

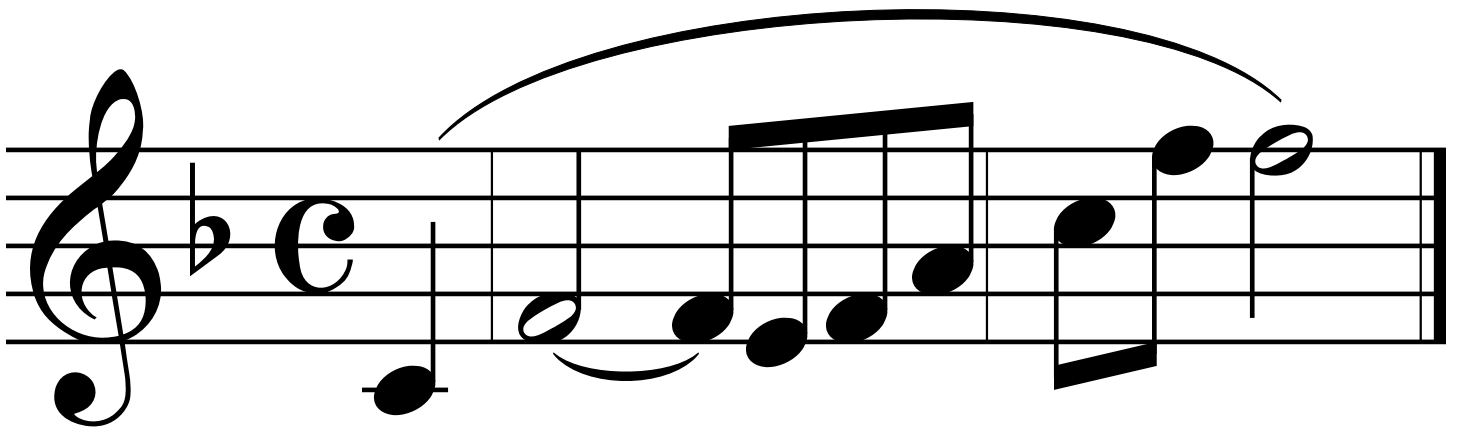
Volume 2

Flute

# Studies in Musical Expression

from the works of Barret

edited by  
William R. Higgins



© 2001  
William R. Higgins  
848 Arlington Road  
Camp Hill, PA 17011

# The Study of Musical Expression

Performing with expression (musicianship) is often believed to be “a gift” rather than a learned technique. If this were true, music would be performed by only a select few and everyone else would miss out on the joy of making music. Statements such as the following quote from Barrett’s method for the oboe are far too general and wrongly imply that expressive performance can not be learned.

“Expression, unlike those musical attributes which may be acquired by study, is only exhibited where nature has bestowed a favourable organisation (sic). Upon those who have not this gift, *no practice, no study*, will ever confer it. - - Nevertheless, the habit of playing good music, and listening to the best artists, will give a notion of what is meant by it; and by taking the latter as models, one can in some measure supply the place of real expression.”

Apollon Marie Rose Barret (1804-1897) - *Oboe Method*

There is an element of truth in Barret’s statement. Artistry indeed is a “gift” but we could not agree that the study of musicianship is a poor substitute for such a gift. With good pedagogy, expressive playing is well within the capabilities of even an average student. Understandably, the art of musicianship can be elusive and more difficult to grasp than the fundamental skills involving the production of pitch, rhythm, dynamics, and fingerings. A performer can be well schooled in the technical fundamentals of music making and still not understand the musical shaping of a line or the finer nuances that separate great performances from mediocre ones.

## Musical Expression

Expression in music refers primarily to the creation of a mood or emotional state in the listener brought about by the performer’s regulation of stress and release within the musical line. While all music has at least some degree of emotion, *cantilena* or song music generates the greatest amount of expression. *Bravura* music such as marches, all types of dance music, and popular music is of a more stylistic nature and intended to accompany a physical activity as opposed to conveying an emotional state or meaning. Musical expression, therefore, should not be confused with musical style.

## Deterrents to Expressive Performance in Printed Music

The primary obstacles to expressive performance in music are: the barline, notes grouped by metrical beat, and slurs taken literally as note groupings and articulations. Of these, the greatest deterrent is the barline. Barlines came into existence in the late 16th century as a means of helping performers stay together in ensemble performance. With the exception of stylized music such as dances, the presence of the barline provides no assistance in performing musically, in fact, it frequently has the opposite effect.

## Note Grouping

Contemporary notational practices dictate that notes are to be barred in relationship to the meter of the piece’s duple or ternary divisions. While mechanical subdivisions aid in the counting of music and assist in ensemble unity, they interfere with the underlying musical grouping of the notes. Whereas young students must rely upon artificial groupings for a sense of pulse and meter, more advanced students should concern themselves with musical note grouping as the primary guide to expression.

The goal of musical expression is to create motion in music. Motion infuses the musical line with life and thereby gives it an expressive quality. The creation of this motion inherently lies with the treatment of the anacrusis or upbeat. If the upbeat is stressed and the downbeat is de-emphasized, motion will occur. In printed music, notational practices visually give emphasis to the beat. Students should learn to look *between the beats*, to the notes that move the music forward.

Example of **unexpressive grouping** which is standard in printed music. Note that the grouping is from the strong beat to the weak beat

SB WB SB WB SB WB SB SB WB SB WB SB WB SB

Example of **expressive grouping**. In this more musical grouping, note that the weak beat, not the strong beat, is at the beginning of the group.

SB WB SB WB SB WB SB SB WB SB WB SB WB SB

### Bracketing Notes in Groups

Grouping the *upbeat to downbeat* (weak beat to strong beat) rather than vice versa reduces the emphasis on strong beats and emphasizes the inherent, natural movement of a composition. Placement of the brackets will, in part, depend upon the tempo of the selection and the basic meter of the piece binary (2's) or ternary (3's). At faster *tempi*, the brackets are placed *from the weak beat to the strong beat*. At slower *tempi*, the brackets are placed *from the weak part of the beat to the strong part of the beat*.

Legend: SB = Strong Beat. (beats 1 and 3 in duple meter; beat 1 in triple meter, beats 1 and 4 in compound meter.)



Example of a **Weak Part** of a beat to a strong part of a beat: ( **Upbeat** to **Downbeat** movement )

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff, arrows point up and down in an alternating sequence: up, down, up, down, up, down, up, down, up, down. Brackets group the notes into pairs: (G4, A4), (B4, C5), (B4, A4), (G4, F#4), (E4, D4). Below the staff, labels 'WP' and 'SP' are placed under each pair: WP SP WP SP WP SP WP SP WP SP.

Example of **Weak Parts** of a beat to a **Beat**: ( **extended Upbeat** to **Downbeat** movement )

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. Above the staff, labels 'WP' are placed under groups of notes: WP (G4-A4-B4-C5), WP (B4-A4-G4-F#4), WP (E4-D4-C4-B3), WP (A3-G3-F#3-E3), WP (D3-C3-B3-A3), WP (G3-F#3-E3-D3), WP (C3-B3-A3-G3), WP (F#3-E3-D3-C3), WP (B3-A3-G3-F#3). Below the staff, labels 'B' are placed under groups of notes: B (G4-A4-B4-C5), B (B4-A4-G4-F#4), B (E4-D4-C4-B3), B (A3-G3-F#3-E3), B (D3-C3-B3-A3), B (G3-F#3-E3-D3), B (C3-B3-A3-G3), B (F#3-E3-D3-C3), B (B3-A3-G3-F#3).

**Simple Triple Meter (in 3s) -  $\frac{3}{8}$   $\frac{3}{4}$   $\frac{3}{2}$  etc.**

Triple meters flow in a (SB-**WB**-**WB**) pattern. The two weak beats move toward the strong beat.

Examples of simple triple meter:

A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The melody consists of a series of quarter notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. Above the staff, labels 'WB' and 'SB' are placed: WB (G3-A3-B3), SB (C4), WB (B3-A3), WB (G3-F#3), SB (E3-D3), WB (C3-B3), WB (A3-G3), SB (F#3-E3-D3).

Example of two levels: (1) weak beats to strong beats and (2) weak parts of the beat to the beat

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. Above the staff, labels 'WB' and 'SB' are placed: WB (G4-A4), SB (B4), WB (C5), WB (B4-A4), SB (G4), WB (F#4), WB (E4), SB (D4), WB (C4), WB (B3), SB (A3), WB (G3), WB (F#3), SB (E3), WB (D3), WB (C3). Below the staff, labels 'WP' are placed: WP (G4-A4-B4), WP (C5-B4-A4), WP (G4-F#4-E4), WP (D4-C4-B3).



**Dynamics**

A musical staff in treble clef with a key signature of two flats and a common time signature. The melody consists of quarter notes and eighth notes. Brackets above the staff group the notes into four measures. Below the staff, there are five dynamic markings: a hairpin crescendo followed by four hairpin decrescendos.

**Duration**

A musical staff in treble clef with a key signature of two flats and a 4/4 time signature. The melody consists of quarter notes and eighth notes. Brackets above the staff group the notes into four measures.

**Accentuation**

A musical staff in treble clef with a key signature of one sharp and a 2/4 time signature. The melody consists of quarter notes and eighth notes. Brackets above the staff group the notes into four measures. The second and fourth measures have an accent (>) over the first note.

**Tone**

A musical staff in treble clef with a key signature of two flats and a 4/4 time signature. The melody consists of eighth notes and quarter notes. Brackets above the staff group the notes into four measures.

da de da de da de da de da da de da de da de da de da

**Tempo**

A musical staff in treble clef with a key signature of one sharp and a 3/4 time signature. The melody consists of quarter notes and eighth notes. Brackets above the staff group the notes into four measures. The first and third measures are marked with 'wait' below them, and the second and fourth measures are marked with 'move forward slightly' above them.



## Teaching the Note Grouping Approach

One approach for building musical expression in students is to have them: (1) decide the mood of the piece - *feeling*; (2) decide the balance of the piece - *form*; (3) decide the approach to producing the mood - *texture*; (4) group the notes for musical flow - *brackets*; (5) decide the mode of emphasis for the note groups; (6) practice the note groupings separately, and (7) apply the techniques to the piece in a seamless, continuous manner.

While overemphasis of the note groups facilitates learning, the student is warned that, after a reasonable time with small group patterns, gross over-emphasis is inappropriate. The advanced player does not look at the smaller groups of notes but at groups that relate to the direction and shape of the entire phrase.

## The Study of the Note Grouping Approach

The approach to musical expression presented here is based on the work of James Morgan Thurmond *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*. (ISBN 0-942782-00-3) Ft. Lauderdale, Fl: Meredith Music Publications, 1982. It is recommended that the teacher and advanced student procure this text and study it thoroughly.

## Example of the Note-Grouping Approach

On the following pages are three versions of Robert Schumann's (1810-1856) *Traumerei*. Compare the traditional notation with the expressive note grouping and finally with the example that prints the note groups musically instead of conforming to standard notation. In each note-group and each extended note group, press the movement forward to a repose by using appropriate emphasis in the form of articulation, dynamics, duration, accentuation, tone, and tempo. Each group is to have some form of expressive emphasis at the beginning of the group and less at the end. By regrouping the printed music, the student becomes aware of the expressive flow of the composition.

Traumerei from Kinderscenen, Opus 15, No. 7 - Original Notation

Robert Schumann

The image shows the original notation of the piece 'Traumerei' from Schumann's 'Kinderscenen, Opus 15, No. 7'. It consists of five staves of music in treble clef, 2/4 time. The first staff begins with a tempo marking of quarter note = 80 and a dynamic of *p*. The second staff starts at measure 6 and includes markings for *rit.*, *a tempo*, and *mf*. The third staff starts at measure 11. The fourth staff starts at measure 16 and includes markings for *rit.* and *p*. The fifth staff starts at measure 21 and includes a *rit.* marking. The piece concludes with a double bar line at the end of the fifth staff.

Traumerei from Kinderscenen, Opus 15, No. 7 - In Note Grouping Style

The image shows the same piece of music in a 'Note Grouping Style'. This style uses horizontal lines above the notes to group them into phrases, making the melodic structure more apparent. The notation includes the same tempo and dynamic markings as the original: quarter note = 80, *p*, *rit.*, *a tempo*, and *mf*. The piece concludes with a double bar line at the end of the second staff.

11

16 *a tempo*  
*rit.* *p*

21  
*rit.*

**Traumerei from Kinderszenen, Opus 15, No. 7 - In Expressively Grouped Notation, with barlines removed.**

*p*

6 *a tempo*  
*rit.* *mf*

11

16 *a tempo*  
*rit.* *p*

21  
*rit.*

Moderato ♩ = 84

Apollon Marie Rose Barret (1804-1897)

**1a**

*p*

6

*p*

11

16

*B*

21

*A*

26

31

*B* *f*

*p*

36

*A*

41

45

*f* *p*

Moderato ♩ = 84

Apollon Marie Rose Barret (1804-1897)

1b

*p*

6

*p*

11

16

21

26

*f*

31

*p*

36

41

45

*f* *p*

**2a** *Moderato* ♩ = 84

*p*

6 *p*

11

16 *B*

21 *sf* *p* *B*

26

31

36 *sf* *p*

41

Moderato ♩ = 84

2b

*p*

6

*p*

11

16

21

*sf* *p*

26

31

36

*sf* *p*

41

Allegretto ♩ = 104

3a

*p*

6

*p*

11

16

21

*p*

26

31

37

*p*

43



*Allegretto* ♩ = 104

3b

Allegretto

♩ = 112

4a

*mp*

5

*mp*

10

14

*mf*

19

23

28

*mf*

33

37

**4b** *Allegretto* ♩ = 112

*mp*

5

*mp*

10

14

*mf*

19

23

28

*mf*

33

37

Moderato  $\bullet = 88$

5a

6

*p*

11

16

21

26

31

36

41

Moderato  $\bullet = 88$

5b

6

11

16

21

26

31

36

41

*Allegro* ♩ = 96

6a

*p*

6

12

17

22

27

32

38

43

**6b** *Allegro* ♩ = 96

*p*

6

12

17

22

27

32

38

43

Moderato ♩ = 88

7a

*p* *sf*

5 *sf*

9 *p* *sf*

13 *p* *sf* *B*

17

22 *A*

27 *p* *Coda*

31 *sf*

35 *f* *p*



**7b** *Moderato* ♩ = 88

*p* *sf*

5 *sf*

9 *p* *sf*

13 *p*

17

22

27 *p*

31 *sf*

35 *f* *p*

Allegretto ben marcato ♩ = 120

8a

6

11

15

19

23

28

32

37

41

*f*

*p*

*sf*

*f*

*Allegretto ben marcato* ♩ = 120

8b

The musical score consists of ten staves of music, each beginning with a measure number (6, 11, 15, 19, 23, 28, 32, 37, 41). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is characterized by frequent triplet patterns, often spanning across bar lines. Dynamic markings include *f* (forte), *p* (piano), and *sf* (sforzando). The score includes various articulation marks such as slurs, accents, and hairpins. The final measure of the piece is a whole rest.



**9b** *Moderato* ♩ = 88

*p*

5

9

*p*

14

18

23

*f*

28

*p*

33

38

43

Allegro Moderato ♩ = 104

10a

*p*

5

*p* > <

10

14

*mf*

19

23

*p* > <

28

Coda

32

36

Detailed description: This is a musical score for a single melodic line in 3/4 time, marked 'Allegro Moderato' with a tempo of 104 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into measures 1 through 36. It features various dynamics including piano (*p*) and mezzo-forte (*mf*). There are two first endings marked with triangles containing the letter 'A', one at measure 1 and another at measure 23. A second ending marked with a triangle containing the letter 'B' occurs at measure 14. A 'Coda' section is indicated by a triangle at measure 32. The music includes many slurs, ties, and accents, and concludes with a double bar line at measure 36.

*Allegro Moderato* ♩ = 104

10b

*p*

5

*p*

10

14

*mf*

19

23

*p*

28

32

36

Andante sostenuto ♩ = 60

11a

*p*

**A**

5

9 **B**

13

17

21

24

27

**A** *sf*

31 *p*

35

39 *sf*



**11b** *Andante sostenuto* ♩ = 60

5 *p*

9

13 *sf*

17

21

24

27

31 *sf*

35 *p*

39

*sf*

Moderato  $\bullet = 88$

# 12a

The musical score is written in G major (one sharp) and 3/4 time. The tempo is marked 'Moderato' with a metronome marking of 88. The piece begins with a piano (*p*) dynamic. The first ending (A) is marked with a triangle and occurs at measures 1, 6, 11, 16, 21, 26, 31, 37, and 43. The second ending (B) is marked with a triangle and occurs at measures 16, 31, and 37. The score includes various musical notations such as slurs, ties, and repeat signs. The piece concludes with a repeat sign at the end of the final staff.

Moderato ♩ = 88

12b

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked "Moderato" with a metronome marking of ♩ = 88. The score is divided into ten systems, each containing a staff of music and a series of articulation marks (accents and slurs) positioned below the staff. The first system starts with a dynamic marking of *p* (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. The articulation marks include slanted lines (accents) and curved lines (slurs) that indicate the intended phrasing and dynamics for each note. The score concludes with a double bar line at the end of the tenth system.

*Andante* ♩ = 60

# 13a

*p*

5

9

13

17

20

24

28

31

*p* *sf*

*p* *sf*

**A**

**B**

**Coda**

Detailed description: This is a musical score for a single melodic line in 3/4 time, marked 'Andante' with a tempo of 60 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into measures 1 through 31. It features several structural markers: a triangle labeled 'A' at measure 1, a triangle labeled 'B' at measure 9, and a triangle labeled 'Coda' at measure 28. Dynamics include piano (*p*) and sforzando (*sf*). The piece concludes with a double bar line at measure 31.

13b *Andante* ♩ = 60

5 *p*

9

13

17

20

24

28

31

*p* *sf* *p*





Allegretto ♩ = 80

15a

*p*

5

10

14

18

22

27

31

36



*Allegretto* ♩ = 80

# 15b

*p*

5

10

14

18

22

27

31

36

*p*

*Cantabile*  $\bullet = 84$

# 16a

*p* *sf*

5

9 *sf*

13

17 *sf*

20

23

26 *sf*

30

Cantabile  $\bullet = 84$

# 16b

The musical score is written in G major (one sharp) and 6/4 time. It begins with a tempo marking of *Cantabile* and a metronome marking of  $\bullet = 84$ . The piece is marked with a variety of dynamics and articulations:

- Staff 1:** Starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Dynamics: *p* (piano) and *sf* (sforzando). Articulation: *acc* (accents) on the first and third notes.
- Staff 2:** Continues the melodic line with quarter notes G4, F#4, E4, D4, C4, B3, A3, G3. Dynamics: *p* and *sf*. Articulation: *acc* on the first and third notes.
- Staff 3:** Features a half note G3, followed by quarter notes F#3, E3, D3, C3, B2, A2, G2. Dynamics: *sf*. Articulation: *acc* on the first and third notes.
- Staff 4:** Continues with quarter notes G2, A2, B2, C3, D3, E3, F#3, G3. Dynamics: *sf*. Articulation: *acc* on the first and third notes.
- Staff 5:** Features a half note G3, followed by quarter notes F#3, E3, D3, C3, B2, A2, G2. Dynamics: *sf*. Articulation: *acc* on the first and third notes.
- Staff 6:** Continues with quarter notes G2, A2, B2, C3, D3, E3, F#3, G3. Dynamics: *sf*. Articulation: *acc* on the first and third notes.
- Staff 7:** Features a half note G3, followed by quarter notes F#3, E3, D3, C3, B2, A2, G2. Dynamics: *sf*. Articulation: *acc* on the first and third notes.
- Staff 8:** Continues with quarter notes G2, A2, B2, C3, D3, E3, F#3, G3. Dynamics: *sf*. Articulation: *acc* on the first and third notes.
- Staff 9:** Features a half note G3, followed by quarter notes F#3, E3, D3, C3, B2, A2, G2. Dynamics: *p* and *f*. Articulation: *acc* on the first and third notes.

Allegretto ♩ = 100

17a

*p*

5

9

13

17

22

26

*a tempo*

30

34

*rit.*

*Allegretto* ♩ = 100

17b

*p*

*p*

*rit.*

*a tempo*

*Andante* ♩ = 80

**18a** *p* **A**

5

9 **B**

13

18 *f*

22 *< sf* *p* 3

26 *p* **A**

31

35

*Andante* ♩ = 80

**18b**

*p*

5

9

13

18

*f*

22

*sf* *p* *p*

26

*p*

31

35

*Andante* ♩ = 72

# 19a

*p*

4

*sf*

8

*p*

12

*p*

16

20

24

28

32

3 3 3



Andante  $\bullet = 72$

19b

The musical score is written for a single melodic line in treble clef, A major key signature (three sharps), and common time (C). The tempo is marked "Andante" with a metronome marking of 72 quarter notes per minute. The score consists of 32 measures, divided into eight systems of four measures each. The first measure of the first system is marked with a piano (*p*) dynamic. The second system includes a fortissimo (*sf*) dynamic marking. The third system is marked with piano (*p*). The fourth system includes a piano (*p*) dynamic marking. The fifth system is marked with piano (*p*). The sixth system is marked with piano (*p*). The seventh system is marked with piano (*p*). The eighth system features triplet markings (indicated by a '3' below the notes) in measures 31 and 32. The score is characterized by flowing eighth-note patterns, often beamed in pairs or groups, with frequent use of slurs and phrasing slurs. Dynamic hairpins are used throughout to indicate changes in volume. The piece concludes with a double bar line at the end of measure 32.

Moderato  $\bullet = 92$

20a

The musical score for 20a is written in a single system with ten staves. The tempo is Moderato at 92 beats per minute. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score begins with a dynamic marking of *p* (piano) and a section marker **A**. The first staff contains the initial melodic line. The second staff starts at measure 5 and features a dense, sixteenth-note texture. The third staff starts at measure 10 and includes a section marker **B**. The fourth staff starts at measure 15. The fifth staff starts at measure 20. The sixth staff starts at measure 25 and includes a section marker **A** and a dynamic marking of *p* with a decrescendo hairpin. The seventh staff starts at measure 30. The eighth staff starts at measure 35 and includes a dynamic marking of *sf* (sforzando) and a section marker **B**. The ninth staff starts at measure 40 and includes a dynamic marking of *p* with a decrescendo hairpin. The tenth staff starts at measure 45 and includes a dynamic marking of *sf* and a dynamic marking of *p* with a decrescendo hairpin. The score concludes at measure 50.

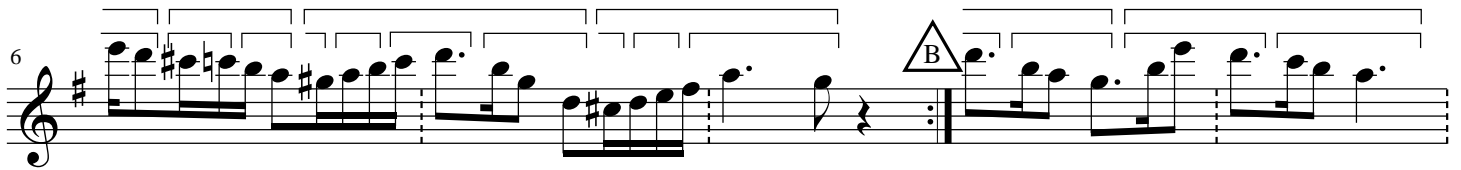
Moderato ♩ = 92

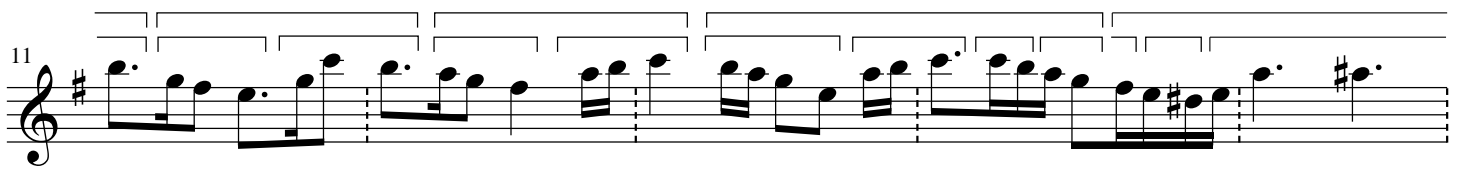
20b

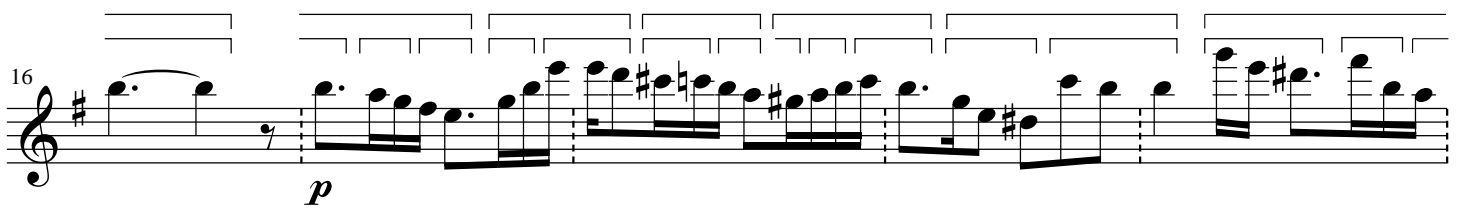
A musical score for piano, consisting of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The score is numbered '20b' at the beginning. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings include *p* (piano), *sf* (sforzando), and *f* (forte). The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 indicated at the start of their respective staves. The notation includes slurs, accents, and dynamic hairpins.

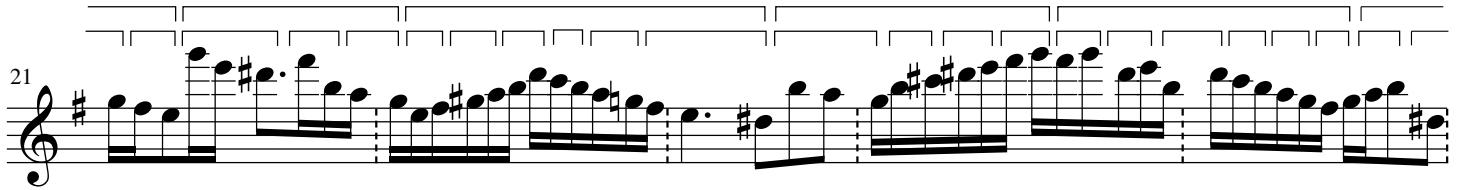
Andantino  $\text{♩} = 96$

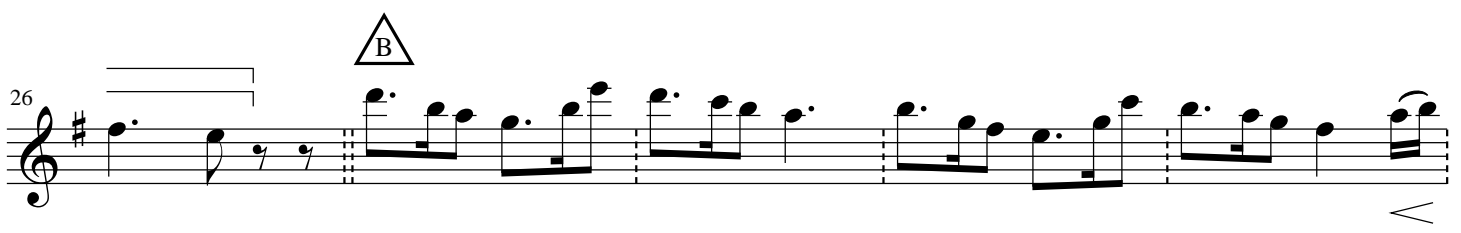
21a 

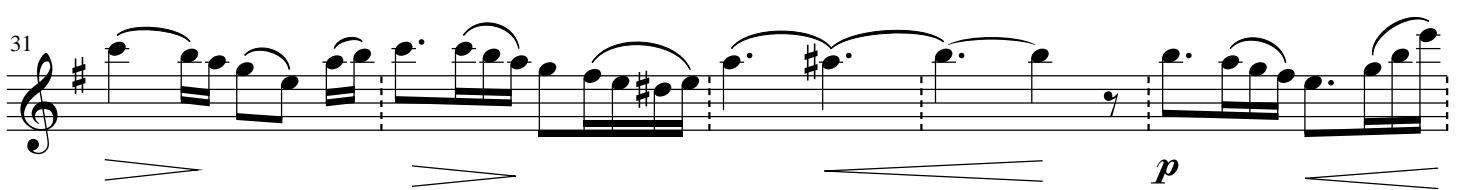
6 

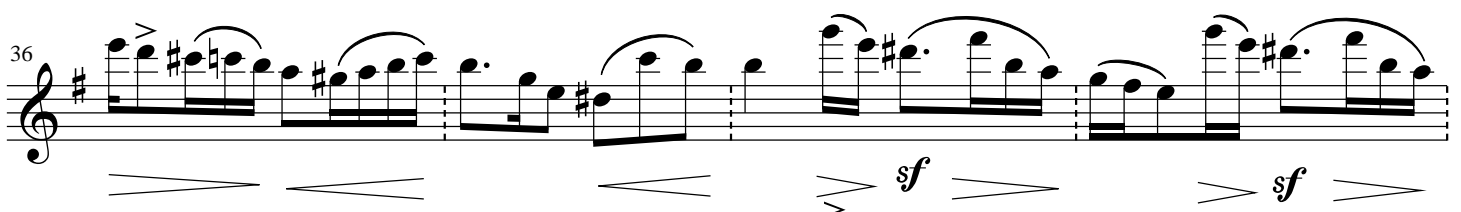
11 

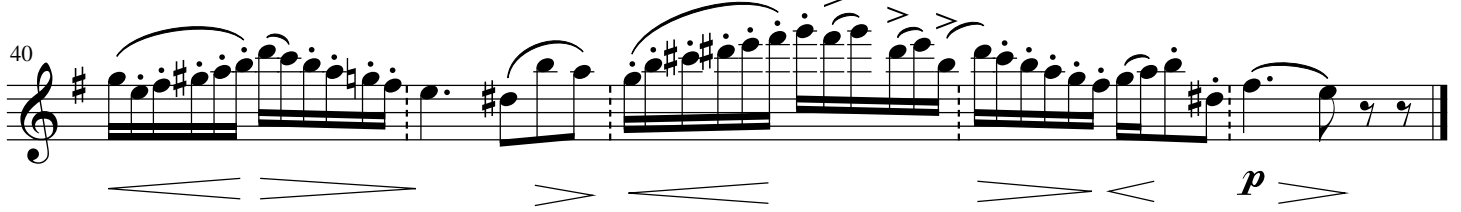
16 

21 

26 

31 

36 

40 

Andantino ♩ = 96

21b

*p*

6

11

16

*p*

21

*sf*

26

*p*

31

*p*

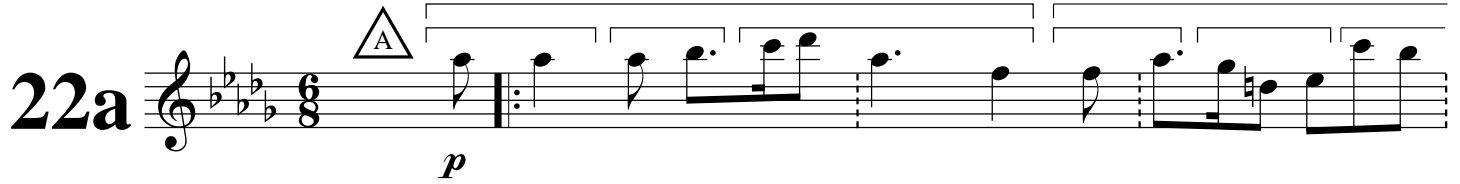
36

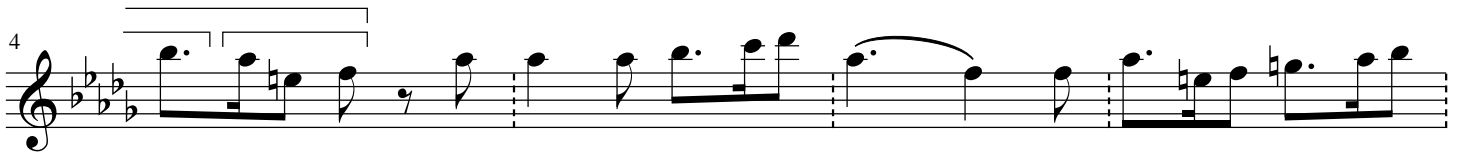
*sf*

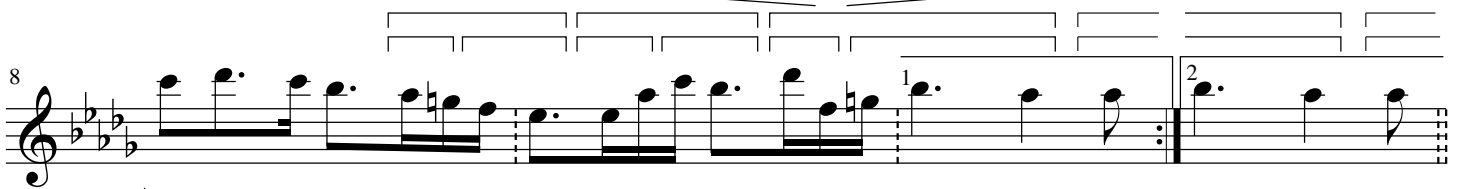
40

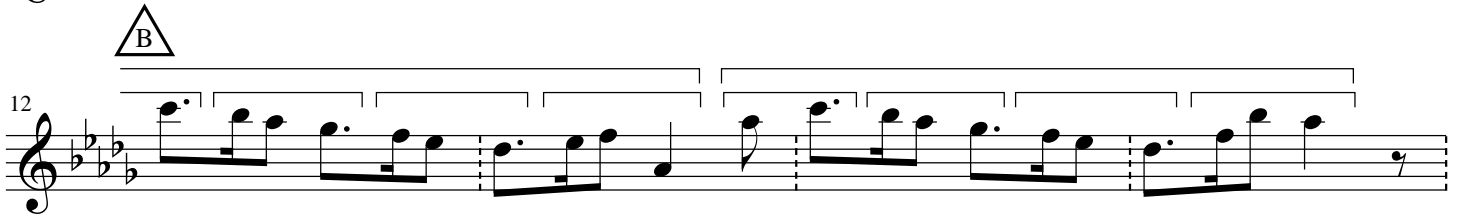
*p*

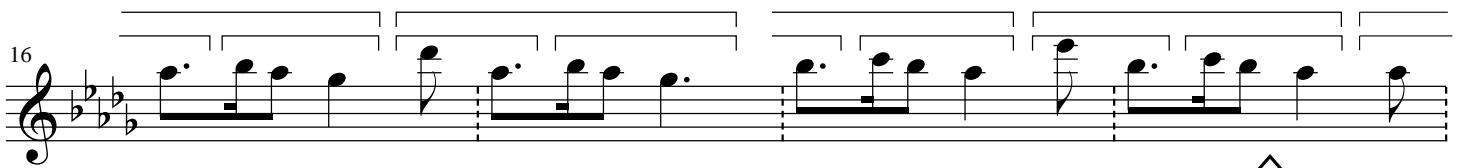
Andantino ♩ = 104

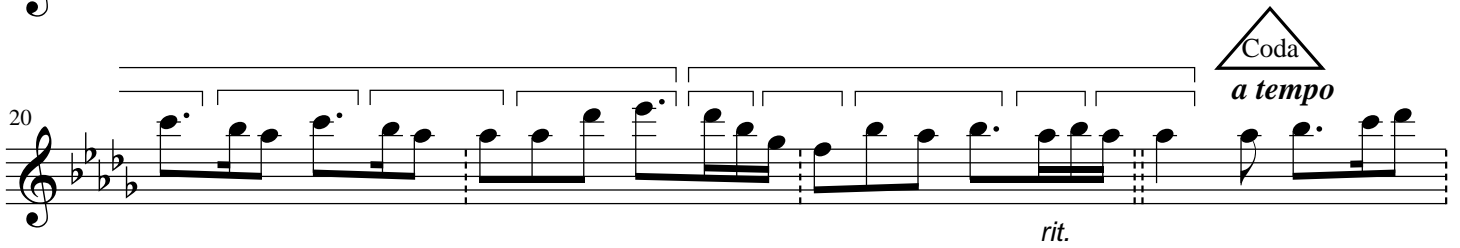
22a 

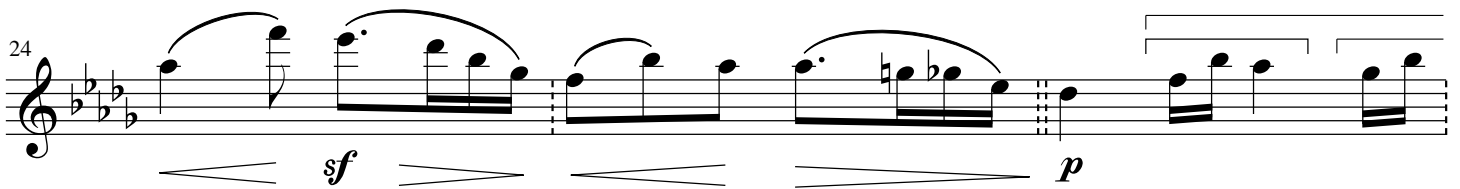
4 

8 

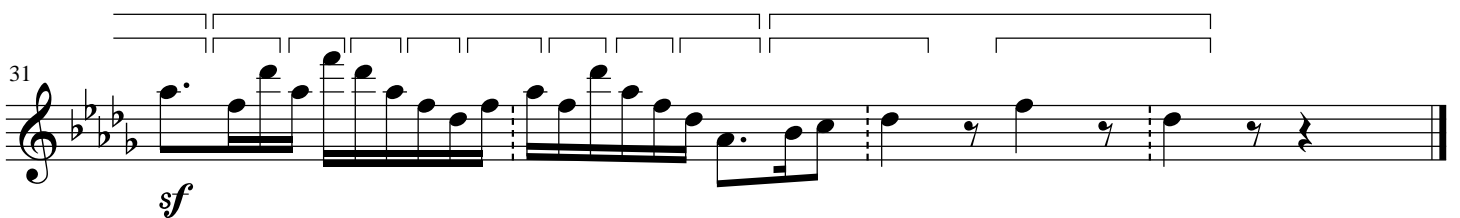
12 

16 

20 

24 

27 

31 

Andantino  $\text{♩} = 104$

22b

Musical staff 1: Treble clef, key signature of three flats, 6/8 time signature. Starts with a repeat sign. Dynamics: *p*. Includes hairpins.

Musical staff 2: Continuation of the melody from staff 1. Dynamics: *p*. Includes hairpins.

Musical staff 3: Continuation of the melody. Includes first and second endings. Dynamics: *p*. Includes hairpins.

Musical staff 4: Continuation of the melody. Dynamics: *p*. Includes hairpins.

Musical staff 5: Continuation of the melody. Dynamics: *p*. Includes hairpins.

Musical staff 6: Continuation of the melody. Dynamics: *p*. Includes hairpins. Tempo marking: *a tempo*.

Musical staff 7: Continuation of the melody. Dynamics: *sf*, *p*. Includes hairpins.

Musical staff 8: Continuation of the melody. Dynamics: *p*. Includes hairpins.

Musical staff 9: Continuation of the melody. Dynamics: *sf*, *p*. Includes hairpins.

Allegretto ♩ = 82

23a

The musical score for piece 23a is written in a single system with ten staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked 'Allegretto' with a quarter note equal to 82 beats per minute. The score includes several structural markers: a triangle labeled 'A' at the beginning, a triangle labeled 'B' above the staff at measure 11, and another triangle labeled 'A' above the staff at measure 33. Dynamics include piano (*p*), fortissimo (*sf*), mezzo-forte (*mf*), and forte (*f*). Articulations such as accents and slurs are used throughout. Performance instructions include hairpins for crescendo and decrescendo, and a dashed line with 'cresc.' indicating a gradual increase in volume. The piece concludes with a fermata on the final note.





24a *Adagio* ♩ = 60

*p*

6

*p*

11

*sf*

15

*sf*

19

*mf* *f*

24

*p*

27

*p*

30

*p*

33

*p*

Adagio ♩ = 60

24b

*p*

*p*

*sf*

*p*

*mf* *f*

*p*

*p*

*p*

*p*

# **The Musical Expression Series**

edited by  
**William R. Higgins**

**Available for Flute, Oboe, Clarinet, Saxophone, and Bassoon**

**Volume 1 - Studies in Musical Expression:**  
from the works of Verroust

**Volume 2 - Studies in Musical Expression:**  
from the works of Barret

**Volume 3 - Studies in Musical Expression:**  
from the works of Ferling

**Volume 4 - 72 Studies in Musical Expression:**  
from the works of Verroust, Barret, and Ferling