

# Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

RH

LH

RH

LH

RH

LH

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

Page 3

Musical score for Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split, featuring three staves of piano music.

**Staff 1 (Top):** RH (right hand) and LH (left hand). The RH starts with a bass note followed by two eighth notes. The LH has a bass note followed by two eighth notes. Measures 1-2. Measure 3 begins with a bass note, followed by a sixteenth-note cluster (marked '3') and a eighth-note cluster (marked '3'). Measure 4 begins with a bass note, followed by a sixteenth-note cluster (marked '3') and a eighth-note cluster (marked '3').

**Staff 2 (Middle):** RH and LH. Measures 1-2. Measure 3 begins with a bass note, followed by a sixteenth-note cluster (marked '3') and a eighth-note cluster (marked '3'). Measure 4 begins with a bass note, followed by a sixteenth-note cluster (marked '3') and a eighth-note cluster (marked '3').

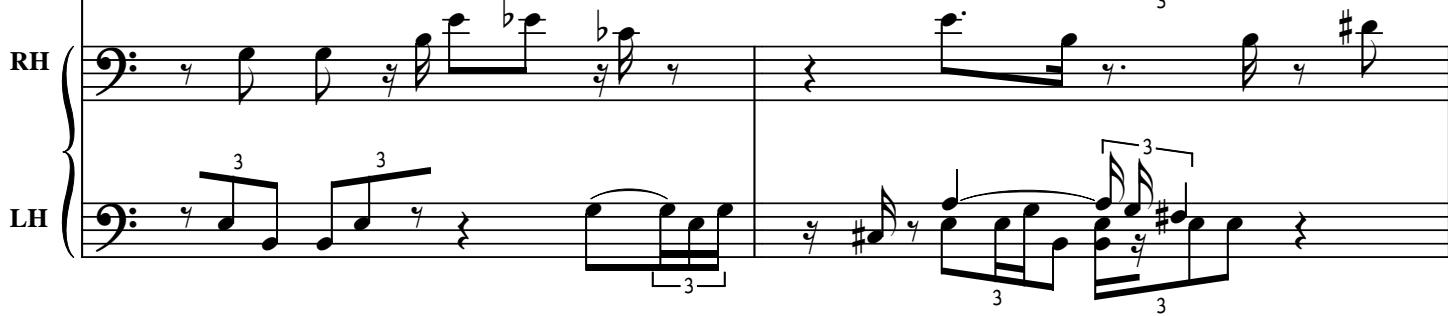
**Staff 3 (Bottom):** RH and LH. Measures 1-2. Measure 3 begins with a bass note, followed by a sixteenth-note cluster (marked '3') and a eighth-note cluster (marked '3'). Measure 4 begins with a bass note, followed by a sixteenth-note cluster (marked '3') and a eighth-note cluster (marked '3').

**Final Measure:** RH and LH. Measure 10 begins with a bass note, followed by a sixteenth-note cluster (marked '3') and a eighth-note cluster (marked '3'). Measure 11 begins with a bass note, followed by a sixteenth-note cluster (marked '3') and a eighth-note cluster (marked '3'). Measure 12 begins with a bass note, followed by a sixteenth-note cluster (marked '3') and a eighth-note cluster (marked '3').

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Page 4

RH {  }

RH {  }

RH {  }

RH {  }

RH {  }

RH {  }

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

Page 5

RH {

LH }

RH {

LH }

RH {

LH }

RH {

LH }

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

Page 6

25

RH

LH

RH

LH

RH

LH

RH

LH

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

Page 7

30

RH {

LH {

RH {

LH {

RH {

LH {

RH {

LH {

35

RH {

LH {

RH {

LH {

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Page 8

RH {  }

RH {  }

RH {  }

RH {  }

40 RH {  }

RH {  }

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

Page 9

RH {  }

45 RH {  }

RH {  }

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

Page 10

RH {

LH }

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

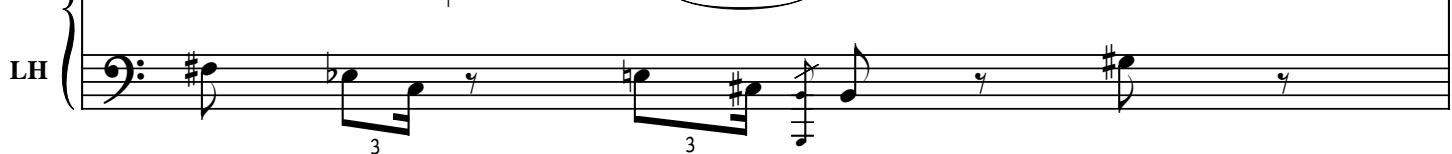
Page 11

RH {  }

RH {  }

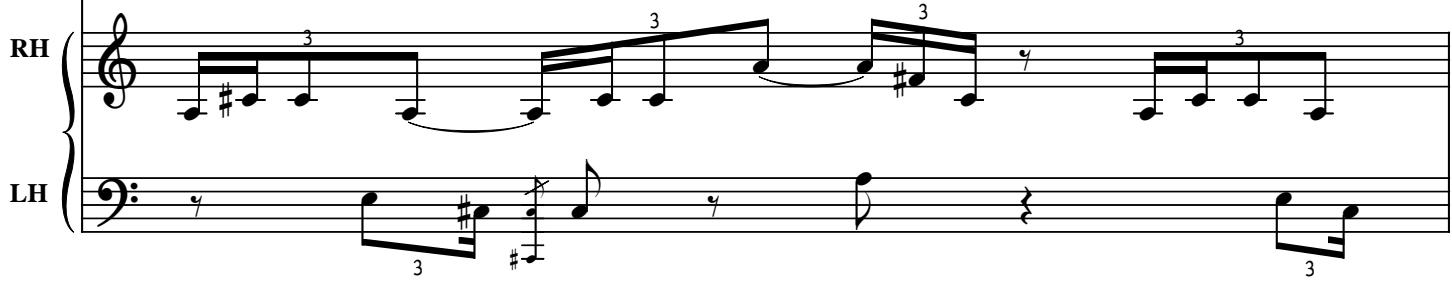
55 RH {  }

LH {  }

RH {  }

RH {  }

LH {  }

RH {  }

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Page 13

RH {

LH }

RH {

LH }

RH {

LH }

RH {

LH }

65 RH {

LH }

RH {

LH }

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Page 14

RH { LH { RH { LH {

This section consists of two systems of piano music. The first system shows the right hand playing eighth-note chords and the left hand providing harmonic support. The second system continues this pattern, with the right hand taking a more prominent melodic role.

RH { LH { RH { LH {

This section consists of two systems of piano music. The right hand plays eighth-note chords, while the left hand provides harmonic support. The bass clef is used for both hands in the lower systems.

RH { LH { RH { LH {

This section consists of two systems of piano music. The right hand plays eighth-note chords, while the left hand provides harmonic support. The bass clef is used for both hands in the lower systems.

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

Musical score for piano, measures 75-78. The score is divided into four sections: RH (right hand) and LH (left hand) in the upper two staves, and RH and LH in the lower two staves. The music is in common time, with a key signature of one flat. Measure 75: RH plays a sixteenth-note pattern with grace notes, LH plays eighth-note pairs. Measure 76: RH continues the sixteenth-note pattern, LH plays eighth-note pairs. Measure 77: RH plays a sixteenth-note pattern with grace notes, LH plays eighth-note pairs. Measure 78: RH plays a sixteenth-note pattern with grace notes, LH plays eighth-note pairs.

A hand-drawn musical score for two hands. The top staff shows RH (right hand) notes on the treble clef staff. The middle staff shows LH (left hand) notes on the bass clef staff, with a continuous eighth-note pattern marked with a '3' below each group of three. The bottom staff shows RH notes on the bass clef staff, with sixteenth-note patterns marked with a '3' below each group of three. The LH staff at the bottom has a continuous eighth-note pattern marked with a '3' below each group of three.

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

A musical score for piano, divided into four staves by large curly braces. The top two staves are for the Right Hand (RH) and the bottom two are for the Left Hand (LH). The music consists of six measures. Measure 1: RH plays eighth notes, LH plays eighth-note pairs. Measure 2: RH eighth-note pairs, LH eighth-note pairs. Measure 3: RH eighth-note pairs, LH eighth-note pairs. Measure 4: RH eighth-note pairs, LH eighth-note pairs. Measure 5: RH eighth-note pairs, LH eighth-note pairs. Measure 6: RH eighth-note pairs, LH eighth-note pairs.

80

RH {

LH {

RH {

LH {

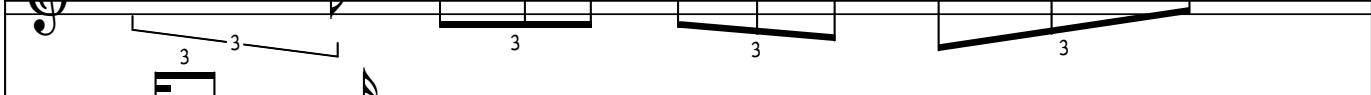
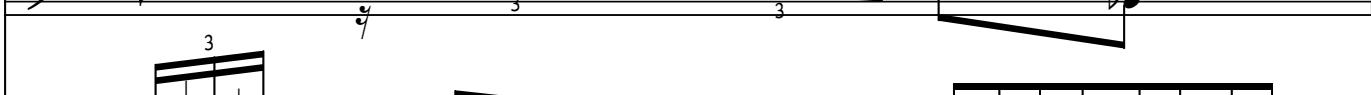
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Page 20

RH {  LH {  RH {  LH { 

90 RH {  LH {  RH {  LH { 

RH {  LH {  RH {  LH { 

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Page 21

RH {

LH {

3 3

RH {

LH {

3 3

95 RH {

LH {

3 3 3

RH {

LH {

3 3 3

RH {

LH {

3

RH {

LH {

3

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

Page 22

Musical score for Op. 21, No. 21, page 22, first system. The score consists of four staves, each with a treble clef and a key signature of one flat. The first two staves are for the Right Hand (RH), and the last two are for the Left Hand (LH). Measure 100 begins with RH playing eighth-note pairs, LH playing eighth-note pairs, RH playing eighth-note pairs, and LH playing eighth-note pairs. The music continues with RH playing eighth-note pairs, LH playing eighth-note pairs, RH playing eighth-note pairs, and LH playing eighth-note pairs.

Musical score for Op. 21, No. 21, page 22, second system. The score consists of four staves, each with a treble clef and a key signature of one flat. The first two staves are for the Right Hand (RH), and the last two are for the Left Hand (LH). The music continues with RH playing eighth-note pairs, LH playing eighth-note pairs, RH playing eighth-note pairs, and LH playing eighth-note pairs.

Musical score for Op. 21, No. 21, page 22, third system. The score consists of four staves, each with a treble clef and a key signature of one flat. The first two staves are for the Right Hand (RH), and the last two are for the Left Hand (LH). The music continues with RH playing eighth-note pairs, LH playing eighth-note pairs, RH playing eighth-note pairs, and LH playing eighth-note pairs.

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Page 23

105

RH

LH

RH

LH

RH

LH

RH

LH

110

RH

LH

RH

LH

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Page 24

RH {

LH }

RH {

LH }

RH {

LH }

RH {

LH }

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

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Musical score for Op. 21, No. 21, Negative Melody on a passage from Orpheus, Rev 12 Split. The score consists of three staves of piano music, divided into three systems.

**System 1:** The first system starts with RH and LH entries. The RH staff uses a treble clef and a bass clef, while the LH staff uses a treble clef. The key signature is one flat. Measure 125 is indicated at the beginning of the second measure of the first system. The RH part features eighth-note chords and sixteenth-note patterns, while the LH part provides harmonic support with eighth-note chords.

**System 2:** The second system begins with RH and LH entries. The RH staff uses a treble clef and a bass clef, and the LH staff uses a treble clef. The key signature changes to one sharp. The RH part includes eighth-note chords and sixteenth-note patterns, while the LH part provides harmonic support with eighth-note chords.

**System 3:** The third system begins with RH and LH entries. The RH staff uses a treble clef and a bass clef, and the LH staff uses a treble clef. The key signature changes to one sharp. The RH part includes eighth-note chords and sixteenth-note patterns, while the LH part provides harmonic support with eighth-note chords.

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

RH { G clef, 2 measures of eighth-note chords.  
LH { G clef, 2 measures of eighth-note chords.

RH { B clef, 2 measures of eighth-note chords.  
LH { B clef, 2 measures of eighth-note chords.

RH { G clef, 2 measures of eighth-note chords.  
LH { G clef, 2 measures of eighth-note chords.

RH { A clef, 2 measures of eighth-note chords.  
LH { A clef, 2 measures of eighth-note chords.

RH { B clef, 2 measures of eighth-note chords.  
LH { B clef, 2 measures of eighth-note chords.

RH { G clef, 2 measures of eighth-note chords.  
LH { G clef, 2 measures of eighth-note chords.

RH { A clef, 2 measures of eighth-note chords.  
LH { A clef, 2 measures of eighth-note chords.

RH { B clef, 2 measures of eighth-note chords.  
LH { B clef, 2 measures of eighth-note chords.

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Page 28

RH { Treble Clef  
LH { Bass Clef

3 3 3 3 3 3

RH { Treble Clef  
LH { Bass Clef

3 3 3 3 3 3

140

RH { Treble Clef  
LH { Bass Clef

3 3 3 3 3 3

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

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Musical score for Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split, featuring four staves (RH and LH pairs) across three systems.

**System 1:**

- RH (Treble Clef):** Starts with a sixteenth-note pattern (F#-G#-A#-B#), followed by eighth-note pairs (E-G#), and then a sixteenth-note pattern (D-G#-A#-B#).
- LH (Treble Clef):** Starts with a sixteenth-note pattern (F#-G#-A#-B#), followed by eighth-note pairs (E-G#), and then a sixteenth-note pattern (D-G#-A#-B#).
- RH (Treble Clef):** Starts with a sixteenth-note pattern (F#-G#-A#-B#), followed by eighth-note pairs (E-G#), and then a sixteenth-note pattern (D-G#-A#-B#).
- LH (Bass Clef):** Starts with a sixteenth-note pattern (F#-G#-A#-B#), followed by eighth-note pairs (E-G#), and then a sixteenth-note pattern (D-G#-A#-B#).

**System 2:**

- RH (Treble Clef):** Starts with a sixteenth-note pattern (B-F-B-F), followed by eighth-note pairs (B-F), and then a sixteenth-note pattern (B-F-B-F).
- LH (Treble Clef):** Starts with a sixteenth-note pattern (B-F-B-F), followed by eighth-note pairs (B-F), and then a sixteenth-note pattern (B-F-B-F).
- RH (Treble Clef):** Starts with a sixteenth-note pattern (B-F-B-F), followed by eighth-note pairs (B-F), and then a sixteenth-note pattern (B-F-B-F).
- LH (Bass Clef):** Starts with a sixteenth-note pattern (B-F-B-F), followed by eighth-note pairs (B-F), and then a sixteenth-note pattern (B-F-B-F).

**System 3:**

- RH (Treble Clef):** Starts with a sixteenth-note pattern (F#-G#-A#-B#), followed by eighth-note pairs (E-G#), and then a sixteenth-note pattern (D-G#-A#-B#).
- LH (Treble Clef):** Starts with a sixteenth-note pattern (F#-G#-A#-B#), followed by eighth-note pairs (E-G#), and then a sixteenth-note pattern (D-G#-A#-B#).
- RH (Treble Clef):** Starts with a sixteenth-note pattern (F#-G#-A#-B#), followed by eighth-note pairs (E-G#), and then a sixteenth-note pattern (D-G#-A#-B#).
- LH (Bass Clef):** Starts with a sixteenth-note pattern (F#-G#-A#-B#), followed by eighth-note pairs (E-G#), and then a sixteenth-note pattern (D-G#-A#-B#).

**Final Measures:**

- RH (Treble Clef):** Starts with a sixteenth-note pattern (F#-G#-A#-B#), followed by eighth-note pairs (E-G#), and then a sixteenth-note pattern (D-G#-A#-B#).
- LH (Treble Clef):** Starts with a sixteenth-note pattern (F#-G#-A#-B#), followed by eighth-note pairs (E-G#), and then a sixteenth-note pattern (D-G#-A#-B#).
- RH (Treble Clef):** Starts with a sixteenth-note pattern (F#-G#-A#-B#), followed by eighth-note pairs (E-G#), and then a sixteenth-note pattern (D-G#-A#-B#).
- LH (Bass Clef):** Starts with a sixteenth-note pattern (F#-G#-A#-B#), followed by eighth-note pairs (E-G#), and then a sixteenth-note pattern (D-G#-A#-B#).

Measure 150: RH starts with a sixteenth-note pattern (F#-G#-A#-B#), followed by eighth-note pairs (E-G#), and then a sixteenth-note pattern (D-G#-A#-B#). LH starts with a sixteenth-note pattern (F#-G#-A#-B#), followed by eighth-note pairs (E-G#), and then a sixteenth-note pattern (D-G#-A#-B#).

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Musical score for Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split. The score consists of four staves, divided into two systems by a vertical bar line.

**System 1:**

- RH (Top Staff):** Treble clef, key signature of three sharps. Notes include a grace note, a sixteenth-note cluster, eighth notes, and sixteenth-note patterns.
- LH (Second Staff):** Treble clef, key signature of three sharps. Notes include eighth notes, sixteenth-note patterns, and a grace note.
- RH (Third Staff):** Treble clef, key signature of three sharps. Notes include eighth notes, sixteenth-note patterns, and grace notes.
- LH (Bottom Staff):** Bass clef, key signature of three sharps. Notes include eighth notes, sixteenth-note patterns, and grace notes.

**System 2:**

- RH (Top Staff):** Treble clef, key signature of three sharps. Measures start with a grace note followed by sixteenth-note patterns. Measure 3 is indicated by a bracket under the LH staff.
- LH (Second Staff):** Treble clef, key signature of three sharps. Measures start with eighth-note patterns followed by sixteenth-note patterns. Measure 3 is indicated by a bracket under the RH staff.
- RH (Third Staff):** Bass clef, key signature of three sharps. Measures start with eighth-note patterns followed by sixteenth-note patterns. Measure 3 is indicated by a bracket under the LH staff.
- LH (Bottom Staff):** Bass clef, key signature of three sharps. Measures start with eighth-note patterns followed by sixteenth-note patterns. Measure 3 is indicated by a bracket under the RH staff.

**Final System:**

- RH (Top Staff):** Treble clef, key signature of one sharp. Measures 155-156. Includes grace notes and sixteenth-note patterns. Measure 155 has a bracket under the RH staff labeled "3".
- LH (Second Staff):** Treble clef, key signature of one sharp. Measures 155-156. Includes grace notes and sixteenth-note patterns. Measure 156 has a bracket under the LH staff labeled "3".
- RH (Third Staff):** Bass clef, key signature of one sharp. Measures 155-156. Includes grace notes and sixteenth-note patterns. Measure 156 has a bracket under the RH staff labeled "3".
- LH (Bottom Staff):** Bass clef, key signature of one sharp. Measures 155-156. Includes grace notes and sixteenth-note patterns. Measure 156 has a bracket under the LH staff labeled "3".

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Page 32

RH { L3 3 3 3

RH { 3 3 3 3

RH { 3 3 3

RH { 3 3

160 RH { L3 3 L3 3

RH { 3 3 3 3

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

Page 33

RH {

LH }

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

A musical score for piano, divided into two staves by a brace. The top staff is labeled "RH" and the bottom staff is labeled "LH". The music consists of six measures. Measure 1: RH plays a eighth note followed by a sixteenth-note pair, LH plays a eighth note followed by a sixteenth-note pair. Measure 2: RH plays a eighth note followed by a sixteenth-note pair, LH plays a eighth note followed by a sixteenth-note pair. Measure 3: RH plays a eighth note followed by a sixteenth-note pair, LH plays a eighth note followed by a sixteenth-note pair. Measure 4: RH plays a eighth note followed by a sixteenth-note pair, LH plays a eighth note followed by a sixteenth-note pair. Measure 5: RH plays a eighth note followed by a sixteenth-note pair, LH plays a eighth note followed by a sixteenth-note pair. Measure 6: RH plays a eighth note followed by a sixteenth-note pair, LH plays a eighth note followed by a sixteenth-note pair.

RH { Treble Clef, 3 sharps, 4 measures. Measures 1-4: Bass notes B, F#, D, A. Measures 5-8: Bass notes C#, G, D, A. Measures 9-12: Bass notes E, B, F#, D. Measures 13-16: Bass notes A, E, B, F#. Measures 17-20: Bass notes D, A, E, B. Measures 21-24: Bass notes G, D, A, E. Measures 25-28: Bass notes C#, G, D, A. Measures 29-32: Bass notes F#, C#, G, D. Measures 33-36: Bass notes B, F#, D, A. Measures 37-40: Bass notes E, B, F#, D. Measures 41-44: Bass notes A, E, B, F#. Measures 45: Bass note E. LH { Treble Clef, 3 flats, 5 measures. Measures 1-4: Eighth-note pairs (B, A, G, F#). Measures 5-8: Eighth-note pairs (D, C#, B, A). RH { Treble Clef, 3 sharps, 12 measures. Measures 1-4: Bass notes B, F#, D, A. Measures 5-8: Bass notes C#, G, D, A. Measures 9-12: Bass notes E, B, F#, D. Measures 13-16: Bass notes A, E, B, F#. Measures 17-20: Bass notes D, A, E, B. Measures 21-24: Bass notes G, D, A, E. Measures 25-28: Bass notes C#, G, D, A. Measures 29-32: Bass notes F#, C#, G, D. Measures 33-36: Bass notes B, F#, D, A. Measures 37-40: Bass notes E, B, F#, D. Measures 38-41: Bass notes A, E, B, F#. Measures 42-45: Bass notes D, A, E, B. LH { Bass Clef, 3 sharps, 12 measures. Measures 1-4: Eighth-note pairs (B, A, G, F#). Measures 5-8: Eighth-note pairs (D, C#, B, A). Measures 9-12: Eighth-note pairs (E, D, C#, B). Measures 13-16: Eighth-note pairs (A, G, F#, E). Measures 17-20: Eighth-note pairs (D, C#, B, A). Measures 21-24: Eighth-note pairs (G, F#, E, D). Measures 25-28: Eighth-note pairs (C#, B, A, G). Measures 29-32: Eighth-note pairs (F#, E, D, C#). Measures 33-36: Eighth-note pairs (B, A, G, F#). Measures 37-40: Eighth-note pairs (D, C#, B, A). Measures 38-41: Eighth-note pairs (E, D, C#, B). Measures 42-45: Eighth-note pairs (A, G, F#, E).

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

Page 35

# P

RH {

LH {

175

3

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

This image shows four systems of piano sheet music, each with two staves: Right Hand (RH) in treble clef and Left Hand (LH) in bass clef.

- System 1:** The RH staff features a sixteenth-note pattern with grace notes and a measure of eighth-note pairs. The LH staff has a sustained note followed by eighth-note pairs.
- System 2:** The RH staff contains a sixteenth-note run with a fermata over the third note. The LH staff has eighth-note pairs.
- System 3:** The RH staff includes a sixteenth-note run with a fermata over the third note. The LH staff has eighth-note pairs.
- System 4:** The RH staff consists of eighth-note pairs. The LH staff has eighth-note pairs.
- System 5:** The RH staff features a sixteenth-note run with a fermata over the third note. The LH staff has eighth-note pairs.
- System 6:** The RH staff consists of eighth-note pairs. The LH staff has eighth-note pairs.
- System 7:** The RH staff features a sixteenth-note run with a fermata over the third note. The LH staff has eighth-note pairs.
- System 8:** The RH staff consists of eighth-note pairs. The LH staff has eighth-note pairs.
- System 9:** The RH staff features a sixteenth-note run with a fermata over the third note. The LH staff has eighth-note pairs.
- System 10:** The RH staff consists of eighth-note pairs. The LH staff has eighth-note pairs.

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Page 37

RH {

LH }

## Op. 21. No. 21. Negative Melody on a passage from Orpheus, Rev 12 Split

Page 38

RH { Treble Clef, Common Time  
LH { Bass Clef, Common Time

1 2

190

RH { Treble Clef, Common Time  
LH { Bass Clef, Common Time