

Wolfgang von Schweinitz

Plainsound Etudes

FOR VIOLA SOLO

Three Just Intonation Studies

based on a flexible non-tempered 11-limit 31-tone scale

op. 58 b

2015

*for Andrew McIntosh
and all violists with an interest in
the sound and performance practice
of microtonal just intonation*

PLAINSOUND MUSIC EDITION

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ACCIDENTALS

for microtonal just intonation

EXTENDED HELMHOLTZ-ELLIS JI PITCH NOTATION

The exact intonation of each pitch is written out by means of the following harmonically defined accidentals:

$\flat\flat$ \flat \natural \sharp \times *Pythagorean series of perfect fifths, based on the open strings*
(... c g d a e ...)

\flat \natural \sharp \times $\flat\flat$ \flat \natural \sharp *lowers / raises the pitch by a syntonic comma*
 $81:80 = \text{circa } 21.5 \text{ cents}$

\flat \natural \sharp \times $\flat\flat$ \flat \natural \sharp *lowers / raises the pitch by two syntonic commas*
 $\text{circa } 43 \text{ cents}$

\flat \natural \sharp *lowers / raises the pitch by a septimal comma*
 $64:63 = \text{circa } 27.3 \text{ cents}$

\flat \natural \sharp *lowers / raises the pitch by two septimal commas*
 $\text{circa } 54.5 \text{ cents}$ (not used in this score)

\flat \natural *raises / lowers the pitch by an 11-limit undecimal quarter-tone*
 $33:32 = \text{circa } 53.3 \text{ cents}$

These 'Helmholtz-Ellis' accidentals for just intonation were designed in collaboration with Marc Sabat.

The attached arrows for pitch alterations by a syntonic comma are transcriptions of the notation used by Hermann von Helmholtz in his book "Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik" (1863). – The annotated English translation "On the Sensations of Tone as a Physiological Basis for the Theory of Music" (published 1875/1885) was made by Alexander J. Ellis, who refined the definition of pitch within the 12-tone system of Equal Temperament by introducing a division of the octave into 1200 cents. – The accidental sign denoting an alteration by a septimal comma was devised by Guiseppe Tartini (1692-1770), the composer, violinist and researcher who investigated the difference tones created by double-stops.

Pitch-bend information

In addition to the harmonic definition of a pitch by means of its accidentals, it is also possible to specify its absolute pitch-height as a cents-deviation from the respectively indicated chromatic pitch in the standard 12-tone System of Equal Temperament. – Such additional pitch-bend numbers are not included in this score, as every pitch can be tuned by ear. There is no need for rehearsals with the aid of a tuning device.

Frequency ratios

The score also denotes the mathematical frequency ratios of the various just intervals performed as double stops or melodic steps. The numbers of these ratios contain a lot of information, which is extremely valuable for tuning the intervals by ear. The frequency ratio serves as the stenographic "code name" of the interval, specifying not only its size, but also the partial-unisons and difference tones relevant for its timbre, as well as the fundamental pitch or root of the interval (its periodicity pitch) and the relative degree of consonance or harmonic complexity of the tone relationship.

DYNAMICS

The piece should be performed without any frequency vibrato and with a soft, but confident and embracing sound that includes both strongly emphasized accents and the magic of a sudden pianissimo. Every tuned double-stop sonority may be interpreted at the dynamic level that seems most adequate for expressing its specific timbre, identity and feeling within the harmonic, melodic and rhythmical context.

TEMPO

The piece should be performed with a lot of rubato (always counting dotted half notes) within a gradually accelerated melodic forward movement that accommodates the liberty to prolong a sound whenever needed or desired.

PERFORMANCE DURATION *circa 27 minutes*

Etude 1: ca. 6 ½ minutes, Etude 2: ca. 5 ½ minutes, Etude 3: ca. 13 minutes.
Each piece may also be performed separately.

Plainsound Etudes

for viola solo

Three Just Intonation Studies

based on a flexible non-tempered 11-limit 31-tone scale

Etude 1

James Tenney & Marc Sabat

Wolfgang von Schweinitz
op. 58 b (2015)

Cantando con tempo rubato (♩ ca. 48)

Partial unisons

16 : 15
Diatonic semitone

44 : 45
11-limit sixth-tone
(+39c)

8¹⁰² 8¹⁰² 8¹⁰²

3/2 3/2 4/3 9/2 2/1 9/8 6/5 15/8 11/6 ** 6/5

3- 3- (-112c) 1- (near the nut)

Difference tones

*per lo più: piano sonore (molto d'arco), e sempre non vibrato **

*) i.e. no frequency vibrato, please! But the occasional use of amplitude vibrato (once the intonation has been established) is recommended: periodic or aperiodic changes of bow pressure, bowing speed, or bow position (distance from the bridge and angle of the bow, controlling the amount of hair on the strings) produced by the right hand, or by shaking the instrument with the left hand, arm and shoulder, and/or with the chin.

**) To secure the intonation, it may sometimes be helpful to sing or hum the root or fundamental of the sonority while playing, e.g. in case of this 11-limit neutral seventh: the pitch tuned a perfect fifth or twelfth below the stopped note.

24 : 25
Small chromatic semitone
(+71c)

125 : 128
Lesser Diesis
(+41c)

8¹⁰² 8¹⁰² 8¹⁰²

6/5 4/3 8/5 5/3 8/5 8/5 16/5 64/25 5/2 8/5 ↑₄ (+204c)

2- 1 (+32c) 0 1- ↑1-

224 : 225
Septimal schisma

55 : 56

1 1 avanti (♩ ca. 50)

15/8 7/5 28/15 7/5 28/15 11/6 11/2

0 ↑1- (+8c only) ↑1- (+31c)

80 : 81
Syntonic comma

63 : 64
Septimal comma

48 : 49
Septimal sixth-tone

224 : 225

5/3 9/5 4/3 7/4 12/7 7/4 9/7 7/4 9/7

↑1- (+32c) ↑1- (+22c) ↑1- (+27c) ↑1- (+36c)

2025 : 2048
(+20c)

8¹⁰² 8¹⁰² 8¹⁰²

2 2 avanti (♩ ca. 52)

6/5 8/5 9/4 5/3 9/5 5/4 5/3 11/6

↑1 (+8c only) ↑1- ↑1- (+32c)

21 *avanti (o. ca. 54)* 3 *Enharmonic septimal quartertone*
 242 : 243 11-limit schisma 54 : 55 (+32c) 35 : 36 (+49c)

25 48 : 49 63 : 64 (+27c)

29 *avanti (o. ca. 56)* 4
 44 : 45 (+39c) 32 : 33 11-limit quartertone 63 : 64 (+27c) 6 : 7 (+267c)

33 *ritenuto* *a tempo* 5
 55 : 56 (+31c) 32 : 33 (+53c) 33 : 32 (-53c)

37 *avanti (o. ca. 58)* 6
 32 : 33 (+53c) 16 : 15 (-112c) 44 : 45 (+39c)

41 *ritenuto*
 1215 : 1232 (+24c) 45 : 44 (-39c) 27 : 28 (+63c) 7 : 5 (-583c) 80 : 81 (+22c) 63 : 64 (+27c) 48 : 49 (+36c)

7 *a tempo* (o. ca. 58)

28:27 (-63c) 14:15 (+119c) 224:225 24:25 (+71c) Lesser Diesis 125:128 Septimal schisma 224:225 55:56 (+31c)

7/4 4/3 9/7 6/5 5/4 6/5 5/4 8/5 15/8 7/5 28/15 11/6

2- 1 0 3- ↑1 (+8c only) 0 ↑1- (+41c) 0 ↑1- (+8c)

32:33 (+53c) 54:55 (+32c) *ritenuto* 80:81 (+22c) 63:64 (+27c) *avanti* (o. ca. 60)

11/6 11/2 11/8 5/3 9/5 4/3 7/4 7/3

↑4 ↑1- ↑1

8 48:49 (+36c) 63:64 (+27c) *ritenuto* 25:24 (-71c) *a tempo* (o. ca. 60)

7/3 7/4 7/3 2/1 3/2 4/3 5/3 8/5 4/3 8/5 5/3 5/4 5/3

↑1- 03- 2- ↑1- (+27c) ↓3- 4 ↑3- (+92c)

54:55 (+32c) 242:243 (+7c only) 54:55 (+32c) **9** *ritenuto*

9/5 11/6 18/11 11/3 11/9 6/5 8/5 5/4

↑1- 02 03- ↑1- (+7c only) ↑1- ↑4 02 3-

125:128 (+41c) 25:24 (-71c) *Minor whole tone* 9:10 (+182c) 224:225 (+8c) *a tempo* (o. ca. 60) 1215:1232 (+24c)

5/4 6/5 4/3 7/6 7/3 7/2 4/3 243/112 11/5 4/3

↑1- (+41c) 0 ↑1- (+8c only) ↑2- (+24c) ↑1- (+24c)

44:45 (+39c) *ritenuto* *a tempo* *ritenuto*

11/5 9/4 4/3 9/4 4/3 3/2 9/4 8/3 5/2

↑2- (+39c) ↑1- (+39c) 03- ↑4

Etude 2

Vicentino & Gesualdo

Cantando con tempo rubato (o. ca. 60)

1

45:44 (-39c) 8^{va} 8^{va} 54:55 (+32c) 8^{va}

2/1 8/5 15/8 8/5 15/8 11/6** 11:10 (-165c) 5/3 9/5 5/3 11/6 18/11 5/3

3- 1- -3- 4- 3- (-39c) 2- 4- 3- 4- 4-

*piano sonore e sempre non vibrato**

*) see footnote on page 1.
**) see footnote on page 1.

5

10:11 (+165c) 10:11 11:10 128:135 (+92c) 1 224:225

11/6 5/3 11/6 5/3 8/5 5/3 8/5 6/5 8/5 7/5 5/4 7/6

-2- -1- 2- (-17c) 4- (-71c) -1 3 (+39c) 0 1- (+8c only) 3 (-63c)

9

Small chromatic semitone 25:24 (-71c) 8^{va} 18:35 (+1151c) 49:24 (-1236c) 8^{va}

7/6 5/3 9/5 5/3 8/5 5/3 7/6 7/4 4/3 7/4 7/6

3- 4- -1- 4- 4 (-71c) 1 (+49c) 2 (+119c)

13

Enharmonic septimal quartertone 36:35 2 avanti (o. ca. 63) Small septimal semitone 21:20 (-84c) 8^{va} 25:24 8^{va}

7/6 6/5 5/3 8/5 amp. vibr. 6/5 8/5 5/3 8/5 5/3 7/4

3 (-49c) 0 -3- 2 (+71c) 4 (-71c) 2 (-71c)

17

36:35 *ritenuto* 3 15:16 (+112c) Major whole tone 8:9 (+204c) Septimal third-tone 27:28

9/5 5/3 9/5 11/6 15/8 11/6 15/8 2/1 9/4 9/4 7/3 9/4

1- (-49c) 4 (+71c) 1- (-32c) -1 -3- gliss. 4 0 4 (+63c) 3-

a tempo (o. ca. 63)

Septimal sixth-tone

6:7 (+267c) 49:48 (-36c) 36:55 (-49c) 25:48 (+1129c)

9/4 6/5 8/5 4/3 8/7 7/6 6/5 8/5

0 1- amp. vibr.

4 *avanti* (o. ca. 66)

45:44 21:20 (-84c) 55:54 (-32c) 45:44 (-39c)

6/5 8/5 11/6 6/5 11/6 7/4 11/6 7/4 5/3 ↑03 (+88c)

1- 15/8 ↓1- (-39c) amp. vibr. ↓2 (-112c) -1-

ritenuto **5** *a tempo* (o. ca. 66)

44:45 55:54

8/5 9/2 18/11 5/3 5/4 amp. vibr. slide page 5/4 4/3

↓2 (-71c) ↓1- (-32c)

45:44 55:54 36:35 21:20 (-84c)

15/8 11/6 9/5 7/4 5/3 9/5 5/4 5/4 9/5

↑03 04 ↑03

↓3- (-39c) ↓3- (-32c) ↓3- (-49c)

6 *avanti* (o. ca. 69)

27:14 (-1137c) 8:9 (+204c)

9/5 9/2 7/3 7/4 7/4 amp. vibr. 03 7/4 9/4

4 0 1- (-49c) -1-

49:48 (-36c) 15:16 (+112c)

7/4 9/7 12/7 7/4 7/4 7/4 amp. vibr. 4/3

-1- 04 ↓1 (-36c) ↑1 ↓1

46 $35:72$ (+1249c) $24:25$ $35:36$ $48:49$ $225:224$ (-8c) **7**

5/4 6/5 7/6 8/7 9/4 8/5 8/5

-3- -1- $\uparrow 3-$ (+71c) $\uparrow 3-$ (+49c) $\uparrow 3-$ (+36c) -3 0 $\downarrow 1-$ (-119c) $\downarrow 2-$

50 $25:24$ *Lesser Diesis* $128:125$ (-41c) 8^{va} **8** *avanti* (o. ca. 72)

8/5 5/3 8/5 8/5 5/3 8/5 *amp. vibr.* 5/3 8/5 *amp. vibr.* $\circ 3-$ 9/2 5/3 9/5

$\downarrow 3-$ (-71c) $\downarrow 3-$ (-71c) $\uparrow 1-$ (+71c) $\uparrow 2$ (+71c) -1-

54 $55:54$ *ritenuto* *a tempo*

9/5 11/6 33/8 11/2 11/6 11/6

$\downarrow 1-$ (-32c) 11/8 *amp. vibr.* -1- $\downarrow 1-$

dolcissimo

58 $25:24$ $24:25$ $45:44$ **9**

11/6 6/5 5/4 6/5 2/1 6/5 8/5 11/6 4/3

$\downarrow 3$ (-71c) $\uparrow 3$ (+71c) $\downarrow 3$ (-39c) $\downarrow 1-$ (-39c) *amp. vibr.* -1-

62 *ritenuto* *Minor whole tone* *Septimal whole tone* *a tempo*

4/3 9/5 8/5 8/7 6/5 4/3 6/5 4/3 2/1 7/6 8/7

-1- 3- $\downarrow 1-$ (-49c) $\downarrow 1-$ (-36c) (near the nut)

66 *ritenuto* $80:77$ $55:54$ (-32c) $44:45$ (+39c)

7/6 *amp. vibr.* 4/3 2/1 4/3 7/5 40/21 11/6 5/4 *amp. vibr.* 6/5 8/5 6/5

$\uparrow 1-$ (+36c) $\downarrow 3-$ (-84c) *portamento* $\downarrow 3-$ (-66c) $\downarrow 1-$ (near the nut) (-31c) $\uparrow 3-$ (+39c) 0

Etude 3

György Ligeti & Gérard Grisey

Cantando con tempo rubato (♩ ca. 60)

Minor whole tone
9:10 (+182c)

Musical score for measures 1-4. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is one flat (B-flat). The time signature is 4/4. The music features complex rhythmic patterns and intervals. Above the staves, various intervals are indicated: 5/4, 5/3, 5/3, 5/3, 9/5, 5/4, 5/4, 2/1, 8/5, 4/3. Performance instructions include 'piano sonore e sempre non vibrato*' and 'amp. vibr.'. Fingerings are marked with numbers 0, 1, 2, 3. A dynamic marking '>' is present.

*) see footnote on page 1.

Musical score for measures 5-8. The score is written for three staves. Intervals indicated above the staves include 6/5, 4/3, 6/5, 4/3, 6/5, 8/5, 8/5, 8/5. Performance instructions include 'amp. vibr.' and 'Lesser Diesis 128:125 (-41c)'. Fingerings are marked with numbers 4, 3, 4. Dynamic markings '>' and '<' are used.

Musical score for measures 9-12. The score is written for three staves. Intervals indicated above the staves include 8/5, 5/3, 8/5, 5/3, 6/5, 5/3, 9/4, 5/2, 5/4, 5/2. Performance instructions include 'ritenuto' and '1 a tempo'. Interval ratios are given as 'Lesser Diesis = 128:125 (-41c)'. Fingerings are marked with numbers 1, 2, 0, 2, 3. Dynamic markings '>' and '<' are used.

Musical score for measures 13-16. The score is written for three staves. Intervals indicated above the staves include 5/2, 4/3, 5/4, 5/4, 6/5, 5/4, 5/2, 8/3, 6/5, 4/3. Performance instructions include 'amp. vibr.' and '2'. Interval ratios are given as '16:15 (-112c)', '25:24 (-71c)', and '15:16'. Fingerings are marked with numbers 1, 2, 3, 1. Dynamic markings '>' and '<' are used.

Musical score for measures 17-20. The score is written for three staves. Intervals indicated above the staves include 6/5, 9/8, 6/5, 5/2, 8/3, 11/4, 5/4. Performance instructions include 'Diminished Fourth' and '32:33', '44:45'. Interval ratios are given as '15:16', '32:25 (-427c)', and '15:16'. Fingerings are marked with numbers 2, 3, 3, 0, 4. Dynamic markings '>' and '<' are used.

8
ritenuto

20:21 (+84c) 7:6 (-267c) 9:10 3 9:10 (+182c) a tempo

21

4/3 5/4 6/5 8/7 4/3 6/5 5/3 6/5 4/3 8/5 5/3

0 ↓4 (-112c) 0 ↓1- ↓2 ↓1 (-182c) ↓2 (-84c) ↓1 (-22c) ↑1 (+71c)

20:21 (+84c) 35:36 (+49c) 20:21 (+84c) 21:20 32:25 (-427c) ritenuto

25

5/3 7/4 7/4 7/4 5/3 7/4 8/5

4 amp. vibr. 0 1- 0

4 a tempo

29

15:16 16:15 (-112c)

6/5 8/5 6/5 8/5 3/2 8/5 2/1 4/3 3/2

↑1 (+112c) 2- 03- 2- ↓1 (-92c) 03-

6:7 (+267c) 21:20 (-84c) 10:9 (-182c) amp. vibr. slide page

33

3/2 7/4 5/3 5/3 4/3 3/2

↓3 (-22c) ↑03 (+22c) ↓3 (-22c) -1 ↑03 (+22c)

5 lo stesso tempo (o. ca. 72) avanti (o. ca. 76)

38

3/2 3/2 4/3 4/3 2/1 2/1 2/1

retune strings if necessary 04 01- 01- 04 1-

63 16:15 (-112c) 25:24 (-71c)

43 9/4 2/1 amp. vibr. 9/4 amp. vibr. 9/8 6/5

47 16:15 (-112c) 21:20 (-84c) 5:6 (+316c) 48:49 (+36c) *ritenuto*

5/4 4/3 7/5 7/6 8/7 7:6 4/3 2/1 9/4 4/3 2- (-204c) 4/3 1- (+204c)

7 a tempo (ca. 76)

51 9:10 (+182c)

4/3 5/4 7/4 4/3 6/5 4/3

55 64:63 (-27c) 48:49 (+36c) *ritenuto*

4/3 7/4 amp. vibr. 8/7 amp. vibr. 8/7 7/6 7/3 27/14 3/2

59 a tempo 28:27 (-63c) 21:20 15:16 9

7/6 amp. vibr. 3/2 7/6 4/3 7/5 5/2 8/3 4/3

63 16:15 (-112c) *ritenuto*

4/3 amp. vibr. 8/3 4/3 5/4 3/2 3- 03- slide 2 pages

10 *a tempo* (ca. 76)

68 *16:15* *16:15 (-112c)*

3/2 5/4 8/5 6/5 6/5 6/5 12/5 5/3

3- 03- ↓3- (-112c) 04- ↑1- (+22c) amp. vibr. 0

ritenuto

a tempo

72 *20:21 (+84c)* *9:10 (+182c)* *21:22* *44:45* *6:7 (+267c)* *21:20 (-84c)*

5/3 12/5 7/4 4/3 6/5 11/6 15/8 4/3 8/7

↑3 (+81c) ↑3 (+39c) amp. vibr. 03-

76 *25:24 (-71c)* *16:15 (-112c)* *21:20 (-84c)* *20:21 (+84c)*

6/5 5/4 4/3 7/5 7/4 5/3

amp. vibr. ↓3- (-71c) ↓2- (-84c) amp. vibr. ↑2-

11 *avanti* (ca. 80)

80 *54:55*

5/3 6/5 27/10 11/4 4/3 7/4 4/3 7/4 6/5

amp. vibr. ↑2- (+32c) ↑1- (+32c) 3- ↑3- (+119c)

84 *77:81 (+88c)* *242:243 (+7c)* *11/6*

7/4 4/3 11/4 7/4 4/3 11/4 4/3

↓3- (-119c) -2- amp. vibr. ↑03- ↑1- (+7c only) ↑2- (+7c) *dolcissimo*

88 *ritenuto* 6:7 (+267c) 22:21 (-81c) 21:20 (-84c) *a tempo* (o. ca. 80)

12

92 45:44 (-39c) 54:55 (+32c) 16:15 (-112c) 7/4

ritenuto

97 *Lesser Diesis* 21:20 (-84c) 25:24 (-71c) 8/5 125:128 (+41c) 6/5 8/5

13 *a tempo* (o. ca. 80)

102 224:225 7/4 21:20 (-84c) 6:7 (+267c)

avanti (o. ca. 84)

106 48:49 49:48

12 **14**

110 $\frac{16:15}{(-112c)}$ $\frac{50:49}{(-35c)}$ $\frac{5}{4}$

7/4 5/3 4/3 5/4 2nd time: $\frac{20:21}{(+84c)}$ 7/6 5/4 7/6 7/6

$\downarrow 1- (-36c)$ $\uparrow 1- (+71c)$ $\uparrow 1 (+35c)$ *amp. vibr.* $\downarrow 1 (-35c)$ $\uparrow 1 (+35c)$ $\downarrow 1 (-35c)$ $\uparrow 1-$

8c higher than C

114 *ritenuto*

21:20 20:21 21:20 $\frac{8^{va}}$

7/6 5/4 10/9 7/6 5/4 8/5 5/4 *slide page*

$\downarrow 1- (-84c)$ $\downarrow 1- (+84c)$ 1st time: $\downarrow 1- (-84c)$ *amp. vibr.*

15 *a tempo* (o. ca. 84)

119 $\frac{25:24}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{8}{5}$

5/4 8/5 5/3 6/5 5/3 8/3 3/1

amp. vibr. $\downarrow 1- (-71c)$ $\uparrow 3-$

16 *avanti* (o. ca. 88)

123 $\frac{10:9}{(-182c)}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{10:9}{(-182c)}$

4/3 6/5 6/5 4/3 6/5 5/3 4/3

$\uparrow 2- (+22c)$ *amp. vibr.* $\downarrow 3-$ *flautando*

127 $\frac{10:9}{(-182c)}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{8^{va}}$ $\frac{9:8}{(-204c)}$ $\frac{10:9}{(-182c)}$

6/5 6/5 12/5 4/3 6/5 4/3 5/3 3/2 4/3

$\uparrow 3- (+22c)$ *amp. vibr.* $\downarrow 3- (-22c)$

131 $\frac{16:15}{(-112c)}$ $\frac{10:9}{(-182c)}$ $\frac{10:9}$ $\frac{10:9}$

6/5 6/5 5/3 4/3 3/2 4/3 6/5 4/3

0 2- $\uparrow 3- (+22c)$

ritenuto

135 $\frac{9:10}{(+182c)}$ $\frac{10:9}{(-182c)}$ $\frac{8^{ma}}$

4/3 6/5 6/5 6/5 8/5 5/3 4/3 6/5

17 *a tempo* (o. ca. 88)

139 $\frac{8^{ma}}$ $\frac{54:55}{+}$ $\frac{11:8}{(-551c)}$ $\frac{32:33}{+}$

6/5 27/10 11/4 11/8 4/3

0 -2- $\uparrow 2- (+32c)$ *amp. vibr.* $\uparrow 3 (+53c)$ $\downarrow 3-$

più sonore

143 $\frac{32:33}{+}$ $\frac{15:16}{(+112c)}$ $\frac{16:15}{+}$ $\frac{33:32}{+}$ $\frac{55:56}{+}$

11/8 4/3 5/4 4/3 11/8 7/5

$\uparrow 3- (+53c)$ $\downarrow 3- (-53c)$ $\uparrow 2- (+31c)$ $\downarrow 3-$

dolcissimo

18 *avanti* (o. ca. 92)

147 $\frac{224:225}{+}$ $\frac{224:225}{+}$

7/5 5/3 7/5 5/4 5/3 7/5 5/4 8/5

$\uparrow 1-$ *2nd time:* $\downarrow 2- (-8c)$ *amp. vibr.* $\uparrow 2 (+8c \text{ only})$ $\downarrow 2- (-8c)$ $\uparrow 2- (+8c)$ *amp. vibr.* $\uparrow 3-$

19 *ritenuto*

151 $\frac{25:24}{+}$ $\frac{32:25}{(-427c)}$

8/5 5/4 6/5 5/3 6/5 4/3 8/5

$\downarrow 2- (-71c)$ $\uparrow 1-$ $\downarrow 3- (-71c)$ *amp. vibr.* $\uparrow 1-$

crescendo

ritenuto

155 $\frac{15:16}{(+112c)}$ $\frac{16:15}{+}$ $\frac{21:20}{+}$

4/3 5/4 4/3 7/5 7/4

$\downarrow 2- (-84c)$ $\uparrow 4$ *slide page*

14 **20** *a tempo* (o. ca. 92)

160 $\frac{8^{va}}{8}$ 27:28 (+63c) 36:35 (-49c) 55:54 45:44

7/4 4/3 5/4 9/5 11/6

amp. vibr. ↑ 03- amp. vibr. ↑ 1- cresc.

avanti (o. ca. 96)

164 45:44

6/5 15/8 11/6 6/5 11/6 6/5 11/6

↓ 1- (-39c) amp. vibr. ↓ 4- (-39c) -1- amp. vibr. 03- -4- amp. vibr. 03- -4-

cresc.

168 54:55 (+32c) 35:36 20:21 (+84c) 24:25 44:45 (+39c) 44:45 $\frac{8^{va}}{8}$

11/6 9/5 7/4 5/3 8/5 11/4 18/11 8/5

↓ 2 (close to 1) ↑ 2 (+49c) 3 ↑ 3- (+71c) ↑ 4 -3 ↑ 3- (-39c)

21 *poco a poco allargando* 55:56 21:22 (+81c)

5/4 8/5 11/7 7/4 11/7

amp. vibr. ↑ 4 ↑ 3- (+31c) amp. vibr. ↑ 03- amp. vibr. ↑ 03-

dolcissimo

176 54:55 (+32c) 35:36 (+49c) 20:21 (+84c)

11/6 11/6 11/6 3/2 9/5 7/4 5/3 5/3 8/5

-1- 3-1- amp. vibr. 03- -3- 03- -3- ↑ 1- ↑ 1- ↑ 02- ↑ 1- 2- -1-

cresc.

adagio (o. ca. 48) *più vicino al ponticello*

180 5/3 3/2 4/3 5/3 4/3 3/1 6/5 3/1 3/2

↓ 03- -2- amp. vibr. 0 amp. vibr. -1- amp. vibr. 0 -1 amp. vibr. ad lib.

forte *piano* *pianissimo*