

Volume 1

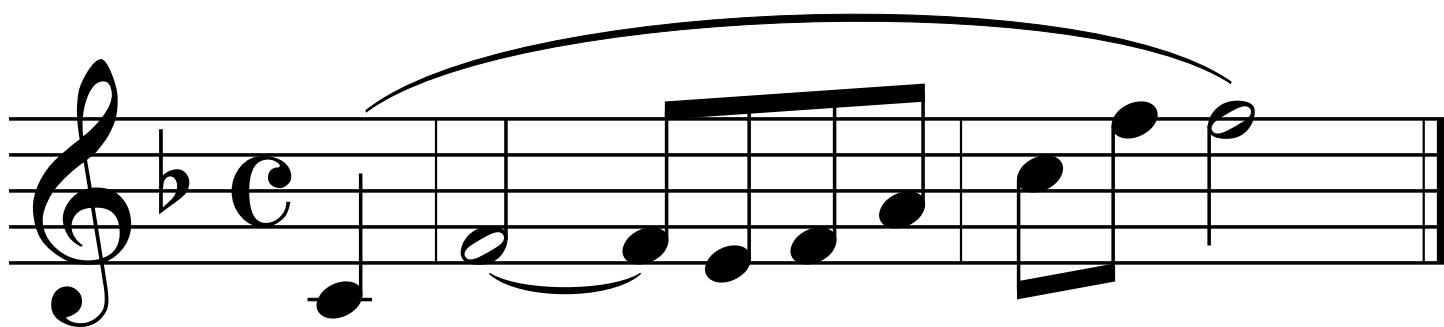
Oboe

Studies in Musical Expression

from the works of Verroust

edited by

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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 four measures and a half note in the fifth 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 last two measures.

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 last two measures.

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 four measures and a quarter note in the fifth 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 four measures and a half note in the fifth measure.

Example of a **Weak Part** of a beat to a strong part of a beat: (**Upbeat** to **Downbeat** movement)

Example of **Weak Parts** of a beat to a **Beat**: (**extended Upbeat** to **Downbeat** movement)

Simple Triple Meter (in 3s) - $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{2}$ etc.

Triple meters flow in a (SB-**WB**-**WB**) pattern. The two weak beats move toward the strong beat.

Examples of simple triple meter:

Example of two levels: (1) weak beats to strong beats and (2) weak parts of the beat to the beat

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 treble clef with a key signature of three flats and a time signature of 6/8. The melody consists of a series of eighth notes and quarter notes. Brackets above the staff group the notes into pairs (WB) and triplets (SB, WBs). 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 treble clef with a key signature of two sharps and a time signature of 9/8. The melody consists of quarter notes and eighth notes. Brackets above the staff group notes into pairs (WB) and triplets (SB). The sequence of groupings is WB, SB, WB, WB, SB. Brackets below the staff group notes into triplets (WP, WP, WP) and pairs (WP, WP). The sequence of groupings is WP, WP, WP, WP.

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 treble clef with a key signature of one flat and a time signature of common time (C). The melody consists of quarter notes and eighth notes. Brackets above the staff group notes into pairs and triplets. Below the staff, syllables 'Ta' and 'Da' are placed under the notes to indicate articulation. The sequence of syllables is Ta, Da, Ta, Ta, Da, Ta, Da.

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 (two slanted lines meeting at a point) under the first measure, and four hairpin decrescendos (two slanted lines meeting at a point) 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 measures have an accent (>) above the first note.

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. It consists of five staves of music in G major and common time. The first staff starts with a tempo marking of quarter note = 80 and a dynamic of *p*. The second staff begins at measure 6, with a dynamic of *mf* and a tempo change to *a tempo*. The third staff begins at measure 11. The fourth staff begins at measure 16, with a dynamic of *p* and a tempo change to *a tempo*. The fifth staff begins at measure 21, with a dynamic of *p* and a tempo change to *rit.*. The piece concludes with a double bar line at the end of the fifth staff.

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

The image shows the piece in note grouping style. It consists of three staves of music in G major and common time. The first staff starts with a dynamic of *p*. The second staff begins at measure 6, with a dynamic of *mf* and a tempo change to *a tempo*. The third staff begins at measure 11, with a dynamic of *p* and a tempo change to *rit.*. The piece concludes with a double bar line at the end of the third staff.

16 *a tempo*
rit. p

21 *rit.*

Traumerei from Kinderscenen, Opus 15, No. 7 - In Expressively Grouped Notation, with barlines removed.

p

6 *a tempo*
rit. mf

11 *a tempo*

16 *a tempo*
rit. p

21 *rit.*

Moderato $\bullet = 94$

1a

p

4 *mp*

8 *p*

12 *mp*

16 *p*

20 *mp*

24 *mp*

29 *p*

Moderato ♩ = 94

1b

p

4 *mp*

8 *p*

12 *mp*

16 *p*

20 *mp*

24 *mp*

29 *p*

Moderato ♩ = 94

2a

p

4

8

mp

12

p

17

21

p

25

29

2b *Moderato* ♩ = 94

p

4

8

mp

12

p

17

21

p

25

29

Andante ♩ = 66

3a

mf

3 3

dolce

3 3

3 3

3 3 *rall.* *pp*

a tempo *p*

3 3

3b *Andante* ♩ = 66
mf

5

9 *dolce*

13

17

21 *rall.* *pp*

a tempo
25 *p*

29

Moderato $\text{♩} = 88$

4a

The musical score for section 4a consists of ten staves of music in 3/4 time, marked Moderato with a tempo of 88 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *p* (piano) and *f* (forte), and features several triplet markings. The notation includes slurs, ties, and a crescendo hairpin. The staves are numbered 6, 11, 16, 21, 26, 31, 36, and 41. The piece concludes with a double bar line at the end of the final staff.

Moderato ♩ = 88

4b

p *f*

p

p

p *p*

p

p

p

p

Moderato ♩ = 96

5a

p

mp

mp

dolce

p

p

pp

pp

Moderato $\bullet = 96$

5b

Andantino ♩ = 54

6a

p

5

9 *p*

13

17 *p*

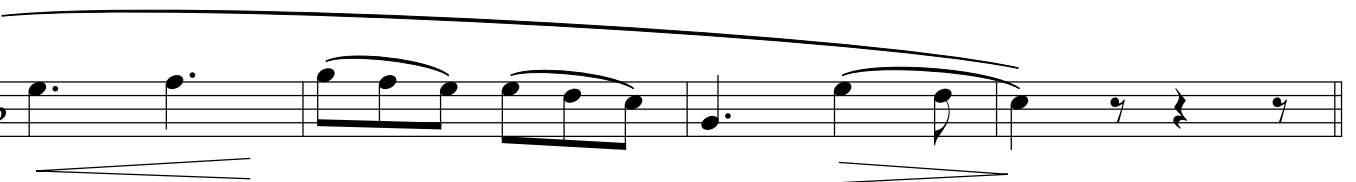
21 *f* *p*

25

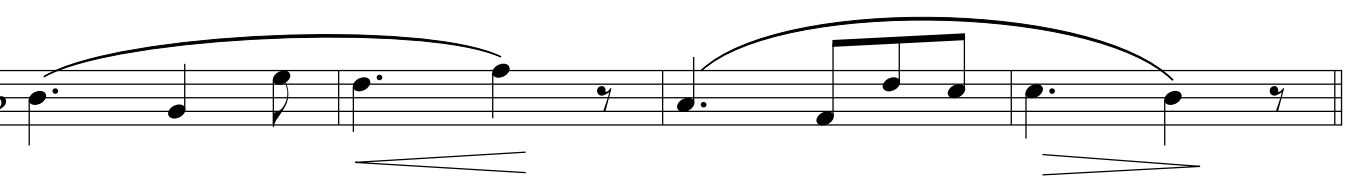
29

Andantino ♩. = 54

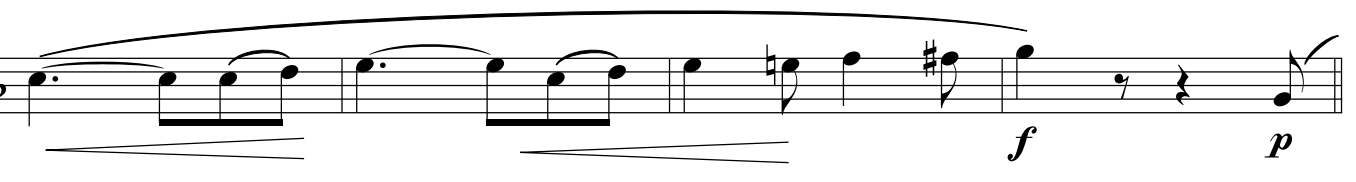
6b 

5 

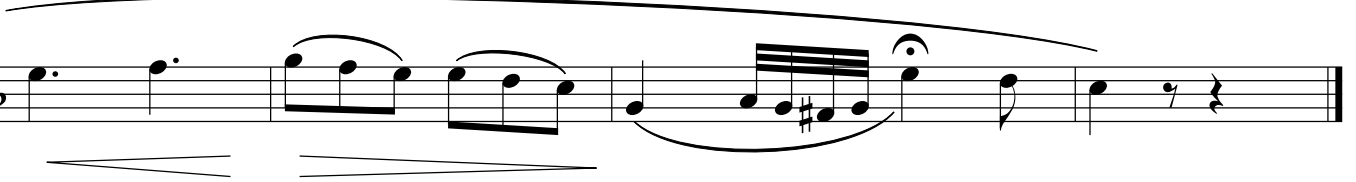
9 

13 

17 

21 

25 

29 

Moderato ♩ = 64

7a

mf

7

p dolce

13

mp *mf*

19

mf

a tempo

25

rall. *mf*

31

mf

37

mp

43

pp *mp* *f*

Moderato ♩ = 64

7b *mf*

7 *p dolce*

13 *mp mf*

19 *mf*

25 *rall. a tempo mf*

31 *mf*

37 *mp*

43 *pp mp f*

Moderato ♩ = 66

8a *p*

6 *mp*

11

16 *p*

21 *p* *mf*

26

31 *mp*

36 *p*

Moderato ♩ = 66

8b

Andantino ♩ = 96

9a

mp

mf

mf

mf

mp

mf

mf

mf

Andantino ♩ = 96

9b

mp

6

mf

11

mp

16

mf

21

mp

26

mf

31

mf

36

mf

Allegretto ♩ = 48

10a

p

6

11

p

16

cresc

21

27

33

38

Detailed description: This musical score, labeled '10a', is written for a single melodic line in G major (one sharp) and 6/8 time. The tempo is marked 'Allegretto' with a quarter note equal to 48 beats per minute. The piece consists of eight staves of music, each containing a continuous eighth-note pattern. The first staff begins with a piano (*p*) dynamic. The second staff includes accents (>) and a dynamic marking of *p*. The third staff features accents and a dynamic marking of *p*. The fourth staff starts with a *cresc* (crescendo) marking. The fifth staff has accents and a dynamic marking of *p*. The sixth staff includes accents. The seventh staff has accents. The eighth staff concludes with accents. The piece ends with a final cadence.

Allegretto ♩ = 48

10b

Andante ♩ = 60

11a

Musical staff 1 (measures 1-4). Treble clef, key signature of three flats, 3/4 time. Starts with a piano (*p*) dynamic. Includes phrasing slurs and hairpins.

Musical staff 2 (measures 5-8). Treble clef, key signature of three flats, 3/4 time. Starts with a piano (*p*) dynamic. Includes phrasing slurs, hairpins, and triplet markings (3).

Musical staff 3 (measures 9-12). Treble clef, key signature of three flats, 3/4 time. Includes phrasing slurs and a *ritard.* marking.

a tempo

Musical staff 4 (measures 13-16). Treble clef, key signature of three flats, 3/4 time. Starts with a *dolce* dynamic. Includes phrasing slurs and hairpins.

Musical staff 5 (measures 17-19). Treble clef, key signature of three flats, 3/4 time. Includes phrasing slurs, hairpins, and triplet markings (3).

Musical staff 6 (measures 20-23). Treble clef, key signature of three flats, 3/4 time. Includes phrasing slurs, hairpins, and triplet markings (3).

Musical staff 7 (measures 24-27). Treble clef, key signature of three flats, 3/4 time. Starts with a piano (*p*) dynamic. Includes phrasing slurs and hairpins.

Musical staff 8 (measures 28-31). Treble clef, key signature of three flats, 3/4 time. Includes phrasing slurs and hairpins.

11b *Andante* ♩ = 60

p

5

p

9

ritard.

13 *a tempo*

dolce

17

3 3

20

3 3

24

p

28

3 3

Larghetto ♩ = 69

12a

The musical score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of eight staves of music, each beginning with a measure number (6, 11, 16, 21, 26, 31, 36). The score includes various dynamics such as *mf* (mezzo-forte), *dolce* (softly), and *p* (piano), along with articulation marks like slurs and hairpins. The tempo is marked as *Larghetto* with a quarter note equal to 69 beats per minute. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some chromatic passages. The final measure of the eighth staff ends with a double bar line.

12b *Larghetto* ♩ = 69

mf dolce

6

p

11

p

16

mf

21

p

26

p

31

p

36

rall.

Larghetto ♩ = 92

13a

p dolce

5

p

9

p

14

18

23

dolce

28

p

p

33

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute. The piece is in 3/4 time and begins with a tempo marking of 'Larghetto' and a metronome marking of 92. The key signature has two flats (B-flat and E-flat). The score is divided into measures, with measure numbers 5, 9, 14, 18, 23, 28, and 33 indicated at the start of their respective lines. The dynamics range from piano (*p*) to dolce (softly). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the piece. The final measure (33) ends with a double bar line.

13b *Larghetto* ♩ = 92

p *dolce*

5

p

9

p

14

p

18

p

23

dolce

28

p *p*

33

p

Moderato $\text{♩} = 88$

14a

The musical score for piece 14a is written in treble clef, 3/4 time, and begins with a tempo marking of Moderato and a metronome marking of 88. The piece starts with a piano (*p*) dynamic. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks above the notes. Measure 10 features a triplet of eighth notes. Measure 15 includes a dynamic shift from piano (*p*) to fortissimo (*sfz*) with a hairpin crescendo. Measure 20 starts with a piano (*p*) dynamic and includes a triplet of eighth notes. Measure 25 has a piano (*p*) dynamic. Measure 30 starts with a piano (*p*) dynamic. The piece concludes with a final cadence in measure 40.

Moderato ♩ = 88

14b

p

5

10

15

p *sfz*

20

p

25

p

30

p

35

Moderato $\text{♩} = 84$

15a

Musical staff 1 (measures 1-6): Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics: *p*. Includes phrasing slurs and a crescendo hairpin.

Musical staff 2 (measures 7-12): Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics: *p*. Includes phrasing slurs and a crescendo hairpin.

Musical staff 3 (measures 13-18): Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics: *p* (measures 13-16), *mp* (measures 17-18). Includes phrasing slurs and a crescendo hairpin.

Musical staff 4 (measures 19-24): Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics: *f*. Includes phrasing slurs and a crescendo hairpin.

Musical staff 5 (measures 25-30): Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics: *p*. Includes phrasing slurs and a *rall.* marking.

Musical staff 6 (measures 31-36): Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics: *pp*. Includes phrasing slurs and an *a tempo* marking.

Musical staff 7 (measures 37-42): Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics: *p*. Includes phrasing slurs and a crescendo hairpin.

Musical staff 8 (measures 43-48): Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics: *p*. Includes phrasing slurs and a crescendo hairpin.

15b *Moderato* $\text{♩} = 84$



p

7



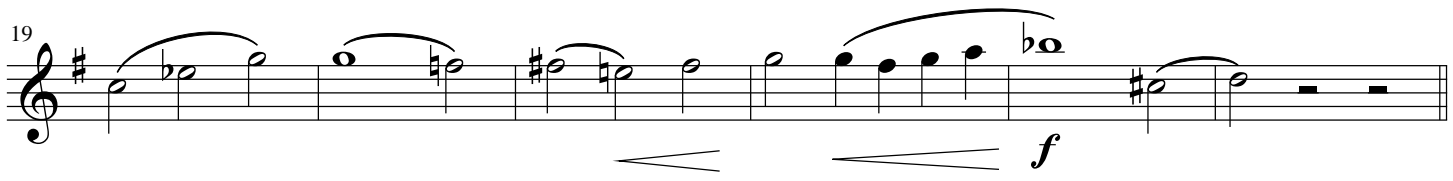
p

13



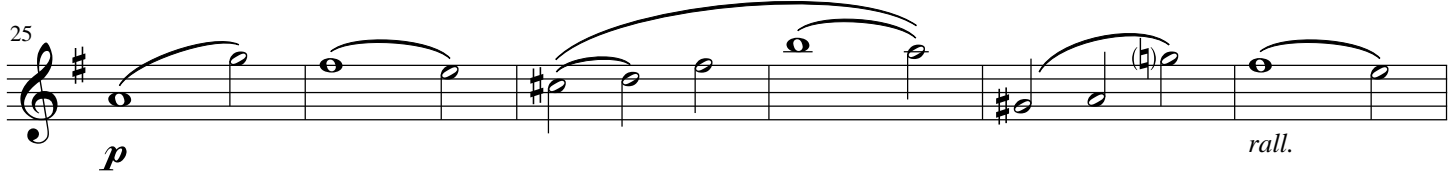
p *mp*

19



p *f*

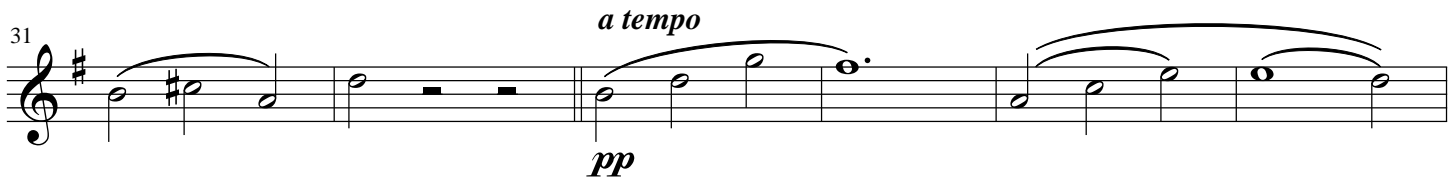
25



p *rall.*

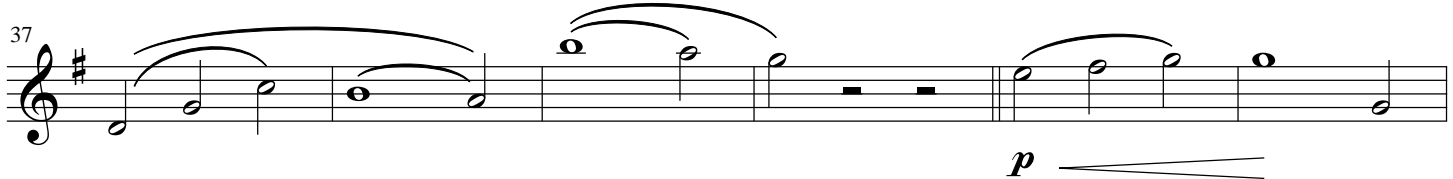
31

a tempo



pp

37



p

43



p *f*

Allegro $\text{♩} = 100$

16a

mf

8

15

p

29

f

mf

50

16b *Allegro* $\text{♩} = 100$
mf

8

15

22

p

29

36

f

43

mf

50

Allegretto $\text{♩} = 88$

17a

The musical score for '17a' is written in a single staff with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/2 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 88 beats per minute. The score consists of eight lines of music, with measure numbers 6, 11, 16, 21, 26, 31, and 36 indicated at the beginning of their respective lines. The piece begins with a piano (*p*) dynamic and a half-note rest. The melody is characterized by frequent eighth-note patterns, often beamed together, and includes various articulations such as slurs, accents, and hairpins. The dynamics fluctuate, with several instances of piano (*p*) and a final half-note with a fermata at the end of the piece.

Allegretto ♩ = 88

17b

p

6

11

16

p

21

p

26

31

36

Detailed description: This musical score is for a piece titled '17b', marked 'Allegretto' with a tempo of 88 beats per minute. It is written in a 3/2 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The score consists of a single melodic line on a treble clef staff, spanning 36 measures. The piece begins with a piano (*p*) dynamic. The melody is characterized by flowing eighth and sixteenth notes, often grouped with slurs and breath marks. There are several dynamic markings, including piano (*p*) and accents (>). The score is divided into systems of six measures each, with measure numbers 6, 11, 16, 21, 26, 31, and 36 indicated at the start of their respective lines. The piece concludes with a final note on the 36th measure.

Allegretto ♩ = 72

18a

p

6 *p*

12 *p*

18

24 *mp* *mf*

30 *p*

36

42 *pp*

Allegretto ♩ = 72

18b

The musical score for 18b is written in G major (one sharp) and 2/4 time. It consists of seven staves of music. The tempo is marked *Allegretto* with a quarter note equal to 72 beats per minute. The dynamics are as follows:

- Staff 1: *p*
- Staff 2: *p*
- Staff 3: *p*
- Staff 4: *mp* and *mf*
- Staff 5: *p*
- Staff 6: *pp*

The piece concludes with a final double bar line on the seventh staff.

19a *Andantino* ♩ = 76

p

7 *mp*

13 *dolce* *a tempo*

20 *rall.* *p*

27 *sfz* *mf*

33

39

45

51 *ritard.*

Andantino ♩ = 76

19b

p *sfz*

7

mp

13

dolce

20

rall. *p*

27

sfz *mf*

33

39

rall. *p*

45

a tempo

51

ritard.

Andante ♩ = 100

20a

mp *dolce*

5

9

13

17

mp

21

25

f

29

pp *rall.*

Detailed description: This musical score, titled '20a', is written for a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 3/8. The tempo is marked 'Andante' with a metronome marking of ♩ = 100. The score consists of eight staves of music, numbered 1 through 29. The dynamics range from *mp* (mezzo-piano) to *f* (forte), with a final section marked *pp* (pianissimo) and *rall.* (rallentando). The piece features various articulations, including slurs, ties, and accents, and is characterized by a flowing, lyrical quality.

20b *Andante* ♩ = 100
mp dolce

5 *p*

9 *mf*

13 *p*

17 *mp*

21

25 *f*

29 *pp rall.*

Moderato ♩ = 88

21a

p

rall.

a tempo

sf

rall.

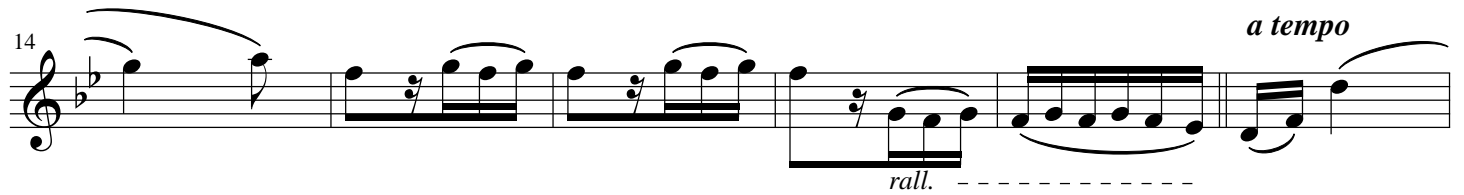
sf

p

Moderato ♩ = 88

21b 

8 

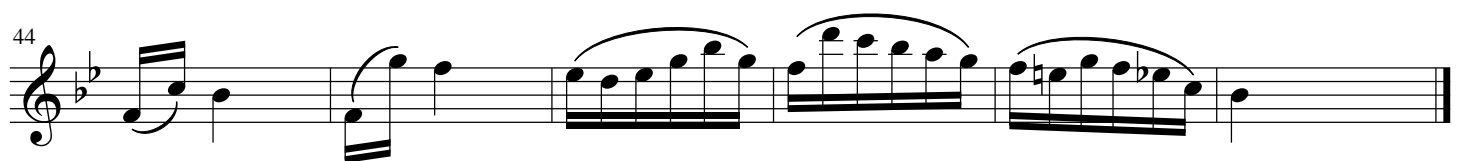
14 

20 

26 

32 

38 

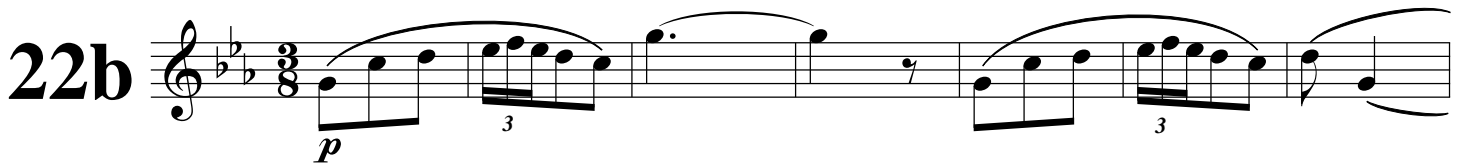
44 

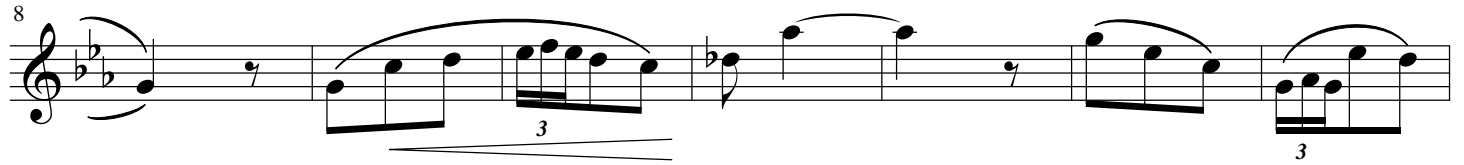
Andantino ♩ = 88

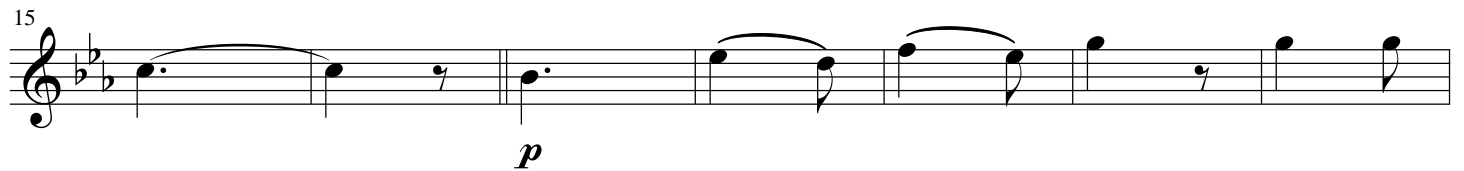
22a

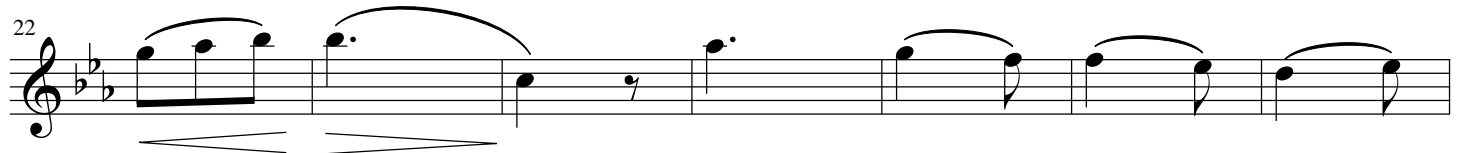
The musical score for piece 22a is written in G minor (three flats) and 3/8 time. It begins with a tempo marking of Andantino and a metronome indication of 88 beats per minute. The piece is marked with a piano (*p*) dynamic at the start. The notation includes several triplet markings (indicated by a '3' below the notes) and various phrasing slurs. Dynamic markings include *p* at measures 15 and 22, and *pp* at measure 29. Hairpins for crescendo and decrescendo are used throughout the piece. The score concludes with a final cadence at measure 50.

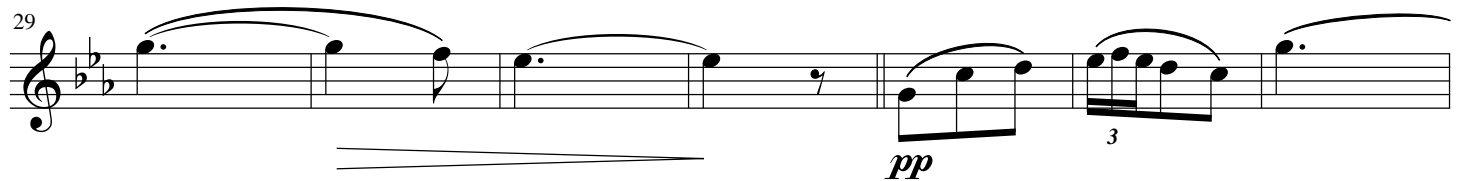
Andantino ♩ = 88

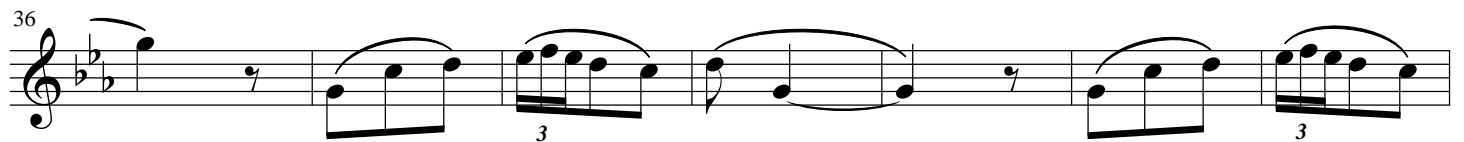
22b 

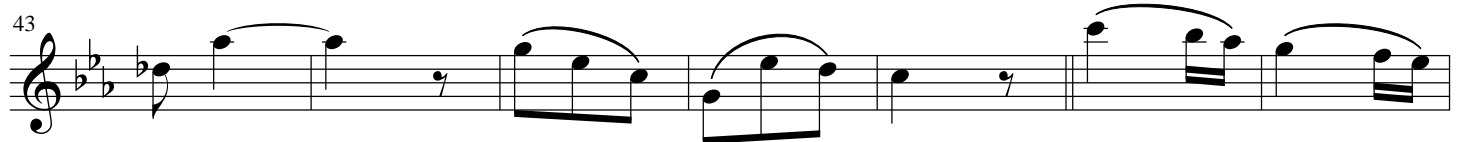
8 

15 

22 

29 

36 

43 

50 

Andantino

$\text{♩} = 94$

23a

p

5

9

13

p

17

21

25

mf *mp* *mf*

29

mp *p*

23b *Andantino* ♩ = 94

p

5

rit. *p*

9 *a tempo*

a tempo

13

p

17

p

21

f

25

mf *mp* *mf*

29

mp *p*

Andantino $\text{♩} = 76$

24a

p

5

9 *sfz* *p*

13

17

21 3

25 *sfz* *p*

29 *rit.*

Andantino ♩ = 76

24b

p

5

9

sfz *p*

13

17

21

3

25

sfz *p*

29

rit.

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