



Music Manuscript Book

PATRIMONIO UC

SCHÖNBERG

Suite op 29

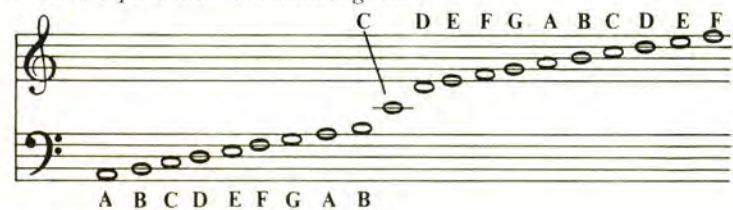
Motus op 9

IZQUIERDO

Collins

Notes, note values, time signatures and rests

Notes in alphabetical and ascending order



Simple time signatures, ie, time signatures in which the beat is of the value of an ordinary note (crotchet, minim etc)

Simple duple 2 beats in a bar	Simple triple 3 beats in a bar	Simple quadruple 4 beats in a bar
$\frac{2}{2}$	$\frac{3}{2}$	$\frac{4}{2}$
$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$
$\frac{2}{8}$	$\frac{3}{8}$	$\frac{4}{8}$

The duration of sounds is shown by notes of different shape; periods of silence are shown by signs called rests

Note	Rest	Value in terms of a semibreve	Corresponding names used in USA and Canada
Semibreve		1	Whole note
Minim		$\frac{1}{2}$	Half note
Crotchet		$\frac{1}{4}$	Quarter note
Quaver		$\frac{1}{8}$	Eighth note
Semiquaver		$\frac{1}{16}$	Sixteenth note
Demisemiquaver		$\frac{1}{32}$	Thirty-second note

Number of notes contained in one semibreve

1 Semibreve

2 Minims

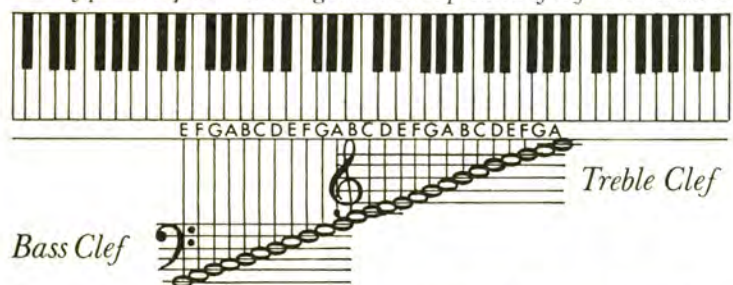
4 Crotchets

8 Quavers

16 Semiquavers

32 Demisemiquavers

Plan of piano keyboard showing the relative position of clefs in common use



In printed music the Treble is usually employed for Soprano, Alto and

Key signatures, primary triads and dominant sevenths

Major Minor

C

G

D

A

E

B

F#

C#

F

Bb

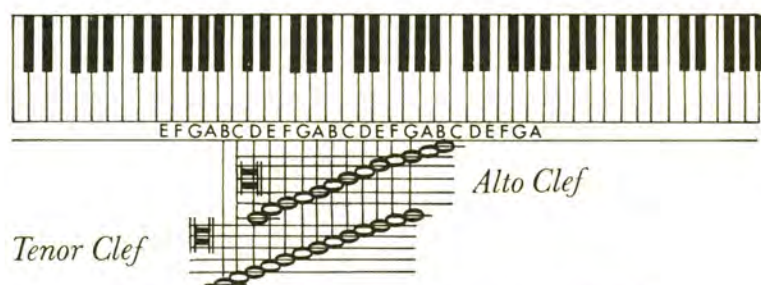
Eb

Ab

Db (Cb)

Gb (F#)

Cb (B)



Tenor, the Tenor being written an octave higher than actual pitch

Notas: Schubert op 29 (Oct 1980)
(Suite) 11

compas 0

compas 0
exp. 1

cp. 4

cp. 1

cp 2

Separadas por 3M

~~mais~~
mais
ainda

Handwritten musical score with four systems. The first system includes a treble clef, a key signature of one flat, and a 7/8 time signature. It features a melodic line with slurs and accents, and a bass line with chords. Red brackets labeled 'a', 'b', 'c', and 'd' group specific measures. Dynamics include *mp*, *sf*, and *sfz*. A circled note in the second system is annotated with a handwritten note.

no necesariamente forma parte de la frase

Handwritten musical score with three systems. The first system has a treble clef and a 7/8 time signature. A large grey watermark 'PATRIMONIO UC' is overlaid on the middle system. A box labeled '7p' is present on the right. A circled note in the second system is annotated with a handwritten note.

Nota: la estructura es bastante tonal? en todo caso es cantable en su estructura. este principio "cantable" (vocal) siempre se mantiene en la buena música; en la gran música, el principio "cantable" es lo que le da vida al hombre.

Musique

Menor

Mayor

como en la introducción

Handwritten musical score with two systems. The first system has a treble clef and a 7/8 time signature. It features a melodic line with a slur and a circled note.

(comp 7)

M-m - M-m corresponde a los acordes (tríadas mayores) del inicio. ver (pg 1 notas)

(comp 9)

PATRIMONIO UQ

(comp 3-5)

doble doble

Antecedente del motivo del tema (d)

(comp 17)

nuevo de tema (c)

Resumen Motivos (1^{er} Mov) base y transformaciones :-

Handwritten musical score for the first movement, showing various motifs and transformations. The score is written on a grand staff with treble and bass clefs. Motifs are numbered 1 through 16 in red circles. Dynamic markings include *f*, *sf*, *p*, and *w*. Performance instructions like *comp 3*, *comp 5*, *comp 9*, *comp 24*, *comp 26*, *comp 80*, and *comp 10* are present. A large watermark "PATRIMONIO UC" is overlaid on the score.

FORMA : A - B - C - A' - B' - C' Länder - CODA ? - CODA

(sonata) (29) (68) (131) (141) (202-220) (221)

(6/8) (3/8)

Handwritten musical notation showing a sequence of notes: b , a , g , $\#a$, b .

II Mor [Musical Notation] (doble)

comp 6

del 1er Mor
1 →

12/12 →

piano

comp 3

al

(comp 0)

4ª / 2 M

4ª - 2 M

Comp 2

[comp 1]

doble ritmo

doble ε

comp 26

comp 29

comp 30

etc

comp 41

Relaciones de Tempi

proporciono:

I Mov

a) Tpo 1 ^o ♩ = 72	♩ = 152-160 (aprox 304)	♩ = aprox 52
b) Etwas Breiter ♩ =	♩ = 126	
c) Ländler ♩ = 132	♩ = 108	

II Mov

a) Tpo 1 ^o ♩ = 80 ♩ = 160	♩ = 126
b) Tpo 2 ^o (Etwas langsames Tempo) (p. 40) ♩ =	♩ = 108
c) Tpo 3 ^o (Viel langsamer) ♩ =	♩ = 108

Tempo Gigue (IV)
" " " " (II)
" " " " (I)

III Mov

a) Thema ♩ = 126	♩ = 108
b) Var 1 ♩ = 104	♩ = 152
c) Var 2 ♩ = 80	♩ = 126
d) Var 3 ♩ = 100	♩ = 76
e) Var 4 ♩ = 144	♩ = 126
f) Coda (Tpo 1 ^o)	

in thirds 3 Tempi: a b c

IV Mov

- a) Tpo 1^o $\bullet = 100$ ($\frac{12}{8} \bullet = \bullet \frac{6}{4}$) | $\bullet = 100$ ($\bullet \frac{3}{4}$) Como tpo 1^o del 1^{er} Mov
- b) Sehr Ruhig $\bullet =$ | $\bullet = 108$ (como Ländler)

Resumen tipos pulsos:

a	b
I Mov = Tpo Giga = Var 1 + Var Dura Doppio	Tpo Ländler = Tpo Tema Var = Tema Glass vltla = Doppio Tpo 2 = Coda pacifica final rummen

c
Tpo II Mov = otros breves 1^{er} Mov
= Var piano solo

Me parece que en general los tempi son demandados rápidos (en particular el 1^{er} Mov) no se temporean los contrapuntos y ritmos. Me parece que como característica de la forma suite (y danzas en general) que se siente un pulso básico para la obra en general. Además del factor de que en el 4^o Mov hay una especie de síntesis lenta del total en lo que constituye una coda para la obra completa. Es por esta razón que exento y propone una nueva relación de tempi para la obra en general. No es el producto del razonamiento, sino del pulso físico (corporal) que escuchó. Así como en Bach.

IV Mov → I Mov

Resumen: a) Pulso base obra = $\bullet = 100$ (de giga $\frac{3}{4}$ / \bullet de giga = $\bullet 152$ de 1^{er} Mov
 $\frac{3}{4} \frac{3}{4} = \frac{3}{4} \frac{3}{4}$)

giga $\frac{12}{8} \frac{3}{4} \frac{3}{4} \frac{3}{4} \frac{3}{4} = \frac{6}{4} \bullet \bullet \bullet \bullet \bullet \bullet = \frac{6}{8}$ 1^{er} movimiento

Schönberg: op. 9

This image shows a handwritten musical score for Arnold Schönberg's Op. 9. The score is written on multiple staves, including treble and bass clefs. The notation includes various notes, rests, and dynamic markings such as *ff* and *f*. A large, semi-transparent watermark with the text "PATRIMONIO UC" is overlaid on the central portion of the score. The handwriting is in black ink on a white background.

Handwritten musical notation on two staves. The top staff contains a melodic line with various notes and rests. The bottom staff contains a bass line with notes and rests, including a double bar line.

Handwritten musical notation on a single staff. It features a melodic line with notes and rests, including a double bar line.

Handwritten musical notation on a single staff. It shows a bass line with notes and rests, including a double bar line.

Handwritten musical notation on a single staff. It contains a melodic line with notes and rests, including a double bar line.

Handwritten musical notation on a single staff. It features a bass line with notes and rests, including a double bar line.



Handwritten musical notation on a single staff. It shows a melodic line with notes and rests, including a double bar line.

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Handwritten musical notation on a single staff. It features a melodic line with notes and rests, including a double bar line.

Handwritten musical notation on a single staff. It shows a bass line with notes and rests, including a double bar line.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with various accidentals and phrasing slurs. The lower staff contains a bass line with notes and accidentals.

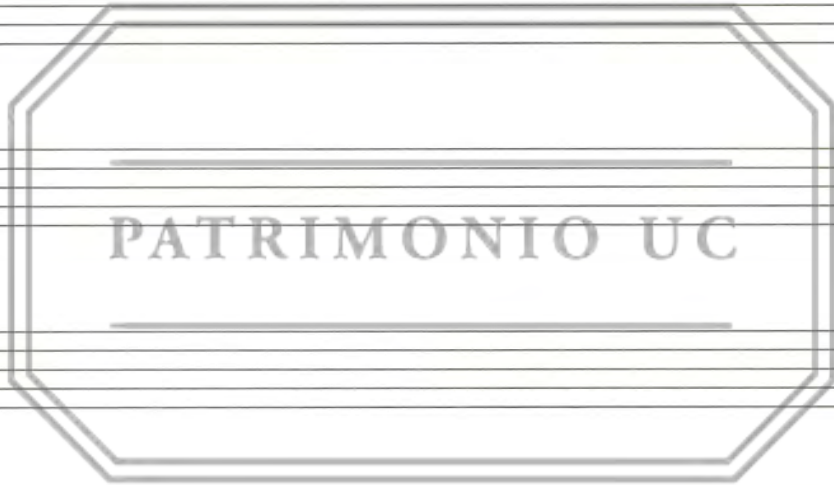
Handwritten musical notation on a grand staff. The upper staff features a melodic line with a fermata over the first measure and a final double bar line. The lower staff contains a bass line with notes and accidentals.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with a fermata over the first measure and a final double bar line. The lower staff contains a bass line with notes and accidentals.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with a fermata over the first measure and a final double bar line. The lower staff contains a bass line with notes and accidentals.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with a fermata over the first measure and a final double bar line. The lower staff contains a bass line with notes and accidentals.

Empty musical staves at the bottom of the page.



ITALIAN TERMS

<i>Ad libitum (ad lib)</i> – at the performer’s pleasure as regards the speed	<i>Mano destra (M.D.)</i> – right hand
<i>A tempo</i> – in time, that is, resume original speed	<i>Mano sinistra (M.S.)</i> – left hand
<i>Accelerando (accel.)</i> – accelerating, becoming gradually faster	<i>Marcato</i> – marked
<i>Adagio</i> – slowly, leisurely	<i>Martellato</i> – hammered
<i>Affrettando</i> – hurrying	<i>Meno</i> – less eg <i>meno allegro</i> – less fast
<i>Agitato</i> – agitated	<i>Mesto</i> – sad
<i>Allargando</i> – broadening out, often with an increase of tone	<i>Mezzo forte (mf)</i> – moderately loud
<i>Allegretto</i> – fairly fast	<i>Mezzo piano (mp)</i> – moderately soft
<i>Allegro</i> – fast	<i>Misterioso</i> – mysteriously
<i>Andante</i> – (<i>lit.</i> walking). At a moderate pace	<i>Molto</i> – much, very eg <i>molto adagio</i> – very leisurely
<i>Andantino</i> – either a little slower or a little faster than <i>Andante</i>	<i>Moto</i> – motion, eg <i>con moto</i> – with motion
<i>Animato</i> – animated	<i>Non</i> – not, eg <i>non allegro</i> – not fast
<i>Appassionato</i> – impassioned	<i>Ossia</i> – Or; the word indicates an alternative version
<i>Arco</i> – with the bow (for string players)	<i>Ped</i> – Depress the sustaining pedal of the pianoforte
<i>Assai</i> – sufficiently, very, eg <i>allegro assai</i> – very fast	<i>Perdendosi</i> – dying away
<i>Attacca</i> – go on immediately (to next section of the piece)	<i>Pesante</i> – heavily
<i>Ben</i> – well, eg <i>ben marcato</i> – well marked	<i>Piacevole</i> – pleasingly
<i>Brillante</i> – sparkling, brilliant	<i>Pianissimo (pp)</i> – very soft
<i>Brio</i> – vigour	<i>Piano (p)</i> – soft
<i>Calando</i> – getting slower and softer	<i>Più</i> – more
<i>Calcando</i> – hurrying	<i>Pizzicato (pizz.)</i> – plucked
<i>Cantabile</i> – in a singing style	<i>Poco</i> – a little
<i>Capo</i> – (<i>lit.</i> head) the beginning	<i>Poco a poco</i> – little by little
<i>Celere</i> – nimble	<i>Pochetto, pochettino, pochino</i> – a very little
<i>Col, Colla</i> – with the	<i>Presto</i> – very quick
<i>Con</i> – with	<i>Prestissimo</i> – as fast as possible
<i>Corda</i> – a string	<i>Quasi</i> – almost, as if, eg <i>quasi lento</i> – almost slow
<i>Crescendo (cresc.)</i> – becoming gradually louder	<i>Rallentando (Rall.)</i> – becoming gradually slower
<i>Da</i> – from, of	<i>Risoluto</i> – boldly
<i>Da Capo (D.C.)</i> – from the beginning	<i>Ritardando (Ritard.)</i> – gradually coming to a halt
<i>Dal Segno</i> – from the sign 	<i>Ritenuto (rit.)</i> – hold back (ie slower at once)
<i>Decrescendo</i> – becoming gradually softer	<i>Ritmico</i> – rhythmically
<i>Desto</i> – sprightly	<i>Scherzo</i> – a joke
<i>Diluendo</i> – dying away	<i>Scherzando</i> – playfully
<i>Diminuendo (Dim.)</i> – becoming gradually softer	<i>Semplice</i> – simply
<i>Divisi</i> – divided	<i>Sempre</i> – always
<i>Dolce</i> – gently, sweetly	<i>Senza</i> – without
<i>Dolcissimo</i> – very sweetly	<i>Sforzando (sf or sfz)</i> – with a sudden accent
<i>Espressivo (Espress.)</i> – with expression, feeling	<i>Simile</i> – in a similar manner
<i>E, ed</i> – and	<i>Sordini</i> – mutes
<i>Energico</i> – energetically	<i>Sostenuto</i> – sustained
<i>Fine</i> – end	<i>Sotto voce</i> – in an undertone
<i>Forte (f)</i> – loud	<i>Staccato (Stacc.)</i> – short, detached
<i>Fortissimo (ff)</i> – very loud	<i>Stringendo</i> – gradually faster
<i>Forzando (fz or sfz)</i> – with a strong accent	<i>Subito</i> – suddenly
<i>Fuoco</i> – fire	<i>Tanto</i> – so much
<i>Giocoso</i> – jocosely, humorously	<i>Tempo</i> – speed of the music
<i>Giojoso</i> – joyfully	<i>Tempo Primo</i> – resume the original speed
<i>Grave</i> – very slowly	<i>Tenuto</i> – held, sustained
<i>Grandioso</i> – grandly	<i>Tranquillo</i> – tranquil, quiet
<i>Largo</i> – slow and stately, broad	<i>Tre corde</i> – release soft pedal of the pianoforte
<i>Larghetto</i> – less slow than <i>largo</i>	<i>Troppo</i> – too much
<i>Legato</i> – smoothly	<i>Tutti</i> – all
<i>Leggiero</i> – lightly	<i>Veloce</i> – swiftly
<i>Lento</i> – slowly	<i>Vivace</i> – lively, quick
<i>Ma</i> – but	<i>Vivo</i> – lively
<i>Maestoso</i> – majestically	<i>Volti subito (V.S.)</i> – turn over quickly to the next page



I Mod

Comp 24
" 30
35

Comp 62
Comp 191

FORMA

Forma:	1-33	I
	33-49	II 2° forma?
	50-63	
	63-	

(A) Exp:

(B) Länder: 68-90 } I (Exp?)
 90-101 }
 102-114 }

Analiza

115-130	II des
PATRIMONIO UC	
(per un'unità forma?)	
Comp 131	148 I
148-150	II 2°

(C) Reexp: (148-150) 162-

(148-150) 162-

(148-150) d) Länder comp 202

e) Code C. 221