

# Six pitches on which to focus the attention while listening to 138 chords and breathing as many breaths

a string quartet composed for the Hot Air Music Festival

by Alex Ness, on the occasion of the festival's [call for submissions](#)

| Notes             | PDF page 2 |
|-------------------|------------|
| <b>Scores</b>     | <b>9</b>   |
| Performance score | 9          |
| Reductions        | 12         |
| <b>Parts</b>      | <b>54</b>  |
| Violin 1          | 54         |
| Violin 2          | 84         |
| Viola             | 114        |
| Cello             | 144        |

# Notes

|                                                 |          |
|-------------------------------------------------|----------|
| <b>Temperament</b>                              | <b>1</b> |
| <b>Scordatura</b>                               | <b>2</b> |
| <b>Performance directions</b>                   | <b>2</b> |
| <b>Technical and expressive recommendations</b> | <b>3</b> |
| <b>Duration</b>                                 | <b>3</b> |
| <b>Appendices</b>                               | <b>4</b> |
| 19-tone equal temperament                       | 4        |
| History                                         | 4        |
| Structure                                       | 4        |
| Features                                        | 5        |
| Construction of the piece                       | 5        |
| Practice materials                              | 6        |
| Program notes                                   | 6        |
| <b>CC Licence</b>                               | <b>7</b> |

## Temperament

I wrote this piece in 19-tone equal temperament (19-TET). I follow the notation developed by Easley Blackwood and Wesley Woolhouse, [as described on Wikipedia](#):



*Fig. 1: an octave of 19-TET, from C4 to C5*

For more information on the tuning system, please see the appendix.

## Scordatura

The instruments are tuned as follows:

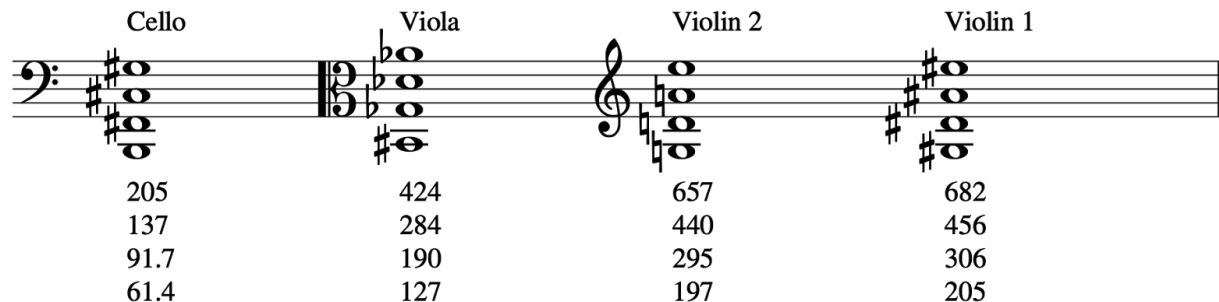


Fig. 2: scordatura, with open-string frequencies in Hz

Note that each instrument is tuned in perfect fifths (including the viola: B $\sharp$  = C $\flat$ ), but that a P5 in 19-TET is about 7 cents flatter than a P5 in just intonation.

Scores are notated at sounding pitch, while instrumental parts are notated with the appropriate transpositions.

## Performance directions

- One of the performers introduces the piece with a speech describing the structure of the composition, along the lines of the following:

*This piece is made up of six sections, each section containing 23 chords, each chord made up of 8 pitches.*

*At the beginning of each section, one of us will announce and play a certain pitch. We invite you to focus your attention on that pitch while we play through the chords. If your mind or ear wanders from the focal pitch, we invite you to try to find your way back to it, or, alternatively, to enjoy being lost in a thicket of dense sound.*

*We also invite you to breathe with the quartet while we play: exhaling during each chord, and inhaling during each silence.*

- Then, that same performer invites the audience to ask questions about the composition: *Does the audience have any questions?* If there are questions, the members of the quartet do their best to answer them. Once there are no more questions, the piece begins: *If there are no [more] questions, let's begin.*

- As stated in the introductory speech, before each section of the piece, a member of the quartet announces and plays that section's focal pitch:

*Section 1: A # below Middle C;*

*Section 2: F # above Middle C;*

... and so on.

- At the conclusion of the piece, a member of the quartet thanks the audience for listening.

## Technical and expressive recommendations

- Play each chord with a downbow, *non vibrato*.
- Exhale on each chord, and inhale on each rest between chords. Let the natural pace of the breath establish the tempo.
- The dynamic should be loud without abrasiveness or discomfort.

## Duration

Approximately 12 minutes, including the introductory speech. It may be longer if the audience asks a lot of questions.



## Appendices

### 19-tone equal temperament

#### History

19-tone equal temperament (19-TET) is a tuning system invented in the 16th century. The Renaissance composer Guillaume Costeley used it in his chanson [Seigneur Dieu ta pitié](#); more recently, it's been used by [Easley Blackwood](#) and [Ivor Darreg](#), among others.

#### Structure

Just like conventional 12-TET, 19-TET breaks the octave into five whole steps and two half steps:

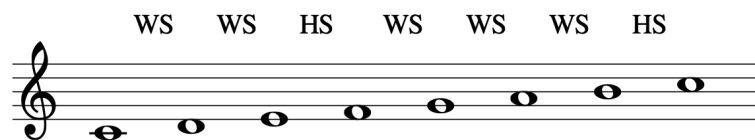


Fig. 3

In 19-TET, however, each “whole step” is divided into **three** equal parts, and each “half step” into **two** equal parts, for 19 parts total:



Fig. 4

Thus, a 19-TET diatonic half step is somewhat larger than one in 12-TET (respectively  $2/19$  and  $1/12$  of an octave), and a 19-TET diatonic whole step is relatively smaller than one in 12-TET (resp.  $3/19$  and  $2/12$  of an octave).

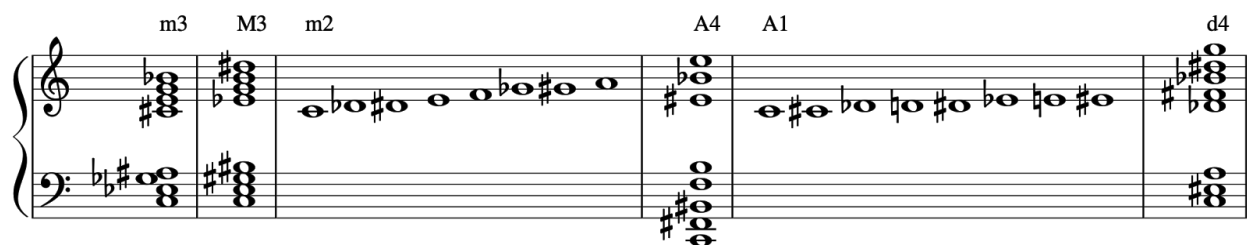
## Features

The 19-tone system has three features that appeal to me:

- First, the tuning of thirds in 19-TET is more accurate than in 12-TET.
  - Whereas a 12-TET M3 is sharp by roughly 14 cents, the same interval in 19-TET is flat by roughly 7 cents.
  - More to the point, the 19-TET m3 is essentially pure (0.15 cents sharp), while the 12-TET m3 is almost 16 cents flat.
- Second, 19-TET preserves familiar diatonic and chromatic relationships, while also distinguishing between certain intervals that are enharmonically equivalent in 12-TET.
  - For example, in 19-TET,  $A1 \neq m2$ ;  $A2 \neq m3$ ;  $M3 \neq d4$ ;  $A4 \neq d5$ ; etc.
  - Meanwhile, there are new enharmonic relationships at play:  $A1 = d2$ ;  $A2 = d3$ ;  $A3 = d4$ ; etc.
- Third and finally, because the number 19 is prime, 19-TET has **no** symmetrical divisions of the octave.
  - For example, in 19-TET, three M3s don't add up to an octave:  $M3 + M3 + M3 = A7 \neq P8$ .
  - Nor do four m3s add up to an octave:  $m3 + m3 + m3 + m3 = d9 = A8 \neq P8$ .

## Construction of the piece

Each of the six sections of this piece is based on a particular 19-EDO chord, made up of a single stacked interval:



*Fig. 6: each section's underlying chord in root position, labeled by generating interval*

Each chord is transposed, inverted, voiced, and distributed among the instruments using chance operations, 23 times per section. As stated in the introductory speech, all chords within a section share a particular pitch (an “internal pedal point”).

## Practice materials

In addition to the performance score and parts, I've generated the following materials to aid with the tuning:

- a mockup mp3 of the performance score, [available on Google Drive](#);
- scores and parts for 14 harmonic reductions, leaving out various notes of each chord:
  - 5 reductions with 4 notes per chord;
  - 4 reductions with 5 notes per chord;
  - 3 reductions with 6 notes per chord;
  - 2 reductions with 7 notes per chord;
- mockup mp3s of each reduction (just the chords—no focal pitches or spoken text), [likewise available on Google Drive](#).

Stems for the individual parts are available upon request, as are the Reaper files I used for the mockups.

The reductions systematically build up each chord based on its underlying (root-position) interval structure. This way, the performers can get used to the sounds of four-note chords made up of some particular 19-TET interval, then gradually work their way up to the complete chords used in the performance. The following figure illustrates the process for the very first chord in the piece:

The figure displays a musical score for 14 harmonic reductions of the first chord. The score is organized into five staves: Vn. 1, Vn. 2, Va., Vc., and Piano. Above the staves, a header row lists the reductions: 'Score/reduction: perf.', followed by numbers 1 through 14. Below the staves, a row of notes indicates the notes included in each reduction: 1-8, 1-4, 2-5, 3-6, 4-7, 5-8, 1-5, 2-6, 3-7, 4-8, 1-6, 2-7, 3-8, 1-7, and 2-8. The Piano part at the bottom shows the full chord voicing for each reduction, with notes in both the right and left hands.

Fig. 7: all reductions of the first chord, with each corresponding root-position chord voicing

## Program notes

I wrote this piece to explore expanded states of consciousness in two different ways. First, motivated by Buddhist meditation practices in general and by *vipassanā* exercises in particular, I wanted to experiment with sustained, relaxed concentration on simple musical phenomena: in this case, on the synchronized breathing of the musicians and the audience, and on certain recurring pitches in the musical texture. Second, inspired by the work of a large and diverse group of composers (among whom La Monte Young and Eliane Radigue may be the most familiar names), I wanted to experiment with the mental resonances of extended harmonic systems. I hope that this piece demonstrates that we've barely scratched the surface of harmonic experience, and of the experience of our own perception.

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# "Six pitches...": score

"Section 1:  
G# above Middle C"

Vn. 1

Vn. 2

Va.

Vc.

13

"Section 2:  
A# below Middle C"

24

36

"Section 3:  
A below Middle C"

47

Musical score for Section 3, measures 47-58. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in a key signature of one sharp (F#). The time signature is 4/4. The music consists of a sequence of chords, primarily triads, with some dyads. The notes are mostly half notes and whole notes, with some quarter notes. The key signature is one sharp (F#). The time signature is 4/4. The music consists of a sequence of chords, primarily triads, with some dyads. The notes are mostly half notes and whole notes, with some quarter notes.

59

Musical score for Section 3, measures 59-70. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in a key signature of one sharp (F#). The time signature is 4/4. The music consists of a sequence of chords, primarily triads, with some dyads. The notes are mostly half notes and whole notes, with some quarter notes. The key signature is one sharp (F#). The time signature is 4/4. The music consists of a sequence of chords, primarily triads, with some dyads. The notes are mostly half notes and whole notes, with some quarter notes.

"Section 4:  
Middle C"

70

Musical score for Section 4, measures 70-81. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in a key signature of one sharp (F#). The time signature is 4/4. The music consists of a sequence of chords, primarily triads, with some dyads. The notes are mostly half notes and whole notes, with some quarter notes. The key signature is one sharp (F#). The time signature is 4/4. The music consists of a sequence of chords, primarily triads, with some dyads. The notes are mostly half notes and whole notes, with some quarter notes.

82

Musical score for Section 4, measures 82-93. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in a key signature of one sharp (F#). The time signature is 4/4. The music consists of a sequence of chords, primarily triads, with some dyads. The notes are mostly half notes and whole notes, with some quarter notes. The key signature is one sharp (F#). The time signature is 4/4. The music consists of a sequence of chords, primarily triads, with some dyads. The notes are mostly half notes and whole notes, with some quarter notes.

"Section 5:  
D# above Middle C"

93

Musical score for Section 5, measures 93-104. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in a key signature of one sharp (F#). The melody in the Treble 1 staff consists of eighth and quarter notes, primarily centered around D#5. The other staves provide harmonic support with various chords and single notes.

105

Musical score for Section 5, measures 105-115. The melody continues in the Treble 1 staff. The accompaniment in the other staves includes some sixteenth-note passages in the Treble 2 and Bass 1 staves, adding rhythmic texture.

"Section 6:  
G above Middle C"

116

Musical score for Section 6, measures 116-127. The key signature changes to two sharps (F# and C#). The melody in the Treble 1 staff now centers around G#5. The accompaniment continues with harmonic support across the other staves.

128

Musical score for Section 6, measures 128-138. The melody in the Treble 1 staff continues. The accompaniment in the Bass 1 and Bass 2 staves features some sixteenth-note patterns, providing a steady harmonic foundation.

# "Six pitches...": reduction 1

"Section 1:  
G# above Middle C"

Notes 1–4

Music notation for Section 1, Notes 1–4. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/2. The notes are as follows:

| Staff | Measure 1 | Measure 2 | Measure 3 | Measure 4 | Measure 5 | Measure 6 | Measure 7 | Measure 8 | Measure 9 | Measure 10 | Measure 11 |
|-------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|------------|------------|
| Vn. 1 | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4        | G#4        |
| Vn. 2 | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4        | G#4        |
| Va.   | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4        | G#4        |
| Vc.   | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4       | G#4        | G#4        |

Music notation for Section 1, Notes 13–23. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/2. The notes are as follows:

| Staff | Measure 13 | Measure 14 | Measure 15 | Measure 16 | Measure 17 | Measure 18 | Measure 19 | Measure 20 | Measure 21 | Measure 22 | Measure 23 |
|-------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| Vn. 1 | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        |
| Vn. 2 | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        |
| Va.   | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        |
| Vc.   | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        | G#4        |

"Section 2:  
A# below Middle C"

Music notation for Section 2, Notes 24–35. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/2. The notes are as follows:

| Staff | Measure 24 | Measure 25 | Measure 26 | Measure 27 | Measure 28 | Measure 29 | Measure 30 | Measure 31 | Measure 32 | Measure 33 | Measure 34 | Measure 35 |
|-------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| Vn. 1 | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        |
| Vn. 2 | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        |
| Va.   | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        |
| Vc.   | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        |

Music notation for Section 2, Notes 36–47. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/2. The notes are as follows:

| Staff | Measure 36 | Measure 37 | Measure 38 | Measure 39 | Measure 40 | Measure 41 | Measure 42 | Measure 43 | Measure 44 | Measure 45 | Measure 46 | Measure 47 |
|-------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| Vn. 1 | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        |
| Vn. 2 | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        |
| Va.   | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        |
| Vc.   | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        | A#3        |



"Section 3:  
A below Middle C"

47

Musical score for Section 3, measures 47-58. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The melody in the top treble staff consists of quarter notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6. The bottom treble staff has whole notes: F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5. The bottom bass staff has whole notes: F#2, G#2, A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4. The top bass staff has whole notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6.

59

Musical score for Section 3, measures 59-70. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The melody in the top treble staff consists of quarter notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6. The bottom treble staff has whole notes: F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5. The bottom bass staff has whole notes: F#2, G#2, A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4. The top bass staff has whole notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6.

"Section 4:  
Middle C"

70

Musical score for Section 4, measures 70-81. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The melody in the top treble staff consists of quarter notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6. The bottom treble staff has whole notes: F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5. The bottom bass staff has whole notes: F#2, G#2, A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4. The top bass staff has whole notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6.

82

Musical score for Section 4, measures 82-93. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The melody in the top treble staff consists of quarter notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6. The bottom treble staff has whole notes: F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5. The bottom bass staff has whole notes: F#2, G#2, A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4. The top bass staff has whole notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6.

"Section 5:  
D# above Middle C"

93

Musical score for Section 5, measures 93-104. The score is written for four staves (Treble 1, Treble 2, Alto, and Bass). The key signature has one sharp (F#). The notation includes various note values (half notes, quarter notes, eighth notes) and rests. The piece concludes with a double bar line at measure 104.

105

Musical score for Section 5, measures 105-115. The score continues on four staves. It features more complex rhythmic patterns, including beamed eighth notes and sixteenth notes. The section ends with a double bar line at measure 115.

"Section 6:  
G above Middle C"

116

Musical score for Section 6, measures 116-127. The score is written for four staves. The key signature changes to two sharps (F# and C#). The notation includes various note values and rests. The piece concludes with a double bar line at measure 127.

128

Musical score for Section 6, measures 128-138. The score continues on four staves. It features various note values and rests. The section ends with a double bar line at measure 138.

# "Six pitches...": reduction 2

"Section 1:  
G# above Middle C"

Notes 2–5

Music notation for Section 1, Notes 2–5. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical notes and rests across the staves.

Music notation for Section 1, Notes 6–12. The score continues for four staves: Vn. 1, Vn. 2, Va., and Vc. The notation shows various musical notes and rests across the staves.

"Section 2:  
A# below Middle C"

Music notation for Section 2, Notes 13–23. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical notes and rests across the staves.

Music notation for Section 2, Notes 24–35. The score continues for four staves: Vn. 1, Vn. 2, Va., and Vc. The notation shows various musical notes and rests across the staves.

"Section 3:  
A below Middle C"

47

Musical score for Section 3, measures 47-58. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The melody in the upper staves consists of quarter and eighth notes, while the lower staves provide harmonic support with various note values and rests.

59

Musical score for Section 3, measures 59-70. The score continues with the same four-staff format. The melodic line in the upper staves shows a sequence of notes, including some beamed eighth notes, while the lower staves continue their harmonic accompaniment.

"Section 4:  
Middle C"

70

Musical score for Section 4, measures 70-81. The score continues with the same four-staff format. The melodic line in the upper staves features a mix of note values, and the lower staves provide a consistent harmonic background.

82

Musical score for Section 4, measures 82-93. The score concludes with the same four-staff format. The melodic line in the upper staves ends with a final sequence of notes, and the lower staves provide a concluding harmonic accompaniment.

"Section 5:  
D# above Middle C"

93

Musical score for Section 5, measures 93-104. The score is written for four staves (Treble 1, Treble 2, Alto, and Bass). The key signature has one sharp (F#). The notation includes various note values, rests, and accidentals (sharps and flats) across the measures.

105

Musical score for Section 5, measures 105-115. The score continues with four staves, maintaining the key signature of one sharp. The notation includes various note values, rests, and accidentals.

"Section 6:  
G above Middle C"

116

Musical score for Section 6, measures 116-127. The score is written for four staves. The key signature changes to two sharps (F# and C#). The notation includes various note values, rests, and accidentals.

128

Musical score for Section 6, measures 128-138. The score continues with four staves, maintaining the key signature of two sharps. The notation includes various note values, rests, and accidentals.

# "Six pitches...": reduction 3

"Section 1:  
G# above Middle C"

Notes 3–6

Music notation for Section 1, measures 3–6. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/2. The notes are as follows:

| Measure | Vn. 1 | Vn. 2 | Va. | Vc. |
|---------|-------|-------|-----|-----|
| 3       | G#4   | G#4   | G#4 | G#4 |
| 4       | G#4   | G#4   | G#4 | G#4 |
| 5       | G#4   | G#4   | G#4 | G#4 |
| 6       | G#4   | G#4   | G#4 | G#4 |

Music notation for Section 1, measures 7–12. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/2. The notes are as follows:

| Measure | Vn. 1 | Vn. 2 | Va. | Vc. |
|---------|-------|-------|-----|-----|
| 7       | G#4   | G#4   | G#4 | G#4 |
| 8       | G#4   | G#4   | G#4 | G#4 |
| 9       | G#4   | G#4   | G#4 | G#4 |
| 10      | G#4   | G#4   | G#4 | G#4 |
| 11      | G#4   | G#4   | G#4 | G#4 |
| 12      | G#4   | G#4   | G#4 | G#4 |

"Section 2:  
A# below Middle C"

Music notation for Section 2, measures 13–23. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/2. The notes are as follows:

| Measure | Vn. 1 | Vn. 2 | Va. | Vc. |
|---------|-------|-------|-----|-----|
| 13      | A#3   | A#3   | A#3 | A#3 |
| 14      | A#3   | A#3   | A#3 | A#3 |
| 15      | A#3   | A#3   | A#3 | A#3 |
| 16      | A#3   | A#3   | A#3 | A#3 |
| 17      | A#3   | A#3   | A#3 | A#3 |
| 18      | A#3   | A#3   | A#3 | A#3 |
| 19      | A#3   | A#3   | A#3 | A#3 |
| 20      | A#3   | A#3   | A#3 | A#3 |
| 21      | A#3   | A#3   | A#3 | A#3 |
| 22      | A#3   | A#3   | A#3 | A#3 |
| 23      | A#3   | A#3   | A#3 | A#3 |

Music notation for Section 2, measures 24–35. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/2. The notes are as follows:

| Measure | Vn. 1 | Vn. 2 | Va. | Vc. |
|---------|-------|-------|-----|-----|
| 24      | A#3   | A#3   | A#3 | A#3 |
| 25      | A#3   | A#3   | A#3 | A#3 |
| 26      | A#3   | A#3   | A#3 | A#3 |
| 27      | A#3   | A#3   | A#3 | A#3 |
| 28      | A#3   | A#3   | A#3 | A#3 |
| 29      | A#3   | A#3   | A#3 | A#3 |
| 30      | A#3   | A#3   | A#3 | A#3 |
| 31      | A#3   | A#3   | A#3 | A#3 |
| 32      | A#3   | A#3   | A#3 | A#3 |
| 33      | A#3   | A#3   | A#3 | A#3 |
| 34      | A#3   | A#3   | A#3 | A#3 |
| 35      | A#3   | A#3   | A#3 | A#3 |

"Section 3:  
A below Middle C"

47

Musical score for Section 3, measures 47-58. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The melody in the upper staves consists of half notes and whole notes, with some rests. The lower staves provide harmonic support with chords and single notes. The section ends with a double bar line at measure 58.

59

Musical score for Section 3, measures 59-70. The score continues from measure 59. The musical notation follows the same pattern as the previous section, with half and whole notes in the upper staves and harmonic accompaniment in the lower staves. The section concludes at measure 70 with a double bar line.

"Section 4:  
Middle C"

70

Musical score for Section 4, measures 70-81. The score begins at measure 70. The melody in the upper staves is more active, featuring eighth notes and quarter notes in addition to half and whole notes. The lower staves continue to provide harmonic support. The section ends at measure 81 with a double bar line.

82

Musical score for Section 4, measures 82-93. The score continues from measure 82. The musical notation remains consistent with the previous section, showing the progression of the melody and harmony. The section concludes at measure 93 with a double bar line.

"Section 5:  
D# above Middle C"

93

Musical score for Section 5, measures 93-104. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The melody in the top treble staff consists of quarter notes: D#4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, 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G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E36



# "Six pitches...": reduction 4

"Section 1:  
G# above Middle C"

Notes 4–7

Music notation for Section 1, measures 4–7. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notes are as follows:

| Measure | Vn. 1 | Vn. 2 | Va. | Vc. |
|---------|-------|-------|-----|-----|
| 4       | G#4   | G#4   | G#4 | G#4 |
| 5       | G#4   | G#4   | G#4 | G#4 |
| 6       | G#4   | G#4   | G#4 | G#4 |
| 7       | G#4   | G#4   | G#4 | G#4 |

Music notation for Section 1, measures 8–12. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notes are as follows:

| Measure | Vn. 1 | Vn. 2 | Va. | Vc. |
|---------|-------|-------|-----|-----|
| 8       | G#4   | G#4   | G#4 | G#4 |
| 9       | G#4   | G#4   | G#4 | G#4 |
| 10      | G#4   | G#4   | G#4 | G#4 |
| 11      | G#4   | G#4   | G#4 | G#4 |
| 12      | G#4   | G#4   | G#4 | G#4 |

"Section 2:  
A# below Middle C"

Music notation for Section 2, measures 13–23. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notes are as follows:

| Measure | Vn. 1 | Vn. 2 | Va. | Vc. |
|---------|-------|-------|-----|-----|
| 13      | A#3   | A#3   | A#3 | A#3 |
| 14      | A#3   | A#3   | A#3 | A#3 |
| 15      | A#3   | A#3   | A#3 | A#3 |
| 16      | A#3   | A#3   | A#3 | A#3 |
| 17      | A#3   | A#3   | A#3 | A#3 |
| 18      | A#3   | A#3   | A#3 | A#3 |
| 19      | A#3   | A#3   | A#3 | A#3 |
| 20      | A#3   | A#3   | A#3 | A#3 |
| 21      | A#3   | A#3   | A#3 | A#3 |
| 22      | A#3   | A#3   | A#3 | A#3 |
| 23      | A#3   | A#3   | A#3 | A#3 |

Music notation for Section 2, measures 24–35. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notes are as follows:

| Measure | Vn. 1 | Vn. 2 | Va. | Vc. |
|---------|-------|-------|-----|-----|
| 24      | A#3   | A#3   | A#3 | A#3 |
| 25      | A#3   | A#3   | A#3 | A#3 |
| 26      | A#3   | A#3   | A#3 | A#3 |
| 27      | A#3   | A#3   | A#3 | A#3 |
| 28      | A#3   | A#3   | A#3 | A#3 |
| 29      | A#3   | A#3   | A#3 | A#3 |
| 30      | A#3   | A#3   | A#3 | A#3 |
| 31      | A#3   | A#3   | A#3 | A#3 |
| 32      | A#3   | A#3   | A#3 | A#3 |
| 33      | A#3   | A#3   | A#3 | A#3 |
| 34      | A#3   | A#3   | A#3 | A#3 |
| 35      | A#3   | A#3   | A#3 | A#3 |

"Section 3:  
A below Middle C"

47

Musical score for Section 3, measures 47-58. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The notation includes various pitch classes and accidentals, with some notes marked with a flat (b) and others with a sharp (#). The measures are grouped by a brace on the left.

59

Musical score for Section 3, measures 59-70. The score continues from the previous system, showing measures 59 through 70. The notation includes various pitch classes and accidentals, with some notes marked with a flat (b) and others with a sharp (#). The measures are grouped by a brace on the left.

"Section 4:  
Middle C"

70

Musical score for Section 4, measures 70-81. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The notation includes various pitch classes and accidentals, with some notes marked with a flat (b) and others with a sharp (#). The measures are grouped by a brace on the left.

82

Musical score for Section 4, measures 82-93. The score continues from the previous system, showing measures 82 through 93. The notation includes various pitch classes and accidentals, with some notes marked with a flat (b) and others with a sharp (#). The measures are grouped by a brace on the left.

"Section 5:  
D# above Middle C"

93

Musical score for Section 5, measures 93-104. The score is written for four staves (Treble 1, Treble 2, Alto, and Bass). The key signature has one sharp (F#). The melody in the Treble 1 staff consists of quarter notes: D#4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, 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G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D

# "Six pitches...": reduction 5

"Section 1:  
G# above Middle C"

Notes 5–8

Music notation for Section 1, measures 5–8. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notes are as follows:

| Measure | Vn. 1 | Vn. 2 | Va.  | Vc.  |
|---------|-------|-------|------|------|
| 5       | Rest  | Rest  | Rest | Rest |
| 6       | Rest  | Rest  | Rest | Rest |
| 7       | Rest  | Rest  | Rest | Rest |
| 8       | Rest  | Rest  | Rest | Rest |

Music notation for Section 1, measures 9–12. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notes are as follows:

| Measure | Vn. 1 | Vn. 2 | Va.  | Vc.  |
|---------|-------|-------|------|------|
| 9       | Rest  | Rest  | Rest | Rest |
| 10      | Rest  | Rest  | Rest | Rest |
| 11      | Rest  | Rest  | Rest | Rest |
| 12      | Rest  | Rest  | Rest | Rest |

"Section 2:  
A# below Middle C"

Music notation for Section 2, measures 13–16. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notes are as follows:

| Measure | Vn. 1 | Vn. 2 | Va.  | Vc.  |
|---------|-------|-------|------|------|
| 13      | Rest  | Rest  | Rest | Rest |
| 14      | Rest  | Rest  | Rest | Rest |
| 15      | Rest  | Rest  | Rest | Rest |
| 16      | Rest  | Rest  | Rest | Rest |

Music notation for Section 2, measures 17–20. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notes are as follows:

| Measure | Vn. 1 | Vn. 2 | Va.  | Vc.  |
|---------|-------|-------|------|------|
| 17      | Rest  | Rest  | Rest | Rest |
| 18      | Rest  | Rest  | Rest | Rest |
| 19      | Rest  | Rest  | Rest | Rest |
| 20      | Rest  | Rest  | Rest | Rest |

"Section 3:  
A below Middle C"

47

Musical score for Section 3, measures 47-58. The score is written for four staves (Treble 1, Treble 2, Alto, and Bass). The key signature has one sharp (F#). The notation includes various note values (half notes, quarter notes, eighth notes) and rests. The bass line is consistently lower than the other staves, reflecting the section title 'A below Middle C'.

59

Musical score for Section 3, measures 59-70. The notation continues with similar note values and rests. The bass line remains lower than the other staves.

"Section 4:  
Middle C"

70

Musical score for Section 4, measures 70-81. The notation continues with similar note values and rests. The bass line remains lower than the other staves.

82

Musical score for Section 4, measures 82-93. The notation continues with similar note values and rests. The bass line remains lower than the other staves.

"Section 5:  
D# above Middle C"

93

Musical score for Section 5, measures 93-104. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with a 'p' (piano) dynamic. The section is titled "Section 5: D# above Middle C".

105

Musical score for Section 5, measures 105-115. The score continues from measure 93, maintaining the same key signature and notation style. It includes various note values and rests, with some notes marked with a 'p' (piano) dynamic.

"Section 6:  
G above Middle C"

116

Musical score for Section 6, measures 116-127. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with a 'p' (piano) dynamic. The section is titled "Section 6: G above Middle C".

128

Musical score for Section 6, measures 128-138. The score continues from measure 116, maintaining the same key signature and notation style. It includes various note values and rests, with some notes marked with a 'p' (piano) dynamic.

# "Six pitches...": reduction 6

"Section 1:  
G# above Middle C"

Notes 1–5

Music notation for Section 1, Notes 1–5. The score is written for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical symbols including notes, rests, and accidentals (sharps and flats) across the staves.

Music notation for Section 1, Notes 1–5. The score is written for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical symbols including notes, rests, and accidentals (sharps and flats) across the staves.

"Section 2:  
A# below Middle C"

Music notation for Section 2, Notes 1–5. The score is written for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical symbols including notes, rests, and accidentals (sharps and flats) across the staves.

Music notation for Section 2, Notes 1–5. The score is written for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical symbols including notes, rests, and accidentals (sharps and flats) across the staves.

"Section 3:  
A below Middle C"

47

Musical score for Section 3, measures 47-58. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The melody in the top treble staff consists of quarter notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. The bottom treble staff has whole notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. The middle bass staff has whole notes: F#3, G#3, A3, B3, C4, B3, A3, G#3, F#3, E3, D3, C3. The bottom bass staff has whole notes: F#2, G#2, A2, B2, C3, B2, A2, G#2, F#2, E2, D2, C2.

59

Musical score for Section 3, measures 59-70. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The melody in the top treble staff consists of quarter notes: D4, C4, B3, A3, G#3, F#3, E3, D3, C3, B2, A2, G#2. The bottom treble staff has whole notes: D4, C4, B3, A3, G#3, F#3, E3, D3, C4, B3, A3, G#3. The middle bass staff has whole notes: D3, C3, B2, A2, G#2, F#2, E2, D2, C3, B2, A2, G#2. The bottom bass staff has whole notes: D2, C2, B1, A1, G#1, F#1, E1, D1, C2, B1, A1, G#1.

"Section 4:  
Middle C"

70

Musical score for Section 4, measures 70-81. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The melody in the top treble staff consists of quarter notes: C4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4. The bottom treble staff has whole notes: C4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4. The middle bass staff has whole notes: C3, D3, E3, F#3, G#3, A3, B3, C4, B3, A3, G#3, F#3. The bottom bass staff has whole notes: C2, D2, E2, F#2, G#2, A2, B2, C3, B2, A2, G#2, F#2.

82

Musical score for Section 4, measures 82-93. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The melody in the top treble staff consists of quarter notes: E4, D4, C4, B3, A3, G#3, F#3, E3, D3, C3, B2, A2. The bottom treble staff has whole notes: E4, D4, C4, B3, A3, G#3, F#3, E3, D3, C4, B3, A3. The middle bass staff has whole notes: E3, D3, C3, B2, A2, G#2, F#2, E2, D2, C3, B2, A2. The bottom bass staff has whole notes: E2, D2, C2, B1, A1, G#1, F#1, E1, D1, C2, B1, A1.



"Section 5:  
D# above Middle C"

93

Musical score for Section 5, starting at measure 93. The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. The key signature has one sharp (F#). The notation includes various notes, rests, and accidentals, with some notes marked with a 'p' (piano) dynamic.

105

Continuation of the musical score for Section 5, starting at measure 105. The notation continues across the four staves, maintaining the same key signature and dynamic markings.

"Section 6:  
G above Middle C"

116

Musical score for Section 6, starting at measure 116. The notation continues across the four staves, with some notes marked with a 'p' (piano) dynamic.

128

Continuation of the musical score for Section 6, starting at measure 128. The notation continues across the four staves, with some notes marked with a 'p' (piano) dynamic.

# "Six pitches...": reduction 7

"Section 1:  
G# above Middle C"

Notes 2–6

13

Vn. 1

Vn. 2

Va.

Vc.

24

Vn. 1

Vn. 2

Va.

Vc.

"Section 2:  
A# below Middle C"

36

Vn. 1

Vn. 2

Va.

Vc.

48

Vn. 1

Vn. 2

Va.

Vc.

"Section 3:  
A below Middle C"

47

Musical score for Section 3, measures 47-58. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The melody in the top treble staff consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, 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F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-29

"Section 5:  
D# above Middle C"

93

Musical score for Section 5, measures 93-104. The score is written for four staves (Treble 1, Treble 2, Alto, and Bass). The key signature has one sharp (F#). The notation includes various note values, rests, and accidentals, with some notes marked with a 'p' (piano) dynamic.

105

Musical score for Section 5, measures 105-115. The notation continues with various note values, rests, and accidentals across the four staves.

"Section 6:  
G above Middle C"

116

Musical score for Section 6, measures 116-127. The notation continues with various note values, rests, and accidentals across the four staves.

128

Musical score for Section 6, measures 128-138. The notation continues with various note values, rests, and accidentals across the four staves.

# "Six pitches...": reduction 8

"Section 1:  
G# above Middle C"

Notes 3–7

Music notation for Section 1, Notes 3–7. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/2. The notes are: Vn. 1 (G#4, A4, B4, C5, D5), Vn. 2 (G#3, A3, B3, C4, D4), Va. (G#2, A2, B2, C3, D3), and Vc. (G#1, A1, B1, C2, D2).

Music notation for Section 1, Notes 8–12. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/2. The notes are: Vn. 1 (G#4, A4, B4, C5, D5), Vn. 2 (G#3, A3, B3, C4, D4), Va. (G#2, A2, B2, C3, D3), and Vc. (G#1, A1, B1, C2, D2).

"Section 2:  
A# below Middle C"

Music notation for Section 2, Notes 13–17. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/2. The notes are: Vn. 1 (A#3, B3, C4, D4, E4), Vn. 2 (A#2, B2, C3, D3, E3), Va. (A#1, B1, C2, D2, E2), and Vc. (A#0, B0, C1, D1, E1).

Music notation for Section 2, Notes 18–22. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/2. The notes are: Vn. 1 (A#3, B3, C4, D4, E4), Vn. 2 (A#2, B2, C3, D3, E3), Va. (A#1, B1, C2, D2, E2), and Vc. (A#0, B0, C1, D1, E1).

"Section 3:  
A below Middle C"

47

Musical score for Section 3, measures 47-58. The score is written for four staves (two treble and two bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The music consists of a series of chords and single notes, primarily in the lower register. The notes are mostly half notes and whole notes, with some quarter notes. The chords are mostly triads and dyads, with some more complex structures. The overall texture is sparse and minimalist.

59

Musical score for Section 3, measures 59-70. The score continues from measure 47. The notation is consistent with the previous section, featuring a mix of chords and single notes across the four staves. The melodic lines are mostly static, with some movement in the bass line. The harmonic structure remains simple and focused on the six pitches mentioned in the title.

"Section 4:  
Middle C"

70

Musical score for Section 4, measures 70-81. The score begins with a new section header. The notation continues with four staves. The key signature remains one flat. The music features a variety of chordal textures, including some more complex structures with multiple notes on a single staff. The overall feel is more active than the previous section, with more frequent changes in harmony.

82

Musical score for Section 4, measures 82-93. The score continues from measure 70. The notation is consistent with the previous section, featuring a mix of chords and single notes across the four staves. The melodic lines are mostly static, with some movement in the bass line. The harmonic structure remains simple and focused on the six pitches mentioned in the title.

"Section 5:  
D# above Middle C"

93

Musical score for Section 5, measures 93-104. The score is written for four staves (Treble 1, Treble 2, Alto, and Bass). The key signature has one sharp (F#). The notation includes various pitch classes and rests, with some notes marked with 'p' (piano) or 'f' (forte). The section concludes with a double bar line at measure 104.

105

Musical score for Section 5, measures 105-115. The score continues on four staves. It features a variety of pitch classes and rests, with some notes marked with 'p' or 'f'. The section concludes with a double bar line at measure 115.

"Section 6:  
G above Middle C"

116

Musical score for Section 6, measures 116-127. The score is written for four staves. The key signature has one sharp (F#). The notation includes various pitch classes and rests, with some notes marked with 'p' or 'f'. The section concludes with a double bar line at measure 127.

128

Musical score for Section 6, measures 128-138. The score continues on four staves. It features a variety of pitch classes and rests, with some notes marked with 'p' or 'f'. The section concludes with a double bar line at measure 138.

# "Six pitches...": reduction 9

"Section 1:  
G# above Middle C"

Notes 4–8

Music notation for Section 1 (Notes 4–8), measures 1–12. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various pitch classes and accidentals across the measures.

Music notation for Section 1 (Notes 4–8), measures 13–23. The score continues for four staves: Vn. 1, Vn. 2, Va., and Vc. The notation shows various pitch classes and accidentals across the measures.

"Section 2:  
A# below Middle C"

Music notation for Section 2 (Notes 24–35), measures 24–35. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature changes to two sharps (F# and C#) and the time signature is 3/4. The notation shows various pitch classes and accidentals across the measures.

Music notation for Section 2 (Notes 24–35), measures 36–45. The score continues for four staves: Vn. 1, Vn. 2, Va., and Vc. The notation shows various pitch classes and accidentals across the measures.



"Section 3:  
A below Middle C"

47

Musical score for Section 3, measures 47-58. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The notation includes various pitch classes and rests, with some notes marked with accidentals (sharps and flats) to indicate specific pitch classes. The measures are grouped by a brace on the left.

59

Musical score for Section 3, measures 59-70. The score continues from measure 47. It features the same four-staff layout and key signature. The notation includes various pitch classes and rests, with some notes marked with accidentals. The measures are grouped by a brace on the left.

"Section 4:  
Middle C"

70

Musical score for Section 4, measures 70-81. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The notation includes various pitch classes and rests, with some notes marked with accidentals. The measures are grouped by a brace on the left.

82

Musical score for Section 4, measures 82-93. The score continues from measure 70. It features the same four-staff layout and key signature. The notation includes various pitch classes and rests, with some notes marked with accidentals. The measures are grouped by a brace on the left.

"Section 5:  
D# above Middle C"

93

Musical score for Section 5, measures 93-104. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in 4/4 time. The key signature has one sharp (F#). The melody in Treble 1 consists of eighth and quarter notes, mostly on a whole rest. Treble 2 and Bass 1 have more active parts with various note values and rests. Bass 2 has a few notes, including a half note and a quarter note. The section ends with a double bar line at measure 104.

105

Musical score for Section 5, measures 105-115. The score continues from measure 105. The notation is similar to the previous section, with Treble 1 mostly on whole rests and other staves having more active parts. The section ends with a double bar line at measure 115.

"Section 6:  
G above Middle C"

116

Musical score for Section 6, measures 116-127. The score is written for four staves in 4/4 time. The key signature has one sharp (F#). The melody in Treble 1 starts with a half note G4 and continues with various note values and rests. Treble 2 and Bass 1 have more active parts. Bass 2 has a few notes, including a half note and a quarter note. The section ends with a double bar line at measure 127.

128

Musical score for Section 6, measures 128-138. The score continues from measure 128. The notation is similar to the previous section, with Treble 1 mostly on whole rests and other staves having more active parts. The section ends with a double bar line at measure 138.

# "Six pitches...": reduction 10

"Section 1:  
G# above Middle C"

Notes 1–6

Music notation for Section 1, Notes 1–6. The score is written for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical symbols including notes, rests, and accidentals.

Music notation for Section 1, Notes 13–18. The score continues for four staves: Vn. 1, Vn. 2, Va., and Vc. The notation shows various musical symbols including notes, rests, and accidentals.

"Section 2:  
A# below Middle C"

Music notation for Section 2, Notes 24–35. The score is written for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical symbols including notes, rests, and accidentals.

Music notation for Section 2, Notes 36–41. The score continues for four staves: Vn. 1, Vn. 2, Va., and Vc. The notation shows various musical symbols including notes, rests, and accidentals.

"Section 3:  
A below Middle C"

47

Musical score for Section 3, measures 47-58. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The time signature is 4/4. The music consists of a series of chords and single notes, primarily in the lower register, with some rests. The notes are mostly half notes and quarter notes.

59

Musical score for Section 3, measures 59-70. The score continues from the previous system. It features similar chordal and melodic patterns, with some changes in the bass line and some notes in the treble staff.

"Section 4:  
Middle C"

70

Musical score for Section 4, measures 70-81. The score continues from the previous system. The music is characterized by a more active bass line and some higher notes in the treble staff, reflecting the 'Middle C' title.

82

Musical score for Section 4, measures 82-93. The score continues from the previous system. It shows further development of the musical ideas, with some more complex chordal structures and melodic lines.

"Section 5:  
D# above Middle C"

93

Musical score for Section 5, measures 93-104. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in 4/4 time. The key signature has one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Dynamic markings include *f* (forte) and *p* (piano). The section concludes with a double bar line at measure 104.

105

Musical score for Section 5, measures 105-115. The score continues on four staves. It includes various rhythmic patterns and rests. The section ends with a double bar line at measure 115.

"Section 6:  
G above Middle C"

116

Musical score for Section 6, measures 116-127. The score is written for four staves. It features a mix of note values and rests. The section concludes with a double bar line at measure 127.

128

Musical score for Section 6, measures 128-138. The score continues on four staves. It includes various rhythmic patterns and rests. The section ends with a double bar line at measure 138.

# "Six pitches...": reduction 11

"Section 1:  
G# above Middle C"

Notes 2-7

Music notation for Section 1, Notes 2-7. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical notes and rests across the staves.

Music notation for Section 1, Notes 13-19. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical notes and rests across the staves.

"Section 2:  
A# below Middle C"

Music notation for Section 2, Notes 24-35. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical notes and rests across the staves.

Music notation for Section 2, Notes 36-42. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical notes and rests across the staves.

**"Section 3:  
A below Middle C"**

[illegible][illegible]

**"Section 4:  
Middle C"**

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#), and the time signature is 4/4. The music is written in a simple, folk-like style with many rests, indicating a slow tempo. The vocal line consists of a single melody line. The piano accompaniment line provides a harmonic foundation with chords and single notes. The bass line provides a steady rhythmic accompaniment.

A musical score for the song 'The Rose Tree'. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right Hand and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The melody is primarily in the Soprano voice, with the Alto voice providing harmonic support. The piano accompaniment features a steady bass line in the left hand and a more active right hand with chords and moving lines. The score includes a key signature change from one sharp to one flat (Bb) in the final measure.

"Section 5:  
D# above Middle C"

93

Musical score for Section 5, measures 93-104. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in a system. The key signature has one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The first staff (Treble 1) starts with a treble clef and a key signature of one sharp. The second staff (Treble 2) starts with a treble clef. The third staff (Bass 1) starts with a bass clef and a key signature of one sharp. The fourth staff (Bass 2) starts with a bass clef. The measures contain a variety of pitch classes, including D#4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, 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E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, 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G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358



# "Six pitches...": reduction 12

"Section 1:  
G# above Middle C"

Notes 3–8

Music notation for Section 1, Notes 3–8. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical symbols including notes, rests, and accidentals (sharps and flats) across the staves.

Music notation for Section 1, Notes 13–18. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical symbols including notes, rests, and accidentals (sharps and flats) across the staves.

"Section 2:  
A# below Middle C"

Music notation for Section 2, Notes 24–30. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical symbols including notes, rests, and accidentals (sharps and flats) across the staves.

Music notation for Section 2, Notes 36–42. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical symbols including notes, rests, and accidentals (sharps and flats) across the staves.

"Section 3:  
A below Middle C"

47

Musical score for Section 3, measures 47-58. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The notation includes various pitch classes and accidentals, with some notes marked with a flat (b) and others with a sharp (#). The measures are grouped by vertical bar lines.

59

Musical score for Section 3, measures 59-70. The score continues from the previous system, showing measures 59 through 70. The notation includes various pitch classes and accidentals, with some notes marked with a flat (b) and others with a sharp (#). The measures are grouped by vertical bar lines.

"Section 4:  
Middle C"

70

Musical score for Section 4, measures 70-81. The score is written for four staves (two treble and two bass clefs). The key signature has one sharp (F#). The notation includes various pitch classes and accidentals, with some notes marked with a flat (b) and others with a sharp (#). The measures are grouped by vertical bar lines.

82

Musical score for Section 4, measures 82-93. The score continues from the previous system, showing measures 82 through 93. The notation includes various pitch classes and accidentals, with some notes marked with a flat (b) and others with a sharp (#). The measures are grouped by vertical bar lines.

"Section 5:  
D# above Middle C"

93

Musical score for Section 5, measures 93-104. The score is written for four staves (Treble 1, Treble 2, Alto, and Bass). The key signature has one sharp (F#). The notation includes various note values, rests, and accidentals (sharps and flats) across the measures.

105

Musical score for Section 5, measures 105-115. The score continues on four staves with the same key signature and notation style as the previous section.

"Section 6:  
G above Middle C"

116

Musical score for Section 6, measures 116-127. The score is written for four staves. The key signature changes to two sharps (F# and C#). The notation includes various note values, rests, and accidentals.

128

Musical score for Section 6, measures 128-138. The score continues on four staves with the same key signature and notation style as the previous section.

# "Six pitches...": reduction 13

"Section 1:  
G# above Middle C"

Notes 1–7

Music notation for Section 1, Notes 1–7. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various chords and single notes across the staves.

Music notation for Section 1, Notes 13–23. The score continues for four staves: Vn. 1, Vn. 2, Va., and Vc. The notation shows various chords and single notes across the staves.

"Section 2:  
A# below Middle C"

Music notation for Section 2, Notes 24–35. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various chords and single notes across the staves.

Music notation for Section 2, Notes 36–46. The score continues for four staves: Vn. 1, Vn. 2, Va., and Vc. The notation shows various chords and single notes across the staves.

"Section 3:  
A below Middle C"

47

Measures 47-58 of the musical score. The score is written for four staves (two treble and two bass). The key signature has one sharp (F#). The notation includes various pitch classes and rests, with some notes marked with accidentals (sharps and flats). The first staff has a treble clef, the second a treble clef, the third a bass clef, and the fourth a bass clef. The notes are mostly half notes and quarter notes, with some rests.

59

Measures 59-70 of the musical score. The notation continues with various pitch classes and rests, maintaining the same key signature and staff layout as the previous section.

"Section 4:  
Middle C"

70

Measures 70-81 of the musical score. The notation continues with various pitch classes and rests, maintaining the same key signature and staff layout as the previous section.

82

Measures 82-93 of the musical score. The notation continues with various pitch classes and rests, maintaining the same key signature and staff layout as the previous section.

"Section 5:  
D# above Middle C"

93

105

"Section 6:  
G above Middle C"

116

128

# "Six pitches...": reduction 14

"Section 1:  
G# above Middle C"

Notes 2–8

Music notation for Section 1, Notes 2–8. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical symbols including notes, rests, and accidentals.

Music notation for Section 1, Notes 13–19. The score continues for four staves: Vn. 1, Vn. 2, Va., and Vc. The notation shows various musical symbols including notes, rests, and accidentals.

"Section 2:  
A# below Middle C"

Music notation for Section 2, Notes 24–35. The score is for four staves: Vn. 1, Vn. 2, Va., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows various musical symbols including notes, rests, and accidentals.

Music notation for Section 2, Notes 36–42. The score continues for four staves: Vn. 1, Vn. 2, Va., and Vc. The notation shows various musical symbols including notes, rests, and accidentals.

"Section 3:  
A below Middle C"

47

Musical score for Section 3, measures 47-58. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in a system. The key signature has one sharp (F#). The notation consists of various chords and single notes, primarily in the lower register. Measure 47 starts with a whole note chord in Treble 1 (Bb2, D3) and Treble 2 (F#2, A2). The bass staves have whole notes (F#1, B1). The system continues with similar textures, featuring a variety of pitch combinations across the staves.

59

Musical score for Section 3, measures 59-70. The score continues on four staves. The notation shows a progression of chords and single notes. In measure 60, there is a notable change in the bass staves with a whole note chord (Bb1, D2). The system concludes with measure 70, maintaining the same instrumental texture.

"Section 4:  
Middle C"

70

Musical score for Section 4, measures 70-81. The score is written for four staves. The key signature remains one sharp. The notation features a mix of chords and single notes, with a focus on the middle register. Measure 70 begins with a whole note chord in Treble 1 (Bb2, D3) and Treble 2 (F#2, A2). The system continues with similar textures, featuring a variety of pitch combinations across the staves.

82

Musical score for Section 4, measures 82-93. The score continues on four staves. The notation shows a progression of chords and single notes. In measure 82, there is a notable change in the bass staves with a whole note chord (Bb1, D2). The system concludes with measure 93, maintaining the same instrumental texture.



"Section 5:  
D# above Middle C"

93

Musical score for Section 5, measures 93-104. The score is written for four staves (Treble 1, Treble 2, Bass 1, Bass 2) in a system. The key signature has one sharp (F#). The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some notes marked with 'p' (piano) or 'f' (forte). The section ends with a double bar line at measure 104.

105

Musical score for Section 5, measures 105-115. The score continues from measure 105 to measure 115. The notation includes various note values and rests, with some notes marked with 'p' or 'f'. The section ends with a double bar line at measure 115.

"Section 6:  
G above Middle C"

116

Musical score for Section 6, measures 116-127. The score is written for four staves in a system. The key signature has one sharp (F#). The notation includes various note values and rests, with some notes marked with 'p' or 'f'. The section ends with a double bar line at measure 127.

128

Musical score for Section 6, measures 128-138. The score continues from measure 128 to measure 138. The notation includes various note values and rests, with some notes marked with 'p' or 'f'. The section ends with a double bar line at measure 138.

Vn. 1

# "Six pitches...": parts for performance

"Section 1:  
G# above Middle C"



13

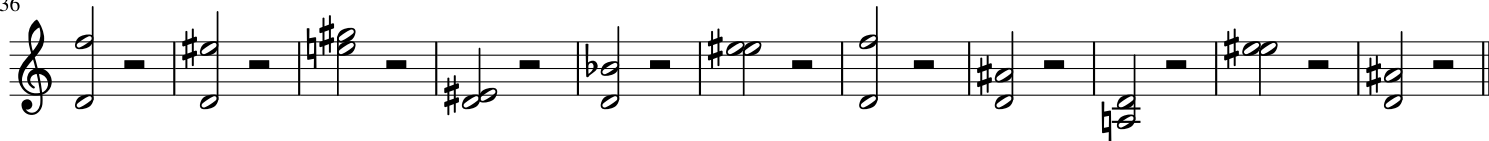


"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



**"Section 4:  
Middle C"**

70



Vn. 1

# "Six pitches...": parts for reduction 1

Notes 1–4

**"Section 1:  
G# above Middle C"**



13



**"Section 2:  
A# below Middle C"**

24



36



**"Section 3:  
A below Middle C"**

47



59



[illegible]

**"Section 5:  
D# above Middle C"**

[illegible][illegible]

**"Section 6:  
G above Middle C"**

[illegible]

Vn. 1

# "Six pitches...": parts for reduction 2

Notes 2–5

**"Section 1:  
G# above Middle C"**



13



**"Section 2:  
A# below Middle C"**

24



36



**"Section 3:  
A below Middle C"**

47



59



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93

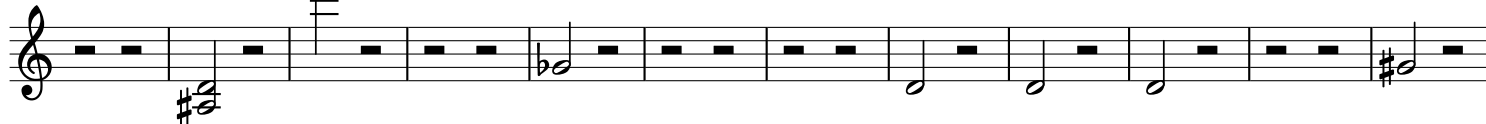


105



**"Section 6:  
G above Middle C"**

116



128



## "Six pitches...": parts for reduction 3

**"Section 1:  
G# above Middle C"**

[illegible]

**"Section 2:  
A# below Middle C"**

[illegible][illegible]

**"Section 3:  
A below Middle C"**



**"Section 5:  
D# above Middle C"**

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), and C6 (quarter). The notes are written as quarter notes, except for the final note which is a half note.

**"Section 6:  
G above Middle C"**

The first staff of music is written in treble clef with a key signature of one sharp (F#). It begins with a quarter note on G4, followed by an eighth rest, an eighth note on A4, and another eighth rest. This is followed by a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138

[illegible]

Vn. 1

# "Six pitches...": parts for reduction 4

Notes 4–7

"Section 1:  
G# above Middle C"

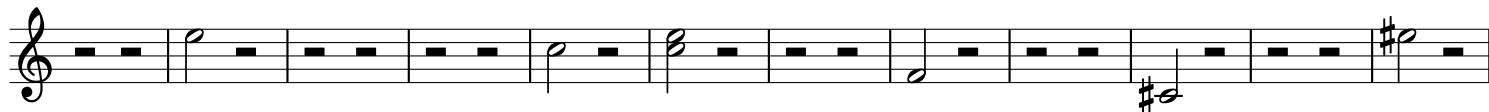


13



"Section 2:  
A# below Middle C"

24

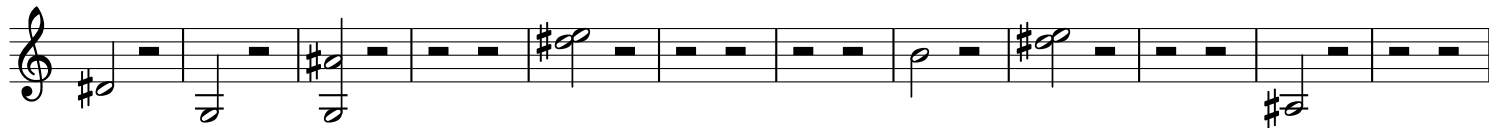


36



"Section 3:  
A below Middle C"

47



59



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Vn. 1

# "Six pitches...": parts for reduction 5

Notes 5–8

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Vn. 1

# "Six pitches...": parts for reduction 6

Notes 1–5

**"Section 1:  
G# above Middle C"**



13



**"Section 2:  
A# below Middle C"**

24



36



**"Section 3:  
A below Middle C"**

47



59



[illegible]

**"Section 5:  
D# above Middle C"**

[illegible]

The first staff of music is written in treble clef with a key signature of one sharp (F#). The melody consists of the following notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), and C4 (half). The staff ends with a double bar line.

**"Section 6:  
G above Middle C"**

[illegible]

Vn. 1

# "Six pitches...": parts for reduction 7

Notes 2–6

**"Section 1:  
G# above Middle C"**



13



**"Section 2:  
A# below Middle C"**

24



36



**"Section 3:  
A below Middle C"**

47



59





**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93

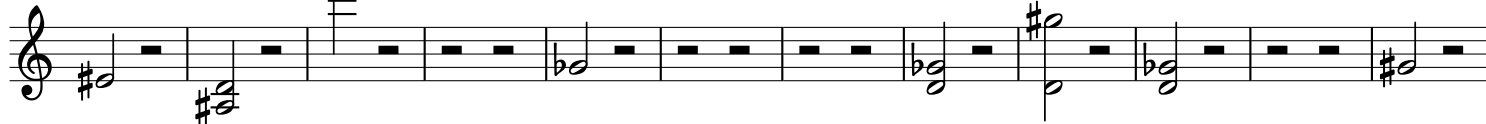


105



**"Section 6:  
G above Middle C"**

116



128



Vn. 1

# "Six pitches...": parts for reduction 8

Notes 3–7

"Section 1:  
G# above Middle C"

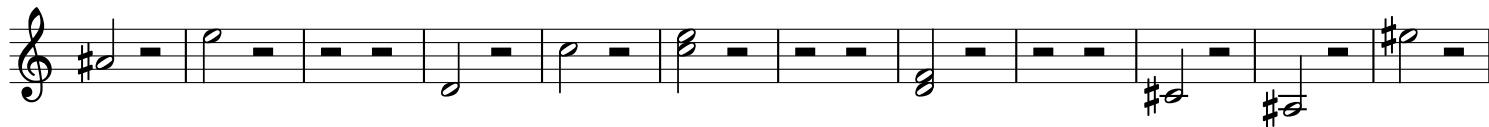


13



"Section 2:  
A# below Middle C"

24

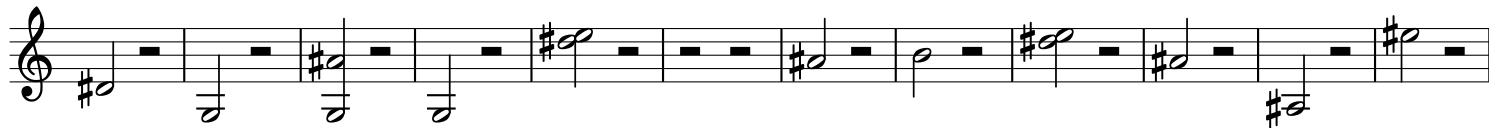


36



"Section 3:  
A below Middle C"

47



59



**"Section 4:  
Middle C"**

70



Vn. 1

# "Six pitches...": parts for reduction 9

Notes 4–8

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Vn. 1

# "Six pitches...": parts for reduction 10

Notes 1–6

**"Section 1:  
G# above Middle C"**



13



**"Section 2:  
A# below Middle C"**

24



36



**"Section 3:  
A below Middle C"**

47



59



[illegible]

**"Section 5:  
D# above Middle C"**

[illegible]

**"Section 6:  
G above Middle C"**

The first staff of music is written in treble clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The staff ends with a double bar line.

Vn. 1

# "Six pitches...": parts for reduction 11

Notes 2–7

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59





**"Section 5:  
D# above Middle C"**

**"Section 6:  
G above Middle C"**

[illegible]

Vn. 1

# "Six pitches...": parts for reduction 12

Notes 3–8

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



[illegible]

**"Section 5:  
D# above Middle C"**

The first staff of music is written in treble clef. It begins with a key signature of one sharp (F#). The notation consists of a series of chords and notes: a half note chord of F# and C, followed by a half note chord of F# and C, then a half note chord of F# and C, a half note chord of F# and C, a half note chord of F# and C, a half note chord of F# and C, a half note chord of F# and C, a half note chord of F# and C, a half note chord of F# and C, a half note chord of F# and C, a half note chord of F# and C, and finally a half note chord of F# and C. The notes are written as half notes, and the chords are indicated by the placement of the notes on the staff.

**"Section 6:  
G above Middle C"**

[illegible]

Vn. 1

# "Six pitches...": parts for reduction 13

Notes 1–7

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



**"Section 5:  
D# above Middle C"**

The first staff of music is written in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The staff ends with a double bar line.

**"Section 6:  
G above Middle C"**

[illegible][illegible]

## "Six pitches...": parts for reduction 14

**"Section 1:  
G# above Middle C"**



**"Section 2:  
A# below Middle C"**

[illegible]

**"Section 3:  
A below Middle C"**

[illegible]

**"Section 5:  
D# above Middle C"**

[illegible]

**"Section 6:  
G above Middle C"**

## "Six pitches...": parts for performance

[illegible][illegible]

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with rests. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under the first note, 'Rose' under the second, 'Tree' under the third, and 'The' under the fourth. The system ends with a double bar line.



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Vn. 2

# "Six pitches...": parts for reduction 1

Notes 1–4

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24

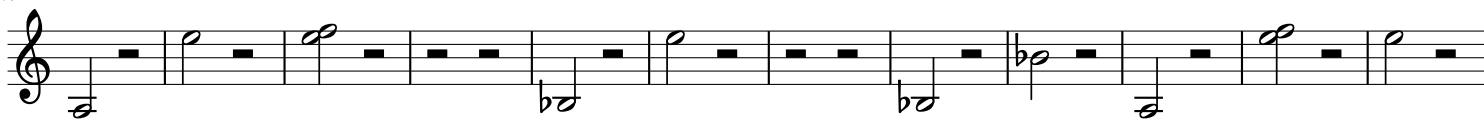


36



"Section 3:  
A below Middle C"

47



59



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Vn. 2

# "Six pitches...": parts for reduction 2

Notes 2–5

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



## "Section 4: Middle C"

70

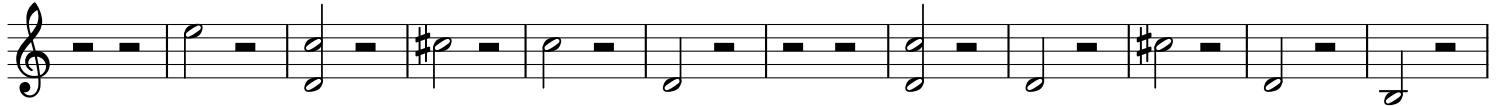


82



**"Section 5:  
D# above Middle C"**

93



105

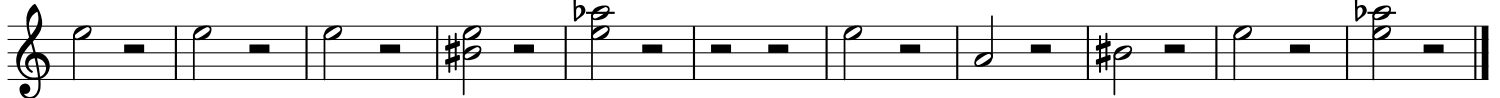


**"Section 6:  
G above Middle C"**

116



128



Vn. 2

# "Six pitches...": parts for reduction 3

Notes 3–6

"Section 1:  
G# above Middle C"



"Section 2:  
A# below Middle C"



"Section 3:  
A below Middle C"



The first system of the musical score is written on a single five-line staff with a treble clef. It contains 11 measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), and A3 (half). The key signature has one sharp (F#4), and the time signature is 3/4.

**"Section 5:  
D# above Middle C"**

[illegible]

**"Section 6:  
G above Middle C"**

[illegible]

Vn. 2

# "Six pitches...": parts for reduction 4

Notes 4–7

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59





**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Vn. 2

# "Six pitches...": parts for reduction 5

Notes 5–8

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36

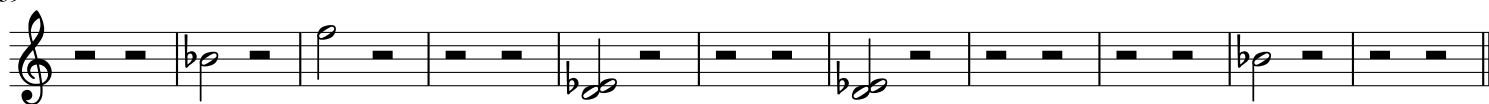


"Section 3:  
A below Middle C"

47



59



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93

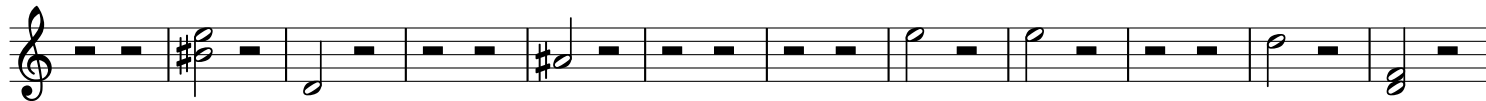


105



**"Section 6:  
G above Middle C"**

116



128



Vn. 2

# "Six pitches...": parts for reduction 6

Notes 1–5

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47

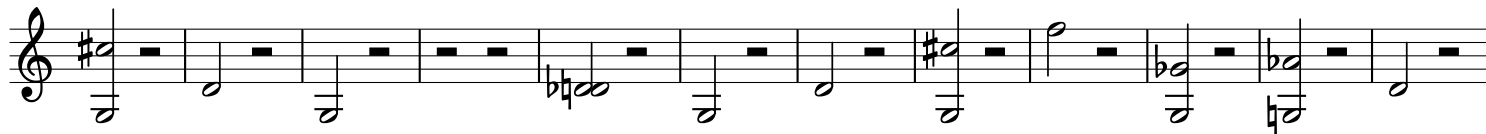


59



## "Section 4: Middle C"

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Vn. 2

# "Six pitches...": parts for reduction 7

Notes 2–6

"Section 1:  
G# above Middle C"



"Section 2:  
A# below Middle C"



"Section 3:  
A below Middle C"



**"Section 4:  
Middle C"**

70

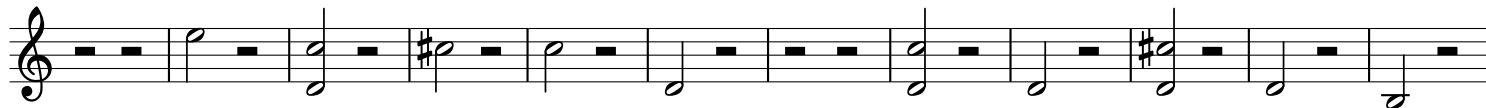


82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



## "Six pitches...": parts for reduction 8

**"Section 1:  
G# above Middle C"**



**"Section 2:  
A# below Middle C"**

[illegible]

**"Section 3:  
A below Middle C"**

[illegible]



**"Section 4:  
Middle C"**

70



Vn. 2

# "Six pitches...": parts for reduction 9

Notes 4–8

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Vn. 2

# "Six pitches...": parts for reduction 10

Notes 1–6

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



**"Section 4:  
Middle C"**

70



Vn. 2

# "Six pitches...": parts for reduction 11

Notes 2–7

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Vn. 2

# "Six pitches...": parts for reduction 12

Notes 3–8

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59





**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Vn. 2

# "Six pitches...": parts for reduction 13

Notes 1–7

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



**"Section 5:  
D# above Middle C"**

**"Section 6:  
G above Middle C"**

Vn. 2

# "Six pitches...": parts for reduction 14

Notes 2–8

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



# Va. "Six pitches...": parts for performance

## "Section 1: G# above Middle C"



13



## "Section 2: A# below Middle C"

24



36



## "Section 3: A below Middle C"

47



59



Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 3/4. The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), 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D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G-78 (half), F#-78 (half), E-

32



**"Section 5:  
D# above Middle C"**

[illegible][illegible]

**"Section 6:  
G above Middle C"**

16

Musical notation for measure 16, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes, with a final quarter rest. The bass line consists of quarter notes.

28

Example 10

Va.

# "Six pitches...": parts for reduction 1

Notes 1–4

**"Section 1:  
G# above Middle C"**



13



**"Section 2:  
A# below Middle C"**

24



36



**"Section 3:  
A below Middle C"**

47



59





**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Va.

# "Six pitches...": parts for reduction 2

Notes 2–5

**"Section 1:  
G# above Middle C"**



13



**"Section 2:  
A# below Middle C"**

**A# below Middle C"**

24



36



**"Section 3:  
A below Middle C"**

**A below Middle C"**

47



59



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105

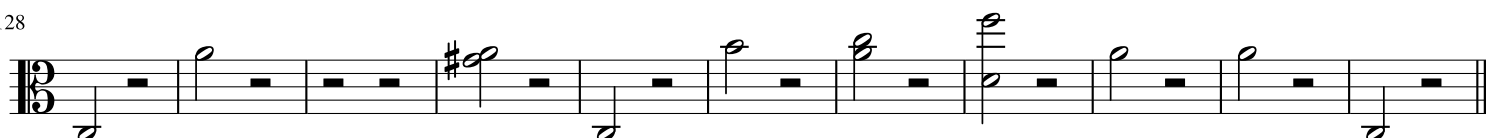


**"Section 6:  
G above Middle C"**

116



128



Va.

# "Six pitches...": parts for reduction 3

Notes 3–6

**"Section 1:  
G# above Middle C"**



13



**"Section 2:  
A# below Middle C"**

24



36



**"Section 3:  
A below Middle C"**

47



59



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Va.

# "Six pitches...": parts for reduction 4

Notes 4–7

**"Section 1:  
G# above Middle C"**

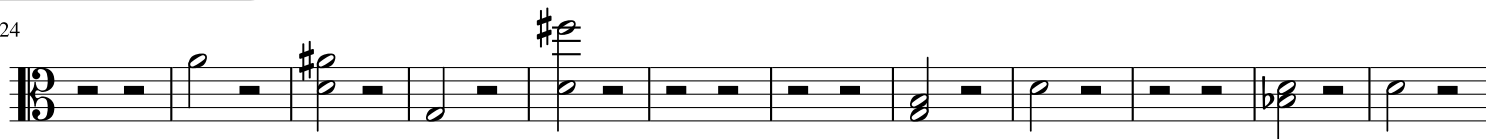


13



**"Section 2:  
A# below Middle C"**

24



36



**"Section 3:  
A below Middle C"**

47



59



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Va.

# "Six pitches...": parts for reduction 5

Notes 5–8

"Section 1:  
G# above Middle C"



13

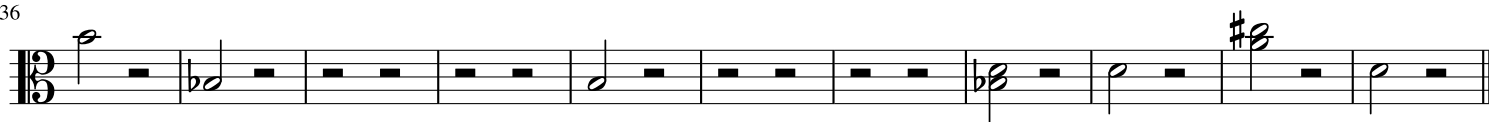


"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59





**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Va.

# "Six pitches...": parts for reduction 6

Notes 1–5

**"Section 1:  
G# above Middle C"**



13



**"Section 2:  
A# below Middle C"**

24



36



**"Section 3:  
A below Middle C"**

47



59



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Va.

# "Six pitches...": parts for reduction 7

Notes 2–6

**"Section 1:  
G# above Middle C"**



**"Section 2:  
A# below Middle C"**



**"Section 3:  
A below Middle C"**



## "Section 4: Middle C"

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Va.

# "Six pitches...": parts for reduction 8

Notes 3–7

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Va.

## "Six pitches...": parts for reduction 9

**"Section 1:  
G# above Middle C"**

13

**"Section 2:  
A# below Middle C"**

24

Musical notation for measure 24. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136

36



37



**"Section 3:  
A below Middle C"**

47

59



59



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



# Va. "Six pitches...": parts for reduction 10

Notes 1–6

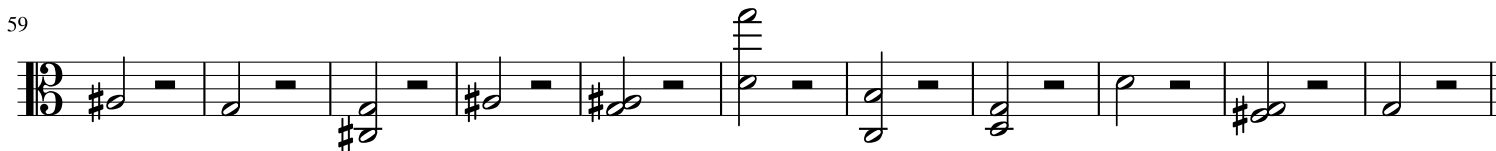
## "Section 1: G# above Middle C"



## "Section 2: A# below Middle C"



## "Section 3: A below Middle C"



**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Va.

# "Six pitches...": parts for reduction 11

Notes 2–7

**"Section 1:  
G# above Middle C"**



13



**"Section 2:  
A# below Middle C"**

24



36



**"Section 3:  
A below Middle C"**

47



59



[illegible]

**"Section 5:  
D# above Middle C"**

93

Musical notation for measure 93, featuring a bass clef, a key signature of one flat, and a series of eighth and quarter notes with various accidentals.

05



**"Section 6:  
G above Middle C"**

28



Va.

**"Section 1:  
G# above Middle C"**

13

24

36

**"Section 3:  
A below Middle C"**

47

59

[illegible]

**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Va.

# "Six pitches...": parts for reduction 13

Notes 1–7

**"Section 1:  
G# above Middle C"**



13



**"Section 2:  
A# below Middle C"**

24



36



**"Section 3:  
A below Middle C"**

47



59





**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105



**"Section 6:  
G above Middle C"**

116



128



Va.

**"Section 1:  
G# above Middle C"**

13

**"Section 2:  
A# below Middle C"**

24

36

**"Section 3:  
A below Middle C"**

47

59

 $1/2$

82

82

**"Section 5:  
D# above Middle C"**

93

Example 93 is a single staff in bass clef with a key signature of one flat. The melody consists of eighth and quarter notes, with some notes marked with a sharp sign.

05



**"Section 6:  
G above Middle C"**

28

Vc. "Six pitches...": parts for performance

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



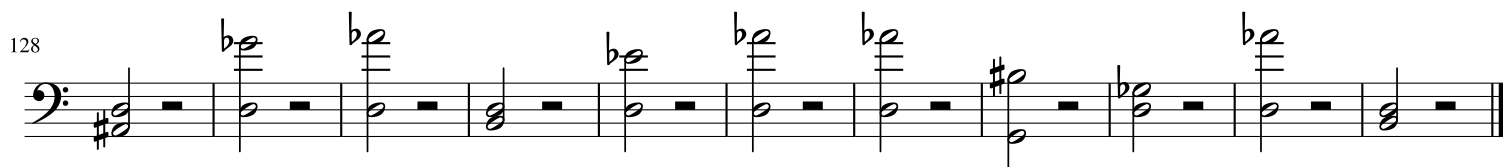
**"Section 4:  
Middle C"**



**"Section 5:  
D# above Middle C"**



**"Section 6:  
G above Middle C"**



Vc.

# "Six pitches...": parts for reduction 1

Notes 1–4

**"Section 1:  
G# above Middle C"**



13



**"Section 2:  
A# below Middle C"**

24



36



**"Section 3:  
A below Middle C"**

47



59

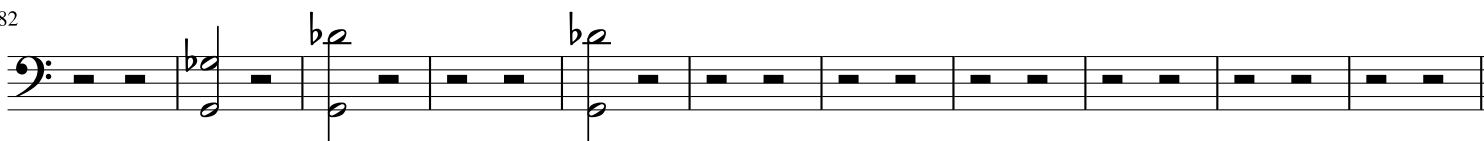


**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93

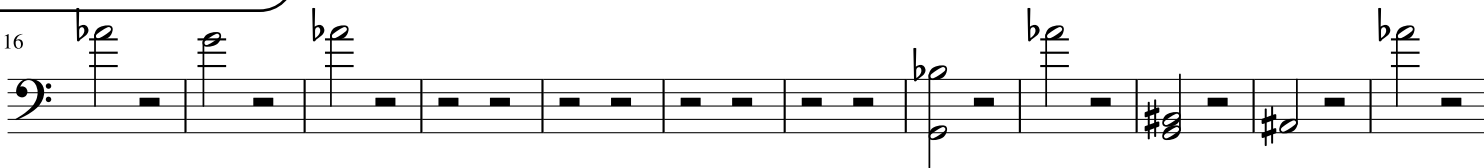


105



**"Section 6:  
G above Middle C"**

116



128



Vc.

# "Six pitches...": parts for reduction 2

Notes 2–5

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



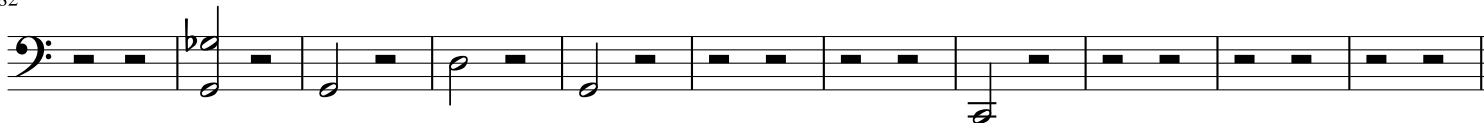


**"Section 4:  
Middle C"**

70

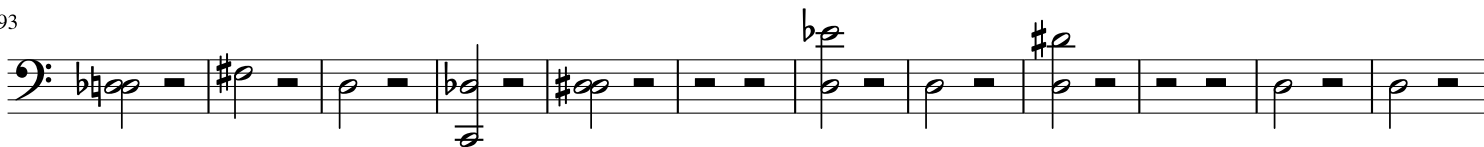


82



**"Section 5:  
D# above Middle C"**

93



105

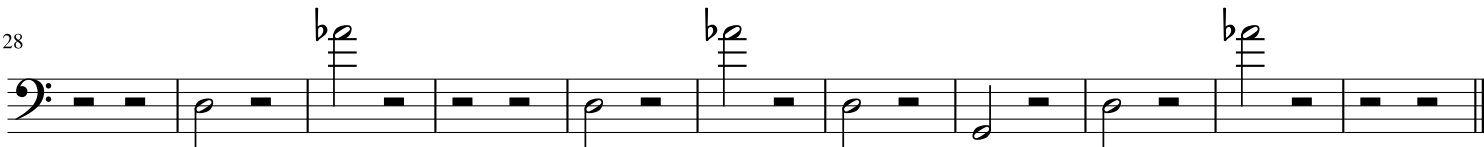


**"Section 6:  
G above Middle C"**

116



128



Vc.

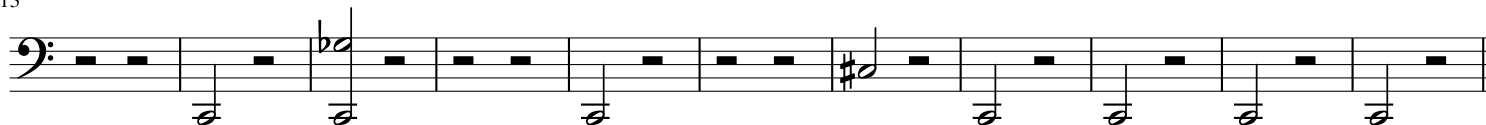
# "Six pitches...": parts for reduction 3

Notes 3–6

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



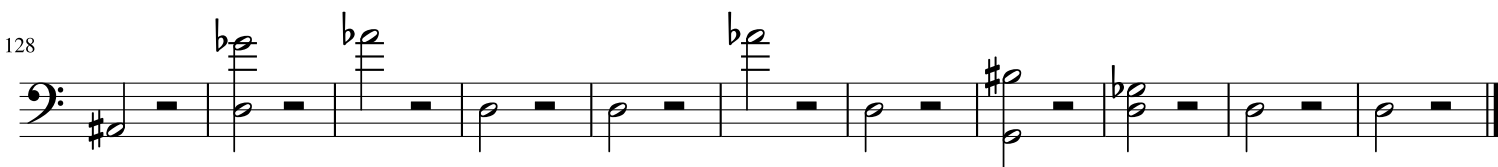
**"Section 4:  
Middle C"**



**"Section 5:  
D# above Middle C"**



**"Section 6:  
G above Middle C"**



Vc.

# "Six pitches...": parts for reduction 4

Notes 4–7

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



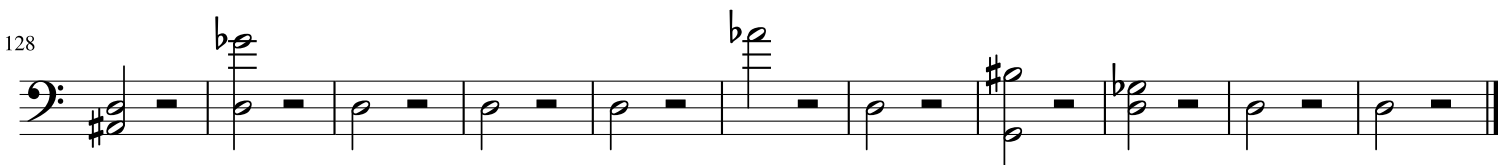
**"Section 4:  
Middle C"**



**"Section 5:  
D# above Middle C"**



**"Section 6:  
G above Middle C"**



Vc.

# "Six pitches...": parts for reduction 5

Notes 5–8

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

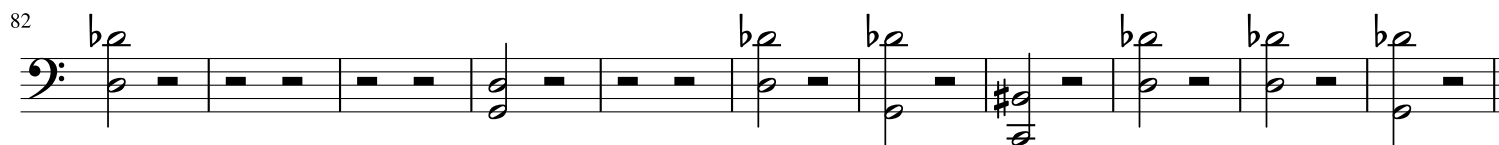
47



59



**"Section 4:  
Middle C"**



**"Section 5:  
D# above Middle C"**



**"Section 6:  
G above Middle C"**



Vc.

# "Six pitches...": parts for reduction 6

Notes 1–5

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



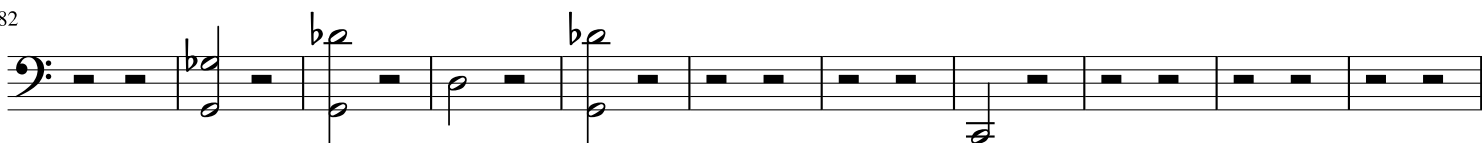


**"Section 4:  
Middle C"**

70



82



**"Section 5:  
D# above Middle C"**

93



105

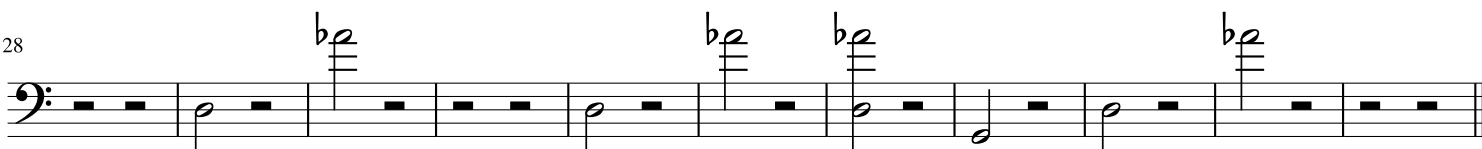


**"Section 6:  
G above Middle C"**

116



128



Vc.

# "Six pitches...": parts for reduction 7

Notes 2–6

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



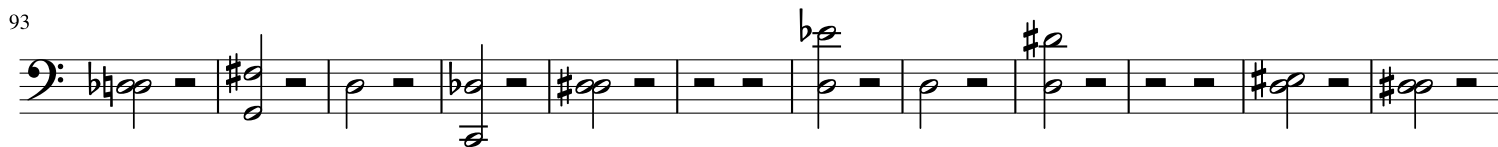
59



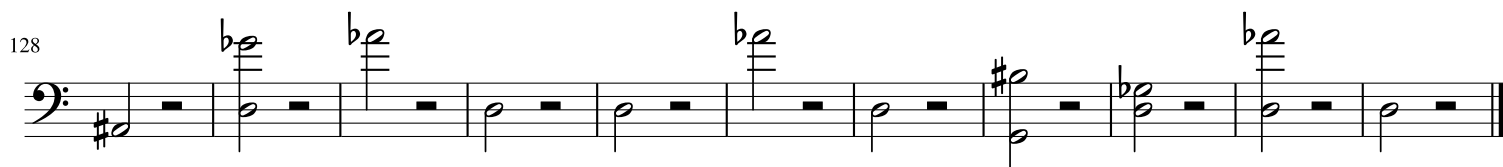
**"Section 4:  
Middle C"**



**"Section 5:  
D# above Middle C"**



**"Section 6:  
G above Middle C"**





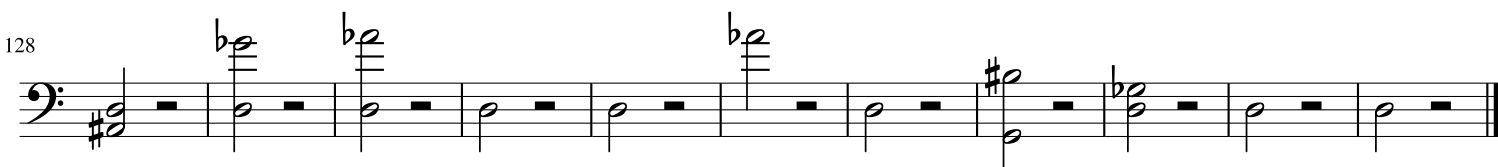
**"Section 4:  
Middle C"**



**"Section 5:  
D# above Middle C"**



**"Section 6:  
G above Middle C"**



Vc.

# "Six pitches...": parts for reduction 9

Notes 4–8

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



70

82

**"Section 5:  
D# above Middle C"**

[illegible][illegible]

**"Section 6:  
G above Middle C"**

116

Measure 116 (Bass Clef): The measure contains a sequence of notes and rests. It begins with a half note G2, followed by a half note F2, and then a half note E2. This is followed by a quarter rest, a quarter note D2, a quarter note C2, and a quarter note B1. The measure concludes with a half note A1 and a half note G1.

128



Vc.

# "Six pitches...": parts for reduction 10

Notes 1–6

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59





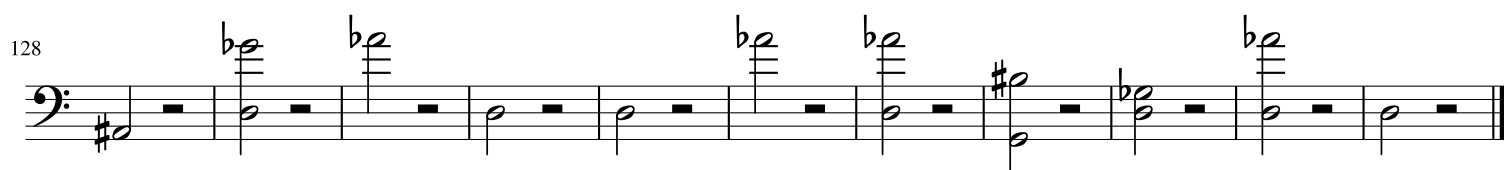
**"Section 4:  
Middle C"**



**"Section 5:  
D# above Middle C"**



**"Section 6:  
G above Middle C"**



Vc.

# "Six pitches...": parts for reduction 11

Notes 2–7

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59



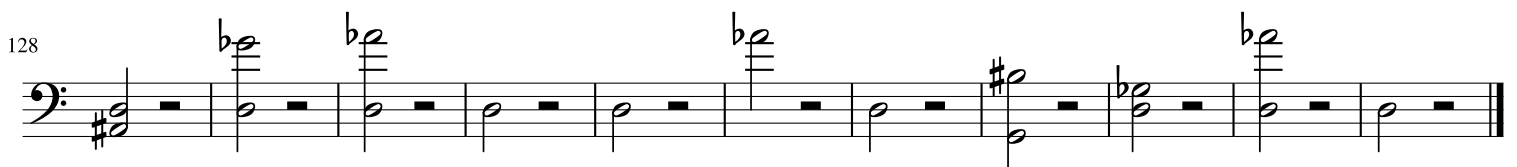
**"Section 4:  
Middle C"**



**"Section 5:  
D# above Middle C"**



**"Section 6:  
G above Middle C"**



Vc.

# "Six pitches...": parts for reduction 12

Notes 3–8

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24

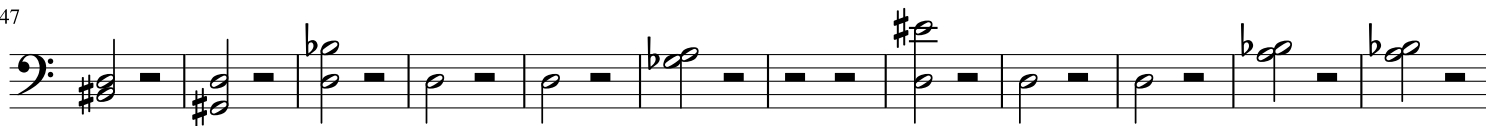


36



"Section 3:  
A below Middle C"

47



59



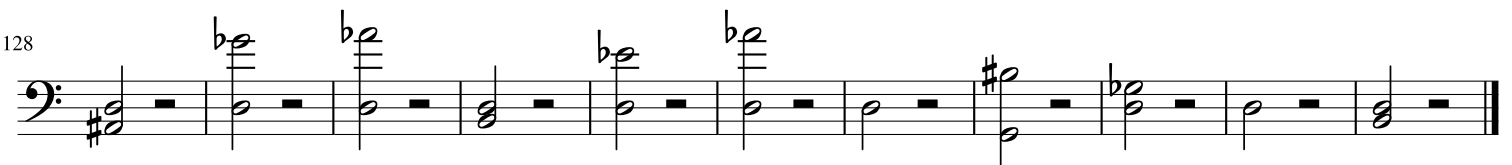
**"Section 4:  
Middle C"**



**"Section 5:  
D# above Middle C"**



**"Section 6:  
G above Middle C"**



Vc.

## "Six pitches...": parts for reduction 13

Notes 1–7

**"Section 1:  
G# above Middle C"**

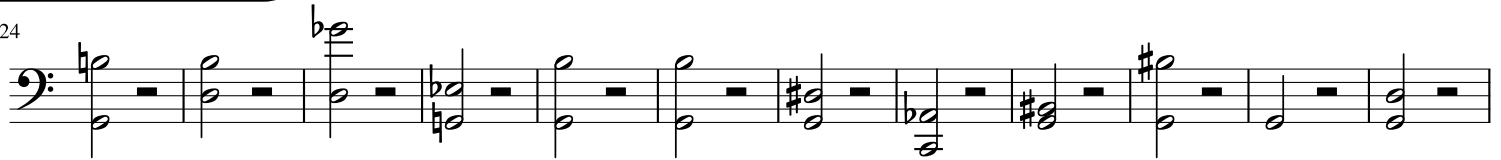


13



**"Section 2:  
A# below Middle C"**

24



36



**"Section 3:  
A below Middle C"**

47



59



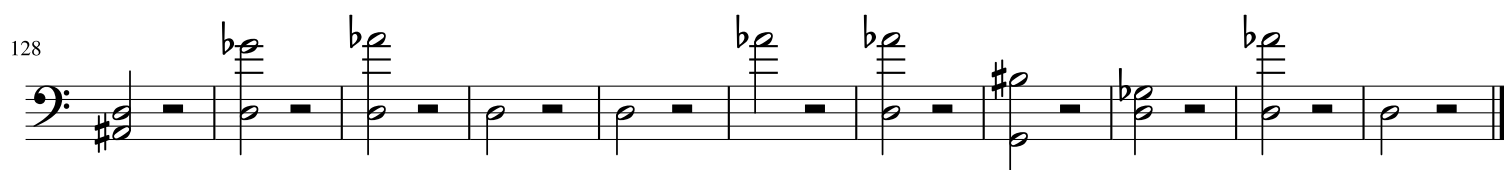
**"Section 4:  
Middle C"**



**"Section 5:  
D# above Middle C"**



**"Section 6:  
G above Middle C"**



Vc.

# "Six pitches...": parts for reduction 14

Notes 2–8

"Section 1:  
G# above Middle C"



13



"Section 2:  
A# below Middle C"

24



36



"Section 3:  
A below Middle C"

47



59





**"Section 4:  
Middle C"**

70

82

**"Section 5:  
D# above Middle C"**

93

105

**"Section 6:  
G above Middle C"**

116

128