

Felipe Lara

Chambered Spirals

Chambered Spirals

for large ensemble

commissioned by Johns Hopkins University (Catalyst Award)

Dedicated to Johanna Brétan Mendez

Felipe Lara

¹
b. 1979

[illegible]

Fl.

44

34

24

44

3

Ob.

Cl.

B. Sx.

Hn.

Remove mouthpiece

air noise (no pitch)

ppp

ff

Perc. I

44

34

24

44

Tamtam

arco

ppp < ff

Perc. II

bowed

8^{vb}

pppp

ff

Pno.

ord.

mp

(ord.)

5

3

5

5

5

Ped.

8^{vb}

Hp.

ord.

mp

3

5

5

3

Vln. I

44

34

24

44

3

24

44

ff

ppp < ff

ppp

ff

ppp

ff

pp

ff

Vln. II

5

ff

ppp

ff

ppp

ff

pp

ff

Vla.

ff

ppp

ff

ppp

ff

pp

ff

Vc.

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

pp

ff

6

7

8

9

air noise (no pitch)

ppp

ff

air noise (no pitch)

ppp

ff

air noise (no pitch)

ppp

ff

(mouthpiece off)

air noise (no pitch)

ppp

ff

circular bowing

sul tasto

sul pont.

pp

ff

circular bowing

sul tasto

sul pont.

pp

ff

circular bowing

sul tasto

sul pont.

pp

ff

circular bowing

sul tasto

sul pont.

pp

ff

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Reinsert mouthpiece

B.D.

Thunder

Behind bridge pins

8^{rb}

8^{rb}

8^{rb}

behind bridge pins
scrape

ord.

pp

p

(p)

pppp

pizz.

(pizz.)

f

p

mp

ppp

ff

ppp < ff

"mf"

f

pppp

ppp

ff

ppp < ff

"mf"

f

pppp

ppp

ff

ppp < ff

"mf"

f

pppp

10

11

12

13

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

14

15

16

Fl.

3

4

2

4

4

4

5

4

air noise (no pitch)

ppp

ff

Ob.

3

4

2

4

4

4

5

4

Cl.

3

4

2

4

4

4

5

4

air noise (no pitch)

ppp

ff

B. Sx.

3

4

2

4

4

4

5

4

air noise (no pitch)

ppp

ff

Hn.

3

4

2

4

4

4

5

4

(mouthpiece off)
air noise (no pitch)

ppp

ff

Reinsert mouthpiece

Perc. I

3

4

2

4

4

4

5

4

Tamtam
arco

p

ff

B.D.

pp

Perc. II

3

4

2

4

4

4

5

4

bowed

8^{vb}...

ppp

ff

Thunder

f

Pno.

3

4

2

4

4

4

5

4

8^{vb}...

f

8^{vb}...

pizz.

p

mp

mf

Hp.

3

4

2

4

4

4

5

4

f

8^{vb}...

p

mp

mf

Vln. I

3

4

2

4

4

4

5

4

ff

ppp

ff

ppp

ff

ppp < ff

ppp < ff

Vln. II

3

4

2

4

4

4

5

4

ST
↓
SP

ppp

ff

ppp

ff

ppp < ff

ppp < ff

Vla.

3

4

2

4

4

4

5

4

ff

ppp

ff

ppp

ff

ppp < ff

ppp < ff

Vc.

3

4

2

4

4

4

5

4

ST
↓
SP

ppp

ff

ppp

ff

ppp < ff

ppp < ff

17

18

19

20

Fl.

5

4

ord.

3

6

pp

mp > *ppp*

3

4

2

4

pizz.

f

4

4

Ob.

ord.

3

6

pp

mp > *ppp*

f

Cl.

ord.

3

6

pp

mp > *ppp*

B. Sx.

ord.

3

6

pp

mp > *ppp*

f

slap

Hn.

ord.

3

6

pp

mp > *ppp*

f

slap

Perc. I

5

4

3

4

2

4

4

4

Perc. II

mf

f

Behind bridge bar
scrape

Metal stress bar

Pno.

f

mp

3

6

8^{vb}

5

7

5

Hp.

mf

mp

Behind bridge bar
scrape

5

7

3

Vln. I

5

4

3

6

3

4

2

4

4

4

"mf"

"ff" > *ppp*

ppp

"ff"

ppp < *"ff"*

ppp < *"ff"*

ppp < *"ff"*

Vln. II

3

6

"mf"

"ff" > *ppp*

ppp

"ff"

ppp < *"ff"*

ppp < *"ff"*

ppp < *"ff"*

ppp < *"ff"*

Vla.

3

6

"mf"

"ff" > *ppp*

ppp

"ff"

ppp < *"ff"*

ppp < *"ff"*

ppp < *"ff"*

ppp < *"ff"*

Vc.

3

6

"mf"

"ff" > *ppp*

ppp

"ff"

ppp < *"ff"*

ppp < *"ff"*

ppp < *"ff"*

ppp < *"ff"*

21

22

23

24

[illegible]

Fl.

24

44

34

Ob.

Cl.

B. Sx.

Hn.

Perc. I

24

44

34

B.D.

Perc. II

Cast iron

Pno.

f

8vb

p

mf

Hp.

f

8vb

p

mf

Vln. I

24

44

34

ppp

ff

ppp

ff

ppp

ff

ppp

ff

Vln. II

ff

ppp

ff

ppp

ff

ppp

ff

Vla.

ppp

ff

ppp

ff

ppp

ff

Vc.

ppp

ff

ppp

ff

ppp

ff

27

28

29

9

This musical score page contains measures 30 through 34. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (B. Sx.), 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.).

Measures 30-31: The woodwinds (Fl., Ob., Cl., B. Sx.) and Horn (Hn.) play a melodic line in 3/4 time, marked *pp* (pianissimo) and *mf* (mezzo-forte). The Piano (Pno.) plays a rhythmic pattern in the left hand, marked *f* (forte), and a melodic line in the right hand, marked *sfz* (sforzando). The Percussion I (Perc. I) and Percussion II (Perc. II) are silent.

Measure 32: The woodwinds and Horn continue their melodic line, marked *mf* (mezzo-forte). The Piano (Pno.) continues its rhythmic pattern in the left hand, marked *sfz* (sforzando), and its melodic line in the right hand, marked *sfz* (sforzando). The Percussion I (Perc. I) and Percussion II (Perc. II) are silent.

Measures 33-34: The woodwinds and Horn continue their melodic line, marked *ppp* (pianissimo). The Piano (Pno.) continues its rhythmic pattern in the left hand, marked *sfz* (sforzando), and its melodic line in the right hand, marked *sfz* (sforzando). The Percussion I (Perc. I) and Percussion II (Perc. II) are silent.

Measures 30-31: The strings (Vln. I, Vln. II, Vla., Vc.) play a melodic line in 3/4 time, marked *mf* (mezzo-forte). The Piano (Pno.) plays a rhythmic pattern in the left hand, marked *f* (forte), and a melodic line in the right hand, marked *sfz* (sforzando). The Percussion I (Perc. I) and Percussion II (Perc. II) are silent.

Measure 32: The strings continue their melodic line, marked *ff* (fortissimo). The Piano (Pno.) continues its rhythmic pattern in the left hand, marked *sfz* (sforzando), and its melodic line in the right hand, marked *sfz* (sforzando). The Percussion I (Perc. I) and Percussion II (Perc. II) are silent.

Measures 33-34: The strings continue their melodic line, marked *ppp* (pianissimo). The Piano (Pno.) continues its rhythmic pattern in the left hand, marked *sfz* (sforzando), and its melodic line in the right hand, marked *sfz* (sforzando). The Percussion I (Perc. I) and Percussion II (Perc. II) are silent.

Fl. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Ob. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Cl. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

B. Sx. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Hn. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Perc. I *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Perc. II *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Pno. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Hp. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Vln. I *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Vln. II *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Vla. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Vc. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

12

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

4/4

frul.

ppp

mp

f

4/4

4/4

bend

ppp

mp

f

tr

ppp

mp

f

ppp

mp

f

ppp

mp

f

4/4

2/4

3/4

Tamtam

arco

ppp

ff

4/4

ffz

p

bowed

8vb

ppp

ff

ffz

pp

(13 attacks)

ffz

#5

8vb

ffz

#1

8vb

4/4

ppp

f

fff

4/4

4/4

ppp

f

fff

ppp

f

fff

ppp

f

fff

39

40

41

42

43

Fl.

5

4

3

4

2

4

13

4

ppp

mp

ppp

mp

ppp

mp

ppp

mp

airy

focused

airy

focused

Ob.

ppp

mp

ppp

mp

ppp

mp

ppp

mp

Cl.

ppp

mp

ppp

mp

ppp

mp

ppp

mp

B. Sx.

ppp

mp

ppp

mp

ppp

mp

ppp

mp

Hn.

ppp

mp

ppp

mp

ppp

mp

ppp

mp

frul.

Perc. I

5

4

3

4

2

4

4

4

Perc. II

(21 attacks)

(13 attacks)

(8 attacks)

sffz

ppp

sffz

pp

sffz

p

Pno.

#2

sffz

#3

sffz

#4

sffz

8vb

8vb

8vb

Hp.

Vln. I

5

4

3

4

2

4

4

4

ppp

f

ppp

f

ppp

f

ppp

f

Vln. II

ppp

f

ppp

f

ppp

f

ppp

f

Vla.

senza vib.

ppp

f

ppp

f

ppp

f

ppp

f

Vc.

senza vib.

ppp

f

ppp

f

ppp

f

ppp

f

44

45

46

47

14

Fl.

4/4

3/4

2/4

4/4

3/8

4/4

frul.

ppp

mp

f

Ob.

ppp

mp

f

#14

Bb

mf

ff

Cl.

ppp

mp

f

B. Sx.

ppp

mp

f

p

mf

ff

Hn.

ppp

mp

f

Perc. I

4/4

3/4

2/4

4/4

Tamtam arco

pp

ff

B.D.

f

Perc. II

ffz

p

ffz

ffz

ffz

bowed

8vb

ppp

ff

Pno.

ffz

#5

ffz

#1

ffz

#2

ffz

#3

ffz

#4

8vb

Hp.

Vln. I

4/4

3/4

2/4

4/4

3/8

4/4

ppp

f

fff

Vln. II

ppp

f

fff

Vla.

ppp

f

fff

Vc.

ppp

f

fff

48

49

50

51

52

Fl.

tongue ram

Ob.

Cl.

B. Sx.

slap

Hn.

Popping sound
Palm smack on mouthpiece (or other equivalent sounding technique)

Perc. I

dampen Tam-tam

Guero

Perc. II

Pno.

scrape
credit card or similar on tuning pegs

Hp.

Vln. I

ricochet

Vln. II

ricochet

Vla.

ricochet

Vc.

ricochet

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

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

ff > *pp* *ff* > *pp* *f* > *pp* *ff* > *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*

f > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp*

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

[illegible]

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

5 woodblocks

mf

pp

p

mp

mf

pp

p

mp

4 toms + Bass drum

mf

pp

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

(Ebow)

Pno.

(Ped.)

Hp.

Vln. I

pppp

ff

pp

Vln. II

pppp

ff

pp

Vla.

pppp

ff

pp

Vc.

pppp

ff

pp

64

65

66

67

The musical score for Percussion I and II is written for two staves. The time signature is 5/4. The score includes various rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *mf*, *pp*, *p*, *mp*, and *mf*. The Percussion I staff features a series of notes with stems and beams, while the Percussion II staff features a series of notes with stems and beams. The score also includes a section labeled "Remove Ebows (l.v.)" and a section labeled "To Marimba".

Fl. *pppp* *pppp* *pppp* *pppp*

Ob. *pppp* *pppp* *pppp*

Cl. *pppp* *pppp* *pppp*

B. Sx. *pppp* *pppp* *pppp*

Hn. *pppp* *pppp*

Perc. I *mf*

Perc. II *pp* *mp*

Pno. *mf*

Hp. *mf*

Vln. I *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*

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*

71 72 73 74

Fl. (focused) → airy *(p)* *pppp* airy *pppp*
 Ob. *pppp*
 Cl. (airy) → focused *pppp* *p* (focused) → airy *(p)* *pppp*
 A. Sx. (airy) → focused *pppp* *p* (focused) → airy *(p)* *pppp*
 Hn. (focused) → airy *(p)* *pppp*
 Perc. I
 Perc. II (arco) *ppp* < *mp* Ped. →
 Pno. 3 5 5 5 3 5 8^{vb} loco 5
 Hp. 5 5 3
 Vln. I *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff*
 Vln. II *pp* < *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*

Fl. (airy) → focused *p* (p) *pppp*

Ob. *p* *pppp*

Cl. (airy) *pppp*

A. Sx.

Hn. airy (con sord.) *pppp* (airy) → focused *p*

Perc. I (prepared) *mf*

Perc. II *ppp* *mf* Ped. →

Pno. *8vb* *loco* *8vb* *loco*

Hp.

Vln. I *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*

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

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

79 80 81 82

flul.

Fl.

pppp

p

pppp

Ob.

pppp

Cl.

(airy)

focused

(focused)

airy

p

(p)

ppp

A. Sx.

pppp

p

(p)

Hn.

(focused) → airy

via sord.

bouché +

pppp

Perc. I

(prepared)
* mallet placed between A and B

mf

Perc. II

pp

mp

Ped.

ppp

mf

Ped.

Pno.

5

3

5

5

8va

loco

loco

loco

5

8va

loco

5

loco

Hp.

5

5

5

8va

loco

loco

Vln. I

ppp

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

Vln. II

ppp

ff

ppp

ff

ppp

ff

ppp

ff

Vla.

ppp

ff

ppp

ff

ppp

ff

Vc.

ppp

ff

ppp

ff

ppp

ff

ppp

ff

83

84

85

86

[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.

Hp.

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*

99 100 101 102

Fl.

Ob.

Cl.

A. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

103

104

105

106

Fl. *pppp* *pppp* *p* *(p)* *pppp* *pppp* *pppp* *ppp*

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

Cl. *p* *(p)* *pppp* *pppp*

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

Hn.

Perc. I *mf* *remove all preparation*

Perc. II *ppp* *mf* *Ped.*

Pno.

Hp.

Vln. I *ff* *ppp* *ff* *ppp* *ff* *via sord.* *pizz. (senza sord.)* *p*

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

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

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

107 108 109 110

Fl.

24

44

key click

air noise
sh...
33

24

34

Ob.

key click

Cl.

p

key click

to Bass Clarinet

Bass Clarinet

slap

3 frul.

key click

A. Sx.

slap

key click

slap

key click

Hn.

brassy

ord.

frul.

Perc. I

24

44

deadstroke

24

34

Perc. II

mallet

to Temple Blocks
(or 5 chambered objects/instruments)

Pno.

f

f

Hp.

Vln. I

24

44

arco

pizz.

24

34

Vln. II

ff

ppp

ff

ppp

Vla.

ff

ppp

ff

ppp

Vc.

ff

ppp

111

112

113

114

115

Fl.
 Ob.
 B. Cl.
 A. Sx.
 Hn.
 Perc. I
 Perc. II
 Pno.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.

116 117 118 119

33

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

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

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

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

Hn. sh... *(mouthpiece off)* air noise *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* *sub. mf* *(mf)*

Pno. gestopft *sfz* *mp* *mf*

Ped.

Hp.

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

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

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

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

124 125 126 127

Fl. *pppp* *mf* *(mf)* *pppp*

Ob. *mf* *pp*

B. Cl. (airy) *mf* *pppp* *sfz* *ff*

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

Hn. *pppp* *ff*

Perc. I *mf* *ff* *mp*

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

Pno. *(mf)*

Hp.

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

Vln. II *(mf)* *arco sul tasto* *pp* *(pp)* *pppp* *sfz* *ppp* *ff*

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

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

Fl.

58

34

24

44

34

air noise
"sh"
pppp
ff
ord.
ff senza dim.

Ob.

p < f

(f)

mf

B. Cl.

ff

pppp

mf senza dim.

airy
focused

Bari. Sax.

ff

p

f

#45

Hn.

pppp

ff

ff

pp

Reinsert mouthpiece
brassy

Perc. I

58

34

24

44

34

tip
grip
secco
mf
ff
mf

Perc. II

pppp

ff

mf

(mf)

7
7
7

Pno.

ff

sub. mf

(mf)

f

ff

gestopft

Ped.

Hp.

ff

ff

Vln. I

58

34

24

44

34

ord. pizz.
mf
(mf)
sul D
mf
f
ff
p

Vln. II

ord. pizz.
ffz
(mf)
sul D
mf
f
sul G

Vla.

⊕
sul D
pppp
ff
mf
(mf)
f
arco
mf
pppp

Vc.

⊕
sul D
pppp
ff
mf
(mf) senza dim.

132

133

134

135

35

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

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

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

Bari. Sax. #45 *pp senza dim.* *(pp)*

Hn. Remove mouthpiece *mf*

Perc. I

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

Pno.

Hp.

Vln. I *mf* *(mf)*

Vln. II *(pizz.) sfz*

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

Vc.

37

Fl. air noise *pppp* *ff*

Ob.

B. Cl. *ppp* ord. *ff* *ff*

Bari. Sax. *ff* *ff*

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

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

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

Pno.

Hp.

Vln. I pizz. *ff* *p* (*pizz.*) *mp* (*mf*)

Vln. II pizz. *ff* sul D *pppp* *ff* *pppp* *ff*

Vla. sul D *pppp* *ff* sul D *pppp* *ff* sul D *pppp* *ff*

Vc. sul D *pppp* *ff* sul D *pppp* *ff* sul D *pppp* *ff*

140 141 142 143 144

Fl. *airy* *pppp*

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

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

Bari. Sax. *p* *f*

Hn. *Reinsert mouthpiece* *mf*

Perc. I

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

Pno. *sfz* *mf* *f* *ff* *ff*

Ped.

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

Vln. I *(pizz.)* *mf* *sul D* *(mf)* *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)* *(mf)* *pppp*

39

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

pp

ppp

sub mf

(mf)

pppp

pppp

ff

pp

mf

air noise

ppp

ff

ff

pp

(p)

pp

frul.

air noise

pppp

ff

mf

pppp

ff

tip

grip

secco

mf

ff

p

pp

ff

pp

secco

p

(mf)

ppp

mf sub

(mf)

ppp

mf sub

(mf)

ppp

ppp < ff

pizz.

p

pizz.

p

pizz.

p

ord.

trem

3

mf

(mf)

pppp

ppp

ff

ff

pppp

ff

pp

mf

pp

mf

ord.

sul pont.

ppp

ff

148

149

150

151

40

Fl.

24

38

44

38

44

air noise

pppp

ff

mp < f

air noise

pppp

ff

Ob.

24

38

44

38

44

p < f

pppp

B. Cl.

24

38

44

38

44

airy

focused

mp

mf

ff

Bari. Sax.

24

38

44

38

44

pppp

mf

ff

Hn.

24

38

44

38

44

Reversed mouthpiece

air noise

pppp

ff

simile

pppp

ff

Perc. I

24

38

44

38

44

tip

grip

secco

mf

ff

mf

mf

ff

p

Perc. II

24

38

44

38

44

pppp

ff

pppp

ff

Pno.

24

38

44

38

44

gestopft

ffz

gestopft

ffz

Ped.

24

38

44

38

44

Hp.

24

38

44

38

44

ffz

ffz

Vln. I

24

38

44

38

44

pizz.

p

mf

f

mf

arco trem.

ord.

mf

ff

Vln. II

24

38

44

38

44

pizz.

mf

f

pppp

mf

ff

Vla.

24

38

44

38

44

pizz.

ffz

arco senza vib.

ff senza dim.

Vc.

24

38

44

38

44

mp

mf

ff

152

153

154

155

41

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

Ob. *8va* *#64* *sub. pp* *ff*

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

Bari. Sax. *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* *sul A sul tasto* *mf*

Vc.

42

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

3/4

3/4

3/4

ff

pppp

mf

ff

(8)

mf

p

pppp

ppp

p

#43

p

frul.

f

mf

pppp

(ord.)

sub. mf

mf

p

pp senza dim.

ppp mf sub

(mf)

ppp mf sub

(mf)

mf

pppp

sub. fp senza cresc.

pppp

sub. mf

(mf)

pppp

senza vib.

ff

pppp

mf

ff

frul.

ord.

sul pont.

ord.

pp senza dim.

p senza cresc.

sul D

sul pont.

sub. mf

(mf)

pppp

Fl. **3**/**4** air noise *pppp* *ff* **4**/**4** pizz. *sfz* *p* 43

Ob. keyclick *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* (*mf*)

Pno. *fff* *f* *pp* *sfz*

Hp. *fff* 3

Vln. I bow bridge, dampen string sul D *pppp* *ff* pizz. 3 *f* arco *ff* *mf senza dim.*

Vln. II bow bridge, dampen string sul D *pppp* *ff* pizz. 3 *f* *pp senza cresc.*

Vla. bow bridge, dampen string sul D *pppp* *ff* sul pont. 3 *fp* *pppp mf sub*

Vc. bow bridge, dampen string sul D *pppp* *ff* pizz. *sfz* *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

3

3

sub p

3

3

Hp.

3

f

3

Vln. I

(mf)

pppp

sub f

legno batt. 3 pizz.

arco

sub mf

pp

ff

Vln. II

(pp)

pppp

3 p

sub f

pizz.

f

arco senza vib.

sub pp senza cresc.

Vla.

(mf)

pppp

3

f

pp

ff

Vc.

(p)

pppp

3 mf

3

f

pp

ff

165

166

167

Fl. *ffp* *ff* *ppp* *ff* *12* *16* *5* *8* *45* ???

Ob. *ff* *mf* *pp*

B. Cl. *ff*

Bari. Sax. *ff* *sub*

Hn. *fp* *ff* *p* *ff* *ppp* *ff*

Perc. I *mf* *ff* *12* *16* *5* *8*

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

Pno. *mf*

Ped.

Hp. *f* *mf*

Vln. I *f* *pp* *(pp)* *ff* *ppp* *ff* *12* *16* *5* *8* *sul D*

Vln. II *f* *mf* *(pp)* *ff* *ppp* *ff* *12* *16* *sul D*

Vla. *mf* *mf* *p* *ff* *ppp* *ff* *12* *16* *sul D*

Vc. *ff* *mf* *p* *ff* *ppp* *ff* *12* *16* *sul D*

168 169 170 171

46

46

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ord. → sul pont.

pizz.

sul D

senza vib.

tip -> grip secco

like a ricochet

pppp

ff

mf

pp

f

p

sfz

sub ppp = ff

sub ppp senza cresc.

172

173

174

175

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

176

177

178

179

180

Fl.

3

8

12

16

6

4

3

8

(mf)

(mf)

ff

fff

Ob.

#71

8va

p

fff

B. Cl.

#6

p sub

fff

Bari. Sax.

p sub

fff

Hn.

fp

ff senza dim.

(ff)

fff

Perc. I

3

8

12

16

6

4

3

8

secco

(mf)

p

fff

Perc. II

6

6

6

6

6

6

ppp

ff

Pno.

pizz.

mf

pizz.

Ped.

Hp.

mf

Vln. I

3

8

12

16

6

4

3

8

ff

mf

(mf)

ff

fff

Vln. II

arco

pp senza dim.

mf

(mf)

ff

fff

Vla.

arco

mf > ppp

mf sub

(mf)

ff

fff

Vc.

pizz.

ff

mf

(mf)

ff

fff

185

186

187

49

Fl.

3

8

4

4

ppp

<

ff

mf

5

mf

frul.

Ob.

mf

mf

>

ppp

mf

B. Cl.

ff

p

mf

Bari. Sax.

ff

air noise

ppp

ff

slap

ff

Hn.

ppp

<

ff

3

f

brassy

mf

ord.

3

mf

mf

>

ppp

Perc. I

secco

mf

4 Toms

mf

Bass Drum

Perc. II

mf

3

3

3

3

Pno.

Hp.

Vln. I

3

8

4

4

sul D

ppp

<

ff

mf

5

fp

>

ppp

Vln. II

sul D

ppp

<

ff

p

3

mf

Vla.

sul D

ppp

<

ff

5

mf

Vc.

sul D

ppp

<

ff

ff

5

ff

188

189

190

Fl. *tongue ram*

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Ped.

Hp.

Vln. I

Vln. II

Vla.

Vc.

191

192

193

ff

ff

ff

mf

(mf) senza dim.

f

ff

mf

ff

mf

mf

mf

ppp

ff

pp

ppp

ff

p

f

pizz.

pizz.

p

f

pizz.

arco

pizz.

legno batt.

arco

ord.

sul pont.

ppp

ff

ppp

ff

f

ff

sub p

sub f

sub pp senza cresc.

ppp

ff

pizz.

arco

pizz.

arco secco

pizz.

arco secco

pizz.

legno batt.

sul D

arco

pizz.

ppp

ff

mf

ppp

ff

[illegible]

53

Fl.

4/4

ppp *ff*

2/4

sub ppp *ff*

12/16

Ob.

ppp *ff*

bend

B. Cl.

sub ppp *ff*

Bari. Sax.

ff *ppp* *ff*

Hn.

pppp *ff* *sub ppp* *ff*

Perc. I

4/4

ppp *ff*

2/4

12/16

Perc. II

ppp *fff* *ppp* *ff*

6 6 6 6

Pno.

mf

Ped. 5

Hp.

Vln. I

4/4

(tr) *(mf)* *fff*

2/4

sfzp

12/16

Vln. II

senza vib.

pp senza cresc. *pp* *ff*

sul D

Vla.

ppp *fff* *sub pp* *ff*

sul D

Vc.

mf senza dim. *sub pp* *ff*

sul D

Fl.

12
16

3
8

5
8

4
4

3
4

Ob.

bend

B. Cl.

mf

f

frul.
pp sub senza cresc.

p

mf

Bari. Sax.

mf

f

(f)

p

mf

Hn.

ppp

ff

air noise
pp sub < ff

brassy
mf sub > pp

Perc. I

12
16

3
8

5
8

4
4

3
4

grip

tip

ppp

ff

p

mf

secco

Perc. II

6
3

ppp

ff

ppp < ff

Pno.

mf

f

mf

Hp.

mf

Vln. I

12
16

3
8

5
8

4
4

3
4

(tr)

mf

ff

sul D
pp sub < ff

mf

Vln. II

pp senza cresc.

sul D
pp sub < ff

pizz.
mf

Vla.

ppp

ff

sul D
pp sub < ff

pizz.
mf

Vc.

pp senza cresc.

sul D
pp sub < ff

mf > pp

201

202

203

204

Fl. *ff* *pppp* *mf* *ppp* *ffp* (*p*) *ppp* *mf* *sub* *mf* *ppp* *ppp* *ff* *3* *mf* *air noise* *airy*

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

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

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

Hn. *5* *mf* *pppp* *frul.* *ord.* *mf* *frul.* *ord.* *f* *pp* *mf* *pp*

Perc. I *mp*

Perc. II *mp* *3* *3* *3* *3* *3* *3*

Pno. *f* *3* *3* *3* *3* *3* *3* *Ped.*

Hp. *f* *f*

Vln. I *3* *pp senza cresc.* *mf* *ppp* *p* *ppp* *3* *mf* *pp* *sul E*

Vln. II *5* *sul A ord.* *mf* *pppp* *sul A sul tasto* *mf* *p* *sub* *mf* *ppp* *senza vib.* *5* *ppp* *ff* *mf* *sul D*

Vla. *5* *mf* *pppp* *mf* *p* *ppp* *ff* *sul D*

Vc. *3* *ff* *sul A* *ff senza dim.* *senza vib.*

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

Ob. *fp* *ppp* *5 mf* *ppp* *p* *5 mf*

B. Cl. *air noise* *ppp* *ff* *5 fp* *pppp* *mf*

Bari. Sax. *ppp* *ff* *5 mf* *pppp* *5 mf* *ppp*

Hn. *sub f* *ppp* *ff* *5 mf* *ppp* *3 mf* *ppp*

Perc. I

Perc. II

Pno.

Hp.

Vln. I *sul D* *ppp* *ff* *3 mf* *pppp* *3 senza vib.* *ff* *ppp* *sul D* *ppp* *ff*

Vln. II *ppp* *sul D* *(ppp)* *ff* *3 pppp* *f* *ppp* *ff*

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

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

Fl. frul. → airy ord. *p* < *mf* > *p* (*p*) *ppp* *ff* *p sub* < *mf* (*mf*) *ff* *ppp* *ff* 5

Ob. *ppp* *p senza cresc.* *ppp* *ff sub. mf* *ff* 5 *mf* > *pp* bend 3

B. Cl. *ppp* 5 *mf* frul. *pp senza cresc. mf sub* *ff* 5 frul. 3 *pp senza cresc.*

Bari. Sax. *ff* 5 *p* (*p*)

Hn. 5 *p* *mf* 5 *ppp* *ff* *mf* *ff* 3 *f* *pp* brassy → ord.

Perc. I

Perc. II 3

Pno. 8va *mf* 3 *loco* 3 *mf* 3 8va

(Ped.) (Ped.)

Hp. 3

Vln. I 3 *mf* (*mf*) < *ff* 5 *mf*

Vln. II senza vib. *pp senza cresc.* *mf* pizz. 5 *mf*

Vla. senza vib. 5 *p* 3 *pp* < *ff* *ppp* < *ff* (*ff*) > *pp* sul D *ppp* < *ff*

Vc. 5 *mf* *ppp* 5 *mf* *ppp sub* < *ff* pizz. *ff* pizz. 5 *f* arco 3 *pp* 5

215 216 217 218

Fl. (mf) ppp 3 ff pizz. frul. mf (mf) ff ppp 5 ff

Ob. double trill mf 3 simile 3 (mf) ppp mf (mf) ff

B. Cl. frul. mf ff air noise ppp ff (ff)

Bari. Sax. (p)

Hn. mf f sfz (f) ppp- 5 mf (mf) f mf (mf)

Perc. I

Perc. II 3 3 3

Pno. 3 (Ped.) 3 3

Hp. 3

Vln. I pizz. mf 3 ff sul D ppp ff 3 mf sub ff mf ff

Vln. II arco pp senza creac. (pp) senza cresc. (pp) ff 5 ff

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

Vc. sul D 5 fp ff ppp ff pizz. mf sub (pp) senza vib. arco (pp) ppp 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) f* *mf < f mf sub* *f > ppp mf sub < f*

B. Cl. *(p)* *mf* *f* *p*

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

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

Perc. I

Perc. II

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

Hp. *f* *f*

Vln. I *pizz.* *f* *arco* *5 mf* *pp senza cresc.* *legno batt.* *5 sub. f* *f* *mf < f* *arco*

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* *sffz* *mf < f* *f*

Vc. *pizz.* *mf* *arco* *mf* *pp* *legno batt.* *5 ff* *f* *ppp*

222 223 224 225

Fl. *air noise* *ppp* *ff* *mf* < *ff* *frul.* *pp* = *ff* > *pp* *sub mf* < *f* *sfz p* *ff*

Ob. *mf* < *ff* *bend* *mf* < *f* *sub mf* < *ff* *bend* *mf* < *f* *bend* *mf* < *ff* *double trill*

B. Cl. *air noise* *ppp* *ff* *ppp* < *ff* *3*

Bari. Sax. *(p)* *ppp* *ff* *air noise* *mf* < *f* *bend* *sfz p* < *ff* *5*

Hn. *mf* *(mf)* < *f* *sfz p* < *f* *mf* < *ff* *mf* < *f* *pp* < *ff* *5* *harmon. flaut.*

Perc. I

Perc. II *3* *3* *3* *3*

Pno. *3* *(f)* *3* *3* *3* *6* *(Ped.)*

Hp. *(f)* *3* *3*

Vln. I *sul D* *ppp* *ff* *mf* < *ff* *5* *pp senza cresc.* *(pp)* *ppp* *ff* *5*

Vln. II *pp senza cresc.* *ppp* < *f* *ff* *legno batt.* *pp senza cresc.* *(pp)* *ppp*

Vla. *arco sul D* *ppp* *ff* *mf* *pizz.* *arco* *sfz* *ppp sub* < *ff* *sul D* *ppp* *ff*

Vc. *pp senza cresc.* *pp senza cresc.* *mf* < *ff* *3* *ord. sul D* *mf* < *ff* *sul pont. harm. trill* *pp senza cresc.*

62

[illegible]

230

231

232

Fl. *pizz.* *ff* *mf* *sub pp* *ff* *mf senza dim.* *bend*

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

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

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

Hn. *sub mf senza dim.* *mf* *sub pp* *ff* *mf* *pp*

Perc. I *tip* *grip* *mf* *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.* *pp* *ff* *pp senza cresc.*

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

Vc. *mf*

64

[illegible]

238

239

240

Fl.

air noise
pp *ff*

58

frul.
mf *pp*

38

pizz.
p

654

Ob.

frul.
mf *pp*

mf *pp*

B. Cl.

p *ff*

mf *pp*

bend

Bari. Sax.

p *ff*

mf *pp*

p

Hn.

air noise
pp *ff*

pp *mf* *pp*

mf *pp*

Perc. I

tip
ff *p*

58

tip *ff* *mf* *p*

grip secco

38

24

Perc. II

pp *ff*

mf *ppp*

Pno.

p
Ped. ***

Hp.

ord.
p

Vln. I

58

38

24

Vln. II

Vla.

pp senza cresc.

pizz.
mf

Vc.

senza vib.
p

67

Fl.

4/4

p

fff

Ob.

B/A

p

fff

B. Cl.

p

fff

Bari. Sax.

p

fff

Hn.

p

fff

Perc. I

Wood block

mf

ff

Perc. II

Temple blocks

mf

ff

Pno.

Ped.

Hp.

Vln. I

arco senza vib.

pppp

fff

Vln. II

arco senza vib.

pppp

fff

Vla.

arco senza vib.

pppp

fff

Vc.

sul A

pppp

fff

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score, likely for a film soundtrack. The score is written for a large ensemble, including woodwinds, percussion, piano, harp, and strings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into three measures. The woodwinds (Flute, Oboe, Bassoon, Baritone Saxophone, Horn) play a sustained note in the first measure, marked *ppp* (pianissimo), and then a sustained note in the second measure, marked *ff* (fortissimo). The percussion (Perc. I and Perc. II) play a rhythmic pattern in the first measure, marked *sub p* (sub piano), and then a sustained note in the second measure, marked *sub p*. The piano (Pno.) plays a sustained note in the first measure, marked *fff* (fortississimo), and then a sustained note in the second measure, marked *fff*. The harp (Hp.) plays a sustained note in the first measure, marked *fff*, and then a sustained note in the second measure, marked *fff*. The strings (Vln. I, Vln. II, Vla., Vc.) play a sustained note in the first measure, marked *ppp*, and then a sustained note in the second measure, marked *ff*. The score is written for a large ensemble, including woodwinds, percussion, piano, harp, and strings.

69

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

254

255

256

257

tongue ram

palm smack mouthpiece

slap

mf

ppp

ff

(sul G)

This musical score is for the film 'The Great Wall' by John Williams. It features a variety of instruments and percussion, including 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 2/4 and 3/4 time signatures. The key signature is one flat (B-flat major or D minor). The score includes dynamic markings such as *mf* (mezzo-forte), *ppp* (pianissimo), and *ff* (fortissimo). The score also includes performance instructions such as 'tongue ram', 'slap', 'palm smack', and 'air noise, unpitched'. The score is divided into measures, with some measures containing multiple staves. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The score is presented in a clear and professional manner, suitable for a film score.

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

71

This page of a musical score is for a symphony orchestra. It features the following instruments and parts:

- Fl. (Flute):** Treble clef, 4/4 time signature. Measures 1-12 are rests. Measures 13-16 are eighth notes (G4, A4, B4, C5) with a *mf* dynamic.
- Ob. (Oboe):** Treble clef, 4/4 time signature. Measures 1-12 are rests. Measures 13-16 are rests.
- B. Cl. (Bassoon):** Bass clef, 4/4 time signature. Measures 1-12 are rests. Measures 13-16 are eighth notes (G3, A3, B3, C4) with a *mf* dynamic.
- Bari. Sax. (Baritone Saxophone):** Bass clef, 4/4 time signature. Measures 1-12 are rests. Measures 13-16 are eighth notes (G2, A2, B2, C3) with a *mf* dynamic.
- Hn. (Horn):** Bass clef, 4/4 time signature. Measures 1-12 are rests. Measures 13-16 are eighth notes (G2, A2, B2, C3) with a *mf* dynamic.
- Perc. I (Percussion I):** Two staves, 4/4 time signature. Measures 1-12 are eighth notes (x, x, x, x) with a *mf* dynamic. Measures 13-16 are eighth notes (x, x, x, x) with a *mf* dynamic.
- Perc. II (Percussion II):** Two staves, 4/4 time signature. Measures 1-12 are eighth notes (x, x, x, x) with a *mf* dynamic. Measures 13-16 are eighth notes (x, x, x, x) with a *mf* dynamic.
- Pno. (Piano):** Treble and Bass clefs, 4/4 time signature. Measures 1-12 are eighth notes (G4, A4, B4, C5) with a *mf* dynamic. Measures 13-16 are eighth notes (G4, A4, B4, C5) with a *mf* dynamic.
- Hp. (Harp):** Treble and Bass clefs, 4/4 time signature. Measures 1-12 are eighth notes (G4, A4, B4, C5) with a *mf* dynamic. Measures 13-16 are eighth notes (G4, A4, B4, C5) with a *mf* dynamic.
- Vln. I (Violin I):** Treble clef, 4/4 time signature. Measures 1-12 are rests. Measures 13-16 are eighth notes (G4, A4, B4, C5) with a *mf* dynamic.
- Vln. II (Violin II):** Treble clef, 4/4 time signature. Measures 1-12 are rests. Measures 13-16 are eighth notes (G4, A4, B4, C5) with a *mf* dynamic.
- Vla. (Viola):** Treble clef, 4/4 time signature. Measures 1-12 are rests. Measures 13-16 are eighth notes (G4, A4, B4, C5) with a *mf* dynamic.
- Vc. (Violoncello):** Bass clef, 4/4 time signature. Measures 1-12 are rests. Measures 13-16 are eighth notes (G2, A2, B2, C3) with a *mf* dynamic.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written in 4/4 time and includes various musical notations such as dynamics (ppp, ff), articulation (accents), and performance instructions. The instruments listed on the left are 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), and Vc. (Violoncello). The score is divided into measures by vertical bar lines, and the time signature 4/4 is prominently displayed at the beginning of the Fl. and Perc. I staves. The Fl. and B. Cl. parts include dynamic markings of ppp (pianissimo) and ff (fortissimo) with crescendo and decrescendo hairpins. The Perc. I part features a complex rhythmic pattern with many accents. The Pno. and Hp. parts include complex chordal structures and triplets. The Vln. I part has a few notes with accents. The Vln. II, Vla., and Vc. parts are mostly silent in this section.

[illegible]

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

to Bb Clarinet

to Alto Sax

5 Wood Blocks

4 Toms + Bass Drum

5 Roto Toms

5 Temple Blocks

ff

pp *sub* *p*

f

pp *sub* *p*

ff

pp *sub* *p*

ff

pp *sub* *p*

ff

pp

p

ff

8vb

Fl. *pizz.*
mf

Ob. *mf*

Cl. B♭ Clarinet *mf*

Alto Sax. *slap*
mf

Hn.

Perc. I *f* *pp sub p*

Perc. II *pp sub p* *f* *pp sub mp*

Pno. *mf* *sfz* *sfz* *sfz* *sfz*

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

Vln. I *pizz.* *arco*
mf

Vln. II *pizz.* *arco*
mf

Vla. *pizz.* *arco*
mf

Vc. *pizz.* *arco*
mf

Fl. *pppp mf* *mf*

Ob. *pppp mf* *mf*

Cl. *pppp mf* *mf*

Alto Sax. *pppp mf* *mf*

Hn.

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

Perc. II *f pp sub p* *f pp sub p*

Pno. *mf* *mp* *sfz*
secco
8va
Ped.
loco

Hp. *mf* *sfz*

Vln. I *pizz.* *arco* *mf*

Vln. II *pizz.* *arco* *mf*

Vla. *pizz.* *arco* *mf*

Vc. *pizz.* *arco* *mf*

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

(mf) *ff* *sub mf* *f*

(mf) *ff* *sub mf* *f*

(mf) *ff* *sub mf* *f*

(mf) *ff* *sub mf* *f*

(mf) *ff* *sub mf* *f*

pp sub p *f* *pp sub p* *f*

f *pp* *sub p* *f*

sfz *sfz* *mf* *f* *secco*

sfz *mf* *f*

(mf) *ff* *sub mf* *f*

(mf) *ff* *sub mf* *f*

(mf) *ff* *sub mf* *f*

(mf) *ff* *sub mf* *f*

286 287

4/4

4/4

4/4

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

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

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

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

Hn. *ppp* *ff*

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

Perc. II *f* *pp* *sub p*

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

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

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

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

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

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

288 289 290 291

[illegible]

Fl. *ppp* *ff*

Ob.

Cl. *ppp* *ff*

Alto Sax. *ppp* *ff*

Hn. *ppp* *ff*

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

Perc. II *ff* *ff* *pp* *sub p* *f* *pp* *sub* *f* *pp* *sub* *f* *pp*

Pno.

Hp.

Vln. I *ppp* *ff*

Vln. II *ppp* *ff*

Vla. *ppp* *ff*

Vc. *ppp* *ff*

1216

Fl.

Ob.

Cl.

Alto Sax.

Hn.

pizz.

ppp

pp

p

mp

mf

f

ff

fff

ppp < f

ppp < f

ppp < f

3"

44

1216

Perc. I

Perc. II

ppp

pp

p

mp

mf

f

ff

fff

f

f

3"

44

Marimba

Vibraphone

senza ped.

Pno.

Hp.

ppp

pp

p

mp

mf

f

ff

fff

sub mf

sub mf

Ped.  *

3"

1216

Vln. I

Vln. II

Vla.

Vc.

pizz.

ppp

pp

p

mp

mf

f

ff

fff

ppp < ff

ppp < f

ppp < f

3"

44

arco

arco

arco

309

Fl. *f* *ppp* *f*

Ob. *ppp* *f*

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

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

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

Perc. I

Perc. II *(f)* *p* *f*

Pno.

Hp. *p* *(f)* *p* *f*

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

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

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

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

pizz. (quasi ricochet) arco

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

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

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

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

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

Perc. I

Perc. II *f* *pp*

Pno.

Hp. *f* *pp* *f_{sub}*

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

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

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

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

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

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

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

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

Hn. *ppp* *f* *ppp*

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

Perc. II

Pno. *f* *8vb*

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

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

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

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

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

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

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

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

Alto Sax. *ppp* *f*

Hn. *f* *ppp* *f*

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

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

Pno. *f* *pp*

Hp. *p*

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

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

Vla. *pp* *f* *ppp*

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

319 320 321

The first system of the musical score for 'The Firebird Suite' by Igor Stravinsky. The score is written for a full orchestra and includes parts for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Alto Sax.
- 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 in 3/4 time and features complex rhythmic patterns and dynamic markings such as *ppp*, *f*, and *mp*. The first system includes measures 1 through 3. The music is characterized by its intricate rhythms and dynamic contrasts, typical of Stravinsky's style.

[illegible]

This page of a musical score is for a symphony orchestra. It contains the following staves and parts:

- Fl. (Flute):** Features a melodic line with dynamics *f*, *ppp*, and *f*.
- Ob. (Oboe):** Features a melodic line with dynamics *ppp* and *f*.
- Cl. (Clarinet):** Features a melodic line with dynamics *ppp* and *f*.
- Alto Sax. (Alto Saxophone):** Features a melodic line with dynamics *f* and *ppp*.
- Hn. (Horn):** Features a melodic line with dynamics *f* and *ppp*.
- Perc. I (Percussion I):** Features a complex rhythmic pattern with dynamics *f* and *pp*.
- Perc. II (Percussion II):** Features a complex rhythmic pattern with dynamics *f* and *pp*.
- Pno. (Piano):** Features a complex rhythmic pattern with dynamics *f* and *pp*.
- Hp. (Harp):** Features a complex rhythmic pattern with dynamics *f* and *pp*.
- Vln. I (Violin I):** Features a melodic line with dynamics *pp* and *f*.
- Vln. II (Violin II):** Features a melodic line with dynamics *ppp* and *f*.
- Vla. (Viola):** Features a melodic line with dynamics *ppp* and *f*.
- Vc. (Cello):** Features a melodic line with dynamics *f* and *ppp*.

The score includes various musical notations such as notes, rests, dynamics (*ppp*, *f*), and articulations.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains measures 331 through 333. 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 three measures, with measure numbers 331, 332, and 333 indicated at the bottom. The music features a variety of dynamics including *ppp* (pianississimo), *f* (forte), and *pp* (pianissimo), as well as articulation marks like accents and slurs. Rhythmic patterns include eighth notes, quarter notes, and triplets. The woodwinds and strings play melodic lines, while the harp and percussion provide harmonic and rhythmic support.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ppp *f* *fp* *(p)*

f

ppp *f* *fp* *(p)*

ppp *f* *fp*

pp *f* *ff*

p *ff*

pp *f*

ppp *f* *ppp* *fp* *(p)*

ppp *f* *ppp* *fp* *(p)*

ppp *f* *ppp* *fp* *(p)*

ppp *f* *ppp* *fp* *(p)*

[illegible]

This page of the musical score covers measures 12 through 16. 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 Cello (Vc.). The key signature is one sharp (F#), and the time signature is 5/4. The score features a variety of dynamics, including fortissimo (fff), forte (f), mezzo-forte (mp), and pianissimo (pp), as well as articulations like accents and slurs. The percussion parts are marked with 'x' for specific sounds. The piano and harp parts show complex chordal textures. The string parts (Vln. I, Vln. II, Vla., Vc.) provide a harmonic foundation with various rhythmic patterns.

Fl. **5/4** *pp* *ff* **4/4** *pizz.* *(f)* **5/4**

Ob. *8va* *pp* *ff* *pizz.* *(p)*

Cl. *frul.* *pp* *ff* *(p)* *slap* *(f)*

Alto Sax. *pp* *ff*

Hn. *ord.* *frul.* *pp* *ff*

Perc. I **5/4** *pp* *ff* **4/4** *ff* *sub pp* *p* **5/4**

Perc. II *pp* *ff* *ff* *sub pp*

Pno. *pp* *niente* *p* *mf* *Ped.*

Hp. *pp* *f* *mf*

Vln. I **5/4** *pp* *ff* **4/4** *insert artino practice mute* **5/4**

Vln. II *senza vib.* *pp* *ff* *insert artino practice mute*

Vla. *pp* *ff* *insert artino practice mute*

Vc. *pp* *ff* *insert artino practice mute*

Fl. **5/4** **3/4** **2/4** **4/4**

Ob. *(p)*

Cl. *(p)*

Alto Sax. *(f)*

Hn.

Perc. I **5/4** **3/4** **2/4** **4/4**

Perc. II

Pno. *p* *mf* *p* *p*

Hp. *f* *mf* *f* *mf* *f* *mf*

Vln. I **5/4** **3/4** **2/4** **4/4**

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

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

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

Fl. *f*

Ob. *(p)*

Cl. *(p)*

Alto Sax. *f*

Hn.

Perc. I *mf* *p* *(p)* *mf* *p* *mf*

Perc. II *mf* *p* *(p)* *mf*

Pno. *p* *mf* loco *8^{rb}*

Hp. *f* *mf*

Vln. I *ppp* *ff*

Vln. II *ppp* *ff*

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

Vc. *ppp* *ff* *ppp*

Fl. *f* **5/4** *f* **3/4** *ppp* **2/4** *fff* **4/4**

Ob. *(p)* *(p)* *ppp* *fff*

Cl. *(p)* *(p)*

Alto Sax. *f* *f* *pppp*

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

Perc. I *p* *mf* *p* *f* *p*

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

Pno. *mf* *p* *f* remove E-bow

Hp. *f* *mf* *f*

Vln. I *ppp* *fff* *via sord.* **5/4** *pp senza cresc.* **3/4** **2/4** **4/4** senza sord. senza vib.

Vln. II *ppp* *fff* *via sord.* *pp senza cresc.*

Vla. *f* *via sord.* *ppp* *f* *pp senza cresc.*

Vc. *f* *via sord.* *ppp* *f*

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

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

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

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

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

Perc. I *p* *p*

Perc. II *p*

Pno. *f*

Hp. *f*

Vln. I *pp senza cresc.* *pp senza cresc.*

Vln. II *pp senza cresc.*

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

Vc. *pp senza cresc.* *pp* *sul tasto*

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ff ppp ff

pp senza cresc.

(pp) fingering and solo arrow

8va

fingering

pp

frul.

pp senza cresc.

ppp ff

ppp < f

5 5 5

3 3 3

pp

pp senza cresc.

ppp ff

ppp < f

ff ppp ff

ppp senza cresc.

ppp ff

ppp < f

Fl. *ord. → frul*
ppp < f *ff* *fff*
airry *focused*
ppp *f* *sfz p* *f*

Ob.
(8)
ff *fff*
ppp *f* *sfz p* *f*

Cl.
(pp) *(pp)* *fff*
ppp *f* *sfz p* *f*

Alto Sax.
ff *ff*
ppp *f* *sfz p* *f*

Hn.
ppp < f *ff* *fff*
ppp *f* *f*

Perc. I
5 *5* *5* *5*
3

Perc. II

Pno.
ppp
Ped.

Hp.
ff

Vln. I
ppp < f *ff* *fff*
ppp *f* *sfz > p* *f*

Vln. II
ppp < f *ff* *fff*
ppp *f* *sfz > p* *f*

Vla.
ppp < f *ff* *fff*
ppp *f* *sfz > p* *f*

Vc.
ppp < f *ff* *fff*
ppp *f* *sfz > p* *f*

[illegible]

[illegible]

[illegible]

377 378 379 380

[illegible]

This page of a musical score is for a symphony orchestra. It features staves 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 Cello (Vc.).

The score is written in 2/4, 4/4, and 5/4 time signatures. It includes various musical notations such as notes, rests, dynamics (p, ff), articulations (slap, bouché), and performance instructions (sul A, arco, pizz.).

The page shows measures 1 through 5. The first measure is in 2/4 time, the second and third measures are in 4/4 time, and the fourth and fifth measures are in 5/4 time.

Key musical events include:

- Measure 1:** Flute and Violin I play a quarter note. Violin II plays a half note. Cello plays a half note.
- Measure 2:** Flute and Violin I play a quarter note. Violin II plays a half note. Cello plays a half note.
- Measure 3:** Flute and Violin I play a quarter note. Violin II plays a half note. Cello plays a half note.
- Measure 4:** Flute and Violin I play a quarter note. Violin II plays a half note. Cello plays a half note.
- Measure 5:** Flute and Violin I play a quarter note. Violin II plays a half note. Cello plays a half note.

390

[illegible]

[illegible]

This page of a musical score is for a symphony orchestra. It includes staves for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Alto Sax.
- 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 contains various musical notations, including notes, rests, and dynamics. Key performance instructions and markings include:

- Dynamics:** *ppp* (pianississimo) and *ff* (fortissimo) are used throughout the string section.
- Performance Instructions:** "alter." and "missing lv" are noted above specific notes in the Piano and Violin I staves.
- Annotations:** "ryth. error" is marked in the Violoncello staff.
- Figured Bass:** Numbers 7, 3, and 9 are used as figured bass notation in the Piano, Harp, and Violoncello staves.
- Articulation:** Accents (>) and slurs are used to indicate phrasing and emphasis.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

404

405

406

[illegible]

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

410

411

412

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

413

414

415

This musical score page contains measures 416 through 418. 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.). Measures 416 and 417 feature complex rhythmic patterns with triplets and sixteenth notes across several instruments, particularly in the woodwinds and strings. Measure 418 shows a continuation of these patterns with some sustained notes in the strings. Dynamic markings such as *ppp*, *ff*, and crescendo/decrescendo hairpins are used throughout. Performance instructions like "flautando" and "pizzicato" are present above certain staves.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

419

420

421

[illegible]

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

425

426

427

This musical score page contains measures 428, 429, and 430. 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.).

Measure 428: The woodwinds and strings play a complex rhythmic pattern. The piano part features a prominent triplet of eighth notes in the right hand. The harp part has a single note marked *8va*. The strings are marked with *ff* and *ppp* dynamics.

Measure 429: The woodwinds and strings continue their rhythmic pattern. The piano part features a triplet of eighth notes in the right hand. The harp part has a single note marked *loco*. The strings are marked with *ff* and *ppp* dynamics.

Measure 430: The woodwinds and strings play a complex rhythmic pattern. The piano part features a triplet of eighth notes in the right hand. The harp part has a single note marked *loco*. The strings are marked with *ff* and *ppp* dynamics.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

431

432

433

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

434

435

436

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

437

438

127

2/4

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

441

442

443

2/4

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

448 449 450

[illegible]

Fl. (mf) f bend

Ob. (mf) f bend

Cl. (mf) f bend

Alto Sax. (mf) f

Hn. ppp f 3

Perc. I ppp f

Perc. II ord. ppp f

Pno. loco 5 gestopft sffz 3 5

Hp. 5 8va 3 loco

Vln. I ppp f ppp f ppp ff ppp ff ppp f ppp

Vln. II f ppp f ppp f ppp ff ppp ff ppp

Vla. ppp f ppp ff gliss. ppp

Vc. ppp f ppp ff ppp ff ppp

454 455 456

Fl. *ff* *mf senza cresc.*

Ob. *ff* *mp* *f* *fff*

Cl. *ff* *pp senza cresc.*

Alto Sax. *ppp* *mp* *f* *fff*

Hn. *ff* frul. *pp senza cresc.*

Perc. I *sub p* *f* *sffz* *Marimba*

Perc. II *sub p* *f* *sffz* *Vibraphone* *Ped.*

Pno. *ff* *mf*

Hp. *mf*

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

Vln. II *ff* *mf senza cresc.*

Vla. *ff* *pp senza cresc.*

Vc. *ff* *mf senza cresc.*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

Hn. *mf* *ppp*

Perc. I *mp* 5 Wood Blocks

Perc. II *mp* 5 Temple Blocks

Pno. *mf*

Ped.

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*

461 462

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

463

464

465

8va

loco

sul A

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

135

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

466

467

468

[illegible]

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

472

473

474

475

[illegible]

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ppp *f* *ppp* *f* *ppp* *f*

ppp *f* *ppp* *f* *ppp* *f*

f *ppp* *f* *ppp* *f* *ppp* *f*

ppp *f* *ppp* *f* *ppp* *f*

ppp *f* *ppp* *f* *ppp* *f*

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

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

mf *ppp* *f* *ppp* *f* *ppp* *f*

mf *ppp* *f* *ppp* *f* *ppp* *f*

mf *ppp* *f* *ppp* *f* *ppp* *f*

ppp *f* *ppp* *f* *ppp* *f*

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

482

483

484

This musical score page contains measures 482, 483, and 484. 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 woodwinds and strings play melodic lines with dynamic markings of *ppp* and *f*. The percussion section features complex rhythmic patterns with dynamic markings of *pp*, *p*, *mp*, *mf*, and *f*. The piano and harp provide harmonic support with sustained chords and arpeggiated figures. The strings play a sustained harmonic background.

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

485

486

487

142

This musical score page contains measures 142 through 145. 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 with a key signature of one flat (B-flat major or D minor). Measure 142 features woodwinds and strings playing a melodic line with dynamics ranging from *ppp* to *f*. Measure 143 introduces a 3/4 time signature change and includes a woodwind solo with a *frul.* (flute) marking. Measure 144 continues the woodwind solo with a *ord.* (order) marking. Measure 145 returns to 4/4 time and features a woodwind solo with a *ord.* marking. The percussion section includes various rhythmic patterns and dynamics. The string section includes a *gliss.* (glissando) marking and a *pizz.* (pizzicato) marking. The harp section includes a *gliss.* marking. The violin section includes a *gliss.* marking. The viola section includes a *gliss.* marking. The cello section includes a *gliss.* marking. The score is written in a standard musical notation style with various dynamics and articulations.

[illegible]

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Marimba

Perc. II

Vibraphone

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

5
4

5
4

5
4

[illegible]

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

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

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

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

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

Perc. I *mf*

Perc. II *mf*

Pno. *sub ff* *mf*

Hp.

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

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

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

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

501 502 503 504 505 506

This musical score page contains measures 507 through 511. The instrumentation includes 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 Violoncello (Vc.).

Measure 507: Woodwinds and strings enter with a half note. Flute, Oboe, Bassoon, and Baritone Saxophone play a half note G4 (flute has a sharp sign). Horn plays a half note F#4. Percussion I and II play a rhythmic pattern of eighth notes. Piano and Harp are silent.

Measure 508: Woodwinds and strings continue. Flute, Oboe, Bassoon, and Baritone Saxophone play a half note A4. Horn plays a half note G#4. Percussion I and II play a rhythmic pattern of eighth notes. Piano and Harp are silent.

Measure 509: Woodwinds and strings continue. Flute, Oboe, Bassoon, and Baritone Saxophone play a half note B4. Horn plays a half note A4. Percussion I and II play a rhythmic pattern of eighth notes. Piano and Harp are silent.

Measure 510: Woodwinds and strings continue. Flute, Oboe, Bassoon, and Baritone Saxophone play a half note C5. Horn plays a half note B4. Percussion I and II play a rhythmic pattern of eighth notes. Piano and Harp are silent.

Measure 511: Woodwinds and strings continue. Flute, Oboe, Bassoon, and Baritone Saxophone play a half note D5. Horn plays a half note C5. Percussion I and II play a rhythmic pattern of eighth notes. Piano and Harp are silent.

Annotations:

- Flute:** *mf* to *ff* crescendo in measures 507-508, *mf* to *ff* crescendo in measures 509-510.
- Oboe:** *mf* to *ff* crescendo in measures 507-508, *mf* to *ff* crescendo in measures 509-510.
- Bassoon:** *mf* to *ff* crescendo in measures 507-508, *mf* to *ff* crescendo in measures 509-510.
- Baritone Saxophone:** *mf* to *ff* crescendo in measures 507-508, *mf* to *ff* crescendo in measures 509-510.
- Horn:** *mf* to *ff* crescendo in measures 507-508, *mf* to *ff* crescendo in measures 509-510.
- Percussion I and II:** Rhythmic pattern of eighth notes.
- Piano:** Silent.
- Harp:** *mf* in measure 507, silent in measures 508-511.
- Violin I:** *mf* to *ff* crescendo in measures 507-508, *mf* to *ff* crescendo in measures 509-510.
- Violin II:** *mf* to *ff* crescendo in measures 507-508, *mf* to *ff* crescendo in measures 509-510.
- Viola:** *mf* to *ff* crescendo in measures 507-508, *mf* to *ff* crescendo in measures 509-510.
- Violoncello:** *mf* to *ff* crescendo in measures 507-508, *mf* to *ff* crescendo in measures 509-510.

Performance Notes:

- Violin II:** *circular bowing* (indicated by a wavy line).
- Viola:** *circular bowing* (indicated by a wavy line).

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^{va} Ped.* *secco* *prepare Ebows*

Hp.

Vln. I *mf* *fff*

Vln. II *mf* *fff*

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

Vc. *mf* *fff*

This musical score is for the piece "The Great Wall" by John Williams. The excerpt shown is 4 measures long, with time signatures changing from 5/4 to 3/4, then 2/4, and finally 4/4. 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 features several performance instructions and markings:

- Percussion I and II:** Both parts play a rhythmic pattern of eighth notes in the first measure, marked with a *(mf)* dynamic. In the fourth measure, they play a "dead stroke" marked with a "+" symbol.
- Piano (Pno.):** The right hand plays a series of chords, each marked with an "Ebow" instruction. In the fourth measure, the instruction is "Remove Ebows (l.v.)" and "hold until Ebow resonance dies completely".
- Pedals:** A "Ped." line is present in the piano part, and a "P" line is present in the viola part.
- Violoncello (Vc.):** The part is marked with a *pppp* dynamic in the second measure.