

2 In bb. 154, 155, 158 there is c sharp sounding complementarily as a grace-note.

3 In b. 166 there should be a natural instead of f natural.

4 Groups db and bc (grace-notes only) are brought together in b. 167; instead of first c sharp there should be c natural; evidently, it doesn't appear here to avoid conflict of octave with a clearly

sounding c natural, which complements group db in b. 168.

5 Bb. 168 - 169 (almost entirely) display group bb; the missing sound f sharp appears at the beginning of the next group dc; besides three superfluous sounds are sounding: a flat, f natural, e natural. The given passage is similar to conclusion of movement one of the First Sonata by Boulez.

Diagram I

Diagram I consists of two systems of musical notation, labeled I and II. Each system contains five staves. The notes are represented by circles with stems, and some have accidentals (sharps, flats, naturals). The staves are labeled with letters 'a' through 'e' on the right side. System I shows a sequence of notes across the staves, with a vertical line indicating a measure boundary. System II follows a similar pattern. The notation is dense, with many notes clustered together, particularly in the lower staves.

III

System III, measures 1-5. The notation includes various musical symbols such as notes, rests, and accidentals across five staves labeled a through e.

IV

System IV, measures 1-5. The notation includes various musical symbols such as notes, rests, and accidentals across five staves labeled a through e.

V

System V, measures 1-5. The notation includes various musical symbols such as notes, rests, and accidentals across five staves labeled a through e.