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**The Compositional Processes of Arvo Pärt:  
A Survey and Comparison of Two Musical  
Styles**

**Volume 2 – Musical Examples**

**Stephen Gregory John Penton**

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**Master of Arts**

**1998**



**E 1 DEC 1998**

Example 1

The musical score for Example 1 is arranged in four systems. The first system includes a woodwind section with a flute (fl.) and a clarinet (cl.) part, and a string section with a double bass (db.) part. The second system features a trumpet section with parts for tr. III, tr. IV, and trbn. I, and a string section with a double bass (db.) part. The third system shows a woodwind section with a flute (fl.) and a string section with a double bass (db.) part. The fourth system includes a violin section with parts for vni. II and vni. IV, and a string section with a double bass (db.) part. The score is marked with various dynamics such as *mp*, *ff*, *mf*, and *ff*. A circled number 5 is placed below the third system, and a vertical dashed line is drawn through the score at the end of the second measure of the second system.

UE 13560

# Example 2

The image shows a handwritten musical score for a piano accompaniment, divided into three systems. Each system consists of a grand staff (treble and bass clefs) with a brace on the left. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

- System 1:** Starts with a treble clef and a sharp sign. The first measure contains notes with accidentals. A measure rest is marked with a '2'. The bass line begins in the second measure with notes and accidentals.
- System 2:** Starts with a treble clef and a sharp sign. The first measure contains notes with accidentals. A measure rest is marked with a '4'. The bass line begins in the second measure with notes and accidentals. Below the bass staff, there are several vertical lines of notes, possibly representing a figured bass or a specific fingering.
- System 3:** Starts with a treble clef and a sharp sign. The first measure contains notes with accidentals. A measure rest is marked with a '5'. The bass line begins in the second measure with notes and accidentals.

# Example 3

Musical score for Example 3, measures 7-8. The score is arranged in four systems, each with five staves: Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V-c.), and Contrabasso (C.b.).

**Measure 7:** The first system is marked with a boxed '7'. The Violin I part is marked 'arco'. The Violin II part is marked 'mp'. The Viola part is marked 'pizz.'. The Violoncello and Contrabasso parts are marked 'f'.

**Measure 8:** The second system is marked with a boxed '8'. The Violin I part is marked 'arco'. The Violin II part is marked 'mf'. The Viola part is marked 'arco'. The Violoncello and Contrabasso parts are marked 'mf'. The third system shows the Violin I part marked 'arco', Violin II marked 'mf', Viola marked 'pizz.', and Violoncello/Contrabasso marked 'f'. The fourth system shows the Violin I part marked 'arco', Violin II marked 'mf', Viola marked 'pizz.', and Violoncello/Contrabasso marked 'f'.

# Example 4

14

arco

V-ni I

V-ni II

V-le

V-c.

C.b.

stacc.

mp

stacc.

cresc.

mp

stacc.

cresc.

mp

cresc.

6

stacc.

Fl.

Ob.

mp

con sord.

mp

T-r-ba

T-lo

pp

stacc.

l pult

P

Archi

Example 5

Fl. picc.

Ob.

Cl.

Fag.

Tr-ba

Archi

91

senza sord.

(continued)

# Example 6

Cor.  
Tr. ba  
Tr. ne  
Timp.  
Hi-hat

*cresc.*

*cresc.*

*cresc.*

The musical score consists of 14 staves. The first five staves are labeled on the left as Cor., Tr. ba, Tr. ne, Timp., and Hi-hat. The score is divided into three systems by double bar lines. The first system contains the first five staves. The second system contains staves 6 through 10. The third system contains staves 11 through 14. The Cor., Tr. ba, and Tr. ne parts feature melodic lines with various note values and rests. The Timp. part features a rhythmic pattern of eighth notes. The Hi-hat part features a rhythmic pattern of eighth notes. The word "cresc." appears below the Timp. staff in the second system, and below the Tr. ne staff in the third system.

# Example 7

10

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Timp.

Sii.

Arnt

The musical score for Example 7, measures 10-19, is presented in two systems. The first system (measures 10-14) includes staves for Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Timpani, Snare Drum, Cymbals, and Percussion. The second system (measures 15-19) includes staves for Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Timpani, Snare Drum, Cymbals, and Percussion. The score features various musical notations, including notes, rests, slurs, and dynamic markings such as "con sord." and "pizz.".

Example 8

20

Ob.

Cl.

Cor. I

Cor. II

Vni I *p*

Vni II *p*

Vla.

Vcl.

Cb.

Vaga pingeliseit

(continued)

Ob.

Cl.

Cor. I

Cor. II

Timp.

V-ni I  $\frac{f}{p}$

V-ni II  $\frac{f}{p}$

V-le

V-c.

C-b.

Musical score for orchestra, page 9. The score includes staves for Oboe, Clarinet, Cor. I, Cor. II, Timp., Violins I, Violins II, Viola, Violoncello, and Contrabass. The music features various dynamics like p, f, and mf, and includes slurs and accents.



Example 10

V-ni I

V-ni II

V-le

V-c.

C.b.

17

Ob.

Cl.

Fag.

Archi

Cl.

Fag.

Tr-ba

Tr-ne

Archi

con sord.

con sord.

Tutti

Example 11

Ob. *pp*

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

V-ni I

V-ni II

V-le *cresc.*

V-c.

C.b.

18

Fl. picc.

Ob.

Fag.

Cor.

Tr-ba *senza sord.*

Tr-ne *senza sord.*

Sil.

Archi *mf*

Detailed description: This is a page of a musical score for a symphony orchestra. It contains two systems of staves. The first system includes Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-ba), Trombone (Tr-ne), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V-c.), and Double Bass (C.b.). The second system includes Piccolo Flute (Fl. picc.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-ba), Trombone (Tr-ne), Silence (Sil.), and Strings (Archi). The score features various musical notations such as dynamics (*pp*, *mf*, *cresc.*, *senza sord.*), articulation marks, and phrasing slurs. A rehearsal mark '18' is placed above the Fl. picc. staff in the second system.

# Example 12

30

Musical score for Example 12, page 30. The score is arranged in a vertical stack of staves. The instruments listed on the left are: Fl. picc., Ob., Cl., Fag., Cor., Tr-ha, Tr-ne, Timp., T-lo, Hi-hat, Sil., and Archi. The Archi section consists of four staves. The score contains musical notation for each instrument, including notes, rests, and dynamic markings. The Fl. picc. part features a melodic line with some grace notes. The Ob., Cl., and Fag. parts have more complex rhythmic patterns. The Cor., Tr-ha, and Tr-ne parts are mostly rests. The Timp., T-lo, and Hi-hat parts have sparse notation. The Sil. part has a melodic line with some grace notes. The Archi part consists of four staves with various rhythmic patterns and dynamics.

# Example 13

Fl. picc.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Timp.

T-lo

Hi-hat

Sil.

V-ni I

V-ni II

V-le

V-c.

C.b.

21

ff

f

2 div.

2 div.

2 div.

2 div.

non div.

non div.

non div.

non div.

non div.

non div.

non div.

div.

Example 14

Flute (Fl.)  
Clarinet (Cl.)  
Bassoon (Fag.)  
Trumpet (Tr-ba)  
Hi-hat  
Snare (Sil.)  
Violin Solo (V-nn Solo)  
Violin I (V-ni I)  
Violin II (V-ni II)  
Viola Solo (V-la Solo)  
Viola (V-le)  
Violoncello Solo (V-c. Solo)  
Violoncello (V-c.)  
Cello (C.b.)

dim. poco a poco  
p  
pizz.  
p poco a poco cresc.  
pizz.  
P poco a poco cresc.  
rit. e dim.  
f poco a poco dim.

Example 15

23 43

Fl. picc.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

V-ni I

V-ni II

V-la

V-n.

C-b.

ord.

ord. *mf*

div. *mf*

*crsc.*

div.

ord. 32 *mf*

8-

# Example 16

This musical score, labeled "Example 16" on page 17, is a full orchestral score. It features the following instruments and parts:

- Flute (Fl.):** Single staff with a melodic line.
- Oboe (Ob.):** Single staff with a melodic line, marked *cresc.*
- Clarinet (Cl.):** Single staff with a melodic line, marked *cresc.*
- Bassoon (Fag.):** Single staff with a melodic line.
- Cor Anglais (Cor.):** Two staves (I and II) with melodic lines.
- Timpani (Timp.):** Single staff, mostly empty.
- Percussion (P-ti):** Single staff, mostly empty.
- Violin I (V-ni I):** Single staff with a melodic line.
- Violin II (V-ni II):** Single staff with a melodic line.
- Viola (V-le):** Single staff with a melodic line.
- Violoncello (V-c.):** Single staff with a melodic line.
- Double Bass (Cb.):** Single staff with a melodic line, marked *cresc.*

The score is written in a single system with multiple staves. It includes various musical notations such as notes, rests, slurs, and dynamic markings like *cresc.* and *f*. The page number "17" is centered at the bottom.

# Example 17

50

Ob.

Cl.

V-ni I.

V-ni II.

V-le

V-c.

C.b.

39

Fl.

Ob.

Cl.

Fag.

V-ni I.

V-ni II.

V-le

V-c.

C.b.

Example 18

64

49

Tr-ba  
Tr-ne  
P-m  
Hi-hat  
Cassa

The musical score for Example 18, starting at measure 49, is presented in a multi-staff format. The top section includes five staves for percussion: Tr-ba (Trombone), Tr-ne (Trumpet), P-m (Piano), Hi-hat, and Cassa (Cymbal). The Tr-ba and Tr-ne staves contain melodic lines with dynamic markings such as *f* and *mf*. The P-m staff shows a rhythmic pattern with vertical lines. The Hi-hat and Cassa staves are marked with vertical lines and slanted lines, indicating specific drum patterns. Below the percussion staves is a large section of piano accompaniment consisting of approximately 15 staves. This section features a complex rhythmic and melodic texture, with various note values, rests, and dynamic markings throughout. The score is divided into measures by vertical bar lines, and the overall layout is typical of a professional musical manuscript.

Example 19

The image displays a musical score for 'Example 19' on page 71. The score is organized into three systems of staves. The first system consists of three staves, the second system consists of three staves, and the third system consists of six staves. Each staff contains musical notation, including notes, rests, and various musical symbols such as slurs and ties. The notation is dense and appears to be a complex piece of music, possibly for a string ensemble or a chamber group. The page number '71' is located in the upper right corner, and the title 'Example 19' is in the upper left corner.

Example 20

RT-4

RT-9

RT-9

RT-2

RT-2

BRASS *mw*

TIMPANI

TRIANGLE

The score consists of five staves. The first staff (RT-4) has a 4/4 time signature and contains a series of notes with stems pointing down, some with beams. The second staff (RT-9) contains notes with stems pointing up and down, some with beams. The third staff (RT-9) contains notes with stems pointing up and down, some with beams. The fourth staff (RT-2) contains notes with stems pointing up and down, some with beams. The fifth staff (RT-2) contains notes with stems pointing up and down, some with beams. Dynamic markings include *mw* and *over*. There are also some handwritten annotations like '1 1 1 1 1 1 1 1 1 1' and '1 1 1 1 1 1 1 1 1 1' below the staves.

# Example 21

5 *staccatissimo*

Ob. I

Ob. II

C. ingl.

Cl. picc.

Cl. I

Cl. b.

5 *f*

Archi

The musical score for Example 21 is divided into two systems. The first system includes parts for Oboe I and II, English Horn, Piccolo Clarinet, Clarinet I, Clarinet B, and a section for the string ensemble (Archi). The woodwind parts are marked with a box containing the number '5' and the instruction 'staccatissimo'. The Clarinet I part has a flat sign (b) on the first staff. The string part is marked with a box containing '5' and a forte dynamic 'f'. The second system continues the woodwind parts, with the Clarinet B part showing a second flat sign (bb) on the first staff. The string part continues with a similar rhythmic pattern.

# Example 22

FL III muta in Fl. picc.

The image displays a musical score for Example 22, consisting of multiple systems of staves. The notation includes various musical symbols such as notes, rests, and slurs. A specific instruction, "FL III muta in Fl. picc.", is written on one of the staves. The score is presented in a clear, black-and-white format, typical of a printed musical manuscript.



# Example 24

Musical score for Example 24, showing staves for woodwinds, brass, and strings. The score is divided into three systems. The first system includes staves for Oboe (Ob.), Clarinet in E-flat (Cl. e.), and Bassoon (Fag.). The second system includes staves for Cor Anglais (Cor.). The third system includes staves for the string section (Archi). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Ob. I  
Ob. II  
Cl. e.  
Cl. b.  
Fag. I  
Fag. II

Cor.

Archi

# Example 25

25

18

Flute

Clarinet

*p cresc.* *f*

*f*

*mf sempre stacc.*  
*con sord.*

*mf sempre stacc.*  
*con sord.*

*mf sempre stacc.*  
*con sord.*

*mf sempre stacc.*  
*con sord.*

*mf sempre stacc.*  
*con sord.*

*mf sempre stacc.*

*p 8*

18

*p cresc.* *f*

*f*

*mf sempre stacc.*  
*con sord.*

*mf sempre stacc.*  
*con sord.*

*mf sempre stacc.*

*p 8*

# Example 26

40

20

Fl. picc. *ff*

Fl. I, II *ff*

Ob. I, II *ff*

C. ingl. *ff*

Cl. picc. *ff*

Cl. I, II *ff*

Cl. b. *ff*

Fag. I, II *ff*

C-fag. *ff*

Tr-be I *con sord.* *ff*

Tr-be III *con sord.* *ff*

Tr-ni I *con sord.* *ff*

Tr-ni III *ff*

20

Archi *ff* *pizz.* *arco* *pizz.*

# Example 27

51

Timp.

P-ni

V-ni I  
1-4  
pulti

V-ni I  
5-6  
pulti

V-ni II  
1-2  
pulti

V-ni II  
3-6  
pulti

V.le

V.c.

C.b.

Bleiben nach dem Schlag zusammen.

# Example 28

The musical score for Example 28 consists of the following parts and markings:

- Timp.:** Features a series of rhythmic pulses with the instruction *ritard. poco a poco* written below the staff.
- V-ni I:** A single staff with a treble clef, mostly empty.
- V-ni II 3-6 tutti:** A pair of staves with treble clefs. The first staff begins with a *p* dynamic and a slur. The second staff has a *p* dynamic. Both staves transition to *mp* dynamics later in the piece.
- V.le:** A pair of staves with treble clefs. The first staff begins with a *p* dynamic and a slur. The second staff has a *p* dynamic. Both staves transition to *mp* dynamics later in the piece.
- V.c. tutti div.:** A pair of staves with treble clefs. The first staff begins with a *p* dynamic and a slur. The second staff has a *p* dynamic. Both staves transition to *mp* dynamics later in the piece.
- Cb.:** A pair of staves with bass clefs, mostly empty.

Large curved lines connect the V-ni II, V.le, and V.c. tutti div. parts, indicating phrasing or articulation across the staves.

# Example 29

62 32

Ob. I, II

Cl. I, II

Fl. I, II

Cor. III, IV

V. VI

P. tib.

V. ni I, II

V. le  
V. c.  
C. b.

• Удары по струнам (над грифом) по разным местам в свободном ритме. Струны сами слегка заглушены левой рукой.

Arhythmische Schläge auf die Saiten (über dem Griffbrett), auf verschiedene Stellen. Die Saiten werden dabei mit der linken Hand leicht gedämpft.



# Example 31

36 Più lento e cantabile

Fl.

Ob. I

Cl. I

Cor.

Arpa

36 Più lento e cantabile

Vni I

Vni II

Vle

Vc.

C.b.

*p*

*cresc.*

*pizz.*

*div.*

*arco*

*p*

*cresc.*

# SINFONIE Nr. 3

Arvo Pärt  
(1971)

1  $\frac{4}{4}$  J. 66

I

Flauto I/II

Flauto piccolo

Oboe I/II

Clarinetto (in Si<sup>b</sup>) I/II

Clarinetto basso (in Si<sup>b</sup>)

Fagotto I/II

Contrafagotto

Corno (in Fa) I/II

Tromba (in Si<sup>b</sup>) I/II

Trombone I/II

Tuba

Timpani

Campane

Celesta

Marimba

Tam-Tam

$\frac{4}{4}$  J. 66

Violino I/II

Viola

Violoncello

Contrabasso

*(continued)*

Ob. I 7

Cl. I (Sib)

Tr. I (Sop)

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

con sord. p mp

2

Trb. I 13/4 4/4 (meno) 1/4 4/4 2/4 3/4

Trb. II

Tuba

Timp.

Camp.

Cel.

PK

Drum

K1

♩ = 116

2 | 4/4 (meno) div. 1/4 4/4 2/4 3/4

I

VI. I

VI. II

Va.

Vc.

Cb.

mp

3 ♩ = 116 (♩ = 58)

21 3/4 Solo

Cl. I (Sib)

mp (>) (>)

(continued)

24

Ob. I

Cl. (Sib) I

Fg. I

Hb

a2

5x

28

Ob. II

Fg. II

a2

31

Ob. II

Cl. (Sib) II

Fg. II

Tr. (Sp) I

VL. I

VL. II

4

Solo

TR

UNIS.

(m)

UNIS.

35

Ob. II

Cl. (Sib) II

Tr. (Sib) I

VL. I

VL. II

a2



Example 34

38

127

28

d = 66

Tr. I  
VL. I  
VL. II

129

29

I

I/II

TR 3

TR 2

Trb. I

Tr. II  
Tr. III  
Trb. I

137

29

Cl. I/II (Sib)

Cl. b. (Sib)

Fg. II

Cfg.

Trb. I

Trb. II

Trb. III

Trb. IV

Timp.

Camp.

VL. I

VL. II

Va.

Vc.

Cb.

144 cresc. e string. poco a poco

2)

Timp.

2) Paukenschläge in immer kürzeren Abständen bis zum trem.

attacca  
(continued)

30  $\text{♩} = 60$  III

2/4 4/4 2/4 4/4

Ob. I  
Ob. III  
Cl. I (Sib)  
Cl. III (Sib)  
Timp.  
e  $\text{♩} = 60$   
I  
VI. p  
II  
Va. p  
Vc. p

31

Ob. I  
Ob. III  
Cl. I (Sib)  
Cl. III (Sib)  
Timp.  
I  
VI. c  
II  
Va.  
Vc.  
Cb. p

Example 35

16 II

*4* *d = 54-56*

Fg. I

Vc. *p*

8 (4) (4)

Fg. I

Va. *p*

Vc. *p*

15 17

Ob. I *H<sub>b</sub>* *p*

Fg. I *p*

Cel. *mp* *(4)*

Vl. II *mp*

Va. *mp*

Vc. *p*

22 19

Fl. I *p*

Ob. I *p*

Fg. I *p*

Cel. *p*

Vl. I *div.* *p*

Vl. II *p*

Vc. *p*

(continued)

30

FL. I  
FL. II (Solo)  
CL. I (Sopr.)  
Tr. I (Sopr.)  
VL. I  
Va.

*pp*  
*p*  
*R*  
*V*

Detailed description: This system contains measures 30 through 34. It features six staves: Flute I, Flute II (Solo), Clarinet I (Soprano), Trumpet I (Soprano), Violin I, and Viola. The music is written in treble clef with a key signature of one flat. Measure 30 starts with a dynamic marking of *pp*. Flute I has a melodic line with slurs and accents. Flute II (Solo) has a lower melodic line. Clarinet I and Trumpet I have sustained notes with slurs. Violin I and Viola have rhythmic patterns with slurs. A handwritten 'R' is above the Trumpet I staff, and a handwritten 'V' is above the Violin I staff.

35

FL. I  
FL. II (Solo)  
CL. I (Sopr.)  
Tr. I (Sopr.)  
VL. I  
Va.

*f*

Detailed description: This system contains measures 35 through 39. The instrumentation remains the same. Measure 35 starts with a dynamic marking of *f*. The melodic lines in Flute I and Flute II (Solo) continue with slurs and accents. The lower instruments maintain their sustained or rhythmic parts.

40

FL. I  
FL. II (Solo)  
CL. I (Sopr.)  
Tr. I (Sopr.)  
VL. I  
Va.

*prende il II*

Detailed description: This system contains measures 40 through 44. The instrumentation remains the same. Measure 40 starts with a dynamic marking of *prende il II*. The melodic lines in Flute I and Flute II (Solo) continue with slurs and accents. The lower instruments maintain their sustained or rhythmic parts.

Example 36

31

20

58

FL. I II

Ob. I II

Cl. I (Sopr.) II

Fg. I II

VL. I II

Va.

Vc.

Cb.

*mf*

*a2 mf*

*p*

TR

21

64

FL. I II

Ob. I II

Cl. I (Sopr.) II

Fg. I II

Tr. I (Sopr.) II

VL. I II

Va.

Vc.

Cb.

*f*

*a2 f*

*mf*

*molto cresc.*

*f*

3

Example 37

III

30  $\text{♩} = 60$  2/4 4/4 2/4 4/4

Ob. I

Ob. III

Cl. I (Sib) II

Cl. III (Sib) III

Timp.

$\text{♩} = 60$  2/4 4/4 2/4 4/4

VL I

VL II

Va.

Vc.

31

Ob. I

Ob. III

Cl. I (Sib) II

Cl. III (Sib) III

Timp.

VL I

VL II

Va.

Vc.

Cb.

38

32

74

Ob. I  
Ob. II  
Cl. I (Sib)  
Cl. II (Sib)  
Timp.  
VL. I  
VL. II  
Va.  
Vc.  
Cb.

33

79

Ob. I  
Ob. II  
Cl. I (Sib)  
Cl. II (Sib)  
Timp.  
VL. I  
VL. II  
Va.  
Vc.  
Cb.

Example 38

Musical score for Example 38, measures 83-88. The score includes parts for Flute I, Oboe I, Clarinet I/II, Clarinet III, Clarinet Bass, Trumpet I, Violin I, Flute II, Flute A, Violin II, Viola, Violoncello, and Contrabass. It features complex rhythmic patterns, triplets, and dynamic markings such as 'consord.', 'mp', and 'p'. A circled number '10' is present in the Violin I part.

KC

Example 39

18

98

FL. I

FL. picc.

Fg. I  
II

Cfg.

Timp.

Mar.

I  
VI.  
II

Va.

Vc.

Cb.

101

FL. I

FL. picc.

CL. (Si<sup>b</sup>) II

CL. (Si<sup>b</sup>) III

CL. b. (Si<sup>b</sup>)

Timp.

I  
VI.  
II

Va.



Example 41

107

Cl. II (Sib)  
Cl. III (Sib)  
Cl. b (Sib)  
Cor. I (Fa) II  
Tr. III (Sib)  
Trb. I  
Trb. III/IV  
Timp.  
I  
II  
Va.  
Vc.  
Cb.

musical notation including notes, rests, and dynamic markings such as *a 2*, *con sord.*, *f*, and *tram.*

Example 42

117

21

Cor. (Fa) I II III IV

Tr. (S<sup>b</sup>) I II III IV

VL. I II

Va. V

Vc. V

a2

122

4

Cor. (Fa) I II III IV

VL. I II

Va. V

Vc. V

a2

H6

3

4



51  
132

solo  
f

3

2

FL. I

FL. picc.

Ob. I  
II  
III

Cl. (Si<sup>b</sup>)  
II  
III

Cor. I  
(Fa) II

Trb. II  
IV

Tuba

Timp.

Cal.

cel

arco 4

4  
4

2

VL. I  
II

Va.

Example 44

163

48

1 2 3 4 51

FL. I  
II

Fl. picc.

Ob. I/II  
III

Cl. I/II  
(Si<sup>b</sup>) III

Cl. b.  
(Si<sup>b</sup>)

Fg. I  
II

Cfg.

Cor. I  
(Fa) II  
III

Tr. I  
(Si<sup>b</sup>) II  
III  
IV

Trb. I  
II  
III  
IV

Tuba

Timp.

Cel.

VL. I  
II

Va.

Vc.

Cb.

senza sord.

PK trem.

more

TB

chias.

IT

Example 45

230

Trb. I

238

CL. I

CL. II (Si<sup>b</sup>)

CL. III

CL. b. (Si<sup>b</sup>)

Cfg.

Trb. I

Trb. II

VL. I

VL. II

Va.

Vc.

Cb.

244

Trb. I

Trb. II

Example 46

Handwritten musical score for Example 46, featuring woodwinds, strings, and percussion. The score is divided into two systems. The first system includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Violins I and II, and Violas. The second system includes Flute piccolo, Contrabassoon, Trumpets I and II, Trombones I and II, Cymbals, Maracas, and Double Bass. The score includes various musical notations such as dynamics (p, pp, dim.), articulation (acc), and performance instructions (2 bacchi ai vibr., 1. solo). Measure numbers 89, 93, 100, 108, and 114 are marked. There are several handwritten annotations, including circled numbers 24, 25, 26, and 27, and circled numbers 3 and 4. A circled 'I' is also present. The page number 53 is at the bottom.



Example 47

cantus in memory of benjamin britten  
für streichorchester und eine glocke (1980)

arvo pärt  
(1935)

Campana (112-120) *ppp*

1

Camp. *ppp* *pp* *sim.*

VI. I *ppp* *con sord.* *V* *V* *V* *sim.* */*

VI. II *ppp* *pp* */*

Viole *pp* *sole* *p*

Vc. div. *p* *p*

2

Camp.

VI. I *ppp*

VI. II *p*

Viole *p*

Vc. div. *p*

Cb. div. *mp* *mp*



Example 50

VI

Ob

Evg

E - rat au - tem Barabhas la - tro.

Tunc er - go apprehendit Pri - la - tus Je - sum, et fla - gel - la - vit.

Vc

Fg

3/4 2/4 3/4 12 3x2/4 2/4 4/4 3/4 2/4 1/4 20 5x2/4

96

97 19,1

Example 51

70

(126)

CORO

Si hunc di-mi-tis, non es a-mi-cus Coe-sa-ris, o-mnis e-rim, qui se-re-gnum fa-cit, con-trahit Coe-sa-ri.

Example 52

(25)

Jes - u - s  
 Di - xi vo - bis, qui - a E - go sum, Si - er - go me que - ri - tis, si - ni - te hos ab - i - re.

The musical score consists of two staves. The upper staff is a vocal line in G-clef with lyrics in Latin. The lower staff is a guitar accompaniment in G-clef. The guitar part includes various fingering numbers (1-10) and techniques such as trills (tr), triplets (3x), and slurs. The piece is marked with a circled number 25 in the top right corner.

UE 17588



Example 54

111

5x3/4      5x3/8      4x2/4      2x6/4

Coro

Cru-ci - fi - ge,      cru-ci-fi-ge      e - um.

Cru-ci - fi - ge,      cru-ci-fi-ge      e - um.

Detailed description: This block contains the vocal score for a choir. It consists of four staves. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are a second vocal line. Above the first staff, four time signatures are indicated: 5x3/4, 5x3/8, 4x2/4, and 2x6/4. The lyrics are 'Cru-ci - fi - ge, cru-ci-fi-ge e - um.' The music is in a key with one sharp (F#).

5x3/4      5x3/8      4x2/4      2x6/4

Org

Detailed description: This block contains the organ accompaniment. It consists of three staves. The top two staves are the organ's right and left hands. The bottom staff is a lower register accompaniment. Above the top staff, four time signatures are indicated: 5x3/4, 5x3/8, 4x2/4, and 2x6/4. The music is in a key with one sharp (F#).

Example 55

16

17

18

Jes. E. go sum.

Sabat autem et Ju-das qui tradebat e. um. cum i. psis.

Ui ergo dixit e. is: cum i. psis.

7/4

2/4

2/4

VI

Ob.

Vc.

Fg.

Evg.

18.6



Example 57

The image displays a musical score for Example 57, consisting of three staves of music. The top staff begins with a dynamic marking of *f* (forte). The middle and bottom staves begin with a dynamic marking of *f(mf)* (mezzo-forte). The music is written in a system with a circled number '4' at the beginning. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests, with some notes beamed together. The score is presented in a standard musical notation style with a treble clef and a key signature of one flat.

Example 58

*mf* Tempo I

19

San - cta ma - ter, i - stud a - gas, ter - ti - ci - fi - xi fi - ge pla - gas cor - di me - o - va - li - de.

*mf*

Example 59

11

The musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. It contains handwritten notes and chord symbols: A, B, C, D, A, B, C\*, D\*, A, B, C\*, D\*, A, B, C, D, C, B, C, B, E, F, A. The middle staff is a bass clef with a key signature of one flat and a time signature of 4/4, containing handwritten notes and chord symbols: A, A, B, B, B, B, A, A. The bottom staff is a bass clef with a key signature of one flat and a time signature of 4/4, containing handwritten notes and chord symbols: A, A, B, B, B, B, A, A. The score is marked with *mp* (mezzo-piano) and *mf* (mezzo-forte). A circled number '11' is at the top left. A handwritten note '\* - backwards' is on the left side. The page number '66' is at the bottom center.

\* - backwards

UE 19053

Example 60

18

Musical score for Example 60, page 18. The score consists of five staves. The top three staves are treble clefs, and the bottom two are bass clefs. The music is in 4/4 time, indicated by a '4' and a '4' below the first measure. The first measure is marked with a forte 'f' dynamic. The notation includes eighth and sixteenth notes, rests, and slurs. The bottom two staves are mostly empty, with a few notes in the first measure.

UE 19053

Example 61

25

*f*

The musical score for Example 61, measures 25-32, is presented in three systems. The first system (measures 25-27) features a bass staff on the left with a forte (*f*) dynamic marking and two treble staves on the right. The second system (measures 28-30) consists of three treble staves. The third system (measures 31-32) also consists of three treble staves. The notation includes various rhythmic values and melodic contours across the staves.

UB 19053

Example 62

ob. 5 3 *mf*

cl. *mf*

cl. b. *mf*

fg. *mf*

tamb. *p*

org. 5 3

Detailed description: This system of a musical score includes staves for oboe (ob.), clarinet (cl.), bass clarinet (cl. b.), fagot (fg.), tambourine (tamb.), and organ (org.). The oboe part features a quintuplet (5) and a triplet (3). The organ part also features a quintuplet (5) and a triplet (3). Dynamic markings include *mf* for the woodwinds and organ, and *p* for the tambourine.

ob. 6 5

cl. *p*

cl. b.

fg.

trgl. *p*

tamb.

org. 6 5

(continued)

ue 30 971

Detailed description: This system continues the musical score. It includes staves for oboe (ob.), clarinet (cl.), bass clarinet (cl. b.), fagot (fg.), triangle (trgl.), tambourine (tamb.), and organ (org.). The oboe part features a sextuplet (6) and a quintuplet (5). The organ part also features a sextuplet (6) and a quintuplet (5). Dynamic markings include *p* for the clarinet and triangle. The score concludes with the handwritten word "(continued)" and the publisher's code "ue 30 971".

(♩ = 92)

3 1 2 4 2

ob.

cl.

cl. b.

fg.

tr.

senza sord.

tbn.

trgl.

tamb.

org.

3 1 2 4 2

5 2 4 2

ob.

cl.

cl. b.

fg.

tr.

tbn.

trgl.

tamb.

# Example 63

2 5 4

solli

A. De - us. non spi - ci - es.

T<sub>1</sub> De - us. non de - spi - ci - es.

T<sub>2</sub> De - us. non de - spi - ci - es.

B. De - us. non de - spi - ci - es.

46

9 5 4 9 3 2 4

ob. *p*

cl. *p*

cl. b. *p*

fg. *p*

tr. *con sord.* *p*

tbn. *con sord.* *p*

3 9 5 3 4 2 7 3

ob.

cl.

cl. b.

fg.

tr.

tbn.

ue 30 977

# Example 64

48 (♩ = 66) *rall.*

2 7 3 8 6

ob. *pp*

cl. *pp*

cl. b. *pp*

fg. *pp*

tr.

timp. *pp* *ppp*

tamt. *ppp*

48 *rall.*

2 7 3 8 6

S  
ut — cen — mu — ru — sa — lem.

A  
ut — cen — mu — ru — sa — lem.

T<sub>1</sub>  
ie — ru — sa — lem.

T<sub>2</sub>  
ie — ru — sa — lem.

B  
ut — a — e — de — fi — cen — tur mu — ri I — e — ru — sa — lem.

org. *pp*

*pp*

ue 30 871

# Example 65

**44** versus XIX  
(♩ = 72)

tamt. 8 4 3 4 6 3

**44** 8 4 3 4 6 3

S  
A  
T<sub>1</sub>  
T<sub>2</sub>  
B

fi - ci - um De - o spi - ri - tus la - tus

Sa - cri - fi - ci - um De - o spi - ri - tus con - tri - bu - la - tus

Sa - cri - fi - ci - um De - o spi - ri - tus con - tri - bu - la - tus

Sa - cri - fi - ci - um De - o spi - ri - tus con - tri - bu - la - tus

org. pp

**45** 2 4 3 2 6 3

S  
A  
T<sub>1</sub>  
T<sub>2</sub>  
B

cor tri - tum et

cor con - tri - tum et a - tum

cor con - tri - tum et hu - mi - li - a - tum

cor con - tri - tum et hu - mi - li - a - tum

hu - mi - li - a - tum

org.

# Example 66

ob. 5 3 6<sub>3</sub> 3 *mp*

solli T<sub>2</sub> 5 3 6 3

ni - vem de - ai - ba - bor.

ni - vem de - ai - ba - bor.

27 **versus X**  
(♩ = 72)

S 6 *p* 4 3 5

di - me - da - ga -

A *p* A - u - di - tu - i me - o da - bis ga - u - di - um

B *p* A - u - di - tu - i me - o da - bis ga - u - di - um

28

S 2 6 4 2

et - ti - et

A et - la - e - ti - ti - am. et

B et - la - e - ti - ti - am. et

ob. 5 3 6 3 7 3

cl. *mp* *mp*

solli S 5 3 6 3 7 3

ta - os - a -

A ex - sul - ta - bunt os - sa hu - mi - li - a - ta.

B ex - sul - ta - bunt os - sa hu - mi - li - a - ta.

(continued)

versus XI

29 (♩ = 80)

4 3 4 3 2 4

*pp*

29 4 3 4 3 2 4

*p*

ver - te fa - ci - em tu - am ca - tis

A - ver - te fa - ci - em tu - am a pec - ca - tis

3 2 3 7

30 2 3 7

*p*

me - is. et o - mnes ta - tes

me - is. et o - mnes in - i - qui - ta - tes

3 4 3

31 4 3

*mf* *mp* *p*

me - as de - le.

me - as de - le.

Example 67

cl. 2 4 2 4 2 8

cl. b.

pp

soln [T<sub>1</sub>] 2 4 2 4 2 8

Et se - cun - dum mul - ti - tu - di - nem

cl. 2 4 2 9 2 4 2 4

cl. b.

soln [T<sub>1</sub>] 2 4 2 9 2 4 2 4

mi - se - ra - ti - o - num cu - a - rum.

cl. 2 4 2 3 2 4

cl. b.

soln [T<sub>1</sub>] 2 4 2 3 2 4

de - ie

cl. 2 9 2 4 2 3 4  
2

cl. b.

soln [T<sub>1</sub>] 2 9 2 4 2 3 4  
2

in - i - qui - ta - tem me - am.

cl. 4 2

ue 30 871 (continued)

versus IV

5 (♩ = 88)

5 3 2 3 *sim.* 2

ob. *p*

cl. *p* *sim.*

fg. *p*

5 *mp* 3 2 3 2

soli A: Am - pli - us ia - va me

T: Am - pli - us ia - va me

org.

1 3 1 2 1 3 1 9 2

ob. *p*

cl.

fg.

1 3 1 2 1 3 1 9 2

soli A: ab in - i - qu - i - ta - te

T: ab in - i - qu - i - ta - te

org. *p*

# Example 68

versus VI

18 (♩ = 69)

3 4 3 2 3

Ti - bi so - li pec - ca - vi. et ma - lum

---

19 (♩ = 76)

2 3 2

pp trem.

pp

co - ram te fe - ci; ut

---

7 3 2 5 4 3

7 3 2 5 4 3

i - u - sti - ti - ce - ris in ser - mo - ni - bus tu - is.

---

20 (♩ = 69)

2 3 2 6 3 7

2 3 2 6 3 7

et van - cas cum i - u - di - ca - ns.

# Example 69

10 | „dies irae”  
(♩ = 80)  
12

ob. *ff*

cl. *ff*

cl. b. *ff*

fg. *ff*

tr. *ff*

tb. *ff*

camp. *f*

timp. *f*

tamt. *f*

ch. el. *f*

b. el. *f*

10 | 12 *ff*

coro

S  
A  
T  
B

Di - es i - rae. di - es il - la sol - vet sae - clum

Di - es i - rae. di - es il - la sol - vet saecium in fa - vil - ia: te - ste Da - vid cum Si - bil -

org. *f*

1. 16'

# Example 70

Fl. picc.  
Ob.  
Cl.  
Fag.  
Cor.  
Tr-ba  
Tr-ne  
Timp.  
T-lo  
Hi-hat  
Sil.  
V-ni I  
V-ni II  
V-le  
V-c.  
C.b.

Handwritten annotations:  $4/56$  above the strings,  $2C\#$  and a circled  $\oplus$  symbol above the snare drum staff.

The score is a full orchestral arrangement. The woodwind section includes Piccolo Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, and Trombone. The brass section includes Trumpet, Trombone, and Cymbals. The percussion section includes Timpani, Snare Drum, and Hi-hat. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings, and a prominent snare drum pattern in the percussion. Dynamics such as *ff* and *f* are indicated throughout. The piece is marked with a tempo of  $4/56$ .

Example 71

41

a2

mf

f

unis. arco

unis. arco

arco

pizz. arco mf

f Gb?

f unis. arco

mf



# Example 74

This musical score, labeled "Example 74", is arranged in three systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Bassoon/Contrabass (Bsn./Cb.). The second system includes parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Vcl. B.). The third system is for the Piano (Pn.).

Key features of the score include:

- System 1:** Flute and Oboe parts with dynamic markings of *ff* and *f*. Clarinet and Bassoon parts feature complex rhythmic patterns with slurs and accents.
- System 2:** Violin and Viola parts with long, sweeping melodic lines. Cello and Double Bass parts provide a steady accompaniment.
- System 3:** Piano accompaniment with a complex rhythmic pattern. A circled chord diagram is present, labeled "6<sup>7</sup> - A6<sup>7</sup>".

Handwritten annotations include a circled "25" in the top left of the first system, a circled "25" in the top left of the third system, and a circled "3" at the bottom center of the page.

Example 75

III

♩ = 48 - 60

29

Score for Example 75, III, page 29. The score includes parts for Timp., T-lam, Piano, Vni I div. in 12, Vni II div. in 12, Vcl. div. in 8, and C.b. div. in 8. The tempo is marked ♩ = 48 - 60. The score features a dynamic marking of *ff* at the beginning, followed by *dim. poco a poco* and *mf* later on. The string parts are marked *div.* (divisi). There is a large scribble in the lower right section of the score.

top notes  
Eb?

Example 76

60

31

Musical score for Example 76, page 60. The score includes parts for Timp., Vni I (5, 6 parts), Vni II (1, 2 parts), Vni II (3-6 parts), Vln., Vcl., and Cb. The music is in 3/4 time and features a melodic line with triplets and a dynamic marking of *mf*. A circled 'E' is present in the Vln. part.

