

ANACHRONIE II

musique d'aneublement

Louis Andriessen.

1968-1969

Très Lent $\text{♩} = 58$

4 Corni in F⁷

Radio *gesproken woord/klassieke muziek*

pf + radio

arpa

ob solo

VI

VII

str. vte

vc

cb (5C.)

p molto espr. *p.a.p. cresc.* *f* *dim.*

p *poco espr* *p.a.p. cresc.* *dim.* *quasi f* *molto dim.*

p acc. *p.a.p. cresc.* *quasi f* *molto dim.*

p acc. *p.a.p. cresc.* *quasi f* *molto dim.*

⁷ written in both keys 5th higher.

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A *MOVENDO*

1
3
Cm
2
4

poco f *acc.* *acc.*

pf.

mf.

A *MOVENDO*

ob *sub mf espr.* *(v)* *cont.* *f* *non dim.*

del.
V₁
V₂ *p dolo.*
gk *di.*
vc *p acc.*
cb *p acc.*

sub f *sub f* *sub f* *f* *f*

A *MOVENDO*

crescendo.

1
2
4

f esp.

ob.

f espr. *crescendo*

V1 *et sim.*

V2 *et sim.* *cresc.*

bk *sim.* *div.* *f apr!* *espr.*

vc *sim.* *cresc.*

cb *sim.* *cresc.*

sim. sempre

dis. unis.

poco RIT.

B Poco Movendo.

crescendo.

frangente

1 3
c. 2 4
mp ma stacc.
mp 2

poco RIT.

B Poco Movendo.

crescendo

ob. mp. mp espr. esp. cresc.

str. mp dolce dis. mp poco vibr. mp. cresc. cresc.

mp pisa mf arco mp

poco RIT.

B Poco Movendo

crescendo.

a Michel Legrand.

Handwritten musical score for a symphony orchestra, featuring staves for C. (Cello/Contrabass), ob. (Oboe), and str. (Strings).

C. (Cello/Contrabass): The first system shows a melodic line with a *f marc.* (forte marcato) dynamic marking. A second system continues the line with a *f marc.* marking and a measure number of 44.

ob. (Oboe): The first system shows a melodic line with a *f esp. molto* (forte espressivo molto) dynamic marking.

str. (Strings): The first system shows a melodic line with a *divas* marking. The second system shows a melodic line with a *f esp.* (forte espressivo) dynamic marking.

The score is written in 4/4 time, with a key signature of one sharp (F#).

sempre crescendo.

sempre cresc.

LUNGHISSIMA.

(12^{va})

Handwritten musical score for strings (Violins I and II, Violas, Cellos, and Double Basses). The score includes dynamic markings such as *non dim.* and *pp*. The notation features various musical symbols including notes, rests, and slurs.

sempre cresc.

LUNGHISSIMA

(12^{va})

Handwritten musical score for woodwinds (Oboe, Clarinet, and Bassoon) and strings (Violins I and II, Violas, Cellos, and Double Basses). The score includes dynamic markings such as *non dim.*, *pp*, and *4 soli*. The notation features various musical symbols including notes, rests, and slurs.

C Molto tranquillo $\text{♩} = 54$.

3
4

CD^b E^b F arp
G^b A^b B^b

pp

C Molto tranquillo $\text{♩} = 54$

3
4

ppp dolcissimo

ppp
ppp
tutti div.
ppp
ppp
arco.
ppp

C Molto tranquillo $\text{♩} = 54$

3
4

1
3
c.
2
4

1^o p — mp mp esp. (poco vibr.) 112

mp

mf dolce sempre. cresc.

ob

mp cresc.

sk.

mp cresc. mp. cresc.

Handwritten musical score for a symphony, featuring staves for strings, woodwinds, and brass. The score includes dynamic markings like "mf espr.", "f", "poco rit...", and "sempre cresc.", as well as performance instructions like "Ato" and "Ato". The notation is in a historical style with various clefs and accidentals.

Handwritten musical score for guitar, bass, and drums. The score is written on three systems of staves. The first system includes a guitar staff (top), a bass staff (middle), and a drum staff (bottom). The second system continues the guitar and bass parts. The third system includes a guitar staff (top), a bass staff (middle), and a drum staff (bottom). The score is marked with various musical notations, including notes, rests, and dynamic markings. The guitar part features a prominent melody with many triplets and slurs. The bass part provides a rhythmic foundation with various note values and rests. The drum part includes a variety of rhythmic patterns and rests. The score is written in a clear, legible hand.

Handwritten musical score for a string quartet, featuring staves for Violin 1 (V1), Violin 2 (V2), Viola (V), and Cello/Double Bass (C/B). The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Dynamic markings:** *ff* (fortissimo), *div.* (divisi), *pizz.* (pizzicato), *arco* (arco), *div.* (divisi), *ff agitato*, *ff agitato sempre*.
- Section markers:** Circled "E" marks indicating the end of a section.
- Measure numbers:** 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is organized into two systems of five staves each. The first system includes staves labeled 1, 2, 3, 4, and 5. The second system includes staves labeled 6, 7, 8, 9, and 10. The notation is dense and complex, featuring many accidentals and rests. The staves are numbered 1 through 10 on the left side. The notation is handwritten and appears to be a draft or a working score. The staves are labeled 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. The notation is dense and complex, featuring many accidentals and rests. The staves are numbered 1 through 10 on the left side. The notation is handwritten and appears to be a draft or a working score.

CRESCENDO Pass.

Handwritten musical score for piano (p), concertina (c), and accordion (ap). The score is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The piano part includes markings for "non stacc." and "cresc.". The accordion part includes the instruction "senza ped. sempre →".

CRESCENDO pass.

Handwritten musical score for strings (str.). The score is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The score includes various musical notations such as slurs, ties, and dynamic markings like "marc." and "ab".

CRESCENDO pass.

F

$\text{♩} = 144$

Handwritten musical score for C (Cello) and pf (piano). The C part features complex rhythmic patterns with triplets and sixteenth notes. The pf part includes chords and melodic lines with dynamic markings like *pesante* and *(stacc. 12)*. A rehearsal mark 'F' is present at the end of the section.

F

$\text{♩} = 144$

Handwritten musical score for str. (strings). The section includes multiple staves with complex rhythmic patterns, triplets, and dynamic markings such as *non stacc. pesante*, *non stacc.*, and *P risoluto non legato doppio.*. A rehearsal mark 'F' is present at the end of the section.

F

ob.

6 soli

6 soli p legg.

4 soli p legg.

4 soli p legg.

2 soli p legg.

p legg.

str.

ob

sk.

cresc.

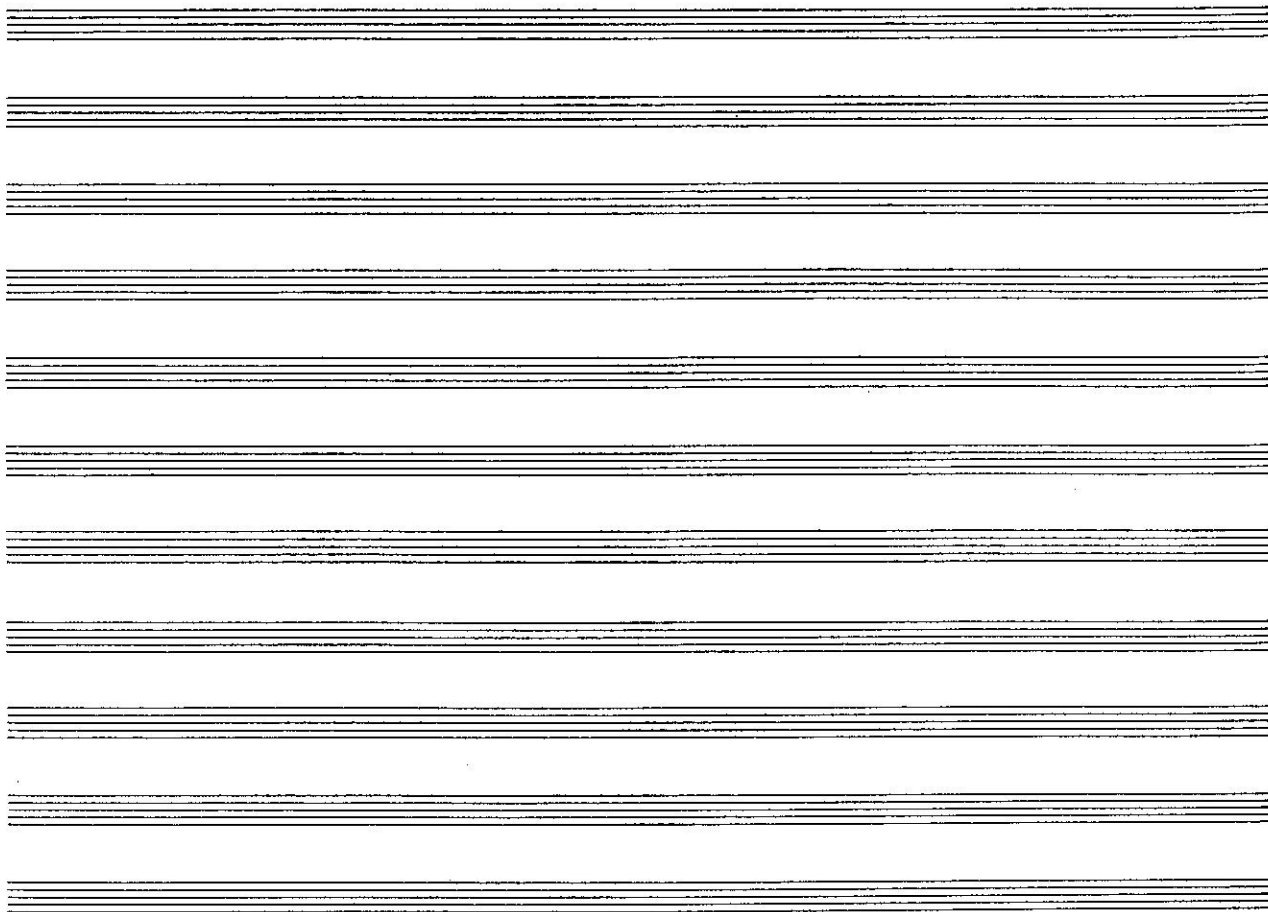
cresc.

cresc.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two main sections by a double bar line. The first section contains a single staff with a melodic line, while the second section features a multi-staff ensemble. The notation is handwritten and includes several annotations.

Annotations include:

- f* (forte) at the beginning of the first section.
- f* (forte) at the beginning of the second section.
- f* (forte) at the beginning of the third section.
- f* (forte) at the beginning of the fourth section.
- f* (forte) at the beginning of the fifth section.
- f* (forte) at the beginning of the sixth section.
- f* (forte) at the beginning of the seventh section.
- f* (forte) at the beginning of the eighth section.
- f* (forte) at the beginning of the ninth section.
- f* (forte) at the beginning of the tenth section.
- f* (forte) at the beginning of the eleventh section.
- f* (forte) at the beginning of the twelfth section.
- f* (forte) at the beginning of the thirteenth section.
- f* (forte) at the beginning of the fourteenth section.
- f* (forte) at the beginning of the fifteenth section.
- f* (forte) at the beginning of the sixteenth section.
- f* (forte) at the beginning of the seventeenth section.
- f* (forte) at the beginning of the eighteenth section.
- f* (forte) at the beginning of the nineteenth section.
- f* (forte) at the beginning of the twentieth section.
- f* (forte) at the beginning of the twenty-first section.
- f* (forte) at the beginning of the twenty-second section.
- f* (forte) at the beginning of the twenty-third section.
- f* (forte) at the beginning of the twenty-fourth section.
- f* (forte) at the beginning of the twenty-fifth section.
- f* (forte) at the beginning of the twenty-sixth section.
- f* (forte) at the beginning of the twenty-seventh section.
- f* (forte) at the beginning of the twenty-eighth section.
- f* (forte) at the beginning of the twenty-ninth section.
- f* (forte) at the beginning of the thirtieth section.
- f* (forte) at the beginning of the thirty-first section.
- f* (forte) at the beginning of the thirty-second section.
- f* (forte) at the beginning of the thirty-third section.
- f* (forte) at the beginning of the thirty-fourth section.
- f* (forte) at the beginning of the thirty-fifth section.
- f* (forte) at the beginning of the thirty-sixth section.
- f* (forte) at the beginning of the thirty-seventh section.
- f* (forte) at the beginning of the thirty-eighth section.
- f* (forte) at the beginning of the thirty-ninth section.
- f* (forte) at the beginning of the fortieth section.
- f* (forte) at the beginning of the forty-first section.
- f* (forte) at the beginning of the forty-second section.
- f* (forte) at the beginning of the forty-third section.
- f* (forte) at the beginning of the forty-fourth section.
- f* (forte) at the beginning of the forty-fifth section.
- f* (forte) at the beginning of the forty-sixth section.
- f* (forte) at the beginning of the forty-seventh section.
- f* (forte) at the beginning of the forty-eighth section.
- f* (forte) at the beginning of the forty-ninth section.
- f* (forte) at the beginning of the fiftieth section.
- f* (forte) at the beginning of the fifty-first section.
- f* (forte) at the beginning of the fifty-second section.
- f* (forte) at the beginning of the fifty-third section.
- f* (forte) at the beginning of the fifty-fourth section.
- f* (forte) at the beginning of the fifty-fifth section.
- f* (forte) at the beginning of the fifty-sixth section.
- f* (forte) at the beginning of the fifty-seventh section.
- f* (forte) at the beginning of the fifty-eighth section.
- f* (forte) at the beginning of the fifty-ninth section.
- f* (forte) at the beginning of the sixtieth section.
- f* (forte) at the beginning of the sixty-first section.
- f* (forte) at the beginning of the sixty-second section.
- f* (forte) at the beginning of the sixty-third section.
- f* (forte) at the beginning of the sixty-fourth section.
- f* (forte) at the beginning of the sixty-fifth section.
- f* (forte) at the beginning of the sixty-sixth section.
- f* (forte) at the beginning of the sixty-seventh section.
- f* (forte) at the beginning of the sixty-eighth section.
- f* (forte) at the beginning of the sixty-ninth section.
- f* (forte) at the beginning of the seventieth section.
- f* (forte) at the beginning of the seventy-first section.
- f* (forte) at the beginning of the seventy-second section.
- f* (forte) at the beginning of the seventy-third section.
- f* (forte) at the beginning of the seventy-fourth section.
- f* (forte) at the beginning of the seventy-fifth section.
- f* (forte) at the beginning of the seventy-sixth section.
- f* (forte) at the beginning of the seventy-seventh section.
- f* (forte) at the beginning of the seventy-eighth section.
- f* (forte) at the beginning of the seventy-ninth section.
- f* (forte) at the beginning of the eightieth section.
- f* (forte) at the beginning of the eighty-first section.
- f* (forte) at the beginning of the eighty-second section.
- f* (forte) at the beginning of the eighty-third section.
- f* (forte) at the beginning of the eighty-fourth section.
- f* (forte) at the beginning of the eighty-fifth section.
- f* (forte) at the beginning of the eighty-sixth section.
- f* (forte) at the beginning of the eighty-seventh section.
- f* (forte) at the beginning of the eighty-eighth section.
- f* (forte) at the beginning of the eighty-ninth section.
- f* (forte) at the beginning of the ninetieth section.
- f* (forte) at the beginning of the ninety-first section.
- f* (forte) at the beginning of the ninety-second section.
- f* (forte) at the beginning of the ninety-third section.
- f* (forte) at the beginning of the ninety-fourth section.
- f* (forte) at the beginning of the ninety-fifth section.
- f* (forte) at the beginning of the ninety-sixth section.
- f* (forte) at the beginning of the ninety-seventh section.
- f* (forte) at the beginning of the ninety-eighth section.
- f* (forte) at the beginning of the ninety-ninth section.
- f* (forte) at the beginning of the hundredth section.



ob. *p dolce* *trassando* *trassando* *piu dolce*

str. *p* *p legg.* *trassando* *piu p* *piu p*

Musical score for oboe (ob.) and strings (str.). The oboe part is on a single staff with a treble clef, featuring a melodic line with dynamics *p dolce*, *trassando*, *trassando*, and *piu dolce*. The string part consists of four staves (violin I, violin II, viola, and cello/double bass) with a common time signature. The violin I and II parts have a rhythmic accompaniment with dynamics *p*, *p legg.*, and *piu p*. The viola and cello/double bass parts have a similar rhythmic accompaniment with dynamics *p* and *piu p*.

ob *risolto*
marzif

str. *mf*
mf

H

ob *cresc.*

str. *(f)*
(f)
cresc.

Handwritten musical score for the first system. It includes staves for woodwinds (oboe, clarinet, bassoon) and strings. The woodwind parts feature melodic lines with various ornaments and slurs. The string parts provide harmonic support with rhythmic patterns. The tempo is marked 'RIT.' (Ritardando) at the end of the system. Dynamics include *f* (forte) and *pp* (pianissimo).

Handwritten musical score for the second system. It begins with a tempo change to 'lento molto' and a new time signature of 3/4. The woodwind parts continue with melodic development, including a section marked 's. vibr.' (sordina vibrato). The string parts are marked *pp* (pianissimo) and feature a steady rhythmic accompaniment. The system concludes with a repeat sign.

ob. *cresc.* *dim.* *f* *3/8 = qz.*

sk. *cresc.* *dim.* *f*

4/4 *3/4* *3/8*

4/4 *3/4* *3/8*

4/4 *3/4* *3/8*

3/8 = qz.

ob. *legg. meno f*

sk. *p*

ob. *cresc.* *f* *cant.*

cresc. *f* *cant. dolce*

str. *cresc.* *f* *cant. dolce*

cresc. *f* *cant. dolce*

cresc. *f* *mf legg.*

f *mf legg.*

ob. *rit. a To* *cresc.* *f*

rit. a To *cresc.* *f*

str. *cresc.* *f*

cresc. *f*

cresc. *f*

cresc. *f*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings include:

- meno f. legg.* (written below the staff)
- cresc.* (written below the staff)
- p* (written below the staff)
- cresc.* (written below the staff, appearing four times in the lower section)

Other markings include:

- ob.* (written to the left of the staff)
- sk.* (written to the left of the staff)

□

1^o
 2^o
 CATTI
f agg.
f legg.

□

ob *trm*

la meta *tutti*
la meta *tutti*
la meta *tutti*
la meta *tutti*
2 soli *4 soli* *6 soli* *tutti*

□

NON STACC. PESANTE.

M

$\frac{2}{4}$ $\text{♩} = 66$

Handwritten musical score for a piano piece. The score is written on five staves. The first staff is marked with a 'C' and a '4'. The music is in 2/4 time, with a tempo of 66 beats per minute. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando) and *ff* (fortissimo). The piece concludes with a double bar line.

NON STACC. PESANTE.

M

$\frac{2}{4}$ $\text{♩} = 66$

Handwritten musical score for a piano piece. The score is written on five staves. The first staff is marked with a 'C' and a '4'. The music is in 2/4 time, with a tempo of 66 beats per minute. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando) and *ff* (fortissimo). The piece concludes with a double bar line.

NON STACC. PESANTE.

M

CRESCENDO

N

$\frac{2}{4}$ = 120

$\frac{3}{4}$

g3

f

asp

CRESCENDO

N

$\frac{2}{4}$ = 120

$\frac{3}{4}$

ob

not conducted.

$\frac{4}{4}$ accel

Presto possibile furioso

sf

N

$\frac{2}{4}$ = 120

Handwritten musical score on ten staves. The first staff contains a single melodic line with various notes and rests. The second staff through the eighth staff are empty. The ninth staff contains a complex musical passage with multiple staves of music, including notes, rests, and dynamic markings such as *av*, *as*, *ay*, and *94*. The tenth staff is empty.

ob.

sk.

Handwritten musical score for oboe (ob.) and strings (sk.). The score consists of a single staff for the oboe and four staves for the strings. The oboe part features a complex melodic line with numerous slurs and ties. The string parts are marked with various fingerings and include some accidentals. The notation is dense and appears to be a rehearsal or working draft.

Handwritten musical score on ten staves. The first seven staves are empty. The eighth staff begins with the instruction *(accel)* and contains a melodic line with various ornaments and slurs. The ninth staff contains a series of measures, each marked with a number in the left margin: *a1*, *a2*, *a3*, *a2*, *a3*, *a4*, *a5*, and *a4*. The tenth staff continues the musical notation, also featuring these numbered markings. The notation includes various musical symbols such as notes, rests, slurs, and ornaments.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and slurs. The score is divided into two main sections by a double bar line. The first section consists of a single staff with a complex melodic line. The second section consists of four staves, each with a different key signature and time signature, and contains more complex notation including triplets and slurs. The notation is handwritten and appears to be a draft or a working score.

Handwritten musical score for a symphony orchestra, featuring staves for Corni (CORNI), Piano (pf), Organ (org), Oboe (ob), and strings (sk.).

CORNI: Two staves (1 and 2) showing melodic lines with triplets and dynamic markings like *f*.

pf (Piano): Two staves showing a melodic line with a triplet and a crescendo leading to a *sim.* (sostenuto) section.

org (Organ): Two staves showing a melodic line with a triplet and a crescendo leading to a *sim.* (sostenuto) section.

ob (Oboe): A single staff showing a melodic line with a crescendo and an *accel.* (accelerando) marking.

sk. (Strings): Multiple staves showing complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *f*, *sf*, and *sfz*. A *tutti piz.* (tutti pizzicato) marking is present.

Handwritten annotations:

- con Ped.* (con Pedale) for the piano and organ.
- sim.* (sostenuto) for the piano and organ.
- accel.* (accelerando) for the oboe.
- tutti piz.* (tutti pizzicato) for the strings.
- sfz* (sforzando) for the strings.
- sf* (sforzando) for the strings.
- f* (forte) for the corni.

[illegible]

Rf.

2) $\left(\begin{array}{c} \text{f} \\ \text{f} \end{array} \right)$
no stacc.

ob

meno legato

sk.

1) tutti + III

2) tutti tasti sempre.

Handwritten musical score for a multi-staff instrument, likely a harpsichord or similar keyboard instrument. The score is written on 12 staves, organized into four systems of three staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The first system (staves 1-3) shows the beginning of the piece. The second system (staves 4-6) continues the melody. The third system (staves 7-9) features more complex rhythmic patterns. The fourth system (staves 10-12) concludes the piece with a final cadence.

Key markings and annotations include:

- Staff 1:** "Cantata" written vertically on the left.
- Staff 4:** "H" written vertically on the left.
- Staff 7:** "ob" written vertically on the left.
- Staff 10:** "st" written vertically on the left.
- Staff 11:** "p22" written below the staff.
- Staff 12:** "8" written below the staff.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a clear, legible hand, typical of 18th or 19th-century manuscript notation.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *sempre f*

Staff 2: *sempre f*

Staff 3: *sempre f*

Staff 4: *sempre f*

Staff 5: *sempre f*

Staff 6: *sempre f*

Staff 7: *sempre f*

Staff 8: *sempre f*

Staff 9: *sempre f*

Staff 10: *sempre f*

Handwritten musical score for a multi-staff instrument, likely a harpsichord or similar keyboard instrument. The score is written in G major (one sharp) and 4/4 time.

The notation includes various musical symbols and performance instructions:

- Staff 1 (Cantata):** Labeled "Cantata" on the left. It features a melodic line with notes and rests.
- Staff 2 (Piano):** Labeled "P" on the left. It contains complex chordal textures, including triplets and sixteenth-note patterns. Dynamic markings include *p* (piano) and *piu f* (pianissimo forte).
- Staff 3 (Alto):** Labeled "al" on the left. It features a melodic line with slurs and a *Virtuoso* marking.
- Staff 4 (Soprano):** Labeled "sh." on the left. It contains a complex melodic line with many slurs and ties.
- Staff 5 (Bass):** Labeled "a2" on the left. It contains a complex melodic line with many slurs and ties.

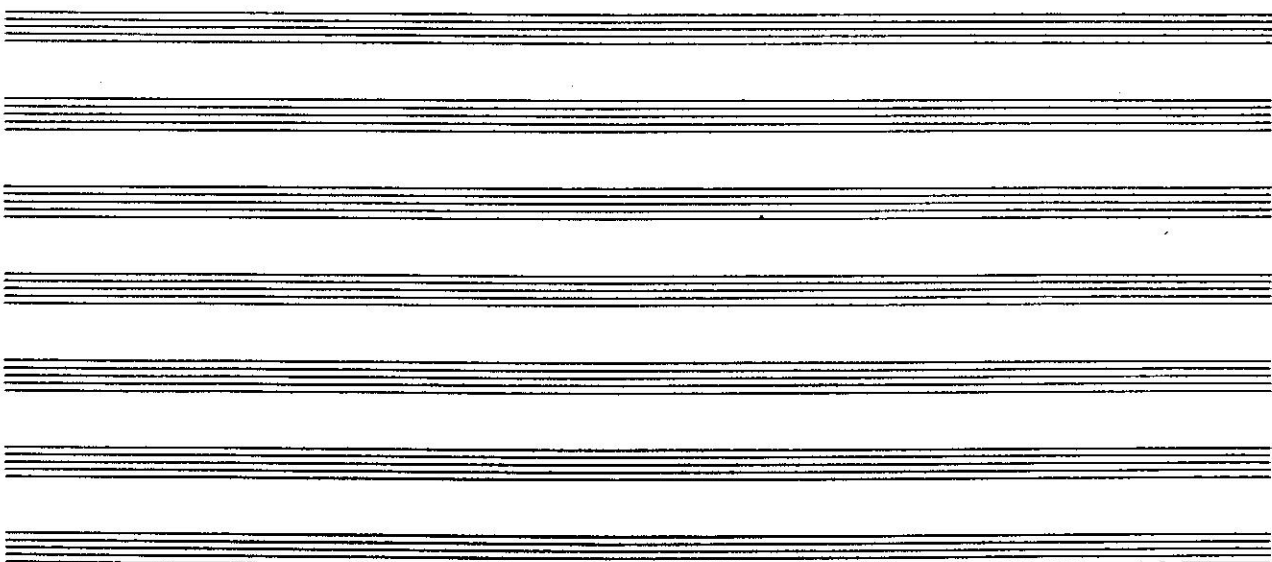
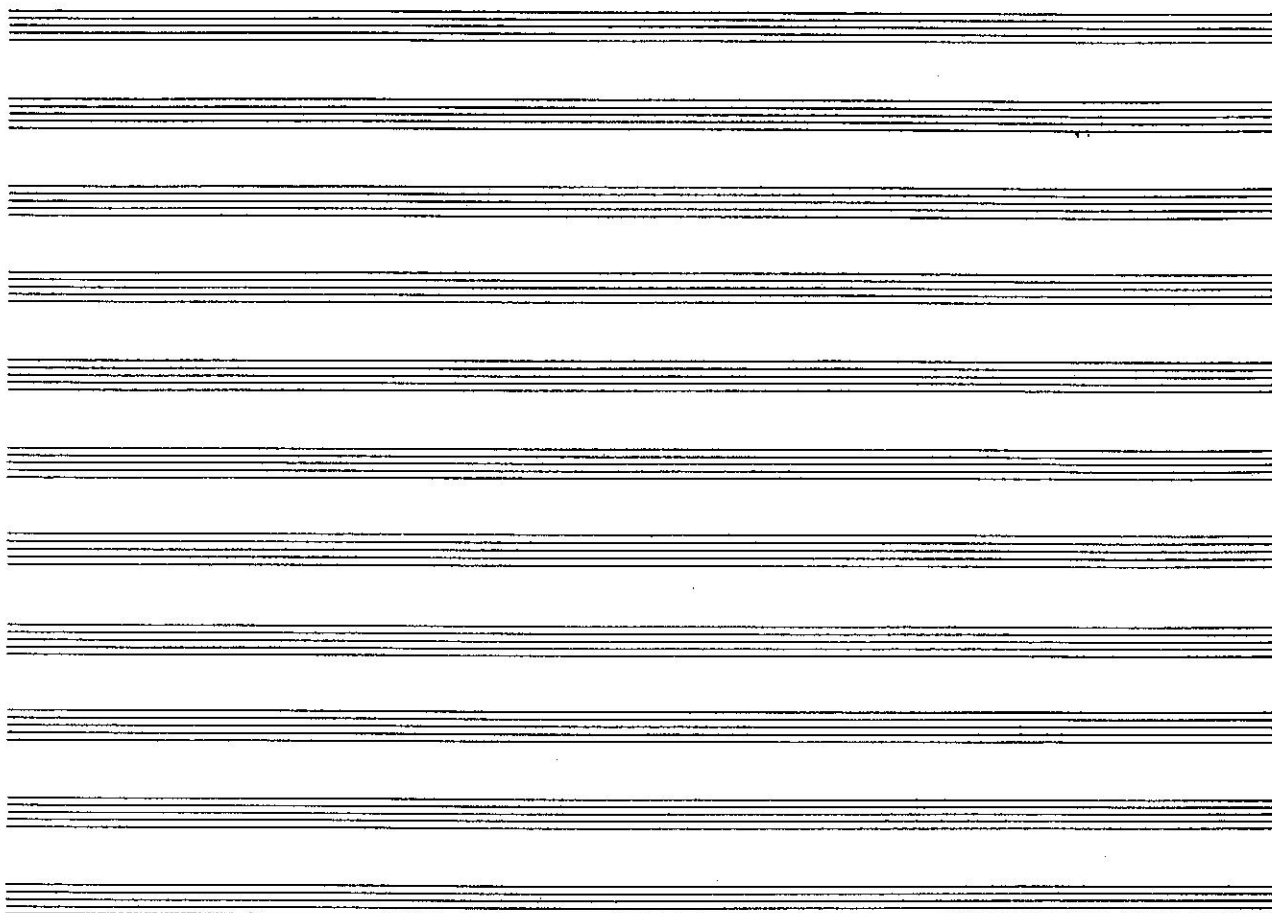
The score is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs, and a variety of dynamic markings such as *p*, *piu f*, and *piu f*.

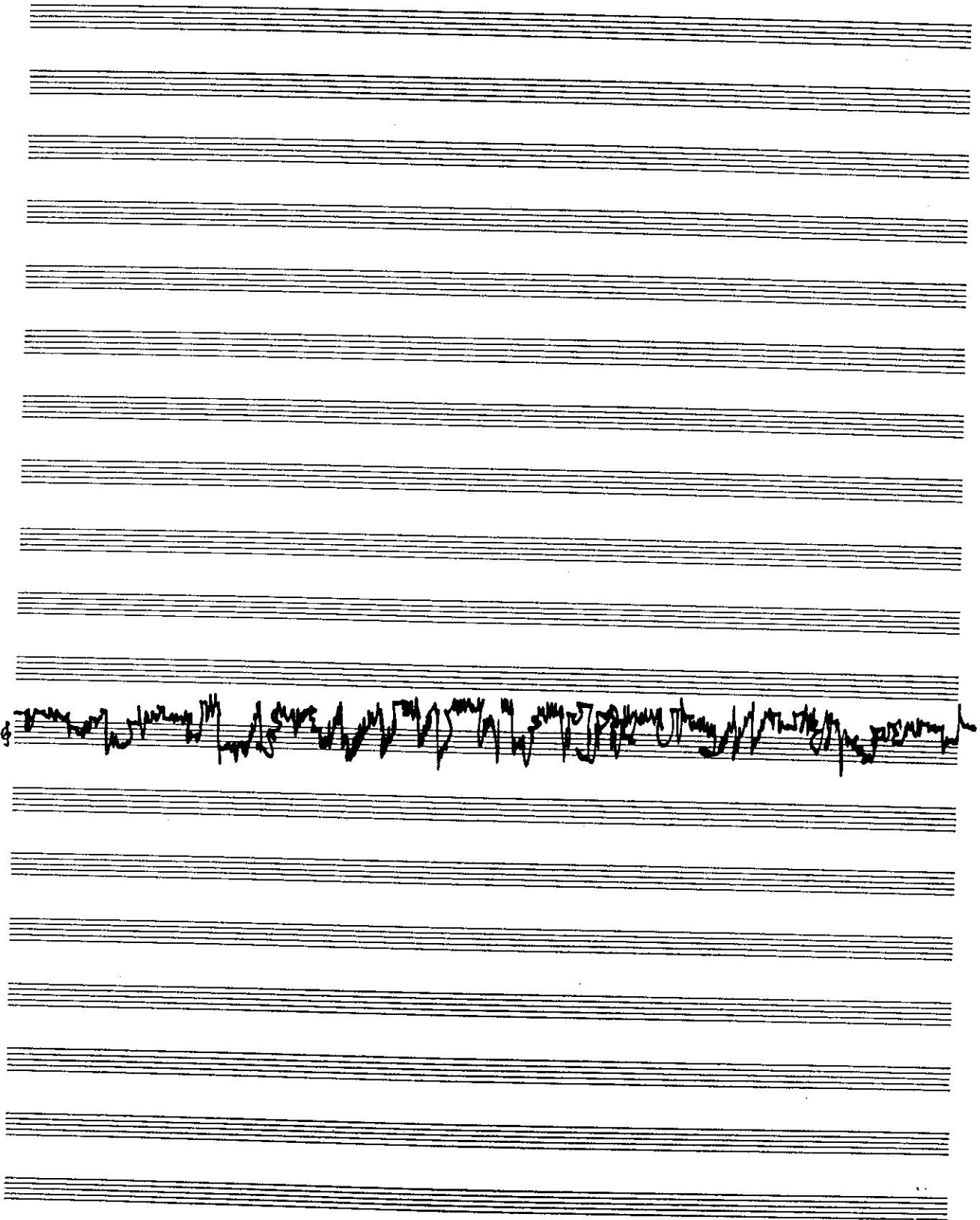
Handwritten musical score on multiple staves. The score includes various musical notations, including notes, rests, and dynamic markings. The notation is written in a style that suggests a sketch or a working draft.

Key markings and annotations include:

- presto possibile* (written above the staff)
- sempre ff furioso.* (written below the staff)
- sound bagpipe ("Ghara")* (written below the staff, with an arrow pointing to a specific musical passage)
- etc.* (written at the end of a musical phrase)

The score is organized into systems, with multiple staves per system. The notation includes various musical symbols, such as notes, rests, and dynamic markings, indicating a complex musical composition.





Handwritten musical score on ten staves. The notation is dense and appears to be a transcription of a complex piece, possibly a fugue or a highly rhythmic composition. The notation includes various note values, rests, and dynamic markings. A prominent feature is a large, stylized, and somewhat illegible handwritten mark or signature in the middle of the page, spanning across several staves. This mark is connected by a vertical line to a small box containing the letter 'P' located above the first staff. The overall appearance is that of a working draft or a manuscript page.

Handwritten musical score on three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff is marked with a treble clef and a key signature of one sharp (F#). The second and third staves are marked with bass clefs. The score includes the following markings:

- quasi legato* (top right)
- sempre f* (above the first staff)
- non legato* (below the second staff)
- non legato.* (below the third staff)

The score is written in a system of three staves, with the first staff containing the melody and the second and third staves providing harmonic support. The notation is dense, with many notes and rests, and includes various musical symbols such as beams, slurs, and dynamic markings.

Q

ma dim.

Handwritten musical score for three staves (1, 2, 4). The notation includes various notes, rests, and dynamic markings. The first staff has a measure with a 5-measure rest. The second and fourth staves have measures with rests.

tranquillo

Handwritten musical score for two staves. The notation includes various notes, rests, and dynamic markings. The first staff has a measure with a 5-measure rest. The second staff has a measure with a 5-measure rest. The score includes dynamic markings: *ppa*, *mf*, *rit. molto... Ad.*, and *rit. poco cresc.*

Q

R

sempre dolce

rit. at°

RIT

a/Esps

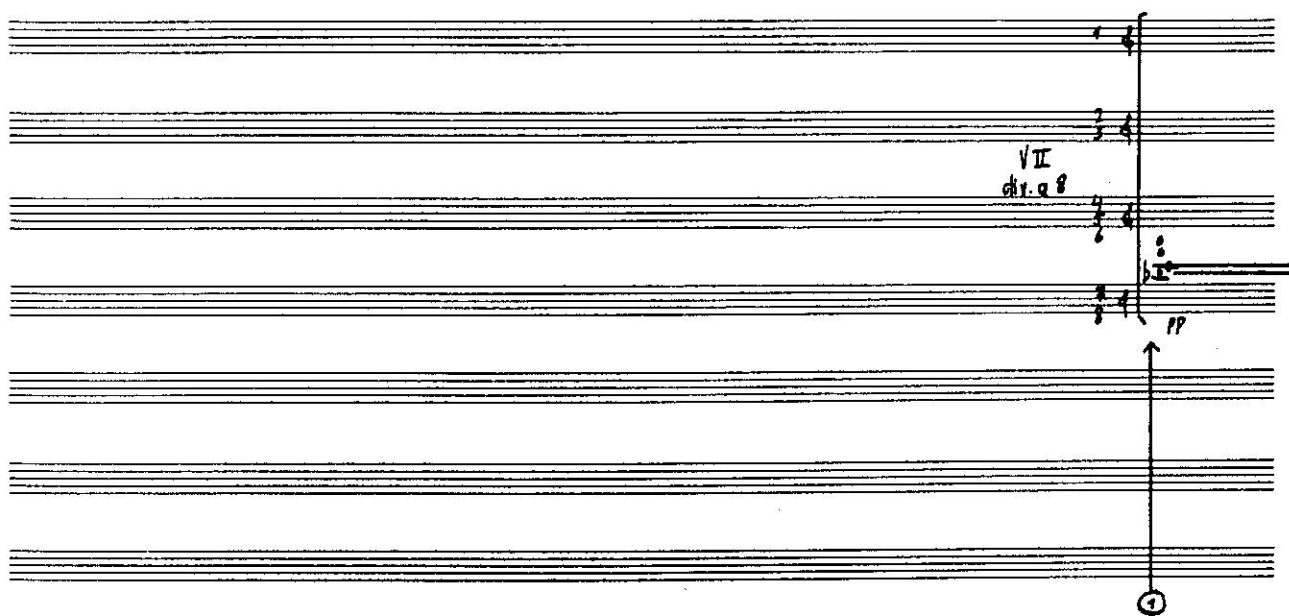
Handwritten musical score for a piano piece. The score is written on a grand staff (treble and bass clefs). It features complex fingerings (3, 5, 7) and dynamic markings (p, pp). The tempo is marked 'a/Esps' (ad libitum). The piece concludes with a 'p' (piano) marking and a final chord.

4 tranquillo ♩=58

cb div. a4

*forte sul tasto
sempre vibrato
a legiera.*

R



5

arpa

mp

arco f

dal. ten. sempre.

VE

VE

5

3♩.4H

8

the dhas

f detached

sta.

2 soli

1c

f detached

3

4

5

not conducted

not conducted

not conducted

not conducted.

rit. acc.

5

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings include *mf* (mezzo-forte) and *poco a poco cresc.* (poco a poco crescendo).

The score is divided into two systems. The first system consists of five staves, and the second system consists of five staves. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

At the bottom of the page, there is a page number: -50-

tranquillo ♩ = 58

T 3
4

corni
Con Sordina

CRESCENDO MOLTO

ob solo

CRESCENDO MOLTO

T

tutti le chry

rit deciso

3
4 tranquillo ♩ = 58

T

LUNGA

corni

RADIO

ppp

LUNGA

ob Solo

sta ff

mp

p

LUNGA

div. a3

div.

mp

div. a4

4 soli

c.

radio

ob solo

str.

Longa

ppp senza vibr. debolissimo

G.P.

G.P.

3 violini soli pizz

tutti violini con Sord. pp

div. 4 3 pp

1 ob solo pizz

tutti ob con Sord. p

ppp

amsterdam
mai 1969