

VARIATIONS ON SCENES
BY MAXFIELD PARRISH

for two violins, viola, violoncello, and double bass

JOHN WILLIAM BRINK



I. *Romance: Aucassin Seeks for Nicolette (1903)*

This work is the basis of the first variation, depicting Aucassin from the 12th or 13th century French *chante-fable*, *Aucassin et Nicolette*. The story illustrates two forbidden lovers, the son of a count, and an enslaved Saracen maiden. This vivid image displays Aucassin combing a mountainous valley in search for his lover who had been calling for him.

Parrish painted this work for the frontispiece of *Scribner's Magazine* in 1903 to illustrate the poem "Romance" by A.M. Davies Ogden

II. *Daybreak (1922)*

This painting, commissioned by the House of Art in 1920, is regarded by the artist himself as his "great painting", the epitome of his work. It is often noted as one of the most popular art prints of the 20th century, with an estimated 1 in 4 US households possessing a copy. It depicts two young women in front of a scenic landscape inspired by the lush scenery of Vermont and New Hampshire.



III. *Moonlight (1932)*

This work by Parrish is one accompanied by very little information on its conception and purpose. However, it is still a stark display of his thorough attention to detail, undertones, and hues. Like most of his works, he employs a special and meticulous glazing technique to amplify the unearthly tones in this work.



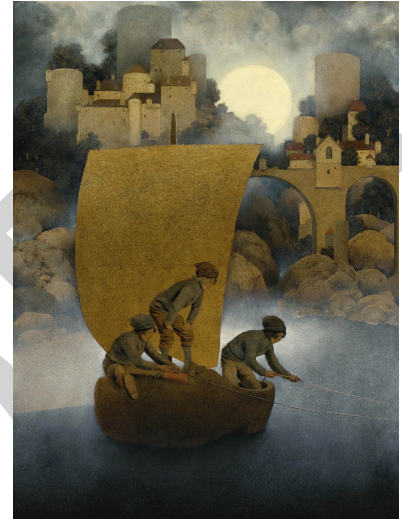
IV. *Alberich the Dwarf (1898)*

In this early work by Parrish, he showcases a conniving mythological Nibelung dwarf known for greed and power. It was created for *Scribner's Magazine* for their series on Richard Wagner's *Ring Cycle*, a set of four epic Germanic operas. Alberich appears in three of the four operas, *Das Rheingold*, *Siegfried*, and *Götterdämmerung*.

V. *Wynken, Blynken, and Nod (1902)*

Created to supplement the children's poem by Eugene Field, this painting showcases three young boys fishing off of a wooden shoe. Wynken and Blynken represent the two eyes of a child slowly closing, while Nod is emblematic of their head drooping as they drift off into sleep. This is one of the most popular works by the artist, being featured in *Poems of Childhood*, alongside the work it accompanies.

The variation showcases the unsteadiness of the boat and water droplets hitting the boys as they fish on the waters.



VI. *The Young King of the Black Isles (1906)*

The final variation is based on the 1906 oil-on-canvas work created as a frontispiece for *Collier's Arabian Nights VIII (1907)*. The painting illustrates the moment a young king shares his tragic story, where he was turned into marble from the waist down by an enchantress.

PERUSAL
SCORE

PREFACE

Maxfield Parrish (1870–1966) represents an influential place in American art—an illustrator and painter whose luminous worlds bridged fantasy and realism together. Born in Philadelphia to an artistic family, Parrish trained at the Pennsylvania Academy of the Fine Arts and later at Drexel Institute, where he absorbed both academic rigor and the emerging language of American illustration. Over a career spanning more than half a century, he became one of the most widely reproduced artists of the early twentieth century, his images appearing in magazines, advertisements, murals, calendars, and fine art prints that reached millions.

Parrish's style is instantly recognizable consisting of radiant colors, crystalline light, and a fastidious layering technique that produced works with deep, glowing tones that are now synonymous with his art. He often combined classical architecture with dreamlike landscapes with human figures seemingly suspended between myth and modernity.

Variations on Scenes by Maxfield Parrish is an attempt to retrieve the musical contents of some select works by the artist, manipulate a theme, and combine them to represent the artworks in a sonic medium. This work draws its impetus from the emotional and visual vocabulary of his paintings. Just as Parrish layered transparent glazes to build depth and radiance, these variations layer rhythm, color, and motivic transformation with sound.

CONTENTS

I. <i>Romance: Aucassin Seeks for Nicolette</i>	2
II. <i>Daybreak</i>	4
III. <i>Moonlight</i>	11
IV. <i>Alberich the Dwarf</i>	23
V. <i>Wynken, Blynken, and Nod</i>	27
VI. <i>The Young King of the Black Isles</i>	31

Duration: ca. 8'

VARIATIONS ON SCENES BY MAXFIELD PARRISH

for the Pittsburgh Symphony String Quintet

John William Brink (2025)

Andante lamentoso (♩ = ca. 80)

1
Violin

2
Violin

Viola

Violoncello
con sord.
pp espress.

Double Bass
con sord.
pp espress.

8

A

Variation I: Aucassin Seeks for Nicolette

con sord.
p *espressivo*

con sord.
p *espressivo*

con sord.
mp *espressivo*

p *espressivo*

p *espressivo*

This section of the musical score covers measures 1 through 23. It features five staves: two treble clefs, one alto clef, and two bass clefs. The key signature is two sharps (F# and C#). The music is marked 'con sord.' (con sordina) and includes dynamic markings of *p* *espressivo* and *mp* *espressivo*. The notation includes various note values, rests, and slurs.

24

This section of the musical score covers measures 24 through 31. It continues with the same five-staff arrangement and key signature as the previous section. The notation includes various note values, rests, and slurs, maintaining the expressive character of the piece.

31

Musical score for measures 31-34. The score is in 6/4 time and D major. It features five staves: two treble clefs and three bass clefs. The first two staves have melodic lines with some rests. The third staff has a bass line with dynamics *p* and *pp*. The fourth and fifth staves have bass lines with various notes and rests.

B Allegretto (♩ = ca. 112)

Musical score for section B, measures 35-38. The score is in 6/4 time and D major. It features five staves. The first two staves are mostly rests. The third and fourth staves have rhythmic patterns of eighth notes with dynamics *pp*. The fifth staff has a bass line with dynamics *p* and *mf*, and includes the word "solo".

Variation II: *Daybreak*

40

Musical score for Variation II: Daybreak, measures 40-43. The score is written for five staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, Bass Clef 2, and Bass Clef 3. The key signature is two sharps (F# and C#). The time signature is 4/4. The music begins at measure 40. In measure 41, the Treble Clef 2 staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, 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B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C

45

Musical score for measures 45-46. The system consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a sixteenth-note accompaniment. The third staff is an alto clef with a sixteenth-note accompaniment. The fourth staff is a bass clef with a sixteenth-note accompaniment. The fifth staff is a bass clef with a melodic line. The music is in 4/4 time and features a key signature of one sharp (F#).

47

Musical score for measures 47-48. The system consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a sixteenth-note accompaniment. The third staff is an alto clef with a sixteenth-note accompaniment. The fourth staff is a bass clef with a sixteenth-note accompaniment. The fifth staff is a bass clef with a melodic line. The music is in 4/4 time and features a key signature of one sharp (F#). Dynamic markings include *mf* and *dim.* with a dashed line indicating a decrescendo.

49

Musical score for measures 49-52. The score is written for four staves: Treble, Treble, Bass, and Bass. The first two staves are in treble clef, and the last two are in bass clef. The music begins in measure 49 with a piano (*p*) dynamic. In measure 50, the dynamics remain piano. In measure 51, the dynamics increase to *cresc.* (crescendo). In measure 52, the dynamics remain *cresc.*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 53-56. The score is written for four staves: Treble, Treble, Bass, and Bass. The first two staves are in treble clef, and the last two are in bass clef. The music begins in measure 53 with a mezzo-forte (*mf*) dynamic. In measure 54, the dynamics are *mf*. In measure 55, the dynamics are *p* (piano), *f* (forte), and *p* (piano). In measure 56, the dynamics are *mf*, *f*, and *sf* (sforzando). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

53

Musical score for measures 53-54. The score is written for four staves: Treble, Treble, Bass, and Bass. The first staff (Treble) contains a melodic line with a fermata over the first measure and a dynamic marking of *mf* *ancora delicato* starting in measure 54. The second staff (Treble) features a rapid sixteenth-note pattern with a dynamic marking of *[p]*. The third staff (Bass) has a bass line with a dynamic marking of *p*. The fourth staff (Bass) has a bass line with a dynamic marking of *p*. A large watermark 'PARRISH' is visible across the page.

55

Musical score for measures 55-56. The score continues with four staves: Treble, Treble, Bass, and Bass. The first staff (Treble) has a melodic line with a fermata over the first measure. The second staff (Treble) features a rapid sixteenth-note pattern. The third staff (Bass) has a bass line. The fourth staff (Bass) has a bass line with accents (>) under the notes in measure 56. A large watermark 'PARRISH' is visible across the page.

57

Musical score for measures 57-58. The score is in 2/4 time and consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second and third staves are alto and bass clefs respectively, with a key signature of one flat (Bb). The fourth staff is a bass clef with a key signature of one sharp (F#). The music features a melodic line in the first staff and accompaniment in the other three. Dynamics include *mf* and *dim.* with hairpins. A large watermark 'PREVIEW' is visible across the page.

59

D

Musical score for measures 59-60. The score is in 2/4 time and consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second and third staves are alto and bass clefs respectively, with a key signature of one flat (Bb). The fourth staff is a bass clef with a key signature of one sharp (F#). The music features a melodic line in the first staff and accompaniment in the other three. Dynamics include *p*, *cresc.*, and *f* with hairpins. A large watermark 'PREVIEW' is visible across the page.

61

f *cresc.*

f 5 *cresc.*

f *cresc.*

cresc.

cresc.

63

ff *tr*

ff 5 *tr*

ff 6 *tr*

ff *tr*

ff *sf*

sf

E

spicc.
mf con vivezza

spicc.
mf con vivezza

spicc.
mf con vivezza

mf con vivezza

mf con vivezza

cresc.

cresc.

cresc.

cresc.

cresc.

68

f

f

f

f

f

f

70 nat.

71

Variation III: Moonlight

F Animato (♩ = ca. 132)

senza sord.

72

fp cresc. f

p con accuratezza

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

fp cresc. f

fp cresc. f

fp cresc. f

fp cresc. f

77

p con accuratezza

cresc.

cresc.

82

G

mf dim.

p

mf dim.

p

p con accuratezza

p con accuratezza

87

p con accuratezza

92

pizz.
sf p

sf p

H

97

Musical score for measures 97-101. The score is written for five staves: Treble clef (top), Treble clef (second), Bass clef (third), Bass clef (fourth), and Bass clef (bottom). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measures 97-101 feature a rhythmic pattern of eighth notes in the upper staves, with accents (>) and a forte (*f*) dynamic marking. The lower staves have a melodic line with a sharp sign (#) and rests.

102

Musical score for measures 102-105. The score is written for five staves: Treble clef (top), Treble clef (second), Bass clef (third), Bass clef (fourth), and Bass clef (bottom). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measures 102-105 feature a rhythmic pattern of eighth notes in the upper staves, with accents (>) and dynamic markings including *[f]* and *p*. The lower staves have a melodic line with a sharp sign (#) and rests, with dynamic markings *pp* and *f*.

106

Musical score for measures 106-109. The score consists of five staves. The top staff is a treble clef with a whole rest. The second staff is a treble clef with a continuous eighth-note accompaniment in B-flat major. The third staff is an alto clef with a continuous eighth-note accompaniment in B-flat major. The fourth and fifth staves are bass clefs with a melodic line in B-flat major, marked *mf*. A large watermark 'PERFORM' is visible across the score.

110

Musical score for measures 110-113. The score consists of five staves. The top staff is a treble clef with a whole rest in measures 110-111, then an *arco* marking and a continuous eighth-note accompaniment in B-flat major starting in measure 112, marked *f*. The second staff is a treble clef with a continuous eighth-note accompaniment in B-flat major, marked *f*. The third staff is an alto clef with a continuous eighth-note accompaniment in B-flat major, marked *f*. The fourth and fifth staves are bass clefs with a melodic line in B-flat major, marked *f*. A large watermark 'PERFORM' is visible across the score.

114

I

p *pp* *p*

p *pp* *p*

mp

mp

mf

118

p

mf

K poco meno mosso (♩ = ca. 120)

132

Musical score for measures 132-135. The score is in 4/4 time. It features five staves: two treble clefs, a bass clef with a 12/8 time signature, and two more bass clefs. The first two treble staves contain whole rests. The 12/8 staff has a continuous eighth-note pattern. The first two bass staves have whole rests. The third bass staff has a half note with a sharp sign, and the fourth bass staff has a half note with a sharp sign and a flat sign. Dynamics include *bruscamente*, *p*, *sotto voce*, and *mf espressivo*.

136

Musical score for measures 136-139. The score is in 4/4 time. It features five staves: two treble clefs, a bass clef with a 12/8 time signature, and two more bass clefs. The first two treble staves have whole rests. The 12/8 staff has a continuous eighth-note pattern. The first two bass staves have half notes with sharp signs. The third bass staff has a half note with a sharp sign and a flat sign. Dynamics include *mf espressivo*.

138

Musical score for measures 138-139. The score consists of five staves. The top staff is a treble clef with a melodic line starting at measure 138, marked *mf* and ending at *p*. The second staff is a treble clef with a whole note chord at measure 138, marked *sf* and ending at *mf*. The third staff is a bass clef with a melodic line starting at measure 138, marked *mf* and ending at *p*. The fourth and fifth staves are bass clefs with whole note chords at measure 138, marked *sf* and ending at *mf*.

Allegretto (♩ = ca. 112)
sul pont.

140

Musical score for measures 140-141. The score consists of five staves. The top staff is a treble clef with a continuous melodic line. The second staff is a treble clef with a melodic line starting at measure 140, marked *jeté* and *3*, and ending at *p*. The third staff is a treble clef with a melodic line starting at measure 140, marked *jeté* and *3*, and ending at *p*. The fourth and fifth staves are bass clefs with whole note chords at measure 140, marked *p* and ending at *f*.

142

mp

mp

This system contains measures 142 and 143. It features five staves. The top two staves are treble clefs, both marked *mp*. They contain a continuous eighth-note pattern with various accidentals (flats and naturals). The bottom three staves are bass clefs, featuring a slower-moving line with half notes and quarter notes, some with slurs and accents.

144

This system contains measures 144 and 145. It features five staves. The top two staves are treble clefs, both marked *mp*. They continue the eighth-note pattern from the previous system. The bottom three staves are bass clefs, continuing the slower-moving line with half notes and quarter notes, some with slurs and accents.

146

Musical score for measures 146-147. The score consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The first two staves contain a continuous eighth-note pattern. The third staff has a melodic line with a slur and a dynamic marking from *f* to *mf*. The fourth and fifth staves have a similar melodic line with a slur and a dynamic marking from *f* to *mf*.

148

Musical score for measures 148-149. The score consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The first two staves contain a continuous eighth-note pattern. The third staff has a melodic line with a slur and a dynamic marking of *f*. The fourth and fifth staves have a similar melodic line with a slur and a dynamic marking of *f*.

150

Musical score for measures 150-151. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex melodic line in the upper staves and a more rhythmic, sustained bass line. A large, faint watermark 'PARRISH' is visible across the page.

152

Musical score for measures 152-154. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex melodic line in the upper staves and a more rhythmic, sustained bass line. Dynamic markings include *ff* and *p*. The final measure of the system includes a natural sign (*nat.*) above the top staff. A large, faint watermark 'PARRISH' is visible across the page.

155 *molto rall.* -----

f *f* *f* *sub. p* *f* *sub. p* *f*

Variation IV: *Alberich the Dwarf*
Allegro guerriero (♩ = ca. 108)

L

mf

161

Musical score for measures 161-163. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, two bass clefs, and a grand staff. The first staff has a dynamic marking of *f*. The second staff has a *sub.f* marking. The third and fourth staves have a *sub.f* marking. The fifth staff has a *sub.f* marking. The score includes various musical notations such as notes, rests, and slurs.

164

Musical score for measures 164-166. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, two bass clefs, and a grand staff. The first staff has a *ff* marking. The second staff has a *ff* marking. The third staff has a *mf* marking. The fourth staff has a *mf* marking. The fifth staff has a *mf* marking. The score includes various musical notations such as notes, rests, and slurs.

168

mf *p* *mf* *mf* *p* *ff* *ff* *p*

172

M

ff *mf solenne e legato* *ff* *mf solenne e legato* *ff* *mf solenne e legato* *ff* *mf solenne e legato* *ff* *mf solenne e legato* *p* *ff* *mf solenne e legato*

176

Musical score for measures 176-179. The score is written for five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features a melody in the upper staves and a rhythmic accompaniment in the lower staves. A large watermark 'PREPARED' is visible across the page.

180

Musical score for measures 180-183. The score is written for five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features a melody in the upper staves and a rhythmic accompaniment in the lower staves. Performance instructions include *p poco più leggero* and *pizz.*. A large watermark 'PREPARED' is visible across the page.

N Variation V: Wynken, Blynken, and Nod
Andante barbaro (♩. = ca. 92) pizz.

184

Musical score for measures 184-188. The score is in 6/8 time with a key signature of two flats (B-flat and E-flat). It features five staves: two treble clefs, a bass clef, and two more bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* and *pizz.* (pizzicato). A large watermark 'PREVIEW' is visible across the score.

189

Musical score for measures 189-193. The score continues in the same 6/8 time and key signature. It features five staves with more complex rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings include *mf*, *sf* (sforzando), and *f* (forte). *pizz.* markings are also present. A large watermark 'PREVIEW' is visible across the score.

193

Musical score for measures 193-196. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of five staves. The first four staves are for the strings (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for the double bass, starting with a rest and then playing a chordal accompaniment. Dynamics include *mf* and *f*. The word *arco* is written above the double bass staff in measure 196, and *p* is written below it.

0

Musical score for measures 197-200. The score is in 3/4 time with a key signature of two flats. It consists of five staves. The first four staves are for the strings. The fifth staff is for the double bass, playing a melodic line with a slur and accent. Dynamics include *mf* and *sf*.

203

Musical score for measures 203-207. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many eighth and sixteenth notes. A large watermark 'PERFORMERS' is visible across the score. The final measure of this system (measure 207) is marked with *martelé* and *f pesante*.

P

Musical score for measures 208-212, starting with a 'P' dynamic marking. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is two flats (B-flat and E-flat). The music continues with a complex rhythmic pattern. The final measure of this system (measure 212) is marked with *arco martelé* and *f pesante*. The bottom two staves have a *sf* marking at the end of the system.

213

Musical score for measures 213-217. The score is in B-flat major (two flats) and 2/4 time. It features five staves: two treble clefs and three bass clefs. The first two staves are mostly rests, with some chords in the second staff starting at measure 215. The third and fourth staves have a continuous eighth-note pattern, marked *sf* (sforzando). The fifth staff has a similar eighth-note pattern, also marked *sf*. A large watermark 'PREPARED' is visible across the score.

218

Musical score for measures 218-222. The score is in B-flat major (two flats) and 2/4 time. It features five staves. Measures 218-221 show a dynamic range from *mf* (mezzo-forte) to *f* (forte) and back to *mf*. The first two staves have a sixteenth-note pattern. The third staff has a sixteenth-note pattern marked *ff* (fortissimo) and *mf*. The fourth and fifth staves have a sixteenth-note pattern marked *ff* and *mf*. At measure 222, the first two staves have a pizzicato (*pizz.*) chord marked *sf*. The third and fifth staves also have a pizzicato chord marked *sf*. The fourth staff has a pizzicato chord marked *f*. A large watermark 'PREPARED' is visible across the score.

Variation VI: *The Young King of the Black Isles*
L'istesso tempo (♩ = ca. 132)

First system of musical notation (measures 1-3). It consists of five staves. The top two staves are Treble clefs in 5/4 time, with dynamics *p* and markings "con sord." and "arco". The third staff is Alto clef in 5/4 time, with dynamics *pp* and "arco". The fourth staff is Bass clef in 5/4 time, with dynamics *pp*. The fifth staff is Bass clef in 5/4 time. A large watermark "PREPARED FOR" is visible across the page.

Second system of musical notation (measures 226-228). It consists of five staves. The top two staves are Treble clefs in 5/4 time. The third staff is Alto clef in 5/4 time, with dynamics *pp* and "arco". The fourth staff is Bass clef in 5/4 time. The fifth staff is Bass clef in 5/4 time, with dynamics *pp* and "arco". A large watermark "PREPARED FOR" is visible across the page.

229

p *fr*

232

R

ff

f *arco martelé*

martelé

236 *S*

nat.
sub. *p*

pizz.
p

239

p

p

nat.
p

pizz.

242

ff *mf*

3

3

This system contains measures 242, 243, and 244. It features five staves: two treble clefs, a bass clef, and a double bass clef. The first two staves are marked *ff* and *mf*. The third staff has two triplet markings (3). The fourth and fifth staves contain rhythmic accompaniment with slurs and accents.

245

ff

ff

ff

This system contains measures 245, 246, and 247. It features five staves: two treble clefs, a bass clef, and a double bass clef. The first two staves are marked *ff*. The third staff has a *ff* marking. The fourth and fifth staves contain rhythmic accompaniment with slurs and accents.

T

ff *cresc.*

ff *cresc.*

ff *arco* *cresc.*

ff *cresc.*

252

fff *v*

fff *v*

fff *v*

fff *v*

fff *v*