

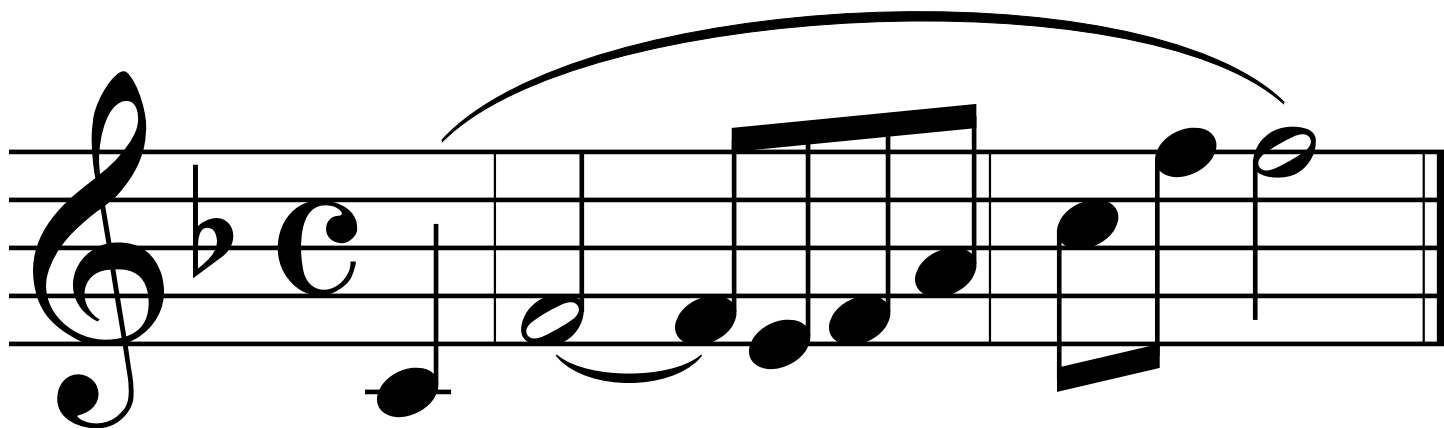
Volume 2

Bassoon

# Studies in Musical Expression

from the works of Barret

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# The Study of Musical Expression

Performing with expression (musicianship) is often believed to be “a gift” rather than a learned technique. If this were true, music would be performed by only a select few and everyone else would miss out on the joy of making music. Statements such as the following quote from Barrett’s method for the oboe are far too general and wrongly imply that expressive performance can not be learned.

“Expression, unlike those musical attributes which may be acquired by study, is only exhibited where nature has bestowed a favourable organisation (sic). Upon those who have not this gift, *no practice, no study*, will ever confer it. - - Nevertheless, the habit of playing good music, and listening to the best artists, will give a notion of what is meant by it; and by taking the latter as models, one can in some measure supply the place of real expression.”

Apollon Marie Rose Barret (1804-1897) - *Oboe Method*

There is an element of truth in Barret’s statement. Artistry indeed is a “gift” but we could not agree that the study of musicianship is a poor substitute for such a gift. With good pedagogy, expressive playing is well within the capabilities of even an average student. Understandably, the art of musicianship can be elusive and more difficult to grasp than the fundamental skills involving the production of pitch, rhythm, dynamics, and fingerings. A performer can be well schooled in the technical fundamentals of music making and still not understand the musical shaping of a line or the finer nuances that separate great performances from mediocre ones.

## Musical Expression

Expression in music refers primarily to the creation of a mood or emotional state in the listener brought about by the performer’s regulation of stress and release within the musical line. While all music has at least some degree of emotion, *cantilena* or song music generates the greatest amount of expression. *Bravura* music such as marches, all types of dance music, and popular music is of a more stylistic nature and intended to accompany a physical activity as opposed to conveying an emotional state or meaning. Musical expression, therefore, should not be confused with musical style.

## Deterrents to Expressive Performance in Printed Music

The primary obstacles to expressive performance in music are: the barline, notes grouped by metrical beat, and slurs taken literally as note groupings and articulations. Of these, the greatest deterrent is the barline. Barlines came into existence in the late 16th century as a means of helping performers stay together in ensemble performance. With the exception of stylized music such as dances, the presence of the barline provides no assistance in performing musically, in fact, it frequently has the opposite effect.

## Note Grouping

Contemporary notational practices dictate that notes are to be barred in relationship to the meter of the piece’s duple or ternary divisions. While mechanical subdivisions aid in the counting of music and assist in ensemble unity, they interfere with the underlying musical grouping of the notes. Whereas young students must rely upon artificial groupings for a sense of pulse and meter, more advanced students should concern themselves with musical note grouping as the primary guide to expression.

The goal of musical expression is to create motion in music. Motion infuses the musical line with life and thereby gives it an expressive quality. The creation of this motion inherently lies with the treatment of the anacrusis or upbeat. If the upbeat is stressed and the downbeat is de-emphasized, motion will occur. In printed music, notational practices visually give emphasis to the beat. Students should learn to look *between the beats*, to the notes that move the music forward.

Example of **unexpressive grouping** which is standard in printed music. Note that the grouping is from the strong beat to the weak beat

SB WB SB WB SB WB SB SB WB SB WB SB WB SB

Example of **expressive grouping**. In this more musical grouping, note that the weak beat, not the strong beat, is at the beginning of the group.

SB WB SB WB SB WB SB SB WB SB WB SB WB SB

### Bracketing Notes in Groups

Grouping the *upbeat to downbeat* (weak beat to strong beat) rather than vice versa reduces the emphasis on strong beats and emphasizes the inherent, natural movement of a composition. Placement of the brackets will, in part, depend upon the tempo of the selection and the basic meter of the piece binary (2's) or ternary (3's). At faster *tempi*, the brackets are placed *from the weak beat to the strong beat*. At slower *tempi*, the brackets are placed *from the weak part of the beat to the strong part of the beat*.

Legend: SB = Strong Beat. (beats 1 and 3 in duple meter; beat 1 in triple meter, beats 1 and 4 in compound meter.)

**WB** = Weak Beat. (beats 2 and 4 in duple meter; beats 2 and 3 in triple meter, beats 2, 3, and 5, 6 in compound meter)

Musical notation in common time (C) showing five measures. Above the staff, the labels 'WB' are placed above the second and fourth notes of each measure. Below the staff, the numbers 2, 4, 2, 4, 2 are placed under the second and fourth notes of each measure respectively. The notes are quarter notes in the first two measures, eighth notes in the next two, and a half note in the final measure.

Musical notation in 3/4 time showing four measures. Above the staff, the labels 'WB' are placed above the second and third notes of each measure. Below the staff, the numbers 2, 3, 2, 3 are placed under the second and third notes of each measure respectively. The notes are quarter notes in the first two measures and eighth notes in the next two, ending with a dotted quarter note.

Musical notation in 6/8 time showing four measures. Above the staff, the labels 'WB' are placed above the second and sixth notes of each measure. Below the staff, the numbers 3, 6, 2 3, 5 6 are placed under the second and sixth notes of each measure respectively. The notes are quarter notes in the first two measures and eighth notes in the next two, ending with a dotted quarter note.

**WP** = Weak Part of the beat. (any notes falling between beats)

Musical notation in common time (C) showing five measures. Above the staff, the labels 'WP' are placed above the notes that fall between the main beats. The notes are eighth notes in the first two measures, sixteenth notes in the next two, and a quarter note in the final measure.

**Simple Duple Meter (in 2s)** -  $\frac{2}{8}$   $\frac{2}{4}$   $\frac{2}{2}$   $\frac{4}{8}$  etc.

Example of a **Weak Beat** to **Strong Beat** movement:

Musical notation in common time (C) showing six measures. Above the staff, the labels 'WB' and 'SB' are placed above the notes. Brackets group the notes in pairs: (WB, SB), (WB, SB), (WB, SB), (WB, SB). The notes are quarter notes in the first three measures and a half note in the final measure.



**Compound Duple Meter (grouped in 2s and 3s) -  $\frac{6}{8}$   $\frac{12}{8}$   $\frac{6}{4}$   $\frac{12}{4}$  etc.**

At a fast tempo,  $\frac{6}{8}$  flows in two beats to a measure. At slower tempi,  $\frac{6}{8}$  flows in two groups of three notes acting like both a duple and a triple meter at the same time. Since most expressive music is at a slower tempo, a combination of 2s and 3s is most common.

A musical staff in 6/8 time signature. The melody consists of eight notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter, and half. Brackets above the staff group the notes as follows: the first two notes (quarter and eighth) are grouped as 'WB' (wide beat); the next three notes (eighth, eighth, quarter) are grouped as 'SB' (short beat); the next three notes (quarter, eighth, eighth) are grouped as 'WBs' (wide beat with short notes); the final two notes (quarter and half) are grouped as 'SB'. The sequence of groupings is WB SB WBs SB WBs SB WB SB WBs SB.

**Compound Triple Meter (grouped in 2s and 3s) -  $\frac{9}{8}$  etc.**

A musical staff in 9/8 time signature. The melody consists of eight notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, and half. Brackets above the staff group the notes as follows: the first two notes (quarter and quarter) are grouped as 'WB' (wide beat); the next three notes (quarter, quarter, quarter) are grouped as 'SB' (short beat); the next two notes (quarter and quarter) are grouped as 'WB'; the next two notes (quarter and quarter) are grouped as 'WB'; and the final note (half) is grouped as 'SB'. The sequence of groupings is WB SB WB WB SB. Brackets below the staff group the notes as follows: the first three notes (quarter, quarter, quarter) are grouped as 'WPs' (wide pulse); the next two notes (quarter and quarter) are grouped as 'WP' (wide pulse); the next two notes (quarter and quarter) are grouped as 'WP'; and the final note (half) is grouped as 'WPs'. The sequence of groupings is WPs WP WP WPs.

**Applying emphasis to note groups**

Emphasis is applied to note groupings in six different ways, through: (1) articulation, (2) dynamics, (3) duration, (4) accentuation, (5) tone, and (6) tempo. Several of these modes of emphasis may be in use at the same time. The choice of emphasis modes along with the note grouping greatly contributes to a musical performance.

**Articulation**

A musical staff in common time (C). The melody consists of seven notes: quarter, quarter, quarter, quarter, quarter, quarter, and quarter. Brackets above the staff group the notes as follows: the first two notes (quarter and quarter) are grouped together; the next three notes (quarter, quarter, quarter) are grouped together; and the final two notes (quarter and quarter) are grouped together. Below the staff, rhythmic syllables are written: 'Ta' under the first note, 'Da' under the second, 'Ta' under the third, 'Ta Da' under the fourth and fifth notes, 'Ta' under the sixth, and 'Da' under the seventh.

**Dynamics**

A musical staff in treble clef with a key signature of two flats and a common time signature. The melody consists of quarter and eighth notes. Brackets above the staff group the notes into four measures. Below the staff, five dynamic markings are placed: a hairpin crescendo (>>) under the first measure, and four hairpin decrescendos (>) under the second, third, fourth, and fifth measures.

**Duration**

A musical staff in treble clef with a key signature of two flats and a 4/4 time signature. The melody consists of quarter and eighth notes. Brackets above the staff group the notes into four measures. The notes are dotted, indicating a longer duration.

**Accentuation**

A musical staff in treble clef with a key signature of one sharp and a 2/4 time signature. The melody consists of quarter and eighth notes. Brackets above the staff group the notes into four measures. The second and fourth notes of the second measure and the second note of the fourth measure are marked with an accent (>).

**Tone**

A musical staff in treble clef with a key signature of two flats and a 4/4 time signature. The melody consists of eighth and quarter notes. Brackets above the staff group the notes into four measures. The notes are slurred together, indicating a specific tone or phrasing.

da de da de da de da de da da de da de da de da de da

**Tempo**

A musical staff in treble clef with a key signature of one sharp and a 3/4 time signature. The melody consists of quarter and eighth notes. Brackets above the staff group the notes into four measures. The first and third measures are marked with 'wait' below them, and the second and fourth measures are marked with 'move forward slightly' above them.



## Teaching the Note Grouping Approach

One approach for building musical expression in students is to have them: (1) decide the mood of the piece - *feeling*; (2) decide the balance of the piece - *form*; (3) decide the approach to producing the mood - *texture*; (4) group the notes for musical flow - *brackets*; (5) decide the mode of emphasis for the note groups; (6) practice the note groupings separately, and (7) apply the techniques to the piece in a seamless, continuous manner.

While overemphasis of the note groups facilitates learning, the student is warned that, after a reasonable time with small group patterns, gross over-emphasis is inappropriate. The advanced player does not look at the smaller groups of notes but at groups that relate to the direction and shape of the entire phrase.

## The Study of the Note Grouping Approach

The approach to musical expression presented here is based on the work of James Morgan Thurmond *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*. (ISBN 0-942782-00-3) Ft. Lauderdale, Fl: Meredith Music Publications, 1982. It is recommended that the teacher and advanced student procure this text and study it thoroughly.

## Example of the Note-Grouping Approach

On the following pages are three versions of Robert Schumann's (1810-1856) *Traumerei*. Compare the traditional notation with the expressive note grouping and finally with the example that prints the note groups musically instead of conforming to standard notation. In each note-group and each extended note group, press the movement forward to a repose by using appropriate emphasis in the form of articulation, dynamics, duration, accentuation, tone, and tempo. Each group is to have some form of expressive emphasis at the beginning of the group and less at the end. By regrouping the printed music, the student becomes aware of the expressive flow of the composition.

Traumerei from Kinderscenen, Opus 15, No. 7 - Original Notation

Robert Schumann

The image shows the original notation of the piece 'Traumerei' from Schumann's 'Kinderscenen, Opus 15, No. 7'. It consists of five staves of music in bass clef, 3/4 time, and B-flat major. The tempo is marked as quarter note = 80. The dynamics include piano (p), mezzo-forte (mf), and ritardando (rit.). The piece features a melodic line with many slurs and ties, and a steady accompaniment. The notation includes a repeat sign at the beginning and a double bar line at the end.

Traumerei from Kinderscenen, Opus 15, No. 7 - In Note Grouping Style

The image shows the same piece of music as above, but in a 'Note Grouping Style'. This style uses brackets above the notes to group them into phrases, making the melodic structure more apparent. The notation is otherwise identical to the original, including the tempo, dynamics, and clef.

11

Musical notation for measures 11-15. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. Brackets above the staff group the notes into measures. Measure 11 starts with a half note G2, followed by eighth notes A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, A5, B-flat5, C6, D6, E-flat6, F6, G6, A6, B-flat6, C7, D7, E-flat7, F7, G7, A7, B-flat7, C8, D8, E-flat8, F8, G8, A8, B-flat8, C9, D9, E-flat9, F9, G9, A9, B-flat9, C10, D10, E-flat10, F10, G10, A10, B-flat10, C11, D11, E-flat11, F11, G11, A11, B-flat11, C12, D12, E-flat12, F12, G12, A12, B-flat12, C13, D13, E-flat13, F13, G13, A13, B-flat13, C14, D14, E-flat14, F14, G14, A14, B-flat14, C15, D15, E-flat15, F15, G15, A15, B-flat15, C16, D16, E-flat16, F16, G16, A16, B-flat16, C17, D17, E-flat17, F17, G17, A17, B-flat17, C18, D18, E-flat18, F18, G18, A18, B-flat18, C19, D19, E-flat19, F19, G19, A19, B-flat19, C20, D20, E-flat20, F20, G20, A20, B-flat20, C21, D21, E-flat21, F21, G21, A21, B-flat21, C22, D22, E-flat22, F22, G22, A22, B-flat22, C23, D23, E-flat23, F23, G23, A23, B-flat23, C24, D24, E-flat24, F24, G24, A24, B-flat24, C25, D25, E-flat25, F25, G25, A25, B-flat25, C26, D26, E-flat26, F26, G26, A26, B-flat26, C27, D27, E-flat27, F27, G27, A27, B-flat27, C28, D28, E-flat28, F28, G28, A28, B-flat28, C29, D29, E-flat29, F29, G29, A29, B-flat29, C30, D30, E-flat30, F30, G30, A30, B-flat30, C31, D31, E-flat31, F31, G31, A31, B-flat31, C32, D32, E-flat32, F32, G32, A32, B-flat32, C33, D33, E-flat33, F33, G33, A33, B-flat33, C34, D34, E-flat34, F34, G34, A34, B-flat34, C35, D35, E-flat35, F35, G35, A35, B-flat35, C36, D36, E-flat36, F36, G36, A36, B-flat36, C37, D37, E-flat37, F37, G37, A37, B-flat37, C38, D38, E-flat38, F38, G38, A38, B-flat38, C39, D39, E-flat39, F39, G39, A39, B-flat39, C40, D40, E-flat40, F40, G40, A40, B-flat40, C41, D41, E-flat41, F41, G41, A41, B-flat41, C42, D42, E-flat42, F42, G42, A42, B-flat42, C43, D43, E-flat43, F43, G43, A43, B-flat43, C44, D44, E-flat44, F44, G44, A44, B-flat44, C45, D45, E-flat45, F45, G45, A45, B-flat45, C46, D46, E-flat46, F46, G46, A46, B-flat46, C47, D47, E-flat47, F47, G47, A47, B-flat47, C48, D48, E-flat48, F48, G48, A48, B-flat48, C49, D49, E-flat49, F49, G49, A49, B-flat49, C50, D50, E-flat50, F50, G50, A50, B-flat50, C51, D51, E-flat51, F51, G51, A51, B-flat51, C52, D52, E-flat52, F52, G52, A52, B-flat52, C53, D53, E-flat53, F53, G53, A53, B-flat53, C54, D54, E-flat54, F54, G54, A54, B-flat54, C55, D55, E-flat55, F55, G55, A55, B-flat55, C56, D56, E-flat56, F56, G56, A56, B-flat56, C57, D57, E-flat57, F57, G57, A57, B-flat57, C58, D58, E-flat58, F58, G58, A58, B-flat58, C59, D59, E-flat59, F59, G59, A59, B-flat59, C60, D60, E-flat60, F60, G60, A60, B-flat60, C61, D61, E-flat61, F61, G61, A61, B-flat61, C62, D62, E-flat62, F62, G62, A62, B-flat62, C63, D63, E-flat63, F63, G63, A63, B-flat63, C64, D64, E-flat64, F64, G64, A64, B-flat64, C65, D65, E-flat65, F65, G65, A65, B-flat65, C66, D66, E-flat66, F66, G66, A66, B-flat66, C67, D67, E-flat67, F67, G67, A67, B-flat67, C68, D68, E-flat68, F68, G68, A68, B-flat68, C69, D69, E-flat69, F69, G69, A69, B-flat69, C70, D70, E-flat70, F70, G70, A70, B-flat70, C71, D71, E-flat71, F71, G71, A71, B-flat71, C72, D72, E-flat72, F72, G72, A72, B-flat72, C73, D73, E-flat73, F73, G73, A73, B-flat73, C74, D74, E-flat74, F74, G74, A74, B-flat74, C75, D75, E-flat75, F75, G75, A75, B-flat75, C76, D76, E-flat76, F76, G76, A76, B-flat76, C77, D77, E-flat77, F77, G77, A77, B-flat77, C78, D78, E-flat78, F78, G78, A78, B-flat78, C79, D79, E-flat79, F79, G79, A79, B-flat79, C80, D80, E-flat80, F80, G80, A80, B-flat80, C81, D81, E-flat81, F81, G81, A81, B-flat81, C82, D82, E-flat82, F82, G82, A82, B-flat82, C83, D83, E-flat83, F83, G83, A83, B-flat83, C84, D84, E-flat84, F84, G84, A84, B-flat84, C85, D85, E-flat85, F85, G85, A85, B-flat85, C86, D86, E-flat86, F86, G86, A86, B-flat86, C87, D87, E-flat87, F87, G87, A87, B-flat87, C88, D88, E-flat88, F88, G88, A88, B-flat88, C89, D89, E-flat89, F89, G89, A89, B-flat89, C90, D90, E-flat90, F90, G90, A90, B-flat90, C91, D91, 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B-flat130, C131, D131, E-flat131, F131, G131, A131, B-flat131, C132, D132, E-flat132, F132, G132, A132, B-flat132, C133, D133, E-flat133, F133, G133, A133, B-flat133, C134, D134, E-flat134, F134, G134, A134, B-flat134, C135, D135, E-flat135, F135, G135, A135, B-flat135, C136, D136, E-flat136, F136, G136, A136, B-flat136, C137, D137, E-flat137, F137, G137, A137, B-flat137, C138, D138, E-flat138, F138, G138, A138, B-flat138, C139, D139, E-flat139, F139, G139, A139, B-flat139, C140, D140, E-flat140, F140, G140, A140, B-flat140, C141, D141, E-flat141, F141, G141, A141, B-flat141, C142, D142, E-flat142, F142, G142, A142, B-flat142, C143, D143, E-flat143, F143, G143, A143, B-flat143, C144, D144, E-flat144, F144, G144, A144, B-flat144, C145, D145, E-flat145, F145, G145, A145, B-flat145, C146, D146, E-flat146, F146, G146, A146, B-flat146, C147, D147, E-flat147, F147, G147, A147, B-flat147, C148, D148, E-flat148, F148, G148, A148, B-flat148, C149, D149, E-flat149, F149, G149, A149, B-flat149, 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E-flat169, F169, G169, A169, B-flat169, C170, D170, E-flat170, F170, G170, A170, B-flat170, C171, D171, E-flat171, F171, G171, A171, B-flat171, C172, D172, E-flat172, F172, G172, A172, B-flat172, C173, D173, E-flat173, F173, G173, A173, B-flat173, C174, D174, E-flat174, F174, G174, A174, B-flat174, C175, D175, E-flat175, F175, G175, A175, B-flat175, C176, D176, E-flat176, F176, G176, A176, B-flat176, C177, D177, E-flat177, F177, G177, A177, B-flat177, C178, D178, E-flat178, F178, G178, A178, B-flat178, C179, D179, E-flat179, F179, G179, A179, B-flat179, C180, D180, E-flat180, F180, G180, A180, B-flat180, C181, D181, E-flat181, F181, G181, A181, B-flat181, C182, D182, E-flat182, F182, G182, A182, B-flat182, C183, D183, E-flat183, F183, G183, A183, B-flat183, C184, D184, E-flat184, F184, G184, A184, B-flat184, C185, D185, E-flat185, F185, G185, A185, B-flat185, C186, D186, E-flat186, F186, G186, A186, B-flat186, C187, D187, E-flat187, F187, G187, A187, B-flat187, C188, D188, E-flat188, F188, G188, A188, B-flat188, C189, D189, E-flat189, F189, G189, A189, B-flat189, C190, D190, E-flat190, F190, G190, A190, B-flat190, C191, D191, E-flat191, F191, G191, A191, B-flat191, C192, D192, E-flat192, F192, G192, A192, B-flat192, C193, D193, E-flat193, F193, G193, A193, B-flat193, C194, D194, E-flat194, F194, G194, A194, B-flat194, C195, D195, E-flat195, F195, G195, A195, B-flat195, C196, D196, E-flat196, F196, G196, A196, B-flat196, C197, D197, E-flat197, F197, G197, A197, B-flat197, C198, D198, E-flat198, F198, G198, A198, B-flat198, C199, D199, E-flat199, F199, G199, A199, B-flat199, C200, D200, E-flat200, F200, G200, A200, B-flat200, C201, D201, E-flat201, F201, G201, A201, B-flat201, C202, D202, E-flat202, F202, G202, A202, B-flat202, C203, D203, E-flat203, F203, G203, A203, B-flat203, C204, D204, E-flat204, F204, G204, A204, B-flat204, C205, D205, E-flat205, F205, G205, A205, B-flat205, C206, D206, E-flat206, F206, G206, A206, B-flat206, C207, D207, E-flat207, F207, G207, A207, B-flat207, C208, D208, E-flat208, F208, G208, A208, B-flat208, C209, D209, E-flat209, F209, G209, A209, B-flat209, C210, D210, E-flat210, F210, G210, A210, B-flat210, C211, D211, E-flat211, F211, G211, A211, B-flat211, C212, D212, E-flat212, F212, G212, A212, B-flat212, C213, D213, E-flat213, F213, G213, A213, B-flat213, C214, D214, E-flat214, F214, G214, A214, B-flat214, C215, D215, E-flat215, F215, G215, A215, B-flat215, C216, D216, E-flat216, F216, G216, A216, B-flat216, C217, D217, E-flat217, F217, G217, A217, B-flat217, C218, D218, E-flat218, F218, G218, A218, B-flat218, C219, D219, E-flat219, F219, G219, A219, B-flat219, C220, D220, E-flat220, F220, G220, A220, B-flat220, C221, D221, E-flat221, F221, G221, A221, B-flat221, C222, D222, E-flat222, F222, G222, A222, B-flat222, C223, D223, E-flat223, F223, G223, A223, B-flat223, C224, D224, E-flat224, F224, G224, A224, B-flat224, C225, D225, E-flat225, F225, G225, A225, B-flat225, C226, D226, E-flat226, F226, G226, A226, B-flat226, C227, D227, E-flat227, F227, G227, A227, B-flat227, C228, D228, E-flat228, F228, G228, A228, B-flat228, C229, D229, E-flat229, F229, G229, A229, B-flat229, C230, D230, E-flat230, F230, G230, A230, B-flat230, C231, D231, E-flat231, F231, G231, A231, B-flat231, C232, D232, E-flat232, F232, G232, A232, B-flat232, C233, D233, E-flat233, F233, G233, A233, B-flat233, C234, D234, E-flat234, F234, G234, A234, B-flat234, C235, D235, E-flat235, F235, G235, A235, B-flat235, C236, D236, E-flat236, F236, G236, A236, B-flat236, C237, D237, E-flat237, F237, G237, A237, B-flat237, C238, D238, E-flat238, F238, G238, A238, B-flat238, C239, D239, E-flat239, F239, G239, A239, B-flat239, C240, D240, E-flat240, F240, G240, A240, B-flat240, C241, D241, E-flat241, F241, G241, A241, B-flat241, C242, D242, E-flat242, F242, G242, A242, B-flat242, C243, D243, E-flat243, F243, G243, A243, B-flat243, C244, D244, E-flat244, F244, G244, A244, B-flat244, C245, D245, E-flat245, F245, G245, A245, B-flat245, C246, D246, E-flat246, F246, G246, A246, B-flat246, C247, D247, E-flat247, F247, G247, A247, B-flat247, C248, D248, E-flat248, F248, G248, A248, B-flat248, C249, D249, E-flat249, F249, G249, A249, B-flat249, C250, D250, E-flat250, F250, G250, A250, B-flat250, C251, D251, E-flat251, F251, G251, A251, B-flat251, C252, D252, E-flat252, F252, G252, A252, B-flat252, C253, D253, E-flat253, F253, G253, A253, B-flat253, C254, D254, E-flat254, F254, G254, A254, B-flat254, C255, D255, E-flat255, F255, G255, A255, B-flat255, C256, D256, E-flat256, F256, G256, A256, B-flat256, C257, D257, E-flat257, F257, G257, A257, B-flat257, C258, D258, E-flat258, F258, G258, A258, B-flat258, C259, D259, E-flat259, F259, G259, A259, B-flat259, C260, D260, E-flat260, F260, G260, A260, B-flat260, C261, D261, E-flat261, F261, G261, A261, B-flat261, C262, D262, E-flat262, F262, G262, A262, B-flat262, C263, D263, E-flat263, F263, G263, A263, B-flat263, C264, D264, E-flat264, F264, G264, A264, B-flat264, C265, D265, E-flat265, F265, G265, A265, B-flat265, C266, D266, E-flat266, F266, G266, A266, B-flat266, C267, D267, E-flat267, F267, G267, A267, B-flat267, C268, D268, E-flat268, F268, G268, A268, B-flat268, C269, D269, E-flat269, F269, G269, A269, B-flat269, C270, D270, E-flat270, F270, G270, A270, B-flat270, C271, D271, E-flat271, F271, G271, A271, B-flat271, C272, D272, E-flat272, F272, G272, A272, B-flat272, C273, D273, E-flat273, F273, G273, A273, B-flat273, C274, D274, E-flat274, F274, G274, A274, B-flat274, C275, D275, E-flat275, F275, G275, A275, B-flat275, C276, D276, E-flat276, F276, G276, A276, B-flat276, C277, D277, E-flat277, F277, G277, A277, B-flat277, C278, D278, E-flat278, F278, G278, A278, B-flat278, C279, D279, E-flat279, F279, G279, A279, B-flat279, C280, D280, E-flat280, F280, G280, A280, B-flat280, C281, D281, E-flat281, F281, G281, A281, B-flat281, C282, D282, E-flat282, F282, G282, A282, B-flat282, C283, D283, E-flat283, F283, G283, A283, B-flat283, C284, D284, E-flat284, F284, G284, A284, B-flat284, C285, D285, E-flat285, F285, G285, A285, B-flat285, C286, D286, E-flat286, F286, G286, A286, B-flat286, C287, D287, E-flat287, F287, G287, A287, B-flat287, C288, D288, E-flat288, F288, G288, A288, B-flat288, C289, D289, E-flat289, F289, G289, A289, B-flat289, C290, D290, E-flat290, F290, G290, A290, B-flat290, C291, D291, E-flat291, F291, G291, A291, B-flat291, C292, D292, E-flat292, F292, G292, A292, B-flat292, C293, D293, E-flat293, F293, G293, A293, B-flat293, C294, D294, E-flat294, F294, G294, A294, B-flat294, C295, D295, E-flat295, F295, G295, A295, B-flat295, C296, D296, E-flat296, F296, G296, A296, B-flat296, C297, D297, E-flat297, F297, G297, A297, B-flat297, C298, D298, E-flat298, F298, G298, A298, B-flat298, C299, D299, E-flat299, F299, G299, A299, B-flat299, C300, D300, E-flat300, F300, G300, A300, B-flat300, C301, D301, E-flat301, F301, G301, A301, B-flat301, C302, D302, E-flat302, F302, G302, A302, B-flat302, C303, D303, E-flat303, F303, G303, A303, B-flat303, C304, D304, E-flat304, F304, G304, A304, B-flat304, C305, D305, E-flat305, F305, G305, A305, B-flat305, C306, D306, E-flat306, F306, G306, A306, B-flat306, C307, D307, E-flat307, F307, G307, A307, B-flat307, C308, D308, E-flat308, F308, G308, A308, B-flat308, C309, D309, E-flat309, F309, G309, A309, B-flat309, C310, D310, E-flat310, F310, G310, A310, B-flat310, C311, D311, E-flat311, F311, G311, A311, B-flat311, C312, D312, E-flat312, F312, G312, A312, B-flat312, C313, D313, E-flat313, F313, G313, A313, B-flat313, C314, D314, E-flat314, F314, G314, A314, B-flat314, C315, D315, E-flat315, F315, G315, A315, B-flat315, C316, D316, E-flat316, F316, G316, A316, B-flat316, C317, D317, E-flat317, F317, G317, A317, B-flat317, C318, D318, E-flat318, F318, G318, A318, B-flat318, C319, D319, E-flat319, F319, G319, A319, B-flat319, C320, D320, E-flat320, F320, G320, A320, B-flat320, C321, D321, E-flat321, F321, G321, A321, B-flat321, C322, D322, E-flat322, F322, G322, A322, B-flat322, C323, D323, E-flat323, F323, G323, A323, B-flat323, C324, D324, E-flat324, F324, G324, A324, B-flat324, C325, D325, E-flat325, F325, G325, A325, B-flat325, C326, D326, E-flat326, F326, G326, A326, B-flat326, C327, D327, E-flat327, F327, G327, A327, B-flat327, C328, D328, E-flat328, F328, G328, A328, B-flat328, C329, D329, E-flat329, F329, G329, A329, B-flat329, C330, D330, E-flat330, F330, G330, A330, B-flat330, C331, D331, E-flat331, F331, G331, A331, B-flat331, C332, D332, E-flat332, F332, G332, A332, B-flat332, C333, D333, E-flat333, F333, G333, A333, B-flat333, C334, D334, E-flat334, F334, G334, A334, B-flat334, C335, D335, E-flat335, F335, G335, A335, B-flat335, C336, D336, E-flat336, F336, G336, A336, B-flat336, C337, D337, E-flat337, F337, G337, A337, B-flat337, C338, D338, E-flat338, F338, G338, A338, B-flat338, C339, D339, E-flat339, F339, G339, A339, B-flat339, C340, D340, E-flat340, F340, G340, A340, B-flat340, C341, D341, E-flat341, F341, G341, A341, B-flat341, C342, D342, E-flat342, F342, G342, A342, B-flat342, C343, D343, E-flat343, F343, G343, A343, B-flat343, C344, D344, E-flat344, F344, G344, A344, B-flat344, C345, D345, E-flat345, F345, G345, A345, B-flat345, C346, D346, E-flat346, F346, G346, A346, B-flat346, C347, D347, E-flat347, F347, G347, A347, B-flat347, C348, D348, E-flat348, F348, G348, A348, B-flat348, C349, D349, E-flat349, F349, G349, A349, B-flat349, C350, D350, E-flat350, F350, G350, A350, B-flat350, C351, D351, E-flat351, F351, G351, A351, B-flat351, C352, D352, E-flat352, F352, G352, A352, B-flat352, C353, D353, E-flat353, F353, G3



Moderato ♩ = 84

Apollon Marie Rose Barret (1804-1897)

1a

6

11

16

21

26

31

36

41

45

*f* *p*

Moderato ♩ = 84

Apollon Marie Rose Barret (1804-1897)

1b

*p*

*f*

*p*

Moderato ♩ = 84

2a

*p*

6

*p*

11

*p*

16

*p*

21

*sf* *p*

26

*p*

31

*p*

36

*sf* *p*

41

*p*

Moderato ♩ = 84

2b

*p*

6

*p*

11

16

21

*sf* *p*

26

31

36

*sf* *p*

41

Detailed description: This is a musical score for a bassoon part, labeled '2b'. It consists of nine staves of music, each starting with a measure number (1, 6, 11, 16, 21, 26, 31, 36, 41). The music is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Moderato' with a metronome marking of ♩ = 84. The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff begins with a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic. The sixth staff features a fortissimo (*sf*) dynamic followed by a piano (*p*) dynamic. The eighth staff also features a fortissimo (*sf*) dynamic followed by a piano (*p*) dynamic. The music concludes with a double bar line at the end of the ninth staff.



Allegretto ♩ = 104

3a

6

*p*

11

*p*

16

21

*p*

26

31

37

*p*

43

48

*Allegretto* ♩ = 104

**3b**

*p*

6

11

16

21

26

31

37

43

Allegretto

♩ = 112

4a

mp

5

mp

10

14

mf

19

23

28

mf

33

37

*Allegretto* ♩ = 112

**4b**

*mp*

5

*mp*

10

*mp*

14

*mf*

19

*mf*

23

*mf*

28

*mf*

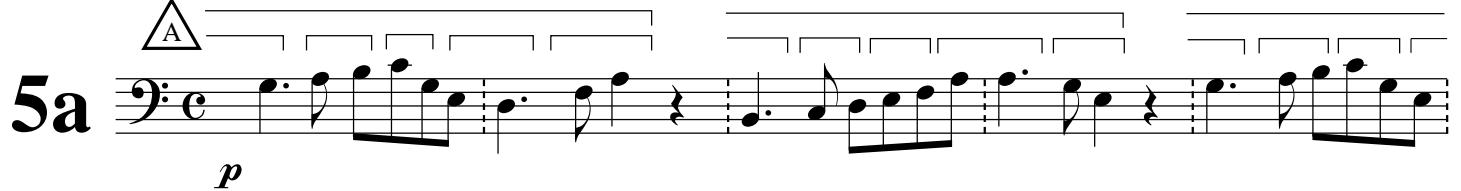
33

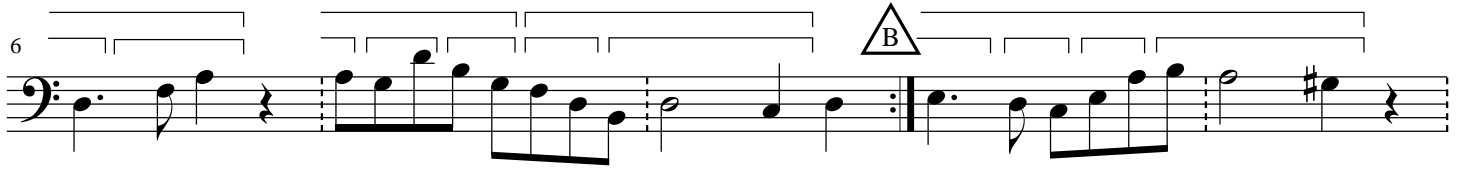
*mf*

37

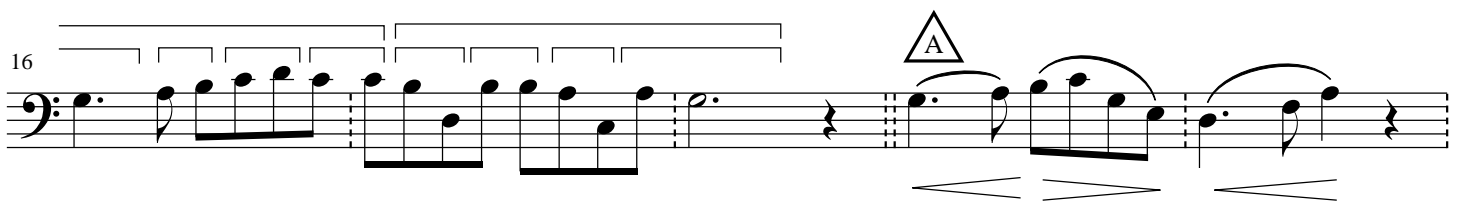
*mf*

Moderato ♩ = 88

5a 

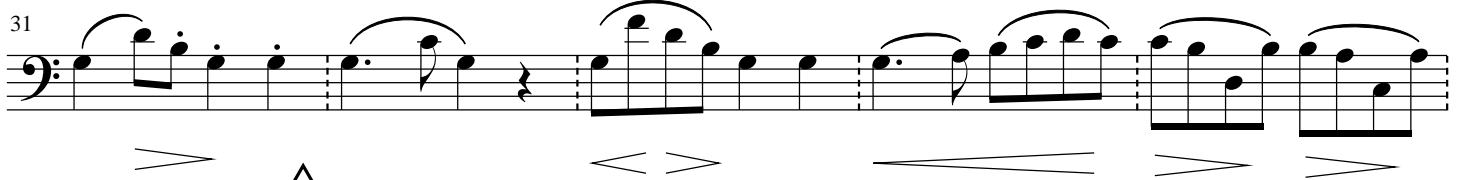
6 

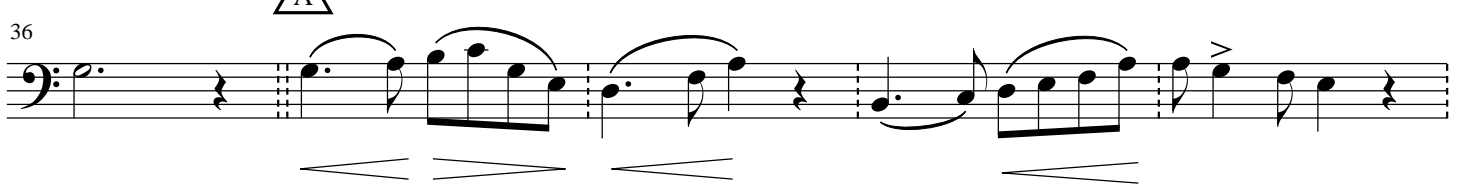
11 

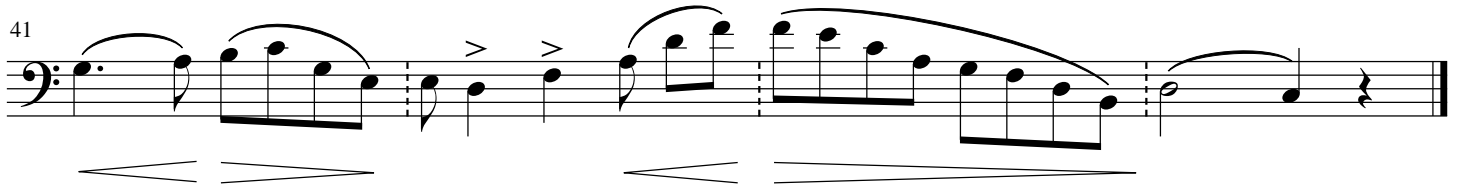
16 

21 

26 

31 

36 

41 

Moderato ♩ = 88

5b

First musical staff (5b) in bass clef, common time (C). It begins with a piano (*p*) dynamic marking. The staff contains a series of eighth and sixteenth notes, many beamed together, with various articulations such as slurs and accents.

Second musical staff (6) in bass clef, common time. It continues the melodic line with slurs and accents.

Third musical staff (11) in bass clef, common time. It features a key signature change to one sharp (F#) and continues the melodic development.

Fourth musical staff (16) in bass clef, common time. It continues the melodic line with slurs and accents.

Fifth musical staff (21) in bass clef, common time. It continues the melodic line with slurs and accents.

Sixth musical staff (26) in bass clef, common time. It continues the melodic line with slurs and accents.

Seventh musical staff (31) in bass clef, common time. It continues the melodic line with slurs and accents.

Eighth musical staff (36) in bass clef, common time. It continues the melodic line with slurs and accents.

Ninth musical staff (41) in bass clef, common time. It concludes the melodic line with slurs and accents.

*Allegro* ♩ = 96

6a

*p*

6

12

17

22

27

32

38

43

*Allegro* ♩ = 96

**6b**

*p*

6

12

17

22

27

32

38

43

Detailed description: This is a musical score for a bass clef instrument in 2/4 time, key of D major. The tempo is marked 'Allegro' with a quarter note equal to 96 beats per minute. The score is divided into nine systems, each starting with a measure number: 6b, 6, 12, 17, 22, 27, 32, 38, and 43. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Many notes are slurred, and there are frequent accents and dynamic markings such as *p* (piano) and *>* (accent). The piece concludes with a double bar line at the end of the final system.



Moderato  $\text{♩} = 88$

7a

*p* *sf*

5 *sf*

9 *p* *sf*

13 *p*

17

22

27 *p* Coda

31 *sf*

35 *f* *p*

Moderato ♩ = 88

7b

*p* *sf*

5 *sf*

9 *p* *sf*

13 *p*

17

22

27 *p*

31 *sf*

35 *f* *p*

Detailed description: This is a musical score for a bass clef instrument, likely a cello or double bass, in a moderate tempo of 88 beats per minute. The score is divided into nine staves, each containing a line of music. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Dynamics range from piano (*p*) to fortissimo (*sf* and *f*). There are also crescendo and decrescendo markings throughout the piece. The score begins with a dynamic of *p* and a *sf* marking. The first staff is labeled '7b'. The second staff starts at measure 5 with a *sf* marking. The third staff starts at measure 9 with a *p* marking and a *sf* marking. The fourth staff starts at measure 13 with a *p* marking. The fifth staff starts at measure 17. The sixth staff starts at measure 22. The seventh staff starts at measure 27 with a *p* marking. The eighth staff starts at measure 31 with a *sf* marking. The ninth staff starts at measure 35 with a *f* marking and a *p* marking.



Allegretto ben marcato ♩ = 120

8b

8b

*f*

6

11

15

*f* *p*

19

23

*f*

28

*p* *sf*

32

*f*

37

41

Detailed description: This is a musical score for a bass clef instrument, likely a double bass or electric bass, in common time. The piece is titled 'Allegretto ben marcato' with a tempo of 120 beats per minute. The score is divided into systems of five staves each, with measure numbers 8b, 6, 11, 15, 19, 23, 28, 32, 37, and 41 marking the beginning of each system. The music is characterized by frequent triplet patterns, often spanning across bar lines. Dynamic markings include forte (*f*), piano (*p*), and sforzando (*sf*). The key signature has one sharp (F#), and the time signature is common time (C). The notation includes various articulations such as slurs, accents, and hairpins. The piece concludes with a final cadence in the 41st measure.

Moderato  $\bullet = 88$

9a

Musical staff 1: Bass clef, common time, key signature of one flat. Measure 1 starts with a triangle 'A' above it. The staff contains a sequence of eighth and quarter notes with slurs and ties.

*p*

5

Musical staff 2: Continuation of the piece from measure 5. It features a triplet of eighth notes in measure 8 and another triplet in measure 9.

9

Musical staff 3: Continuation of the piece from measure 9. It starts with a triangle 'A' above measure 9. The staff contains eighth and quarter notes with slurs and ties.

*p*

14

Musical staff 4: Continuation of the piece from measure 14. It features a triplet of eighth notes in measure 16 and another triplet in measure 17. A triangle 'B' is above measure 18.

18

Musical staff 5: Continuation of the piece from measure 18. The staff contains eighth and quarter notes with slurs and ties.

23

Musical staff 6: Continuation of the piece from measure 23. The staff contains eighth and quarter notes with slurs and ties.

*sf*

28

Musical staff 7: Continuation of the piece from measure 28. It starts with a triangle 'A' above measure 28. The staff contains eighth and quarter notes with slurs and ties.

*p*

33

Musical staff 8: Continuation of the piece from measure 33. It features a triangle 'Coda' above measure 36. The staff contains eighth and quarter notes with slurs and ties.

38

Musical staff 9: Continuation of the piece from measure 38. The staff contains eighth and quarter notes with slurs and ties.

43

Musical staff 10: Continuation of the piece from measure 43. The staff contains eighth and quarter notes with slurs and ties, ending with a double bar line.

Moderato ♩ = 88

9b

*p*

5

3 3

9

*p*

14

3 3

18

23

*sf*

28

*p*

33

38

43

*Allegro Moderato* ♩ = 104

10a

The musical score is written for a bass clef instrument in a 2/4 time signature. It begins with a key signature of one flat (B-flat) and a tempo of 104 beats per minute. The piece is marked *Allegro Moderato*. The score is divided into measures, with measure numbers 5, 10, 14, 19, 23, 28, 32, and 36 indicated. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are several accents and slurs throughout. Section markers include a triangle labeled 'A' at measures 1, 5, and 23, and a triangle labeled 'B' at measure 14. A 'Coda' section is marked with a triangle at measure 32. The score concludes with a double bar line at the end of measure 36.

*Allegro Moderato* ♩ = 104

**10b** 

*p* > < > < > < > < >

5 

> < > < > < > < > < > *p* > <

10 

> < > < > < > < > < >

14 

> < > < > < > *mf* <

19 

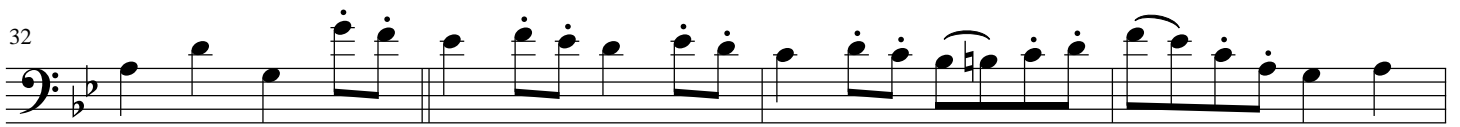
> < > < > < > < > < >

23 

> < > < > < > *p* > < > < > < >

28 

> < > < > < > < > < > < >

32 

> > > > > > > >

36 

> > > > > > > >





*Andante sostenuto* ♩ = 60

11b

5

9

13

17

21

24

27

31

35

39

# 12a

Moderato  $\text{♩} = 88$

6 *p* **A**

11 *p*

16 **B**

21 **A**

26

31 **B**

37 **A**

43

Moderato ♩ = 88

12b

*p*

Andante  $\bullet = 60$

13a

*p*

5

9

*B*

13

17

20

*A*

24

28

Coda

31

*p* *sf*

Andante  $\bullet = 60$

# 13b

*p*

5

9

13

17

20

24

28

*p* *sf*

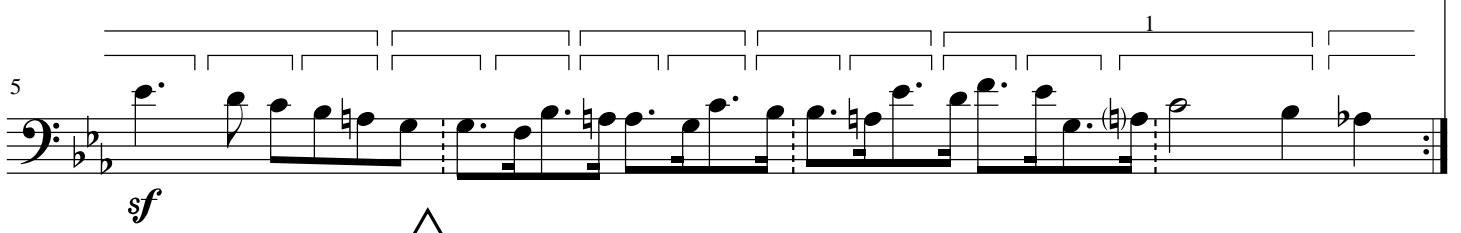
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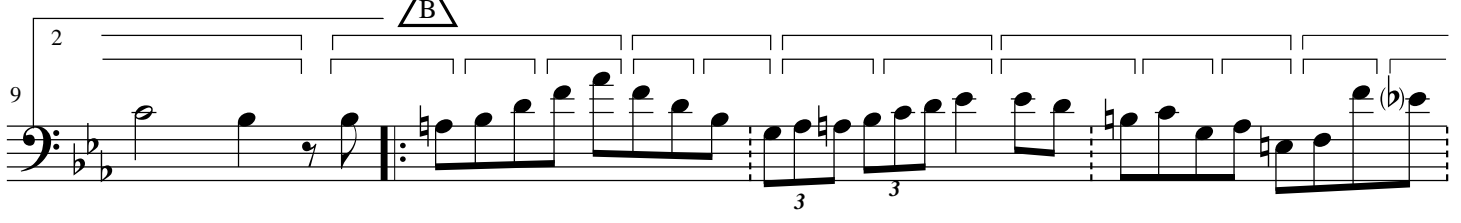
*p* *sf* *p*

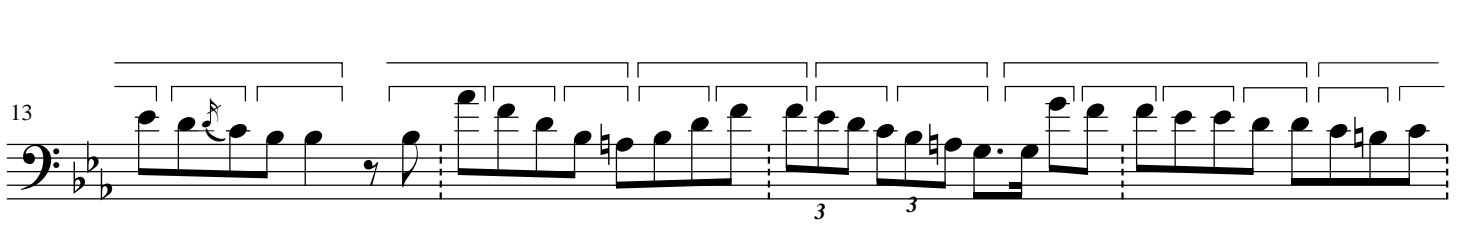
Detailed description: This musical score is for a piece titled '13b' in a bass clef, 3/4 time signature, and B-flat major key. The tempo is marked 'Andante' with a metronome marking of 60. The score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and features a series of eighth-note chords with slurs. The second staff continues this pattern. The third staff includes a double bar line and a change in articulation. The fourth staff shows a key signature change to one flat (B-flat major) and continues with eighth-note chords. The fifth staff has a key signature change to two flats (D-flat major) and continues with eighth-note chords. The sixth staff has a key signature change to one flat (B-flat major) and continues with eighth-note chords. The seventh staff has a key signature change to two flats (D-flat major) and continues with eighth-note chords. The eighth staff has a key signature change to one flat (B-flat major) and continues with eighth-note chords. The ninth staff has a key signature change to two flats (D-flat major) and continues with eighth-note chords. The tenth staff has a key signature change to one flat (B-flat major) and continues with eighth-note chords. Dynamics include piano (*p*) and fortissimo (*sf*). Articulations include slurs and accents.

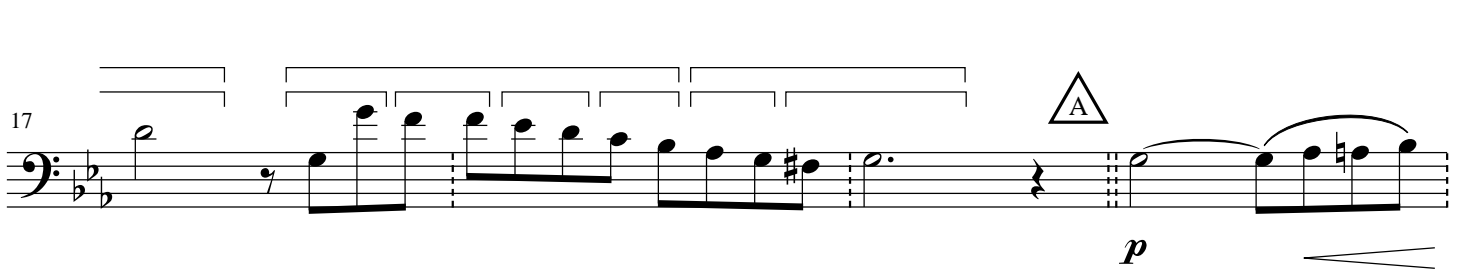
Moderato  $\bullet = 88$

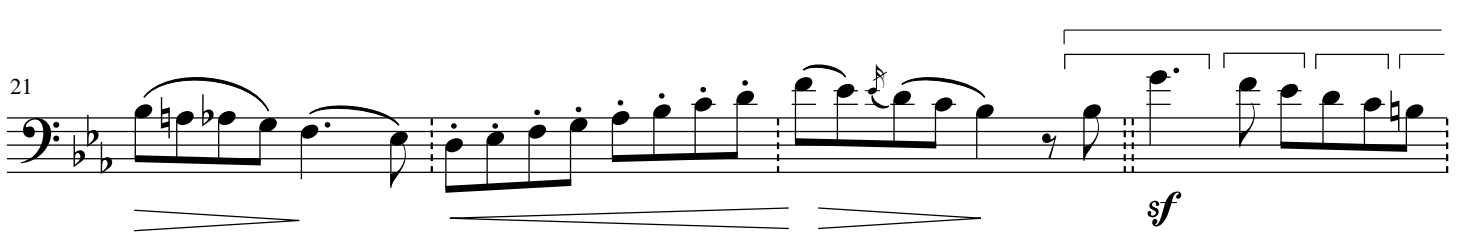
14a 

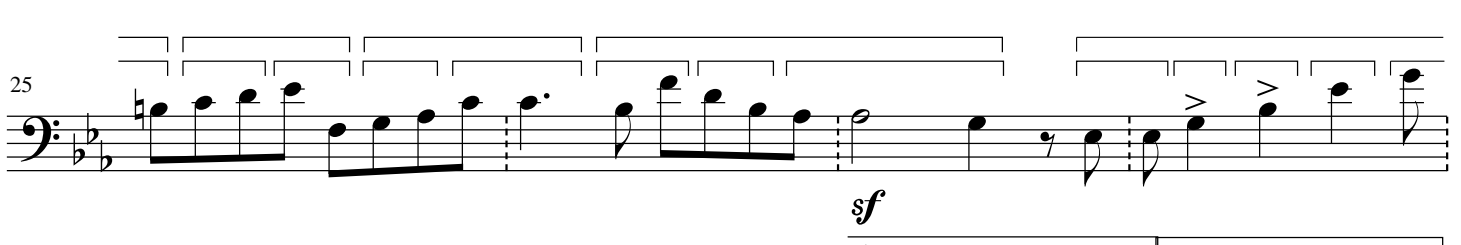
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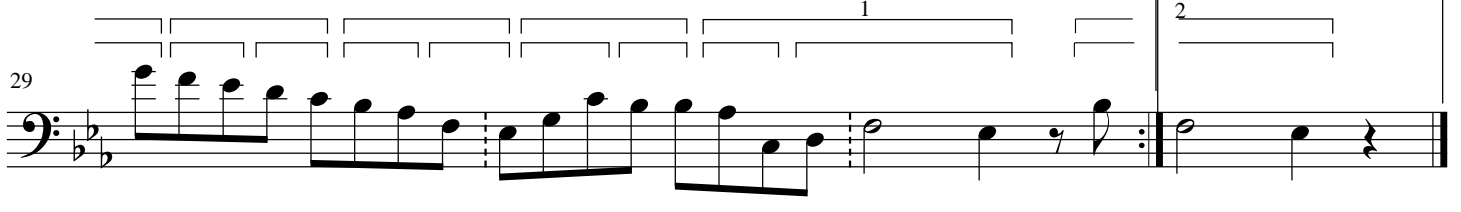
9 

13 

17 

21 

25 

29 

Moderato ♩ = 88

14b

*p*

5

*sf*

9

1

13

3 3

17

*p*

21

*sf*

25

*sf*

29

1 2

*p* *p*



*Allegretto*

♩ = 80

15a

First staff of music, bass clef, key signature of two sharps (F# and C#), common time signature (C). It begins with a triangle labeled 'A' above the staff. The music consists of eighth and sixteenth notes with various phrasing slurs and ties.

*p*

5

Second staff of music, continuing from the first. It features a triangle labeled 'A' above the staff. The music continues with eighth and sixteenth notes and includes a dynamic marking of *p* with a hairpin crescendo.

*p*

10

Third staff of music, continuing the piece. It features several slurs over groups of notes and dynamic hairpins.

14

Fourth staff of music, continuing the piece. It features a triangle labeled 'B' above the staff. The music continues with eighth and sixteenth notes and includes dynamic hairpins.

18

Fifth staff of music, continuing the piece. It features eighth and sixteenth notes with various phrasing slurs and ties.

22

Sixth staff of music, continuing the piece. It features eighth and sixteenth notes with various phrasing slurs and ties.

27

Seventh staff of music, continuing the piece. It features a triangle labeled 'B' above the staff. The music continues with eighth and sixteenth notes and includes dynamic hairpins.

31

Eighth staff of music, continuing the piece. It features eighth and sixteenth notes with various phrasing slurs and ties.

36

Ninth staff of music, continuing the piece. It features eighth and sixteenth notes with various phrasing slurs and ties.

*Allegretto* ♩ = 80

# 15b

*p*

5

10

14

18

22

27

31

36

*p*

Cantabile  $\bullet = 84$

# 16a

Triangle A

Cantabile ♩ = 84

# 16b

*Allegretto* ♩ = 100

# 17a

5

*p*

9

*p*

13

17

22

26

30

*rit.*

34

*a tempo*

38

42

*Allegretto* ♩ = 100

17b

Musical staff 1: Bass clef, 3/4 time signature, key signature of three flats. Measures 1-4 with slurs and accents.

*p*

Musical staff 2: Bass clef, 3/4 time signature, key signature of three flats. Measures 5-8 with slurs and accents.

*p*

Musical staff 3: Bass clef, 3/4 time signature, key signature of three flats. Measures 9-12 with slurs and accents.

Musical staff 4: Bass clef, 3/4 time signature, key signature of three flats. Measures 13-16 with slurs and accents.

Musical staff 5: Bass clef, 3/4 time signature, key signature of three flats. Measures 17-21 with slurs and accents.

Musical staff 6: Bass clef, 3/4 time signature, key signature of three flats. Measures 22-25 with slurs and accents.

Musical staff 7: Bass clef, 3/4 time signature, key signature of three flats. Measures 26-29 with slurs and accents.

*rit.*

*a tempo*

Musical staff 8: Bass clef, 3/4 time signature, key signature of three flats. Measures 30-33 with slurs and accents.

Musical staff 9: Bass clef, 3/4 time signature, key signature of three flats. Measures 34-37 with slurs and accents.

Andante  $\bullet = 80$

18a

Musical score for bassoon, measures 1-40. The score is in G major (one sharp) and common time (C). The tempo is Andante with a metronome marking of 80. The piece is marked *p* (piano) from the beginning. Measure 18 is marked *f* (forte). Measure 22 is marked *< sf* (sforzando) and includes a triplet of eighth notes. Measure 26 is marked *p* and includes a first ending bracket labeled 'A'. Measure 31 includes a second ending bracket labeled 'B'. The score concludes with a double bar line at measure 40. Performance markings include slurs, accents, and dynamic hairpins.

Andante  $\bullet = 80$

# 18b

*p*

5

9

13

18

*f*

22

*sf* *p* *p*

26

*p*

31

35

Detailed description: This is a musical score for a piece titled '18b'. It is written in bass clef with a 2/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Andante' with a metronome marking of 80. The score is divided into ten staves, each starting with a measure number: 1, 5, 9, 13, 18, 22, 26, 31, and 35. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Many notes are slurred, and there are frequent accents. Dynamics range from piano (*p*) to fortissimo (*f*), with some passages marked *sf* (sforzando). The score includes several crescendo and decrescendo hairpins. The key signature changes to two sharps (D major) at measure 18. The piece concludes with a double bar line at the end of the final staff.



Andante

♩ = 72

# 19a

The musical score is written in 3/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of eight staves of music. The first staff begins with a tempo marking of 'Andante' and a metronome marking of '♩ = 72'. A first ending bracket labeled 'A' spans measures 1 through 3. The first staff ends with a piano (*p*) dynamic marking. The second staff starts at measure 4 and ends with a forte (*sf*) dynamic marking. The third staff begins with a second ending bracket labeled 'B' over measures 7 and 8, followed by a piano (*p*) dynamic marking. The fourth staff starts at measure 12. The fifth staff begins with another 'B' ending bracket over measures 15 and 16, followed by a piano (*p*) dynamic marking. The sixth staff starts at measure 20 and includes several slurs and accents. The seventh staff begins with a first ending bracket labeled 'A' over measures 23 and 24, followed by a piano (*p*) dynamic marking. The eighth staff starts at measure 28 and includes slurs and accents. The final staff begins at measure 32 and concludes with three triplet markings over the last three measures.

Andante ♩ = 72

# 19b

The musical score is written in 3/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante' with a metronome marking of ♩ = 72. The score consists of nine staves of music, each starting with a measure number (4, 8, 12, 16, 20, 24, 28, 32). The dynamics are marked as *p* (piano) and *sf* (sforzando). The notation includes various note values, slurs, and triplet markings (indicated by a '3' below the notes). The piece concludes with a double bar line at the end of the final staff.

**20a** *Moderato* ♩ = 92

*p*

5

10

15

20

25

*p*

30

35

*sf* *p*

40

*p*

45

*sf* *p*

50

*A*

*B*

Moderato ♩ = 92

# 20b

*p* < >

5

*sf* < >

10

*p* < > *p* < >

15

*sf* < >

20

*p* < >

25

*p* < >

30

35

*sf* < > *p* < >

40

*p* < >

45

*sf* < > *p* < >

50

*Andantino* ♩ = 96

# 21a

*p*

6

*p*

11

16

21

26

31

36

40

*p*

*sf*

*sf*

*p*

The musical score is written in 12/8 time with a key signature of one flat (B-flat). It begins with a tempo marking of 'Andantino' and a metronome marking of 96. The piece is marked with a 'p' (piano) dynamic. It features two first endings, labeled 'A' and 'B', which are repeated sections of the melody. The score includes various articulations such as slurs, accents, and dynamic markings like 'sf' (sforzando) and 'p' (piano). The piece concludes with a final 'p' marking.

Andantino ♩ = 96

21b

*p*

6

11

16

*p* *sf*

21

*sf*

26

*p*

31

*p*

36

*sf* *sf*

40

*p*

*Andantino*

$\text{♩} = 104$

22a

△ A

*p*

4

8

1 2

△ B

12

16

△ Coda

20

*a tempo*

*rit.*

24

*sf* *p*

27

31

*sf*

Andantino ♩ = 104

22b

*p*

4

4

8

8

1

2

12

12

16

16

20

20

*a tempo*

*rit.*

24

24

*sf*

*p*

27

27

31

31

*sf*

*p*



Allegro ♩ = 82

# 23a

*p*

**A**

6

1 2

**B**

12

*sf* *f*

18

23

28

*mf* cresc. -----

33

*sf* *p*

**A**

40

45

*f*

Detailed description: This is a musical score for a piece titled '23a'. It is written for a single staff with a bass clef and a 3/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 82 beats per minute. The score is divided into several measures, with measure numbers 6, 12, 18, 23, 28, 33, 40, and 45 indicated. The piece features various dynamics, including piano (*p*), fortissimo (*sf*), forte (*f*), mezzo-forte (*mf*), and fortissimo (*f*). There are also articulations such as accents and slurs. The score includes two first endings, labeled 'A' and 'B', which are marked with triangle symbols. The first ending 'A' appears at the beginning and after measure 33. The second ending 'B' appears after measure 6. The piece concludes with a final measure at measure 45, marked with a fermata.

Allegro ♩ = 82

# 23b

*p*

6

12

18

23

28

*mf* cresc.

33

*sf* *p*

40

45

*f*

Detailed description: This musical score, labeled '23b', is written for a single melodic line in 3/4 time. The tempo is marked 'Allegro' with a quarter note equal to 82 beats per minute. The key signature has one sharp (F#). The score consists of nine staves of music. The first staff begins with a piano (*p*) dynamic and features a series of eighth-note patterns with slurs and ties. The second staff includes first and second endings. The third staff shows a dynamic shift to fortissimo (*sf*), then forte (*f*), and back to piano (*p*), with a trill (*tr*) on the final note. The fourth staff continues with eighth-note patterns. The fifth staff has a dynamic of mezzo-forte (*mf*) and a crescendo (*cresc.*) leading to a dashed line. The sixth staff features a fortissimo (*sf*) dynamic followed by piano (*p*) and includes a trill (*tr*). The seventh staff continues with eighth-note patterns. The eighth staff begins with a forte (*f*) dynamic and ends with a fermata. The score is marked with various articulations such as slurs, ties, and accents.

Adagio ♩ = 60 A

# 24a

*p*

*p*

*sf*

*mf* *f*

*p*

Adagio ♩ = 60

# 24b

6/8  $p$

6

11  $sf$

15

19  $mf$   $f$

24  $p$

27

30

33

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