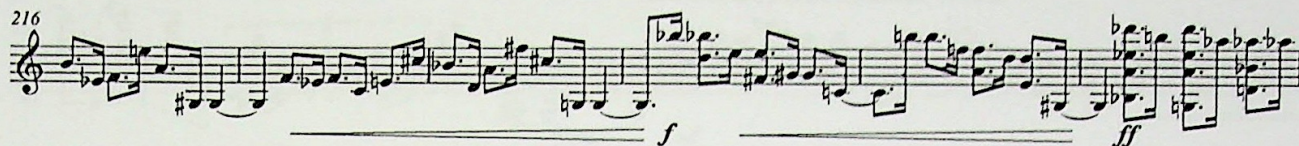
187 *ff* *poco f, ma intenso!*

192 *ben f*

198 *mf* *ben f*

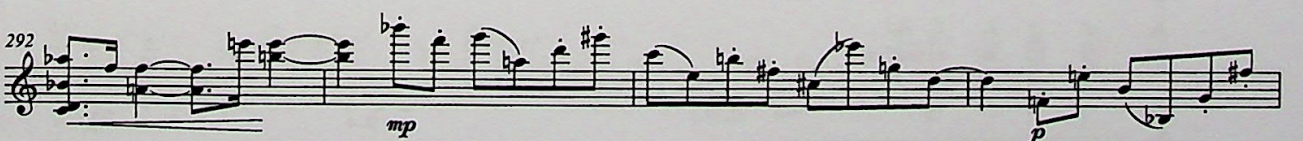
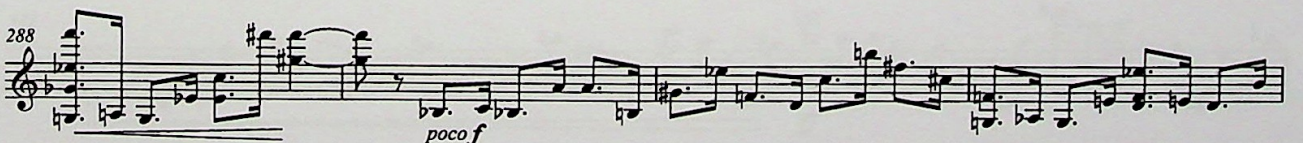
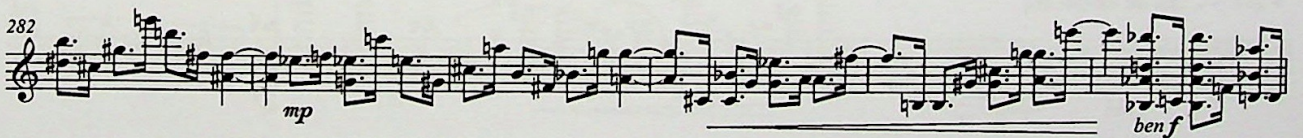
204 *p*

211 *poco f* *p* *poco f*



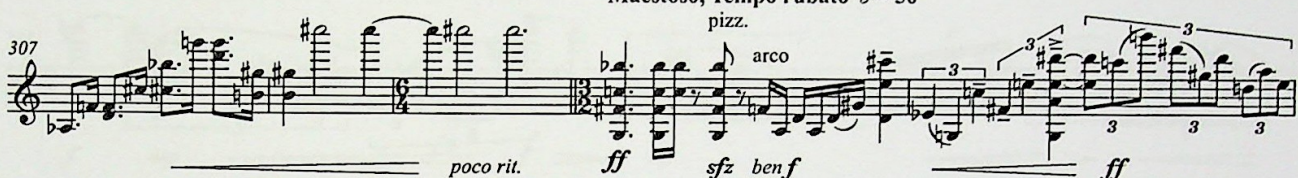
Maestoso, Tempo rubato $\text{♩} = 56$



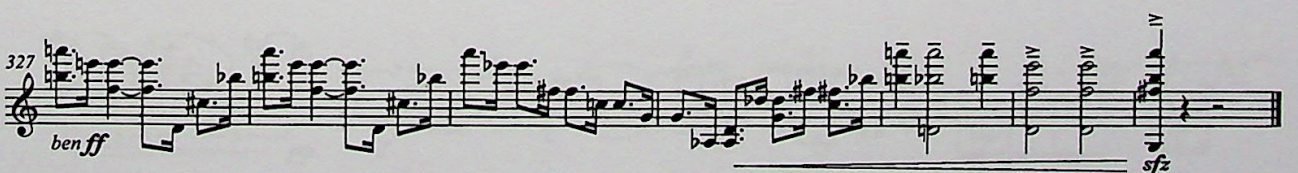
Alla Marcia, Presto e Furioso $\text{♩} = 144$ 



Maestoso, Tempo rubato $\text{♩} = 56$



Alla Marcia, Presto e Furioso, più mosso ad lib. $\text{♩} = 144 +$



IV

Capriccioso $\text{♩} = 67$

334 *p* *mf* *p* *poco f* *f*

338 *f* *p*

341 *f* *mp* *f* *mf*

344 *f* *ben f* *sub. p* *poco f*

348 *p* *ben f* *mp* *poco f*

352 *p* *mf* *pp* *mf*

355 *f* *ff* *p* *p* *poco f*

359 *pp* *f* *mp* *f*

363 *mp* *ben f* *f* *ff* *f*

366 *ben f*

369

372 *ff*

376 *p* *p* *p* *p* *p*

380 *p* *p*

384 *poco f* *p* *p* *mf* *p*

387 *mp* *p* *pp*

SWH ME
6/24-6/30 '12

Detailed description: This page contains a musical score for a single melodic line, likely for a piano. The score is written in a key with one flat (B-flat) and a 2/4 time signature. It consists of eight staves of music, numbered 363 through 387. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from *mp* (mezzo-piano) to *pp* (pianissimo). There are also markings for *ben f* (benzoforte) and *poco f* (poco forte). The score features several trills, slurs, and dynamic markings. The key signature has one flat (B-flat). The time signature is 2/4. The page number 11 is in the top right corner. A library stamp is visible in the bottom right corner.

Sonata No. 5

for

Solo Violin

(2013)

Andrew Mead

All tempi are flexible, and merely suggestions for interpretation. Players may feel at liberty to re-think slurs and bowing.

Accidentals carry through the measure, but cautionaries have been liberally added to aid in reading.

Duration: about 25 minutes

Sonata no. 5 for Solo Violin

I

Maestoso ♩ = 36

Maestoso $\text{♩} = 36$

1

6

11

16

20

22

24

26

28

f *poco f* *ben f* *mf* *mp* *p* *pp*

30 *mf p* *f*

32 *p* *pp* *f* *mf* *fp*

34 *mf* *p* *pp* *ben f* *ppp* *pp*

36 *mf* *p* *pp* *ppp* *pp*

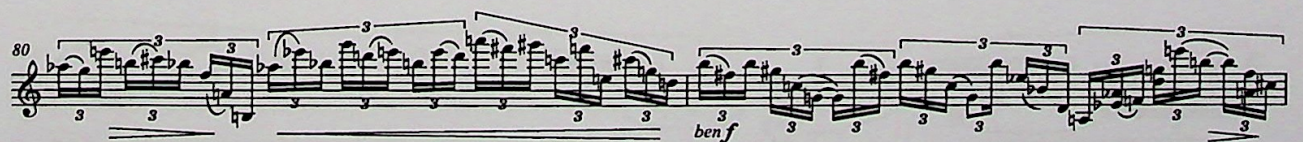
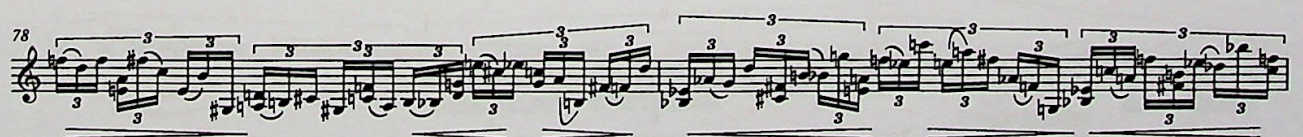
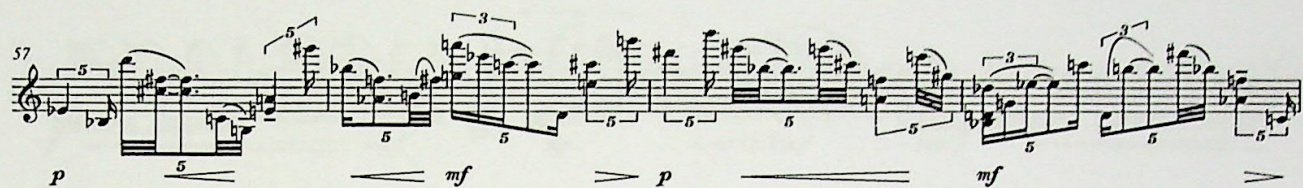
39 *pp* *ppp* *pp*

42 *ppp* *pp* *sub. poco f* *p*

45 *ppp* *pp* *sub. p* *pp*

48 *pp* *p < f* *sub. p* *pp*

51 *f* *p* *f*



82 *meno f* *f* *mp* *poco f* *p*

84 *f* *ben f* *mp* *ben f* *poco f*

86 *f* *f*

88 *ben f* *ff brillante*

90 *p* *pp* *p* *pp* *p*

94 *f* *p sub.* *pp* *p* *pp* *p* *pp* *mp* *p* *mf* *p* *f*

100 *pp* *pp*

101 *poco f* *pp*

102 *mp* *p* *pp*

103 *mf* 5 *pp* 5 5 5 5 5 *poco f*

104 *pp* 5 3 5 5 5 5 5 *f* *mp* 5

105 *p* 3 3 3 3 3 3 3 5 *pp* 5

106 *f* *p* 5 3 3 3 3 3 3 5 *mp* *p* 5 5

107 *poco f* 3 5 5 3 5 5 5 5 5 *ff*

108 *mp* *p* 3 3 3 3 3 3 3 5 5 5 5 5

111 *f* 5 5 5 5 5 5 5 5 5 5 5 5 *poco f* *ben f*

115 *poco f* 5 5 5 5 5 5 5 5 5 5 5 5 *ben f*

Detailed description: This page contains a musical score for a piano piece, spanning measures 103 to 115. The music is written in a single staff with a treble clef and a key signature of one flat (B-flat). The tempo and dynamics are indicated by various markings: *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), *mp* (mezzo-piano), *p* (piano), *poco f* (poco forte), and *ben f* (ben forte). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and triplets marked with '3' and '5'. The music is divided into measures by vertical bar lines, and some measures contain multiple notes beamed together. The overall structure is a continuous melodic line with varying dynamics and rhythmic complexity.

Allegro con spirito $\text{♩} = 80$ ($\text{♩} = 120$)

Musical score for a piano piece, measures 124 to 166. The score is in treble clef with a key signature of one sharp (F#). It features various dynamic markings and articulations.

Measures 124-128: *f* (forte), *ben f* (ben forte).

Measures 129-133: *mf* (mezzo-forte), *f* (forte).

Measures 134-140: *ff* (fortissimo), *p* (piano).

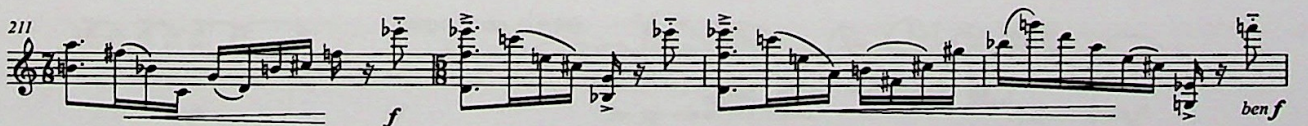
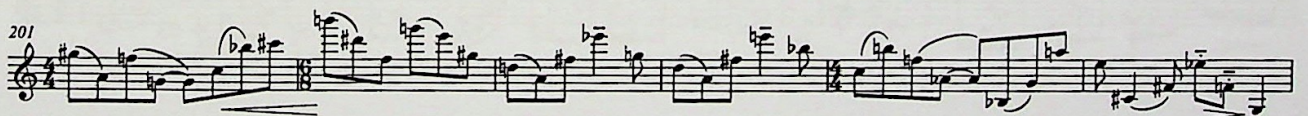
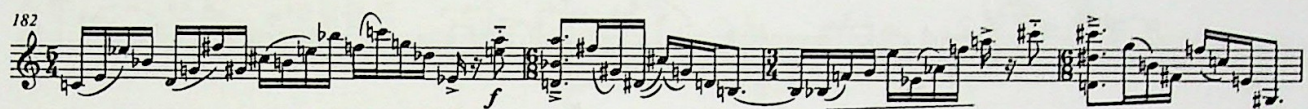
Measures 141-146: *poco f* (poco forte), *f* (forte), *ff* (fortissimo).

Measures 147-153: *mf* (mezzo-forte).

Measures 154-159: *f* (forte), *mp* (mezzo-piano).

Measures 160-165: *f* (forte), *p* (piano).

Measures 166-171: *poco f* (poco forte).



III

Adagio - Sehr feierlich und sehr langsam $\text{♩} = 54$

220 *f* *pp sotto voce, con alcuna licenza* *f* *pp (com primo)*

225 *poco f* *ben f* *pp*

231 *mf* *poco f* *ben f*

237 *f* *ff* *ben f*

243 *pp* *f* *Con moto* ($\text{♩} = 58$) *mp*

248 *p*

253 *mp* *mf*

258 *mp* *p* *poco f*

263 *p* *mf* *pp con alcuna licenza* *poco f*

269 *pp* *f*

275 *pp* *mf* *f*

279 *f* *ben f*

286 *pp* *mf* *p* *Con moto* ($\text{♩} = 58$)

291 *mp*

295 *mp* *mf* *f*

299 *ben f*

303 *p* *f* *Tempo primo* ($\text{♩} = 54$)

308 *pp* (com primo) *f* *pp*

312 *f*

318 *pp* *poco f*

322 *ben f* *pp* *ben f*

Presto Agitato $\text{♩} = 138$
con sordino al fine

IV

329 *p* *p* *p*

333 *mf* *p* *mf* *p* *mf* *p* *mp*

337 *p* *p*

341 *pp* *mp* *p* *mf*

345 *p* *f* *meno f*

349 *mf* *p* *pp*

354 *p* *pp* *p*

358 *p* *mp*

363 *pp* *mf* *p* *poco f*

371 *mp* *f* *p*

379 *p*

383 *f* *ben f* *ff*

386 *mf* *mp*

390 *p* *pp* *ppp* *p*

395 *pp* *p* *pp* *mp* *pp* *mp* *pp*

399 *mp* *p* *mf* *p*

403 *mp* *p* *p* *pp* *mp*

407 *pp* *p* *f*

411 *ben f* *p*

415 *f* *p* *f*

420 *p* *f*

424 *p* *pp* *p*

432 *pp* *p* *pp* *p*

440 *pp* *p* *mp*

446 *mf* *mp* *p* *mf*

450 *f* *ben f* *ff* *ben ff*

453 *con tutta forza* *ben f* *meno f*

457 *mf* *mp*

462 *p* *p*

467 *pp* *senza rallentando* *ppp*

June 17 - July 6, 2013
 SWH ME
 Final Edit Bloomington IN
 December 31, 2013