

Felipe Lara

# Chambered Spirals



# Chambered Spirals

for large ensemble

*commissioned by Johns Hopkins University (Catalyst Award)*

*Dedicated to Johanna Breton Mendez*

Felipe Lara (2020)

b. 1979

Flute

Oboe

Clarinet in B♭

Baritone Saxophone

Horn in F

Percussion I

Percussion II

Piano

Harp

Violin I

Violin II

Viola

Violoncello

Tempo: ♩ = 52

Rehearsal Markers: 1, 2, 3, 4, 5

Dynamic markings: *pp*, *p*, *pppp*, *f*, *mf*, *ff*, *ppp*, *fff*, *sim.*

Performance instructions:

- Flute: *pizz.*
- Clarinet in B♭: *slap*
- Baritone Saxophone: *slap*
- Horn in F: *slap*
- Percussion I: *Bass Dr.*, *Inside Piano*, *Low palm thunder sound board*, *Thunder sound*
- Percussion II: *Short strings behind bridge pins*, *scrape with nails or soft guitar pick*, *Metal stress bar*, *Hard mallet*
- Piano: *Ebow*, *pizz.*, *Inside piano*, *Palm attack on lower strings; Thunder sound*, *8<sup>va</sup>*, *sim.*, *8<sup>va</sup>*, *Ped.*
- Harp: *Palm attack on lower strings; Thunder sound*, *8<sup>va</sup>*, *Short strings behind bridge pins*, *scrape with nails or soft guitar pick*
- Violin I: *con sord.* (Artino practice mute), *(blend with winds)*
- Violin II: *con sord.* (Artino practice mute), *(blend with winds)*
- Viola: *con sord.* (Artino practice mute), *(blend with winds)*
- Violoncello: *con sord.* (Artino practice mute), *(blend with winds)*

\*Inside piano harmonics/multiphonics  
Partials should get higher as the fundamentals get lower  
(Attack w/o pedal and immediately catch resonance for best results)

Fl.

44

34

24

44

air noise (no pitch)  
sh...  
pppff

Ob.

Cl.

air noise (no pitch)  
sh...  
pppff

B. Sx.

air noise (no pitch)  
sh...  
pppff

Hn.

Remove mouthpiece

(mouthpiece off)  
air noise (no pitch)  
sh...  
pppff

Perc. I

44

34

24

44

Tamtam  
arco  
ppp<ff

Perc. II

bowed  
8vb...  
ppppff

Pno.

ord.  
mp

(ord.)  
mp

5

3

5

5

Ped.

8vb...

Hp.

ord.  
mp

5

5

3

Vln. I

44

34

24

44

5  
ffppp<ff  
3  
pppff  
pppff  
sul tasto  
circular bowing  
sul pont.  
ppff

Vln. II

5  
ffpppff  
pppff

Vla.

ffpppff  
5  
pppff  
pppff

Vc.

ffpppff  
5  
pppff  
5  
pppff  
pppff

6

7

8

9

Fl.

4

4

5

4

3

4

2

4

ord.

$pp$

$p$

$(p)$

$pppp$

Ob.

4

4

5

4

3

4

2

4

ord.

$pp$

$p$

$(p)$

$pppp$

Cl.

4

4

5

4

3

4

2

4

ord.

$pp$

$p$

$(p)$

$pppp$

B. Sx.

4

4

5

4

3

4

2

4

ord.

$pp$

$p$

$(p)$

$pppp$

Hn.

Reinsert mouthpiece

4

4

5

4

3

4

2

4

ord.

$pp$

$p$

$(p)$

$pppp$

Perc. I

B.D.

4

4

5

4

3

4

2

4

$pp$

Perc. II

Low palm thunder sound board

4

4

5

4

3

4

2

4

$f$

Short strings behind bridge pins

Pno.

$f$

pizz.

$p$

(pizz.)

$mp$

$8^{rb}$

Hp.

$f$

$p$

$mp$

behind bridge pins  
scrape

$mf$

Vln. I

4

4

5

4

3

4

2

4

ord.

$ppp$

$ff$

$ppp$

$ff$

$mf$

$f$

$pppp$

Vln. II

4

4

5

4

3

4

2

4

ord.

$ppp$

$ff$

$ppp$

$ff$

$mf$

$f$

$pppp$

Vla.

4

4

5

4

3

4

2

4

ord.

$ppp$

$ff$

$ppp$

$ff$

$mf$

$f$

$pppp$

Vc.

4

4

5

4

3

4

2

4

ord.

$ppp$

$ff$

$ppp$

$ff$

$mf$

$f$

$pppp$

10

11

12

13

Fl. *pizz.* *f* *2/4* *4/4* *3/4*

Ob.

Cl. *slap* *f*

B. Sx. *slap* *f*

Hn. *slap* *f* Remove mouthpiece

Perc. I *2/4* *4/4* *3/4*

Perc. II Metal stress bar

Pno. *ord.* *mp* *3* *5* *8vb*

Hp. *sfz* *ord.* *mp* *5* *3* *5*

Vln. I *2/4* *4/4* *3/4* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vln. II *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vla. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vc. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

17

18

19

20

Fl.

5

4

ord.

3

6

( $\dot{}$ )

$pp$

$mp$

$ppp$

3

4

2

4

pizz.

$f$

4

4

Ob.

$pp$

$mp$

$ppp$

$f$

Cl.

ord.

3

6

$pp$

$mp$

$ppp$

B. Sx.

ord.

3

6

$pp$

$mp$

$ppp$

$f$

Hn.

ord.

3

6

$pp$

$mp$

$ppp$

$f$

Perc. I

5

4

3

4

2

4

4

4

Perc. II

mf

$f$

Pno.

$f$

3

6

8<sup>vb</sup>

Hp.

mf

Vln. I

5

4

"mf"

3

6

"ff"

$ppp$

3

4

2

4

$ppp$

4

4

Vln. II

"mf"

3

6

"ff"

$ppp$

$ppp$

Vla.

"mf"

3

6

"ff"

$ppp$

$ppp$

Vc.

"mf"

3

6

"ff"

$ppp$

$ppp$

21

22

23





[illegible]

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ord.

pp

mf

(mf)

ppp

Metal stress bar

ffz

Select 5 resonant harmonics/multiphonics on the A string

#1

8<sup>vb</sup>

8<sup>vb</sup>

30

31

32

33

34

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

35

36

37

38

[illegible]

ord.

Fl.

ppp mp

5/4

3/4

2/4

4/4

airry focused

Ob.

ppp mp

bend

Cl.

ppp mp

B. Sx.

ppp mp

Hn.

ppp mp

frul.

ord.

Perc. I

5/4

3/4

2/4

4/4

(21 attacks)

(13 attacks)

(8 attacks)

Perc. II

ffz ppp

ffz pp

ffz p

Pno.

ffz

#2

8<sup>vb</sup>

#3

8<sup>vb</sup>

#4

8<sup>vb</sup>

Hp.

Vln. I

ppp f

5/4

3/4

2/4

4/4

Vln. II

ppp f

ppp f

ppp f

Vla.

senza vib.

ppp f

ppp f

ppp f

Vc.

senza vib.

ppp f

ppp f

ppp f

ppp f

44

45

46

47



The musical score is for "The Great Wall" by John Williams, in 4/4 time. The score is divided into three measures. The instruments and their parts are as follows:

- Fl.** (Flute): Tongue ram. Measure 1:  $f''$ . Measure 3:  $(f'')$ .
- Ob.** (Oboe): Silent.
- Cl.** (Clarinet): Silent.
- B. Sx.** (Bass Saxophone): Slap. Measure 1:  $p_{sub} > pp$ . Measure 2:  $p > pp$ . Measure 3:  $p > pp$ .
- Hn.** (Horn): Popping sound, Palm smack on mouthpiece (or other equivalent sounding technique). Measure 1:  $f'' > pp$ . Measure 2:  $f'' > pp$ . Measure 3:  $f'' > pp$ .
- Perc. I** (Percussion I): Dampen Tam-tam, Guiro. Measure 1:  $p > pp$ . Measure 2:  $p > pp$ . Measure 3:  $p > pp$ .
- Perc. II** (Percussion II): Short strings behind bridge pins. Measure 1:  $p > pp$ . Measure 2:  $p > pp$ . Measure 3:  $p > pp$ .
- Pno.** (Piano): Scrape, credit card or similar on tuning pegs. Measure 1:  $p > pp$ . Measure 2:  $p > pp$ . Measure 3:  $p > pp$ .
- Hp.** (Harp): Silent.
- Vln. I** (Violin I): Ricochet. Measure 1:  $f'' > pp$ . Measure 3:  $f'' > pp$ .
- Vln. II** (Violin II): Ricochet. Measure 1:  $f'' > pp$ . Measure 3:  $f'' > pp$ .
- Vla.** (Viola): Ricochet. Measure 1:  $f'' > pp$ . Measure 3:  $f'' > pp$ .
- Vc.** (Violoncello): Ricochet. Measure 1:  $f'' > pp$ . Measure 3:  $f'' > pp$ .





## Enjoy Ebow sustain; wait for Perc. II to get back to position ☺

## Enjoy Elbow sustain; wait for Perc. II to get back to position

## Enjoy Ebow sustain; wait for Perc. II to get back to position

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*p* *pp* *p > pp* *p* *pp*

*mf* *> pp*

*ff* *pp*

*mf* *> pp*

*mf* *> pp*

*p* *> pp* *p* *> pp* *p* *> pp* *p* *> pp* *p* *> pp*

*p* *> pp* *p* *> pp* *p* *> pp* *p* *> pp* *p* *> pp*

*p* *> pp* *p* *> pp* *p* *> pp* *p* *> pp* *p* *> pp*

*p* *> pp* *p* *> pp* *p* *> pp* *p* *> pp* *p* *> pp*

*mf* *> pp*

*f* *> pp*

*f* *> pp*

*f* *> pp*

*f* *> pp*

Enjoy Ebow sustain;  
wait for Perc. II  
to get back to position

walk back to percussion setup

Enjoy Ebow sustain;  
wait for Perc. II  
to get back to position

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

5 woodblocks

mf

pp

4 toms + Bass drum

3

p

mp

mf

pp

p

mp

Perc. II

5 Roto toms or 3 plus bongos

mf

pp

p

mp

mf

mf

pp

p

mp

mf

mf

pp

p

mp

5 Temple blocks

mf

pp

p

mp

mf

mf

pp

p

mp

mf

mf

pp

p

mp

Pno.

(Ebow)

(Ped.)

Hp.

Vln. I

pppp

ff

pp

Vln. II

pppp

ff

pp

Vla.

pppp

ff

pp

Vc.

pppp

ff

pp

[illegible]

Fl. **4/4** airy  $pppp$  focused  $p$  (focused)  $(p)$  airy  $pppp$  airy focused  $pppp$   $p$

Ob.  $pppp$   $p$   $(p)$   $pppp$

Cl. airy sempre legato  $pppp$  focused  $p$  (focused)  $(p)$  airy  $pppp$

B. Sx. **Alto Sax** airy sempre legato  $pppp$   $p$  (focused)  $(p)$  airy  $pppp$

Hn. (con sord.) airy sempre legato  $pppp$  focused  $p$

Perc. I **Marimba**  $mf$   
\*prepared with mallets that create material ricochets (insert mallet between C, D and A♭, B♭)

Perc. II **Vibraphone** arco  $pp$   $mp$  Ped.  $\longrightarrow$

Pno.  $mf$  Ped.

Hp.  $mf$

Vln. I **4/4**  $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$

Vln. II  $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$

Vla.  $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$

Vc.  $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$   $ff$   $ppp$

Fl. (p) (focused) → airy pppp airy pppp  
 Ob. pppp  
 Cl. (airy) pppp focused (focused) → airy (p) pppp  
 A. Sx. (airy) pppp focused (focused) → airy (p) pppp  
 Hn. (focused) → airy (p) pppp  
 Perc. I  
 Perc. II (arco) ppp < mp Ped. →  
 Pno. 3 5 5 3 5 8<sup>th</sup> loco 5  
 Hp. 5 3  
 Vln. I ff ppp ff ppp ff ppp ff ppp  
 Vln. II pp < ff ppp ff ppp ff ppp ff ppp ff ppp ff  
 Vla. ppp ff ppp ff ppp ff ppp ff ppp ff ppp ff  
 Vc. ppp ff ppp ff ppp ff ppp ff ppp ff ppp ff

[illegible]

Fl. (airy) frul. *pppp* *p* *pppp*

Ob. *pppp*

Cl. (airy) → focused (focused) → airy *p* (*p*) *ppp*

A. Sx. airy *pppp* *p* (*p*)

Hn. (focused) → airy via sord. senza sord. + *pppp*

Perc. I (prepared) \* mallet placed between A and B *mf*

Perc. II *pp* *mp* *ppp* *mf*  
Pcd. →

Pno. 5 3 5 5 8va 8va loco 5

Hp. 5 8va loco 5

Vln. I *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vln. II *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vla. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vc. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*



[illegible]

[illegible]

[illegible]

Fl. *airy* *pppp* *p* *(p)* *pppp* *(airy) → focused* *(focused) → airy*

Ob. *sempre legato* *pppp*

Cl. *(airy)*

A. Sx. *airy* *pppp* *p* *(p)* *pppp* *(airy) → focused* *(focused) → airy*

Hn. *airy* *pppp*

Perc. I *(prepared)*  
*(mallets between D, E, and F#, G#)* *mf*

Perc. II *ppp* *mp*  
Ped. *→*

Pno. *5* *3* *5* *3* *5* *8va* *5* *3*

Hp. *5* *3*

Vln. I *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vln. II *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vla. *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vc. *ppp* *mf* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp*

Fl. airy sempre legato (airy) → focused (focused) → 28

Ob. *p* (p) *pppp* *pppp* <

Cl. focused (focused) → airy (p) *pppp* *pppp* < (airy) —

A. Sx. airy (airy) → focused *pppp* *p* (p) (focused) →

Hn.

Perc. I (prepared) (mallets between G, A and Eb, Db) *mf*

Perc. II *ppp* < *mf* Ped. →

Pno.

Hp.

Vln. I *ff* *ppp* < *ff* *ppp* < *ff* *ppp* *ppp* < *ff* *ppp* *ppp* < *ff* *ppp* < *ff* *ppp* <

Vln. II *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* <

Vla. *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* <

Vc. *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* <

Fl. airy

Ob.

Cl.

A. Sx. airy

Hn.

Perc. I (prepared) remove all preparation

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

106 107 108 109

Fl.

24

44

key click

air noise

3

3

24

34

key click

30

Ob.

p

pppp

key click

ff

sh...

ff

key click

ff

Cl.

p

pppp

key click

to Bass Clarinet

Bass Clarinet

slap

3 frul.

key click

ff

A. Sx.

slap

key click

slap

key click

Hn.

brassy

ord.

frul.

Perc. I

deadstroke

Perc. II

mallet

to Temple Blocks  
(or 5 chambered objects/instruments)

Pno.

pizz.

f

pizz.

f

Ped.

Hp.

Vln. I

mf

mp

arco

mf sub

(mf) > ppp

pizz.

mf

pizz.

mf

arco

mf

(mf) > ppp

Vln. II

ff

ppp

ff

ppp

Vla.

ff

ppp

ff

ppp

Vc.

ff

ppp

110

111

112

113

114

This musical score page contains measures 115 through 118. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

**Measure 115:** The woodwinds enter with a melodic line. Flute and Oboe play a half note G4, followed by a half note A4. Bass Clarinet and Alto Saxophone play a half note G3. The strings play a half note G2. The percussion section is active with a snare drum and a tom-tom.

**Measure 116:** The woodwinds continue their melodic line. Flute and Oboe play a half note B4, followed by a half note C5. Bass Clarinet and Alto Saxophone play a half note A3. The strings play a half note G2. The percussion section is active with a snare drum and a tom-tom.

**Measure 117:** The woodwinds continue their melodic line. Flute and Oboe play a half note D5, followed by a half note E5. Bass Clarinet and Alto Saxophone play a half note B3. The strings play a half note G2. The percussion section is active with a snare drum and a tom-tom.

**Measure 118:** The woodwinds continue their melodic line. Flute and Oboe play a half note F5, followed by a half note G5. Bass Clarinet and Alto Saxophone play a half note C4. The strings play a half note G2. The percussion section is active with a snare drum and a tom-tom.



Musical score for measures 119-122. The score is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Baritone Saxophone (Bari. Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Pedal (Ped.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score is divided into four measures, numbered 119, 120, 121, and 122. The tempo is marked as ♩ = 66. The time signature changes from 4/4 to 5/8 in measure 119, then back to 4/4 in measure 120, and finally to 3/4 in measure 121.

Key performance instructions and markings include:

- Flute (Fl.):** *mf*, *frul.*, *(mf)*, *ppp*, *ff*, *mf*, *pppp*.
- Oboe (Ob.):** *sfz (f)*, *mf*, *ppp*, *mf*, *pp*, *bend*.
- Bassoon (B. Cl.):** *ord.*, *mf*, *ppp*, *airry*, *pppp*, *pp*.
- Baritone Saxophone (Bari. Sax.):** *airry*, *pppp*, *pp senza cresc.*, *#39*.
- Horn (Hn.):** *ord.*, *mf*, *pp*, *Remove mouthpiece*.
- Percussion I (Perc. I):** *mf*, *filter sweep*, *resonant stick of choice rubbed on edge of bass drum or resonant instrument/object of choice*, *stick tip*, *grip*, *secco*, *p*.
- Percussion II (Perc. II):** *mf*, *5*, *(mf)*, *5*, *5*, *ppp*.
- Piano (Pno.):** *(pizz.)*, *sfz*, *ff*, *gestopft*, *mp*, *mf*.
- Pedal (Ped.):** *Ped.*
- Violin I (Vln. I):** *arco*, *pizz.*, *sub. p*, *p*, *sul D*, *(mf)*.
- Violin II (Vln. II):** *ord.*, *ff senza dim.*, *pizz.*, *sfz*, *3*, *sfz*, *mf*, *(mf)*, *sul D*.
- Viola (Vla.):** *ord.*, *sul D*, *pp senza dim.*, *mf*, *pppp*.
- Violoncello (Vc.):** *ord.*, *mf*, *(mf)*, *pppp*, *sul D pizz.*.

Fl. *air noise*  
*sh...*  
*(pppp)* *ff*  
*frul.*  
*mf*  
*ord.*  
*(mf)* *pppp*

Ob. *mf* *pp sub* *mf* *pppp*

B. Cl. *airy*  
*ff > f*  
*ppp*

Bari. Sax. *slap*  
*(pp)* *ff sub*  
*p* *f*  
*#45*

Hn. *(mouthpiece off)*  
*air noise*  
*sh...*  
*pppp* *ff* *ppp* *ff*

Perc. I *sim.*  
*tip* *grip*  
*secco*  
*mf* *ff* *mp*

Perc. II *air noise*  
*(rub brush over surface of skin on percussion of choice, use as many surfaces as desired)*  
*pp* *ff* *mf* *(mf)* *ppp* *mf sub* *(mf)*

Pno. *gestopft*  
*ffz*  
*mp* *mf*  
*Ped.*

Hp.

Vln. I *mf* *f* *mf* *(mf)* *pppp* *mf sub.* *pizz.*

Vln. II *sfz* *ffz* *ffz* *arco sul D* *mf* *pppp* *mf sub.* *pizz.*

Vla. *sul D* *pppp* *ff* *ord. sul A* *f* *pppp*

Vc. *arco sul D* *pppp* *ff* *ord.* *f* *pppp* *mf sub.* *pizz.*

123 124 125 126

34

Fl. *airy* *pppp* *mf* *focused* *(mf)* *pppp*

Ob. *mf* *pp* *gliss.*

B. Cl. *(airy)* *focused* *mf* *pppp* *slap* *sffz* *ord.* *ff*

Bari. Sax. *#43* *pp senza dim.* *(pp)* *ff* *slap*

Hn. *sh...* *pppp* *ff*

Perc. I *mf* *ff* *mp* *tip* *grip* *secco*

Perc. II *ppp mf sub* *(mf)* *ppp mf sub* *(mf)* *ppp* *ppp < ff*

Pno. *(mf)*

Hp.

Vln. I *pizz.* *(mf)* *arco sul pont.* *mf senza dim.* *(mf)* *pppp* *ppp* *ff*

Vln. II *(mf)* *ff* *arco sul tasto* *pp* *(pp) > pppp* *pizz.* *sffz* *ppp* *ff*

Vla. *mf senza dim.* *(mf)* *pppp*

Vc. *mf* *sul pont.* *ord.* *mf* *ppp*

127 128 129 130

Fl. *air noise*  
*sh...*  
*pppp* — *ff*

Ob. *p* < *f* (*f*) — *mf*

B. Cl. *ff* airy *pppp* focused *mf senza dim.*

Bari. Sax. *ff* *p* — *f*

Hn. *sh...*  
*pppp* — *ff* Reinsert mouthpiece *brassy*  
*ff* — *pp*

Perc. I *tip* — *grip* *secco*  
*mf* — *ff* *mf*

Perc. II *pppp* — *ff* *mf* 7 7 (*mf*)

Pno. *gestopft*  
*ff* *mf sub* (*mf*) *f* *ff*  
Ped.

Hp. *ff* *ff*

Vln. I *ord. pizz.*  
*mf* *sul D* (*mf*) *mf* *f* *ff* *p*

Vln. II *ord. pizz.*  
*sffz* (*mf*) *sul D* *mf* *f* *sul G*

Vla. *sul D*  
*pppp* — *ff* *ord. pizz.* *mf* (*mf*) *f* *arco* *mf* — *pppp*

Vc. *sul D*  
*pppp* — *ff* *ord.* *mf* (*mf*) *senza dim.*

131 132 133 134

Fl. *airry* *pppp* *(airy) frul.* *ppp* *(ppp)* *pppp*

Ob. *p* *f* *(f)* *pppp*

B. Cl. *air noise* *sh...* *ppp* *f*

Bari. Sax. *pp senza dim.* *(pp)*

Hn. *ord.* *mf* Remove mouthpiece

Perc. I

Perc. II *ppp mf<sub>sub</sub>* *(mf)* *ppp mf<sub>sub</sub>* *(mf)* *ppp mf<sub>sub</sub>*

Pno.

Hp.

Vln. I *arco senza vib.* *mf* *(mf)*

Vln. II *(pizz.)* *sfz*

Vla. *sul tasto* *mf* *(mf)*

Vc.

37

Fl.

air noise  
sh...  
pppp  
ff

Ob.

B. Cl.

ppp  
ord.  
ff

Bari. Sax.

slap  
ff

Hn.

(mouthpiece off)  
air noise  
sh...  
pppp  
ff

Perc. I

tip  
grip secco  
mf  
ff  
mf

Perc. II

7  
(mf)  
ppp

Pno.

Hp.

Vln. I

pizz.  
ff  
p  
mp  
mf

Vln. II

pizz.  
ff  
sul D  
pppp  
ff

Vla.

sul D  
pppp  
ff

Vc.

sul D  
pppp  
ff

139140141142143

Fl. *airy* *pppp*

Ob. *mf* *(mf)* *pppp*

B. Cl. *airy* *pppp* *frul.* *f*

Bari. Sax. #45 *p* *f*

Hn. Reinsert mouthpiece *mf*

Perc. I *mf* *(mf)* *ppp mf sub* *(mf)* *ppp mf sub* *(mf)* *ppp mf sub*

Perc. II *mf* *(mf)* *ppp mf sub* *(mf)* *ppp mf sub* *(mf)* *ppp mf sub*

Pno. *sfz* *mp* *mf* *f* *ff* *ff* *(ff)*

Ped.

Hp. *sfz* *ff* *ff* *(ff)*

Vln. I *(pizz.)* *mf* *sul D* *arco sul pont.* *sul tasto* *(mf)*

Vln. II *pizz.* *mf* *sul D* *(mf)* *f* *arco senza vib.* *sub. pp senza cresc.* *(pp)*

Vla. *mf* *(mf)* *pp* *ff* *pizz.*

Vc. *pizz. sul D* *mf* *(mf)* *arco* *(mf)* *pppp*

fl. frul. air noise

pp ppp mf sub (mf) pppp 3/4 2/4

sh... pppp ff

Ob. pp mf

B. Cl. pppp air noise sh... ppp ff

Bari. Sax. p (p) pp ff slap

Hn. sh... pppp ff mf air noise sh... pppp ff

Perc. I tip grip secco pp grip tip grip 3/4 2/4

mf ff p ppp mf sub ppp mf sub ppp mf sub ppp ppp < ff

Perc. II

Pno. pizz. p

Hp. p

Vln. I pizz. ppp arco ppp ff pizz. 3/4 2/4

Vln. II trem 3 ord. (mf) pppp sul D ppp ff

Vla. sul D ppp mf ppp ff pppp ff

Vc. sul D pp mf ord. sul pont. ppp < ff

147 148 149 150



Fl. *2/4* *3/8* *4/4* *3/8* *4/4* air noise sh... *pppp* *ff* *mp* *f* air noise sh... *pppp* *ff*

Ob. *2/4* *3/8* *4/4* *3/8* *4/4* *p* *f* *pppp*

B. Cl. *2/4* *3/8* *4/4* *3/8* *4/4* airy focused *mp* *mf* *ff*

Bari. Sax. *2/4* *3/8* *4/4* *3/8* *4/4* *pppp* *mf* *ff*

Hn. *2/4* *3/8* *4/4* *3/8* *4/4* sh... *pppp* *ff* sh... *pppp* *ff*

Perc. I *2/4* *3/8* *4/4* *3/8* *4/4* tip grip secco *mf* *ff* *mf* *mf* *ff* *p*

Perc. II *2/4* *3/8* *4/4* *3/8* *4/4* *pppp* *ff* *pppp* *ff*

Pno. *2/4* *3/8* *4/4* *3/8* *4/4* gestopft *ffz* gestopft *ffz*

Ped. \_\_\_\_\_

Hp. *2/4* *3/8* *4/4* *3/8* *4/4* *ffz* *ffz*

Vln. I *2/4* *3/8* *4/4* *3/8* *4/4* pizz. *p* *mf* *f* arco trem. *mf* ord. *mf* *ff*

Vln. II *2/4* *3/8* *4/4* *3/8* *4/4* pizz. *mf* *f* arco sul D (.) *pppp* (.) *mf* *ff*

Vla. *2/4* *3/8* *4/4* *3/8* *4/4* pizz. *f* (pizz.) *ffz* arco senza vib. *ff* senza dim.

Vc. *2/4* *3/8* *4/4* *3/8* *4/4* *mp* *mf* *ff*

Fl. *frul.* *p* *mf* *(mf)* *pppp* *ff*

Ob. *pp sub* *ff*

B. Cl. *air noise* *sh...* *ppp* *ff*

Bari. Sax. *mf* *mp*

Hn. *Reinsert mouthpiece* *pp* *mf* *pppp*

Perc. I

Perc. II *mf* *(mf)* *ppp mf sub* *(mf)* *ppp mf sub* *(mf)*

Pno. *ff* *ff*

Hp. *ff*

Vln. I *mf* *pppp*

Vln. II *senza vib.* *p* *pppp* *pp senza cresc.*

Vla. *senza vib.* *p* *pppp* *mf*

Vc.

Fl. *ff* *pppp* *mf* *ff*

Ob. (8) *mf* *p* *pppp*

B. Cl. *ppp* *pppp* *mf* *pppp*

Bari. Sax. *p* *p*

Hn. frul. *f* *mf* *pppp* ord. *mf sub* frul. *mf* *p* *pp senza dim.*

3  
4

Perc. I

Perc. II *ppp mf sub* *(mf)* *ppp mf sub* *(mf)*

Pno.

Hp.

3  
4

Vln. I *mf* *(mf)* *pppp* sul pont. *mf* *pp senza dim.* ord.

Vln. II *p senza cresc.*

Vla. (sul tasto) ord. *(mf)* *pppp* *fp sub senza cresc.* sul D *mf sub* *(mf)* *pppp* sul pont.

Vc. senza vib. *ff* *pppp* *mf* *ff*

43

Fl.

3  
4

air noise  
sh...  
*pppp*

*ff*

4  
4

pizz.  
*sffz*

*p*

Ob.

*sfz*

*p*

B. Cl.

#6

*p*

Bari. Sax.

#49

*p*

Hn.

air noise  
*pppp*

*ff*

frul.  
*ff*

*mf*

Perc. I

3  
4

4  
4

Perc. II

*ppp mf sub*

*(mf)*

*ppp mf sub*

*(mf)*

*ppp mf sub*

Pno.

*fff*

*f*

*pp*

*sffz*

Hp.

*fff*

3

Vln. I

3  
4

bow bridge, dampen string  
sul D  
*pppp*

*ff*

4  
4

pizz.  
*f*

arco  
*ff*

*mf senza dim.*

Vln. II

3  
4

bow bridge, dampen string  
sul D  
*pppp*

*ff*

pizz.  
*f*

*pp senza cresc.*

Vla.

bow bridge, dampen string  
sul D  
*pppp*

*ff*

3

sul pont.  
*fp*

*pppp*

*mf sub*

Vc.

bow bridge, dampen string  
sul D  
*pppp*

*ff*

pizz.  
*sffz*

*fp*

44

Fl.

mp

pppp

mp

mf

Ob.

gliss.

mf

ppp

pp

B. Cl.

mf

ff

Bari. Sax.

p

mf

ff

Hn.

mf

pppp

f

mf

Perc. I

tip

grip

secco

mf

ff

mf

Perc. II

(mf)

ppp

mf sub

(mf)

ppp

mf sub

(mf)

ppp

mf sub

Pno.

mf

p sub

Hp.

f

Vln. I

(mf)

pppp

f sub

legno batt. 3 pizz.

arco

arco sul D

pp

ff

Vln. II

(pp)

pppp

pizz.

p

f sub

f

arco senza vib.

mf sub senza cresc.

Vla.

(mf)

pppp

pizz.

f

arco sul D

pp

ff

Vc.

(p)

pppp

pizz.

mf

f

legno batt.

arco sul D

pp

ff

164

165

166



Fl. *air noise* *sh...* *pppp* *ff* *ord.* *mf* *pp* *f* *mf*

Ob.

B. Cl.

Bari. Sax.

Hn. *sh...* *pppp* *ff* *ord.* *mf* *pp*

Perc. I *tip* *mf* *ff* *mf* *grip secco* *p* *mf < ff* *p*

Perc. II *like a ricochet* *ppp < ff* *mf* *ppp*

Pno. *pizz.* *f* *pizz.*

Hp. *ffz*

Vln. I *ord.* *mf* *ppp* *sul pont.* *senza vib.* *ppp senza cresc.*

Vln. II *pizz.* *f* *senza vib.* *ppp senza cresc.*

Vla. *pizz.* *f* *sul D* *pp sub < ff* *senza vib.* *ppp sub senza cresc.*

Vc. *legno batt.* *f* *sul D* *pp sub < ff* *sul D* *ppp sub senza cresc.*

47

47

This musical score page contains measures 175 through 179. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bass Saxophone (Bari. Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in 6/16 and 2/4 time signatures. Key musical elements include:   
 - Flute: Measures 175-176 have a 6/16 time signature, while measures 177-179 have a 2/4 time signature. Dynamics range from *ppp* to *ff*.   
 - Oboe: Measures 175-176 are mostly rests, with a *p* dynamic in measure 177.   
 - Bass Clarinet and Bass Saxophone: Both play a rhythmic pattern of eighth notes in measures 175-176, starting with a *f* dynamic.   
 - Horn: Measures 175-176 are rests, with a *sfz(f)* dynamic in measure 177.   
 - Percussion I: Measures 175-176 are rests, with a *mf* dynamic in measure 177.   
 - Percussion II: Measures 175-176 are rests, with a *ppp* dynamic in measure 177.   
 - Piano: Measures 175-176 are rests, with a *f* dynamic in measure 177.   
 - Harp: Measures 175-176 are rests, with a *f* dynamic in measure 177.   
 - Violin I and Violin II: Measures 175-176 are rests, with a *ppp* dynamic in measure 177.   
 - Viola: Measures 175-176 are rests, with a *mf* dynamic in measure 177.   
 - Violoncello: Measures 175-176 are rests, with a *ppp* dynamic in measure 177.   
 - Dynamics: The score uses a wide range of dynamics, including *ppp*, *pp*, *mf*, *f*, *ff*, *sfz*, and *pppp*.   
 - Performance instructions: The score includes various performance instructions such as "air noise", "sh...", "ord.", "pizz.", "legno batt.", "arco", "sul D", "grip secco", "secco", "sul pont.", "senza dim.", and "pizz.".   
 - Measure numbers: The measure numbers 175, 176, 177, 178, and 179 are printed at the bottom of the page.



Fl.  $\frac{4}{4}$   $mf$   $pp$  9 16 3 8 air noise sh...  $ppp$   $ff$  5 8  $mf_{sub}$  3 8 48

Ob.

B. Cl.  $f$

Bari. Sax.  $f$

Hn.  $mf$   $pp$  air noise sh...  $ppp$   $ff$  sh...  $pp$   $ff$

Perc. I  $\frac{4}{4}$  9 16  $p$  3 8 tip → grip secco  $mf$   $f$   $mf$  5 8 3 8

Perc. II  $mf$   $ppp$   $ppp$   $ff$   $pp$   $ff$

Pno.

Hp.

Vln. I arco senza vib.  $ppp$  senza cresc. 9 16 3 8 sul D  $(pp)$   $ff$  5 8  $pp$   $ff$  3 8

Vln. II arco senza vib.  $ppp$  senza cresc. 3 8 sul D  $(pp)$   $ff$  5 8  $pp$   $ff$

Vla.  $ppp$  senza cresc. 3 8 sul D  $(pp)$   $ff$  5 8  $pp$   $ff$

Vc.  $ppp$  senza cresc. 3 8 sul D  $(pp)$   $ff$  5 8  $pp$   $ff$

49

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

184

185

186

Fl. *air noise* *sh...* *ppp* *ff* *ord.* *mf* *frul.* *mf* *ord.*

Ob. *mf* *mf* *ppp* *mf*

B. Cl. *ff* *p* *mf*

Bari. Sax. *ff* *sh...* *ppp* *ff* *slap* *ff*

Hn. *air noise* *sh...* *ppp* *ff* *brassy* *f* *ord.* *mf* *mf* *mf* *mf* *ppp*

Perc. I *secco* *mf* *4 Toms* *mf* *Bass Drum*

Perc. II *mf*

Pno.

Hp.

Vln. I *sul D* *ppp* *ff* *mf* *fp* *ppp*

Vln. II *sul D* *ppp* *ff* *p* *mf*

Vla. *sul D* *ppp* *ff* *mf*

Vc. *sul D* *ppp* *ff* *ff*

187 188 189

[illegible]

Fl. *mf* *fff* *air noise* *sh... ppp sub* *ff*

Ob. *mf* *fff*

B. Cl. *mf* *fff* *f* *ff*

Bari. Sax. *mf* *fff* *f* *ff*

Hn. *mf* *fff* *air noise* *sh... ppp sub* *ff*

Perc. I *p* *fff* *secco* *p* *mf* *secco*

Perc. II *ppp* *fff* *pp* *ff*

Pno. *pizz.* *mf* *Ped.*

Hp. *mf*

Vln. I *arco senza vib.* *mf* *fff* *mf*

Vln. II *mf sub* *fff* *sul D ppp sub* *ff*

Vla. *(mf)* *fff* *sul D ppp sub* *ff*

Vc. *arco sul A* *mf* *fff* *sul D ppp sub* *ff*

The musical score for "The Great Wall" by John Adams is presented in a multi-staff format. The instruments included are Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Baritone Saxophone (Bari. Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The score is in 4/4 time and features a variety of dynamic markings, including *ppp*, *ff*, *mf*, and *sfzp*. The score is divided into measures, with some measures containing multiple measures of music. The score includes various musical notations, such as notes, rests, and articulation marks. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4. The score is presented in a clear and legible format, with a good use of space and a clear layout of the staves.

Fl.

12  
16

3  
8

5  
8

4  
4

3  
4

ord.

$mf$

$ff$

air noise

$pp$  *sub*  $ff$

$mf > pp$

Ob.

$mf$

$ff$

$mf > pp$

bend

bend

B. Cl.

ord.

$mf$

$f$

frul.

$pp$  *sub senza cresc.*

frul.

ord.

$pp$

$p$

$mf$

slap

slap

Bari. Sax.

$mf$

$f$

(*f*)

$ppp$

$mf$

$p$

$mf$

slap

slap

Hn.

ord.

$ppp$

$ff$

air noise

$pp$  *sub*  $ff$

brassy

$mf$  *sub*  $> pp$

sh...

Perc. I

12  
16

3  
8

5  
8

4  
4

3  
4

$ppp$

$ff$

grip

tip

Perc. II

$ppp$

$ff$

$ppp$   $ff$

6

3

secco

Pno.

$mf$

$f$

$mf$

5

5

Ped.

Hp.

$mf$

Vln. I

12  
16

3  
8

5  
8

4  
4

3  
4

$mf$

$ff$

$pp$  *sub*  $< ff$

$mf$

(*tr*)

Vln. II

$pp$  *senza cresc.*

$pp$  *sub*  $< ff$

$mf$

pizz.

Vla.

$ppp$

$ff$

$pp$  *sub*  $< ff$

$mf$

pizz.

Vc.

$pp$  *senza cresc.*

$pp$  *sub*  $< ff$

$mf > pp$

Fl. **3/4** **2/4** **2''** **4/4**

Ob. **3/4** **2/4** **2''** **4/4**

B. Cl. **3/4** **2/4** **2''** **4/4**

Bari. Sax. **3/4** **2/4** **2''** **4/4**

Hn. **3/4** **2/4** **2''** **4/4**

Perc. I **3/4** **2/4** **2''** **4/4**

Perc. II **3/4** **2/4** **2''** **4/4**

Pno. **3/4** **2/4** **2''** **4/4**

Hp. **3/4** **2/4** **2''** **4/4**

Vln. I **3/4** **2/4** **2''** **4/4**

Vln. II **3/4** **2/4** **2''** **4/4**

Vla. **3/4** **2/4** **2''** **4/4**

Vc. **3/4** **2/4** **2''** **4/4**

frul. → ord. **mf** **mf** **pp**

bend **mf** **pp**

frul. **mf sub** **pp senza dim.**

brassy → ord. **pp** **mf** **pp**

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

tip → grip **p** **ff**

pizz. **pp sub** **ff** **mf** **p**

ord. **pp** **ff**

ricochet **p** **mf** **mf** **pp**

sul D **ppp** **ff** **ppp** **ff**

sul D **ppp** **ff** **mf** **pp**

sul D **ppp** **ff** **mf** **pp**



Fl. *ff* *pppp* *mf* *ppp* *ffp* (*p*) *ppp* *mf sub* *mf* *ppp* air noise *ppp* *ff* airy

Ob. *mf* *pppp* *mf* *pp* *mf* *ppp*

B. Cl. *mf* *pp* *mf* *pp* *p* *pp* *mf* *pp*

Bari. Sax. *mf* *ppp* *mf* *mf* *mf* *ppp*

Hn. *mf* *pppp* *mf* *ppp* *f* *pp* *mf* *pp*

Perc. I *mp*

Perc. II *mp*

Pno. *f* *Ped.*

Hp. *f* *f*

Vln. I *pp senza cresc.* *mf* *ppp* *p* *ppp* *mf* *pp*

Vln. II *mf* *pppp* *mf* *p* *mf sub* *ppp* *ppp* *ff* *mf*

Vla. *mf* *pppp* *mf* *p* *ppp* *ff*

Vc. *ff* *p* *ff senza dim.*

57

Fl. *ord.* *air noise* *sh...* *ff* *sing and play* *mf* *pppp* *frul.* *ord.* *mf* *p* *ppp*

Ob. *fp* *ppp* *bend* *mf* *ppp* *p* *mf*

B. Cl. *air noise* *sh...* *ff* *ord.* *fp* *pppp* *mf*

Bari. Sax. *ppp* *ff* *mf* *pppp* *mf* *ppp*

Hn. *sub f* *air noise* *sh...* *ff* *mf* *ppp* *mf* *ppp*

Perc. I

Perc. II

Pno.

Hp.

Vln. I *sul D* *ppp* *ff* *mf* *pppp* *senza vib.* *ff* *ppp* *sul D* *ppp* *ff*

Vln. II *ppp* *sul D* *(ppp)* *ff* *pppp* *f* *ppp* *sul D* *ppp* *ff*

Vla. *senza vib.* *f* *ppp* *mf sub* *p* *ppp*

Vc. *5* *sul D* *(l.v.)* *ppp* *ff* *mf* *ff* *ppp*

Fl. *frul. → airy ord.*  
*p < mf > p* (*p*) *ppp* *ff*  
*p sub < mf* (*mf*) *ff*  
*sh...* *ppp* *ff*  
*ord.*

Ob. *ppp*  
*p senza cresc.*  
*ppp* *ff* *mf sub* *ff*  
*mf > pp*

B. Cl. *ppp*  
*mf*  
*pp senza cresc. mf sub* *ff*  
*pp senza cresc.*

Bari. Sax. *ff*  
*p*  
*(p)*

Hn. *p* *mf*  
*ppp* *ff* *mf* *ff*  
*f* *pp*

Perc. I

Perc. II

Pno. *mf*  
*loco*  
*mf*  
(Ped.)

Hp. *3*  
*3*

Vln. I *mf* (*mf*) *ff*  
*mf*

Vln. II *senza vib.* *pp senza cresc.* *mf*  
*mf*

Vla. *senza vib.* *p* *pp = ff*  
*ppp* *ff* (*ff*) *pp*  
*ppp* *ff*

Vc. *mf* *ppp*  
*mf* *ppp sub* *ff*  
*ff* *f* *pp*

59

Fl.

*(mf)* *ppp* *3* *ff* pizz.

*mf* *(mf)* *ff* frul.

air noise *ppp* *ff* *(ff)* ord.

Ob.

*mf* *3* *3* double trill simile

*(mf)* *ppp* *mf* *(mf)* *ff*

B. Cl.

(frul.) *mf* *ff* air noise sh... *ppp* *ff* ord. *(ff)*

Bari. Sax.

#49 *(p)*

Hn.

*mf* *f* *sfz* *(f)* *ppp* *5* *mf* *(mf)* *f* *mf* *(mf)* ord.

Perc. I

Perc. II

*3* *3* *3*

Pno.

*3* *3* *3* (Ped.) *3*

Hp.

*3*

Vln. I

pizz. *mf* *3* (pizz) *ff* sul D *ppp* *ff* *mf sub* *ff* *mf* *ff* ord. → overpressure

Vln. II

arco *pp senza creac.* sul D *(pp) senza cresc.* *(pp)* *ff* *5* *ff*

Vla.

sul D *ppp* *ff* pizz. *mf sub* *sfz* sul D *pp* *ff*

Vc.

sul D *5* *fp* *ff* sul D *ppp* *ff* pizz. *pp sub* senza vib. arco *(pp)* pizz. *5* *ff*

Fl. *mf pp sub ff* *mf > pp mf sub* *mf < f mf sub* *f > ppp* *mf < f*

Ob. *mf* *mf > pp mf sub (mf) < ff* *mf < f mf sub* *f > ppp mf sub < f*

B. Cl.

Bari. Sax. *(p)* *mf* *f* *p*

Hn. *frul. → ord.* *f > pp 3 mf sub* *ppp < p < f* *mf < f mf sub < f* *f > ppp*

Perc. I

Perc. II

Pno. *(mf)* *f* *(Ped.)*

Hp. *f* *f*

Vln. I *pizz.* *arco* *f* *mf* *pp senza cresc.* *legno batt.* *sub. f* *f* *mf < f*

Vln. II *pizz.* *f* *arco* *mf* *pp* *sul pont.* *3 mf* *f* *f* *ppp* *pp senza cresc.*

Vla. *pizz.* *ff* *arco* *mf* *pp mf sub ff* *sffz* *pizz.* *sffz* *arco* *mf < f* *f*

Vc. *pizz.* *mf* *arco* *mf* *pp* *legno batt.* *ff* *f* *ppp*

221 222 223 224

Fl.

air noise

sh...  
*ppp*

*ff*

frul.  
*mf* < *ff*

ord.  
*pp* < *ff* > *pp* *mf*<sub>sub</sub> < *f* *sfz**p* < *ff*

Ob.

bend

*mf* < *ff*

*mf* < *f* *mf*<sub>sub</sub> < *ff*

*mf* < *f*

*mf* < *ff*

B. Cl.

air noise

sh...  
*ppp*

*ff*

ord.  
*ppp* < *ff*

*ff*

Bari. Sax.

air noise

sh...  
*ppp*

*ff*

ord.  
*mf* < *f* *sfz**p* < *ff*

Hn.

ord.  
*mf*

*(mf)* < *f* *sfz**p* < *f* *mf* < *ff* *mf* < *f*

*pp* < *ff*

Perc. I

Perc. II

*3*

*3*

*3*

*3*

Pno.

*3*

*f*

*3*

*3*

*6*

Hp.

*f*

*3*

*3*

Vln. I

sul D  
*ppp*

*ff*

*mf* < *ff*

*pp* senza cresc.

*(pp)* < *ppp* *ff*

Vln. II

*pp* senza cresc.

*ppp* < *f* *ff*

legno batt.  
*pp* senza cresc.

*(pp)* < *ppp*

Vla.

arco sul D  
*ppp*

*ff*

senza vib.  
*mf*

pizz.  
*sfz* arco  
*ppp*<sub>sub</sub> < *ff*

sul D  
*ppp* < *ff*

Vc.

*pp* senza cresc.

*pp* senza cresc.

senza vib.  
*mf* < *ff*

sul pont.  
*mf* < *ff*

ord. sul D  
*mf* < *ff*

sul pont. harm. trill  
*pp* senza cresc.

225

226

227

228

0.5" 62

Fl. *pp sub* *ff* air noise

Ob. bend *mf sub* *ff* *f sub* *ff* *p* *ff* sh... *pp*

B. Cl. *p* *ff* *mf* *f*

Bari. Sax. *p* *ff* slap *mf* *f*

Hn. *pp sub* *ff* ord. → brassy air noise sh... *pp* *ff*

Perc. I 6 16 5 8

Perc. II 3

Pno. gestopft *ffz* ord. 3 (Ped.) 5 \*

Hp.

Vln. I pizz. *ffz* arco *mf* *ff* *mf sub* *ff* *mf sub* *ff* *mf sub* *ff* *mf sub* *ff* 0.5" 6 16 5 8

Vln. II *pp* *ff*

Vla. *mf* *ff* *mf sub* *ff* *mf sub* *ff* *mf sub* *ff* *mf sub* *ff* 5

Vc. *pp* *ff* sul D *pp* *ff*

Fl. *pizz.* *ff* *ord.* *mf* *sh...* *pp sub* *ff* *mf senza dim.*

Ob. *mf senza dim.* *p* *bend*

B. Cl. *pp* *bend* *ff* *p* *frul.* *ord.* *mp* *f*

Bari. Sax. *ord.* *mf senza dim.* *ppp* *f* *slap* *mp* *f*

Hn. *ord.* *mf sub senza dim.* *brassy* *mf* *air noise* *sh...* *pp sub* *ff* *ord.* *mf* *pp*

Perc. I *tip* *mf* *grip* *ff* *p* *grip* *tip secco* *pp* *ff* *(mf)*

Perc. II *mf* *ppp* *pp* *ff*

Pno. *Ped.* \*

Hp. *f*

Vln. I *ff* *mf* *mf* *pp senza cresc.*

Vln. II *mf senza dim.* *sul D* *pp* *ff* *pp senza cresc.*

Vla. *pizz.* *ff* *arco sul D* *pp* *ff*

Vc. *mf*



Fl. *mf* *senza dim* *mf* *ff*

Ob. *mf* *fff*

B. Cl. *p* *ff*

Bari. Sax. *p* *ff*

Hn. *pp* *mf* *ff*

Perc. I *p* *pp*

Perc. II *ppp* *ff*

Pno. *pizz.* *f* *(pizz)*

Hp. *f* *f*

Vln. I *legno batt.* *ff* *mf* *ff*

Vln. II *(pp)* *senza cresc.* *mf sub* *ff*

Vla. *arco* *mf* *(mf)* *ff*

Vc. *pizz.* *ff* *sul A arco* *mf* *ff*

Fl. air noise sh... *pp* *ff* frul. *mf* *pp* pizz. *p*

Ob. frul. *mf* *pp* *mf* *pp*

B. Cl. *p* *ff* *mf* *pp* bend

Bari. Sax. slap *p* *ff* ord. *mf* *pp* *p*

Hn. air noise sh... *pp* *ff* *pp* *mf* *pp* *mf* *pp*

Perc. I tip *ff* *p* tip *ff* *mf* *p* grip secco

Perc. II *pp* *ff* *mf* *ppp*

Pno. *p*

Hp. Ped. ord. *p*

Vln. I *mf* *pp*

Vln. II *mf* *pp* pizz. *mf*

Vla. *pp senza cresc.*

Vc. senza vib. *p*

Fl. *air noise*  
*sh... ppp* *ff*

Ob.

B. Cl. *pp* *ff*

Bari. Sax. *pp* *ff*

Hn. *air noise*  
*sh... ppp* *ff*

Perc. I *grip* *tip*  
*pp* *ff*

Perc. II *air noise*  
*ppp* *ff*

Pno. *mf* *f* *ff* *fff*  
*Ped.* *5* *8va* *3* *5* *8vb* *loco* *8vb*

Hp. *mf* *f* *ff* *fff*

Vln. I *sul D*  
*ppp* *ff*

Vln. II *sul D*  
*ppp* *ff*

Vla. *sul D arco*  
*ppp* *ff*

Vc. *sul D*  
*ppp* *ff*



67  
(♩ = ♪) ♩ = 99

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

air noise

sh...  
*ppp*

*ff*

The image shows a musical score for four instruments: Percussion I, Percussion II, Piano, and Harp. The score is written in 6/8 time, with a tempo marking of 99. The key signature is one flat (B-flat).

**Perc. I:** The first staff shows a continuous pattern of eighth notes, marked with a *p* (piano) dynamic and a *sub* (subliminal) marking. The pattern consists of a series of eighth notes, with some notes marked with a *v* (accents).

**Perc. II:** The second staff shows a pattern of eighth notes, marked with a *p* (piano) dynamic and a *sub* (subliminal) marking. The pattern consists of a series of eighth notes, with some notes marked with a *v* (accents).

**Pno.:** The third staff shows a piano part with a *fff* (fortissimo) dynamic marking. The piano part consists of a series of eighth notes, with some notes marked with a *v* (accents).

**Hp.:** The fourth staff shows a harp part with a *fff* (fortissimo) dynamic marking. The harp part consists of a series of eighth notes, with some notes marked with a *v* (accents).

**Ped.:** The fifth staff shows a pedal part with a *fff* (fortissimo) dynamic marking. The pedal part consists of a series of eighth notes, with some notes marked with a *v* (accents).

6  
( 8 ) = 99

Vln. I

Vln. II

Vla.

Vc.

sul G

*ppp* *ff*

sul G

*ppp* *ff*

sul G

*ppp* *ff*

sul G

*ppp* *ff*

[illegible]

[illegible]

[illegible]



[illegible]

Fl. *f* *ppp* *ff* air noise sh...

Ob.

B. Cl. *f* *ppp* *ff* air noise sh...

Bari. Sax. *ff* *ppp* *ff* air noise sh...

Hn. *ff* *ppp* *ff* air noise sh...

Perc. I *4/4*

Perc. II

Pno. *ff* *f* *f* *3* *3* *3*

Hp. *ff* *f* *f* *3* *3* *3*

Vln. I *4/4* *ppp* *ff*

Vln. II *ppp* *ff*

Vla. *13/13* *ppp* *ff*

Vc. *ppp* *ff*

74

Fl.

sh...  
**ppp**  $\longrightarrow$  **ff**

Ob.

B. Cl.

sh...  
**ppp**  $\longrightarrow$  **ff**

Bari. Sax.

sh...  
**ppp**  $\longrightarrow$  **ff**

Hn.

sh...  
**ppp**  $\longrightarrow$  **ff**

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

269 270 271 272 273

Fl.

Ob.

to B $\flat$  Clarinet

B. Cl.

to Alto Sax

Bari. Sax.

Hn.

5 Wood Blocks

ff

pp

sub

p

5

5

5

5

f

pp

p

sub

5

5

5

5

4 Toms + Bass Drum

ff

pp

sub

p

f

pp

p

sub

5 Roto Toms

ff

pp

sub

p

3

3

3

3

f

3

3

5 Temple Blocks

ff

pp

p

Pno.

ff

8<sup>th</sup>

cb

Hp.

Vln. I

Vln. II

Vla.

Vc.

Fl.

pizz.

*mf*

*(mf)*

*(mf)*

Ob.

*mf*

*(mf)*

*(mf)*

Cl.

B♭ Clarinet

*mf*

*(mf)*

*(mf)*

Alto Sax.

Alto Sax

slap

*mf*

*(mf)*

*(mf)*

Hn.

Perc. I

*f* *pp sub p*

*f* *pp*

*mp*

*f* *pp sub p*

Perc. II

*pp sub p*

*f* *pp p sub*

*f* *pp sub mp*

*f* *pp sub p*

*f* *pp sub p*

Pno.

*mf*

*sfz*

*sfz*

*sfz*

*sfz*

Ped.

Hp.

*mf*

*sfz*

*sfz*

*sfz*

*sfz*

Vln. I

pizz.

*mf*

*(mf)*

Vln. II

pizz.

*mf*

*(mf)*

Vla.

pizz.

*mf*

*(mf)*

Vc.

pizz.

*mf*

*(mf)*

Fl.

pizz.

*pppp mf*

*mf*

ord.

Ob.

*pppp mf*

*mf*

Cl.

*pppp mf*

*mf*

Alto Sax.

slap

*pppp mf*

ord.

*mf*

Hn.

Perc. I

*f*

*pp p sub*

*f*

*pp p sub*

Perc. II

*f*

*pp p sub*

*f*

*pp p sub*

Pno.

secco

*mf*

*mp*

*sfz*

*loco*

8<sup>vb</sup> Ped.

Hp.

*mf*

*sfz*

Vln. I

pizz.

*mf*

arco

*mf*

Vln. II

pizz.

*mf*

arco

*mf*

Vla.

pizz.

*mf*

arco

*mf*

Vc.

pizz.

*mf*

arco

*mf*

78

4/4

Fl.

Ob.

Cl.

Alto Sax.

Hn.

5

*mf*

*ff*

pizz.

*mf sub*

*f*

5

*mf*

*ff*

*mf sub*

*f*

5

*mf*

*ff*

*mf sub*

*f*

slap

*mf sub*

*f*

Perc. I

Perc. II

5

*f*

*pp*

*p sub*

5

*pp*

*p sub*

5

*f*

3

*f*

*pp*

*p sub*

3

3

3

3

*f*

Pno.

Hp.

*sfz*

*sfz*

secco

*mf*

*f*

*sfz*

*sfz*

*mf*

*f*

Vln. I

Vln. II

Vla.

Vc.

*mf*

*ff*

pizz.

*mf sub*

*f*

*mf*

*ff*

pizz.

*mf sub*

*f*

*mf*

*ff*

pizz.

*mf sub*

*f*

*mf*

*ff*

pizz.

*mf sub*

*f*

Fl. *ord.*  
*mf* *(mf)* *ff* *pizz.* *mf sub* *ff*

Ob. *mf* *(mf)* *ff* *mf sub* *ff*

Cl. *mf* *(mf)* *ff* *mf sub* *ff*

Alto Sax. *ord.*  
*mf* *(mf)* *ff* *mf sub* *ff*

Hn. air noise  
sh... *ppp* *ff*

Perc. I *f* *pp* *p sub* *pp*

Perc. II *f* *pp*

Pno. *sfz* *sfz* *mf* *ff*  
Ped.

Hp. *sfz* *sfz* *mf* *ff*

Vln. I *arco*  
*mf* *(mf)* *ff* *pizz.* *mf sub* *ff*

Vln. II *arco*  
*mf* *(mf)* *ff* *pizz.* *mf sub* *ff*

Vla. *arco*  
*mf* *(mf)* *ff* *pizz.* *mf sub* *ff*

Vc. *arco*  
*mf* *(mf)* *ff* *pizz.* *mf sub* *ff*



80

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Pno.

Vln. I

290

291

292

293

[illegible]

The musical score for "The Great Wall" by John Williams is presented in a 4/4 time signature. The score includes parts for the following instruments:

- Fl. (Flute):** Features "air noise" and "sh..." markings, with dynamics ranging from *ppp* to *ff*.
- Ob. (Oboe):** Features "air noise" and "sh..." markings, with dynamics ranging from *ppp* to *ff*.
- Cl. (Clarinet):** Features "air noise" and "sh..." markings, with dynamics ranging from *ppp* to *ff*.
- Alto Sax. (Alto Saxophone):** Features "air noise" and "sh..." markings, with dynamics ranging from *ppp* to *ff*.
- Hn. (Horn):** Features "air noise" and "sh..." markings, with dynamics ranging from *ppp* to *ff*.
- Perc. I (Percussion I):** Features complex rhythmic patterns with articulation marks (x) and dynamics ranging from *ff* to *pp*.
- Perc. II (Percussion II):** Features complex rhythmic patterns with articulation marks (x) and dynamics ranging from *ff* to *pp*.
- Pno. (Piano):** Features complex rhythmic patterns with articulation marks (x) and dynamics ranging from *ff* to *pp*.
- Hp. (Harp):** Features complex rhythmic patterns with articulation marks (x) and dynamics ranging from *ff* to *pp*.
- Vln. I (Violin I):** Features "air" markings, with dynamics ranging from *ppp* to *ff*.
- Vln. II (Violin II):** Features "air" markings, with dynamics ranging from *ppp* to *ff*.
- Vla. (Viola):** Features "air" markings, with dynamics ranging from *ppp* to *ff*.
- Vc. (Cello):** Features "air" markings, with dynamics ranging from *ppp* to *ff*.

The score includes various dynamic markings (*ppp*, *ff*, *f*, *pp*, *p*, *sub*) and articulation marks (x) throughout the piece. The percussion parts are highly detailed with complex rhythms and articulation marks (x).

[illegible]

[illegible]

Fl. *f* *ppp* *f* *ppp* *f*

Ob. *ppp* *f* *ppp* *f*

Cl. *ppp* *f* *ppp* *f* *ppp* *f*

Alto Sax. *ppp* *f* *ppp* *f* *ppp*

Hn. *ppp* *f* *ppp* *f* *ppp*

Perc. I

Perc. II *f* *p* *f*

Pno.

Hp. *p* *f* *p* *f* *f*

Vln. I *ppp* *f* *ppp* *f* *f*

Vln. II *ppp* *f* *ppp* *f* *ppp* *f*

Vla. *f* *ppp* *f* *ppp* *f* *ppp* *f*

Vc. *ppp* *f* *ppp* *f* *ppp* *f* *pp* *ppp* *f*

pizz. (quasi ricochet)

arco

Fl. *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Ob. *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Cl. *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Alto Sax. *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

Hn. *f* *ppp* *f* *ppp* *f*

Perc. I *f* *pp*

Perc. II *f* *pp* *f*

Pno. *f*

Hp. *pp* *f<sub>sub</sub>* *f* *f*

Vln. I *pp* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Vln. II *pp* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Vla. *f* *ppp* *f* *f* *pp* *ppp* *f*

Vc. *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

317 318 319 320



Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ppp

f

3

5

gestopf

Ped.

sul D

321

322

323

324

325 326 327 328

Fl. *ppp*  $\text{--} f$  *ppp*  $\text{--} f$  *ppp*  $\text{--} f$

Ob. *ppp*  $\text{--} f$  *ppp*  $\text{--} f$  *ppp*  $\text{--} f$  *ppp*

Cl. *ppp*  $\text{--} f$  *ppp*  $\text{--} f$  *ppp*  $\text{--} f$  *ppp*

Alto Sax. *f* *ppp*  $\text{--} f$  *ppp*  $\text{--} f$

Hn. *ppp*  $\text{--} f$  *ppp*  $\text{--} f$  *ppp*  $\text{--} f$

Perc. I *f* *pp* *f* 3 3

Perc. II *f* 5 3 5

Pno.

Hp. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vln. I *ppp*  $\text{--} f$  *ppp*  $\text{--} f$  *ppp*  $\text{--} f$  *ppp*  $\text{--} f$

Vln. II *ppp*  $\text{--} f$  *ppp*  $\text{--} f$  *ppp*  $\text{--} f$  *ppp*  $\text{--} f$

Vla. *f* *ppp*  $\text{--} f$  *ppp*  $\text{--} f$  *ppp*  $\text{--} f$

Vc. *ppp*  $\text{--} f$  *ppp*  $\text{--} f$  *ppp*  $\text{--} f$

[illegible]



Fl. 12 16 fff f mp pp 5/4

Ob. fff f mp pp

Cl. fff f mp pp

Alto Sax. fff f mp pp

Hn. fff f mp pp

Perc. I 12 16 fff ff f mp pp 5/4

Perc. II fff ff f mp pp

Pno. fff f mp pp

Hp. fff f mp pp

Vln. I 12 16 fff f mp pp 5/4

Vln. II fff f mp pp

Vla. fff f mp pp

Vc. fff f mp pp

Fl.

5/4

pp

ff

8va

#129

Ob.

pp

ff

frul.

Cl.

pp

ff

Alto Sax.

#90

pp

ff

Hn.

ord.

frul.

pp

ff

♩ = 84

pizz.

f

pizz.

p

ord.

p

slap

f

Perc. I

5/4

pp

ff

ff

pp sub

p

Perc. II

pp

ff

ff

pp sub

♩ = 84

5

5

5

5

Pno.

pp

niente

p

mf

Ped.

Hp.

pp

f

mf

carefully prepare two E-bows, depress pedal once both E-bows are installed

Vln. I

5/4

pp

ff

senza vib.

Vln. II

pp

ff

Vla.

pp

ff

Vc.

pp

ff

♩ = 84

insert artino practice mute

insert artino practice mute

insert artino practice mute

insert artino practice mute

This musical score page contains measures 345 through 348. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written for a full orchestra. The time signature changes from 5/4 to 3/4 in measure 345, then to 2/4 in measure 346, and back to 4/4 in measure 347. The key signature is B-flat major. The score includes various musical notations such as notes, rests, dynamics (p, mf, f, ppp, ff), articulation (accents, staccato), and performance instructions like '(con sord.)' for mutes. The percussion parts feature complex rhythmic patterns with many rests. The string parts play sustained notes with dynamic markings.



Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

[illegible]

Fl. *ppp* *f* *ppp* *ff* *ppp* *p* *ppp* *ppp*

Ob. *ppp* *ff* *ppp* *ff* *pp* *f* *pp*

Cl. *ppp* *ff* *pp* *ff* *pp senza cresc.* *pp senza cresc.* (*pp*)

Alto Sax. *pp senza cresc.* (*pp*) *pp*

Hn. *ppp* *ff* *ppp* *f* *ppp* *f* *ppp*

Perc. I *p*

Perc. II *p*

Pno. *f*

Hp. *f*

Vln. I *pp senza cresc.* *pp senza cresc.* (*pp*)

Vln. II *pp senza cresc.* *pp senza cresc.* (*pp*)

Vla. *pp senza cresc.* *pp senza cresc.* *pp senza cresc.* (*pp*)

Vc. *pp senza cresc.* *pp*

airy → focused

frul.

#91

sul tasto

[illegible]



The image displays a page from a musical score for 'The Firebird' by Igor Stravinsky. The score is written for a full orchestra and soloists. The key signature is one sharp (F#), and the time signature is 5/4. The score is divided into measures, with the first measure being a whole note, the second a half note, and the third a quarter note. The dynamics are marked as 'ff' (fortissimo) and 'pp' (pianissimo). The score includes various musical notations such as 'frul.' (flute), 'ord.' (order), 'sul pont.' (sul ponticello), and 'senza ped.' (senza pedale). The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is marked with 'ff' (fortissimo) and 'pp' (pianissimo) dynamics, and includes various musical notations such as 'frul.', 'ord.', 'sul pont.', and 'senza ped.'.

Fl.

3

4

9

16

4

4

4

4

5

*p sub*

Ob.

3

4

9

16

4

4

4

4

5

*p*

Cl.

3

4

9

16

4

4

4

4

3

*p*

Alto Sax.

3

4

9

16

4

4

4

4

5

slap

*p*

Hn.

3

4

9

16

4

4

4

4

5

*p*

Perc. I

3

4

9

16

4

4

4

4

Woodblocks

*ff*

Tam tam

*ff*

Perc. II

3

4

9

16

4

4

4

4

Bongo

*ff*

Temple block

*ff*

Pno.

3

4

9

16

4

4

4

4

3

*ff*

Hp.

3

4

9

16

4

4

4

4

3

*ff*

Vln. I

3

4

9

16

4

4

4

4

pizz.

*ff*

Vln. II

3

4

9

16

4

4

4

4

pizz.

*ff*

Vla.

3

4

9

16

4

4

4

4

pizz.

*ff*

Vc.

3

4

9

16

4

4

4

4

pizz.

*ff*

375 376 377 378



Fl. *ff* *pizz.* *p* *ord.* *p*

Ob. *ff* *p* *ff*

Cl. *p*

Alto Sax. *slap*

Hn.

Perc. I *ff* *p*

Perc. II

Pno. *gestopft* *ff* *p* *loco*

Hp.

Vln. I *pizz.* *p* *arco*

Vln. II *pizz.* *p* *arco*

Vla. *p*

Vc. *ord.* *pizz.* *p* *arco* *p*

Fl. *pizz.*

Ob.

Cl.

Alto Sax. *ff*

Hn. *ff* *slap* *ff* *p*

Perc. I *ff*

Perc. II

Pno. *ff*

Hp. *ff* *p*

Vln. I *pizz.* *ff* *arco sul A* *p*

Vln. II *pizz.* *ff* *arco* *p*

Vla. *(arco)*

Vc. *pizz.* *ff* *(pizz.)* *ff*

389

[illegible]



[illegible]

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

The musical score is divided into three measures: 400, 401, and 402. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, Horn) is mostly silent, with rests in all measures. Percussion I (Perc. I) plays a triplet of eighth notes in measures 400 and 402. Percussion II (Perc. II) plays a complex rhythmic pattern of eighth and sixteenth notes with accents in measures 400 and 401. The piano (Pno.) and harp (Hp.) parts feature intricate fingerings (7, 3, 7) and dynamic markings. The string section (Violins I and II, Viola, and Violoncello) is highly active, with many slurs, ties, and dynamic markings ranging from ppp to ff. The score is written for a full orchestra, with each instrument part on a separate staff.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

403

404

405



Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

406

407

408

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

409

410

411

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

412

413

414

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

415

416

417

*ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff*

*ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff*

*ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff*

*ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff*

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

418

419

420

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

421

422

423

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

424

425

426

427 428 429



Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

430

431

432

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

433

434

435

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

436

437

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

438

439



Fl. *mf senza cresc.*

Ob. *mp* *f* *ff*

Cl. *pp senza cresc.*

Alto Sax. *mp* *f* *ff*

Hn. frul. *pp senza cresc.*

Perc. I *p* *ff*

Perc. II *p* *ff*

Perc. I Marimba *p* *f* *ffz* secco

Perc. II Vibraphone *p* *f* *ffz* secco

Ped. *mf*

Ped. *mf*

Vln. I *senza sord. sul pont.* *mf senza cresc.*

Vln. II *senza sord.* *mf senza cresc.*

Vla. *senza sord.* *pp senza cresc.*

Vc. *senza sord.* *mf senza cresc.*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

Hn. ord. *ppp* *f* *ppp* *f*

Perc. I

Perc. II

Pno. *mf*

Ped.

Hp. *mf*

Vln. I *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Vln. II *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Vla. *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Vc. *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

[illegible]



This page of the musical score contains the following details:

- Page Number:** 128
- Instruments:** Fl., Ob., Cl., Alto Sax., Hn., Perc. I, Perc. II, Pno., Hp., Vln. I, Vln. II, Vla., Vc.
- Key Features:**
  - Fl., Ob., Cl., Alto Sax.:** Long melodic phrases starting at measure 107, marked *(mf)*, rising to *f*. A "bend" instruction appears above the final notes.
  - Hn.:** Enters at measure 116 with a triplet of eighth notes, marked *ppp* to *f*.
  - Perc. I & II:** Enter at measure 119 with chords, marked *ppp* to *f*. Perc. II has an "ord." marking.
  - Pno. & Hp.:** Feature intricate fingerings (5, 3, 8va, 8vb) and articulations like accents and slurs. Pno. includes "loco" and "gestopft" markings.
  - Vln. I & II:** Play rapid sixteenth-note passages. Vln. I has multiple dynamic shifts between *ppp*, *f*, and *ff*. Vln. II starts with *f* and moves to *ppp*.
  - Vla. & Vc.:** Support the string textures with similar rhythmic patterns and dynamics.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Alto Sax. *ppp*

Hn. *ff*

Perc. I *sub p* *f* *ffz*

Perc. II *sub p* *f* *ffz*

Pno. *ff*

Hp. *mf*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

*mp* *f* *fff*

*mf senza cresc.*

*pp senza cresc.*

*frul.* *pp senza cresc.*

*sul pont.* *mf senza cresc.*

*mf senza cresc.*

*pp senza cresc.*

*mf senza cresc.*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

Hn. *mf* *ppp*

Perc. I 5 Wood Blocks *mp*

Perc. II 5 Temple Blocks *mp*

Pno. *mf*

Hp. *mf*

Vln. I *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

Vln. II *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Vla. *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Vc. *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

462

463

464

*f* *ppp* < *f* *ppp* *ff* *ppp* < *f* *ppp* < *f* *ppp* < *f* *ppp* < *f*

*ppp* < *f* *ppp* *f* *ppp* < *f* *ppp* < *f* *ppp* < *f* *ppp* < *f* *ppp*

*ppp* < *f* *ppp* < *f* *ppp* *f* *ppp* < *f* *ppp* < *f*

*ppp* < *f* *ppp* < *f* *ppp* *f* *ppp* < *f* *ppp* < *f*

[illegible]

This musical score is for the orchestral piece "The Swan" (Le Cygne) by Maurice Ravel, from the ballet "Daphnis et Chloé". The score is written for a full orchestra and includes the following parts:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Alto Saxophone (Alto Sax.).
- Brass:** Horn (Hn.).
- Percussion:** Percussion I (Perc. I) and Percussion II (Perc. II).
- Piano:** Piano (Pno.).
- Harp:** Harp (Hp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score is in 2/4 time and features a variety of musical notations, including dynamics (e.g., *ppp*, *f*, *sub*), articulation (e.g., accents, slurs), and fingerings (e.g., 3, 5). The woodwinds and strings play melodic lines, while the piano and harp provide harmonic support. The percussion parts are marked with "x" symbols, indicating specific rhythmic patterns.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

*bend*

*(mf)* *ff*

*(focused)* *air*

*mf sub* *ppp*

*rip*

*(mf)* *ff*

*Bass Drum*

*Vibraphone motor on*

*3*

*Wood Blocks*

*f* *pp* *p* *mp* *mf*

*Ped.* *(l.v.)*

*gestopft*

*ff*

*ppp* *ff*

*ppp* *ff*

*ppp* *ff*

477



This musical score is for the piece "The Swan" (Le Cygne) by Maurice Ravel, from the ballet "Daphnis et Chloé". The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Features trills and triplets, with dynamics ranging from *ppp* to *f*.
- Ob.** (Oboe): Similar to the flute, with trills and triplets, dynamics from *ppp* to *f*.
- B. Cl.** (Bass Clarinet): Plays a melodic line with dynamics from *f* to *ppp*.
- Bari. Sax.** (Baritone Saxophone): Plays a melodic line with dynamics from *ppp* to *f*.
- Hn.** (Horn): Plays a melodic line with dynamics from *ppp* to *f*.
- Perc. I** (Percussion I): Includes snare drum and cymbal patterns with dynamics from *pp* to *f*.
- Perc. II** (Percussion II): Includes tom-tom and cymbal patterns with dynamics from *f* to *pp*.
- Pno.** (Piano): Features arpeggiated figures and triplets, with dynamics from *pp* to *f*.
- Hp.** (Harp): Features arpeggiated figures with dynamics from *pp* to *f*.
- Vln. I** (Violin I): Plays a melodic line with dynamics from *mf* to *f*.
- Vln. II** (Violin II): Plays a melodic line with dynamics from *mf* to *f*.
- Vla.** (Viola): Plays a melodic line with dynamics from *mf* to *f*.
- Vc.** (Violoncello): Plays a melodic line with dynamics from *ppp* to *f*.

The score is written in 3/4 time and includes various musical notations such as trills, triplets, and dynamic markings.

This musical score is for the piece "The Swan" (Le Cygne) by Maurice Ravel, from the ballet "Daphnis et Chloé". The score is arranged for a woodwind quintet, percussion, piano, harp, and string quartet. The woodwind quintet consists of Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Baritone Saxophone (Bari. Sax.), and Horn (Hn.). The percussion section includes Percussion I (Perc. I) and Percussion II (Perc. II). The piano (Pno.) and harp (Hp.) are also featured. The string quartet consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in 3/4 time and features a variety of musical notations, including dynamics (ppp, f, pp, p, mp, mf), articulation (accents, slurs), and fingerings (5, 3, 5). The woodwind parts are characterized by their melodic lines and dynamic contrasts, while the percussion provides a rhythmic foundation. The piano and harp parts are more melodic and harmonic, and the string quartet provides a rich, textured background.

This musical score is for the 'The Firebird' by Igor Stravinsky. It is a full orchestral score, likely for a concert band or orchestra. The score is written for the following instruments:

- Fl.** (Flute)
- Ob.** (Oboe)
- B. Cl.** (Bass Clarinet)
- Bari. Sax.** (Baritone Saxophone)
- Hn.** (Horn)
- Perc. I** (Percussion I)
- Perc. II** (Percussion II)
- Pno.** (Piano)
- Hp.** (Harp)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)

The score is written in 2/4 time and features a variety of musical notations, including dynamics (ppp, f, mp, mf, pp), articulation (accents, slurs), and fingerings (5, 3). The percussion parts are particularly prominent, with many 'x' marks indicating specific rhythmic patterns. The woodwinds and strings play melodic lines, often with slurs and accents. The piano and harp provide harmonic support, with the piano featuring a prominent bass line. The harp plays a melodic line in the right hand and a bass line in the left hand. The strings play a melodic line in the first and second violins, and a bass line in the viola, violoncello, and double bass.

139

This musical score page contains measures 139, 140, and 141. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Baritone Saxophone (Bari. Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in 4/4 time and features a variety of musical notations, including dynamics (ppp, f, ff, mp, mf), articulation (accents, slurs), and performance instructions (gliss., pizz., arco, circular bowing, sul tasto, sul pont., punta d'arco, ord., frul., 7"). The key signature has one flat (B-flat). The score is divided into three measures, with measure 140 being the longest, containing a 7-measure rest for the Flute and Oboe. The tempo is marked 'Allegretto'.

[illegible]

[illegible]

[illegible]

Fl. (ord.) *pppp sub* *fff* frul. *mf* *ff* *mf* *ff*

Ob. (ord.) *pppp sub* *fff* frul. *mf* *ff* *mf* *ff*

B. Cl. (ord.) *pppp sub* *fff* frul. *mf* *ff* *mf* *ff*

Bari. Sax. (ord.) *pppp sub* *fff* frul. *mf* *ff* *mf* *ff*

Hn. (ord.) *pppp sub* *fff* frul. *mf* *ff* *mf* *ff*

Perc. I *mf*

Perc. II *mf*

Pno. *ff sub* *mf*

Hp.

Vln. I (ord.) *pppp sub* *fff* overpress. *mf* *ff* *mf* *ff*

Vln. II (ord.) *pppp sub* *fff* overpress. *mf* *ff* *mf* *ff*

Vla. *pppp sub* *mf* circular bowing *(mf) senza cresc.* *ord.*

Vc. (ord.) *pppp sub* *fff* overpress.

500 501 502 503 504 505



This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, piano, harp, and strings. The staves are arranged in a system, with each instrument or section having its own staff. The notation includes notes, rests, and various musical symbols. Dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo) are used throughout. There are also performance instructions, such as "circular bowing" for the strings. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The page is numbered 10 in the top right corner.

Fl. *mf* *fff*

Ob. *mf* *fff*

B. Cl. *mf* *fff*

Bari. Sax. *mf* *fff*

Hn. *mf* *fff*

Perc. I *(mf)*

Perc. II *(mf)*

Pno. *8<sup>va</sup> Ped.* *secco* *prepare Ebows*

Hp.

Vln. I *mf* *fff*

Vln. II *mf* *fff*

Vla. *ord.* *(mf)* *mp*

Vc. *mf* *fff*

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Ped.

Hp.

Vln. I

Vln. II

Vla.

Vc.

5/4

3/4

2/4

4/4

(mf)

(mf)

Ebow

dead stroke

dead stroke

Remove Ebows (l.v.)

hold until Ebow resonance dies completely

p

pppp