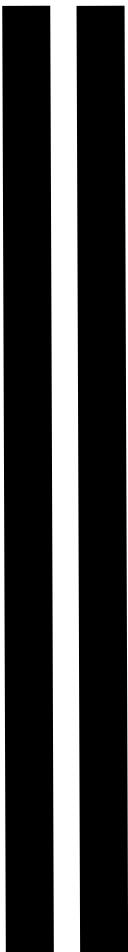


Konstantinos Vlachos

LIFE



**For Live Piano & Four Virtual Pianos
(4-Channel Audio Playback)**

Alternative version for Five Live Pianists available

Programme Note

Life is a continuous work structured in five phases: *Creation, Youth, Adulthood, Maturity, and Final Moments*. There are no distinct movements, but each section unfolds through a combination of musical and spatial development. The spatial setup consists of one piano performed live on stage, and four pre-recorded piano parts diffused through loudspeakers positioned around the audience: to the left, right, front (just behind the performer), and back (behind the audience).

From the outset, spatial separation functions both physically and musically. The live piano introduces a central melodic line, while the four offstage pianos present slowly unfolding chordal clusters. Echo effects, motivic imitation, and directionally specific transformations occur throughout. Certain passages feature rotational or circular movement across the offstage pianos, sometimes in contrast with the stage piano.

An alternative version of Life may be performed by five live pianists, each positioned according to the original spatial design (Stage, Front, Left, Right, and Back). In this version, all parts are played live without electronic playback, preserving the same spatial interactions and musical transformations through coordinated performance.

Spatial Layout

This piece is designed for five distinct piano sources positioned as follows:

- **Stage** – live pianist at center front.
- **Front** – speaker centered at 0° azimuth, placed just behind the performer far enough back to create a distinct direction, e.g. 2–3 meters behind the pianist.
- **Left / Right** – speakers at approx. -60° (Left) and +60° (Right), relative to the audience.
- **Back** – speaker positioned behind the audience, facing toward the stage (azimuth 180°).

Each part is provided as a stereo WAV file (24-bit / 48kHz), with internal panning corresponding to its location. Each playback position should ideally use a stereo speaker pair or a system that preserves stereo image. The speakers should be positioned so that their distance from the audience is approximately equal, in order to maintain consistent perceived loudness and spatial balance across all directions. All playback parts were realised using virtual piano instruments and rendered as stereo WAV files for multi-channel diffusion.

Synchronisation

- All playback stems (Left, Right, Front, Back) begin with **two 4/4 bars of silence** for synchronisation purposes. The score begins immediately after this silent lead-in, with only the Front piano entering at the start. The other pianos join later as indicated in the score.
- The **Stage stem** follows the same 2-bar silence format but is not used in concert playback. It is provided for rehearsal reference only, to aid synchronisation and preparation.
- A separate click track (Click.wav) provides a **2-bar marimba cue** for synchronisation. This cue is for **in-ear use only** and must not be audible to the audience.
- The full score, including the pianist's part, begins **directly after the 2-bar click cue**. The pianist's actual musical entry occurs a few bars later, as indicated in the score.

Performance Notes

- Each piano is labelled according to its spatial location.
- Speakers should be positioned as close as possible to the listed azimuths.
- Each playback position should preserve the stereo character of the piano source.
- The click track must remain isolated and inaudible to the audience at all times.
- The piece is designed without conductor. Synchronisation relies on click-based alignment.
- No extended techniques are employed.
- Each file is stereo and must be played through a stereo speaker or speaker pair. Collapsing to mono is not recommended and may compromise spatial clarity.

Included Materials

Filename	Purpose
Stage.wav	Live performer's part (not used in playback; for rehearsal only; virtual piano rendering)
Front.wav	Pre-recorded playback stem (rear-center speaker behind pianist; virtual piano rendering)
Right.wav	Pre-recorded playback stem (right speaker at approx. +60°; virtual piano rendering)
Left.wav	Pre-recorded playback stem (left speaker at approx. –60°; virtual piano rendering)
Back.wav	Pre-recorded playback stem (rear speaker behind audience; virtual piano rendering)
Click.wav	2-bar marimba cue (for in-ear click sync only)
Life Flat Stereo.wav	A full-length stereo reference mix. Not for public performance.
Click Full.wav	Full-length rehearsal click track (includes 2-bar cue + full piece sync)
Life No Stage Full Click.wav	Rehearsal mix without Stage Piano, with full-length click + 2- bar click intro
Life No Stage 2 Bar Click.wav	Rehearsal mix without Stage Piano, with only 2-bar click intro

Alternative Performance Version: Five Live Pianists

Life may optionally be performed by **five live pianists**, instead of one live pianist and four audio playback channels. In this version, each pianist performs **one of the original spatial parts**: stage, front, right, left, and back.

Each part corresponds to a physical location in the performance space, and together they form a surrounding spatial field around the audience.

Piano & Hall Requirements

This version requires:

- **Five acoustic pianos (or high-quality digital stage pianos)**, one for each performer.
- **A sufficiently large hall or performance space**, with the audience seated centrally and surrounded by the pianists.

Piano placement must follow the original spatial model:

- **Stage** – in front of the audience, centre (traditional soloist position)
- **Front** – adjacent to Stage, slightly offset, or next to it if space is limited
- **Left** – to the audience's left side
- **Right** – to the audience's right side
- **Back** – directly behind the audience

The five pianists should be clearly separated, with enough distance to maintain spatial clarity but still allow for line-of-sight if manual synchronisation is used. Avoid clustering multiple pianos too close together unless acoustics or venue constraints require adjustments.

Synchronisation (for 5 pianists)

Synchronisation must be ensured by one of the following methods:

In-Ear Click Synchronisation (Recommended)

All five performers follow a shared printed score with full notation and follow a full-length click track (*Click Full.wav*) using in-ear monitors. The click begins with a 2-bar cue and continues throughout. Pianists are free to play expressively, but maintain rhythmic alignment through the click. This method ensures rhythmic precision across all spatial directions, especially in passages with echo effects and rotational textures.

Manual Synchronisation (Advanced)

This method is for **experienced ensembles only** and involves **no click in performance**.

- Pianists synchronise by **listening** to one another and using **visual cues**.
- This method requires **extensive rehearsal** and strong ensemble cohesion.
- The existing click tracks: *Click.wav*, *Click Full.wav*, *Life No Stage Full Click.wav*, may still be used in rehearsal to internalise timing.

Final Note

In this alternative live version, it is essential that all performers adhere closely to the **spatial**, **rhythmic**, and **expressive** elements of the original design. The effectiveness of *Life* depends on the precise spatial distribution of the five pianists around the audience, as well as accurate synchronisation during echo passages, imitative textures, and rotational gestures.

For performances using **manual synchronisation**, there is **no requirement to follow the original fixed timings or tempo exactly**. Rubato, flexibility, and expressive pacing are entirely welcome, and even encouraged, **as long as all five pianists remain tightly unified**. The crucial factor is not absolute tempo, but **cohesion between performers**. Whether playing fast, slow, or freely, the ensemble must move as one.

Life
for five pianos

Konstantinos Vlachos
2019

Duration: ca. 20' 03"

$\text{J} = 75$

Stage Piano { $\begin{matrix} \text{2} \\ \text{2} \end{matrix}$ } $\begin{matrix} \text{5} \\ \text{2} \end{matrix}$ *mp* *espress.* *sempre*

Front Piano { $\begin{matrix} \text{2} \\ \text{2} \end{matrix}$ } $\begin{matrix} \text{5} \\ \text{2} \end{matrix}$ *mp* *dolce* *sempre*

Right Piano { $\begin{matrix} \text{2} \\ \text{2} \end{matrix}$ } $\begin{matrix} \text{5} \\ \text{2} \end{matrix}$ *8vb* *p dolce*

Left Piano { $\begin{matrix} \text{2} \\ \text{2} \end{matrix}$ } $\begin{matrix} \text{5} \\ \text{2} \end{matrix}$ *8vb* *p dolce*

Back Piano { $\begin{matrix} \text{2} \\ \text{2} \end{matrix}$ } $\begin{matrix} \text{5} \\ \text{2} \end{matrix}$ *8vb* *p dolce*

This musical score for five pianos is titled "Life" and was composed by Konstantinos Vlachos in 2019. The score consists of five staves, each representing a different piano: Stage Piano, Front Piano, Right Piano, Left Piano, and Back Piano. The music is set in common time (indicated by a 'J' with the value '75') and features measure numbers 2 and 5. The notation includes various dynamics such as 'mp' (mezzo-piano), 'espress.' (expressive), 'sempre' (always), 'dolce' (softly), and velocity markings like '8vb' (fortissimo) and 'p' (pianissimo). The score also includes performance instructions like 'dotted line' and 'dash-dot line' for sustained notes. The stage piano part has two staves, while the other four pianos have one staff each. Measure 2 starts with eighth-note patterns on the stage piano and eighth-note chords on the front piano. Measure 5 begins with sixteenth-note patterns on the stage piano and eighth-note chords on the front piano. The right piano has sustained notes in measure 2, and the left piano has sustained notes in measure 5. The back piano has sustained notes in both measures 2 and 5. The score concludes with sustained notes on all pianos in measure 5.

Stage

Musical score for the Stage section, measures 13-14. The score consists of two staves. The top staff has a bass clef and the bottom staff has a bass clef. Both staves have a common time signature. Measures 13 and 14 are mostly rests. Measure 15 begins with a sixteenth-note pattern starting on the second beat of the measure.

Front.

Musical score for the Front section, measures 13-14. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves have a common time signature. Measures 13 and 14 feature eighth-note patterns with grace notes. Measure 15 continues this pattern.

Right

Musical score for the Right section, measures 13-14. The score consists of two staves. The top staff has a bass clef and the bottom staff has a bass clef. Both staves have a common time signature. Measures 13 and 14 are mostly rests. Measure 15 starts with a sustained note followed by eighth-note pairs. Dynamic markings: (8) in measure 13, 8^{vb} in measure 14, mp dolce in measure 15.

Left

Musical score for the Left section, measures 13-14. The score consists of two staves. The top staff has a bass clef and the bottom staff has a bass clef. Both staves have a common time signature. Measures 13 and 14 are mostly rests. Measure 15 starts with a sustained note followed by eighth-note pairs. Dynamic markings: (8) in measure 13, 8^{vb} in measure 14, mp dolce in measure 15.

Back

Musical score for the Back section, measures 13-14. The score consists of two staves. The top staff has a bass clef and the bottom staff has a bass clef. Both staves have a common time signature. Measures 13 and 14 are mostly rests. Measure 15 features eighth-note patterns with grace notes. Dynamic marking: (8) in measure 13.

21

Stage

Front

Right

Left

Back

mp feroce semper

This musical score page contains five staves, each representing a different stage position: Stage, Front, Right, Left, and Back. The Stage staff at the top features a bass clef and includes dynamic markings such as 'mp' and 'feroce semper'. The Front staff uses a soprano clef. The Right and Left staves both use a bass clef and contain dynamic markings '(8)' and '(8)vb'. The Back staff also uses a bass clef. The score is numbered '21' at the top left and includes a page number '3' at the top right.

28

Stage {

Front. {

Right {

Left {

Back {

mp feroce

mp feroce

8vb

This musical score page is numbered 4 at the top left. It features five staves, each representing a different speaker or stage area. The first staff, labeled 'Stage', has two systems of bass clef lines. The second staff, labeled 'Front.', has two systems of treble clef lines. The third staff, labeled 'Right', has two systems of bass clef lines. The fourth staff, labeled 'Left', has two systems of bass clef lines. The fifth staff, labeled 'Back', has two systems of bass clef lines. Measure 28 begins with a system of notes on the Stage staff, followed by a system of rests. The Front staff begins with a system of rests, followed by a system of eighth-note patterns. The Right staff begins with a system of eighth-note patterns, followed by a system of rests. The Left staff begins with a system of rests, followed by a system of eighth-note patterns. The Back staff begins with a system of rests, followed by a system of eighth-note patterns. Measure 29 begins with a system of rests on all staves, followed by a system of eighth-note patterns. The 'mp feroce' dynamic instruction appears under the Front and Back staves. The '8vb' dynamic instruction appears under the Back staff.

31

Stage

Front.

Right

Left

Back

feroce

mf

5

2

5

mp dolce

f

f dolce

mp

8vb

mp dolce

feroce

8vb

mp

feroce

(8) ..

feroce

f dolce

mp feroce

dolce

(8) ..

feroce

f dolce

mp feroce

dolce

(8) ..

feroce

f dolce

mp feroce

dolce

(8) ..

feroce

f

mp feroce

dolce

(8) ..

dolce *mf*

f

mp

8vb

mp

feroce

(8) ..

feroce

36

Stage

Front.

Right

Left

Back

dolce

f espress.

mf dolce

mf dolce

feroce

mf dolce

f feroce

f feroce

dolce

f feroce

mf dolce

f dolce

mf dolce

f espress.

dolce

mf feroce

dolce

ff espress.

dolce

41

Stage

ff grandioso

8vb

ff grandioso

Front.

ff **ff** **fff**

Right

ff grandioso

ff grandioso

Left

ff grandioso

ff **ff**

Back

f feroce

grandioso

feroce **7:4**

ff **ff**

grandioso

44

Stage

Front.

Right

Left

Back

pp dolce

f dolce

p dolce

ppp

mf dolce

p

ppp

grandioso

mf dolce

p

ppp

feroce

7:4

>ppp

7:4

feroce

47

Stage

ff feroce sempre

Front.

f

$\overline{\text{o}}.$ $\overline{\text{o}}.$ $\overline{\text{o}}.$ $\overline{\text{o}}.$

Right

f

$\overline{\text{o}}.$ $\overline{\text{o}}.$ $\overline{\text{o}}.$ $\overline{\text{o}}.$

Left

f

$\overline{\text{o}}.$ $\overline{\text{o}}.$ $\overline{\text{o}}.$ $\overline{\text{o}}.$

Back

mf

$\overline{\text{o}}.$ $\overline{\text{o}}.$ $\overline{\text{o}}.$ $\overline{\text{o}}.$

51

Stage

Front.

Right

Left

Back

To Pno.

p

pp

f

f sempre

p

pp

f

f sempre

mp

8vb

mp

8vb

f sempre

54

Stage

Front.

Right

Left

Back

(2/2 + 1/16 + 2/2)

$\frac{4}{2} + \frac{1}{16}$

$\frac{4}{2} + \frac{1}{16}$

$\frac{4}{2}$

$\frac{4}{2}$

$\frac{4}{2}$

$\frac{4}{2}$

p

Stage {

Front. {

Right {

Left {

Back {

Front. {

Right {

Left {

Back {

62

Stage

ff grandioso sempre

Front.

ff grandioso sempre

(8)

Right

Left

(8)

Back

This page contains five systems of musical notation. The first system, 'Stage', has two staves. The top staff uses a bass clef and includes dynamic markings 'ff' and 'grandioso sempre'. The bottom staff also uses a bass clef. The second system, 'Front.', 'Right', and 'Left', are grouped together under a brace and have three staves each. They all use a bass clef and include a dynamic marking '(8)'. The fifth system, 'Back', has a single staff and uses a bass clef. All systems appear to be in common time.

66

Stage

Front.

Right

Left

Back

(8).....]

(8).....]

(8).....

mf

mf

mf

70

Stage {

(b) (b) (b) 8
8vb

(b) (b) 8vb

8vb mp

Front. {

8
f

Right {

8vb
f

Left {

8
f

Back {

8vb
f

74

Stage

fff grandioso

Front.

ff sempre

Right

ff sempre

Left

ff sempre

Back

(3/2 + 4/16 + 3/16)

$\frac{3}{2} + \frac{7}{16}$

$\frac{3}{2} + \frac{7}{16}$

$\frac{4}{2}$

$\frac{4}{2}$

$\frac{4}{2}$

ff sempre

79

Stage

espress.

grandioso

Front

f

ff

(8) *8vb*

8vb

8vb

Right

f

(8) *8vb*

Left

f

ff

(8) *8vb*

Back

f

ff

(8) *8vb*

83

Stage

espress.

grandioso

Front.

(8)---

8vb---

Right

ff

8vb---

Left

ff

8vb---

Back

f

8vb---

mp ff mp ff mp

8vb ff mp ff mp

86

Stage

Front.

Right

Left

Back

ff

mp

ff mp

ff mp

mp

8th

62 62 62 62 62 62 62 62

This musical score page contains five staves, each with two staves. The staves are labeled Stage, Front, Right, Left, and Back from top to bottom. The Stage, Right, and Left sections have bass clef staves, while the Front and Back sections have treble clef staves. The score includes various dynamics such as ff, mp, and ff mp. Measure numbers 62 are positioned at the end of each staff. A 8th note dynamic is located below the Back staff.

88

Stage { $\begin{array}{c} \text{:6} \\ \text{:2} \end{array}$ } $\begin{array}{c} \text{:4} \\ \text{:2} \end{array}$

Front. { $\begin{array}{c} \text{:6} \\ \text{:2} \end{array}$ } $\begin{array}{c} \text{:4} \\ \text{:2} \end{array}$

Right { $\begin{array}{c} \text{:6} \\ \text{:2} \end{array}$ } $\begin{array}{c} \text{:4} \\ \text{:2} \end{array}$

Left { $\begin{array}{c} \text{:6} \\ \text{:2} \end{array}$ } $\begin{array}{c} \text{:4} \\ \text{:2} \end{array}$

Back { $\begin{array}{c} \text{:6} \\ \text{:2} \end{array}$ } $\begin{array}{c} \text{:4} \\ \text{:2} \end{array}$

(8) $\begin{array}{c} \text{:ff mp} \\ \text{ff mp} \end{array}$ $\begin{array}{c} \text{ff} \\ \text{mp} \end{array}$ $\begin{array}{c} \text{ff mp} \\ \text{ff mp} \end{array}$

ff mp

ff

mp

ff mp

90

Stage {

Front. {

Right {

Left {

Back {

The musical score consists of five staves, each representing a different section: Stage, Front, Right, Left, and Back. The Stage staff is blank. The Front staff features a treble clef and bass staff, with dynamic markings of *ff mp* and *mp*. The Right staff features a treble clef and bass staff, with dynamic markings of *ff mp* and *mp*, and a performance instruction of *8va*. The Left staff features a treble clef and bass staff, with dynamic markings of *ff mp* and *mp*, and a performance instruction of *8va*. The Back staff features a bass clef and bass staff, with dynamic markings of *ff mp* and *mp*, and a performance instruction of *ff mp*. The score is numbered 90 at the top left and 21 at the top right.

95

Stage { $\begin{array}{l} \text{2+1} \\ \text{2+4} \end{array}$ } $\begin{array}{l} \text{2+1} \\ \text{2+4} \end{math}$

Front { $\begin{array}{l} \text{6+1} \\ \text{2+4} \end{array}$ } $\begin{array}{l} \text{ff mp} \\ \text{ff} \end{array}$

Right { $\begin{array}{l} \text{6+1} \\ \text{2+4} \end{array}$ } $\begin{array}{l} \text{ff} \\ \text{ff} \end{array}$

Left { $\begin{array}{l} \text{6+1} \\ \text{2+4} \end{array}$ } $\begin{array}{l} \text{ff} \\ \text{ff} \end{array}$

Back { $\begin{array}{l} \text{6+1} \\ \text{2+4} \end{array}$ } $\begin{array}{l} \text{ff mp} \\ \text{ff mp} \end{array}$

95

grandioso

Stage

Front.

Right

Left

Back

(8)

(8)

(8)

(8)

98

Stage

Front.

Right

Left

Back

(8)-----|

(8)-----|

(8)-----|

(8)-----|

101

Stage { $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ } - - - - - $\begin{array}{c} \text{:8} \\ \text{2} \end{array}$ $\text{b} \text{ not}$

Front. { $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ } *mp* - - - - - $\begin{array}{c} \text{:8} \\ \text{2} \end{array}$ *ff* $\begin{array}{c} \text{:8} \\ \text{2} \end{array}$ *f* $\begin{array}{c} \text{:8} \\ \text{2} \end{array}$ *ff*

Right { $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ } *8va* - - - - - $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ *mp ff* *ff mp subito* $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ *ff*

Left { $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ } *8va* - - - - - $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ *mp* *ff* $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ *ff*

Back { $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ } - - - - - $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ *ff* $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ *ff* $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ *f* $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ *ff* $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ *v.* $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ *v.* $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$ *ff*

8vb *mf* - - - - - $\begin{array}{c} \text{:6} \\ \text{2} \end{array}$

103

This musical score page contains five staves, each with a specific role:

- Stage:** The top staff uses bass clef and includes dynamic markings f and $\text{b} \text{b} \text{b}$. It features a series of eighth-note chords.
- Front:** The second staff uses bass clef and includes dynamic markings v and $\text{p} \text{p} \text{p}$. It features eighth-note chords.
- Right:** The third staff uses treble clef and includes dynamic markings v and $\text{p} \text{p} \text{p}$. It features sixteenth-note patterns and eighth-note chords.
- Left:** The fourth staff uses treble clef and includes dynamic markings v and $\text{p} \text{p} \text{p}$. It features sixteenth-note patterns and eighth-note chords.
- Back:** The bottom staff uses bass clef and includes dynamic markings v and $\text{p} \text{p} \text{p}$. It features eighth-note chords.

Measure 103 consists of four measures of music. The first measure starts with a forte dynamic (f) and a key signature of F major ($\text{F} \text{A} \text{C} \text{D} \text{E} \text{G}$). The second measure begins with a piano dynamic (p) and a key signature of B flat major ($\text{B flat} \text{D} \text{F} \text{A flat}$). The third measure begins with a piano dynamic (p) and a key signature of B flat major ($\text{B flat} \text{D} \text{F} \text{A flat}$). The fourth measure begins with a piano dynamic (p) and a key signature of B flat major ($\text{B flat} \text{D} \text{F} \text{A flat}$).

110

Stage

(8)
mf

Front.

5
2

5
2

Right

5
2

5
2

Left

5
2

5
2

Back

(8)
mf

5
2

(8)
mf

Musical score page 28, measure 114. The score is divided into five sections: Stage, Front, Right, Left, and Back. The Stage section consists of two pairs of bassoon staves, with dynamic markings (8) and (8). The Front section has one soprano staff and one bass staff, with dynamic *ppp*. The Right section has one soprano staff and one bass staff. The Left section has one soprano staff and one bass staff. The Back section consists of two pairs of bassoon staves, with dynamic markings (8) and (8).

II6

The musical score consists of five staves, each with a bass clef and four horizontal lines. The 'Stage' staff is at the top, followed by 'Front.', 'Right', 'Left', and 'Back' at the bottom. Measures 1 and 2 show eighth-note patterns with slurs and grace notes. Measure 3 shows eighth-note patterns with slurs and grace notes. Measure 4 shows eighth-note patterns with slurs and grace notes. Measure 5 shows eighth-note patterns with slurs and grace notes. Measure 6 shows eighth-note patterns with slurs and grace notes. Measure 7 shows eighth-note patterns with slurs and grace notes. Measure 8 shows eighth-note patterns with slurs and grace notes.

Stage

Front.

Right

Left

Back

Stage {

Front. {

Right {

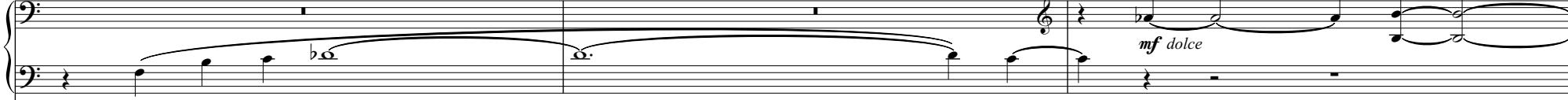
Left {

Back {

The musical score consists of five staves, each representing a different section: Stage, Front, Right, Left, and Back. The Stage staff uses bass clef and has two measures of rests. The Front, Right, and Left staves all begin with sixteenth-note patterns. The Right and Left staves have measure rests after the first sixteenth-note pattern. The Back staff has two measure rests. Measure numbers 1 through 6 are present above the staves. Various dynamics are indicated, such as *mf dolce sempre*, *pp sempre*, and *mf*. Time signatures include common time (4/4) and a unique signature of 4 over 2 (4/2). The score ends with a long, sweeping melodic line starting from the back section.

120

A musical score for stage performance, page 31, measure 120. The score consists of five staves, each with a bass clef and four horizontal lines. The staves are grouped by curly braces and labeled from top to bottom: Stage, Front, Right, Left, and Back. The Stage staff contains two notes: a low note with a fermata and a higher note. The Front staff contains a continuous eighth-note pattern with a sharp sign. The Right staff contains a continuous eighth-note pattern with a flat sign. The Left staff contains a continuous eighth-note pattern with a sharp sign. The Back staff contains two notes: a low note with a fermata and a higher note. The score concludes with a repeat sign and a bass clef.

Stage {  *mf dolce* }

Front. {  }

Right {  }

Left {  }

Back {  }

126

Stage

Front.

Right

Left

Back

mp dolce

Measure 126: Stage (rest), Front (eighth-note pattern), Right (eighth-note pattern), Left (eighth-note pattern), Back (eighth-note pattern).

Measure 127: Stage (melodic line, 'mp dolce'), Front (rest), Right (eighth-note pattern), Left (eighth-note pattern), Back (rest).

129

Stage { *f* *ff*

Front. { *p* *b* *ff*

Right { *p* *b* *ff* *b* *ff*

Left { *p* *b* *ff*

Back { *mf dolce* *ff* *ff* *p dolce* *ff*

This musical score page contains five staves, each representing a different instrument or group of instruments. The staves are labeled from top to bottom: Stage, Front, Right, Left, and Back. The music is in common time. Measure 129 begins with a dynamic of *f* for the Stage and *ff* for the Stage. The Stage staff continues with a sustained note, followed by a measure of eighth-note chords. The Front staff begins with a measure of eighth-note chords, followed by four measures of sixteenth-note patterns. The Right staff begins with a measure of eighth-note chords, followed by eight measures of sixteenth-note patterns. The Left staff begins with a measure of eighth-note chords, followed by four measures of sixteenth-note patterns. The Back staff begins with a measure of eighth-note chords, followed by a measure of eighth-note chords, then a measure of quarter notes with dynamics *mp dolce* and *ff*. The score concludes with a final measure of eighth-note chords.

132

Stage {

Front. {

Right {

Left {

Back {

135

Stage { *mp dolce*

Front {

Right {

Left {

Back { *mp dolce*

f

mp

mp

mp

mp dolce

mp

This musical score page contains five staves, each representing a different stage or section of a performance. The first staff, labeled 'Stage', features a treble clef and includes dynamic markings 'mp dolce' at the beginning, followed by 'f' and 'mp' later on. The second staff, labeled 'Front', the third staff, labeled 'Right', and the fourth staff, labeled 'Left', all feature treble clefs and show continuous sixteenth-note patterns. The fifth staff, labeled 'Back', features a bass clef and includes dynamic markings 'mp dolce' and 'mp'. The score is numbered '36' at the top left and '135' above the staff lines.

138

Stage {  f

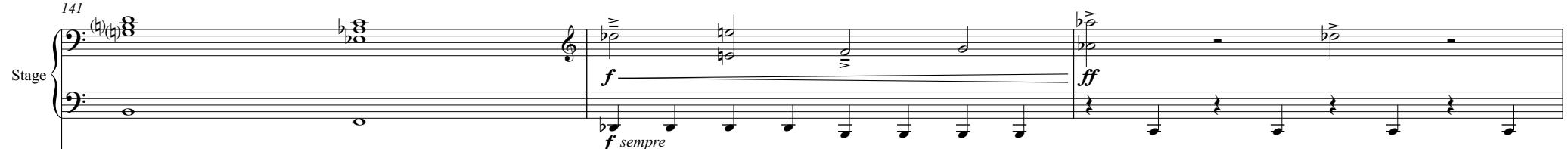
Front. { 

Right { 

Left { 

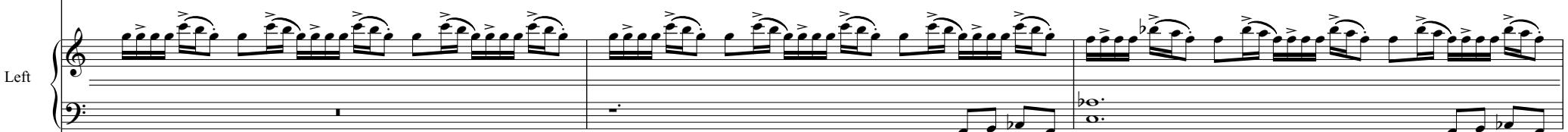
Back { 

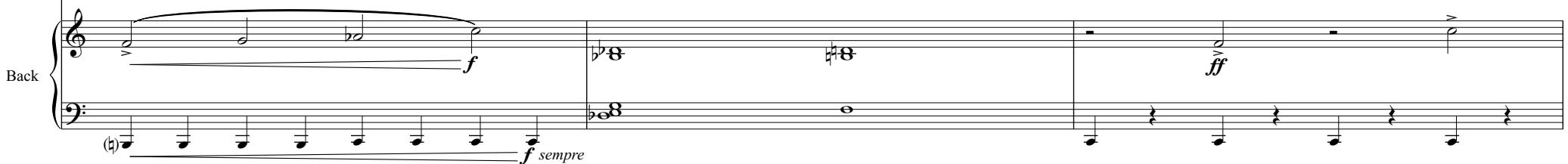
141

Stage { 
 f
 ff

Front { 

Right { 

Left { 

Back { 
 f
 ff

f *sempre*

147

Stage { *fff grandioso*

Front. { *f feroce*

Right { *f feroce*
grandioso

Left { *f feroce*
grandioso

Back { *fff grandioso*

(8) *grandioso*

150

Stage {

Front. {

Right {

Left {

Back {

ff mf

p

mf p

mf ff

v.

ff

8vb

153

Stage {

Front. {

Right {

Left {

Back {

ppp sempre

ppp sempre

ppp sempre

ppp sempre

pp

pp

pp

pp

(8)-----|

156

Stage {

(8) - - - - - - - - - -

Front. {

Right {

Left {

Back {

(8) - - - - - - - - - -

Measure 156:

- Stage: Two treble clef staves with slurs.
- Front.: Two bass clef staves with slurs.
- Right: Two treble clef staves with slurs.
- Left: Two bass clef staves with slurs.
- Back: Two bass clef staves with slurs.

Measure 157:

- Stage: Two treble clef staves with slurs.
- Front.: Two bass clef staves with slurs.
- Right: Two treble clef staves with slurs.
- Left: Two bass clef staves with slurs.
- Back: Two bass clef staves with slurs.

Measures 158-159:

- Stage: Two treble clef staves with slurs.
- Front.: Two bass clef staves with slurs.
- Right: Two treble clef staves with slurs.
- Left: Two bass clef staves with slurs.
- Back: Two bass clef staves with slurs.

159

Stage {

b

8vb

ppp

Front. {

Right {

Left {

Back {

b

8vb

ppp

This musical score page contains five systems of music, each representing a different stage or position. The first system, 'Stage', features two bass staves with sustained notes and specific dynamic markings: 'b' (bass clef), '8vb' (octave below middle C), and 'ppp' (pianississimo). The second system, 'Front.', consists of two staves with sixteenth-note patterns and dynamics: '3' (triplets) and '3'. The third system, 'Right', also features two staves with sixteenth-note patterns and dynamics: '3', '3', '3', and '3'. The fourth system, 'Left', has two staves with sixteenth-note patterns and dynamics: '3', '3', '3', and '3'. The fifth system, 'Back', has two bass staves with sustained notes and dynamic markings: 'b', '8vb', and 'ppp'. The music is written in common time.

163

Stage {

Front. {

Right {

Left {

Back {

p dolce sempre

p dolce sempre

Measure 163: Stage (rest), Front (rest), Right (eighth-note pattern), Left (eighth-note pattern), Back (rest). Dynamic: *p dolce sempre*.

Measure 164: Stage (rest), Front (rest), Right (eighth-note pattern), Left (eighth-note pattern), Back (rest). Dynamic: *p dolce sempre*.

Measures 165-166: Stage (rest), Front (rest), Right (eighth-note pattern), Left (eighth-note pattern), Back (rest).

Measures 167-168: Stage (rest), Front (rest), Right (eighth-note pattern), Left (eighth-note pattern), Back (rest).

Measures 169-170: Stage (rest), Front (rest), Right (eighth-note pattern), Left (eighth-note pattern), Back (rest).

Più mosso $\text{♩} = 80$

169

Stage {

Front. {

Right {

Left {

Back {

pp dolce

8^{vb}

pp dolce

8^{vb}

pp dolce

175

Stage {

Front. {

Right {

Left {

Back {

11
4

11
4

11
4

11
4

11
4

(ppp)

pp

pp dolce

pp dolce

8va

8va

8va

8va

3

180

Stage

Front

Right

Left

Back

184

f subito

Stage { $\begin{array}{c} \text{G} \\ \text{2} \end{array}$ } $\begin{array}{c} 9 \\ 4 \end{array}$ $\begin{array}{c} 9 \\ 4 \end{array}$ $\begin{array}{c} 11 \\ 4 \end{array}$ $\begin{array}{c} 4 \\ 2 \end{array}$ $\begin{array}{c} 4 \\ 2 \end{array}$ $\begin{array}{c} 4 \\ 2 \end{array}$ $\begin{array}{c} 9 \\ 4 \end{array}$

mf *p* *mp* *mf*

Front { $\begin{array}{c} \text{G} \\ \text{2} \end{array}$ } $\begin{array}{c} 9 \\ 4 \end{array}$ $\begin{array}{c} 11 \\ 4 \end{array}$ $\begin{array}{c} 4 \\ 2 \end{array}$ $\begin{array}{c} 4 \\ 2 \end{array}$ $\begin{array}{c} 9 \\ 4 \end{array}$

mp *8va* *8va* *8va* *8va*

Right { $\begin{array}{c} \text{G} \\ \text{2} \end{array}$ } $\begin{array}{c} 9 \\ 4 \end{array}$ $\begin{array}{c} 11 \\ 4 \end{array}$ $\begin{array}{c} 4 \\ 2 \end{array}$ $\begin{array}{c} 4 \\ 2 \end{array}$ $\begin{array}{c} 9 \\ 4 \end{array}$

mp *mp*

Left { $\begin{array}{c} \text{G} \\ \text{2} \end{array}$ } $\begin{array}{c} 9 \\ 4 \end{array}$ $\begin{array}{c} 11 \\ 4 \end{array}$ $\begin{array}{c} 4 \\ 2 \end{array}$ $\begin{array}{c} 4 \\ 2 \end{array}$ $\begin{array}{c} 9 \\ 4 \end{array}$

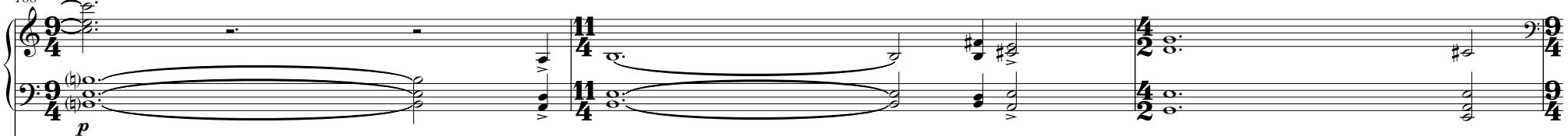
mp *mp* *8va* *8va* *8va*

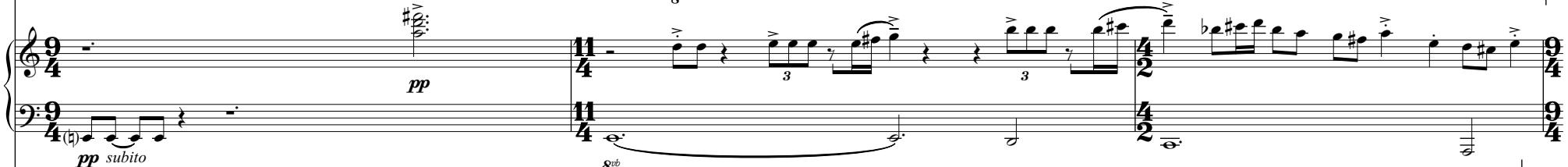
Back { $\begin{array}{c} \text{G} \\ \text{2} \end{array}$ } $\begin{array}{c} 9 \\ 4 \end{array}$ $\begin{array}{c} 11 \\ 4 \end{array}$ $\begin{array}{c} 4 \\ 2 \end{array}$ $\begin{array}{c} 4 \\ 2 \end{array}$ $\begin{array}{c} 9 \\ 4 \end{array}$

mp *mp* *8va* *8va* *8va*

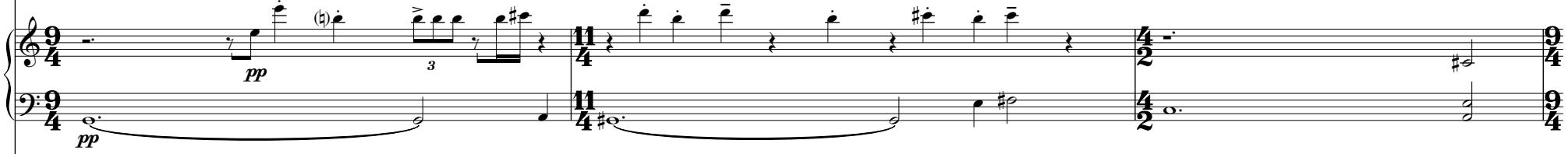
49

188

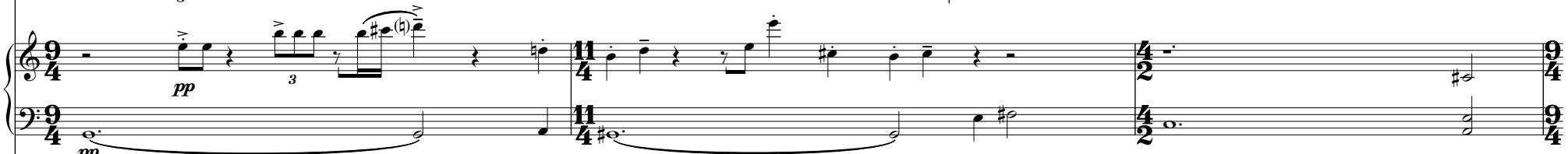
Stage {  **p**

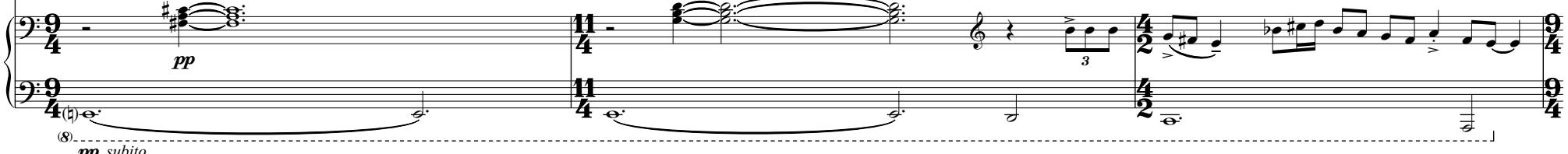
Front. { **pp subito**

8va -

Right { **pp**

8va -

Left { **pp**

Back { **pp**

(8) **pp subito**

191

Stage

Front.

Right

Left

Back

195

Stage { 11
8vb Pd. }

Front { 11
mf ff 8va ppp ff mf }

Right { 11
mf pp ff ff ff ff }

Left { 11
ff f mp ff ff ff }

Back { 11
ff f p ff ff ff }

196

Stage

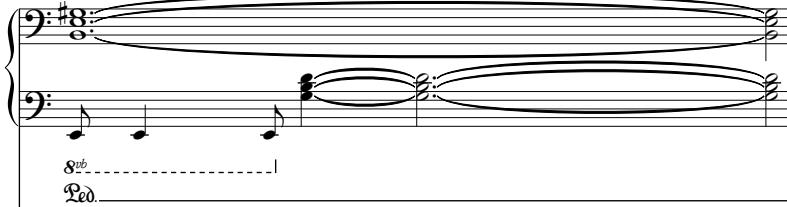
Front.

Right

Left

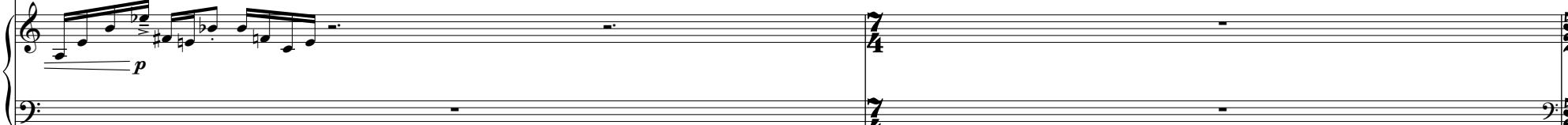
Back

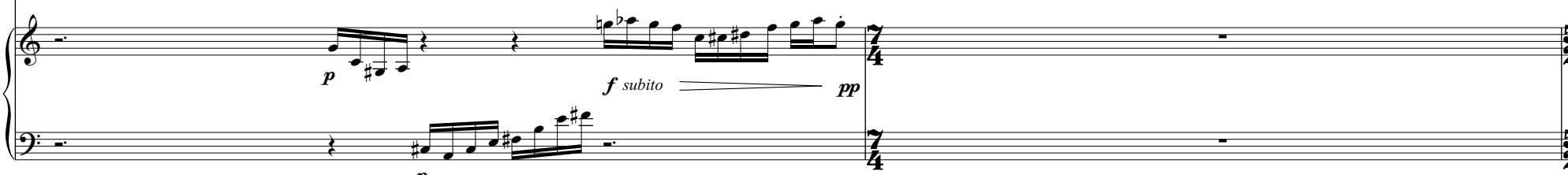
199

Stage {  199 200 201
8^{vb} 200.
201.

Front. {  199 200 201
200.
201.

Right {  199 200 201 202
200.
201.
202.

Left {  199 200 201
200.
201.

Back {  199 200 201 202
200.
201.
202.

201

Stage

Front.

Right

Left

Back

204

Stage {
2 9 4 2 7 4 2 7 4 9 4
2 8 9 4 2 7 4 2 7 4 9 4

Front. {
2 9 4 2 7 4 2 7 4 9 4
2 9 4 2 7 4 2 7 4 9 4

(8) -----
Right {
2 9 4 2 7 4 2 7 4 9 4
2 9 4 2 7 4 2 7 4 9 4

(8) -----
Left {
2 9 4 2 7 4 2 7 4 9 4
2 9 4 2 7 4 2 7 4 9 4

Back {
2 9 4 2 7 4 2 7 4 9 4
2 9 4 2 7 4 2 7 4 9 4

mp dolce sempre

8va-----
8va-----
8va-----

211

Stage

pp dolce

8va

Front.

Right

Left

Back

This page contains five staves of musical notation, each representing a different section of an instrument or ensemble. The sections are labeled Stage, Front, Right, Left, and Back. The notation is divided into two systems by a dashed horizontal line. The first system begins with a dynamic of *pp dolce* and includes a rehearsal mark (8). The second system begins with a dynamic of *f*. Measures are numbered 211 and 57 respectively. The notation uses 9/4 time signatures and various slurs and grace notes. The Stage staff has a treble clef and the others have bass clefs. Measure numbers are placed above the first measure of each system.

217

Stage

Front

Right

Left

Back

A musical score for orchestra and stage, page 58, measure 217. The score is divided into five sections: Stage, Front, Right, Left, and Back. The Stage section has two staves: treble and bass. The Front section has two staves: treble and bass. The Right section has two staves: treble and bass. The Left section has two staves: treble and bass. The Back section has two staves: treble and bass. The music consists of six measures. Measure 1: Stage (p sempre), Front (8va, p sempre, Ped.), Right (8va), Left (8va), Back (8va). Measure 2: Stage (8va), Front (f), Right (8va), Left (8va), Back (8va). Measure 3: Stage (8va), Front (p), Right (mp), Left (pp), Back (p). Measure 4: Stage (8va), Front (ppp), Right (pp), Left (ppp), Back (mp). Measure 5: Stage (8va), Front (pp), Right (p), Left (ppp), Back (pp). Measure 6: Stage (8va), Front (p), Right (pp), Left (p), Back (8va).

220

Stage {

Front {

Right {

Left {

Back {

232

Stage {

Front. {

Right {

Left {

Back {

This musical score page contains five staves, each with a treble clef and a bass clef. The 'Stage' staff at the top consists entirely of rests. The 'Front.' staff below it has a single note with a sharp sign and a fermata in the first measure, followed by rests. The 'Right' and 'Left' staves further down show eighth-note patterns starting from the second measure. The 'Back' staff at the bottom has a single note with a sharp sign and a fermata in the fifth measure, followed by rests. Measure numbers 232 are indicated at the top left.

236

Stage {

Front. {

Right {

Left {

Back {

The musical score consists of five staves, each with a treble clef and a bass clef. The first staff, labeled 'Stage', contains only rests. The second staff, labeled 'Front.', contains a single eighth note. The third staff, labeled 'Right', and the fourth staff, labeled 'Left', both feature a sixteenth-note pattern repeated across all four measures. The fifth staff, labeled 'Back', features sustained notes: a dotted half note in the first measure, a dotted quarter note in the second, a dotted eighth note in the third, and another dotted half note in the fourth.

240

Stage { $\begin{array}{c} \text{G} \\ \text{C} \\ \text{B} \end{array}$ } $\begin{array}{c} 9 \\ 4 \\ 9 \end{array}$ $\begin{array}{c} 11 \\ 4 \\ 11 \end{array}$

Front. { $\begin{array}{c} \text{G} \\ \text{C} \\ \text{B} \end{array}$ } $\begin{array}{c} f \\ \text{p} \\ 9 \\ 4 \\ 9 \end{array}$ $\begin{array}{c} 11 \\ 4 \\ 11 \\ 4 \end{array}$

Right { $\begin{array}{c} \text{G} \\ \text{C} \\ \text{B} \end{array}$ } $\begin{array}{c} 9 \\ 4 \\ 9 \\ 4 \end{array}$ $\begin{array}{c} 11 \\ 4 \\ 11 \\ 4 \end{array}$

Left { $\begin{array}{c} \text{G} \\ \text{C} \\ \text{B} \end{array}$ } $\begin{array}{c} 9 \\ 4 \\ 9 \\ 4 \end{array}$ $\begin{array}{c} 11 \\ 4 \\ 11 \\ 4 \end{array}$

Back { $\begin{array}{c} \text{G} \\ \text{C} \\ \text{B} \end{array}$ } $\begin{array}{c} ppp \\ f \\ 9 \\ 4 \\ 9 \end{array}$ $\begin{array}{c} 11 \\ 4 \\ 11 \\ 4 \\ p \end{array}$

8va

243

Stage {

Front. {

Right {

Left {

Back {

9 11
4 4

9 11
4 4

9 11
4 4

9 11
4 4

9 11
4 4

246

Stage { $\begin{array}{c} \text{G} \\ \text{4} \end{array}$ } $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ - $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ - $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ - $\begin{array}{c} \text{9} \\ \text{4} \end{array}$

Front. { $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ } $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ - $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ - $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ - $\begin{array}{c} \text{9} \\ \text{4} \end{array}$

Right { $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ } $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ - $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ - $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ - $\begin{array}{c} \text{9} \\ \text{4} \end{array}$

Left { $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ } $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ - $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ - $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ - $\begin{array}{c} \text{9} \\ \text{4} \end{array}$

Back { $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ } $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ - $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ - $\begin{array}{c} \text{9} \\ \text{4} \end{array}$ - $\begin{array}{c} \text{9} \\ \text{4} \end{array}$

p

250

Stage { mf *espress. sempre*

Front. { p mp

Right { pp

Left { pp

Back { mf f p mp p

The musical score is divided into five sections: Stage, Front, Right, Left, and Back. Each section has its own staff and key signature. The score is organized into four systems. In the first system, all sections are in 9/4 time. In the second system, they switch to 11/4 time. In the third system, they switch to 3/2 time. In the fourth system, they return to 3/2 time. The score includes various dynamics such as *mf*, *p*, *pp*, and *espress. sempre*. Measure numbers 250 and 251 are indicated at the top of each system.

254

Stage {

Front. {

Right {

Left {

Back {

p

mp

f

ff

pp

p

mp

f

258

Stage {

Front {

Right {

Left {

Back {

This musical score page contains five staves, each with a dynamic marking below it. The first staff, 'Stage', has a dynamic 'p' below it. The second staff, 'Front', has dynamics 'p', 'mp', 'p', and 'mp' below it. The third staff, 'Right', has a dynamic 'pp' below it. The fourth staff, 'Left', has a dynamic 'pp' below it. The fifth staff, 'Back', has dynamics 'mp', 'p', 'mp', and 'p' below it. Measure 258 consists of four measures of music. The first measure shows the Stage and Front sections playing sustained notes. The second measure shows the Stage and Front sections playing eighth-note patterns. The third measure shows the Stage and Front sections playing eighth-note patterns. The fourth measure shows the Stage and Front sections playing eighth-note patterns. The Right section starts with a dynamic 'pp' and plays sixteenth-note patterns. The Left section starts with a dynamic 'pp' and plays sixteenth-note patterns. The Back section starts with a dynamic 'mp' and plays eighth-note patterns.

263

Stage

Front.

Right

Left

Back

f

p *mp*

pp 8^{va} *mp*

pp *mp*

p *mp*

268

Stage { (Measure 1)

Front. { (Measure 2)

Right { (Measure 3)

Left { (Measure 4)

Back { (Measure 5)

Measure 1: Stage (5:2) has a sustained eighth note. Front (5:2) has a sustained eighth note. Right (5:2) starts with sixteenth-note patterns at *mp*, followed by eighth-note patterns at *ff*. Left (5:2) starts with sixteenth-note patterns at *mp*, followed by eighth-note patterns at *ff*. Back (5:2) starts with eighth notes at *f*.

Measure 2: Stage (5:2) has a sustained eighth note. Front (5:2) has eighth-note patterns at *p*, *mp*, and *mf*. Right (5:2) has eighth-note patterns at *pp*, *mp*, and *pp*. Left (5:2) has eighth-note patterns at *pp*, *mp*, and *pp*. Back (5:2) has eighth-note patterns at *mp*, *p*, and *mp*.

Measure 3: Stage (5:2) has a sustained eighth note. Front (5:2) has eighth-note patterns at *3*, *f*, and *3*. Right (5:2) has eighth-note patterns at *3*, *mp*, and *3*. Left (5:2) has eighth-note patterns at *3*, *mp*, and *3*. Back (5:2) has eighth-note patterns at *3*, *mp*, and *3*.

Measure 4: Stage (5:2) has a sustained eighth note. Front (5:2) has eighth-note patterns at *3*, *mf*, and *3*. Right (5:2) has eighth-note patterns at *3*, *mf*, and *3*. Left (5:2) has eighth-note patterns at *3*, *mf*, and *3*. Back (5:2) has eighth-note patterns at *3*, *mf*, and *3*.

Measure 5: Stage (5:2) has a sustained eighth note. Front (5:2) has eighth-note patterns at *3*, *ff*, and *3*. Right (5:2) has eighth-note patterns at *3*, *ff*, and *3*. Left (5:2) has eighth-note patterns at *3*, *ff*, and *3*. Back (5:2) has eighth-note patterns at *3*, *ff*, and *3*.

271

Stage

Front.

Right

Left

Back

9/4

9/4

9/4

9/4

9/4

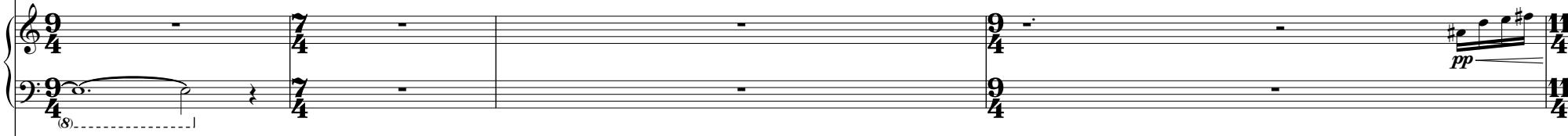
9/4

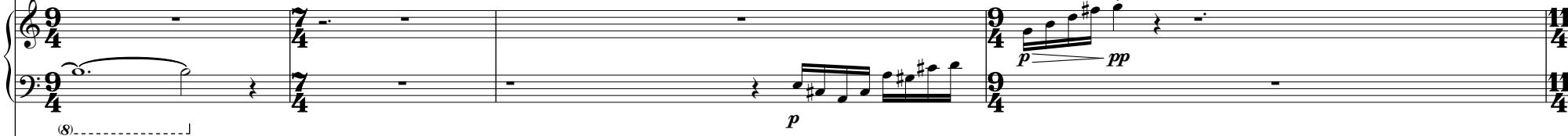
9/4

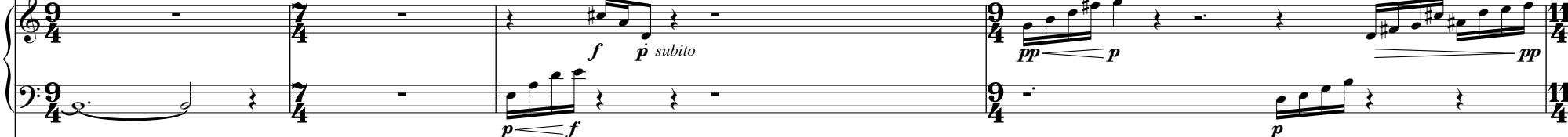
9/4

276

Stage {  *mp* *sempre*

Front. {  *(8)*

Right {  *(8)* *p* *pp*

Left {  *p* *f* *p subito* *pp* *p*

Back {  *(8)*

280

Stage {

Front {

Right {

Left {

Back {

289

Stage

Front

Right

Left

Back

f subito

mf

mp

p

f

mp

8va

15ma

8vb

292

Stage

Front.

Right

Left

Back

pp subito

296

Stage {

Front {

Right {

Left {

Back {

Stage {

Front. {

Right {

Left {

Back {

A musical score page featuring five staves. The top staff, labeled 'Stage', consists of two bass staves. The second staff from the top, labeled 'Front.', has a treble clef and includes a dynamic instruction 'mp' at the beginning of the eighth measure. The third staff from the top, labeled 'Right', and the fourth staff from the top, labeled 'Left', both have bass clefs and feature eighth-note patterns. The bottom staff, labeled 'Back', has a treble clef and includes a dynamic instruction 'mp express.' at the end of the eighth measure. Measures are numbered 1 through 8 above each staff.

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

309

Stage

Rubato

Front.

Right

Left

(8)

Back

Rubato

The musical score consists of five systems of music, each with two staves. The first system, 'Stage', shows a melodic line with various note heads and rests, followed by a section labeled 'Rubato'. The second system, 'Front.', features a treble staff with a dynamic marking 'p' and a bass staff with rests. The third system, 'Right', and the fourth system, 'Left', both show a continuous pattern of eighth-note pairs across their staves. The fifth system, 'Back', begins with a bass staff containing a bass clef and a treble staff containing a treble clef. In the 'Left' and 'Back' systems, measure numbers 309 and 310 are indicated above the staves.

324

Stage

A musical score page featuring five staves. The top staff, labeled "Stage", contains two treble clef staves and one bass clef staff. It includes dynamic markings like pp , ppp , and p , and a tempo marking of $7:4$. The bottom four staves, labeled "Front", "Right", "Left", and "Back", each contain a treble clef staff and a bass clef staff, all of which are entirely blank, indicating no music for those sections at this point.

333

Stage

Front.

Right

Left

Back

341

Stage

Front.

Right

Left

Back

ff sempre

f

ff sempre

f

ff sempre

p

ff sempre

Stage

Front

Right

Left

Back

Musical score page 346, featuring six staves of music. The top staff uses bass clef and includes dynamic markings *ff*, *ff sempre*, and *p*. The second staff uses treble clef and includes dynamics *f*, *mf*, *pp*, and *p*. The third staff uses bass clef and includes dynamics *f* and *mp*. The fourth staff uses treble clef and includes dynamics *f* and *ff sempre*. The bottom staff uses bass clef and includes dynamics *f* and *ff sempre*. The score includes various performance instructions such as *Led.*, *8va*, and *7:4*.

350

Stage {

Front {

Right {

Left {

Back {

802

(8)

p

mp

8.

This musical score page contains five staves, each representing a different sound source: Stage, Front, Right, Left, and Back. The Stage and Front staves feature sustained notes with grace notes. The Right staff consists of six measures of eighth-note pairs, each marked with a 7:4 time signature. The Left staff features eighth-note pairs with dynamics ranging from piano (p) to mezzo-forte (mp). The Back staff also includes sustained notes with grace notes. Measure numbers 350 and 802 are indicated at the top of the first two staves, while measure number 8 is shown at the bottom of the last two staves.

356

Stage

Front.

Right

Left

Back

(8) v

Stage Piano

Life *for five pianos*

Konstantinos Vlachos
2019

Duration: ca. 20' 03"

$\text{♩} = 75$

Musical score for Stage Piano. The score consists of two staves, each with a bass clef and a common time signature. The top staff has a key signature of one sharp (F#). The bottom staff has a key signature of one sharp (F#). Measures 1-8 show a simple pattern of eighth-note strikes on the second and fourth beats of each measure.

9

Musical score for Stage Piano. The score consists of three staves, each with a bass clef and a common time signature. The top staff has a key signature of one sharp (F#). The middle staff has a key signature of one sharp (F#). The bottom staff has a key signature of one sharp (F#). Measure 9 begins with a rest followed by a sixteenth-note cluster. The dynamic is *mp express.*. The tempo is *sempre*.

11

Musical score for Stage Piano. The score consists of three staves, each with a bass clef and a common time signature. The top staff has a key signature of one sharp (F#). The middle staff has a key signature of one sharp (F#). The bottom staff has a key signature of one sharp (F#). Measure 11 shows sustained notes on the first and third beats of each measure.

13

Musical score for Stage Piano. The score consists of two staves, each with a bass clef and a common time signature. The top staff has a key signature of one sharp (F#). The bottom staff has a key signature of one sharp (F#). Measures 13-16 show a sustained note pattern across both staves.

18

Musical score for Stage Piano. The score consists of three staves, each with a bass clef and a common time signature. The top staff has a key signature of one sharp (F#). The middle staff has a key signature of one sharp (F#). The bottom staff has a key signature of one sharp (F#). Measure 18 begins with a rest followed by a sixteenth-note cluster. The dynamic is *mp express.* The tempo is *sempre*.

21

Musical score for Stage Piano. The score consists of three staves, each with a bass clef and a common time signature. The top staff has a key signature of one sharp (F#). The middle staff has a key signature of one sharp (F#). The bottom staff has a key signature of one sharp (F#). Measure 21 shows a sustained note on the first beat, followed by a sixteenth-note cluster on the fourth beat. The dynamic is *mp feroce sempre*.

2

24

Musical score page 2, measure 24. Two staves in bass clef. The top staff has a sixteenth-note pattern starting at the bottom. The bottom staff has a eighth-note pattern starting at the bottom.

28

Musical score page 2, measure 28. Two staves in bass clef. The top staff shows a melodic line with a fermata over the first note. The bottom staff has a sustained note.

31

Musical score page 2, measure 31. Two staves in bass clef. The top staff has a dynamic 'feroce' followed by 'mf'. The bottom staff has a dynamic 'mf'.

33

Musical score page 2, measure 33. Three staves. The top staff has a sustained note. The middle staff has a dynamic 'mp dolce'. The bottom staff has a dynamic '8vb mp dolce'.

36

Musical score page 2, measure 36. Three staves. The top staff has a dynamic 'mf'. The middle staff has a sustained note. The bottom staff has a dynamic '8vb mf'.

41

Musical score page 2, measure 41. Three staves. The top staff has a dynamic 'ff grandioso'. The middle staff has a sustained note. The bottom staff has a dynamic '8vb ff grandioso'.

44

45

pp dolce

47

49

50

$\frac{2}{2}$

$\frac{7}{7}$

4

51

53

54

55

62

63

64

70

74

79

83

86

88

90

Two staves in bass clef. Measure 90: two eighth notes. Measure 91: two eighth notes. Measure 92: two eighth notes.

93

Two staves in bass clef. Measure 93: first staff has a dash, second staff starts with a 2/4 time signature, then changes to 4/4 with a tempo marking *fff express.* Measure 94: first staff has a dash, second staff starts with a 2/4 time signature, then changes to 4/4 with a tempo marking *ff.* Measure 95: both staves have dashes.

95

Two staves in bass clef. Measure 95: first staff has a dash, second staff has a dash. Measure 96: first staff has a dash, second staff starts with a 2/4 time signature, then changes to 8/8 with a tempo marking *grandioso.* Measure 97: both staves have dashes.

98

Two staves in bass clef. Measure 98: first staff has a dash, second staff starts with a 2/4 time signature, then changes to 8/8 with a tempo marking *express.* Measure 99: first staff has a dash, second staff starts with a 2/4 time signature, then changes to 8/8 with a tempo marking *grandioso.* Measure 100: both staves have dashes.

101

Two staves in bass clef. Measure 101: first staff has a dash, second staff starts with a 2/4 time signature, then changes to 8/8. Measure 102: both staves have dashes. Measure 103: both staves have dashes.

105

Two staves in bass clef. Measure 105: first staff has a dash, second staff starts with a 2/4 time signature, then changes to 8/8. Measure 106: first staff has a dash, second staff starts with a 2/4 time signature, then changes to 8/8. Measure 107: both staves have dashes.

109

(8)

mf

(8)

mf

113

(8)

119

mf dolce semper

123

mf dolce

127

mp dolce

f

V.S.

131

135

138

141

144

147

fff grandioso

153

p

pp

pp

ppp

160

p dolce sempre

p dolce sempre

Più mosso $\text{♩} = 80$

172

177

180

V.S.

183

f subito

mf

186

mp

mf

p

189

192

8vb

ped.

8vb

ped.

194

ff

mp

p

197

8vb

ped.

8vb

ped.

200

ff *mp*

8vb *8vb*

Leod.

203

p

p

208

8va--

pp

213 (8)

dolce

pp

216 (8)

219

p semper

p semper

dotted line

8vb

Ped.

221

p.

8vb

Ped.

224

mp

8vb

228

f mp

p

(8)

233

11

9

241

mp

11

9

245

Treble staff: Measure 245 starts with a rest, followed by a dotted quarter note, a dotted eighth note, a dotted sixteenth note, and a dotted eighth note. The key signature changes from $\frac{9}{4}$ to $\frac{11}{4}$, then to $\frac{9}{4}$, then to $\frac{11}{4}$, then to $\frac{9}{2}$. Bass staff: Measure 245 starts with a rest, followed by a dotted quarter note, a dotted eighth note, a dotted sixteenth note, and a dotted eighth note. The key signature changes from $\frac{9}{4}$ to $\frac{11}{4}$, then to $\frac{9}{4}$, then to $\frac{11}{4}$, then to $\frac{9}{2}$.

249

Treble staff: Measure 249 starts with a rest, followed by a dotted quarter note, a dotted eighth note, a dotted sixteenth note, and a dotted eighth note. The key signature changes from $\frac{4}{2}$ to $\frac{9}{4}$, then to $\frac{11}{4}$, then to $\frac{9}{2}$. Bass staff: Measure 249 starts with a rest, followed by a dotted quarter note, a dotted eighth note, a dotted sixteenth note, and a dotted eighth note. The key signature changes from $\frac{4}{2}$ to $\frac{9}{4}$, then to $\frac{11}{4}$, then to $\frac{9}{2}$.

252

Treble staff: Measure 252 starts with a rest, followed by a dotted quarter note, a dotted eighth note, a dotted sixteenth note, and a dotted eighth note. The dynamic is *mf express. sempre*. Bass staff: Measure 252 starts with a rest, followed by a dotted quarter note, a dotted eighth note, a dotted sixteenth note, and a dotted eighth note.

256

Treble staff: Measure 256 starts with a rest, followed by a dotted quarter note, a dotted eighth note, a dotted sixteenth note, and a dotted eighth note. Bass staff: Measure 256 starts with a rest, followed by a dotted quarter note, a dotted eighth note, a dotted sixteenth note, and a dotted eighth note.

261

Treble staff: Measure 261 starts with a rest, followed by a dotted quarter note, a dotted eighth note, a dotted sixteenth note, and a dotted eighth note. The dynamic is *f*. Bass staff: Measure 261 starts with a rest, followed by a dotted quarter note, a dotted eighth note, a dotted sixteenth note, and a dotted eighth note.

266

Treble staff: Measure 266 starts with a rest, followed by a dotted quarter note, a dotted eighth note, a dotted sixteenth note, and a dotted eighth note. The dynamic is *f*. Bass staff: Measure 266 starts with a rest, followed by a dotted quarter note, a dotted eighth note, a dotted sixteenth note, and a dotted eighth note. The measure ends with a bass note of $\frac{5}{2}$.

mf

V.S.

270

ff

275

f

mp *sempre*

f

mp *sempre*

280

ff

mp

ff

mp

283

p

286

f subito

290

mf

mp

292

mf

p sempre

295

300

306

Rubato

Ped. _____

313

Ped. _____ *Ped.* _____ *Ped.* _____ *Ped.* _____

317

Ped. _____ *Ped.* _____ *Ped.* _____ *Ped.* _____

V.S.

321

Ped.

Ped.

323 A tempo

mp

$7:4$

$7:4$

$7:4$

p

324

3 3 3

$7:4$

3

pp

ppp

327

ppp

Ped.

Ped.

Ped.

Ped.

331

p

Ped.

Ped.

Ped.

Ped.

335

mf

mf

Ped. *Ped.* *Ped.* *Ped.*

339 *ff*

Ped. *Ped.* *Ped.* *Ped.*

fff sempre

fff sempre

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

348

V.S.

