



DSCH STUDIES



Shostakovich, Britten, Beethoven and the Russian Kontakion for the Departed.

by Iain Strachan

Benjamin Britten's third suite for unaccompanied cello was jointly dedicated to the cellist Rostropovich and to Shostakovich (who had previously dedicated his Fourteenth Symphony to Britten). On first hearing the work, I was struck by its resemblance to Shostakovich's style, and to its repeated use of a descending four-note phrase (E flat-D-C-B), that occurs a great deal in Shostakovich's music, as I will demonstrate in this article. I guessed that the piece had been dedicated to Shostakovich, and on tracking down the CD and the references to it in Elizabeth Wilson's biography, I found that this was indeed the case.

The Cello Suite is constructed in a so-called "hidden variation" format, where a series of variations on a number of Russian themes are presented in the movements, and the "themes" are only revealed in pure form in the last three movements. The last movement of the work has the title "Grant Repose Together with the Saints", which is a Russian Orthodox "Kontakion".

The word "Kontakion", (also spelled Kontakion) is derived from a Greek word *kontos* meaning "pole". In Byzantine times another word *kontax* appeared, meaning much the same thing. The word kontakion is the diminutive of this. The Kontakion originally meant a vellum roll wound round a piece of wood. The term became associated with a hymn based around a series of strophes and intended for liturgical use. These hymns were popular in the 6th or 7th centuries, but from the 8th century onwards they came to be replaced by canons for liturgical use.

The melody, (whose title is *Kiev*) appears also in the *English Hymnal* (No 744), where it is entitled the *Russian Kontakion of the Departed* : *Figure 1, page 59*

The cover note to the Isserlis CD that has the Britten suite and Tavener's *Protecting Veil* implies that Britten obtained the melody from the *English Hymnal*. However, I suspect that this may not in fact be the case, because in the Britten suite, the first note is a C, as opposed to an A. Furthermore, later in the chant there are many instances of repeated notes to fit in extra syllables, as is common in chanted music. In Britten's suite, the number of repeated notes differs from the *English Hymnal*, so one suspects that he used a Russian version (which I have not been able to track down).

The notes marked with asterisks in the figure show two four note phrases that I have noticed occurring with great frequency in Shostakovich's music. In the transposition used by

Britten, the first is the descending phrase E flat-D-C-B (which is C-B-A-G sharp in the above). This can be simply transformed to the well-known DSCH motif, from which this Journal takes its name, by reversing the order of the first two notes. The second phrase is simply the first phrase played backwards: B-C-D-E flat (or G sharp-A-B-C in the above).

Both of these phrases could be regarded as "anagrams" of DSCH, and the occurrence of DSCH and its variants is something that I have looked out for with great interest in the composer's music. In my listening, it seems to me that these two variants are by far the most common (and they occur in many different transpositions).

It is my belief that Shostakovich deliberately chose these phrases from a Russian funeral lament as an important melodic and harmonic device in his music as a way of remembering the dead. In *Testimony*, the purported Shostakovich states that his symphonies are requiems, and the use of the Kontakion would appear to bear this out, thereby lending authenticity at least to what is being described in *Testimony*.

In the rest of this article, I shall give musical examples to justify this belief. To list them all exhaustively would be a major task and require an article as long as a single edition of *DSCH Journal*. Indeed, it is quite hard to find a serious work by Shostakovich in which these themes do not occur in one form or other. I would be interested to hear from Shostakovich devotees who have observed this phenomenon, and to this end, I am intending to set up a web site documenting occurrences, and would welcome contributions from listeners.

In the next section, I shall give musical examples of the straight Kontakion phrases in the descending and ascending forms. Following that, I shall give examples of "anagrams" of the phrases, such as CDSH and DSCH. Finally, I shall show some common variations on the phrases (i.e. longer motifs based on the same four notes).

Descending form (E flat-D-C-B) and ascending form (B-C-D-E flat)

In the following, I am assuming that all transpositions are equivalent. However, the first example is in the original transposition. It is taken from the E major Prelude (No 9) from the 24 Preludes and Fugues, Op 87 : *Figure 2, page 59*

The prelude up till this point has been a cat-and-mouse game of question and answer between the high and low registers of the piano. The two hands for the most part play identical material at a separation of two octaves, which gives (to my ears) a curious bell-like quality to the sound. At bar 48 the mood darkens as the music modulates into the tragic key of C minor (as an aside, C minor appears to be a tragic key for Shostakovich, being used for Symphonies 4 and 8, and Quartet No 8 - some of his most tragic works). There follows dramatically the descending phrase E flat-D-C-B, with the D grinding ominously against the E flat in the bass. After this, the mysterious cat and mouse game resumes, and the prelude ends with an air of mystery.



It is apparent that Shostakovich did not share those beliefs, but chose to affirm life here and now with a belief in the ultimate triumph of good over evil.

From the haunting *Nocturne* in String Quartet No 15 (the second bar quoted here is at Fig. 53 in the score): *Figure 6, page 60*

This example illustrates the way I have heard this motif used in Shostakovich in general. It always seems to represent a darkening of mood, intruding into an otherwise relatively untroubled passage, as if referring to an unpleasant or disturbing memory. The string quartets contain many references to the two themes. I shall give one or two clear examples, with pointers for interested readers to listen out for themselves. From the second movement of String Quartet No 1 in C major: *Figure 3, page 59*

In an otherwise untroubled folk-like series of variations in Shostakovich's "Spring" quartet, the descending motif appears here on the viola (marked with asterisks G flat- F-E flat -D) imparting a moment of unease.

String Quartet No 7 in F# minor. End of second movement : *Figure 4, page 59*

The sequence A-A flat-G flat-F is repeated seven times, (though in the lower octave the A is replaced by B double flat). The sevenfold repetition of the motif is possibly a reference to the numbering of the Quartet. This is a phenomenon that also crops up quite a lot (five-fold repetition in Quartet number 5, the Twelfth Quartet using 12-tone material, and so forth).

This work was written in memory of Shostakovich's first wife, who died tragically young of cancer. The use of the *Kontakion for the Departed* would seem to be absolutely appropriate here.

The same notes crop again a few bars into the last movement, again with the notes respelled as their enharmonic equivalents. The ending of String Quartet No 14 in F# major : *Figure 5, page 59*

The rising form of the *Kontakion* motif appears right at the end, played by the first violin in the transposition F#-F##-G##-A#. This, I have found to be a very common transposition of the motif (and of DSCH itself), being raised by a fifth. The beautifully serene passage that concludes this late masterpiece of Shostakovich is surely a musical exposition of his often-quoted belief that "Life is beautiful. All that is dark and evil rots away, and beauty triumphs". That quote in itself could be regarded as a "humanist" version of the text of the *Kontakion*, which reflects on the tragedy of death and the anticipation of eternal life.

Here, we find the ascending and descending forms played successively (in different transpositions): the viola playing G flat-F-E flat-D (the same transposition as in the String Quartet no 1 example above), immediately followed by the first violin's B flat - C flat - D flat- D natural.

As I stated in my article in *DSCH* #10, I believe the string quartets are all related. One gets the impression of a "hall of mirrors", where ideas and themes keep recurring. The interested listener might like to listen to the quartets in sequence to appreciate this effect. As an example of an idea being developed from one quartet to the next, the opening subject of quartet no 13, (B flat-D flat-G flat-F ; A-C-E flat-D), appears to be a development of a similar phrase on the viola in Quartet No 12 (D flat- D natural - B flat- A ; B flat-C-A flat-G). Both have repeated phrases consisting of a large falling interval followed by a falling semitone, with the second phrase lower than the first. Uncannily (or deliberately?), the section in Quartet No 12 anticipating the opening of Quartet No 13 appears at figure 13 in the score. Careful listening will also reveal many instances of both the ascending and descending *Kontakion* phrases, and many variants as well.

What about the orchestral music? I shall concentrate here on the important Fifth Symphony, and give pointers as to where else it can be found. The descending form can also be found cleverly concealed into the canonic opening of the Fifth: *Figure 7, page 60*

Both the staves are the same, but playing in canon (the first violins, which play the same notes an octave higher have been omitted for clarity). The two note patterns are grouped as a high note and a low note, alternating (low-high) (high-low). If the "highs" are taken in isolation, they spell out B flat-A-G-F# (that transposition of a fifth again). This is shown in the notes marked with asterisks.

This is a clever piece of hiding, but there are much clearer instances of both the rising and descending form in the first movement, such as here, played by the first violins (6 bars after Fig. 1 and first bar after Fig. 2 in the score): *Figure 8, page 60* where the rising motif is played successively in three transpositions (B-C-D-E flat), (D-E flat-F-G flat) (A flat-A natural-B-C).

Or here, on the second violins, three bars later *Figure 9, page 60* where the dotted quavers form the descending version in the transposition F-E-D-D flat.

The listener can find many other instances of the ascending and descending forms in the Fifth Symphony. Its last occurrence is in the final pages, at Fig. 133, played by the trumpets, whose B flat (concert pitch; notated as C natural in the score)



strains to be heard above the general din of A's being made by the rest of the orchestra

Ian MacDonald, in *The New Shostakovich*, suggests that, like Akhmatova's *Requiem*, the Fifth Symphony is Shostakovich's requiem. The use of the Kontakion in this highly tragic work would appear to support this theory.



Another interesting example of it occurs at the highly emotional climax of the *In Memoriam* movement of Symphony No 11 (*The Year 1905*). In the following, only the second violin and trombone parts are shown *Figure 10, page 60*

In the notes marked with asterisks, the second violins (and other strings) play the descending form (B flat-A-G-F sharp), while the trombones play a variant of the ascending form with the same notes (F sharp-G-A-G-A ; G-A-B flat-A-B flat). This movement begins by quoting the well-known revolutionary song *You fell as victims*, which was apparently one of Lenin's favourite songs.

However, at the climax of the movement, Shostakovich chooses this ancient funeral lament from the Russian Orthodox Christian tradition. Perhaps this is an uncomfortable reminder that in a regime that did its level best to stamp out religious freedom, the initial uprising in 1905 was a religious one. To do this seems a very bold and defiant stroke, and, (in my perhaps naive) opinion, to be clearly the work of the *yurodivy* composer postulated in Volkov's *Testimony*.

The descending motif also occurs in the same transposition at the climax of the funeral march like section in the second movement of Symphony No 15 (where it is repeated in two different transpositions immediately after).

There are many other instances of the Kontakion motifs in the symphonies. I have noticed occurrences in Symphonies 2,3,4,6,7, 10, 13 and 14 to date (in addition to the above). The intrepid listener in possession of a score of Symphony no 2, might care track down the Kontakion references in the mysterious first 25 bars. The first four notes played by the double basses are E-F-G-A flat. Subsequently, there are references to both the ascending and descending Kontakion figures, DSCH (transposed) and the other anagram (CDSH and its reverse HSCD) that I shall discuss later. They are spread over all seven lines of music that are eventually superimposed, and, of course completely inaudible to the listener, as everything disappears into a *ppp* chaotic sound effect.

In Symphony No 10 it occurs many times in the third movement, usually noted for the use of DSCH. In Symphony No 13, the rising form is sung twice by the bass soloist on the lines "And here I hang on the cross and die, / and I still bear the mark of the nails". Again, the link between death and the Christian tradition is apparent.

Both the cello concertos contain many references to the ascending and descending Kontakion motifs. A particularly dramatic occurrence is in the climax of the slow movement of the 1st Cello Concerto, where the strings play the descending form high over the cello's impassioned climax.

The 2nd Cello Concerto has many instances and variants of the two motifs, and I leave it as an exercise to the reader to count them.

In *The New Shostakovich*, (p.272) Ian MacDonald suggests that references to Akhmatova may figure in the Second Cello concerto, which was written shortly after her death. Once again, the connection between death, remembrance and the Kontakion appears to be made here.

REARRANGED FORMS

C-D-E flat-B

This is a commonly occurring form, and it too can be found in the music, and as key sequences in the form given above, and in reverse order. I first became aware of the pattern as a mathematical sequence of keys in the string quartet keys (see my article in *DSCH* #10 for details). Suffice it to say here that the sequence of keys of the quartets indicates strongly that if the composer had lived to complete a 16th Quartet, it would have been in B major, and, that being the case, the sequence C-D-E flat-B corresponds to the quartet numbers that are perfect squares (1 in C major, 4 in D major, 9 in E flat major and 16 in B major).

Intriguingly, this sequence is also spelled out backwards in a different mathematical sequence in the symphonies, namely the first four prime numbers (No 2 in B major, No 3 in E flat major, No 5 in D minor and No 7 in C major).

The key sequence C-D-E flat-B also occurs in the first movement of the Fifth Symphony. For examples of where C-D-E flat-B occurs as a theme in its own right, the reader is referred to my article in *DSCH Journal* #10.

DSCH

It is contentious, perhaps, to suggest that DSCH is a variant of the Kontakion theme, because the origin of DSCH, the best known thing about the composer, is as yet unknown. Yet my listening to the music seems to suggest that DSCH is one of a whole complex of related motifs based on these four notes, and that the Kontakion references occur (I believe) earlier than, and certainly more frequently than DSCH.

The later use of DSCH is well-known and documented in works such as Symphony No 10 and String Quartet No 8. In the "revisionist" view, the Eighth Quartet, rather than being a memorial to the victims of the war, was a memorial that Shostakovich wrote for himself, and that he was contemplating suicide after completing it. It then appears plausible to suggest that the Kontakion descending form, with its implications of remembrance and death, should be rearranged to spell the composer's name for this particular work.

VARIATIONS ON THE THEME

E flat-D-C; D-C-B

This variation on the theme is obtained by splitting into two three note phrases, with the middle two notes repeated. It also occurs in reverse (ascending) form. Because the first and third notes of the first triplet differ by a semi-tone from those the second triplet, this phrase can be used effectively to produce a sudden change of key.

Here are two examples from the F minor prelude in Op 87: *Figure 11, page 61*

The descending form, in the bass from bar 2 (D flat-C-B flat; C-B flat-A natural), the final A producing a magical key change into the major: *Figure 12, page 61*

The ascending form, in the treble (G-A flat-B flat; G#-A#-B natural) produces an equally magical key change to the major.

Further examples of the descending form of the six note motif can be found elsewhere in the 24 Preludes and Fugues (the B flat minor prelude, and the D minor fugue, in the transition passage between the first and second fugue subjects).

B-C-D-E flat-D-E flat-D

Figure 13, page 61. Here, the ascending form of the Kontakion theme has acquired a "tail" with oscillating semi-tones. The earliest work I have heard it in is string quartet No 10, and it is also prominently used in the second movement of Cello Concerto No 2. It can also be found in String Quartet No 13, where the idea is developed extensively to have different intervals, but the same shape, with the oscillating "tail".

It could be argued that the semi-tone trills that pervade the late quartets, thought to be symbolic of death are the final remnant of this idea, with the "Kontakion" notes removed, just leaving the alternating semi-tones.

This sequence can also be found in reverse in the E flat minor Prelude from Op 87.

Finale: Beethoven's Moonlight Sonata

Shostakovich's final completed movement, the last movement of the Viola Sonata Op.147 also quotes the Kontakion. This may be found on the Olympia CD with Bashmet and Richter at 0:18 (ascending) and 0:31 (descending). Shostakovich describes the movement as "an adagio in memory of Beethoven". It is also known that the movement refers extensively to the *Adagio Sostenuto* from Beethoven's so-called *Moonlight Sonata*. The CD cover note on the above recording states that this "... leaves us with perhaps the most inscrutable of all Shostakovich's musical conundrums". However, if we consider the Kontakion as a kind of unifying idea, we can see that it is possible that in this last composition, Shostakovich left us with a vital clue that fits everything else together neatly.



The first question to ask is whether the Kontakion motifs occur in that movement from the *Moonlight*. Indeed they do; the following excerpt shows bars 24-28, with the Kontakion motifs marked with asterisks: *Figure 14, page 61* so the rising form is B#-C#-D#-(D#)-E, merging with the descending form E-D#-C#-B#, with the final B# as part of the triplet figure.

This is also echoed in the first notes of the triplet accompaniments. In addition, the funereal connection of the *Moonlight Sonata* is well-known; Beethoven later commented that he had "improvised the Adagio in a black-lined room by the dead body of a friend" (source for this is the preface to the *Wiener Urtext* edition of the *Moonlight Sonata*, by Peter Hauschild).

The characteristic 2 on 3 three rhythm with the 2 as a dotted pair, as shown in the first bar quoted, is one that crops up a great deal in Shostakovich. Here is an example from the E flat minor prelude from Op 34 (Bars 15-20): *Figure 15, page 61*

This example shows one of the variants of the rising Kontakion motif discussed earlier (A-B flat-C natural; B flat-C natural-D flat) in the triplet figure from the third bar quoted. The descending form occurs later in the prelude at the end of a furious descent as the notes C flat - B flat - A flat - G natural (Bars 28/29).

The same notes to the *Moonlight Sonata* mention the connection between it and the *Marcia Funebre* movement in the *Eroica* symphony, through the dotted rhythm:

"... with its dotted upbeat, almost numb note-repetitions, it is the melodic and rhythmic archetype of the funeral march with previously formed the initial characterisation of the third movement of Op 26, and then, in 1803, of the *Marcia Funebre* of the *Eroica* symphony ..."

Examination of the score of the *Marcia Funebre* reveals that it, too has the Kontakion as an essential element of the thematic material, and this time the home key is C minor, making the transposition the same as for DSCH. Here are two examples: *Figure 16, page 61*

The rising form is shown in Bar 2 quoted here (B-C-D-E flat), in a rhythm virtually identical to Example 7 above, from the first movement of Symphony No 5 (the dotted quaver replaced by a quaver+semiquaver rest). The descending form is shown in the second example after the run of demisemiquavers (this time transposed to the sub-dominant key). The movement is full of both types. The final Shostakovich example I shall give is from the beginning of movement 6 from String Quartet No 11 (*Elegy*), which is virtually identical to the beginning of the *Marcia Funebre* in its rhythm and use of the Kontakion rising figure: *Figure 17, page 61*. The same funeral march rhythm crops up in many other Shostakovich pieces; the fifth movement of String Quartet No 15 being an obvious example.

If, in the use of this rhythm and the Kontakion, Shostakovich was indeed alluding to the *Eroica* symphony, then this leads to a fascinating political conjecture. The politics of the *Eroica*



symphony are well-known and uncontroversial (as opposed to the acrimonious political debate that surrounds Shostakovich). It is known that Beethoven originally dedicated his Third Symphony to Napoleon Bonaparte, as a great hero and revolutionary. On hearing the news that Napoleon had crowned himself Emperor of France, Beethoven savagely crossed out the original dedication, shouting "He is nothing but an ordinary being! Now he will trample the rights of men under foot and pander to his own ambition; he will place himself high above his fellow-creatures and become a tyrant!"



I find it slightly amusing that they should discuss this variant, when both of them must have known that the part that was unambiguously B natural (rather than B flat) was so frequently used by Shostakovich, and that Britten probably put it in deliberately as some form of tribute to him.

I suggest that Shostakovich, in alluding to the *Eroica*, based on the evidence of that dotted upbeat rhythm and the Kontakion, was trying to make much the same point. Revolution is a fine idealistic thing, much to be admired, but when power-greedy individuals become dictators, then human rights go out of the window. His incessant use of this funeral hymn in so many of his serious compositions is a way of remembering those whose rights (and lives) were trampled under by the Soviet regime.

Furthermore, it could well be argued that to make constant (albeit quite obscure) allusions to the *Eroica* symphony is a typical act of a *yurodivy* composer. Shostakovich is known to have talked about the *Eroica* in 1931 in an interview to the *New York Times*, stating that Beethoven was the only true revolutionary composer from pre-revolutionary times, and that the *Eroica* "Inspired one to the thought of struggle". Thus, quoting the *Eroica* could be seen superficially as political orthodoxy, whereas the subversive subtext of using a hymn for the memorial of the dead shows that the reference is perhaps to revolution that turned into tyranny.

Shostakovich on the Kontakion

A curious discussion between Shostakovich and Britten is recorded in Elizabeth Wilson's biography. Britten visited Moscow to play the Third Cello Suite to Shostakovich, and Rostropovich. After he had played it, Shostakovich apparently said that there was another version of the Kontakion that used a B flat instead of a B natural, and questioned where Britten got his "variant".

Britten then was very upset and felt that if Shostakovich was right that he'd have to rewrite the whole suite. Whereupon, Shostakovich said something like "never mind, I'm sure both versions are valid; it's just that the B flat version is the one I'm familiar with". But when Britten returned to England, he checked with the Russian Orthodox Church and found that his version in the suite was the generally accepted version.

The key to this rather peculiar conversation may be found in the *English Hymnal* score of the Russian Kontakion, where the second note is marked G sharp, with the sharp in brackets, possibly indicating that the sharp is optional. The second time it occurs (in the descending strophe), the sharp is then deliberately put in. In Britten's transposition, this would be B natural/flat.

Discussion

In this article, I have suggested that this very ancient Russian Orthodox funeral hymn was a major source of harmonic and melodic inspiration for Shostakovich. I have proposed that a whole family of motifs based on the four notes exists, of which DSCH is possibly just a variant of the basic idea. I suggest, too that perhaps the use of the motif, associated as it is with tragedy and lamenting the dead, is a kind of "code", along the lines of those suggested by Ian MacDonald in *The New Shostakovich*. The interpretation of such a code is obviously to remember those who died. Shostakovich, in *Testimony* states that when he looks back on his life and what happened to so many people he knew, that all he sees are mountains of corpses.

The use of this hymn is his requiem and lament for them, along the lines of this passage in Akhmatova's *Requiem*:

*I would call your names out, one by one,
but my list was impounded; it can't be done.*

*So I've woven this shroud to enfold you all;
the words may be poor, but you let them fall.*

*I shall always remember you, everywhere;
and never forget you, despite future cares.*

*Even if they stop up my exhausted mouth,
from which millions of people are crying out,*

*let these words be what they are forced to say
every time they prepare my memorial day.*

(Translation by Rip Bulkeley)

The evidence I have presented in this article suggests, perhaps that part of the material for Shostakovich's shroud for the dead is the Kontakion, a simple musical idea, based on the ancient Russian Orthodox tradition, that runs like a thread throughout his career.

Why would an atheist composer like Shostakovich use a Christian burial lament to such a great extent? It seems to me that hearing these motifs played in his music should give us pause to remember those who have died under tyrannical governments. As such, Shostakovich is preserving their memory in our minds. In a humanist sense, he is giving them the everlasting life promised by the text of the Kontakion.





Fig. 1

Give rest, O Christ, to thy ser - vant with thy Saints

Fig. 2

mpcresc. $\text{♩} = 112$ *espressivo* *mf*

Fig. 3

Violino I. *p* *espress.* *rit.*

Fig. 4

$\text{♩} = 63$ *p* *dim.* *pp*

Fig. 5

Adagio ($\text{♩} = 88$) *ritenuto* *morendo* *pp*





Fig. 6

Musical score for Fig. 6, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats. The music is marked with a piano (*p*) dynamic. The score shows a complex melodic structure with various intervals and phrasing.

Fig. 7

Musical score for Fig. 7, featuring two staves. The tempo marking is ♩ = 76. The score includes asterisks (*) above certain notes, indicating specific rhythmic or melodic features. The music is in a key with three flats and a common time signature.

Fig. 8

Musical score for Fig. 8, featuring a single staff. The tempo marking is ♩ = 76. The music is in a key with three flats and a common time signature, showing a rhythmic pattern with eighth and sixteenth notes.

Fig. 9

Musical score for Fig. 9, featuring a single staff. The tempo marking is ♩ = 76. The music is in a key with three flats and a common time signature, showing a rhythmic pattern with eighth and sixteenth notes.

Fig. 10

Musical score for Fig. 10, featuring two staves. The top staff is in treble clef and has a *ten* marking above it. The bottom staff is in bass clef and features triplets (marked with '3'). The key signature has three sharps. The music is in a common time signature.





Fig. 11

Fig. 11 is a musical score for piano and bass. The tempo is marked as quarter note = 88. The score includes a *rit.* (ritardando) section and an *Adagio* section (quarter note = 66). The key signature has two flats, and the time signature is 3/4. The piano part features a melodic line with slurs and ties, while the bass part provides a harmonic accompaniment with sustained notes.

Fig. 12

Fig. 12 is a musical score for piano and bass. The tempo is marked as quarter note = 88. The key signature has two flats, and the time signature is 3/4. The piano part has a melodic line with slurs, and the bass part has a steady accompaniment.

Fig. 13

Fig. 13 is a short musical phrase in a single treble clef staff. It consists of a sequence of eighth notes with a slur, followed by a quarter rest and another sequence of eighth notes.

Fig. 14

Fig. 14 is a musical score for piano and bass. The dynamic marking is *pp* (pianissimo). The score is filled with triplet patterns in both staves, with asterisks marking specific notes. The piano part has a melodic line with slurs, and the bass part has a rhythmic accompaniment.

Fig. 15

Fig. 15 is a musical score for piano and bass. The score is characterized by numerous triplet patterns in both staves, with slurs and ties connecting the notes. The piano part has a melodic line, and the bass part has a rhythmic accompaniment.

Fig. 16

Fig. 16 is a musical score in a single treble clef staff. It shows two specific sections: *Bar 1* and *Bar 16*. The notation includes eighth notes, quarter notes, and slurs.

Fig. 17

Fig. 17 is a musical score in a single treble clef staff. The tempo is marked as *Adagio* (quarter note = 69). The score consists of a series of quarter notes with slurs, in a key signature with two sharps.

