

**PARALLEL MOVEMENT OF THE HANDS**

**ERIC SHANFIELD**



## PARALLEL MOVEMENT OF THE HANDS

Eric Shanfield | ENS.2024.1

1.15.24-1.25.24 | 14 mins.

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

4 Trumpets in Bb

Timpani

Marimba

Harp

Celesta

Piano

Mandolin

Strings (8.8.6.6.4)

Score is *transposed*. Normal octave transpositions apply.

- Trumpets: Though Bb instruments are preferred for timbre, trumpets in C may be used (but not trumpets in D).
- Timpani: drums, tuning, and mallets are left to the performer.
- Marimba: hard rubber mallets *sempre* (a rich round woody sound, *cf.* Steve Reich).
- Harp: pedaling is marked only where necessary; enharmonic spellings are provided where useful.
- Celesta & Piano require two separate performers.
- Mandolin should be taken by a professional mandolinist, not a temporarily converted violinist.
- As the string section frequently divides, the given strength of 8.8.6.6.4 is strongly recommended.

## PARALLEL MOVEMENT OF THE HANDS

*Parallel Movement of the Hands* pays homage to the late, great poet John Ashbery, taking its title from his first posthumous collection of incomplete longer poems. Over three movements and less than fifteen minutes, *Parallel Movement of the Hands* attempts to create a kind of musical version of Ashbery's unique American vernacular surrealism, sharing his use of common phrases juxtaposed in unique and surprising ways, and might be performed as a dance piece. We begin with *The History of Photography*, dark and smearsy, early daguerreotypes or ancient celluloid prints slowly decaying into abstraction. This is followed by *The Art of Finger Dexterity*, like its pedagogical inspiration a bright sequence of colorful repeated musical cells featuring the orchestra's large section of pitched and plucked percussion including marimba, harp, celesta, piano, and mandolin. To conclude, *21 Variations on My Room* provides an unusual take on variation form in which, like objects scattered around a room, a variety of constantly permuting polyphonic lines loop over and around a theme that is not so much a melody as a shape, the room represented by an ever-present ostinato.



# PARALLEL MOVEMENT OF THE HANDS

## I. THE HISTORY OF PHOTOGRAPHY

$\text{♩} = 92$

Flute 1, 2

Oboe 1

Oboe 2

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1, 2

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1, 2 in Bb

Trumpet 3, 4 in Bb

Timpani

Marimba

Harp

Celesta

Piano *mf not too much*  
*una corda*

Mandolin

$\text{♩} = 92$

Violin I (1-8)

Violin II (1-8) *con sord.*  
*p* *f* *div.*  
*p* *f*

Viola (1-3) *con sord.*  
*p* *f*

Viola (4-6) *con sord.*  
*p* *f*

Violoncello (1-3) *con sord.*  
*p* *f*

Violoncello (4-6) *con sord.*  
*p* *f*

Contrabass (1-4) *div. con sord.*  
*f* *p* *f* *p*

5

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tpt. 3, 4  
Timp.  
Mar.  
Hp.  
Cel.  
Pno.  
Mand.  
Vln. I (1-8)  
Vln. II (1-8)  
Vla. (1-3)  
Vla. (4-6)  
Vc. (1-3)  
Vc. (4-6)  
Cb. (1-4)

Hp.  
Eb F# Gb Ab  
Db C# Bb

gliss.

unis.  
p f

div.  
p f

p f p f p f

f p f p f p

f p f p f p

f p f p f p

f p f p f p

**A**

This musical score is for a symphony orchestra and includes the following instruments and parts:

- Flutes 1 and 2 (FL. 1, 2)
- Oboes 1 and 2 (Ob. 1, 2)
- Clarinets 1 and 2 (Cl. 1, 2)
- Bassoons 1 and 2 (Bsn. 1, 2)
- Horns 1, 2 and 3, 4 (Hn. 1, 2; Hn. 3, 4)
- Trumpets 1, 2 and 3, 4 (Tpt. 1, 2; Tpt. 3, 4)
- Timpani (Timp.)
- Mars (Mar.)
- Harp (Hp.)
- Cello (Cel.)
- Piano (Pno.)
- Mandolin (Mand.)
- Violins I (Vln. I (1-8))
- Violins II (Vln. II (1-8))
- Violas (Vla. (1-3) and (4-6))
- Violoncellos (Vc. (1-3) and (4-6))
- Double Basses (Cb. (1-4))

The score is divided into four measures. The first measure is marked with a box containing the letter 'A'. The second measure is marked 'div. (senza sord.)' for the Violin I part. The third measure is marked 'unis.' for the Violin II part. The score includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte), as well as articulation marks like accents and slurs. The key signature is one flat (B-flat major or E-flat minor) and the time signature is 4/4.

13

This musical score is for a symphony orchestra and includes the following parts and their dynamics:

- Fl. 1, 2:** Flutes 1 and 2, mostly silent.
- Ob. 1, 2:** Oboes 1 and 2, mostly silent.
- Cl. 1, 2:** Clarinets 1 and 2, mostly silent.
- Bsn. 1, 2:** Bassoons 1 and 2, playing long notes with dynamics *p*, *f*, and *p*.
- Hn. 1, 2:** Horns 1 and 2, playing long notes with dynamics *p*, *f*, and *p*.
- Hn. 3, 4:** Horns 3 and 4, playing long notes with dynamics *p*, *f*, and *p*.
- Tpt. 1, 2:** Trumpets 1 and 2, mostly silent.
- Tpt. 3, 4:** Trumpets 3 and 4, mostly silent.
- Timp.:** Timpani, playing a single note with dynamic *p*.
- Mar.:** Maracas, mostly silent.
- Hp.:** Harp, playing a glissando with dynamic *p*.
- Cel.:** Cello, playing a single note with dynamic *p*.
- Pno.:** Piano, mostly silent.
- Mand.:** Mandolin, mostly silent.
- Vln. I (1-8):** Violins I, playing long notes with dynamics *p* and *f*.
- Vln. II (1-8):** Violins II, playing long notes with dynamics *p* and *f*, marked *unis.*
- Vla. (1-3):** Violas 1-3, playing a rhythmic pattern with dynamics *p* and *f*.
- Vla. (4-6):** Violas 4-6, playing a rhythmic pattern with dynamics *p* and *f*.
- Vc. (1-3):** Violas 1-3, playing a rhythmic pattern with dynamics *f* and *p*.
- Vc. (4-6):** Violas 4-6, playing a rhythmic pattern with dynamics *f* and *p*.
- Cb. (1-4):** Double Basses 1-4, playing long notes with dynamics *f* and *p*.



**B**

FL. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tpt. 3, 4  
Timp.  
Mar.  
Hp.  
Cel.  
Pno.  
Mand.

**B**

Vln. I (1-8)  
Vln. II (1-8)  
Vla. (1-3)  
Vla. (4-6)  
Vc. (1-3)  
Vc. (4-6)  
Cb. (1-4)

21

This page of a musical score, numbered 21, contains staves for various instruments. The instruments listed on the left are Fl. 1, 2; Ob. 1, 2; Cl. 1, 2; Bsn. 1, 2; Hn. 1, 2; Hn. 3, 4; Tpt. 1, 2; Tpt. 3, 4; Timp.; Mar.; Hp.; Cel.; Pno.; Mand.; Vln. I (1-8); Vln. II (1-8); Vla. (1-3); Vla. (4-6); Vc. (1-3); Vc. (4-6); and Cb. (1-4). The score is divided into four measures. The first measure is in 2/4 time, and the second is in 3/4 time. The third and fourth measures are in 4/4 time. The Bsn. 1, 2 part features a dynamic range from *f* to *mf*. The Tpt. 1, 2 and Tpt. 3, 4 parts have dynamics of *p* and *f*. The Pno. part has a dynamic of *f*. The Vln. I (1-8) part has dynamics of *p* and *f*. The Vln. II (1-8) part has dynamics of *p* and *f*. The Vla. (1-3) part has dynamics of *p* and *f*. The Vla. (4-6) part has dynamics of *p* and *f*. The Vc. (1-3) part has dynamics of *f* and *p*. The Vc. (4-6) part has dynamics of *f* and *p*. The Cb. (1-4) part has a dynamic of *f*. The Cel. part has dynamics of *f* and *p*. The Hp. part has a dynamic of *f*. The Mar. part has a dynamic of *f*. The Timp. part has a dynamic of *f*. The Mand. part has a dynamic of *f*. The Fl. 1, 2; Ob. 1, 2; Cl. 1, 2; Hn. 1, 2; Hn. 3, 4; and Tpt. 1, 2 parts have dynamics of *p*. The Fl. 1, 2; Ob. 1, 2; Cl. 1, 2; Hn. 1, 2; Hn. 3, 4; Tpt. 3, 4; Timp.; Mar.; Hp.; Pno.; Mand.; Vln. I (1-8); Vln. II (1-8); Vla. (1-3); Vla. (4-6); Vc. (1-3); Vc. (4-6); and Cb. (1-4) parts have dynamics of *f*. The Fl. 1, 2; Ob. 1, 2; Cl. 1, 2; Hn. 1, 2; Hn. 3, 4; Tpt. 1, 2; Tpt. 3, 4; Timp.; Mar.; Hp.; Pno.; Mand.; Vln. I (1-8); Vln. II (1-8); Vla. (1-3); Vla. (4-6); Vc. (1-3); Vc. (4-6); and Cb. (1-4) parts have dynamics of *mf*.

**C**

This musical score is for a symphony orchestra and includes the following parts and staves:

- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2 (1. and 2. endings)
- Bsn. 1, 2
- Hn. 1, 2 (2. and 4. endings)
- Hn. 3, 4
- Tpt. 1, 2
- Tpt. 3, 4
- Timp.
- Mar.
- Hp.
- Cel.
- Pno.
- Mand.
- Vln. I (1-8)
- Vln. II (1-8)
- Vla. (1-3)
- Vla. (4-6)
- Vc. (1-3)
- Vc. (4-6)
- Cb. (1-4)

The score is written in 2/4 time and features a variety of dynamics including *p*, *f*, *mf*, and *ff*. It includes numerous slurs, accents, and articulation marks. A section marked with a 'C' in a box begins at the top left. The bottom of the page features a large 'C' in a box, likely indicating the end of a section or a specific rehearsal mark.

29

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-3)

Vla. (4-6)

Vc. (1-3)

Vc. (4-6)

Cb. (1-4)

Detailed description of the musical score: This page contains the musical score for measures 29-32 of the piece 'Parallel Movement of the Hands - I. The History of Photography'. The score is written for a large orchestra and includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet), percussion (Timpani, Maracas), strings (Violin I and II, Viola, Violoncello, Contrabass), piano, mandolin, and harp. The music is in 4/4 time and features a variety of dynamics including piano (p), forte (f), mezzo-forte (mf), and mezzo-piano (mp). The woodwinds and strings play sustained notes with dynamic markings, while the piano and mandolin have more active parts. The harp and maracas are mostly silent. The score is divided into four measures, with a key signature change and time signature change occurring at the end of measure 32.

D

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

D

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-3)

Vla. (4-6)

Vc. (1-3)

Vc. (4-6)

Cb. (1-4)

1.-4. con sord.

38 **E**

FL. 1, 2: *p* *p* *f* *p* *mf* *p* (norm./harm.)

Ob. 1, 2: *f* *p* *f* *p* *p* (flz.)

Cl. 1, 2: *f* *p* *f* *p* *p*

Bsn. 1, 2: -

Hn. 1, 2: -

Hn. 3, 4: -

Tpt. 1, 2: *f* *p* *p*

Tpt. 3, 4: *p* *f* *p*

Timp.: - *p* *IV* *6*

Mar.: *f* *p* *mf*

Hp.: fingernail gliss. *norm.*  
*Bb F# G# A#*  
*D# C# B#*

Cel.: *p* *non scd.*

Pno.: *p* *6* *non scd.*

Mand.: *f* *Quasi Solo* *p* *f*

Vln. I (1-4): *f* *p* *f* *p* *f* *p* **E**

Vln. I (5-8): 5.-8. con sord. *p cresc.*

Vln. II (1-4): *f* *p*

Vln. II (5-8): col legno spicc. *f* *p* *f* *p*

Vla. (1-3): *f* *p* *f* *p* *mf* *p* *mf*

Vla. (4-6): *f* *p* *f* *p* *mf* *p* *mf*

Vc. (1-3): *f* *p* *f* *p* *f* *p*

Vc. (4-6): *p*

Cb. (1-4): *f* *p*

43

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-4)

Vln. I (5-8)

Vln. II (1-4)

Vln. II (5-8)

Vla. (1-3)

Vla. (4-6)

Vc. (1-3)

Vc. (4-6)

Cb. (1-4)

*p sempre*

*p sempre*

48 **F**

Fl. 1 *mf* *p* *p* *mf* *p* *p*

Fl. 2 (norm.) *p* *mf* *p* *p*

Ob. 1 *p* *f*

Ob. 2 *mf* *p* *f*

Cl. 1, 2 *p* *f*

Bsn. 1, 2

Hn. 1, 2 *p* *mf* *p*

Hn. 3, 4 *p* *mf* *p*

Tpt. 1, 2 *p* *mf*

Tpt. 3, 4 *p* *mf*

Timp.

Mar. *p* *mf* *p* *mf*

Hp. *rit.*

Cel. *6* *3* *3* *8va* *1* *6*

Pno. *p* *mf* *p* *p* *una corda* *rit.*

Mand.

Vln. I (1-4) *mf* *p* *mf* *p*

Vln. I (5-8) *p cresc.*

Vln. II (1-4) *p cresc.* *mf decresc.*

Vln. II (5-8) *f* *p* *f* *p* *f* *p* *f* *p*

Vla. (1-3) *mf*

Vla. (4-6) *mf*

Vc. (1-3) *mf*

Vc. (4-6) *mf*

Cb. (1-4) *p* *mf* *p*



53

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-4)

Vln. I (5-8)

Vln. II (1-4)

Vln. II (5-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4)

*mf* *p* *p* *mf* *p*

*mf* *p* *mf* *p*

*p* *f* *p* *mf*

*p* *mf* *p*

*p* *mf* *p*

*p* *mf* *p*

*p*

*p* *mf* *p* *mf*

*mf* *decresc.* *p*

*p* *cresc.* *mf*

*f* *p* *f* *p* *f* *p* *f* *p*

*mf* *p* *mf* *p*

G

PARALLEL MOVEMENT OF THE HANDS - I. THE HISTORY OF PHOTOGRAPHY

(flz.)

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-4)

Vln. I (5-8)

Vln. II (1-4)

Vln. II (5-8)

Vla. (1-3)

Vla. (4-6)

Vc. (1-3)

Vc. (4-6)

Cb. (1-4)

*p*, *mp*, *gliss.*, *arco*, *unis.*, *norm.*, *div. a3*

H



70

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-3)

Vla. (4-6)

Vc. (1-3)

Vc. (4-6)

Cb. (1-4)

I

74 (norm.)

Fl. 1 *p* *f*

Fl. 2 (norm.) *p* *f*

Ob. 1 *p* *f* *p*

Ob. 2 *p* *f*

Cl. 1 *p* *f* *p* *f*

Cl. 2 *p* *f* *p* *f*

Bsn. 1, 2

Hn. 1, 2 *p* *f* *p* *f*

Hn. 3, 4

Tpt. 1, 2 (1.) *f*

Tpt. 3, 4

Timp. *p* *f*

Mar.

Hp. *f*

Cel. *f* *f*

Pno. *f* *f*

Mand.

Vln. I (1-8) *f* *p*

Vln. II (1-8) *p* *f* *p* *f*

Vla. (1-3) *p* *f* *p* *f*

Vla. (4-6) *p* *f* *p* *f*

Vc. (1-3) *p* *f* *p* *f*

Vc. (4-6) *p* *f* *p* *f*

Cb. (1-4) *p* *f* *f* *p*

78

This musical score is for a symphony orchestra and includes the following parts:

- Fl. 1, 2
- Ob. 1, 2 (1.)
- Cl. 1
- Cl. 2
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- Tpt. 3, 4
- Timp.
- Mar.
- Hp.
- Cel.
- Pno.
- Mand.
- Vln. I (1-8)
- Vln. II (1-8)
- Vla. (1-3)
- Vla. (4-6)
- Vc. (1-3)
- Vc. (4-6)
- Cb. (1-4)

The score is written in 4/4 time and features dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). It includes various musical notations such as slurs, accents, and triplets. A specific instruction "div. a3" is present in the lower strings section.

83

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-8)

Vln. II (1-4)

Vln. II (5-8)

Vla. (1-3)

Vla. (4-6)

Vc. (1-3)

Vc. (4-6)

Cb. (1-4)

*p*

*f*

*fp*

*con sord.*

*non trem.*

*unis.*

*sul pont.*

*p cresc.*

*a2*

*J*

Detailed description of the musical score: This page contains the musical score for measures 83-86. The score is for a large orchestra and includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1-4, Timpani, Maracas, Harp, Cello, Piano, Mandolin, Violin I (1-8), Violin II (1-4 and 5-8), Viola (1-3 and 4-6), Violoncello (1-3 and 4-6), and Contrabass (1-4). The score features various dynamics such as *p* (piano), *f* (forte), *fp* (fortissimo piano), and *con sord.* (con sordina). It also includes performance instructions like *non trem.* (non tremolo) and *unis.* (unison). A section marked with a box 'J' and 'a2' begins in measure 83. The score is written in 4/4 time and includes a key signature change to one sharp (F#) in measure 84.



88 K

Fl. 1, 2  
 Ob. 1, 2  
 Cl. 1, 2  
 Bsn. 1  
 Bsn. 2  
 Hn. 1, 2  
 Hn. 3, 4  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tpt. 4  
 Timp.  
 Mar.  
 Hp.  
 Cel.  
 Pno.  
 Mand.  
 Vln. I (1-4)  
 Vln. I (5-8)  
 Vln. II (1-4)  
 Vln. II (5-8)  
 Vla. (1-3)  
 Vla. (4-6)  
 Vc. (1-3)  
 Vc. (4-6)  
 Cb. (1-4)

Rehearsal Mark: K

Rehearsal Mark: K

93

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4  
*senza sord.*

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-4)

Vln. I (5-8)  
*arco*

Vln. II (1-4)  
*norm.*

Vln. II (5-8)  
*spicc.*

Vla. (1-3)

Vla. (4-6)

Vc. (1-3)

Vc. (4-6)

Cb. (1-4)

*p* *f* *cresc.* *gliss.* *senza sord.* *con sord. (cup mute)* *Red.* *norm.* *spicc.*

6 7 7 6

ER FR GR AR  
DR CR BR

I II III

0

97

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-4)

Vln. I (5-8)

Vln. II (1-4)

Vln. II (5-8)

Vla. (1-3)

Vla. (4-6)

Vc. (1-3)

Vc. (4-6)

Cb. (1-4)

101

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-4)

Vln. I (5-8)

Vln. II (1-4)

Vln. II (5-8)

Vla. (1-6)

Vc. (1-3)

Vc. (4-6)

Cb. (1-4)

non stacc.

1/2 col legno

0

0

5

5

div. col legno

pizz.

flaut.

105

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-4)

Vln. I (5-8)

Vln. II (1-4)

Vln. II (5-8)

Vla. (1-6)

Vc. (1-3)

Vc. (4-6)

Cb. (1-4)

Musical score for 'Parallel Movement of the Hands - I. The History of Photography'. The score is for a full orchestra and includes the following parts:

- Fl. 1, 2:** Flute parts with dynamics *p* and *f*.
- Ob. 1, 2:** Oboe parts, mostly silent.
- Cl. 1, 2:** Clarinet parts with dynamics *p* and *f*.
- Bsn. 1, 2:** Bassoon parts with dynamic *f*.
- Hn. 1, 2 / Hn. 3, 4:** Horn parts, mostly silent.
- Tpt. 1, 2 / Tpt. 3, 4:** Trumpet parts with dynamic *p* and instruction "senza sord."
- Timp.:** Timpani with dynamics *p* and *mf*.
- Mar.:** Maracas with dynamic *p* and triplets.
- Hp.:** Harp, mostly silent.
- Cel.:** Cello parts with dynamics *p* and *f*.
- Pno.:** Piano with dynamic *f* and a *scord.* section.
- Mand.:** Mandolin with dynamic *f*.
- Vln. I (1-4) / Vln. I (5-8):** Violin I parts with dynamic *pp*.
- Vln. II (1-4) / Vln. II (5-8):** Violin II parts with dynamic *pp* and instruction "arco 0".
- Vla. (1-6):** Viola parts with dynamic *p*.
- Vc. (1-3) / Vc. (4-6):** Violoncello parts with dynamic *p*.
- Cb. (1-4):** Double Bass parts with dynamic *f*.

The score features a key signature of one sharp (F#) and a 2/4 time signature. It includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). The piece concludes with a "gradual rit. to end" (gradual deceleration to the end) marked with a large **N**.



118

The musical score is arranged in a standard orchestral layout. It features the following parts and their characteristics:

- Fl. 1, 2** and **Ob. 1, 2**: Flute and Oboe parts, mostly silent with some initial notes.
- Cl. 1, 2**: Clarinet parts with long, sustained notes, dynamic markings *p* and *pp*.
- Bsn. 1, 2**: Bassoon parts with long, sustained notes, dynamic marking *p*.
- Hn. 1, 2** and **Hn. 3, 4**: Horn parts, mostly silent.
- Tpt. 1, 2** and **Tpt. 3, 4**: Trumpet parts with long, sustained notes, dynamic markings *p* and *pp*.
- Timp.**: Timpani part, mostly silent.
- Mar.**: Maracas part with a rhythmic pattern of eighth notes and triplets.
- Hp.**: Harp part with a long, sustained note and a glissando effect.
- Cel.**: Cello part with a melodic line featuring triplets and long, sustained notes, dynamic markings *p* and *pp*.
- Pno.**: Piano part with a complex rhythmic pattern and long, sustained notes, dynamic markings *p* and *pp*.
- Mand.**: Mandolin part with a melodic line featuring triplets and long, sustained notes, dynamic markings *p* and *pp*.
- Vln. I (1-4)** and **Vln. I (5-8)**: Violin I parts with long, sustained notes, dynamic markings *p* and *pp*.
- Vln. II (1-8)**: Violin II part with long, sustained notes, dynamic markings *p* and *pp*.
- Vla. (1-6)**: Viola part, mostly silent.
- Vc. (1-6)**: Violoncello part, mostly silent.
- Cb. (1-4)**: Contrabass part, mostly silent.



# PARALLEL MOVEMENT OF THE HANDS

## II. THE ART OF FINGER DEXTERITY

Eric Shanfield

$\text{♩} = 69 / \text{♩} = 104$

Flute 1, 2

Oboe 1, 2

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1, 2

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1, 2 in Bb

Trumpet 3, 4 in Bb

Timpani

Marimba

Harp

Celesta

Piano

Mandolin

Violin I (1-8)

Violin II (1-8)

Viola (1-6)

Violoncello (1-6)

Contrabass (1-4)

$\text{♩} = 69 / \text{♩} = 104$

©2024 Eric Shanfield (Enterprise Research Institute Council, ASCAP)

This musical score is for the piece "Parallel Movement of the Hands - II. The Art of Finger Dexterity". It is a full orchestral score with multiple staves for each instrument. The score is divided into measures, with dynamic markings such as *f* (forte) and *p* (piano) indicating volume changes. The instruments listed on the left include:

- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- Tpt. 3, 4
- Timp.
- Mar.
- Hp.
- Cel.
- Pno.
- Mand.
- Vln. I (1-8)
- Vln. II (1-8)
- Vla. (1-6)
- Vc. (1-6) with markings for *arco* and *pizz.*
- Cb. (1-4)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic contrasts throughout. The overall texture is dense and intricate, characteristic of a technically demanding orchestral work.

**A**

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tpt. 3, 4  
Timp.  
Mar.  
Hp.  
Cel.  
Pno.  
Mand.  
Vln. I (1-8)  
Vln. II (1-8)  
Vla. (1-6)  
Vc. (1-6)  
Cb. (1-4)

*f* *p* *fp* *f* *sfz* *con sord.* *senza sord.* *p* *f* *arco* *pizz.* *sim.*

20

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tpt. 3, 4  
Timp.  
Mar.  
Hp.  
Cel.  
Pno.  
Mand.  
Vln. I (1-8)  
Vln. II (1-8)  
Vla. (1-6)  
Vc. (1-6)  
Cb. (1-4)

*f* *p* *fp* *ppp* *con sord.* *3* *sim.* *arco* *pizz.*

**B**

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (norm.)

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

**B**

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4)

This page contains the musical score for measures 32 through 37 of the piece "Parallel Movement of the Hands - II. The Art of Finger Dexterity". The score is written for a full orchestra and includes the following parts:

- Fl. 1, 2:** Flute parts with melodic lines and slurs.
- Ob. 1, 2:** Oboe parts with rhythmic patterns and dynamic markings (*f*, *p*).
- Cl. 1, 2:** Clarinet parts with melodic lines.
- Bsn. 1, 2:** Bassoon parts with rhythmic patterns.
- Hn. 1, 2:** Horn parts with sustained notes and dynamic markings.
- Hn. 3, 4:** Horn parts with triplets and dynamic markings.
- Tpt. 1, 2:** Trumpet parts with sustained notes and dynamic markings.
- Tpt. 3, 4:** Trumpet parts with triplets and dynamic markings.
- Timp.:** Timpani part with rhythmic patterns.
- Mar.:** Mallet part with rhythmic patterns.
- Hp.:** Harp part with rhythmic patterns.
- Cel.:** Cello part with sustained notes and dynamic markings.
- Pno.:** Piano part with sustained notes and dynamic markings.
- Mand.:** Mandolin part with sustained notes.
- Vln. I (1-8):** Violin I part with melodic lines and dynamic markings.
- Vln. II (1-8):** Violin II part with melodic lines and dynamic markings.
- Vla. (1-6):** Viola part with melodic lines and dynamic markings.
- Vc. (1-6):** Violoncello part with sustained notes.
- Cb. (1-4):** Double Bass part with sustained notes.

The score features various musical notations including slurs, accents, and dynamic markings such as *f* (forte) and *p* (piano). The key signature is one flat (B-flat major or F minor), and the time signature is 4/4.

This musical score is for the piece "Parallel Movement of the Hands - II. The Art of Finger Dexterity". It is a full orchestral score with multiple staves for various instruments. The score is divided into two systems, each starting with a section marked 'C'. The instruments included are Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3 & 4, Timpani, Maracas, Harp, Cello, Piano, Mandolin, Violin I (1-8), Violin II (1-8), Viola (1-6), Violoncello (1-6), and Contrabass (1-4). The score features complex rhythmic patterns, often with parallel motion in the hands, and dynamic markings such as *f* (forte) and *p* (piano). Performance instructions like *sim.* (simile), *strum*, *div. arco*, and *sul pont.* are also present. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score is written for a large ensemble, with some instruments having multiple parts.

This musical score page contains measures 44 through 50. The instruments and parts are as follows:

- Fl. 1, 2:** Flute parts with dynamics *p*, *ff*, and *ff*.
- Ob. 1, 2:** Oboe parts.
- Cl. 1, 2:** Clarinet parts with dynamics *ff* and *p*.
- Bsn. 1, 2:** Bassoon parts with dynamics *ff* and *p*.
- Hn. 1, 2:** Horn parts with dynamics *p*, *ff*, and *f*.
- Hn. 3, 4:** Horn parts with dynamics *p*, *ff*, and *f*.
- Tpt. 1, 2:** Trumpet parts with dynamics *p*, *ff*, *mf*, and *ff*.
- Tpt. 3, 4:** Trumpet parts with dynamics *ff*, *mf*, *p*, and *ff*.
- Timp.:** Timpani part with dynamics *f*, *ff*, *p*, *ff*, and *f*. Includes the instruction "Pedal Gliss."
- Mar.:** Mallet part with dynamics *p* and *f*.
- Hp.:** Harp part with dynamic *ff*.
- Cel.:** Cello part with dynamic *ff*.
- Pno.:** Piano part with dynamic *ff* and a *ped.* marking.
- Mand.:** Mandolin part with dynamics *p*, *f*, *p*, *ff*, *p*, and *ff*.
- Vln. I (1-8):** Violin I part with dynamics *p*, *f*, *p*, *ff*, *p*, *ff*, and *p*. Includes the instruction "off the string" at measure 50.
- Vln. II (1-8):** Violin II part with dynamics *p*, *f*, *p*, *ff*, *ff*, and *f*. Includes the instruction "div." at measure 50.
- Vla. (1-6):** Viola part with dynamics *p*, *f*, *p*, *ff*, *ff*, and *f*. Includes the instruction "norm. div." at measure 50.
- Vc. (1-6):** Violoncello part with dynamics *f*, *p*, *ff*, *p*, *ff*, and *f*. Includes the instruction "unis." at measure 50.
- Cb. (1-4):** Double Bass part with dynamics *f*, *p*, *ff*, *p*, *ff*, and *f*.

Measure numbers 44, 45, 46, 47, 48, 49, and 50 are indicated at the top of their respective staves. A rehearsal mark **D** is placed above the Flute I staff at measure 48 and above the Violin I staff at measure 50.





E

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1  
Bsn. 2  
Hn. 1, 2 (norm.)  
Hn. 3, 4  
Tpt. 1, 2  
Tpt. 3, 4  
Timp.  
Mar.  
Hp.  
Cel.  
Pno.  
Mand.

Detailed description of the woodwind and brass section: The woodwinds (Flute, Oboe, Clarinet, Bassoon) play melodic lines with dynamic markings of *p* and *f*. The brass (Horn, Trumpet) plays sustained notes with *fp* and *f* dynamics. The percussion (Timpani, Maracas) provides rhythmic accompaniment. The Harp and Cello play arpeggiated patterns with *p* and *f* dynamics. The Piano and Mandolin play rhythmic patterns with *p* and *f* dynamics.

E

Vln. I (1-8)  
Vln. II (1-8)  
Vla. (1-6)  
Vc. (1-6)  
Cb. (1-4)

Detailed description of the string section: The Violin I and Violoncello parts are marked *div. sul pont.* with dynamics *p* and *f*. The Violin II and Viola parts are marked *sim.* (sustained). The Contrabasso part is marked *div. a2 (double-stops)*. The strings play sustained notes and rhythmic patterns.

61

**F**

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4)

65

This musical score is for a symphony orchestra and includes parts for the following instruments: Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), Horn 1, 2 & 3, 4 (Hn. 1, 2, 3, 4), Trumpet 1, 2 & 3, 4 (Tpt. 1, 2, 3, 4), Timpani (Timp.), Maracas (Mar.), Harp (Hp.), Cello (Cel.), Piano (Pno.), Mandolin (Mand.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time and consists of five measures. The key signature has one flat (B-flat). The music features complex rhythmic patterns, including sixteenth-note runs and chords, with dynamic markings such as *p*, *f*, *ff*, and *ff*. The score is numbered 65 at the top left.

G

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2

Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tpt. 3, 4

Timp.

Mar.

Hp.  
Eb F# G# A#  
D# C# B#

Cel.

Pno.  
una corda  
8vb

Mand.

G

Vln. I (1-8)  
Vln. II (1-8)  
Vla. (1-6)  
Vc. (1-6)  
Cb. (1-4)

H

75

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4)

1. Solo

5

*p*

*mf*

*p*

1.

*p*

(con sord.)

*p*

3

*p*

5

*p*

*mf*

*p*

*p*

(loco)

3

*p*

*mp*

*p*

unis.

*p*

arco

*p*

Detailed description of the musical score: This page contains the musical score for measures 75-78. The score is for a full orchestra and includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2 and 3 & 4, Trumpets 1 & 2 and 3 & 4, Timpani, Maracas, Harp, Cello, Piano, Mandolin, Violin I (1-8), Violin II (1-8), Viola (1-6), Violoncello (1-6), and Contrabass (1-4). The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The score features a variety of dynamics including piano (*p*), mezzo-forte (*mf*), and mezzo-piano (*mp*). There are several slurs and accents throughout. A 'Solo' marking is present for the Clarinet 1 & 2 part. The Piano part is marked '(loco)'. The Violoncello and Contrabass parts are marked 'unis.' and 'arco'. The score is divided into four measures, with measure numbers 75, 76, 77, and 78 indicated at the end of each staff.

**I**

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1, 2 (con sord.) senza sord.

Hn. 3, 4 (con sord.) senza sord.

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

**I**

Vln. I (1-8) *mf* *f* *p* *sim.*

Vln. II (1-8) arco (div.) *p* *f* *p* *f* *sim.*

Vla. (1-6) unis. arco *f*

Vc. (1-6) div. *f* (non div.)

Cb. (1-4)

This musical score is for a symphony orchestra, starting at measure 86. The instruments and their parts are as follows:

- Fl. 1, 2:** Flute parts with sixteenth-note runs and slurs, marked *f*.
- Ob. 1, 2:** Oboe parts with sixteenth-note runs and slurs, marked *f*.
- Cl. 1, 2:** Clarinet parts with sixteenth-note runs and slurs, marked *f*.
- Bsn. 1, 2:** Bassoon parts with sixteenth-note runs and slurs, marked *f*.
- Hn. 1, 2 / Hn. 3, 4:** Horn parts with dotted rhythms, marked *v*.
- Tpt. 1, 2 / Tpt. 3, 4:** Trumpet parts with slurs and dynamics *p*, *f*, and *p*. Includes the instruction "(senza sord.)".
- Timp.:** Timpani part with dynamics *p* and *f*.
- Mar.:** Maracas part with a steady eighth-note pattern, marked *p*, *f*, and *p*.
- Hp.:** Harp part with glissando markings and dynamics *p*, *f*, and *p*.
- Cel.:** Cello part with glissando markings and dynamics *p*, *f*, and *p*.
- Pno.:** Piano part with dotted rhythms, marked *v*.
- Mand.:** Mandolin part with dotted rhythms, marked *v*.
- Vln. I (1-8) / Vln. II (1-8):** Violin parts with sixteenth-note runs, marked *f* and *p*.
- Vla. (1-6) / Vc. (1-6):** Viola and Violoncello parts with sixteenth-note runs, marked *p*.
- Cb. (1-4):** Double Bass part with dotted rhythms, marked *v*.



**J**

This musical score is for a symphony orchestra and includes the following parts and markings:

- Fl. 1, 2:** Flute parts with dynamic markings *f* and *p*, and a five-measure slur.
- Ob. 1, 2:** Oboe parts with dynamic markings *p sub.* and *f*.
- Cl. 1, 2:** Clarinet parts with dynamic markings *p sub.* and *f*.
- Bsn. 1, 2:** Bassoon parts with dynamic markings *f* and *p*.
- Hn. 1, 2:** Horn parts with dynamic markings *fp*, *f*, and *p*, and a "(norm.)" marking.
- Hn. 3, 4:** Horn parts with dynamic markings *fp*, *f*, and *p*, and a "(norm.)" marking.
- Tpt. 1, 2:** Trumpet parts with dynamic markings *f* and *p*, and triplet markings.
- Tpt. 3, 4:** Trumpet parts with dynamic markings *p* and *f*, and a "(con sord.)" marking.
- Timp.:** Timpani part.
- Mar.:** Mallet part with dynamic markings *f* and *p*.
- Hp.:** Harp part with dynamic markings *f* and *p*, and a "gliss." marking. Chords listed: Eb F# G# A# and D# C# B#.
- Cel.:** Cymbal part with dynamic markings *f* and *p*.
- Pno.:** Piano part with dynamic markings *f* and *p*.
- Mand.:** Mandolin part with dynamic markings *f* and *p*, and a "sim." marking. Fingerings I, II, III, IV are indicated.
- Vln. I (1-8):** Violin I part with a section marker **J**.
- Vln. II (1-8):** Violin II part.
- Vla. (1-6):** Viola part with a "div." marking.
- Vc. (1-6):** Violoncello part with a "unis. (non div.)" marking.
- Cb. (1-4):** Contrabass part with a "(non div.)" marking.

**K**

Fl. 1, 2: *p* *f* *p* *f* (6ths)

Ob. 1, 2: *p*

Cl. 1, 2: *p* *f*

Bsn. 1, 2: *p* *f* (6ths)

Hn. 1, 2: *p* *f* *p* *f*

Hn. 3, 4: *p* *f* *p* *f*

Tpt. 1, 2: *p* *f* *p* *f*

Tpt. 3, 4: *p* *f* *p* *f* (senza sord.)

Timp.

Mar.: *p* *f* (6ths)

Hp.: *p* *f* *p* *f*

Cel.: *p* *f* *p* *f*

Pno.: *p* *f* *p* *f*

Mand.: *p* *f* (6ths)

Vln. I (1-8): *f* **K** (non div.)

Vln. II (1-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4): *f*

103

Fl. 1, 2 *f* *p* *f*

Ob. 1, 2 *f* *p* *f*

Cl. 1, 2 *p* *f* *p* *f*

Bsn. 1, 2 (1.) *f* *p* *f*

Hn. 1, 2 *p* *f* *p* *f*

Hn. 3, 4 *p* *f* *p* *f*

Tpt. 1, 2 *p* *f* *p* *f*

Tpt. 3, 4 *p* *f* *p* *f*

Timp. *p* *f* damp each stroke

Mar. *f* *p* *f*

Hp. *f* *p* *f*

Cel. *f* *p* *f*

Pno. *f* *p* *f*

Mand. *f* *p* *f*

Vln. I (1-8) *f* *p* *f* *p*

Vln. II (1-8) *f* *p* *f* *p* unis.

Vla. (1-6) *f* *p* *f* unis.

Vc. (1-6) *f* *p* *f*

Cb. (1-4) *p* div.

L

107

The score is for a symphony orchestra and includes the following parts:

- Flutes (Fl. 1, 2):** Melodic lines with dynamic markings *p* and *f*, and triplet figures.
- Oboes (Ob. 1, 2):** Melodic lines with dynamic markings *p* and *f*.
- Clarinets (Cl. 1, 2):** Melodic lines with dynamic markings *f* and *p*.
- Bassoons (Bsn. 1, 2):** Melodic lines with dynamic markings *f* and *p*.
- Horns (Hn. 1, 2, 3, 4):** Harmonic support with dynamic markings *f* and *p*.
- Trumpets (Tpt. 1, 2, 3, 4):** Harmonic support with dynamic markings *f* and *p*, including triplet and sextuplet figures.
- Timpani (Timp.):** Rhythmic accompaniment.
- Mars (Mar.):** Percussion with triplet and sextuplet figures.
- Harps (Hp.):** Pedal accompaniment with notes B, F, G, A, D, C, B.
- Cello (Cel.):** Harmonic support.
- Piano (Pno.):** Harmonic support.
- Mandolin (Mand.):** Harmonic support.
- Violins I (Vln. I (1-8)):** Melodic lines with dynamic markings *f*, *p*, and *sim.*
- Violins II (Vln. II (1-8)):** Melodic lines with dynamic markings *f*, *p*, and *sim.*
- Viola (Vla. (1-6)):** Melodic lines with dynamic markings *p*, *f*, and *sim.*
- Violoncello (Vc. (1-6)):** Melodic lines with dynamic markings *p*, *f*, and *sim.*
- Double Bass (Cb. (1-4)):** Melodic lines with dynamic markings *f* and *p*.

111

**M**

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4)

115

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4)

*f*, *p*, *3*, *6*, *3*, *3*, *3*, *arco*, *pizz.*

# PARALLEL MOVEMENT OF THE HANDS

III. 21 VARIATIONS ON MY ROOM

**1**  $\text{♩} = 88$  Measured, with motion A

Flute 1, 2

Oboe 1, 2

Clarinet 1, 2 in Bb

Bassoon 1, 2

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1, 2 in Bb

Trumpet 3, 4 in Bb

Timpani

Marimba *f* *sempre al fine*

Harp *f*

Celesta

Piano *f*

Mandolin *f*

**1**  $\text{♩} = 88$  Measured, with motion A

Violin I (1-8)

Violin II (1-8)

Viola (1-6)

Violoncello (1-6)

Contrabass (1-4)

**B**

**C**

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2

Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

**B**

**C**

Vln. I (1-8)  
Vln. II (1-8)  
Vla. (1-6)  
Vc. (1-6)  
Cb. (1-4)



D

29

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

D

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4)

39

**E**

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

**E**

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4)

*p cresc.*

*unis. arco*

*p cresc.*

This page of a musical score contains staves for various instruments. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet), percussion (Tympani, Maracas), and keyboard instruments (Harp, Celesta, Piano). The bottom section includes strings (Mandolin, Violin I & II, Viola, Violoncello, Contrabass). A rehearsal mark 'E' is placed above the first staff and below the string section. Performance instructions such as 'p cresc.' and 'unis. arco' are present in the string parts.

**F**

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4)

The musical score is written for a full orchestra. It features a variety of instruments including woodwinds, brass, strings, and a mandolin. The score is divided into systems, with each instrument or group of instruments having its own staff. The notation includes notes, rests, and dynamic markings such as *f* and *p cresc.*. There are also performance instructions like *1.* and *3.* indicating first and third endings. The score is marked with a large 'F' in a box at the beginning of the first system and another 'F' in a box at the beginning of the string section. The key signature has two flats, and the time signature is 4/4.

This musical score is for a symphony orchestra and includes the following parts and staves:

- Fl. 1, 2:** Flute parts, starting with a **G** dynamic marking.
- Ob. 1, 2:** Oboe parts, featuring a **f** dynamic marking.
- Cl. 1, 2:** Clarinet parts, with a second ending marked **2.**
- Bsn. 1, 2:** Bassoon parts, with a **f** dynamic marking.
- Hn. 1, 2:** Horn parts.
- Hn. 3, 4:** Horn parts.
- Tpt. 1, 2:** Trumpet parts, with a **f** dynamic marking.
- Tpt. 3, 4:** Trumpet parts, with a **f** dynamic marking.
- Timp.:** Timpani part, with a **f** dynamic marking.
- Mar.:** Maracas part.
- Hp.:** Harp part.
- Cel.:** Cello part.
- Pno.:** Piano part.
- Mand.:** Mandolin part.
- Vln. I (1-8):** Violin I part, starting with a **G** dynamic marking and including a **div.** (divisi) instruction.
- Vln. II (1-8):** Violin II part, featuring triplets.
- Vla. (1-6):** Viola part.
- Vc. (1-6):** Violoncello part.
- Cb. (1-4):** Double Bass part, with a **f** dynamic marking.

This page contains the musical score for the 21st variation of the piece "Parallel Movement of the Hands - III. 21 Variations on My Room". The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The notation is arranged in a standard orchestral layout with staves for each instrument. The score includes various musical notations such as notes, rests, dynamics (p, f), articulation (accents, staccato), and performance instructions (pizz., unis.). A large letter 'H' is placed at the beginning of the Flute I and Violin I staves. The score is divided into measures by vertical bar lines, and the instruments are grouped by their families.

**Instrumentation:**

- Fl. 1, 2
- Ob. 1, 2
- Cl. 1
- Cl. 2
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- Tpt. 3, 4
- Timp.
- Mar.
- Hp.
- Cel.
- Pno.
- Mand.
- Vln. I (1-8)
- Vln. II (1-8)
- Vla. (1-6)
- Vc. (1-6)
- Cb. (1-4)

**Key Features:**

- Flute I (Fl. 1, 2):** Features a melodic line with a large 'H' at the start.
- Clarinet 2 (Cl. 2):** Plays a rhythmic pattern with dynamics *p* and *f*.
- Bassoon (Bsn. 1, 2):** Features a melodic line with dynamics *p* and *f*.
- Trumpets (Tpt. 1, 2, 3, 4):** Play a rhythmic pattern with dynamics *p* and *f*.
- Timpani (Timp.):** Provides a steady rhythmic accompaniment.
- Maracas (Mar.):** Play a rhythmic pattern.
- Harpsichord (Hp.):** Features a melodic line with dynamics *p* and *f*.
- Cello (Cel.):** Features a melodic line with dynamics *p* and *f*.
- Piano (Pno.):** Features a melodic line with dynamics *p* and *f*.
- Mandolin (Mand.):** Features a melodic line with dynamics *p* and *f*.
- Violin I (Vln. I):** Features a melodic line with dynamics *p* and *f*.
- Violin II (Vln. II):** Features a melodic line with dynamics *p* and *f*.
- Viola (Vla.):** Features a melodic line with dynamics *p* and *f*.
- Violoncello (Vc.):** Features a melodic line with dynamics *p* and *f*.
- Double Bass (Cb.):** Features a melodic line with dynamics *p* and *f*.

I

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

I

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4)

This musical score is for the piece "Parallel Movement of the Hands - III. 21 Variations on My Room". It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is divided into two systems, each starting with a section marked with a large letter 'J'. The notation includes dynamic markings such as *p* (piano) and *f* (forte), as well as articulation like accents and slurs. Some parts include performance instructions like "div." (divisi) and "arco" (arco). The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4 (with a note "sounds 5th below"), Trumpet 1 & 2, and Trumpet 3 & 4. The brass section includes Trombone and Tuba. The percussion section includes Timpani, Maracas, and Harp. The string section includes Violin I (1-8), Violin II (1-8), Viola (1-6), Violoncello (1-6), and Contrabass (1-4). The score is written in a complex rhythmic style with many triplets and sixteenth notes.

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tpt. 3, 4  
Timp.  
Mar.  
Hp.  
Cel.  
Pno.  
Mand.  
Vln. I (1-8)  
Vln. II (1-8)  
Vla. (1-6)  
Vc. (1-6)  
Cb. (1-4)

**K**

*f*, *p*, *fp*, *3*, *pizz.*



Fl. 1, 2 **L** **M**

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-8) **L** **M**

Vln. II (1-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4)

This musical score is for a piece titled "Parallel Movement of the Hands - III. 21 Variations on My Room". It is a full orchestral score, starting at measure 106. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments included are:

- Flutes 1 & 2 (Fl. 1, 2)
- Oboes 1 & 2 (Ob. 1, 2)
- Clarinets 1 & 2 (Cl. 1, 2)
- Bassoons 1 & 2 (Bsn. 1, 2)
- Horn 1 & 2 (Hn. 1, 2)
- Horn 3 & 4 (Hn. 3, 4)
- Trumpets 1 & 2 (Tpt. 1, 2)
- Trumpets 3 & 4 (Tpt. 3, 4)
- Timpani (Timp.)
- Mariage (Mar.)
- Harp (Hp.)
- Cello (Cel.)
- Piano (Pno.)
- Mandolin (Mand.)
- Violin I (Vln. I (1-8))
- Violin II (Vln. II (1-8))
- Viola (Vla. (1-6))
- Violoncello (Vc. (1-6))
- Double Bass (Cb. (1-4))

The score features a variety of musical notations, including dynamic markings such as *f* (forte) and *p* (piano), articulation marks like accents and slurs, and performance instructions such as *div.* (divisi) and *5* (quintuplet). The key signature is B-flat major, and the time signature is 4/4. The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

**N**

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

**N**

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4)

This page contains the musical score for the 21st variation of 'Parallel Movement of the Hands'. The score is for a full orchestra and includes parts for woodwinds, brass, percussion, strings, and mandolin. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two systems. The first system includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3 & 4, Timpani, Maracas, Harp, Cello, and Piano. The second system includes parts for Mandolin, Violin I (1-8), Violin II (1-8), Viola (1-6), Violoncello (1-6), and Contrabass (1-4). The score features various musical notations including dynamics (f, p), articulation (accents, slurs), and performance instructions like 'div. arco' and 'arco'. A large 'N' in a box is placed at the beginning of the first and second systems.

This page contains the musical score for the 21st variation of 'Parallel Movement of the Hands - III. 21 Variations on My Room'. The score is written for a full orchestra and includes the following parts:

- Flutes 1 & 2 (Fl. 1, 2):** Features a melodic line starting with a first ending (1.) and dynamic markings of *f*, *p*, and *f*. Includes a trill in the fifth measure.
- Oboe 1 & 2 (Ob. 1, 2):** Mirrors the flute part with a first ending (1.) and dynamic markings of *f*, *p*, and *f*.
- Clarinets 1 & 2 (Cl. 1, 2):** Features a melodic line with a first ending (1.) and dynamic markings of *f*, *p*, and *f*.
- Bassoon 1 & 2 (Bsn. 1, 2):** Features a melodic line with a first ending (1.) and dynamic markings of *f* and *p*.
- Horn 1 & 2 (Hn. 1, 2):** Features a melodic line with a first ending (1.) and dynamic markings of *f*, *p*, and *f*.
- Horn 3 & 4 (Hn. 3, 4):** Remains silent throughout this variation.
- Trumpets 1 & 2 (Tpt. 1, 2) and Trumpets 3 & 4 (Tpt. 3, 4):** Remain silent throughout this variation.
- Timpani (Timp.):** Provides rhythmic support with dynamic markings of *f*, *p*, and *f*.
- Mandolin (Mand.):** Remains silent throughout this variation.
- Maracas (Mar.):** Provides a steady rhythmic accompaniment.
- Harpsichord (Hp.):** Provides a steady rhythmic accompaniment.
- Cello (Cel.):** Features a melodic line with a first ending (1.) and dynamic markings of *p* and *f*.
- Piano (Pno.):** Features a melodic line with a first ending (1.) and dynamic markings of *p* and *f*.
- Violin I (Vln. I (1. Solo)):** Features a melodic line with a first ending (1. solo) and dynamic markings of *f*, *p*, and *f*.
- Violin II (Vln. II (1. Solo)):** Features a melodic line with a first ending (1. solo) and dynamic markings of *f*, *p*, and *f*.
- Viola (Vla. (1. Solo)):** Features a melodic line with a first ending (1. solo) and dynamic markings of *f*, *p*, and *f*.
- Violoncello (Vc. (1. Solo)):** Features a melodic line with a first ending (1. solo) and dynamic markings of *p* and *f*.
- Double Bass (Cb. (1. Solo)):** Features a melodic line with a first ending (1. solo pizz.) and dynamic markings of *f* and *p*.

The score includes various musical notations such as first endings (1.), dynamic markings (*f*, *p*), and trills. A circled 'O' is present at the beginning of the Flute 1 part.

Fl. 1, 2 (1.)

Ob. 1, 2 (1.)

Cl. 1, 2 (1.)

Bsn. 1, 2 (1.)

Hn. 1, 2 (1.) *fp*

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp. *p* *f*

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1. Solo) **P**

Vln. II (1. Solo)

Vla. (1. Solo)

Vc. (1. Solo)

Cb. (1. Solo)

Fl. 1, 2 (1.)

Ob. 1, 2 (1.)

Cl. 1, 2 (1.)

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4)

**R** (1.)

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar. (slurs for phrasing only)

Hp.

Cel.

Pno.

Mand. (measured trem. ♩)

**R**

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4)

**S**

This page contains the musical score for measures 70-79. The score is for a large orchestra and includes the following parts:

- Fl. 1, 2:** Flute 1 and 2, featuring a melodic line with slurs and dynamic markings.
- Ob. 1, 2:** Oboe 1 and 2, playing a rhythmic pattern with dynamic markings.
- Cl. 1, 2:** Clarinet 1 and 2, playing a rhythmic pattern with dynamic markings.
- Bsn. 1, 2:** Bassoon 1 and 2, playing a rhythmic pattern with dynamic markings.
- Hn. 1, 2, 3, 4:** Horns 1, 2, 3, and 4, playing a rhythmic pattern with dynamic markings.
- Tpt. 1, 2, 3, 4:** Trumpets 1, 2, 3, and 4, playing a rhythmic pattern with dynamic markings.
- Timp.:** Timpani, playing a rhythmic pattern with dynamic markings.
- Mar.:** Maracas, playing a rhythmic pattern.
- Hp.:** Harp, playing a rhythmic pattern with dynamic markings.
- Cel.:** Cello, playing a rhythmic pattern with dynamic markings.
- Pno.:** Piano, playing a rhythmic pattern with dynamic markings.
- Mand.:** Mandolin, playing a rhythmic pattern with dynamic markings.
- Vln. I (1-8), Vln. II (1-8):** Violins I and II, which are silent in this section.
- Vla. (1-6):** Viola, which is silent in this section.
- Vc. (1-6):** Violoncello, playing a rhythmic pattern with dynamic markings and the instruction "tutti pizz.".
- Cb. (1-4):** Contrabass, playing a rhythmic pattern with dynamic markings and the instruction "tutti pizz.".

The score features a variety of musical notations, including slurs, ties, and dynamic markings such as *p* (piano) and *f* (forte). A section marked **S** (Sforzando) is indicated at the beginning of the page.



Fl. 1, 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1, 2

This section contains the staves for the woodwind instruments. The Flute 1 and 2 parts begin with a 'T' in a box. The Oboe 1 and 2 parts feature melodic lines with dynamic markings of *p* and *f*. The Clarinet 1 and 2 parts have similar melodic patterns. The Bassoon 1 and 2 parts provide harmonic support with chords and single notes.

Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tpt. 3, 4  
Timp.

This section contains the staves for the brass and percussion instruments. The Horn 1 and 2 parts have melodic lines starting with a '1.' marking. The Horn 3 and 4 parts are mostly silent. The Trumpet 1 and 2 parts play sustained notes with dynamic markings of *p* and *f*. The Trumpet 3 and 4 parts play rhythmic patterns. The Timpani part is silent.

Mar.  
Hp.  
Cel.  
Pno.  
Mand.

This section contains the staves for the percussion and string instruments. The Maracas part has a rhythmic pattern. The Harp part features chords and arpeggios. The Cello part has melodic lines with 'arco' markings. The Piano part has chords and arpeggios. The Mandolin part is silent.

Vln. I (1. Solo)  
Vln. II (1. Solo)  
Vla. (1. Solo)  
Vc. (1-6)  
Cb. (1-4)

This section contains the staves for the string instruments. The Violin I, Violin II, and Viola parts are marked as '1. Solo' and feature melodic lines with dynamic markings of *p* and *f*. The Violoncello and Contrabass parts have melodic lines with dynamic markings of *p* and *f*, and include 'div. (pizz.)' markings.

U

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2 (1.)

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

U

Vln. I (1. Solo)

Vln. II (1. Solo)

Vla. (1. Solo)

Vc. (1. Solo) 1. Solo arco

Cb. (1. Solo) 1. Solo arco

**V**

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

**V**

Vln. I (1. Solo)

Vln. II (1. Solo)

Vla. (1. Solo)

Vla. (1-6)

Vc. (1. Solo)

Vc. (1-6)

Cb. (1. Solo)

Cb. (1-4)

*f*

*p*

*gliss.*

*arco*

gli altri pizz. (2.-6.)

gli altri pizz. (2.-4.)

1. *p*

3. *p*

6

6

184 **W**

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp.

Mar.

Hp.

Cel.

Pno.

Mand.

**W**

Vln. I (1-8)

Vln. II (1-8)

Vla. (1-6)

Vc. (1-6)

Cb. (1-4)

X

Y

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tpt. 3, 4  
Timp.  
Mar.  
Hp.  
Cel.  
Pno.  
Mand.

X

Y

Vln. I (1. Solo)  
Vln. I (1-8)  
Vln. II (1. Solo)  
Vln. II (1-8)  
Vla. (1. Solo)  
Vla. (1-6)  
Vc. (1. Solo)  
Vc. (1-6)  
Cb. (1. Solo)  
Cb. (1-4)

