

Alberto Ginastera: *Variaciones Concertantes*--A Conductor's Study

by

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To David E. Becker

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Introduction

Among the many hallmarks of the twentieth century musical style included composers' usage and adaptation of folk music and dance. Well-known and documented are the collections by Bartók and Kodaly (Hungary), Holst and Vaughan Williams (Great Britain), and the Australian-born Percy Aldridge Grainger. These folk idioms would become the basis for much of the output of many of these composers. Often overlooked within the re-examination of native roots is the South American renaissance in the exploration of the folk history, musical idioms, and dance. Among the significant proponents of the unique Argentine style is the composer Alberto Ginastera (1916-1983).

With the exception of very few journal articles, studies of Ginastera and his music are limited. There is, in fact, a scarcity of materials relating to the composer's large-scale works. The two most significant contributors to Ginastera studies are David Wallace and Deborah Schwartz-Kates. Wallace's 1964 dissertation included extensive analysis of the composer's style and technique¹, while Schwartz-Kates's 1997 study focused upon folk elements as an integral part of Argentine art music.²

Robert Morgan notes that Ginastera's music is firmly rooted in the *gauchesco* tradition,³ a developing national identity tied to the legendary horsemen of the *pampas* (the interior plains of South America). Ginastera himself established within his own compositional oeuvre three distinctive stylistic periods, which will be examined further. In

¹David Edward Wallace, "Alberto Ginastera: An Analysis of his Style and Techniques of Composition," (PhD diss., Northwestern University, 1964).

²Deborah Schwartz-Kates, "The "Gauchesco" Tradition as a Source of National Identity in Argentine Art Music, ca. 1890-1955" (PhD diss., University of Texas, 1997).

³Robert Morgan, "Latin America," *Twentieth Century Music*, (New York: Norton, 1991), 315-324.

terms of his melodic and rhythmic language, it could easily be argued that Ginastera never actually abandoned his nationalist roots.

This study will discuss many of the compositional traits and traditions inherent in the music of Ginastera's mature style period. Drawing upon Deborah Schwartz-Kates's abovementioned landmark dissertation on the Argentine *gauchesco* tradition and other documents, it will examine Ginastera's *Variaciones Concertantes* (1953), particularly in relation to elements of melody and rhythm related to *gauchesco* traditions. The elements of *gauchesco* song and dance will provide a basis for a formal analysis of the composition and offer some implications for future conductors of this work.

The *Variaciones Concertantes* remains among Ginastera's most popular works, second only in number of performances to excerpts from his ballet *Estancia*.⁴ In spite of the work's significance, at least in terms of actual number of performances, many authors and critics (see Chapter 1) have chosen to malign the work as one not indicative of the composer's nationalistic style, preferring instead to relegate it to the category of lighter or "popular" music. The evidence will show this work to be among Ginastera's significant contributions to the repertoire as well as an embodiment of the Argentine traditions that define his oeuvre.

While the initial chapters of this research project will discuss many of the compositional traits and traditions inherent in the music of Ginastera, this study is intended to provide a framework upon which the conductor will better understand the processes inherent in a thorough study of the score. An examination of this particular work must

⁴ "Repertoire Reports 2009-10 season," League of American Orchestras, accessed October 2012, <http://www.americanorchestras.org>.

include a discussion of native folk rhythms and literary allusions of the mythical Argentine horsemen, noting relationships between Ginastera's early and later styles. These elements will also provide a basis for a developmental analysis of the work. The work is much more than a simple set of variations, and this study will provide a clearer and much more accurate depiction, noting where appropriate what appears to be a more highly developed level of organization than might appear in a more cursory examination.

Herein lies the never-ending challenge: to discover as completely as one can the intent of the arrangement of those tiny and often ambiguous symbols called music. It often calls for intense study of the composer's life and times as well as internal and external influences. This challenge was the springboard for this study of Alberto Ginastera's *Variaciones Concertantes*

Subsequent chapters of the study will focus on musical characteristics and instrument-specific challenges among the variations. This work is more akin to a concerto for orchestra (as each variation features a different soloist or familial set of instruments), than a set of variations akin to composers such as Mozart, Brahms, or others.

While the major intention of this study is to offer Ginastera's adherence to his Argentine roots, it also is meant as a demonstration to the conductor of the kind of extensive study necessary to a thorough analysis and subsequently, interpretative decisions based upon the evidence of the actual score. This study will address perceived inherent shortcomings within contemporary literature on score study and will propose what this author believes to be a significant alternative. Also presented will be a discussion of the work's inherent conducting challenges, of which there are several, as well as an extensive interpretive analysis.

A facsimile of the actual conducting score is included, indicating this conductor's specific markings. These concern all of the aspects of the work, especially regarding metrical elements that require one to consider conduct the "music rather than the meter." The score is also intended to offer a concrete example of the score study method espoused in Appendix B. Both a video and audio performance of the work are offered as a summative evaluation of the study/conducting process.

Chapter 1: Biography⁵ and critical reception of *Variaciones Concertantes*

Regarded as one of the most important and influential composers of Latin America, Alberto Evaristo Ginastera was born in Buenos Aires, Argentina on April 11, 1916. After demonstrating impressive music ability at a very early age, Ginastera attended the Williams Conservatory in Buenos Aires, beginning at age 12. In 1936, he entered the National Conservatory in Buenos Aires from which he graduated with honors in 1938. After graduation, Ginastera began a remarkable career as a prolific composer as well as an innovator in the field of musical education. Among Ginastera's most important students was Astor Piazzolla, to whom the elder composer was recommended by pianist Artur Schnabel.

Even while composing his most important works, teaching was an integral part of Ginastera's life. Throughout his career, he held several high profile positions, beginning with the National Conservatory only three years after graduation. Ginastera taught at various institutions, including the Liceo Militar General San Martin, the Faculty of Arts and Musical Science at the Catholic University of Argentina (also serving as Dean), and, in 1962, director and professor of composition at the Latin American Center for Advanced Musical Studies at Buenos Aires.

Ginastera's political views were often at odds with the government of Juan Peron. In fact, the government forced his 1945 resignation from the National Military Academy

⁵ David Thackston, "Alberto Ginastera: Biography," 2011, accessed March 1, 2013, <http://www.helium.com/items/2248649-biography-alberto-ginastera>.

for signing a petition in support of civil liberties.⁶ Ironically, his departure proved beneficial, for he took advantage of a Guggenheim grant for research and study in the United States, visiting the Juilliard, Harvard, Yale, Columbia, and Eastman music schools. He also participated in the Boston Symphony's Tanglewood composition course, where he furthered his friendship with Aaron Copland.

In addition to teaching and administrative work, he also founded the League of Composers in 1947 after his first visit to the United States. In 1948, he organized the Conservatory of Music and Scenic Art of the province of Buenos Aires and founded the Julian Aguirre Conservatory of Music in 1951.

Ginastera's problems with the government never ceased, and in 1952, he resigned under pressure from his directorship at La Plata, a position he would eventually regain after Peron's fall from power in 1955. Subsequently, his work as a composer remained riddled with controversy, even causing one of his most important works, the opera-cantata *Bomarzo*, to be banned in his home country of Argentina. *Bomarzo* had been commissioned by the Opera Society of Washington and received its world premiere in there on May 19, 1967.⁷ Although its first performance met with ebullient praise⁸, the work's explicit eroticism provoked heated controversy.

⁶ Deborah Schwartz-Kates: "Alberto Ginastera," *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed January 2005, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11159>.

⁷ Alberto Ginastera: "Bomarzo," accessed March 13, 2013, <http://www.boosey.com/pages/opera/moredetails.asp?musicid=6631>.

⁸ Pola Suarez Urtubey: "Ginastera's Bomarzo," *Tempo*, New Series, No. 84 (Spring, 1968), 14-21.

Of unique interest, Ginastera's influences outside the world of "classical" music are manifest in the work of the progressive rock group, Emerson, Lake and Palmer, which recorded the fourth movement of his first piano concerto for their album, *Brain Salad Surgery* under the title "Toccata." Ginastera not only approved of the arrangement, but also said to Keith Emerson, "You have captured the essence of my music. No one has ever done that before."⁹

Alberto Ginastera married twice during his lifetime, first to Mercedes de Toro in 1941, with whom he had two children, Alejandro and Georgina. His first marriage ended in 1969, and in 1971, he married cellist Aurora Natola. Moving to Switzerland in 1970, he remained there--continually composing--until his death on June 25, 1983 in Geneva.

Critical reception of *Variaciones Concertantes*

Critical reception of the work has varied, and there appears to be no evidence of any critique of early performances. Musicologist Robert Morgan wrote after Ginastera's death, "As their titles suggest, these pieces are concerned more with matters of large-scale musical structure than with aspect of local color."¹⁰ On the other hand, *New York Times* reviewer Anthony Tommasini audaciously referred to the work as "a sort of Argentine *Appalachian*

⁹ Monica Alianello, "Alberto Ginastera, 1916-1983," accessed March 1, 2013. <http://pianosociety.com/cms/index.php?section=1223>.

¹⁰ Robert Morgan, *Twentieth Century Music*, (New York: W. W. Norton, 1991), 321.

*Spring*¹¹ while *Musical Times* reporter Ronald Crichton includes the work among a "motley collection of works" on a March 1966 concert review.¹²

These commentators seem to have largely misunderstood the structure and style of this score, for, as a result of Ginastera's masterful assimilation of folk idioms and contemporary technique, *Variaciones Concertantes* should be counted among the great works within both the composer's oeuvre and its own Zeitgeist. As will be discussed, *Variaciones Concertantes* is certainly more than a "motley collection" of "characteristic variations." When examined in light of the cultural traditions of the *gaucho* and its impact on Ginastera and a host of twentieth-century Argentine composers, the work must be seen on a deeper, more psycho/philosophical level (to be demonstrated in subsequent analysis) than the combination of the structural elements of a typical variation form. While the popularity of works in every genre waxes and wanes, *New York Times* reviewer Corinna da Fonseca-Wollheim noted in June 2013, "That Ginastera's variations are not performed more often is a shame: with their engaging instrumental solos they offer a delightful alternative to introductory works like Britten's *Young Person's Guide to the Orchestra*."¹³

¹¹ Anthony Tommasini, "The Old, the New, and the Unfamiliar," *New York Times*, January 20, 1996, 18.

¹² Ronald Crichton, "London Music," *The Musical Times*, Vol. 107, No. 1479 (May, 1966), 421.

¹³ Corinna da Fonseca-Willheim, "Four Classical Composers, Caught in Love Affairs With Popular Music," *New York Times*, June 7, 2013, accessed September 19, 2013.

Chapter 2: Perspectives: The *Gaicho*, Musical Influences, and Historical Context

The significance of the *gaicho* in contemporary Argentine art music

Before any discussion of individual works, it is important to understand the *gauchosco* tradition upon which much of Argentine art music is based. The aforementioned work of Deborah Schwartz-Kates, along with that of Gilbert Chase (author of "Ginastera" in *Grove 6*) has proven most beneficial in shedding light on this aspect of the aesthetic behind Ginastera's music.

The *gaicho* was a "solitary and nomadic figure, who wandered through the countryside, hunting the wild livestock that lived there in abundance."¹⁴ One must remember that in the days before collective farms and urbanization, the *pampas* of central South America offered a cornucopia of wildlife, with horses and cattle roaming freely over the entire region. The readily abundant resources of the *pampas* provided the *gaicho* with everything he could possibly need, and he adapted extremely well to his surroundings.

The *gaicho* supported himself through the gathering and trading of cattle hides and other products, as well as actually working as a "manager" on some of the more extensive *estancias* (ranches). Schwartz-Kates notes that the typical *gaicho* thought that his position in life was more sport than work and entertained himself in competitive ventures.¹⁵ These could easily be considered akin to the rodeos of the western United States, captured in the music of Aaron Copland, (who himself influenced Ginastera during the latter's early visits to the United States in the late 1940s).

¹⁴ Deborah Schwartz-Kates, "The Gauchosco Tradition", 164.

¹⁵ *Ibid.*, 168.

The *gaucho* developed a number of admirable social characteristics. With a plentiful supply of food and other necessities around him, money was essentially worthless. However, the *gaucho* was renowned for his generosity; the Argentine term *gauchada* refers to an unselfish favor. Schwartz-Kates also notes that "courage was an undeniable trait of the *gaucho*; it could not be otherwise. In carrying out his daily duties, he was required to be fearless, tough and brave Ironically enough, the *gaucho* was also known for his reflectiveness, introspection, and loneliness--traits that presumably derived from the long, solitary hours he spent roaming the plains."¹⁶

Another important attribute of the *gaucho* culture, personified in both folk music and dance, is the role of *machismo*, a strong or aggressive masculine pride. The predominance of this characteristic accounts for what may appear to be surface contradictions within the *gaucho's* values and beliefs. According to the well-established code of honor, "a real man must maintain his honor and dignity and should therefore defend himself and others against real or perceived attacks. A corollary to the code of honor is that the *gaucho* should demonstrate physical and mental superiority at all times and avoid showing signs of weakness."¹⁷

The *gauchos* developed an extensive oral repertory of song and dance, passed down through oral traditions and practices. Many of these song and dance idioms have become a natural part of the musical palette of a host of South American composers: a kind of cross-cultural synthesis of both the artistic and native.

¹⁶ Schwartz-Kates, "The Gauchesco Tradition," 171.

¹⁷ Ibid., 172-73.

By the end of the nineteenth century, due to technological advances and the rise of urban centers as well as the establishment of larger privately owned ranches, the *gaucho* and his rich cultural and heritage were in decline. "He only remained as a legend, illuminated by patriotic fervor and glorified in the works of art, music and literature that attested to his noble, albeit short-lived, contribution."¹⁸

Ginastera's nationalistic expression and other influences

The *gauchesco* was the cultural tradition into which Alberto Ginastera was born and to which he contributed. Early Argentine musicologists—the most important of whom was Andrés Chazarreta¹⁹--were scouring the countryside in search of native folk songs and dances (much akin to Bartók and Kodaly in Eastern Europe). While Ginastera was experimenting in compositions exemplifying the cultural traditions of his native land, several other composers would prove to be highly influential in the development of his compositional voice.

Simultaneous with Ginastera's immersion into the folkloric and mythical traditions of his native land, he also discovered the music of Béla Bartók. The combination of his own Argentine traditions intermixed with the expression of the native Hungarian appears to have been overwhelming.

My first musical contact with Béla Bartók took place when, as an adolescent, I was studying piano at the Buenos Aires Conservatoire As frequently as possible, I attended concerts by the great pianists invited to Buenos Aires, Arthur Rubenstein and Ricardo Vines, and listened to them religiously, from the 'paradiso' of the theatre. I was passionately fond of the new works they

¹⁸ Schwartz-Kates, "The Gauchesco Tradition," 174.

¹⁹ Gerard Béhague and Irma Ruiz, "Argentina." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed February 23, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01218>.

included in their programmes. On one of these occasions I heard Bartók's *Allegro barbaro* for the first time, played by Rubenstein. I felt then the impact of the discovery, the bewilderment of a revelation. I was 15 years old at the time The *Allegro barbaro* filled in all the gaps I felt in my conception of forging a national music. The rhythmic strength of that admirable piece--the "feverish excitement produced by the repeated primitive themes", in Bartók's own words; the construction of the melody from cells and repetition of parts of those cells; the impression that a new kind of pianism appeared here, even if superficially it could be considered a development from Liszt, its main changes being in the percussive element and new fingerings: all these aspects captivated me.²⁰

At this same time, the young Ginastera discovered the music of Igor Stravinsky, whose music would prove providential to Ginastera's own stylistic development. Commenting on the older composer's influence at the time of Stravinsky's 85th birthday, Ginastera wrote,

Since it is easier to speak of one's own experiences than of other people's, I may say that when I first heard *The Rite* I was only 14 years old. The work had for 16 years been a subject of controversy and violent polemics, but was then, in 1930, recognized as an established masterpiece. Nevertheless, to my youthful and inexperienced ears *The Rite* on that occasion sounded incomprehensible and even cacophonous. But it made me think. Although I did not accept it straight away, as I might have done if at that time my only gods had not been Debussy and Ravel, yet I did not reject it altogether Four years later I wrote my first orchestral piece, the ballet *Panambi*, and with all the ingeniousness and innocence of youth I employed in it the same percussive effects, the same changing rhythms, using an immense orchestra with the percussion occupying pride of place--in other words, the same ingredients as Stravinsky had made use of for the first time in that musical prodigy known as *The Rite of Spring*. On comparing notes with my Latin-American colleagues I discovered that I was not the only one to succumb to the marvelous spell of the Stravinskian magic.²¹

Thus, in his own words, the young Ginastera was caught up within several competing fascinations (or Stravinskian hexes) as he sought to develop his own individual

²⁰ Alberto Ginastera, "Homage to Béla Bartók," *Tempo* 136 (1981), 3-4.

²¹ Alberto Ginastera, "Personal Viewpoints," *Tempo* 81, (1967), 27-28.

musical voice. All of these combinatory idioms (Bartok, Stravinsky, and folk elements) reconcile themselves when examining Ginastera's art music in relation to the nationalistic fervor that consumed South American music in the twentieth century.

Throughout his career, he categorized his works largely upon their relationship to folk idioms. His earliest compositions ("objective nationalism"), beginning with his 1934 work for flute and string quartet, *Impressions of the Puna*, represent a style fused with the local color and traditions of native Argentine peoples. In these works, traditional elements appear in more or less diatonic melodic and harmonic language and include a large number of piano works, including the 1937 *Argentine Dances* as well as the Three Pieces for Piano (1940).²²

Also included within his highly nationalistic period would be Ginastera's most widely performed work, the suite from his one-act ballet, *Estancia*. Gilbert Chase writes of the memorable finale: "The final dance, titled 'Malambo' (the name of the most vigorous and typical dance of the *gauchos*), with its tremendous rhythmic drive, might be called the apotheosis of the *gauchesco* spirit in Argentine symphonic music."²³

In works of the 1950s and beyond, Ginastera appeared to have so successfully integrated native folk elements into his vernacular that it is difficult to ascertain where folk music begins and Ginastera ends, the period he called "subjective nationalism".²⁴ Chase notes, "we can observe a sort of sublimation of national elements, in which nativistic factors

²² Schwartz-Kates, "Alberto Ginastera."

²³ Gilbert Chase, "Alberto Ginastera--Portrait of an Argentine Composer," *Tempo 44* (1957), 12.

²⁴ Schwartz-Kates, "Alberto Ginastera."

are employed with great freedom and integrated into extended forms through contemporary compositional procedures."²⁵ His three masterworks of the 1950s, the Piano Sonata No. 1, *Variaciones Concertantes*, and *Pampeana No. 3* are readily identified with this period.

While Ginastera would attest to his own preoccupation with serial techniques as well as aleatoric elements in his later works, (his Neo-Expressionistic period), he never completely abandoned the rhythmic impulses of the native roots that he adapted to his own style. "The time for folklore has passed Of course, composers will still keep their national characteristics; that is something else. A good composer always has his own personality and that is formed, culturally and spiritually, by his society."²⁶

These traditional stylistic periods of Ginastera's output are based upon his own commentary made in the mid-1960s. A number of later works, including the operas and his later works for cello (written for his second wife) are beyond the boundaries of his neo-Expressionist period. The works after 1976 employ complex post-serial techniques and an exemplification of the indigenous heritage of the Americas and seem to move in a much different direction. Schwartz-Kates prefers to add a fourth period of "final synthesis to account for this unique blending of tradition and innovation."²⁷

²⁵ Chase, "Alberto Ginastera," 13.

²⁶ Eric Salzman, "Ginastera Aids Latin American Composers," *New York Times*, March 11, 1962, X11.

²⁷ Schwartz-Kates, "Alberto Ginastera."

Variaciones Concertantes: a historical context and overview

By the 1940s, Ginastera was among the most important teachers and music administrators in Argentina. His professional and political setbacks aside, Ginastera embarked on one of the most prolific periods of his life. Here, he fused his already established folk idioms with the contemporary language (bitonality and rhythmic drive) and structural principles (particularly forays into dance forms) he had inherited from Bartók and Stravinsky. The results of this flourishing creativity were the previously mentioned Piano Sonata No. 1 (1952), *Variaciones Concertantes* (1953), and *Pampeana No. 3* (1954) among several others.

Commentator Gilbert Chase (among the earliest to chronicle the composer's life and work) wrote, "Ginastera's instrumental mastery and originality reach new heights in the *Variaciones Concertantes*."²⁸ The work was commissioned by the Asociación Amigos de la Música of Buenos Aires and first performed under the direction of Igor Markevitch on June 2, 1953 at the famed Teatro Colon. The conductor was so taken with the work that he included its score as the compulsory work in his conductors' course at the 1954 Salzburg Festival.²⁹ Others have attested to the historical significance of the *Variaciones*, including Ginastera's (later) publisher W. Stewart Pope who stated, "The work that most impressed me was the *Variaciones Concertantes*, which had immediately struck me as one of the strongest pieces of the century; it still does."³⁰

²⁸ Chase, "Alberto Ginastera," 15.

²⁹ David Edward Wallace, "Alberto Ginastera," 176.

³⁰ W. Stewart Pope, "The Composer-Publisher Relationship: Chronicle of a Friendship," *Latin American Music Review* 6, No. 1, (Spring-Summer 1985), 99.

The composer's own words offer a rather dry commentary on the composition: "The work has a subjective character. Instead of employing folklore material, an Argentine atmosphere is obtained by the use of original melodies and rhythms." However, Chase goes on to remind us that "Ginastera, even in his most 'abstract' works, never ceases to think of himself as an Argentine musician whose work reflects . . . the reality . . . in which emotion-charged symbols are as important as the physical environment--of his national heritage."³¹

In a cursory examination, *Variaciones Concertantes* appears to be much simpler in its elemental construction than will be determined in a more thorough study. Scored for two flutes (one doubling on piccolo), oboe, two clarinets, bassoon, two horns, trumpet, trombone, harp, timpani, and strings, there are twelve movements, often played with no (or very little) pause.

1. Theme for violoncello and harp
2. Interlude for strings
3. *Variazione giocosa* for flute
4. *Variazione in modo di scherzo* for clarinet
5. *Variazione drammatica* for viola
6. *Variazione canonica* for oboe and bassoon
7. *Variazione ritmica* for trumpet and trombone
8. *Variazione in modo di moto perpetuo* for violin
9. *Variazione pastorale* for french horn
10. Interlude for winds
11. Reprise of the theme for double bass and harp
12. Final variation in the form of a rondo for orchestra³²

A conductor glancing at the score would quickly determine that contained within are a group of characteristic variations, each written more or less idiomatically for solo

³¹ Chase, "Alberto Ginastera", 15.

³² Alberto Ginastera, *Variaciones Concertantes*, (London: Boosey and Hawkes, 1954).

instruments with a concluding rondo for the entire orchestra. Taken as a whole, the work must be considered as a miniature, albeit 21-minute, concerto for orchestra.

Wallace's important 1964 theoretical study of the works of Ginastera is quite thorough in its analysis of the individual movements, delineating to the greatest detail of contour of the melodic lines and harmonic structures. Where he seems to come up short is in any substantive discussion of the dance rhythms, overreaching structures, and the relationship to Ginastera's adherence to the lineage of the *gauchesco* traditions. In his defense, one must note that the study of Argentine folk music and dance was far from comprehensive in the 1960s.

The *Variaciones Concertantes* is not at all the standard theme and variation form handed down through the centuries. Rather, Wallace states that the variations take on two types: "1) the type which embellishes the original melodic line; and 2) the type which is derived from the original material but developed into new material--the generative type."³³ Upon closer examination, it appears as though the subsequent variations are also based in part by elements within the accompaniment of the opening theme as well, (a fact alluded to by Wallace, but not given significant attention). This use of non-melodic constructs seems a mark of departure on the part of Ginastera. In short, an examination of the micro is important to determination of individual cells but provides little insight into the makeup of the entire organism (the macro).

As important as the construction of individual movements and the melodic and harmonic structures therein are, the structure of the whole is equally important for the development of a conductor's vision. Ginastera expanded his concept of the theme and

³³ Wallace, "Alberto Ginastera," 178.

variation into a higher level of formal development; of course, this was ground broken and tilled by composers such as Beethoven and Brahms. What sets Ginastera apart is his adaptation of elements of the *gauchesco* tradition, not limited only to song and dance, but to a depiction of the *gaucho*'s life, times and surroundings.

In determining the formal structure of any given work, it is important attempt to eliminate all preconceptions and examine the details as they are illuminated: the conductor must approach the score as a kind of blank, formal slate, allowing for various levels of organization to be revealed. This author noticed immediately a suggested palindrome (the prevalence of which is noted in works of Bartok) within the work, as the eleventh variation is a shortened version of the opening theme, with the contrabass substituting for the violoncello as the solo instrument.

With this in mind, a relationship among movements of similar character traits, i.e. tempo, mood, etc., comes to light. In the analysis presented herein, the obvious thematic or structural relationships include movement numbers two and ten, which are interludes following or preceding statements of the theme. Movements three and eight are quite similar in their rapidity, as are numbers four and seven, which also display characteristics (though not pervasive) of hemiola. Movements six and nine are inter-related through their inherent pastoral character. The dramatic movement for viola (movement 5) seems to stand alone in this configuration, aligned as a kind of central pillar with the statements of the theme (numbers 1 and 11) in its similar sorrowful intensity.

Another level of organization is revealed when examining the work on a different, "sub-macro" level. The *Variaciones Concertantes* appear to be organized into three larger structural units, each related as a kind of aural scene or reminiscence. These episodic

sections consist of movements one through four, five through eight, and nine through twelve. The music begins with a dolorous, contemplative opening and culminates in a flurry of rhythmic exhilaration. Within this conception of the work, this writer notes, beyond obvious visceral conclusions, direct and immediate relations to the *gauchesco* ethic, as well as its folk song and dance (see following section).

Folk elements in *Variaciones Concertantes*

Michelle Tabor alludes to Ginastera's use of folk elements in the works from his self-ascribed "Nationalistic" periods (1934-1964). "The music was entirely of Ginastera's creation, yet it overtly shared the characteristics of Argentine nationalistic and popular music."³⁴ Others, including Malena Kuss, have made mention of Ginastera's many references—literal or figurative—to the guitar. "The melodic series of the six-string guitar tuning assumed symbolic associations . . . Ginastera introduces thematic variations of this idiom . . . in the harp accompaniment to the cello theme in the *Variaciones Concertantes*."³⁵

The guitar, as noted by many writers--but specifically illuminated by Schwartz-Kates--is an extremely important aspect of the *gauchesco* tradition. The instrument (in its varying forms and sizes: the *tiple*, *changando* and *vihuela*) became a kind of national symbol to art musicians of Argentina and much of the South American continent, as much as the bagpipe is associated with Scotland.

The central musical figure in *gaucho* life was a *payador*, a kind of Argentine troubadour, who sang and played the guitar and was particularly adept at skills of

³⁴ Michelle Tabor, "Alberto Ginastera's Late Instrumental Style," *Latin American Music Review* 15, (1994), 2.

³⁵ Malena Kuss, "Type, Derivation, and Use of Folk Idioms in Ginastera's *Don Rodrigo*," *Latin American Music Review* 1 (1980), 177.

improvisation and composition. “The *payador* was regarded as an essential member of *gaucho* society, and no social gathering was considered complete without him.”³⁶ Often a pair of competing *gauchos*, alternating in their improvised stanzas, presented this musical repertory. The music and practices of the *payador* pre-date the Colonial period; the 1880’s gave rise to a professional *payador* who traveled by train singing the old songs, but even this tradition had faded away by 1930.³⁷

The *payador* had developed a sophisticated set of poetic and musical structures, many of which are obviously characterized by their vibrant rhythmic elements: that visceral excitement so immediately identified with the region. Ginastera’s personal connection to the *malambo* (a dance for men; accompanied by the guitar, danced alone or in competition with other dancers)³⁸ cannot be denied. This dance form is an independent composition for piano (Op. 7)³⁹ and concludes both the *Estancia* suite and *Variaciones Concertantes* (in an extended rondo form). Many of the faster-paced sections of the work appear to be directly related to other dance patterns and will be discussed in detail below.

Other equally important aspects of the structural elements of the *Variaciones* relate to the melodic constructs and their relationship to the actual texts of *gauchesco* song. There is, in much of the *gauchesco* repertory, a great emphasis on pathos. “These texts express emotions of profound sadness, mourn personal tragedies, convey a sense of hopelessness,

³⁶ Schwartz-Kates, "The Gauchesco Tradition," 175.

³⁷ Ibid., 179-80.

³⁸ Béhague and Ruiz, accessed February 23, 2014.

³⁹ Toby Huelin, “Ginastera and the other ‘Malambo’”, accessed February 23, 2014, <http://tobyhuelin.com/2013/03/24/ginastera-and-the-other-malambo/>

and dwell on obsessions of suicide and death.”⁴⁰ Many have also noted the tripartite formal construction in many *gauchosco* songs, a fact not overlooked in the construction of Ginastera’s theme and its subsequent variations.

Ginastera’s assimilation of these elements (combined with the influences of Bartok and Stravinsky) and more into a passionate personal style is certainly a testament to his creativity and craftsmanship. A study of the score of *Variaciones Concertantes*, in light of an examination of the myriad *gauchosco* song and dance idioms, reveals an additional and possibly even more profound level of compositional structure and emotional content, wherein individual movements become part of a larger structural whole.

An affirmation of the presence of indigenous song and dance models assists in determining what this writer contends is a significant constructional element (song—*pathetique*—giving way to frenzied dance). Schwartz-Kates notes that the choreography associated with the *gaucho* dances demonstrates a kind of structural symmetry⁴¹ and that the most popular dance, the *malambo*, featured a competitive kind of dance “in which the *gaucho* affirmed his strength and virility by challenging his opponent with increasingly vigorous dance steps.”⁴² The *Variaciones Concertantes* could well be compared to the music of this period and style, as well as to its European forebears.

⁴⁰ Ibid., 204.

⁴¹ Schwartz-Kates, "The Gauchosco Tradition," 202.

⁴² Schwartz-Kates, "Alberto Ginastera."

Chapter 3: The "Scenic View"

Part I

In relating the opening of the *Variaciones* to its bare roots, Schwartz-Kates notes that, “[Ginastera] endows the arpeggiated opening chord with multiple structural roles. Delineating the guitar's open strings, it generates the harmonic milieu of the work, establishes E as the pitch centre [sic] and summarizes the other main key areas of the work as B, D, A and G, thus projecting its linear properties onto the long range tonal structure.”⁴³ What few contemporary writers have mentioned is the opening material in the cello [example 1]. It is rhapsodic and an extremely, emotionally-laden melody certainly containing more than a small amount of the pathos that is an essential part of the *gauchesco* song repertory. This opening melody is, as might be expected, the germ for the rest of the work, but Ginastera never quotes the entire theme in his variations until the reprise. Rather, elements of the melody, mere melodic cells or even intervals, become building blocks of construction upon which many of the remaining variations are based.

Example 1-I. Tema per Violoncello, m. 1-13

Adagio molto espressivo

used by permission

⁴³ Schwartz-Kates. "Ginastera," accessed February 23, 2014.

Wallace speaks of Ginastera's predilection toward two distinct thematic styles in his slow movements, and compares this opening statement to a "recitative-like melody dwelling on a single tone, sometimes with a departure and return, often with a successively faster reiteration of a single tone."⁴⁴ While this is an adequate description of the melody, it belies Ginastera's intent and the implications for other similar events in the work. This opening theme, filled with intensity of emotion and pathos, is certainly derivative of *gaucho* folk song and is probably an example of the *triste*, a poignantly sad expression, which "quickly emerged as the Romantic song type par excellence, flourishing in salons all the way from Lima to Buenos Aires."⁴⁵

While it may not be readily apparent, the long tones of the melody are themselves taken from the open strings of the guitar (E, A, D, G, B). As the entire work is based upon the germinal elements stated in the "tema" (developed from both the melody and accompaniment), it would seem important to note the overriding sense of pathos in much of the work, in keeping with the glory of the *gaucho* and his world.

The scene continues (movement two, interlude for strings) with a harmonic development of the opening melody, now presented metrically and contrapuntally [example 2]. The upper violins first offer the "tema" in augmentation. Descending lines of the accompanying strings contribute more to the pathos of the opening, with their drawn-out lines descending from a fairly high register in the second violins to the very depths of the range of the contrabass. Wallace makes specific mention of these tones moving downward

⁴⁴ Wallace, "Alberto Ginastera," 177.

⁴⁵ Schwartz-Kates, "The Gauchesco Tradition," 218-219.

in a series of tetrachords a tritone apart.⁴⁶ The result is a sense of harmonic ambiguity and a heightening of the sorrow of the theme. Instinctively, the orchestra and the listener are drawn in an ever-downward spiral, before coming to rest in a dark e-minor tonality (the tonality of the open-stringed guitar).

⁴⁶ Wallace, "Alberto Ginastera," 184.

Example 2-II. Interludio per Corde

3 L'istesso tempo
con sord.

Violins 1 *pp*
con sord.

Violins 2 *pp*
con sord.

Viola *pp*
con sord.

Violoncello *pp*
con sord.

Contrabass *pp*
con sord.

8

4

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb. *pp*
con sord.

8

used by permission

Ginastera's *attacca* indications exemplify the connections between the opening movements and the third movement [example 3] springing forth from the depths into both

brighter harmonies and dynamic intensity. Gone is any obvious reference to the opening melody; rather, Ginastera structures this variation around the figuration of the original "guitar" accompaniment. Kuss mentions this aspect as related to the basic series established in Ginastera's monumental 1964 opera, *Don Rodrigo*,⁴⁷ indicative that even in his most expressionistic works, he was never far removed from the folk elements that were an inherent part of his style.

Example 3-III. Variazione giocosa per Flauto

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Wallace notes quite correctly that "both melodic intervals and chord structures in this variation are based largely on the fourth chords originally used to accompany the theme Parts of the variation utilize the interval expansion which began the first phrase of the theme melody and the sequential descending melodic line which made up the third phrase."⁴⁸

While clearly defined folk elements are not evident, it is vital to note changes from 2/4 to 3/4 meter, implying at times the kinds of cross-rhythmic relationships indigenous to Argentine folk song and dance. The many elements of the work's opening are continually

⁴⁷ Kuss, "Type, Derivation and Use", 179.

⁴⁸ Wallace, "Alberto Ginastera," 184.

transformed in new and exciting ways. Ginastera has also adapted the descending lines of the interlude into another (now bright and pizzicato) accompaniment.

Although there seems to be no easily identifiable folk idiom in the previous material, one might ascertain that movements three and four (indicated *attacca* and the same tempo) reference the dances of competing *gauchos*. Ginastera notes that the movement [example 4] is in the style of a scherzo, (in 6/8 time featuring the solo clarinet), but there are definite idiomatic folk implications, primarily in the melodic content. The melody is also generated from two previous constructs: a retrograde of the initial pitch cell of the opening theme as well as the descending lines prevalent in many of the work's previous melodic and accompaniment figures.

Example 4-IV. Variazione in modo di Scherzo per Clarinetto

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The rhythmic design divided into six rapid beats is prevalent in most extant Argentine dance music, and this movement is no different. While Ginastera makes little reference to typical Argentine dance rhythms, other than the driving compound meter, the horns do announce (at rehearsal number 20) a hemiola figure prevalent in *gaucho* dance music. Wallace calls this moment an inevitable shift into triple meter.⁴⁹ While possibly a valid assessment, the underlying character of the duple meter prevails, and the resultant

⁴⁹ Wallace, "Alberto Ginastera," 190.

hemiola only serves to destabilize--very briefly--the rhythmic flow. The melody, again seemingly unrelated to anything heard before, is still rife with primarily descending figuration, another transformation of the melodic/harmonic germ of the opening two movements and the underlying open harmonies (or inherent melodies therein) of the guitar.

Part II

The next scene, although dramatically different in content, is structured in much the same way. Of particular note is the absence of *attacca*. Instead, Ginastera places a fermata over rests at the conclusion of variation four, clearly denoting a pause. The fifth variation, for solo viola [example 5], accompanied by strings and a smaller compliment of winds, extends the sense of pathos. Atonal implications of the imitative introductory materials to each of the opening solo tones create a great deal of tension. A recitative-like section follows, leading into the primary melody [rehearsal 33]. Four bars later an agitated reminiscence of the opening cello theme is heard, confirming this movement as the logical formal point of departure for this section. In this movement, Ginastera ventures quite far afield from the sense of tonality established thus far although "in the middle section, viola dissonances against the sustained background structures . . . arrive at consonances at phrase endings."⁵⁰ The result is among the most striking and original sections of the entire work.

⁵⁰ Ibid., 194.

Example 5-V. Variazione drammatica per Viola

Alberto Ginastera

Viola 33 Largo *f* molto espressivo

Viola 7 *piu f*

Viola 10 molto *tr* used by permission

mf

34 *agitato*

poco rall. accel. rall.

Just as in the opening section of the work, an almost expected natural progression follows this intense music: a serene canon for oboe and bassoon [example 6], serving as an interlude for subsequent variations. The 6/8 meter is employed, yet the tempo is *Adagio tranquillo*. There are various references to thematic elements here, with descending melodies featuring pitch structures of the theme. The accompaniment includes both tertian and quartal harmonies. At its conclusion, Ginastera does not allow for any apparent feeling of "rest," for the final chord structure is bitonal, with a B and D-sharp juxtaposed over the prevailing A-major tonality.

Example 6-Variation canonica per Oboe e Fagotto

39 Adagio tranquillo

Oboe *mf molto espress*

Bassoon *mf molto espress*

6 Ob. 40

Bsn.

used by permission

Another complementary group of dances follow, including the very brief (40 second) "variazione ritmica" [example 7] for trumpet and trombone. Here the dance elements are obvious, with a highly syncopated, rhythmically compound melody appearing over an accompaniment that is definitely in 3/4. The accompanying "bridges," however, vacillate between 6/8 and 3/4. Schwartz-Kates defines these types of structures as "characteristic of many Argentine dances, including the *chacarera* and the *gato*. *Gauche* vocal music tends toward considerable metrical variety, with improvisational genres utilizing a rhythmic fluidity that mirrors the accentuations of the text."⁵¹ Wallace notes that "The obvious derivation . . . is Argentine folklore. However, the distillation of his own personal rhythmic idiom from commonly available sources brings a unique excitement to this movement, as it does to all of Ginastera's fast movements."⁵² The dancers (emulated in the solo instruments) compete for rhythmic and dynamic attention in the closing measures of the movement, again indicated *attacca*.

⁵¹ Schwartz-Kates, "The "Gauchesco" Tradition," 192.

⁵² Wallace, "Alberto Ginastera," 197.

Example 7--VII. Variazione ritmica per Tromba e Trombone

45 Allegro

C Trumpet

Trombone

f molto accentuato

f molto accentuato
used by permission

Implications of a solo *gaucho* dancer are brought to the forefront of the scene in the eighth section, "in modo di Moto perpetuo" for Violin [example 8]. Ginastera alters elements of the germinal materials for a kind of Argentine jig, broken only by a cadenza-like series of double-stops (again, guitar references abound) at the mid-point of the movement. This movement is likely an example of the *zamba*, a folk dance imbued with compound rhythmic motives and cast usually in a European major tonality.⁵³ The concluding D-major chord (as well as another "rest fermata") signals the conclusion of this "scene."

Example 8-VIII. Variazione in modo di Moto perpetuo per Violino

49 L'istesso tempo

Violin

Vln.

Vln.

mf *detache*

50

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⁵³ Schwartz-Kates, "The Gauchesco Tradition," 255.

Part III

Structured much as the first two scenes, the third and final scene moves toward a restatement of the *tema* rather than away from it. The horn sings a tranquil pastorale [example 9], for which there seems to be no apparent direct link to a recognizable folk idiom. Perhaps this movement is simply another of Ginastera's "reminiscences" which have appeared throughout the work. The melody does not appear to be generative in any sense, yet the accompanying chords are based upon a number of quartal harmonies heard throughout the work.

Example 9-IX. Variazione pastorale per Corno

Horn

p dolce *poco cresc.* *mf intenso*

Hn.

dim. *p*

57

used by permission

This reflective movement is followed by another interlude [example 10], this time for the winds. It includes metrical restatements of the theme. Elements from all of the opening phrases are heard here, establishing a poignant connection to the reprise of the theme [example 11] in a slightly shortened and altered form by the contrabass, again with a harp accompaniment which immediately recalls the very opening of the work.

Example 10-X. Interludio per Fiati

59 Moderato 60

Flute

Oboe

B♭ Clarinet

Bassoon

p *mf* *mf*

used by permission *mf*

Example 11-XI. Ripresa dal Tema per Contrabasso

65 Adagio molto espressivo 66 67

Contrabass

Cb.

Cb.

p *mf* *f* *mf* *p dolce* *pp*

used by permission

The final movement takes on a life all its own, for Ginastera summons the forces of the entire orchestra in the driving rondo finale [example 12]. Here the rhythmic elements reign supreme, with an expression of the *malambo* so prevalent in his earlier music. This dance, like many in the folk tradition, is imbued with a variety of cross-rhythms (6/8 melodies over 3/4 accompaniments and vice-versa). Schwartz-Kates speaks of Ginastera's treatment of the *malambo* in which he "superimposed codified dance rhythms of genres

such as the *gato* and *zamba*, accelerating and intensifying this rhythmic complex with percussive Bartókian ostinatos."⁵⁴

Ginastera transforms all of the previously heard materials into this raucous and almost primeval dance. A bridge section in 7/8 serves as introductory material for the final statement of the A material. Herein, Ginastera combines all of his rhythmic constructs along with a primitive-sounding *fff* section horn call (indicated to be played "bells-up") resounding through the orchestra (possibly an upward strum of the open-stringed guitar?) and leading to a dramatic flood of activity and a sweeping climax culminating at last in a resultant E-major tonality. What began as pathos ends in exuberance; Ginastera's competing *gauchos* are exhausted.

⁵⁴ Schwartz-Kates, "Alberto Ginastera."

Chapter 4: Methodologies of Score Study and Preparation

Norman Lebrecht tells us that, “Beethoven enlarged the orchestra to the point at which someone had to direct from a rostrum... Wagner left time beating to assistants... No one but Mahler treated the conductor except as an extension of the composer’s will.”⁵⁵ These statements seem innocuous enough, but one must understand that, by the nineteenth century, there had been established:

- (1) A movement toward what has become a “standard repertoire”;
- (2) A basic “disconnect” between the composer and performance due to either the passing of the composer (i.e. Handel, Mozart, Beethoven) or the absence of the composer as his works were transmitted beyond his immediate circle; and
- (3) The rise of an intermediary (the interpreter/conductor) between the composer, the composition, the ensemble, and the audience.

In the twentieth century, leadership of major symphony orchestras was entrusted almost entirely to Europeans. Beginning with a series of German conductors (including Artur Nikisch and Karl Muck), the Boston Symphony became one of the world’s finest “French” orchestras under the guidance of Pierre Monteux and Charles Munch.⁵⁶ Frederick Stock’s unprecedented lengthy tenure with the Chicago Symphony (1905-42), gave way to

⁵⁵ Norman Lebrecht, *Why Mahler?*, (New York: Anchor Books, 2011), 54.

⁵⁶ “Boston Symphony Orchestra Music Directors,” accessed September 20, 2013, www.bso.org.

a pair of highly dissimilar Hungarians, the irascible Fritz Reiner and Georg Solti (a.k.a. the “screaming skull”),⁵⁷ shaped that orchestra into the ensemble it is today.⁵⁸

The Cleveland Orchestra was an adequate, rather provincial group until the appearance of George Szell. With high standards demanding exacting precision, Cleveland quickly climbed the ranks to become one of America’s virtuoso ensembles.⁵⁹ Myriad music directors from across the globe led the New York Philharmonic, the nation’s oldest orchestra, including such diverse personalities as Gustav Mahler and Arturo Toscanini. The NY Phil, as it is known, was the first major orchestra to employ a U.S.-born music director—the mercurial Leonard Bernstein.

Up until the appearance of university and conservatory conducting programs, the majority of music directors of U.S. orchestras were trained in a tradition far removed from what existed in the United States. Would-be European conductors were originally hired to spend a significant amount of time in apprenticeship roles in the opera house. In this setting, young conductors, when employed as répétiteurs, worked with professional singers, orchestral players, and conductors on a daily basis. The répétiteur’s function as a rehearsal pianist provided first-hand experience of the music being performed. If the necessity arose,

⁵⁷ Stephen Follows, “Sir Georg Solti,” *Oxford Dictionary of National Biography*, (Oxford University Press, 2011), accessed February 24, 2014, <http://www.oxforddnb.com/index/101068813/Georg-Solti>

⁵⁸ “Timeline of Chicago Symphony Music Directors,” accessed September 21, 2013, www.cso.org.

⁵⁹ Michael Charry, “George Szell: A Life of Music” (Champaign, IL: University of Illinois Press, 2011).

the répétiteur might deputize for the chorus master and, on some occasions, direct the stage bands.⁶⁰

Due to the comparative dearth of opera houses in the U.S. (Germany has roughly 80 opera houses presenting 52-week seasons; the United States: one⁶¹), the European model is obviously much different than conductor training in the United States. From a practical standpoint, a much different method of conductor training was necessary in this country. Conservatories, universities, and colleges took up the education of conductors. With few exceptions, these institutions of high education lacked the facilities and programs to field the European model; thus, the study of conducting moved into the classroom (first) and only later, into the rehearsal space and concert stage. With extended time in the classroom without a functioning ensemble, this mode of study turned to the development of more comprehensive textbooks on conducting.

Of course, there were well-recognized but brief conducting texts by Berlioz⁶² and Wagner.⁶³ The first exhaustive study of the subject was Max Rudolf's *The Grammar of Conducting: A Practical Study of Modern Baton Technique*, first appearing in 1950 and

⁶⁰ Raymond Holden, "The Technique of Conducting," in *Cambridge Companion to Conducting*, ed. Jose Antonio Bowen (Cambridge: Cambridge University Press, 2003), 16

⁶¹ William Osborne, "A numerative comparison of German and American opera houses," accessed September 19, 2013, <http://www.osborne-conant.org/operahouses.htm>.

⁶² Hector Berlioz and Richard Strauss, "On Conducting," *Treatise on Instrumentation*, trans. Theodore Front, (New York: Dover Publications, 1991), 410-420.

⁶³ Richard Wagner, "About Conducting," *The Conductor's Art*, ed. Carl Bamberger, (New York: McGraw-Hill, 1965), 70-94.

now in its third edition.⁶⁴ Rudolf himself admitted, “The first edition included only occasional references to musical interpretation. When time came for a second edition (1980) it seemed the right moment to . . . [treat] questions of style and interpretation”⁶⁵

Rudolf’s massive (481 pp) text devotes a mere eight pages to score study. His methodology focuses on the ability to play Bach chorales on the keyboard in their original clefs, and moving on to works with increasing difficulty. This brings up the question whether playing the piano is indispensable for a conductor. While not necessarily indispensable, it is highly desirable, and very few orchestra leaders of prominence have been totally devoid of keyboard facility. “If Arturo Toscanini, whose instrument was the cello, went to the trouble of practicing the piano to the point that he could coach singers without the help of an accompanist, a young musician ought to make a similar effort.”⁶⁶

Rudolf chides teachers using recordings to teach baton techniques, calling these practices “a rather unprofessional method that produces clones...” Spending hours in score memorization is a “waste of time” while calling the marking of a score “not commendable... a conductor must not proceed indiscriminately and make marking a compulsive routine”.⁶⁷

⁶⁴ Max Rudolf, *The Grammar of Conducting: A Practical Study of Modern Baton Technique*, Third Edition, (New York: Schirmer Books, 1994).

⁶⁵ *Ibid.*, xi.

⁶⁶ Rudolf, 323.

⁶⁷ *Ibid.*, 324-5.

Elizabeth Green's *The Modern Conductor*⁶⁸ now in its seventh edition, first appeared in 1961 and was based upon the pedagogic practices of Russian conductor Nikolai Malko, whose own text, *The Conductor and His Baton*⁶⁹ appeared only once in an English translation in 1950. While "Part Two" of Green's text is entitled "Score Study," there is little more offered there than developing an understanding of clefs and transpositions, comparing orchestra and band scores, choral conducting (as if there is some mystery here), "applied musicianship", etc.

But questions remain regarding marking and memorizing the score. This latter "skill" seemed to come to the forefront during the time of Arturo Toscanini and is based largely on fallacy. It is well known that Toscanini's poor eyesight necessitated that he "memorize" the score. Since that time, the practice has increasingly become de rigueur; anecdotal evidence points out that critics hail it and patrons adore it.

Subsequent texts have provided more complete answers or methods to the study of the score. These include Frederik Prausnitz's *Score and Podium*⁷⁰ (unfortunately out of print since the 1980s) and texts from Frank Battisti: *Guide to Score Study*⁷¹ and most recently, *On Becoming a Conductor*.⁷² All are valuable contributions to the education of

⁶⁸ Elizabeth A. H. Green and Mark Gibson, *The Modern Conductor*, (Upper Saddle River, NJ: Prentice Hall, 2004).

⁶⁹ Nikolai Malko, *The Conductor and His Baton*, (Copenhagen: Wilhelm Hansen, 1950).

⁷⁰ Frederik Prausnitz, *Score and Podium*, (New York: W. W. Norton, 1983).

⁷¹ Frank Battisti and Robert Garofalo, *Guide to Score Study for the Wind Band Conductor*, (Ft. Lauderdale, FL: Meredith Music Publications, 1990).

⁷² Frank L. Battisti, *On Becoming a Conductor*, (Galesville, MD: Meredith Music Publications/G. W. Music, Inc., 2007).

young (and even more experienced) conductors. The latter publication deserves special praise as its text includes extensive discussions of score study and marking (Battisti favors it), expressing interpretation through expressive gestures, rehearsal planning, as well as evaluation, maturation, and reflection.

Professor David E. Becker, formerly of the University of Wisconsin-Madison, established a personalized conducting pedagogy. While not relying on one particular text, instead, he combined a number of materials to teach different skill sets ranging from exercises to develop independence of hands, fluent interpretative gestures and an extensive methodology of score study. Becker's study method relies heavily on the marking of the score in fine detail. Not only does this provide for a useful initial conception of the score, but also the conductor is presented with a well-prepared score to rely upon for future performance. To paraphrase Professor Becker, "if you got a call to conduct a Beethoven symphony tomorrow, you would be prepared to do so with a minimum of preparation."⁷³

It is Becker's method that this author has found to be most beneficial in the preparation of any score (see Appendix B for discussion of the methodology). It is actually because of the extensive marking of the score, including a thorough understanding of all the concepts of orchestration, analyses of harmonic and phrasal structures, and stylistic considerations—just to name a few—that the conductor will develop a systemically-based concept of the total score and gain insight for interpretation. This author feels fortunate to have learned this methodology and continues to employ it as well as adapt it to wind, choral, and—of course—orchestral scores.

⁷³ David E. Becker, discussions with author, Madison, WI, 2004-05.

Regardless of the choice of methodology or the decision to mark the score or not, it is imperative that the conductor develop a systemic approach to score study. Rehearsals cannot begin until parts are prepared according to the interpretational decisions of the conductor. This should not imply that the conductor's initial impressions are immovable, for the study process never really concludes, even within the concert performance.

Chapter 5: Technical Considerations and Implications for the Conductor

Gustav Mahler once said, “I consider it my greatest service that I force musicians to play exactly what is in the notes.”⁷⁴ When the conductor has completed a thorough study of the composition(s) at hand, there comes a time for examination of how to bring an interpretation to fruition in rehearsal and performance. This author insists that the gestures employed are a result of the mind’s eye conception of the score. The conductor is still faced with a number of questions concerning how to effectively communicate the comprehension of all the elements of the score as well as an efficient grasp of the physical technique needed to communicate it.

I. Tema per Violoncello ed Arpa

The melody first appears in the upper register of the cello (and written in treble clef throughout, culminating on e³). The harp acts in the role of the guitar and the parts complement each other. The changing meters should not cause problems, as the basic beat unit remains the same, even though it is sometimes cast in a 3/2 vs. 6/4 configurations. Both parts require virtuoso technique from the performers and the ability to work as soloist and accompaniment, akin to a singer with his guitar. The movement proceeds gently into the next section (*attacca*). Practically speaking, the question arises as to how to maintain the improvisatory nature of the opening (and elsewhere) of the work. While this author had extensively studied and marked this portion of the score (as well as the *reprise*), the result was not satisfactory. Thus, the decision was made to rehearse separately with the cello, bass and harp so that they were fully aware of their roles in these movements. On the podium, it

⁷⁴ Gustav Mahler, quoted in David Whitwell, *The Art of Musical Conducting*, (Northridge, CA: WINDS, 1998), 108.

seems best to stay out of the way and offer a simple nod for the beginning of the work. The result better conveyed the extemporaneous spirit of this music.

II: Interludio per Corde

Ginastera's two interludes are really quite remarkable additions to the score, setting off the two statements of the theme from the central variations. String players are required to have mutes at ready at the beginning of the piece. The most harmonically challenging portion of the work thus far is found in measures seven and eight, and players must listen very carefully to elements of bitonality and cross relations.

Regarding this interlude, the conductor must bring about a smooth transition between it and the preceding *tema*. One solution (which this conductor employed) would be to slowly raise the hands (and the string player's bows) as the harp completes its final arpeggio. There is more than a bit of theatre involved at the commencement (and conclusion for that matter) of this piece.

III. Variazione giocosa per Flauto

The *attacca* at the close of the preceding interlude provides the strings with little time to remove their mutes in a subtle manner. The conductor must allow for this. The solo part actually generates from the initial harp accompaniment, with the introduction sounding like the strumming of open guitar strings, except in *divisi*. The solo does not enter until rehearsal 8 and this melodic material is altered slightly at every entrance, creating a kind of (Intro) - A - A1 - B - A2 - Coda form. The solo part exploits nearly the entire range of the instrument, from c^1 to a^3 , but each ensuing "A" section differs primarily in its rhythmic configuration. A2 substitutes what were continuous flute runs into dialogs

between soloist and first violin (rehearsal 12-14); all that matters here is coordination among the players.

Accompaniments include spiccato playing in the strings, stopped horns, and sudden exposed lines in the trumpet (rehearsal numbers 10 and 11.) The conclusion is written *attacca* but will seem quicker as the shift is made from 2/4 to 6/8 meter.

From a practical standpoint, as the left hand offers a diminishing gesture, the right hand offers the *attacca*. Ginastera indicates no rests, no *luftpausen*, no *caesurae*; therefore, the music must proceed forward. Ensemble balance (much of the aforementioned material appears when the soloist is resting) is actually of little concern, as Ginastera has offered an accompaniment employing pizzicato strings or reduced orchestration. It is easy for the solo part to come through.

IV. *Variatione in modo di Scherzo per Clarinetto*

Thomas Kmiecik indicates that a brief perusal of clarinet orchestral audition excerpts reveals that this movement appears quite frequently.⁷⁵ That being said, this movement—unlike any other in the work—offers many technical pitfalls for the solo player. Kmiecik states,

The principal clarinet part of Alberto Ginastera's *Variaciones concertantes* requires the performer to execute a number of exposed passages that are considered impractical by many clarinetists as published. The Boosey & Hawkes edition of *Variaciones concertantes* was published for the B-flat clarinet. On account of this clarinet choice, the part exceeds the traditional upper range of the instrument in the third variation. Moreover, it requires very awkward fingering patterns in passages because they are written in the Phrygian mode of C-sharp. To avoid some of these technical obstacles, many professional clarinetists alter the exposed passages in a number of ways. These alterations include playing certain

⁷⁵ Thomas James Kmiecik, "Clarinet Performance Practices for Alberto Ginastera's "Variaciones concertantes": Solutions for Orchestral Auditions and Performances," (Ph.D. diss., University of Nevada, Las Vegas, 2011), i.

measures down an octave or transposing specific passages so they can be played using an A clarinet, C clarinet, or D clarinet. No standard performance practice for these passages has developed, either in auditions or in orchestral settings.⁷⁶

Regarding the actual solo clarinet part (as opposed to the score, in which each instrument is notated in “C”), Kmiecik surmises that the part was printed for the B-flat instrument because of the use of the full Böhm system clarinet.⁷⁷ This instrument contains extra key work, allowing for an extended lower range and was once widely used in South America, Italy, and the United Kingdom. However, the full Böhm system clarinet did not catch on outside of these regions. Instead, most orchestral players use both the B-flat and A clarinets. It appears as though the composer left the choice of instrument employed to the player. Of course, in a professional ensemble, the player is expected to use whatever means are available to execute the part as written; in a student group, the conductor needs to work out the alternatives with the performer.

As Ginastera does not use key signatures, the actual clarinet part is notated in the Phrygian mode with a tonic pitch of C-sharp (sounding B). An extremely fast run occurs two measures before rehearsal number 24, from chalumeau G-sharp (below the staff) to altissimo supérieur C-sharp (over an octave above the staff). The first pitfall is obvious: the final note is above the standard range of the clarinet. The fingering patterns within the altissimo register of the scale “make it incredibly difficult to connect the notes fluidly.”⁷⁸ Other technical hazards include the frequent crossing of the break between the clarion and

⁷⁶ Ibid., iii.

⁷⁷ Ibid., 20.

⁷⁸ Ibid., 25.

altissimo registers, numerous cross fingerings, and the combinations of both due to difficult intervals in the solo part.

Without going into a more extensive discussion of the problems contained in the *part*, one should note Kmiecik's solutions, of which he offers several:

(1) Transposing and using the A clarinet throughout. While this solution eliminates a number of fingering issues, the register problems remain and the new climactic pitch is a half step *higher*;

(2) Playing the B-flat part for the first two or three passages then transposing and using the C or D clarinet for the remainder. Of course, this solution is precluded by the difficulty in obtaining (expensive) C or D clarinets; and

(3) Playing B-flat or A clarinet through the entire variation and having the second clarinetist (who is resting) play the high run on an E-flat clarinet. This solution will require the first player to play the second part at the conclusion of the run until s/he is able to switch back to the B-flat instrument.⁷⁹

While Kmiecik offers other possible solutions, including octave displacements or simplifying rhythms, these are, in actuality, not feasible unless one desires to significantly alter Ginastera's score. Thus, discounting the availability of C or D clarinets, the most practical solution appears to be number three.

Another solution to the extreme technical demands of this movement would be to slacken the tempo, something that this author attempted to deploy in performance. The only problem was that it really didn't work due to insufficient time taken to establish a new tempo. In retrospect, it might be prudent to add a beat at the conclusion of the previous

⁷⁹ Kmiecik, 31-34.

movement to prepare for the new tempo. It is obvious that Ginastera desires the tempi between the two movements to be the same, but that can be an extremely difficult request to follow.

V. *Variatione drammatica per Viola*

As another variation demonstrating the character of *pathos*, this setting for viola should be approached with an improvisational style (Ginastera's score states *liberamente* at rehearsal number 32). That being said, this central section includes a number of quadruple stops that will demand that the soloist investigate different choices for fingerings. It is easy to try to pull out more sound at these junctures, but Randy Kelly, Principal Viola of the Pittsburgh Symphony warns, "One has to be careful not to force the sound...I have found that this particular solo is often overplayed."⁸⁰

When faced with double stops, it is easy to perform them *marcato*; Kelly says, "This is an easy trap to fall into."⁸¹ The best advice offered is to think of dynamics being full or light, instead of soft and loud. "When one thinks of a full sound as opposed to a loud noise, they are less likely to press and force the sound. This is one of the few orchestral solos in the standard repertoire which gives the violist a real chance to shine and display the character of our instrument."⁸²

There is sufficient time to allow for the *ad lib.* nature of the solo part. From rehearsal 32 to 35, it is recommended that the conductor focus primarily on the woodwinds,

⁸⁰ Randy Kelly, "Orchestral Training Forum, Ginastera: Variaciones Concertantes, Op. 23, Viola Variation," *Journal of the American Viola Society* 19/1 (Summer 2003): 65.

⁸¹ *Ibid.*

⁸² *Ibid.*, 66

their entrances, dynamics, etc. In this way, the violist is allowed the freedom enjoyed by the cello and contrabass in their presentations of the *tema*.

VI. Variazione canonica per Oboe e Fagotto

This variation is very closely related to the guitar, in that the strings open with a “slow strum” on A-E-B-D, while the melody—a lovely cantilena—is offered in canon. The oboe sings the first statement, followed a measure later with the bassoon a fifth lower. One must identify that the first violins recall the *tema* before rehearsal 41. After rehearsal 43, the solo lines are juxtaposed, with the bassoon entering first, followed by the oboe a fifth above.

Control and tone quality are of primary importance. One must maintain the tempo (Adagio tranquillo, ♩. = 48) while still being able to execute lengthy phrases, especially from rehearsal 39 to 41. Range is for the most part quite comfortable except that the oboe must slur to a quick e^2 preceding rehearsal 44.

VII. Variazione ritmica per Tromba e Trombone

This movement explores a wide variety of different rhythmic combinations. Although written in 3/4 time at a rapid pace (♩ = 144), the basic beat is often de-emphasized by extensive syncopation in the solo lines. Accompaniments, especially those that bridge solo entries, alternate between 3/4 and 6/8, although there is no indication from the composer (as will be seen in the finale). The most challenging aspect of the entire movement occurs in the final three measures, in which the trumpet is required to execute thirty-second notes, the last measure including extremely fast leaps from d^2 to a^2 .

There are no conducting challenges in the sixth movement, but the seventh demands that the conductor remain conducting three to the bar, an aural challenge against the highly

syncopated solo parts. Regardless of what may appear in the score (and there are many spots in which it would seem that a two-beat--6/8--could be used), it is preferable for the conductor to keep things simple and remain with the initial time signature.

VIII. Variazione in modo perpetuo per Violino

True to its title, the violin solo is written in a perpetual motion, without a single rest. While the passagework is sometimes awkward (due in large part to rapidly shifting tonal centers, i.e. rehearsal 49 to 50), much of the violin part is idiomatic. The only apparent cause for concern is maintaining the tempo through two measures of continuous eighth note double and triple stops at rehearsal 53.

In practice, it appears as though the soloist may be inclined to slacken between rehearsal numbers 53 and 54. This just cannot occur, lest it upset Ginastera's *di Moto perpetuo*.

The ensuing three movements present few problems except maintaining the proper "atmosphere". The telescoping entrances following rehearsal 58 create one of the work's most beautiful moments. In the interlude, bassoon and trumpet solos lead the way back toward the reflection on the *Tema* in the *Ripresa*. Once again, the harp and contrabass should be allowed to perform without conductor.

IX. Variazione pastorale per Corno

Herein, the horn offers its song with a plaintive melody that explores the range and color of the instrument. The climactic point appears only seven measures in, where the melody climbs to a $g\sharp^2$. The fourth and fifth measures of rehearsal 57 call for a potentially challenging echo effect written piano in the lower range, but an accomplished player will easily perform this. The only real concern is assuring that the woodwind pitches remain in

tune with the horn in the final six measures. The continuous echoes here have a particularly dramatic effect.

X. Interludio per Fiati (Winds)

The only technical consideration in this hauntingly beautiful interlude is the assurance of precise intonation among the winds, as the flutes and clarinets are in octaves from rehearsal 60 to 62. For ample dramatic affect and an effective lead into the *represa dal Tema*, the final chord must be perfectly balanced while it dies away (Ginastera marks *perdendosi*).

XI. Represa dal Tema per Contrabasso

Ginastera's decision to reprise the tema with a solo for contrabass actually prompted a discussion about the creation of a concerto for the instrument over twenty years after the composer's death. Bassist Hunter Capoccioni relates,

The commission was conceived after one of Paul Ellison's master classes in 2000. At the end of the master class a discussion developed about Ginastera — I believe in reference to the bass solo in the *Divertimento Concertantes* {sic}. Paul began discussing how he and Barry Green had begun a joint commission of a bass concerto from Ginastera. Unfortunately, Ginastera passed on before he could begin writing the work, leaving us to mourn what could have been.⁸³

With the exception of some note lengths (for dramatic effect) little is actually altered from the initial tema. However, given the use of the upper range of the instrument—at least half of the movement is scored in treble clef—a renewed, possibly even more urgent sense of *pathos* ensues.

⁸³ Jeremy Kurtz, "John Harbison Concerto Project," International Society of Bassists, accessed June 2013, <http://www.isbworldoffice.com/Harbison.asp>.

XII. Variazione finale in modo di Rondo per Orchestra

The time signature of the finale $3/4 = 6/8$ is at first deceiving. Upon closer examination, Ginastera tells conductor and players that the movement is in both time signatures, and it is up to the musicians to determine which (oftentimes, both are employed simultaneously). Ranges are not particularly challenging, although the piccolo and flute have upper register trills and the horns lie in a fairly high tessitura. String players are required to perform rapid-fire double stops along with numerous sixteenth note arpeggios and scale work.

Between rehearsal 75 and 76, woodwinds and violins must be coordinated as the latter are written *divisi* with half the section in harmonics and the other half *naturale*. The harp takes its melodic turn at rehearsal 77 and care must be taken to achieve correct balance. While the timpani seems to elide toward $6/8$ two measures after rehearsal 78, this is confirmed by the winds and brass at 79 (for a mere three measures).

At rehearsal 80, Ginastera asks the strings to play markedly short and abrupt (*con asprezza*). The first appearance of a true asymmetrical meter ($7/8$) occurs at 81; the string configurations that follow demand virtuosic string technique until the end of the work. Other items of note include the “savage” horns (*selvaggio*), also indicated “Padiglione in alto” (bells held high), the flighty scale and arpeggio work found throughout these closing measures and Ginastera’s “double swoop” in the final four measures (even though the trombone glissando is basically unplayable). The violin *divisi* (resulting in pitches outside the ensemble E-major tonality) appears to be a misprint as only one single pitch does not fit into the chord.

Ginastera's time signature of $3/4 = 6/8$ in the finale demands that the conductor be aware of the varying alternations of time. The theme of the rondo is fairly consistent: six measures of three, two measures of two, two measures of three. At rehearsal 71, the hemiola must be allowed to take care of itself, while the conductor continues in three for the sake of the clarinets and strings (for two measures) before two measures of two, and then back to three. There is a great deal of this kind of rhythmic activity in which the conductor has to make a choice. See the annotated score for this conductor's solutions. One final matter: on the last page of the score, this conductor has indicated the order (in order of "appearance:" cello, harp, flute, etc.) in which to request that solo instruments stand. In the heat of performance, this is all too easy to overlook.

There seem to be as many philosophies of conducting as there are conductors, but amazingly enough, all agree on the conductor's duty to master the complete whole of the score on the stand (Charles Munch referred to this as a "priesthood, not a profession").⁸⁴ As the advocate for the composer, or the conduit among composer, performers, and audience, it is the conductor's ultimate responsibility to adhere as best s/he can to the intentions of the composer. Of course, this process, when well-conceived and defined, is much more exact than assimilating the materials of the score into one's brain. It is the conductor's sacred duty to discover the intentions of the composer. What exactly does Ginastera mean by this rhythm, this inflection of harmony, this melody, and this form?

Certain works, those landmarks of the musical canon—all too numerous to mention—are fairly easily ascertained. When one is confronted with a score from the Classical period, the conductor comes to the score with a certain set of expectations. There

⁸⁴ Charles Munch, *I Am a Conductor*, trans. Leonard Burkat, (New York: Oxford, 1955), 5.

will probably be a more or less predictable form, with more or less predictable harmonies. The challenge for the conductor is to discover where that work diverges from the “expected” (and those works deemed to be “great” usually do). Most of those ready-made expectations must be cast aside when examining the scores of the twentieth century and beyond. The myriad of styles, as well as the infinite variety of expressive elements, including formal structures no longer melodically or harmonically grounded, can cause endless frustration as well as inestimable joy for the re-creative artist.

The viewpoint of this study is that of the conductor attempting to gather as much information as is possible to bring to light the composer’s musical language and syntax in order to provide a complete aural depiction of his intents. This author makes no claim that the conclusions herein contain the true answers to Ginastera’s genius or a comprehensive guide to his work. These are indeed thoughts and ideas gained through intense study of the score as well as the background of the composer and the knowledge of the influences of his native land, its mythology, and culture.

Of course, intense study of all of the analytical details can lead the conductor to a thorough “academic” comprehension of the score at hand, but does it help him/her understand the “truth” of the score: what Mahler says is in the notes, or what Wagner refers to as the *melos*? Whitwell tells us that “the conductor’s duty is to seek something much more fundamental than mere notes or ‘theory,’ because music is *felt* before it is ever notated.”⁸⁵ This author’s quest is to focus on those influences *behind the notes* (i.e. the importance of the *gaucho* legend to nationalistic Argentinian composers), combining with

⁸⁵ Whitwell, 114.

Ginastera's musical language and style, and reaching for a more complete concept of this exciting composition.

Obviously, sorting through the myriad constructs in the individual movements, i.e. treatment of thematic materials, rhythmic development, etc., will point to a generalized conception of the score at hand. One must insist that this mode of study provides merely an illusory view of Ginastera's genius and his marvelous and intensely personal musical conception. This work consists of much more than a loosely organized set of variations with a dash of local color and a thrilling dance at the end. Thorough study allows for a performance that captures the essence of both *pathos* and ecstasy. A thorough knowledge of the tradition behind it and Ginastera's constant reflection on those native folk elements can reveal what may be *within* the notes themselves.

Summary and conclusions

Wallace noted in 1964 the paucity of extant research into the life and works of Alberto Ginastera.⁸⁶ This is still true today. As the composer was just in his mid-to-late 40s and was on the cusp of his international fame (1964 marked the premiere of two of his great operatic triumphs *Don Rodrigo* and *Bomarzo* at the opening of new opera houses in New York and Washington, D.C., respectively), this is not at all surprising. However, as Schwartz-Kates concluded, "In spite of such plentiful scholarly activity, Ginastera's nationalistic contribution is still not well understood, particularly in relation to the socio-musical setting within which it was conceived and created."⁸⁷

⁸⁶ Wallace, "Alberto Ginastera," vii.

⁸⁷ Schwartz-Kates, "The Gauchesco Tradition," 854.

This study has attempted to contribute to Ginastera's nationalistic contributions in a concrete way, i.e. demonstrating an understanding of Ginastera's *gauchesco* ethic and its exemplification within a single composition. In addition, a framework has been provided for study of the score in a qualified manner of organization; this should provide the conductor a context for personal study or classroom pedagogy. It is hoped that future studies will explore and examine the myriad influences that contributed to the style of this outstanding twentieth-century composer.

Appendix A, Alberto Ginastera: Works for Orchestra⁸⁸

To compose, in my opinion, is to create an architecture...In music, this architecture unfolds in time... When time has past, when the work has unfolded, a sense of inner perfection survives in the spirit. Only then can one say that the composer has succeeded in creating that architecture.

Alberto Ginastera

Music from *Bomarzo*, Suite for Orchestra

2(II=picc).2.2(II=E♭,bcl).2(II=dbn)-3.3.3.0-timp.perc(3):6bells/xyl/
3crot/3susp.cym/5bongos/5cowbells/tamb/guiro/wood wind chimes/tom-t/ glsp/3tgl/3tam-
t/5tom-t/5tpl.bl/jingles/3gongs/3chines gongs/SD/BD/ ratchet/3wdbl/cyms-mand-harp-hpd-
pft(=cel)-strings optional soprano instead of cl.3.

Composer's Notes

A composer today has to have a very strong technique, especially for opera. You cannot just write a few arias, duets and interludes and expect them to form a tonality. For example, in *Bomarzo* I had to write a prelude and fourteen interludes, and each one had to be planned very carefully, because they all had to be different yet in the same style. Each makes a contrast with the preceding scene and prepares for the next: the bells tolling for Girolamo's funeral lead gradually into the coronation bells for Pier Francesco, and so on. One of these interludes contains the most advanced music I've written, though it is based only on five notes – G natural, G quarter-tone higher, G sharp, A quarter-tone lower, A natural. It is based on Pier Francesco's cry of anguish at the end of the Erotic Ballet, a cry that echoes in the chorus and orchestra for two minutes, and the process employed aleatoric (semi-improvised).

I used two kinds of rhythmic patterns in the opera – conventional metrical rhythm, which is written in the usual notation, and the aleatoric rhythm, which uses a proportional notation. I used twelve-tone rows, microtonality, (intervals less than half-tones) and three kinds of technique in the texture-clusters, clouds and constellations. Clusters are massive sounds of chords like big sonorous columns; clouds are produced aleatorically and stay suspended in the air but like clouds nature, change slowly in color and form; constellations are bright flashes of sound that suddenly appear and just as suddenly disappear.

⁸⁸ “Alberto Ginastera catalog,” London: Boosey and Hawkes, accessed March 2013, http://www.boosey.com/pages/cr/catalogue/cat_results.asp?composerid=2699&stype=1

Art never repeats itself, and just as we cannot write a symphony the same way Beethoven did (even if we had the genius, this would be completely absurd), we cannot go on composing operas with the same style and patterns used by Verdi. We must lay out again all the problems of opera, facing them from another point of view. This is what I have been trying to do, first with *Don Rodrigo* and now with *Bomarzo*. Paul Klee once said "Why not?" and I have taken these words as my device. I do not wish, however, to break the operatic tradition; I do not wish to destroy a beautiful form that will still give new flowering.

Dances from *Estancia*, Op. 8a (1941)

1(=piccII).picc.2.2.2-4.2.0.0-timp.perc(5):xyl/tgl/tamb/cast/cyms/TD/BD/SD/tam-t-pft-strings.

Ginastera's *Estancia*, written in 1941 on a commission from American Ballet Caravan, was intended as a "ballet in one act and five scenes based on Argentine country life," originally including spoken and sung elements. Because of problems on the part of Ballet Caravan, the ballet itself went unperformed until 1952, but a suite of four dances from the score was introduced at the venerable Teatro Colocuten in Buenos Aires in 1943.

The first of the dances, entitled "Los trabajadores agrícolas," offers an exceptionally energetic cast of field hands: clearly some dramatic license is being taken with the verisimilitude of the depiction. Eventually, the relentless rhythm subsides a bit and a tune begins to emerge. The second item in the suite, the "Danza del trigo" (The Wheat Dance), provides a lyrical interlude, which is followed by an energetic and rhythmically sophisticated dance for "Los peones de hacienda" (The Cattle Men). The furious final "Malambo" takes its title from a dance that has long figured in a competition among gauchos (Argentine cowboys). An authoritative source informs us that "the *malambo* was characterized by a fast and constant movement in eighth-notes and a constant 6/8 rhythm."⁸⁹

Estudios sinfonicos, Op. 35 (1967)

3(III=picc).3(III=corA).3(III=Eb,bcl).3(III=dbn)-4.4.4.0-timp.
perc(3):3Chin.gongs/3crot/glsp/5sets bells/vib/xyl/5bongos/5conga dr/ 5tom-t/5cowbells/cyms/6susp.cym/3tam-t/4tgl/guiro/maracas/5tpl.bl/ 5wdbl/BD/2SD/tamb/TD-harp-pft(cel)-strings.

⁸⁹ "Alberto Ginastera catalog," London: Boosey and Hawkes, accessed March 2013, http://www.boosey.com/pages/cr/catalogue/cat_results.asp?composerid=2699&stype=1.

Glosses sobre temas de Pau Casals op. 48 (1977) Orchestral arrangement of Op. 46

2.picc.3(III=corA).3(II=Eb,III=bcl).3(III=dbn)-4.3(I=Bbpicc.tpt).3.1-timp.perc(4):3crot/flexatone/gdsp/xyl/4cowbells/large susp.cym/ small susp.cym/2tam-t/tgl/claves/maraca/tpl.bl/wdbl/BD/tamb/t.mil/ sandpaper/slide whistle-harp-pft(=cel,harmonium)-strings.

Ollantay op. 17 (1947)

2.picc.2.corA.2bcl.2-4.3.3.1-timp.perc(4):xyl/tamb/cyms/tam-t/tgl/BD/TD/SD/maracas/3Indian dr-harp-piano(=cel)-strings.

Inca myth inspired *Ollantay*, designated by the composer as "Tres movimientos sinfónicos" and usually in English as "A Symphonic Triptych." It premiered under the baton of Erich Kleiber. The score falls between two stools. Lacking symphonic argument, it's not a symphony and much too sketchy for a ballet. I guess you'd call it a tone poem, but unlike, for example, Strauss's *Don Quixote*, it doesn't mickey-mouse the plot. The first movement evokes the Andes with the lonely sound of a solo Indian flute. This builds to big statements depicting the majesty and grandeur of the mountains themselves. The second movement, "The Warriors," as you might expect, gives us war music, as Ollantay's hosts ritually prepare for a battle with the forces of the Sun. The music may remind you of the wilder parts of Stravinsky's *Rite of Spring*. The finale, "The Death of Ollantay," anguishes over the hero's death and prophecy of the destruction of Sun's empire. The music subsides to the opening mood, and after one final outburst, fades out.⁹⁰

Iubilum op. 51 (1980)

3.3.3.3-4.4.4.1-timp.perc(4):BD/cyms/2tam-t/SD/tgl/large susp.cym/ vib/gdsp/bells-harp-cel-strings

His final works (e.g. the last two piano sonatas, 1981 and 1982, of which *No.2* has an ostinato final movement *Ostinato ayamara*; and *Iubilum* for orchestra, 1980, with dissonant fanfares contrasted with quiet meditations, Impressionist writing, and tonal climaxes) showed a mixture of this uncompromising language with a return to the more accessible concerns of his early works.⁹¹

⁹⁰ Steve Schwartz, "Popol vuh—The Mayan Creation," accessed March 2013, <http://www.classical.net/music/recs/reviews/n/nxs70999a.php>.

⁹¹ Mark Morris, "Guide to Twentieth Century Composers," accessed March 2013, http://www.musicweb-international.com/Mark_Morris/Argentina.htm#ginatsera.

Overture to the Creole 'Faust' op. 9 (1943)

1.picc.2.2.2-4.3.3.1-timp.perc(5):xyl/tamb/cyms/SD/BD-harp-pft- strings.

Alberto Ginastera's *Obertura para el "Fausto" Criollo* (Overture to the Creole "Faust," 1943) comes from his period of "objective nationalism," and may be seen as a kind of comic pendant to his ballet *Estancia*. Both works celebrate the gaucho as a symbol of Argentine nationalism, but the overture does so more obliquely than the ballet, presenting Gounod's Faust as seen through the eyes of a gaucho. The situation derives from a nineteenth-century poem by Estanislao del Campo, in which a Creole gaucho hears Faust in Buenos Aires and then, deeply moved by the opera and abetted by gin, relates the experience to a friend. The work is especially fun for those who can recognize the bits of Faust that form its substance, but its blend of drama, musical caricature, and sheer exuberance make it easily accessible to all.⁹²

Pampeana No.3 op. 24 (1954), Symphonic pastoral in three movements

3(III=picc).2(II=corA).2.2-4.3.3.1-timp.perc(2):xyl/tamb/cyms/SD/TD/ BD/tam-t-harp-pft(=cel)-strings.

The Argentinean Alberto Ginastera achieved much success as a composer with great rhythmic and orchestral flair in the late 1930s, just as the United States was developing a taste for Latin American dance rhythms. Although the second movement of his *Pampeana No. 3* reflects this tendency, the outer movements are more contemplative, indicative of the composer's middle period, which the composer himself labeled "Subjective Nationalism" (following a period of "Objective Nationalism" that the Santa Monica Symphony has explored in previous seasons, with *Estancia* and the Creole "Faust" Overture). Whereas *Pampeana No. 1* and *Pampeana No. 2* were both chamber sonatas, No. 3 is subtitled "A Symphonic Pastoral"; intriguingly, its profile matches that of the Dvorák Sixth in allowing its nationalist dimension to emerge most obviously in an inner dance-based movement. In setting the Argentine pampas, Ginastera may have learned a thing or two from Copland's "open plains" style, but he inflects this style with an unmistakable Argentinean flavor traceable in part to its basis in characteristic guitar tuning and idioms. The angst-ridden dissonances that emerge in the first movement have been heard as a response to the vast emptiness of the pampas, but it is worth nothing that by the time of the work's composition (1954), the composer was at odds with the Peron

⁹² Raymond Knapp, "Santa Monica Symphony Program Notes," accessed March 2013, www.smsymphony.org.

government (which explains why the work was premiered in Louisville), and it seems natural to relate the movement as well to those circumstances, balanced by the more transcendent finale. *Pampeana No. 3* as a whole is patterned in nested symmetries, both across the movements (broadly, fast-slow-fast) and within each movement.⁹³

Panambi op. 1 - Suite op. 1a (1934-36)

3.picc.3.corA.3.bcl.3.dbn-4.4.3.1-timp.perc(6):xyl/tamb/SD/cyms/susp. cym/tamt/3BD/claves-2harps-pft-cel-strings.

Popol Vuh The Creation of the Mayan World op. 44 (1975-83)

3(II,III=picc).3(III=corA).3.(II=Eb,III=bcl).3(III=dbn)-4.4.4.1-timp.perc(4):5bongos/5tpl.bl/maracas/guero/susp.cym/xyl/5congas/ 5wdbl/chocolho/reco-reco/sm.tam-t/glsp/BD/lg.SD/cuica/sm.susp.cym/ flex-2harp-pft(=cel)-strings.

The Aztec creation myth, *Popul Vuh*, occupied Ginastera for decades. Eugene Ormandy commissioned him in the Fifties, and Ginastera left the score with the last of its eight sections partially incomplete when he died in 1983. So much time had passed, however, that the score for all practical purposes had dropped down a hole. Ginastera champion Barbara Nissman brought it to the attention of Leonard Slatkin, who premiered it 1989. In the way it works, it resembles *Ollantay* – a tone poem for the imagination. Unlike that earlier score, it has few recognizable themes. Instead, it proceeds by color. The piccolo evokes the ancient Aztec culture, the kettledrums the deep forces of the world. The creation turns out to have had its violent moments. We proceed from chaos, to earth, to animals, to the means of life, to humans, to at last a celebration of the heavens. The sounds are both gorgeous and fascinating, and in some mysterious way, Ginastera links them together convincingly. For me, this is the outstanding score on the disc, though your mileage may vary. I think it may well be the composer's masterpiece, finished or not.⁹⁴

⁹³ Knapp, “Santa Monica Symphony Program Notes.”

⁹⁴ Schwartz, “Popol vuh”.

Appendix B: One [sic] Organizational Approach to Score Preparation, Study and Marking

Annotated and edited from the pedagogy of David E. Becker

1. Instrumentation and Transpositions (Orchestration)

On the inside of the cover (of the score), make a list of all instrumentation used throughout the entire work. Indicate with a red check any unusual instrumentation required or any unusual transposing instruments that may be confusing to your musicians, e.g. alto flute (G), soprano clarinet (E-flat), horn (E, E-flat, D, C, B-flat basso), trumpet (C, D, E, F). (Many scores, particularly older editions, do not carry over instrument names to facing pages). Mark each line of the score with the instrument abbreviation. You might want to indicate the interval of transposition when appropriate.

<u>Wwds.</u>	<u>Brass</u>	<u>Percussion</u>		
Picc.	Hn.	Timp.	Bells	
Fl.	Trpt.	Cym (2) (1)	Gong	
Ob.	Trbn.	S.D.	Vibes	
E.H.	Tba.	B.D.	Δ	
E ^b clar		Xyl.	Tamb.	
Clar.		Glock.		
Bclar.				
Fg.				
C.fg.				
<u>Strings</u>				
1. Violin I	2. Violin II	3. Viola	4. Cello	5. Bass

Mark in red parentheses any alto or tenor clef excerpts used, for example, by trombone, bassoon, and cello, as well as treble clef used for violas or cellos, and bass clef used for horn or bass clarinet.

2. "Housekeeping"

Divide score systems with a solid red line. Turn up bottom right hand corner of page in order to make page turning more efficient. (This simple instruction will result in smooth running rehearsals and performances.)

3. Mark tempo indications and changes:

Allegro

Andante

Presto

Largo

Accelerando } highlight in red

Ritardando } highlight in blue

Piu mosso

Meno mosso

L'istesso tempo

L'istesso tempo

Subito change of tempo:

Outline in blue (♩ = 72) ---è (♩ = 96) Outline in red

Outline in red (♩ = 100) ç--- (♩ = 64) Outline in blue

Also note ♩ = ♩ etc.

4. Miscellaneous

Translate all foreign terminology used in score and write all definitions in the score. For rehearsal efficiency, one may choose to mark the tempo on the top of each right hand page of the score.

5. Meter changes and beat patterns

Mark meter changes (enlarge and outline in red)

Indicate beat pattern to be used with meter (in pencil), e.g.

2/4 (2/2) I I 3/4 Δ 4/4 □ 6/8 I i i I i i

6. Dynamics and important articulations

Outline in blue: ppp, pp, p, mp Outline in red: mf, f, ff, fff

Cresc (red)...Dim (blue)

Subito change = f(red)p(blue)

Accents (red): > > - - sfz, + luftpausen, caesurae, fermati

Mark string bowings and wind breath markings in pencil.

7. Identification of the primary and secondary melodic material.

H = Hauptstimme (primary melodic material—in red)

N = Nebenstimme (secondary material—in blue)

(Pencil) Cues that are important but not necessarily important melodic material.

8. Harmonic analysis, including score reduction at piano (pencil)

-Traditional harmony: at least identify the major key centers, chord progressions, modulation points, and cadences. In a chorale excerpt, do an analysis of each chord to aid your rehearsal technique on intonation.

-Free tonality (contains tonal center but not related to major/minor keys)

-Free atonality (free use of the 12 tones in a chromatic scale)

-Pandiatonicism (tones in diatonic scale stripped of traditional function)

-Polytonality (use of two or more tonalities at the same time)

9. Phrase analysis (mark below bottom line of score in pencil), e.g.

4 8 16 (8 + 4 + 4) 10 (3 + 2 + 5)

Indicate phrase structure, dramatic climaxes, and magnetic notes.

10. Theoretical analysis/formal structure

Above top line of score: harmonic or rhythmic texture in pencil.

Example: Sonata allegro

Intro	Exposition:	Development:
	Th1, Th2, Closing Th. Sections	1, 2, 3, 4, 5
	Recapitulation	Coda:
	Th 1, Th 2	

Suggested Resources:

Moore, Earl and Heger, Theodore. *The Symphony and the Symphonic Poem*. 6th ed. Ann Arbor: Ulrich's Books, 1974.

Tovey, Donald Francis. *Essays in Musical Analysis*. Vols. 1-6. New York: Oxford, 1945.

11. Score charting

Individually designed diagram/outline of the crucial information necessary to rehearse, interpret, and perform a piece of music. The chart is a study tool used for organizing the music (score) in your mind (memory) to aid you in interpreting the complete work and not just conducting measure by measure. One should be able to conduct a rehearsal with only this chart on the music stand.

12. Unusual tonal effects and ornamentation—outline in red.

(tr) (grace) sord. (half □ above) senza (half □ below)

<pizz> >ponti< [trem} --col legno-- /gliss

13. Historical and traditional practices (interpretation)

Texts, reviews, magazines, letters, recording notes, live performance, recorded performance, etc. Investigate what editions [sic] of scores and parts are available. Combine factual information with artistic music making, e.g. mood, character, expression, etc.

14. “Housekeeping 2”

Check to see that rehearsal letters and numbers in score match the parts. (It is sometimes amazing how many editions—even those claiming to be “critical” or “urtext”—can be rife with errors in the score and/or parts.) Make note of performance timings. Mark score errors in pencil.

15. Practical analysis

Anticipate performing problems in score and predetermine several possible solutions (circle in pencil). Examples include rhythm, intonation, technical problems, style and articulations, tempo changes, dynamics, meter changes, transpositions, and balance.

16. Organization of rehearsal procedure

An effective rehearsal begins long before the first down beat. Outline rehearsal plan for each composition. Consider total rehearsal time, technical difficulty for ensemble, technical level of ensemble, length of each work and time needed to cover anticipated problems.

17. Research written texts and recorded interpretations by the great maestros.

18. Final interpretive commitment based on all of the above preparation.

Appendix C: The “guitar chord” in selected melodic and harmonic permutations

Harmonic, (harp) mvt. 1, m. 1-5

Harmonic, (harp) mvt. 1, m. 1-5

Harp

Hrp.

Melodic (strings) mvt. 2, rehearsal 4

Melodic (strings) mvt. 2, rehearsal 4

Violins 1

Violins 2

Viola

Violoncello

Contrabass

4

5

mf

pp

mp

p

pp

pp

pp

8

pp

Melodic (woodwinds) mvt. 3, rehearsal 6-7

Piccolo

Flute

B♭ Clarinet

Strings

f

f

f

Harmonic (viola) Variation IV

15 Vivace

Viola

Vla.

6

16

Melodic (Oboe/bassoon) Mvt. VI

41

Oboe

Bassoon

f

42

Ob.

Bsn.

mf

mp

p

mf

mp

p

43

Harmonic (violins) stacking 4ths and 5ths, mvt VII

45.5 *arco talon*

Violins 1

Violins 2

Guitar cd, melodic, mvt IX, wwds.

58.2

Piccolo

Flute

B♭ Clarinet

Horn

p *dim.* *pp* *perd.*

Rondo theme (clarinet) mvt. XII

68.5

B♭ Clarinet

mf

B♭ Cl.

Appendix D: Facsimile of Conductor's Annotated Score

The image shows the front cover of a music score. At the top right, there is a handwritten signature in dark ink. Below the signature, the text "HAWKES POCKET SCORES" is printed in a bold, sans-serif font. The main title "ALBERTO GINASTERA" is centered in a large, bold, sans-serif font. Below it, "VARIACIONES CONCERTANTES" is printed in a slightly smaller bold font, followed by "for Chamber Orchestra" in a regular weight font. At the bottom, the publisher's name "BOOSEY & HAWKES" is printed in a serif font, with a stylized ampersand. The entire cover is enclosed in a dashed rectangular border.

[Handwritten Signature]

HAWKES POCKET SCORES

ALBERTO GINASTERA

VARIACIONES CONCERTANTES

for Chamber Orchestra

BOOSEY & HAWKES

VARIACIONES CONCERTANTES

ARTEDES

				Page
i. Tema per Violoncello ed Arpa	ATTACCA	..	..	1
ii. Interludio per Corda	ATTACCA	..	..	3
iii. Variazione giocosa per Flauto	ATTACCA	..	..	4
iv. Variazione in modo di Scherzo per Clarinetta	..	..	..	11
v. Variazione drammatica per Viola	..	..	..	25
vi. Variazione canonica per Oboe e Fagotto	..	..	..	28
vii. Variazione ritmica per trombe e trombone	..	..	..	31
viii. Variazione in modo di Moto perpetuo per Violino	..	..	..	36
ix. Variazione pastorale per Corno	..	..	..	41
x. Interludio per Fiaci	..	..	..	43
xi. Ripresa dal Tema per Contrabbasso	..	..	..	44
xii. Variazione finale in modo di Rondo per Orchestra	..	..	..	45

CONNECTIONS



Istrumenti dell'Orchestra

2 Flauti (2° anche Flauto piccolo)
 1 Oboe
 2 Clarinetti in *Sib* *B-flat*
 1 Fagotto
 2 Corni in *Fa* - *F*
 1 Tromba in *Do* - *C*
 1 Trombone
 Timpani
 Arpa
 Violini I
 Violini II
 Viols
 Violoncelli
 Contrabbassi

Los clarinetes (*Sib*), las trompas (*Fa*) y los sonidos armónicos de arpa están escritos en la partitura a la altura normal.

In questa partitura i clarinetti (*Sib*), i corni (*Fa*) e l'armonici della arpa soni scritti come susano.

Durata: 21 min. appr.

C-4004

VARIACIONES CONCERTANTES

para orquesta de camara

ALBERTO GINASTERA

1953

I. Tema per Violoncello ed Arpa

Adagio molto espressivo 4/4

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes, Oboe, Clarinets, Bassoon) and brass (Cori, Trumpets, Trombones, Timpani). The middle section features the Arpa (Harp) and the Violoncelli (Cello). The bottom section includes Violini I & II, Viola, and Contrabassi. The Arpa and Violoncelli parts are heavily annotated with handwritten notes and markings.

open strings of the 7th string

^{*)} Clarineti, Oboe e Fagotto della Arpa sono scritte come scritte. Clarineti, Oboe and the Bassoon of the Harp are written as they stand. Clarineti, Oboe and Fagotto der Harp sind als geschrieben.

B. & S. 17528

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This image shows a page of handwritten musical notation, likely a score for piano and voice. The score is written on multiple staves, including grand staves for piano and single staves for voice. The notation includes notes, rests, and various performance markings. Handwritten annotations in red and blue ink are present throughout the score, including dynamic markings like *f* and *mf*, and tempo markings such as *accel.*, *ritard.*, *a tempo*, and *rall.*. There are also some numerical annotations, such as "4 2" and "3 2". The score is divided into measures by vertical bar lines, and some measures are marked with red double lines. The overall appearance is that of a working manuscript or a score with extensive performance notes.

*efface =
damped,
muted*

B & B 17528

II. Interludio per Corde

Andante Largo $\text{♩} = 56$

The image shows a handwritten musical score for a string quartet, titled "II. Interludio per Corde". The tempo is marked "Andante Largo" with a metronome marking of $\text{♩} = 56$. The score is divided into three systems, each containing staves for Violin I, Violin II, Viola, and Cello/Double Bass. The manuscript is heavily annotated with red and blue ink. A large red "8" is written on the left side of the first system. Various dynamic markings such as *pp*, *f*, *p*, and *ppp* are present, along with performance instructions like "Pulsazione" and "Morendo". There are also numerical annotations, including "192" and "3". The score includes musical notation for notes, rests, and phrasing slurs. The page number "3" is visible in the top right corner.

III. Variazione giocosa per Flauto

Tempo giusto ♩ = 120

Flauti I-II

Violini I-II

Viola

Violoncelli

Contrabbassi

Violini I

Violini II

Viola

Violoncelli

Contrabbassi

Tempo giusto ♩ = 120

Violini I

Violini II

Viola

Violoncelli

Contrabbassi

R. & B. STEIN

Handwritten annotations: Blue circles above the title, red numbers 2 and 3, red 'f' dynamics, red checkmarks, and red arrows.

The image shows a handwritten musical score on a page numbered 75. The score is divided into three systems, each with five staves (Flute, Clarinet, Violin I, Violin II, and Cello/Double Bass). The first system is marked with '(a)', '(b)', and '(1)' above the staves. The second system has a large red '2' on the left and a blue '2' on the right. The third system has a large red '3' on the right. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in red ink include 'fl' (flute), 'ff' (fortissimo), and other performance instructions. A blue 'N' is written at the bottom center. The publisher's name 'G. & C. 17000' is visible at the bottom of the page.

This image shows a page of handwritten musical notation for a symphony orchestra. The score is divided into three systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Trombone (Trom.). The second system includes Trumpet (Tromp.), Trombone (Tromb.), and Trombone (Tromb.). The third system includes Violin I (Vcl. I), Violin II (Vcl. II), Viola (Vcl. III), Violoncello (Vcl. IV), and Contrabass (Cb.).

Key annotations in red ink include:

- Large numbers '3' on the left margin, likely indicating rehearsal marks or measures.
- Dynamic markings 'f' (forte) at the beginning and end of sections.
- Tempo markings 'And. spicc.' (Andante spiccato) above the strings.
- Handwritten notes and symbols above the staves, such as '3' and '2' with boxes, possibly indicating fingerings or articulation.
- A 'Coda' symbol at the end of the score.

The notation includes various rhythmic patterns, slurs, and dynamic markings. The paper shows signs of use, with some smudges and a date stamp '2008' at the bottom.

The image shows a handwritten musical score for a string orchestra, consisting of three systems of staves. The notation includes various dynamics and performance markings:

- System 1:** Flute (Fl.), Piccolo (Pic.), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), and Violoncello/Double Bass (Vcl./Cb.). The Flute part has a red *ff* marking above it. The Piccolo part has a red *p cresc.* marking and a blue *p* marking below it. A blue line indicates a dynamic change across the system.
- System 2:** Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), and Violoncello/Double Bass (Vcl./Cb.). The Viola part has a red *p cresc.* marking below it. The Violoncello/Double Bass part has a blue *p* marking below it.
- System 3:** Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The Violin II part has a red *mf* marking above it. The Viola part has a red *p cresc.* marking below it. The Violoncello part has a blue *p* marking below it.

At the bottom of the page, there are handwritten annotations:

- "BRIDGE" with an arrow pointing to the right.
- A red *ff* marking.
- A tempo marking: $\frac{3}{4}$ (4 + 4) 2 = 2.
- A signature: "B. & S. 17500".
- A date: "1900".

Handwritten musical score for orchestra, featuring multiple staves and extensive annotations. The score includes:

- Violins (Vln. I & II):** Violin I and II parts with various markings and dynamics.
- Viola (Vla.):** Viola part with dynamic markings.
- Violoncello (Vcl.):** Cello part with dynamic markings.
- Double Bass (Cb.):** Double bass part with dynamic markings.
- Timpani (Timp.):** Timpani part with a blue line indicating a specific section.
- Handwritten Annotations:**
 - Red 'f' (forte) markings at the top and bottom of the page.
 - A red '3' with a triangle symbol at the top right and bottom right.
 - A red '4' at the bottom left.
 - A red 'Tutti' marking with a large 'f' in the middle section.
 - Red circles around notes in the strings.
 - A blue line underlining the Timpani staff.
 - A yellow highlight on the Trumpet (Tr.) staff.
 - Handwritten numbers '3' and '2' in circles above the Violin I staff.
- Text:** "SPECIAL TO ME 123-4" at the top right and "D & E 17122" at the bottom center.

A handwritten musical score on a page numbered 79. The score is divided into two systems by a red horizontal line. The first system includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. The second system includes staves for Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Tuba. The score is heavily annotated with red and blue ink. A large red '2' is written on the left side of the first system. At the top left, 'mf' is written in red. In the second system, 'f' is written in red on the Clarinet and Bassoon staves. At the bottom left, a red 'f' is written. At the bottom right, 'DIM' is written in blue with a blue arrow pointing to the right. The publisher's name 'B. & S. 17522' is printed at the bottom center.

This image shows a page of handwritten musical notation for an orchestra, page 80. The score includes staves for Percussion (Perc.), Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcllo.), and Contrabass (Cb.). The music is heavily annotated with red and blue ink. Red markings include dynamic markings such as **f** (forte) and **mf** (mezzo-forte), and a large **ff** (fortissimo) at the bottom right. Blue markings include slurs and accents. A red box highlights a measure in the Percussion part. The number '13' is written in a box above the Violin I staff. The name 'R. & S. 17143' is printed at the bottom center. The word 'PAGE' is written in large red letters at the bottom right.

REVOLUZIONE (R)

11

IV. Variazione in modo di Scherzo per Clarinetto

15 *Vivace* *al. 133*

Fl. I

Fl. II

Ob.

Cl. II

Fag.

f

2

2

1-197

15 *Vivace* *al. 133*

Via. I

Via. II

Vcl.

Vcl. II

Ch.

f

2

f

f

2

8

B. & B. 17528

This image shows a handwritten musical score for a string quartet and woodwinds. The score is divided into two systems. The first system includes parts for Violin I, Violin II, Viola, Violoncello (Cello), and Tromba (Trumpet). The second system includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso (Double Bass). The score is annotated with red ink, including a large 'f' (forte) dynamic marking and a 'cl' (clarinet) marking. The music is written in a key signature of one flat and a 2/4 time signature. The score is numbered 12 and 13. The publisher's name 'D. & C. 17500' is visible at the bottom right.

- BRIDGE -

13

Flute

Piccolo

Oboe I

Oboe II

Bassoon

Clarinet I

Clarinet II

Trumpet I

Trumpet II

Trombone

Euphonium

Violin I

Violin II

Viola

Cello

Double Bass

B. & B. 17141

14

The image shows a handwritten musical score for a full orchestra and strings. The score is divided into several systems. The first system includes Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Trombone (Tromb.). The second system includes Trumpet (Tromp.), Horn (Horn), Trombone (Tromb.), and Timpani (Timp.). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The score contains various musical notations, including notes, rests, and dynamic markings. Handwritten annotations in red and blue ink are present throughout the score, including a large red bracket under the Flute part, a blue bracket under the Violin I and II parts, and several 'fp' (fortissimo/piano) markings. A large blue 'fp' marking is also present at the bottom of the page. The page number '14' is written in the top left corner.

This image shows a page of handwritten musical notation, page 15, featuring a score for strings and woodwinds. The score is divided into two systems. The first system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The second system includes staves for Flute, Clarinet, Bassoon, and Contrabass. The music is written in a key with one sharp (F#) and a 2/4 time signature. A prominent feature is a series of red handwritten 'f' (forte) markings placed above and below the staves at the beginning of the second system. A blue bracket on the right side of the page spans from the first system down to the end of the second system. The word 'TUTTI' is written in blue ink on the right side, underlined, and is also faintly visible in the background. The number '15' is printed in the top right corner. The notation includes various rhythmic patterns, such as sixteenth and thirty-second notes, and rests.

10 **f**

BRIDGE

20

Fl. I

Fl. II

Ob.

Cl. I

Cl. II

Fag.

Cor. I

Cor. II

Timp.

f **mf**

Vla. I

Vla. II

Vcl. I

Vcl. II

Cb.

f **mf**

f

8 (111)

D. & B. 17588

Detailed description of the musical score: The score is for a bridge section, measures 10 to 20. It features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Violoncello, Contrabass) are active throughout. The brass (Cor Anglais) and timpani have specific entries in measure 19. Handwritten red ink annotations are prominent, including a large 'f' at the start, 'arco' markings for strings, and 'pizz.' markings for strings in measure 19. Dynamics like 'mf' and 'f' are also written in red. The word 'BRIDGE' is written in the top right, and '20' is written above measure 20. The publisher's name 'D. & B. 17588' is at the bottom, along with a handwritten '8 (111)' and another 'f'.

17

Cl. I

Fag.

Cor. I & II

Tromb.

Vln. I & II

Vln. II

Vln.

Vcllo

8

Cl. I

Vln. I & II

Vln. II

Vln. I & II

C.

8

pp

Tutti

B. & C. 17622

18

P. BRIDGE

Fl. I

Fl. II

Cl. I

Cl. II

Fag.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Ligature used

mp

f

p

BRIDGE

P.

1. & 2. 17543

This image shows a handwritten musical score for an orchestra, page 10. The score is written on ten staves, labeled from top to bottom as: Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vcl.), Double Bass (Cb.), Trumpet I (Tpt. I), Trumpet II (Tpt. II), and Trombone (Tbn.). The music is in 2/4 time and features a variety of rhythmic patterns and dynamics. A prominent feature is a large, sweeping melodic line in the Clarinet part, marked with a red 'ff' and a blue line, with three exclamation marks at the end. Other parts include woodwinds and strings playing rhythmic patterns. Handwritten annotations in red ink include a box around a measure in the Flute part with the word 'RITORNELLO' written above it, and a red 'f' at the bottom of the page. The page number '10' is in the top right corner.

20

Fl.

Ob.

Cl. Bb.

Fag.

Tr.

Trom.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Cl. I

Vln. I
sin.

Vln. II
sin.

Vla.

Vcl.

Cb.

8 mf

B. & S. 17602

BARIOTE 21

Handwritten musical score for Baritone, featuring multiple staves for woodwinds, strings, and brass. The score includes dynamic markings such as *mf* and *f* in red ink, and a rehearsal mark **25** in a box. The bottom of the page contains the number **B. & E. 17522** and a handwritten note *mf* 4/4 (2+2) + 4 (2+2).

22

Fl Picc. Solo to Fl II

Fl Picc. Solo to Fl II

Fl I

Fl II

Oboe

Clarinet I

Clarinet II

Bassoon

Trumpet I

Trumpet II

Trombone I

Trombone II

Timpani

Snare

Viola I

Viola II

Violin I

Violin II

Cello

M. & K. 17542

P

This image shows a handwritten musical score for a string quartet and woodwinds. The score is divided into two systems. The first system includes parts for Clarinet I (Cl. I), Flute (Flg.), Trombone (Trom.), Bassoon (Fag.), Violin II (Vla. II), Violin I (Vla. I), Viola (Vcl.), Cello (Cb.), and Double Bass (Tuba). The second system includes parts for Trombone (Trom.), Violin I (Vla. I), Violin II (Vla. II), Viola (Vcl.), Cello (Cb.), and Double Bass (Tuba). The score features various musical notations, including dynamics such as *pp* and *pp* *sub.*, and performance instructions like *arco* and *col legno*. There are several handwritten annotations in red and blue ink, including boxes around notes, arrows, and the letters 'F', 'D', and 'A'. A large 'X' is written at the top of the first system. The publisher's name 'B. & H. 17542' is visible at the bottom of the page.

CLOSING -

24

Cl. I

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Fl.

Pic.

Cl.

Tromp.

Arpa

Vln. I

Vln. II

Vcl.

Cb.

D. & C. STEIN

$\text{♩} = 52$

The image shows a handwritten musical score for a closing section. The score is written on multiple staves, including Cl. I, Vln. I, Vln. II, Vla., Vcl., Cb., Fl., Pic., Cl., Tromp., and Arpa. The score includes various musical notations, dynamics (pp, p, f), and handwritten annotations in blue and red ink. The word "CLOSING -" is written at the top. The number "24" is written in the top left corner. The publisher's name "D. & C. STEIN" is at the bottom. A tempo marking $\text{♩} = 52$ is at the bottom right. There are several red and blue markings throughout the score, including brackets, arrows, and boxes.

V. Variazione drammatica per Viola

The image shows a handwritten musical score for a Viola variation. The title is "V. Variazione drammatica per Viola". The score is written on six staves: two for Violins (Vln. I and Vln. II), two for Violas (Vla. I and Vla. II), and two for Cellos/Double Basses (Cb. and Cb.). The music is in 2/4 time. The score is heavily annotated with handwritten notes in red and blue ink. Red annotations include dynamic markings such as *mf*, *f*, and *pp*, and performance instructions like "dolce e sostenuto". Blue annotations include dynamic markings like *pp* and *ppp*, and other markings. There are also red and blue brackets and lines indicating phrasing or specific notes. The page number "25" is visible in the top right corner. At the bottom center, there is a small number "4" and the text "B. & S. 17122".

Handwritten musical score for orchestra, page 96. The score is divided into systems, each containing staves for different instruments. The instruments listed are Cl. I-II, Vla. I, Vla. II, Vla. Solo, Vcl., Cb., Fl. I-II, Cl. I-II, Vla. Solo, Fl. I-II, Cor. I, and Vla. Solo. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *pp*, *mf*, *liberamente*, *rit. espresso*, *agitato*, *rit.*, *molto*, *tempo*, and *pp*. There are also handwritten annotations in red and blue ink, including circled numbers (32, 33, 34, 35) and various symbols. The score is signed "G. A. H. STEIN" at the bottom.

Handwritten musical score with multiple staves and annotations.

Staff 1-6: Flutes 1-2, Oboes 1-2, Clarinets 1-2, Bassoon. Includes handwritten dynamics *cf* and *HF*, and a circled **3**.

Staff 7-8: Violins 1-2. Includes handwritten dynamics *pp* and *ppp*, and a circled **2**.

Staff 9-10: Viola and Cello. Includes handwritten dynamics *ppp* and *ppp*, and a circled **2**.

Staff 11-12: Trumpets 1-2. Includes handwritten dynamics *pp* and *ppp*, and a circled **2**.

Staff 13: Trombone. Includes handwritten dynamics *ppp* and *ppp*.

Staff 14: Percussion. Includes handwritten dynamics *ppp* and *ppp*.

Staff 15-16: Horns. Includes handwritten dynamics *pp* and *ppp*, and a circled **2**.

Staff 17: Tuba. Includes handwritten dynamics *pp* and *ppp*.

Staff 18: Double Bass. Includes handwritten dynamics *pp* and *ppp*.

Staff 19: Grand Staff. Includes handwritten dynamics *pp* and *ppp*.

Staff 20: Grand Staff. Includes handwritten dynamics *pp* and *ppp*.

Additional annotations include a boxed **J.=98** and a circled **4_D** at the bottom. The composer's name **DMASOR** is written at the bottom right.

VI. Variazione canonica per Oboe e Fagotto

Adagio tranquillo $\downarrow = 60$

molto espress.

Oboe (Oboe I)
Fagotto (Fagotto)
Vcl. I
Vcl. II
Vcl. III
Vcl. IV
Cb.

Handwritten annotations:
- Red '2' in the left margin next to Oboe and Fagotto staves.
- Red '2' in the left margin next to Violin II staff.
- Red 'CB' at the end of the Violin section.
- Blue and red markings on the strings, including brackets and arrows.

Score details:
- Rehearsal marks at 25 and 33.
- Crescendos: *cresc. poco* in Oboe and Fagotto; *cresc. poco a poco* in Violins, Violas, and Cello/Double Bass.
- Dynamic markings: *p*, *f*, *fz*, *fz sfz*.

Handwritten notes at the bottom:
- $C \rightarrow Bb$
- $D \rightarrow C$
- $G \rightarrow$
- C
- $D \rightarrow C$
- $F \rightarrow G$
- $E \rightarrow D$
- C
- $D \rightarrow C$

Handwritten musical score for strings, featuring staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score includes dynamic markings such as *pp*, *mp*, *f*, and *sempre dim.*, along with performance instructions like *sempre* and *sempre dim.*. Red and blue annotations are present throughout the score, including circled notes, arrows, and underlines. The page number 99 is visible in the top right corner.

Violin I
Violin II
Viola
Cello/Double Bass

pp
mp
f
sempre
sempre dim.

sempre dim

30

The image shows a handwritten musical score for a string quartet and woodwinds. The score is divided into three systems. The first system includes Violin I, Violin II, Viola, and Cello. The second system includes Violin I, Violin II, Viola, and Cello. The third system includes Violin I, Violin II, Viola, and Cello. The score is heavily annotated with handwritten markings in red, blue, and purple. These include dynamic markings such as *pp*, *ppp*, and *ppp +*, as well as performance instructions like "P molto espressivo" and "P staccatissimo". There are also various bracketed notes and circled symbols. At the bottom right, there is a large handwritten note: "PPP + AMATOR dx = 144".

Violin I
Violin II
Viola
Cello

pp
ppp
ppp +

P molto espressivo
P staccatissimo

PPP +
AMATOR
dx = 144

WAIT MUTES

VII. Variazione ritmica per Tromba e Trombone

Allegro $\text{♩} = 144$

3

3

non legato, marcato

3

3

molto accentuato

3

3

molto accentuato

f

f

This image shows a handwritten musical score for a full orchestra and choir. The score is written on multiple staves, including strings (Violins I and II, Viola, Violoncello, Contrabasso), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Timpani), and a choir (Soprano, Alto, Tenor, Bass). The score is marked with a large red 'f' at the top and bottom, indicating a forte dynamic. There are several red annotations throughout the score, including a large red 'f' in the center, a red 'f' with a bracket in the Viola part, and a red 'f' with a bracket in the Contrabasso part. The score is numbered '33' in the top left corner. The publisher's name 'H. & W. 17622' is visible at the bottom center. There are also some handwritten numbers and markings, such as '4' and '7', scattered throughout the score.

This image shows a page of handwritten musical notation, likely a score for a string quartet and woodwinds. The page is numbered 103 in the top right corner. The score is divided into two systems. The first system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The second system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. A red bracket on the left side of the page groups the Violin I and Violin II staves in both systems. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f marc.* and *sempre f*. There are also some handwritten annotations in red ink, including a bracket and the word "rit." in the lower system. The page is numbered 37 in a box at the top of the first system and 47 in a box at the top of the second system. The name "B. & S. 1888" is visible at the bottom of the page.

34

The image shows a page of a musical score, numbered 34 in the top left corner. The score is arranged in two systems. The first system contains six staves: Violin I, Violin II, Viola, Violoncello (Cello), Contrabasso (Double Bass), and Tromba (Trumpet). The second system contains five staves: Clarinet I, Clarinet II, Fagotto (Bassoon), Tromba (Trumpet), and Contrabasso (Double Bass). The music is written in a common time signature. The first system features a dense texture of sixteenth and thirty-second notes in the upper strings, with a 'pizz.' (pizzicato) marking in the double bass. The second system includes woodwind entries with 'pizz.' markings and a '6' written below the double bass staff. A large number '35' is enclosed in a box at the end of the first system and above the start of the second system. The publisher's information 'G. & C. 17588' is printed at the bottom center.

Viol. I
Viol. II
Vcl.
Cb.
Tr.
Cl. I
Cl. II
Fg.
Tr.
Cb.

G. & C. 17588

6

This image shows a handwritten musical score for a string quartet, consisting of four staves: Violin I, Violin II, Viola, and Cello. The score is written in a standard musical notation with various notes, rests, and dynamic markings. The page number '105' is visible in the top right corner. The score is divided into two systems. The first system includes staves for Violin I, Violin II, Viola, and Cello. The second system includes staves for Violin I, Violin II, Viola, and Cello. There are several handwritten annotations in red ink: a large '3' is written to the right of the first system, another '3' is written to the right of the second system, and a third '3' is written to the right of the third system. A blue horizontal line is drawn under the Cello staff in the second system. The text 'S. & B. 11544' is printed at the bottom center of the page. The name 'LISTEZA' is written in the bottom right corner with an arrow pointing to the right.

Lento
30

VIII. Variazione in modo di Moto perpetuo per Violino
Lo stesso tempo $\downarrow = 194$

3

p

3

mf

3

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Op. 20. 17522

This image shows a page of handwritten musical notation, page 37, featuring a score for strings and woodwinds. The score is divided into three systems. The first system includes staves for Violins I and II, Violas, Cellos, and Double Basses, with a handwritten 'p' (piano) dynamic marking. The second system includes staves for Flute I and II, Clarinet I and II, Bassoon, and Contrabass. The third system includes staves for Flute I and II, Clarinet I and II, Bassoon, and Contrabass. The score contains various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in blue and red ink are present throughout the score, including a blue 'p' in the first system, a blue '6' above the third system, a blue '8 (4+4)' below the third system, and red 'mf' and 'f' markings at the bottom. There are also blue and red lines underlining and bracketing parts of the score.

This image shows a handwritten musical score for a string quartet and woodwinds. The score is divided into two systems. The first system includes staves for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Violin I and II, Viola, Cello, and Double Bass. The second system includes staves for Violin Solo, Violin I, Violin II, Viola, Cello, and Double Bass. The score is heavily annotated with blue and red ink. Blue lines and arrows indicate phrasing and dynamics, while red lines and arrows highlight specific passages. A large red 'f' is written above the first system, and another red 'f' is written above the second system. A red 'mf' is written above the Violin Solo staff. A red '6' is written below the Violin Solo staff. The publisher's name 'B. & H. 17622' is visible at the bottom of the page. The string parts are marked with 'arco' and 'pizz.'.

This image shows a handwritten musical score for a string quartet and woodwinds. The score is divided into two systems. The top system includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. The bottom system includes parts for Flute I, Flute II, Clarinet, Bassoon, and Contrabass. The score is heavily annotated with red and blue ink. Red annotations include a large 'N' in the Flute I part, a red 'f' in the Violin I part, and red arrows pointing to specific notes in the lower woodwinds. Blue annotations include horizontal lines underlining sections of the score and a large blue '6' in the bottom left corner. The page number '39' is visible in the top right corner. The publisher's name 'G. & C. 17888' is printed at the bottom center.

40

maybe start
mp + cresc. molto -

mf

DAADOR

This image shows a handwritten musical score for a string quartet and woodwinds. The score is divided into two systems. The first system includes Violin I and II, Viola, and Cello/Double Bass. The second system includes Violin Solo, Flute I and II, and Clarinet. The score is annotated with various markings: a blue arrow at the top points to the start of a phrase with the handwritten note 'maybe start mp + cresc. molto -'; a red 'mf' is written in the first system; blue and red arrows and brackets highlight specific musical phrases and dynamics; a red box highlights a measure in the Violin Solo part; and the signature 'DAADOR' is written at the bottom right. The number '40' is written in the top left corner, and 'b' is written in the bottom left corner.

IX. Variazione pastorale per Corno

Largamente espressivo $\text{♩} = 60$

4

mf

4

4

4

5

R. & B. 17122

This image shows a page of a handwritten musical score for a symphony. The score is divided into two systems. The first system (measures 42-47) includes parts for Oboe I, Violin I, Violin II, Viola, and Cello. The second system (measures 48-53) includes parts for Flute, Clarinet I, Oboe I, Violin II, Viola, Bass Violoncello, and Contrabass. The manuscript is heavily annotated with red and blue ink. Red annotations include circled notes, the word "PFC", and "HN". Blue annotations include dynamic markings such as "ppp", "pp", "p", "mf", "f", "ff", "ppp" (in boxes), "pp", "p", "mf", "f", "ff", and "ppp". Other blue markings include "MORANDO" and "MORANDO" with arrows, and "MO" with a blue box. The score also features musical symbols like "rit.", "dim.", "cresc.", "ff", and "pp". At the bottom right, there is a handwritten instruction: "MORANDO ↗" and " $\downarrow = 88$ ". The page number "42" is written in the top left corner.

X. Interludio per Fiati (Allegretto)

Moderato 4/8

The image shows a handwritten musical score for a piece titled "X. Interludio per Fiati" in 4/8 time, marked "Moderato". The score is arranged in a system of five staves: Flute I, Flute II, Clarinet, Oboe, and Bassoon. The music features various melodic lines and rests. Handwritten annotations in red and blue ink are present throughout the score, including dynamic markings such as *mf*, *f*, and *ff*, and performance instructions like *poco*, *al. m.*, and *Fine*. There are also large handwritten numbers "3" and "6" on the left and right sides of the score, and a tempo marking "♩ = 56" at the bottom right. The page number "43" is visible in the top right corner.

44

Reprise of Theme (lib. opening)

XI. Ripresa dal Tema per Contrabbasso

Adagio molto espressivo *♩ = 60*

Arpa

Cl. Basso

Arpa

Cl. Basso

Arpa

Cl. Basso

molto precipitato *ff* *rit.* *a tempo*

Arpa

Cl. Basso

Arpa

Cl. Basso

pp *pp*

ritardando

B. & H. 17583

XII. Variazione finale in modo di Rondo per Orchestra

65 **Alliegro molto** $\text{♩} = 120$

3

accel

4

B-4+

TIMP

BEN MARC

f

f

6

4-2+2

B. & S. 17522

40

69

Picc. Fl. Ob. I. Cl. II. Fag. Cor. I. II. Tr. Tpt. I. Tpt. II. Vib. Org. Vln. I. Vln. II. Vla. Vcl. Cb.

f

10 9 +

B. & S. 17822

6

This image shows a page of handwritten musical notation, page 47. The score is arranged in systems. The top system includes woodwinds (flutes, oboes, clarinets, bassoons) and strings. The middle system includes a double bass line and a cello/bass line. The bottom system includes violins I and II, violas, cellos, and double basses. The notation is dense with notes, rests, and dynamic markings. A vertical blue line is drawn through the score, and several red boxes highlight specific passages in the string parts. At the top, there are four upward-pointing arrows and a triangle. The page number '47' is in the top right corner. At the bottom center, the text 'D & B 17000' is visible.

48

piu f

Flute

Piccolo

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Violin I

Violin II

Viola

Cello

Double Bass

A) incomplete

Branco

Cresc?

Cresc. molto

piu f

D. & C. 17888

This image shows a page of handwritten musical notation, likely a score for a string quartet or similar ensemble. The page is numbered 120 in the top right corner. The score is organized into three systems of staves. The first system (measures 1-4) features a piano part with a melodic line and a bass line, and a string part with a rhythmic accompaniment. The second system (measures 5-8) continues the piano part and string accompaniment. The third system (measures 9-12) shows a more complex piano part with many sixteenth notes and a string part with a similar rhythmic pattern. There are several handwritten annotations in red ink: a large 'ff' at the top left, a 'ff' at the bottom left, and a 'ff' in the middle of the third system. There are also four upward-pointing arrows at the bottom of the page. The page number '120' is written in the top right. The publisher's information 'B. & S. 17500' is visible at the bottom center. The page is marked with measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 along the left margin.

This page of a musical score, numbered 121, features a complex orchestration. The top system includes woodwinds (Flute, Clarinet I & II, Bassoon, and Contrabassoon) and strings (Violins I & II, Violas, Cellos, and Double Basses). The woodwinds play melodic lines with various articulations, while the strings provide a rhythmic and harmonic foundation. The bottom system is dedicated to the string section, showing detailed bowing and fingering for Violins I & II, Violas, Cellos, and Double Basses. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C). The page concludes with the publisher's information: G. & C. 17729.

This image shows a handwritten musical score for a large ensemble, including strings, woodwinds, brass, and percussion. The score is divided into two systems, with the first system starting at measure 72 and the second at measure 77. A vertical blue line is drawn through the score at measure 77, indicating a section change or rehearsal mark. Above the first system, there are seven upward-pointing arrows. The score includes various musical notations such as notes, rests, and dynamic markings. There are several handwritten annotations in blue and red ink. Blue lines and arrows highlight specific passages, and red circles and arrows point to other areas. The text "B. & S. 17011" is written at the bottom of the first system. At the very bottom of the page, there are two upward-pointing arrows and a rightward-pointing arrow.

52

23 SAIYUO (SATYRUS)

MAR.C

Flu. *acc* *marc*

Fl. *pl* *marc*

I

II

Flu.

Tr.

Trb.

23

Vla. I *apizz.* *VP*

Vla. II *apizz.* *VP*

Vln. *apizz.* *VP*

Vc. *(pizz.)* *VP*

Cb.

4

4

© A. R. 1952

This image shows a page of handwritten musical notation, page 53, featuring a score for orchestra and strings. The score is divided into two systems. The top system includes staves for Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), Bassoon (Fg.), Trumpet (Tr.), Trombone (Tbn.), and Cymbals (Cym.). The bottom system includes staves for Violin I (Via. I), Violin II (Via. II), Viola (Via.), Violoncello (Vcl.), and Contrabasso (Cb.).

Key features and annotations include:

- Measure 23:** A circled measure number '23' is present in the Flute and Violin I staves.
- Flute and Clarinet:** Red annotations include 'cu' and 'Acu' with arrows pointing to specific notes.
- Trumpet and Trombone:** Red boxes highlight notes, with the word 'ritardando' written in red below them.
- Violin I:** A red box highlights a note, with the word 'ritardando' written in red below it.
- Violin II:** A red box highlights a note, with the word 'ritardando' written in red below it.
- Viola:** A red box highlights a note, with the word 'ritardando' written in red below it.
- Violoncello:** A red box highlights a note, with the word 'ritardando' written in red below it.
- Contrabasso:** A red box highlights a note, with the word 'ritardando' written in red below it.
- Violin I:** A red box highlights a note, with the word 'ritardando' written in red below it.
- Violin II:** A red box highlights a note, with the word 'ritardando' written in red below it.
- Viola:** A red box highlights a note, with the word 'ritardando' written in red below it.
- Violoncello:** A red box highlights a note, with the word 'ritardando' written in red below it.
- Contrabasso:** A red box highlights a note, with the word 'ritardando' written in red below it.

At the bottom of the page, the text 'S. & B. 17500' and the number '9' are visible.

54

Flute
Clarinet
Oboe
Violin I
Violin II
Viola
Cello
Double Bass

8.8.8. 17511

This image shows a page of handwritten musical notation, likely a score for a symphony or concert band. The page is numbered 126 in the top right corner. The score is written on multiple staves, including woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and brass (trumpet, trombone, tuba). The notation includes various musical symbols such as notes, rests, and dynamic markings. A vertical blue line is drawn through the score, indicating a specific measure. There are several red handwritten annotations, including boxes around notes and the letters 'p' and 'mf' written in red ink. At the top of the page, there are some geometric symbols: a triangle, a square with the number 25 inside, and four upward-pointing arrows. At the bottom of the page, there is a handwritten '3)' on the left and the text 'B. & C. 17888' followed by '6 2 + 9' in the center.

Handwritten musical score for orchestra and choir, page 127. The score includes staves for Flute I, Oboe I, Clarinet I, Bassoon I, Trombone I, Violin I, Violin II, Viola, Cello, Double Bass, Trumpet I, Trumpet II, Trombone II, and Tuba. The music is in 2/4 time and features various dynamics and articulations. A vertical blue line is drawn through the score at measure 75. Red annotations include a box around a note in the Trombone I staff, a circled section in the Violin II staff, and various markings in the Trumpet and Trombone II staves. Blue annotations include a large bracket in the Trumpet I and II staves and a bracket in the Trombone II staff. The score is numbered 50 at the top left and 75 at the top right. The publisher's name 'B. & H. 17822' is visible at the bottom center.

This image shows a page of a musical score, likely for a symphony or concert band, with the title "MARCH" written vertically in large red letters on the left side. The score is divided into two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tr.), and Trombone (Tbn.). The second system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The score contains various musical notations, including notes, rests, and dynamic markings. A large red "f" (forte) is written vertically on the left side of the first system. There are also handwritten red annotations, including "HP" and "HP" with arrows, and a circled "A" above the Trombone staff. The number "77" is written in a box at the beginning of the first system and above the Violin I staff in the second system. At the bottom center, the number "4" is written, and the publisher's information "D. B. W. 17622" is visible.

68

Violin I
Violin II
Viola
Violoncello
Double Bass

Flute
Clarinet

Handwritten annotations: \uparrow \uparrow \uparrow \uparrow (above Violin I staff); \uparrow \rightarrow \uparrow (below Double Bass staff); 6 (below Double Bass staff).

S. & S. 17522

Detailed description: This is a page of a musical score, page 68. It features a full orchestral arrangement. The top section includes Violin I and II, Viola, Violoncello, and Double Bass. The middle section includes Flute and Clarinet. The bottom section includes Double Bass. The score is written in a common time signature. There are several measures of music. Handwritten annotations include four upward-pointing arrows above the Violin I staff in the third and fourth measures, and three arrows (one up, one right, one up) below the Double Bass staff in the fifth measure. A handwritten number '6' is written below the Double Bass staff in the first measure. The publisher's name 'S. & S. 17522' is printed at the bottom center.

This image shows a page of a handwritten musical score, page 130, featuring a variety of instruments. The score is divided into several systems:

- Flutes (Fl.)**: The top system includes parts for Flute 1 and Flute 2, with a Flute 3 part below them. A circled number '28' is written above the Flute 1 staff.
- Oboes (Ob.)**: The second system contains parts for Oboe I and Oboe II.
- Clarinet (Cl.)**: A single Clarinet part is located in the third system.
- Trumpets (Timp.)**: The fourth system is for the Timpani (Timp.).
- Violins (Vln.)**: The fifth system contains parts for Violin I and Violin II.
- Violas (Vla.)**: The sixth system contains parts for Viola I and Viola II.
- Cello (C.)**: The seventh system is for the Cello.
- Bass (B.)**: The eighth system is for the Bass.

Handwritten annotations in red ink are present throughout the score:

- A large red 'F' (forte) is written in the center of the page, spanning across the Timp., Vln., and Vla. systems.
- The word 'TMP' is written in red above the Timp. staff.
- Red arrows point to specific notes in the Flute, Oboe, and Clarinet parts.
- Red markings, including 'p' (piano) and 'f' (forte), are visible in the string parts.
- A red '6' is written at the bottom left of the page, near the Bass staff.

The page number '130' is printed in the top right corner. At the bottom center, the number 'D. & H. 17522' is printed.

60

79

Flut.

Cl.

Cl.

Tr.

Tr.

Tr.

Tr.

Timb.

Drum

79

Vla. I

Vla. II

Vla.

Vc.

Cb.

8

W & B. 17628
(4+4)
(5+3)

♩ ♩ (?)

A handwritten musical score for a string quartet and piano. The score is written on 14 staves. The top four staves are for the string quartet: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vcl.). The next two staves are for the piano: Right Hand (RH) and Left Hand (LH). The bottom four staves are for the string quartet again: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vcl.). The score is in 2/4 time and features a melodic line in the Violin I part, a supporting line in the Violin II part, and a rhythmic accompaniment in the Viola and Cello parts. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. There are several red annotations: a bracket labeled "Tutti" on the right side of the piano part, and two brackets labeled "rit" on the Violin I part. The number "132" is written in the top right corner. At the bottom center, the number "5. 2. 17111" is printed.

This page of a musical score, numbered 133, contains the following elements:

- Measures 82-87:** The top system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cello/Double Bass (Cello/Bass). The Flute and Oboe parts have two downward-pointing arrows above them in measures 84 and 85. A large red *ff* marking is written vertically on the left side of this system.
- Measures 88-93:** The second system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vcl.), and Tenor (Ten.). A large red *ff* marking is written vertically on the left side of this system.
- Measures 94-99:** The third system is for the Organ (Organo), with the instruction *con espressione* written above the staff.
- Measures 100-105:** The bottom system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vcl.), and Cello/Double Bass (Cello/Bass). Each of these staves has the instruction *f con espressione* written below it. A large red *ff* marking is written vertically on the left side of this system.
- Page Number:** The number 10 is written in the bottom left corner.
- Copyright:** The text "B. & C. 17522" is printed at the bottom center of the page.

A handwritten musical score for orchestra, featuring multiple staves for woodwinds, strings, and brass. The score is marked with a vertical red line and includes several red annotations: a large 'ff' (fortissimo) at the top right, a large red '7' and '8' in the center, and another 'ff' at the bottom right. The score includes dynamic markings such as 'ff' and 'f'. At the bottom, there is a time signature '13: 9' and a tempo marking '4 5'. The page number '134' is visible in the top right corner.

84

This musical score page, numbered 84, contains the following parts and staves:

- Flute (Fl.)**: Two staves, both playing a melodic line with eighth-note patterns.
- Oboe (Ob.)**: One staff, playing a melodic line with eighth-note patterns.
- Clarinet (Cl.)**: Two staves, both playing a melodic line with eighth-note patterns.
- Bassoon (Fag.)**: One staff, playing a melodic line with eighth-note patterns.
- Trumpet (Tr.)**: Two staves, both playing a melodic line with eighth-note patterns.
- Trombone (Trom.)**: One staff, playing a melodic line with eighth-note patterns.
- Timpani (Timp.)**: One staff, playing a rhythmic pattern.
- Percussion (Perc.)**: One staff, playing a rhythmic pattern.
- Violin I (Vln. I)**: One staff, playing a melodic line with eighth-note patterns.
- Violin II (Vln. II)**: One staff, playing a melodic line with eighth-note patterns.
- Viola (Vla.)**: One staff, playing a melodic line with eighth-note patterns.
- Cello (Vcl.)**: One staff, playing a melodic line with eighth-note patterns.
- Double Bass (Cb.)**: One staff, playing a melodic line with eighth-note patterns.

Red markings are present on the Flute, Oboe, Clarinet, Bassoon, and Trumpet staves, indicating specific performance instructions or corrections.

4

B. & S. 17322

A handwritten musical score on page 136, featuring multiple staves for woodwinds, strings, and brass. The score includes several measures of music with various annotations in red ink. A large red '3' is written above the first system. A red bracket spans the first two staves of the first system. A red '9' is written above the third staff of the second system, and a red '7' is written to its right. A red '8' is written above the fourth staff of the second system, and a red '8' is written to its right. A red '5' is written below the first staff of the third system, with '(3+1+1)' written below it. A red '3' is written above the first staff of the third system, with a red triangle symbol below it. At the bottom of the page, the text 'TEMPO ff' is written in red, followed by a red arrow pointing to the right.

Handwritten musical score with various annotations. The score includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Oboe (Ob.), Trumpet (Tromp.), Horns (Hörn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vcllo), Violoncello (Vcllo), and Contrabass (Cb.).

Annotations include:

- Red number '5' at the top center.
- Red number '3' on the Tromp. staff.
- Red number '4' on the Hörn. staff.
- Red number '6' on the Fag. staff.
- Red number '6' at the bottom right.
- Blue handwritten notes '48 P' on the Hörn. staff.
- Red handwritten notes 'F6' and a red box on the Fag. staff.
- Red handwritten notes '3' and '4' on the Hörn. staff.
- Red handwritten notes '3' and '4' on the Hörn. staff.
- Red handwritten notes '3' and '4' on the Hörn. staff.
- Red handwritten notes '3' and '4' on the Hörn. staff.

Other markings include a square box with '53' and a triangle with '3' at the top, and a triangle with '3' at the bottom.

Performance instructions include: *10^o P. ant. cresc. poco a poco* and *P. cresc. poco a poco*.

Copyright information: U.S. N. 17522

This image shows a page of a handwritten musical score, page 138. The score is written on a system of staves for various instruments and voices. The instruments listed on the left are Flute I (Fl. I), Flute II (Fl. II), Oboe (Ob.), Clarinet in B-flat (Cl. Bb.), Bassoon (Fag.), Trumpet I (TR I), Trumpet II (TR II), Trombone I (TB I), Trombone II (TB II), Timpani (Timp.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vcl.), Cello (Vcl.), Double Bass (Cb.), and Contrabass (Cb.). The score includes musical notation with notes, rests, and dynamic markings. A large red bracket on the right side of the page spans from the Flute I staff down to the Trombone II staff. Several red annotations are present: a red box around a note in the Oboe staff with the word "Tutti" written next to it; another "Tutti" written vertically on the right side of the page; a red box around a note in the Clarinet II staff with "COR 2" written above it; a red box around a note in the Trumpet II staff with "TR" written above it; a red box around a note in the Trombone I staff with "TB" written above it; and a large red "ff" (fortissimo) marking at the bottom right of the page. The page number "138" is in the top right corner. At the bottom center, there is a small number "2" and the text "D. & E. 11511".

This musical score page includes the following parts and markings:

- Handwritten:** A circled 'A' and 'ff' at the top left.
- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (Fag. II).
- Vocal Soloists:** Soprano (Sop.), Alto (Alto), Tenor (Ten.), and Bass (Bass). The Soprano and Alto parts have circled 'ff' markings.
- Other Instruments:** Timpani (Timp.), Cymbals (Cym.), and a string section (Violins I and II, Violas, Cellos, and Double Basses).
- Lyrics:** "Pauvre dans la ville" and "Mille ans".
- Page Markings:** "12: 9" in blue ink at the bottom left and "9" in black ink at the bottom right.
- Copyright:** "B. & S. 17622" at the bottom center.

Handwritten musical score for "Two Closing Mat'l". The score is arranged in systems. The first system includes staves for Flute I, Flute II, Oboe, Clarinet, Bassoon, and Bass. The second system includes staves for Violin I, Violin II, Viola, and Cello. The third system includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. The score features various musical notations, including notes, rests, and dynamic markings. A handwritten "4" is present at the bottom left, and a handwritten "4" is at the bottom right. The number "85" is written in a box above the first staff of the third system. The number "88" is written in the top right corner. The publisher's information "G. & C. 17822" is printed at the bottom center.

Two Closing Mat'l

85

88

4

G. & C. 17822

4

TO

Handwritten musical score for orchestra, featuring multiple staves for various instruments. The score includes a blue vertical line and several red annotations: a vertical line, a large red '4' at the bottom, and red boxes highlighting specific notes in the Trombones (I, II, III, IV), Timpani, and Bass Drum parts. The text "SEMPRE ff" is written in red at the bottom. The score includes the instruction "SEMPRE ff" and the publisher information "B. & S. 17882".

4

SEMPRE ff

B. & S. 17882

This image shows a page of handwritten musical notation for an orchestra, numbered 142. The score is arranged in systems, with instruments listed on the left: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr.), Trombone (Tromb.), Timpani (Timp.), Cymbals (Cym.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *f*, and *cruc.*. There are several handwritten annotations in red ink: a circled 'D' in the Flute part, a circled 'D' in the Trumpet part, and the text 'sub mf' written across the Trombone and Timpani staves. Blue horizontal lines are drawn across the Trumpet and Trombone staves. A circled '85' is visible in the Viola part. At the bottom left, there is a handwritten number '4' and some faint markings.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including woodwinds (Flute, Oboe, Clarinet, Bassoon), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and percussion (Timpani, Cymbals, Snare, Bass Drum). The score is marked with dynamic instructions: *poco* and *ff* (fortissimo). A handwritten *ff* is written in red ink at the top left, with an upward-pointing arrow. At the bottom left, the tempo is marked *11:4+* and the dynamics *poco ff* are written in blue and red ink. The score is numbered 72 in the top left corner. The publisher's name, "B. G. S. 17522", is visible at the bottom center of the page.

Handwritten musical score for a full orchestra. The score is written on multiple staves, including woodwinds, strings, and brass. It features several annotations in red ink, including dynamic markings like **ff** and **fff**, and performance instructions such as **tr** (trill) and **level**. A blue triangle is drawn at the top left of the first staff. At the bottom left, there is a blue number **7** followed by **(4+3)**. At the bottom right, there is a red **ff** marking with **OR** and **fff** below it. The bottom of the page contains the instrument list: **FP/VCL/CL/VLA/CO-BEN/TROT-BASS/VLN/HN/CO/ tutti**. The number **5 & 8 11000** is printed at the bottom center of the score area.

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