

Chambered Spirals

For large chamber ensemble

Felipe Lara
2020

Commissioned by
John Hopkins University's Catalyst Award
For Talea Ensemble

Dedicated to
Johanna Breton Mendez

Instrumentation:

Flute

Oboe

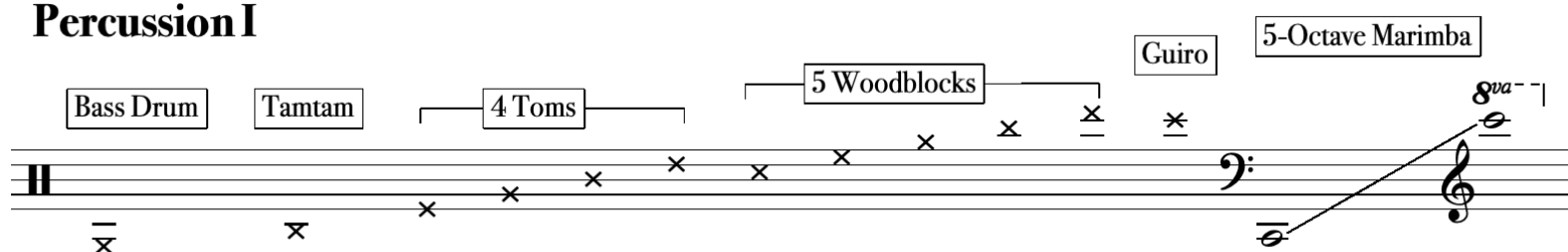
Clarinet/Bass Clarinet in B♭

Alto/Baritone Saxophone

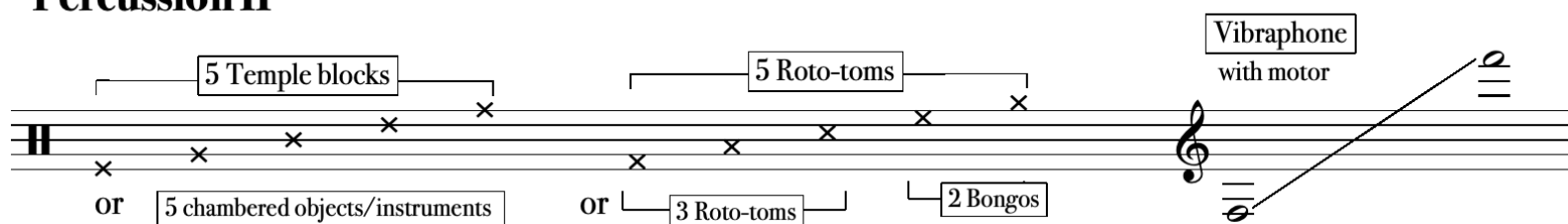
Horn in F

2 Percussionists

Percussion I



Percussion II



Other requirements: bows, brushes, guitar pick.

Percussion II also utilises the inside of the piano for a portion of the piece.

Piano (with Elbow).

Harp (all strings tuned $\frac{1}{4}$ tone lower, -50 cents)

Strings (with Artino practice mutes for muted sections)

Violin I

Violin II

Viola

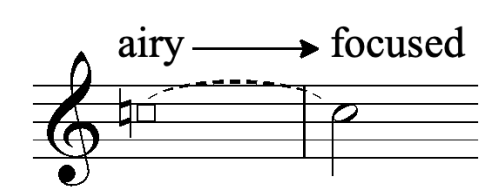
Violoncello

Performance Notes:

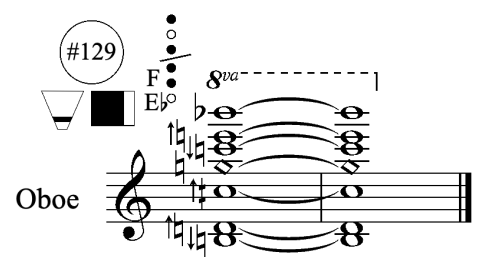
Microtonal notation:

♯	1/4 tone sharp
♯	3/4 tone sharp
♭	1/4 tone flat
♭	3/4 tone flat
↑	1/6 tone sharp
↓	1/6 tone flat

Other notes:

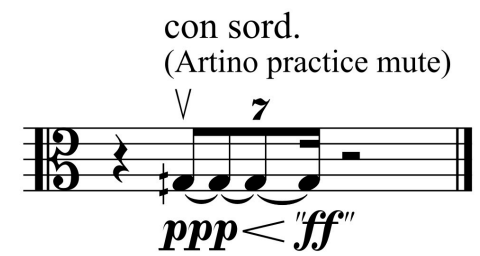


An arrow with a dashed tie refers to transitioning between two techniques.



All multiphonics are provided with specific numbers. These numbers refer to specific multiphonics from the following books:

Veale, Mahnkopf, Motz, Hummel: *The Techniques of Oboe Playing*
Sparnaay, Harry: *the bass clarinet, a personal history*
Weiss, Netti: *The Techniques of Saxophone Playing*



All strings use Artino practice mutes for muted sections.

Durata:

approximately 30 minutes

Score in C

Chambered Spirals

for large chamber ensemble

commissioned by Johns Hopkins University (Catalyst Award)

Dedicated to Johanna Breton Mendez

Felipe Lara (2020)

b. 1979

♩ = 52

Flute

Oboe

Clarinet/Bass Clarinet in B \flat

Alto/Baritone Saxophone

Horn in F

Percussion I

Percussion II

Piano

Harp (written $\frac{1}{4}$ tone \downarrow)

Violin I

Violin II

Viola

Violoncello

pp

p

pppp

f

pizz.

slap

mf

Short strings behind bridge pins
scrape with nails or soft guitar pick

Metal stress bar
Hard mallet

mf

3

6

(mf)

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

8 \flat

Ped.

con sord.
(Artino practice mute)

(blend with winds)

"mf"

"ff"

pppp

ppp

1

2

3

4

5

Fl.

44

44

34

24

44

air noise (no pitch)
sh...
ppp ————— ff

Ob.

44

44

34

24

44

Cl.

44

44

34

24

44

air noise (no pitch)
sh...
ppp ————— ff

Bari. Sax.

44

44

34

24

44

air noise (no pitch)
sh...
ppp ————— ff

Hn.

Remove mouthpiece

44

44

34

24

44

(mouthpiece off)
air noise (no pitch)
sh...
ppp ————— ff

Perc. I

44

44

34

24

44

Tamtam
arco
ppp = ff

Perc. II

44

44

34

24

44

Bowed
8vb...
pppp ————— ff

Pno.

ord.
mp

(ord.)
mp

5

3

5

5

5

Ped. 8vb...

Hp.

ord.
mp

5

5

3

5

5

Vln. I

44

44

34

24

44

circular bowing
sul tasto
sul pont.
pp ————— "ff"

Vln. II

44

44

34

24

44

circular bowing
sul tasto
sul pont.
pp ————— "ff"

Vla.

44

44

34

24

44

circular bowing
sul tasto
sul pont.
pp ————— "ff"

Vc.

44

44

34

24

44

circular bowing
sul tasto
sul pont.
pp ————— "ff"

6

7

8

9

This musical score is for the piece "The Great Wall of China" by John Adams. It is a full orchestral score, including parts for woodwinds, percussion, piano, harp, and strings. The score is written for a woodwind quintet (Flute, Oboe, Clarinet, Bassoon, and Horn), Percussion I and II, Piano, Harp, Violin I and II, Viola, and Violoncello. The music is in 4/4 time, with a key signature of one flat (B-flat major or D minor). The score is divided into measures, with a repeat sign at the beginning of the first measure. The woodwind parts feature complex rhythmic patterns and dynamics, including accents, slurs, and breath marks. The percussion parts include a variety of sounds, such as low palm thunder, short strings, and behind bridge pins. The piano and harp parts provide a harmonic foundation, with the piano featuring a prominent bass line and the harp providing a delicate accompaniment. The string parts are divided into Violin I, Violin II, Viola, and Violoncello, each with its own part. The score is a high-quality, professional-grade musical score, suitable for performance or study.

[illegible]

Fl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Ob.

Cl.

Bari. Sax.

Hn.

Perc. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Perc. II

Pno.

Hp.

Vln. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vln. II

Vla.

Vc.

air noise

sh... *ppp* *ff*

air noise

sh... *ppp* *ff*

air noise

sh... *ppp* *ff*

(mouthpiece off) air noise

sh... *ppp* *ff*

Reinsert mouthpiece

Tam-t. arco

Bowed

Low palm thunder sound board

pizz.

8^{vb} *ppp* *ff*

8^{vb}

8^{vb}

ST

SP

ord.

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.

5

4

ord.

3

6

pp

mp

ppp

3

4

D

2

4

pizz.

f

4

4

Ob.

pp

mp

ppp

f

Cl.

ord.

3

6

pp

mp

ppp

Bari. Sax.

ord.

3

6

pp

mp

ppp

f

slap

Hn.

ord.

3

6

pp

mp

ppp

f

slap

Perc. I

5

4

3

4

D

2

4

4

4

Short strings behind bridge pins
scrape

mf

Metal stress bar

f

Perc. II

mf

f

Pno.

f

3

6

8^{vb}

Hp.

Behind bridge bar
scrape

mf

Vln. I

5

4

mf

3

6

ff

ppp

3

4

D

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

Fl.

44

34

Ob.

Cl.

Bari. Sax.

Hn.

Perc. I

44

34

Perc. II

Pno.

ord.

mp

5

7

3

5

8th

loco

8th

Hp.

ord.

mp

7

3

7

Vln. I

44

34

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

Vln. II

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

Vla.

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

ppp

Vc.

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

24

25

[illegible]

Fl.

4

4

frul.

ppp

mp

f

2

4

3

4

G

4

4

Ob.

ppp

mp

f

bend

Cl.

ppp

mp

f

#

Bari. Sax.

ppp

mp

f

Hn.

ppp

mp

f

Perc. I

4

4

2

4

3

4

Tam-t.

arco

ppp

ff

G

4

4

Perc. II

(8 attacks)

ffz

p

Bowed

8vb

ppp

ff

Metal stress bar

(13 attacks)

ffz

pp

Pno.

#5

ffz

8vb

#1

ffz

8vb

Hp.

Vln. I

4

4

ppp

f

fff

2

4

3

4

G

4

4

Vln. II

ppp

f

fff

Vla.

ppp

f

fff

Vc.

ppp

f

fff

39

40

41

42

43

Fl.

ord.
♭

5

4

ppp

mp

airy

focused

3

4

ppp

mp

2

4

ppp

mp

4

4

ppp

mp

Ob.

ppp

mp

ppp

mp

ppp

mp

ppp

mp

Cl.

ppp

mp

ppp

mp

ppp

mp

ppp

mp

Bari. Sax.

ppp

mp

ppp

mp

ppp

mp

ppp

mp

Hn.

ppp

mp

frul.
+

ppp

mp

ord.

ppp

mp

ppp

mp

Perc. I

5

4

3

4

2

4

4

4

Perc. II

(21 attacks)

sffz

ppp

(13 attacks)

sffz

pp

(8 attacks)

sffz

p

Pno.

#2 ((

sffz

#3 ((

sffz

#4 ((

sffz

8^{vb}

Hp.

Vln. I

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

This page of a musical score is for a symphony orchestra. It features staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (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 includes various musical notations and performance instructions:

- Flute (Fl.):** Starts with a 4/4 time signature, then changes to 3/4, 2/4, and 3/8. Dynamics include *ppp*, *mp*, and *f*. A *frul.* (flute) instruction is present.
- Oboe (Ob.):** Starts with a 4/4 time signature, then changes to 3/4, 2/4, and 3/8. Dynamics include *ppp*, *mp*, *f*, *mf*, and *ff*. A *bend* instruction is present.
- Clarinet (Cl.):** Starts with a 4/4 time signature, then changes to 3/4, 2/4, and 3/8. Dynamics include *ppp*, *mp*, and *f*. A *tr* (trill) instruction is present.
- Bassoon (Bari. Sax.):** Starts with a 4/4 time signature, then changes to 3/4, 2/4, and 3/8. Dynamics include *ppp*, *mp*, *f*, *p*, *mf*, and *ff*. A *8va* (octave up) instruction is present.
- Horn (Hn.):** Starts with a 4/4 time signature, then changes to 3/4, 2/4, and 3/8. Dynamics include *ppp*, *mp*, and *f*. A *+* (plus) instruction is present.
- Percussion I (Perc. I):** Starts with a 4/4 time signature, then changes to 3/4, 2/4, and 3/8. Dynamics include *pp* and *ff*. A *Tam-t. arco* (tam-tam arco) instruction is present.
- Percussion II (Perc. II):** Starts with a 4/4 time signature, then changes to 3/4, 2/4, and 3/8. Dynamics include *ffz*, *p*, and *ff*. A *Bowed* instruction is present.
- Piano (Pno.):** Starts with a 4/4 time signature, then changes to 3/4, 2/4, and 3/8. Dynamics include *ffz* and *ff*. A *8vb* (octave down) instruction is present.
- Harp (Hp.):** Starts with a 4/4 time signature, then changes to 3/4, 2/4, and 3/8. Dynamics include *ppp* and *ff*. A *8vb* (octave down) instruction is present.
- Violin I (Vln. I):** Starts with a 4/4 time signature, then changes to 3/4, 2/4, and 3/8. Dynamics include *ppp*, *f*, and *fff*. A *V* (vibrato) instruction is present.
- Violin II (Vln. II):** Starts with a 4/4 time signature, then changes to 3/4, 2/4, and 3/8. Dynamics include *ppp*, *f*, and *fff*. A *V* (vibrato) instruction is present.
- Viola (Vla.):** Starts with a 4/4 time signature, then changes to 3/4, 2/4, and 3/8. Dynamics include *ppp*, *f*, and *fff*. A *V* (vibrato) instruction is present.
- Violoncello (Vc.):** Starts with a 4/4 time signature, then changes to 3/4, 2/4, and 3/8. Dynamics include *ppp*, *f*, and *fff*. A *V* (vibrato) instruction is present.

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

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

[illegible]

I

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

I

5 Woodblocks

mf

pp

p

mp

mf

pp

p

mp

4 Toms + Bass Drum

3

5 Roto-toms or Roto-toms and bongos*

mf

pp

p

mp

mf

mf

pp

p

mp

mf

mf

pp

p

mp

5 Temple blocks**

(Ebow)

Pno.

(Ped.)

Hp.

I

Vln. I

ord.

pppp

ff

pp

Vln. II

ord.

pppp

ff

pp

Vla.

ord.

pppp

ff

pp

Vc.

ord.

pppp

ff

pp

63

64

65

66

* A set of 5 Roto-toms are preferred but a combination of 3 roto-toms and 2 bongos can be used alternatively.

** or 5 chambered objects/instruments

Fl. **J** 4/4 airy —————→ focused (focused) —————→ airy —————→ focused

Ob. **J** 4/4 *pppp* —————→ *p* (*p*) —————→ *pppp* *pppp* —————→ *p* (*p*) —————→ *pppp*

Cl. airy sempre legato —————→ focused 3 (focused) —————→ airy *pppp* —————→ *p* (*p*) —————→ *pppp*

Bari. Sax. **Alto Sax** airy sempre legato —————→ focused 5 (focused) —————→ airy *pppp* —————→ *p* (*p*) —————→ *pppp*

Hn. con sord. airy —————→ focused sempre legato *pppp* —————→ *p*

Perc. I **J** 4/4 *mf*

Perc. II **Vibraphone** arco *pp* —————→ *mp* Ped. —————→

Pno. *mf* Ped.

Hp. *mf*

Vln. I **J** 4/4 *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*

Vla. *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*

70 71 72 73

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

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. 7 3 5 5 8th loco 5

Hp. 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* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vla. *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*

Fl. (airy) —————> focused *p* (focused) —————> airy *(p) pppp*

Ob. *p* 3 *(p) pppp*

Cl. (airy) *pppp*

A. Sx.

Hn. airy (con sord.) *pppp* (airy) —————> focused *p*

Perc. I (prepared) 5 *mf*

Perc. II *ppp* *mf* Ped. —————>

Pno. 3 5 3 5 3 5 8^{va} loco 8^{va} loco 5 3

Hp. 3 5 3 5 3

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* *f* *ppp* *ff*

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

22

K (airy) frul.

Fl.

pppp *p* *pppp*

Ob.

pppp

Cl.

(airy) → focused (focused) → airy

p (*p*) *ppp*

A. Sx.

airy (airy) → focused (focused) → airy

pppp *p* (*p*)

Hn.

(focused) → airy

(*p*) *pppp* *pppp*

senza sord.
+

K

Perc. I

(prepared)
* mallet placed between A and B

mf

Perc. II

(arco)

pp *mp*

Ped. →

ppp *mf*

Ped. →

Pno.

5 3 5 5 8va 8va loco 5

Hp.

5 5 8vb loco 5

K

Vln. I

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* *ppp* *ff*

Vc.

ppp *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

[illegible]

This musical score page contains measures 24 through 27. The instrumentation includes:

- Flute (Fl.):** Measures 24-26 feature a melodic line starting on G4, moving up stepwise to A4, B4, and C5, then descending. Dynamics range from *pppp* to *p*. Performance markings include "(airy) ord.", "(airy)", "focused", and "(focused) → airy".
- Oboe (Ob.):** Measures 24-26 feature a melodic line starting on E4, moving up stepwise to F#4, G4, and A4, then descending. Dynamics range from *p* to *pppp*.
- Clarinet (Cl.):** Measures 24-26 feature a melodic line starting on D4, moving up stepwise to E4, F#4, and G4, then descending. Dynamics range from *pppp* to *p*. Performance marking includes "(airy) frul.". Measure 27 has a whole rest.
- Saxophone (A. Sx.):** Measures 24-26 have whole rests. Measure 27 has a whole rest.
- Horn (Hn.):** Measures 24-26 have whole rests. Measure 27 features a melodic line starting on G4, moving up stepwise to A4, B4, and C5, then descending. Dynamics range from *pppp* to *p*. Performance markings include "airy", "(airy)", "focused", and "(focused) →".
- Percussion (Perc. I & II):** Measures 24-26 have whole rests. Measure 27 features a single note on G4. Dynamics range from *mf* to *ppp*. Performance marking includes "(prepared)".
- Piano (Pno.):** Measures 24-26 feature complex arpeggiated figures in both hands. Measure 27 features a similar figure in the right hand. Performance markings include "8va~", "loco", and fingering numbers (5, 3).
- Harp (Hp.):** Measures 24-26 have whole rests. Measure 27 features a melodic line starting on G4, moving up stepwise to A4, B4, and C5, then descending. Dynamics range from *ppp* to *ff*.
- Violin I (Vln. I):** Measures 24-26 feature a melodic line starting on G4, moving up stepwise to A4, B4, and C5, then descending. Dynamics range from *ppp* to *ff*. Performance markings include "V", "5", "3", and "ff".
- Violin II (Vln. II):** Measures 24-26 feature a melodic line starting on G4, moving up stepwise to A4, B4, and C5, then descending. Dynamics range from *ppp* to *ff*. Performance markings include "V", "5", "3", and "ff".
- Viola (Vla.):** Measures 24-26 feature a melodic line starting on G4, moving up stepwise to A4, B4, and C5, then descending. Dynamics range from *ppp* to *ff*. Performance markings include "V", "5", "3", and "ff".
- Cello (Vc.):** Measures 24-26 feature a melodic line starting on G4, moving up stepwise to A4, B4, and C5, then descending. Dynamics range from *ppp* to *ff*. Performance markings include "V", "5", "3", and "ff".

101

[illegible]

Fl.

2

4

4

4

key click

air noise

sh...

key click

pppp

ff

3

3

2

3

ff

Ob.

key click

p

pppp

ff

key click

ff

Cl.

key click

p

pppp

ff

Bass Clarinet

slap

3 frul.

key click

sffz

mf

(mf)

ppp

ff

A. Sx.

slap

key click

mp

ff

slap

key click

sffz

ff

Hn.

brassy

ord.

frul.

mf

ppp

mf

ppp

Perc. I

M

deadstroke

mf

mf

Perc. II

mallet

mf

Ped.→

Pno.

pizz.

f

pizz.

f

Ped._____*

Hp.

Vln. I

M

arco

pizz.

(pizz.)

arco

mf

mp

mf_{sub}

(mf) > ppp

mf

ppp

Vln. II

ff

ppp

ff

ppp

Vla.

ff

ppp

ff

ppp

V.S.

Vc.

ff

ppp

ff

ppp

110

111

112

113

114

[illegible]

31

N

♩ = 66

flul.

(frul.)

bend

ord.

airry

Remove mouthpiece

Bass Drum

filter sweep

resonant stick of choice rubbed on edge of bass drum or resonant instrument/object of choice

stick tip → grip

secco

T-blis.

5

like a ricochet

5

5

119
120
121
122

Fl.

24

44

04

34

44

air noise
sh...
(pppp) < ff
frul. —————
mf
(mf) < pppp
ord.

Ob.

mf

pp sub

mf

pppp

B. Cl.

(focused)

ff > f

airy

ppp

Bari. Sax.

(pp) < ff sub

p

f

#45

Hn.

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

sh...
ppp < ff

Perc. I

24

44

04

34

44

sim.
tip —————> grip
secco
mf < ff
mp

Perc. II

pp

ff

mf

(mf)

ppp

mf sub

(mf)

Pno.

gestopft
sffz

ord.
mp
mf

Ped.

*

Hp.

Vln. I

24

44

04

34

44

mf
f
mf
(mf) < pppp
pizz.
mf sub

Vln. II

sfz

sffz

sffz

arco
sul D
mf

pppp

mf sub

pizz.

Vla.

bow bridge
sul D
pppp

ff

ord.
sul A
f

pppp

Vc.

bow bridge
sul D
pppp

ff

ord.
f

pppp

mf sub

pizz.

123

124

125

126

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

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

B. Cl. *(airy)* *mf* *pppp* *slap* *3* *ord.* *ffz* *ff*

Bari. Sax. *#43* *8* *Bb* *C* *pp senza dim.* *(pp)* *ff* *slap*

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

Perc. I *4* *4* *2* *4* *3* *4* *3* *8* *5* *8* *tip* *grip secco* *mf* *ff* *mp*

Perc. II *ppp mf sub* *(mf)* *ppp mf sub* *(mf)* *ppp* *ppp* *ff* *air noise*

Pno. *(mf)* *

Hp.

Vln. I *(pizz.)* *(mf)* *arco sul pont.* *mf senza dim.* *(mf)* *pppp mf sub* *ffz* *pizz.* *3* *ppp* *ff* *bow bridge: noise, no pitch dampen string (L.H.) sul D*

Vln. II *(mf)* *ff* *arco sul tasto* *pp* *(pp) > pppp* *3* *ffz* *pizz.* *ppp* *ff* *bow bridge sul D*

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

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

Fl. *air noise*
pppp *ff*

Ob. *p* *f* *(f)* *mf*

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

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

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

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

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

Pno. *gestopft* *ff* *ord.* *mf_{sub}* *(mf)* *f* *ff*

Hp. *ff* *ff*

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

Vln. II *pizz.* *sfz* *mf* *sul D* *sul G* *mf* *f*

Vla. *bow bridge* *sul D* *pppp* *ff* *pizz.* *mf* *(mf)* *f* *arco* *mf* *pppp*

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

131 132 133 134

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

Ob. *p* *f* *f* *pppp*

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

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

Hn. *ord.* *mf*

Perc. I

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

Pno.

Hp.

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

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

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

Vc.

Fl.

34

air noise

sh...
pppp

ff

38

38

sh...
pppp

ff

58

58

sh...
pppp

ff

44

44

Ob.

B. Cl.

ord.

ppp

ff

ff

Bari. Sax.

slap

ff

ff

Hn.

Remove mouthpiece

air noise

sh...
pppp

ff

sh...
pppp

ff

Perc. I

34

tip

grip secco

mf

ff

mf

38

58

tip

grip secco

mf

ff

f

44

44

Perc. II

7

7

7

(mf)

ppp

air noise

pppp

ff

pppp

ff

Pno.

Hp.

Vln. I

34

pizz.

ff

p

(pizz.)

mp

mf

44

44

Vln. II

pizz.

ff

pppp

ff

(sul D)

pppp

ff

Vla.

bow bridge
sul D

pppp

ff

(sul D)

pppp

ff

(sul D)

pppp

ff

Vc.

bow bridge
sul D

pppp

ff

(sul D)

pppp

ff

(sul D)

pppp

ff

139

140

141

142

143

Fl.

pp

ppp

frul.

mf sub

(mf)

pppp

3/4

air noise

sh...

pppp

ff

2/4

Ob.

pp

mf

B. Cl.

pppp

air noise

sh...

ppp

ff

ord.

ff

Bari. Sax.

#43

p

(p)

pp

ff

slap

Hn.

(mouthpiece on)

air noise

sh...

pppp

ff

mf

Perc. I

tip

grip

secco

mf

ff

p

pp

ff

pp

3/4

secco

p

2/4

Perc. II

(mf)

pppp

mf sub

(mf)

ppp

mf sub

(mf)

ppp

air noise

ppp < ff

Pno.

pizz.

p

Hp.

p

Vln. I

pppp

pizz.

p

ppp

ff

3

3/4

pizz.

2/4

Vln. II

trem

3

7

mf

(mf)

pppp

ord.

ppp

ff

Vla.

bow bridge sul D

ppp

mf

(sul D)

ppp

ff

ff

pizz.

bow bridge sul D

pppp

ff

Vc.

bow bridge sul D

pp

mf

ord.

sul pont.

mf

bow bridge sul D

ppp

ff

147

148

149

150

Fl.

S

24

38

air noise

sh...
pppp

ff

44

ord.

mp

f

38

air noise

sh...
pppp

ff

44

Ob.

p

f

pppp

B. Cl.

b

tr

airy

focused

mp

mf

ff

Bari. Sax.

#45

pppp

mf

ff

Hn.

(mouthpiece on)

air noise

sh...
pppp

ff

sh...
pppp

ff

Perc. I

S

24

38

tip

grip

secco

mf

ff

mf

44

mf

ff

p

38

44

Perc. II

pppp

ff

pppp

ff

Pno.

gestopft

ffz

gestopft

ffz

Ped.

Hp.

ffz

ffz

Vln. I

S

24

(pizz.)

p

mf

f

38

mf

ff

44

ord.

arco trem.

mf

38

mf

ff

44

Vln. II

pizz.

mf

f

arco sul D

pppp

mf

ff

Vla.

pizz.

f

(pizz.)

ffz

arco senza vib.

ff senza dim.

Vc.

ord.

mp

mf

ff

[illegible]

[illegible]

Fl.

3

4

air noise

sh...

pppp

ff

4

4

pizz.

sfz

ord.

p

Ob.

keyclick

sfz

ord.

p

B. Cl.

#6

p

Bari. Sax.

#49

C

Bb

p

Hn.

(frul.)

ff

mf

Perc. I

3

4

Perc. II

ppp

mf

sub

(mf)

ppp

mf

sub

(mf)

ppp

mf

sub

Pno.

fff

f

pp

sfz

Hp.

fff

3

Vln. I

bow bridge sul D

pppp

ff

3

pizz.

f

arco

ff

mf

senza dim.

Vln. II

bow bridge sul D

pppp

ff

3

pizz.

f

arco, senza vib.

pp

senza cresc.

Vla.

bow bridge sul D

pppp

ff

3

sul pont.

fp

pppp

ord.

mf

sub

Vc.

bow bridge sul D

pppp

ff

pizz.

sfz

fp

161

162

163

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

#71

gliss.

mp

pppp

mp *mf*

mf *ppp* *pp*

mf *ff*

p *mf* *ff*

mf *pppp* *f* *mf*

mf *ppp* *mf sub* *ppp* *mf sub* *ppp* *mf sub*

mf *p sub*

f

mf *pppp* *f sub* *mf sub* *pp* *ff*

pp *pppp* *p* *f sub* *f* *mf sub, senza cresc.*

mf *pppp* *f* *pp* *ff*

p *pppp* *mf* *f* *pp* *ff*

legno batt. 3 pizz.

arco

bow bridge sul D

pizz.

arco senza vib.

legno batt.

bow bridge sul D

Fl. *(mf)* *ffp* *ff* *ff* *ppp* *ff* *ff*

Ob. *ff* *mf* *pp*

B. Cl. *ff*

Bari. Sax. *ff* *sub*

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

Perc. I *mf* *ff* *p*

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

Pno. *mf*

Ped.

Hp. *f* *mf*

Vln. I *f* *pp* *(pp)* *ff* *ppp* *ff*

Vln. II *f* *mf* *(pp)* *ff* *ppp* *ff*

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

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

air noise
sh...
tongue ram
slap
(mouthpiece on)
air noise
tip
grip
secco
arco, senza vib.
pizz.
legno batt.
ord.
pizz.
arco sul A

10 16 12 16 5 8

Fl.

U

58

air noise

sh...
pppp

ff

34

ord.

mf

1216

38

mf

616

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

U

58

tip

mf

grip

ff

secco

mf

34

1216

38

mf

grip

ff

secco

p

616

Perc. II

Pno.

Hp.

Vln. I

U

58

ord.

mf

sul pont.

ppp

34

ord., senza vib.

ppp senza cresc.

1216

38

616

Vln. II

Vla.

Vc.

Fl.

6

16

2

4

6

16

5

8

2

4

4

4

air noise

sh...

ppp

ff

ord.

p_{sub}

Ob.

2

4

2

4

p

B. Cl.

6

16

2

4

6

16

5

8

2

4

4

4

f

p

Bari. Sax.

6

16

2

4

6

16

5

8

2

4

4

4

f

p

Hn.

2

4

2

4

fz(f)

pp

ord.

p_{sub}

pppp

Perc. I

6

16

2

4

6

16

5

8

2

4

4

4

tip

grip

secco

mf

ff

mf

Perc. II

6

16

2

4

6

16

5

8

2

4

4

4

air noise

ppp

ff

ppp

ff

Pno.

6

16

2

4

6

16

5

8

2

4

4

4

pizz.

f

pizz.

f

pizz.

Ped.

Ped.

Hp.

6

16

2

4

6

16

5

8

2

4

4

4

f

Vln. I

6

16

2

4

6

16

5

8

2

4

4

4

bow bridge sul D

ppp

ff

legno batt.

ff

bow bridge sul D

ppp

ff

arco ord.

mf

sul pont.

ppp

Vln. II

6

16

2

4

6

16

5

8

2

4

4

4

bow bridge sul D

ppp

ff

ord.

pp senza dim.

bow bridge sul D

ppp

ff

pizz.

f

Vla.

6

16

2

4

6

16

5

8

2

4

4

4

bow bridge sul D

ppp

ff

ord.

mf

pp

pizz.

f

Vc.

6

16

2

4

6

16

5

8

2

4

4

4

bow bridge sul D

ppp

ff

pizz.

ff

bow bridge sul D

pp

ff

legno batt.

f

175

176

177

178

179

[illegible]

Fl.

3

8

12

16

6

4

3

8

(mf)

(mf)

ff

fff

Ob.

#71

8va

p

fff

B. Cl.

mf

ff

p sub

fff

Bari. Sax.

mf

f

ff

p sub

fff

Hn.

ord.

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.

pizz.

Ped.

*

Hp.

mf

Vln. I

3

8

12

16

6

4

3

8

legno batt.

ff

mf

(mf)

ff

fff

Vln. II

ord.

pp senza dim.

mf

(mf)

ff

fff

Vla.

ord.

mf > ppp

mf sub

(mf)

ff

fff

Vc.

pizz.

ff

mf

(mf)

ff

fff

arco

senza vib.

arco sul D

184

185

186

This musical score page contains measures 187, 188, and 189. 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.).

Measure 187: The key signature has one flat (B-flat). The time signature changes from 3/8 to 4/4. A woodwind section (Fl., Ob., B. Cl., Bari. Sax., Hn.) plays a melodic line starting on a whole note (W) in 3/8, followed by a half note in 4/4. The percussion section (Perc. I, Perc. II) plays a rhythmic pattern of eighth notes. The string section (Vln. I, Vln. II, Vla., Vc.) plays a melodic line starting on a whole note (W) in 3/8, followed by a half note in 4/4. The piano (Pno.) and harp (Hp.) are silent.

Measure 188: The key signature has one flat (B-flat). The time signature is 4/4. The woodwind section (Fl., Ob., B. Cl., Bari. Sax., Hn.) plays a melodic line starting on a whole note (W) in 3/8, followed by a half note in 4/4. The percussion section (Perc. I, Perc. II) plays a rhythmic pattern of eighth notes. The string section (Vln. I, Vln. II, Vla., Vc.) plays a melodic line starting on a whole note (W) in 3/8, followed by a half note in 4/4. The piano (Pno.) and harp (Hp.) are silent.

Measure 189: The key signature has one flat (B-flat). The time signature is 4/4. The woodwind section (Fl., Ob., B. Cl., Bari. Sax., Hn.) plays a melodic line starting on a whole note (W) in 3/8, followed by a half note in 4/4. The percussion section (Perc. I, Perc. II) plays a rhythmic pattern of eighth notes. The string section (Vln. I, Vln. II, Vla., Vc.) plays a melodic line starting on a whole note (W) in 3/8, followed by a half note in 4/4. The piano (Pno.) and harp (Hp.) are silent.

Fl.

tongue ram

5

ff

ff

ff

mf

(*mf*) *senza dim.*

Ob.

B. Cl.

f

ff

Bari. Sax.

ord.

slap

mf

ff

#49

Hn.

mf

mf

mf

pp

Perc. I

Perc. II

3

3

3

3

air noise

ppp

ff

Pno.

pizz.

p

f

pizz.

Ped.

Hp.

p

f

Vln. I

pizz. secco

(pizz.) 3

arco

pizz.

legno batt.

arco ord.

sul pont.

bow bridge sul D

legno batt.

mf

3

ff

(*ff*)

p

ff

f

mf

ppp

ppp

ff

Vln. II

legno batt.

pizz. 3

legno batt.

pizz.

arco

bow bridge sul D

ord.

f

ff

p

f

za cresc.

ppp

ff

Vla.

pizz.

sul A

bow bridge sul D

ord.

p

mf

pp

p

3

ppp

ff

mf

Vc.

pizz.

arco secco

pizz.

arco secco

pizz.

legno batt.

bow bridge sul D

pizz.

5

ff

mf

mf

ff

3

f

ppp

ff

190

191

192

Fl.

4

4

ppp

2

4

ppp *sub* *ff*

air noise

sh... *ff*

12

16

Ob.

4

4

ppp

2

4

ff

bend

B. Cl.

4

4

ppp *sub*

2

4

ff

frul.

Bari. Sax.

4

4

ff *>* *ppp*

2

4

ff

ord.

Hn.

4

4

pppp

2

4

ff

Perc. I

4

4

ppp

2

4

ff

grip

tip

12

16

Perc. II

4

4

ppp

2

4

fff

6

6

6

6

air noise

ppp *<* *ff*

Pno.

4

4

mf

2

4

mf

Ped.

5

Hp.

4

4

mf

2

4

mf

Vln. I

4

4

(mf)

2

4

ff

(tr)

12

16

Vln. II

4

4

pp *senza cresc.*

2

4

(pp) *<* *ff*

ord., senza vib.

bow bridge sul D

Vla.

4

4

ppp

2

4

ff

ord.

sul D

pp *sub* *<* *ff*

Vc.

4

4

mf *senza dim.*

2

4

pp *sub* *<* *ff*

ord.

bow bridge sul D

[illegible]

[illegible]

Y

Fl.

ff

pppp

mf > ppp *ffp*

(p) > ppp *mf sub*

mf > ppp

air noise

sh... *ppp*

ff

3

mf

airy

Ob.

bend

mf

pppp

mf > pp

bend

mf

ppp

B. Cl.

(frul.)

mf

pp

ord.

mf

bend

pp

frul. → ord.

p > pp

mf > pp

Bari. Sax.

ord.

mf > ppp

mf

5

mf > ppp

bend

Hn.

5

mf

pppp

frul. → ord.

5

mf

ppp

frul. → ord.

f > pp

mf > pp

Perc. I

Y

Toms + B.D.

mp

Perc. II

mp

3

3

3

3

Pno.

f

3

3

3

3

Ped.

Hp.

f

f

Vln. I

Y

pp senza cresc.

mf

ppp

p

ppp

3

mf

pp

Vln. II

5

ord.

mf

pppp

sul A

sul tast.

5

ord.

mf > p

mf sub > ppp

sul A

sul tast.

ppp

ff

5

mf

Vla.

arco

5

mf

pppp

mf > p

ppp

ff

Vc.

pizz.

3

ff

p

senza vib.

ff senza dim.

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

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

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

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

Hn. *f_{sub}* *mf* *ppp* *mf* *ppp*

Perc. I

Perc. II

Pno. *3* *7* *7* *3* *3* *8vb* *3*

Hp. *3* *3*

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

Vln. II *ppp* *ppp* *ff* *ord.* *3* *pppp* *f* *ppp* *ff* *bow bridge sul D*

Vla. *ord.* *3* *ppp* *ff* *senza vib.* *f* *ppp* *mf_{sub}* *p* *ppp*

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

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

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

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

Bari. Sax. #49 *ff* 5 *p* (*p*)

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

Perc. I

Perc. II 3 3 3 3

Pno. *mf* 3 *loco* 3 *mf* 3 3 *sva*

Hp. 3 *f* 3 3

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

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

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

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

Fl. *(mf)* *ppp* *3* *ff* *pizz.* *frul.* *mf* *(mf)* *ff* *air noise* *sh...* *ppp* *ff* *ord.* *5* *(ff)*

Ob. *mf* *3* *3* *(mf)* *ppp* *mf* *(mf)* *ff* *(double trill)* *sim.*

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

Bari. Sax. *(#49)* *(p)*

Hn. *mf* *f* *sfz* *(f)* *ppp* *frul.* *5* *(frul.)* *mf* *(mf)* *f* *mf* *ord.* *5* *(mf)* *3*

Perc. I

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

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

Hp. *3* *3*

Vln. I *pizz.* *mf* *3* *(pizz)* *ff* *ord.* *3* *ppp* *ff* *mf sub* *ff* *mf* *ff* *ord. → overpressure*

Vln. II *arco* *pp senza creac.* *pp* *ff* *ord.* *5* *ff*

Vla. *sul D* *ppp* *ff* *pizz.* *mf sub* *sfz* *pp* *ff* *bow bridge sul D*

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

Fl. *ord.* *f* *ppp* *mf* *f* *sh...* *ppp* *ff* *mf* *ff* *ord.* *pp* *ff* *pp* *mf sub* *f*

Ob. *f* *ppp* *mf sub* *f* *mf* *ff* *mf* *f* *mf sub* *ff* *mf* *f*

B. Cl. *sh...* *ppp* *ff* *ppp* *ff*

Bari. Sax. *p* *(p)* *sh...* *ppp* *ff* *mf* *f*

Hn. *brassy* *f* *ppp* *ord.* *mf* *(mf)* *f* *fz* *p* *f* *mf* *ff* *mf* *f*

Perc. I

Perc. II

Pno. *f*

Hp.

Vln. I *pizz.* *f* *mf* *f* *arco* *ppp* *ff* *ord.* *mf* *ff* *pp senza cresc.*

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

Vla. *(pizz.)* *ffz* *arco* *mf* *f* *(f)* *ppp* *ff* *ord., senza vib.* *mf* *pizz.* *ffz* *arco* *ppp sub* *ff*

Vc. *f* *(f)* *ppp* *mf sub* *f* *pp senza cresc.* *pp senza cresc.* *mf* *ff* *ord. sul D* *sul pont. harm. trill* *mf* *ff*

[illegible]

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 variety of instruments, including woodwinds, brass, percussion, strings, and piano/harp. The time signature changes from 6/16 to 2/4, which is a common technique in film music to create a sense of urgency or a change in mood. The score includes dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo), as well as articulation marks like accents and slurs. The percussion section is particularly active, with multiple parts including snare, tom, and cymbal. The string section provides a rich harmonic background, with the violins and violas playing prominent roles. The piano and harp parts are also clearly defined, adding to the overall texture of the music. The score is presented in a clear, professional layout, with each instrument part on its own staff and the time signature change clearly indicated.

63

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ord.

bend

mf senza dim.

ff

#71

8va

mf

fff

#6

p

ff

#49

f

p

ff

ord.

mf

pp

pp

mf

ff

grip

pp

6

6

6

6

ppp

ff

pizz.

(pizz)

f

Ped.

f

f

arco, senza vib.

senza vib.

pp senza cresc.

(pp)

mf sub

ff

arco

mf

(mf)

ff

sul A

arco

ff

ff

mf

ff

B1

B1

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

Ob.

B. Cl. *pp* *ff*

Bari. Sax. *slap*
pp *ff*

Hn. *(mouthpiece on)*
air noise
sh... ppp *ff*

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

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

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

Ped.

Hp. *mf* *f* *ff*

Vln. I *bow bridge sul D*
ppp *ff*
(sul D)
ppp *ff*

Vln. II *bow bridge sul D*
ppp *ff*
(sul D)
ppp *ff*

Vla. *bow bridge sul D*
ppp *ff*
(sul D)
ppp *ff*

Vc. *bow bridge sul D*
ppp *ff*
(sul D)
ppp *ff*

[illegible]

The image shows a musical score for four instruments: Percussion I, Percussion II, Piano, and Harp. The score is written in 3/4 time, as indicated by the '3' over the '4' at the end of the first staff. The key signature is one flat (B-flat), shown by a flat symbol on the first line of the Piano and Harp staves. The tempo is marked '99' with a quarter note symbol. The score is divided into four measures. Percussion I plays a continuous pattern of eighth notes with a 'p sub' dynamic. Percussion II plays a pattern of eighth notes with a 'p sub' dynamic. The Piano plays a pattern of eighth notes with a 'fff' dynamic. The Harp plays a pattern of eighth notes with a 'mf' dynamic. The score is written in a standard musical notation style with a grand staff for each instrument.

C1

$\text{♩} = 99$

Perc. I

p sub

Perc. II

p sub

Pno.

fff

mf

8vb
Ped.

Hp.

mf

3
4

Violins I and II, Viola, and Violoncello score. The score is in 3/4 time, marked 'C1' and '99'. It features a single measure with a whole note rest for all instruments. The measure is marked with 'ppp' (pianissimo) and 'ff' (fortissimo) dynamics, indicating a crescendo. The measure is also marked with 'bow bridge sul G' and '3/4'.

256

This musical score is for a section titled "D1" from a larger work. It features a variety of instruments including woodwinds (Flute, Oboe, Bass Clarinet, Baritone Saxophone, Horn), percussion (Percussion I and II), piano, harp, and a string quartet (Violin I, Violin II, Viola, Violoncello). The score is divided into four measures, with the first measure containing complex rhythmic patterns and articulations. The second measure is marked with a "D1" label and a "2/4" time signature. The third measure is marked with a "3/4" time signature. The fourth measure is marked with a "12/16" time signature. The score includes various dynamic markings such as *mf*, *ppp*, and *ff*, as well as articulations like accents, slurs, and breath marks. The woodwinds and strings play a prominent role in the first measure, while the percussion and piano provide a rhythmic foundation. The harp plays a melodic line in the second measure. The string quartet plays a sustained chord in the third measure. The score is written in a clear, professional style with a focus on musical notation and dynamics.

Fl.

air noise

sh...
ppp ————— *ff*

Ob.

B. Cl.

air noise

sh...
ppp ————— *ff*

Bari. Sax.

air noise

sh...
ppp ————— *ff*

Hn.

(mouthpiece on)
air noise

sh...
ppp ————— *ff*

Perc. I

Perc. II

Pno.

f

Hp.

f

Vln. I

(sul G)
ppp ————— *ff*

Vln. II

(sul G)
ppp ————— *ff*

Vla.

(sul G)
ppp ————— *ff*

Vc.

(sul G)
ppp ————— *ff*

266

267

268

269

E1

Fl.

Ob.

to Clarinet

B. Cl.

to Alto Sax

Bari. Sax.

Hn.

E1

W-bl.

Perc. I

Toms + B.D.

Perc. II

Roto-l.

T-bls.

Pno.

Hp.

E1

Vln. I

Vln. II

Vla.

Vc.

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

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

Cl. *Clarinet* *mf* *(mf)* *(mf)*

Alto Sax. *Alto Sax* *slap* *ord.* *mf* *(mf)* *(mf)*

Hn.

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

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

Pno. *secco* *mf* *sfz* *sfz* *sfz* *sfz* *Ped.*

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

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

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

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

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

Fl.

pizz.

pppp mf

ord.

mf

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

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

This page of a musical score is for a symphony, featuring staves for 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 in 4/4 time and includes various dynamic markings and articulations.

The first system (measures 1-4) shows the woodwinds and strings. The Flute, Oboe, Clarinet, and Alto Saxophone parts are marked with *(mf)* and *ff*. The Percussion I and II parts are marked with *pp* and *p sub*. The Piano and Harp parts are marked with *sfz*. The Violin I and II parts are marked with *(mf)* and *ff*. The Viola and Violoncello parts are marked with *(mf)* and *ff*. A rehearsal mark **F1** is placed above the first measure of the first system.

The second system (measures 5-8) shows the woodwinds and strings. The Flute, Oboe, Clarinet, and Alto Saxophone parts are marked with *mf sub* and *f*. The Percussion I and II parts are marked with *pp* and *p sub*. The Piano and Harp parts are marked with *mf* and *f*. The Violin I and II parts are marked with *mf sub* and *f*. The Viola and Violoncello parts are marked with *mf sub* and *f*. A rehearsal mark **F1** is placed above the fifth measure of the second system.

The third system (measures 9-12) shows the woodwinds and strings. The Flute, Oboe, Clarinet, and Alto Saxophone parts are marked with *mf sub* and *f*. The Percussion I and II parts are marked with *pp* and *p sub*. The Piano and Harp parts are marked with *mf* and *f*. The Violin I and II parts are marked with *mf sub* and *f*. The Viola and Violoncello parts are marked with *mf sub* and *f*. A rehearsal mark **F1** is placed above the ninth measure of the third system.

The fourth system (measures 13-16) shows the woodwinds and strings. The Flute, Oboe, Clarinet, and Alto Saxophone parts are marked with *mf sub* and *f*. The Percussion I and II parts are marked with *pp* and *p sub*. The Piano and Harp parts are marked with *mf* and *f*. The Violin I and II parts are marked with *mf sub* and *f*. The Viola and Violoncello parts are marked with *mf sub* and *f*. A rehearsal mark **F1** is placed above the thirteenth measure of the fourth system.

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

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Alto Saxophone (Alto Sax.). Each part includes dynamics like *mf* and *ff*, and articulations like *ord.* and *mf sub*.
- Brass:** Horn (Hn.). It includes a section for "sh... air noise" with a dynamic of *ppp*.
- Percussion:** Percussion I (Perc. I) and Percussion II (Perc. II). Perc. I includes dynamics like *f* and *pp p sub*. Perc. II includes dynamics like *f* and *pp*.
- Piano:** Piano (Pno.) and Pedal (Ped.). The piano part includes dynamics like *sfz*, *mf*, and *ff*, and articulations like *secco*.
- Harp:** Harp (Hp.). It includes dynamics like *sfz*, *mf*, and *ff*.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Each part includes dynamics like *mf* and *ff*, and articulations like *arco* and *pizz.*.

The score is written in 4/4, 2/4, and 12/16 time signatures. It includes various musical notations such as notes, rests, dynamics, and articulations.

79

G1

Fl.

4/4

Ob.

Cl.

Alto Sax.

Hn.

Reinsert mouthpiece

air noise

sh...

pppp

ff

pizz.

tongue ram

pizz.

slap

slap

slap

slap

mf_{sub}

f

mf

f

mp

f

mf_{sub}

p

f

The musical score is for a percussion ensemble and piano. It is in 4/4 time and marked with a tempo of G1. The score is divided into four measures.

Perc. I: The first staff of Percussion I has a 4/4 time signature. The notes and dynamics are: *ff* (quarter), *pp sub* (quarter), *p* (quarter), *mp mf* (quarter), *f* (quarter), *pp sub* (quarter), *p* (quarter), *mp mf* (quarter), *f* (quarter), *pp sub* (quarter), *p* (quarter), *mp* (quarter).

Perc. II: The second staff of Percussion II has a 4/4 time signature. The notes and dynamics are: *ff* (quarter), *p sub* (quarter), *p* (quarter), *mf* (quarter), *f* (quarter), *pp sub* (quarter), *p* (quarter), *mp* (quarter), *mf* (quarter), *f* (quarter).

Piano: The piano part is in the bass clef. The notes and dynamics are: *ff* (quarter), *pp* (quarter), *p* (quarter), *mp* (quarter), *mf* (quarter), *f* (quarter).

The score includes various musical notations such as beams, slurs, and dynamic markings. The Perc. I staff has a 4/4 time signature and a key signature of one sharp (F#). The Perc. II staff has a 4/4 time signature and a key signature of one sharp (F#). The Piano staff has a 4/4 time signature and a key signature of one sharp (F#).

Violin I, Violin II, Viola, and Violoncello score. The score is in 4/4 time and features a single measure of music. The key signature is one sharp (F#). The measure contains a whole note chord consisting of G4, B4, D5, and G5. The score includes performance instructions: "bow bridge" and "sul G" for each instrument, and dynamic markings "pppp" and "ff".

[illegible]

H1

Fl.

air noise

sh...
ppp *ff*

Ob.

Cl.

air noise

sh...
ppp *ff*

Alto Sax.

air noise

sh...
ppp *ff*

Hn.

(mouthpiece on)
air noise

sh...
ppp *ff*

Perc. I

H1

ff *pp* *p sub*

Perc. II

ff *ff* *pp* *p sub*

Pno.

Hp.

Vln. I

H1

bow bridge
sul G

ppp *ff*

Vln. II

bow bridge
sul G

ppp *ff*

Vla.

bow bridge
sul G

ppp *ff*

Vc.

bow bridge
sul G

ppp *ff*

(sul G)

ppp *ff*

(sul G)

ppp *ff*

(sul G)

ppp *ff*

(sul G)

ppp *ff*

Fl.

12

16

pizz.

ppp pp p mp

mf f ff fff

Ob.

12

16

ppp pp p mp

mf f ff fff

Cl.

12

16

ord.

ppp pp p mp

mf f ff fff

Alto Sax.

12

16

slap

ppp pp p mp

mf f ff fff

Hn.

12

16

Perc. I

12

16

f pp p_{sub}

ppp pp p mp

mf f ff fff

Perc. II

12

16

f pp

ppp pp p mp

mf f ff fff

Pno.

12

16

ord., secco

ppp pp p mp

mf f ff fff

Hp.

12

16

ppp pp p mp

mf f ff fff

Vln. I

12

16

pizz.

ppp pp p mp

mf f ff fff

Vln. II

12

16

pizz.

ppp pp p mp

mf f ff fff

Vla.

12

16

pizz.

ppp pp p mp

mf f ff fff

Vc.

12

16

pizz.

ppp pp p mp

mf f ff fff

302

303

304

Fl.

Musical staff for Flute (Fl.). It contains four measures of music. The first measure starts with a forte (f) dynamic. The second measure has a crescendo from pianissimo (ppp) to forte (f). The third measure is a whole rest. The fourth measure has a crescendo from pianissimo (ppp) to forte (f).

Ob.

Musical staff for Oboe (Ob.). It contains four measures of music. The first measure has a crescendo from pianissimo (ppp) to forte (f). The second measure is a whole rest. The third measure is a whole rest. The fourth measure has a crescendo from pianissimo (ppp) to forte (f) and includes a five-measure fingering (5).

Cl.

Musical staff for Clarinet (Cl.). It contains four measures of music. The first measure has a crescendo from pianissimo (ppp) to forte (f). The second measure has a crescendo from pianissimo (ppp) to forte (f). The third measure is a whole rest. The fourth measure has a crescendo from pianissimo (ppp) to forte (f).

Alto Sax.

Musical staff for Alto Saxophone (Alto Sax.). It contains four measures of music. The first measure has a crescendo from pianissimo (ppp) to forte (f) and includes a five-measure fingering (5). The second measure is a whole rest. The third measure has a crescendo from pianissimo (ppp) to forte (f). The fourth measure has a crescendo from pianissimo (ppp) to forte (f).

Hn.

Musical staff for Horn (Hn.). It contains four measures of music. The first measure starts with a forte (f) dynamic. The second measure has a crescendo from pianissimo (ppp) to forte (f) and includes a five-measure fingering (5). The third measure has a crescendo from pianissimo (ppp) to forte (f). The fourth measure has a crescendo from pianissimo (ppp) to forte (f).

Perc. I

Musical staff for Percussion I (Perc. I). It contains four measures of music. The first measure has a triplet of eighth notes. The second measure has a five-measure fingering (5). The third measure has a five-measure fingering (5). The fourth measure has a five-measure fingering (5).

Perc. II

Musical staff for Percussion II (Perc. II). It contains four measures of music. The first measure has a triplet of eighth notes. The second measure has a triplet of eighth notes, a five-measure fingering (5), and a crescendo from forte (f) to piano (p). The third measure has a five-measure fingering (5) and a crescendo from forte (f) to piano (p). The fourth measure has a five-measure fingering (5).

Pno.

Musical staff for Piano (Pno.). It contains four measures of music, all of which are whole rests.

Hp.

Musical staff for Harp (Hp.). It contains four measures of music. The first measure starts with a piano (p) dynamic. The second measure has a crescendo from forte (f) to piano (p). The third measure has a crescendo from forte (f) to piano (p). The fourth measure has a crescendo from forte (f) to piano (p) and includes a five-measure fingering (5).

Vln. I

Musical staff for Violin I (Vln. I). It contains four measures of music. The first measure is a whole rest. The second measure has a crescendo from pianissimo (ppp) to forte (f) and includes a five-measure fingering (5). The third measure has a crescendo from pianissimo (ppp) to forte (f). The fourth measure has a crescendo from pianissimo (ppp) to forte (f) and includes a five-measure fingering (5).

Vln. II

Musical staff for Violin II (Vln. II). It contains four measures of music. The first measure is a whole rest. The second measure has a crescendo from pianissimo (ppp) to forte (f) and includes a five-measure fingering (5). The third measure has a crescendo from pianissimo (ppp) to forte (f). The fourth measure has a crescendo from pianissimo (ppp) to forte (f) and includes a five-measure fingering (5).

Vla.

Musical staff for Viola (Vla.). It contains four measures of music. The first measure has a crescendo from forte (f) to piano (p). The second measure has a crescendo from pianissimo (ppp) to forte (f). The third measure has a crescendo from pianissimo (ppp) to forte (f). The fourth measure has a crescendo from pianissimo (ppp) to forte (f) and includes a five-measure fingering (5).

Vc.

Musical staff for Violoncello (Vc.). It contains four measures of music. The first measure has a crescendo from pianissimo (ppp) to forte (f). The second measure has a crescendo from pianissimo (ppp) to forte (f). The third measure has a crescendo from pianissimo (ppp) to forte (f). The fourth measure has a crescendo from pianissimo (ppp) to forte (f) and includes a five-measure fingering (5).

309

310

311

312

pizz. (quasi ricochet)

pizz. (quasi ricochet)

pizz. (quasi ricochet)

arco

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

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

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

Alto Sax. *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}* *f* *pp* *f_{sub}* *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*

[illegible]

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ppp

f

3

5

gestopf

ord.

Ped.

sul D

321

322

323

324

K1

K1

K1

Fl. *ppp* $< f$ *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$

Ob. *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$

Cl. *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$

Alto Sax. *f* *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$

Hn. *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$

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

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

Pno.

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

Vln. I *ppp* $< f$ *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$

Vln. II *ppp* $< f$ *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$

Vla. *f* *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$

Vc. *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$ *ppp* $\longrightarrow f$

[illegible]

[illegible]

341

M1

♩ = 84

Fl. **5/4** *pp* *ff* pizz. **5/4**

Ob. *(p)* pizz. **5/4**

Cl. *pp* *ff* ord. *(p)* **5/4**

Alto Sax. (#90) *pp* *ff* slap *(f)* **5/4**

Hn. ord. *pp* frul. *ff* **5/4**

M1

♩ = 84

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

Perc. II *pp* *ff* *ff* *pp sub* **5/4**

Pno. *pp* *niente* *p* *mf* Ped. **5/4**

Hp. *(pp)* *f* *mf* **5/4**

M1

♩ = 84

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

Vln. II *senza vib.* *pp* *ff* insert artino practice mute **5/4**

Vla. *pp* *ff* insert artino practice mute **5/4**

Vc. *pp* *ff* insert artino practice mute **5/4**

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 (con sord.) *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vln. II (con sord.) *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vla. (con sord.) *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vc. (con sord.) *ppp* *ff* *ppp* *ff* *ppp* *ff*

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

8vb

Hp.

Vln. I

Vln. II

Vla.

Vc.

N1

Fl.

(pizz.)
(f)

5
4

3
4

ord.
ppp

2
4

f
4

Ob.

(p)

(p)

ppp

f

Cl.

(p)

(p)

Alto Sax.

(f)

(f)

#91
C12
pppp

Hn.

ord. → frul.
ppp

f

Perc. I

5
4

p

mf

3
4

p

2
4

f

p

4
4

Perc. II

3

p

mf

3

f

Pno.

mf

p

remove E-bow

f

Hp.

(f)

mf

(f)

f

N1

Vln. I

via sord.
ppp

ff

5
4

3
4

senza sord.
senza vib.
pp senza cresc.

2
4

4
4

Vln. II

via sord.
ppp

ff

pp senza cresc.

Vla.

via sord.
f

senza sord.
ppp

f

pp senza cresc.

Vc.

via sord.
f

senza sord.
ppp

f

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

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

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

Alto Sax. *pp senza cresc.* (*pp*) *pp* (#91)

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

Perc. I *p*

Perc. II *p* (*p*)

Pno. *f*

Hp. *f*

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

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

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

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

Fl. *ff ppp* *ff ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *f* *ff* *fff*

Ob. *ff* *pp senza cresc.* *pp* *f* *fff*

Cl. (frul.) *pp senza cresc.* ord. *ppp* *ff* frul. *pp senza cresc.* (pp) (pp) *fff*

Alto Sax. (pp) *ff* *fff*

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

Perc. I 5 4 3 4 2 4 4

Perc. II

Pno. Ped. *

Hp. *f* *f*

Vln. I 5 4 *ppp* *ff* 3 4 *ppp* *f* 2 4 *ff* *fff* 4 4

Vln. II *pp senza cresc.* *ppp* *f* *ff* *fff*

Vla. *pp* *ff* *ppp* *ff* *ppp* *f* *ppp* *f* *ff* *fff*

Vc. *ff* *ppp* *ff* *ppp* *ff* *ppp* *f* *ppp* *f* *ff* *fff*

01

Fl.

44

airy

focused

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

24

34

54

Ob.

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

Cl.

(ord.)

airy

focused

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

Alto Sax.

airy

focused

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

Hn.

airy

focused

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

01

Perc. I

44

24

34

54

Perc. II

Vib.

3

3

3

pp

Senza Ped.

Pno.

ppp

ff

f

Ped.

8^{va}

Hp.

ff

pp

01

Vln. I

44

24

34

54

Vln. II

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

Vla.

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

Vc.

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

365

366

367

368

100

This page contains measures 100 through 103 of a musical score. 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 100: Woodwinds (Fl., Ob., Cl., Alto Sax., Hn.) play a half note with a dynamic of *ff* and a marking "(ord.)" with an arrow pointing to "frul.". Percussion I plays a continuous eighth-note pattern with a dynamic of *pp* and a marking "Mba.". Percussion II plays a triplet of eighth notes with a dynamic of *ff*. The Piano (Pno.) plays a series of chords with a dynamic of *ppp*. The Harp (Hp.) plays a series of chords with a dynamic of *ff*. Violins I and II, Viola, and Cello play a half note with a dynamic of *ff* and a marking "(ord.)" with an arrow pointing to "sul pont."

Measure 101: Woodwinds play a half note with a dynamic of *ff* and a marking "ord.". Percussion I is silent. Percussion II is silent. The Piano (Pno.) plays a series of chords with a dynamic of *ff* and a marking "3". The Harp (Hp.) plays a series of chords with a dynamic of *ff* and a marking "5". Violins I and II, Viola, and Cello play a half note with a dynamic of *ff* and a marking "(sul pont.)".

Measure 102: Woodwinds are silent. Percussion I is silent. Percussion II is silent. The Piano (Pno.) plays a series of chords with a dynamic of *ff* and a marking "3". The Harp (Hp.) plays a series of chords with a dynamic of *ff* and a marking "5". Violins I and II, Viola, and Cello are silent.

Measure 103: Woodwinds are silent. Percussion I is silent. Percussion II is silent. The Piano (Pno.) plays a series of chords with a dynamic of *ff* and a marking "3". The Harp (Hp.) plays a series of chords with a dynamic of *ff* and a marking "5". Violins I and II, Viola, and Cello are silent.

[illegible]

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Mba.

T-bls.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Measures 379-382 for Flute. Measure 379: 3/4 time, *ff*, 5th finger. Measure 380: 2/4 time, *p*, *pizz.*, 5th finger. Measure 381: 4/4 time, *p*, 3rd finger. Measure 382: 3/4 time, *ord.*, 5th finger, *(p)*.

Ob.

Measures 379-382 for Oboe. Measure 379: 3/4 time, *ff*, 3rd finger. Measure 380: 2/4 time, *p*, 3rd finger. Measure 381: 4/4 time, *p*, 3rd finger. Measure 382: 3/4 time, *ff*, 5th finger.

Cl.

Measures 379-382 for Clarinet. Measure 379: 3/4 time, rest. Measure 380: 2/4 time, rest. Measure 381: 4/4 time, *(p)*, 3rd finger. Measure 382: 3/4 time, rest.

Alto Sax.

Measures 379-382 for Alto Saxophone. Measure 379: 3/4 time, rest. Measure 380: 2/4 time, 5th finger, *p*. Measure 381: 4/4 time, rest. Measure 382: 3/4 time, rest.

Hn.

Measures 379-382 for Horn. Measure 379: 3/4 time, rest. Measure 380: 2/4 time, rest. Measure 381: 4/4 time, rest. Measure 382: 3/4 time, rest.

Perc. I

Measures 379-382 for Percussion I. Measure 379: 3/4 time, rest. Measure 380: 2/4 time, rest. Measure 381: 4/4 time, *ff*, 5th finger. Measure 382: 3/4 time, *p*, 5th finger.

Perc. II

Measures 379-382 for Percussion II. Measure 379: 3/4 time, *ff*. Measure 380: 2/4 time, *ff*. Measure 381: 4/4 time, *ff*. Measure 382: 3/4 time, *ff*.

Pno.

Measures 379-382 for Piano. Measure 379: 3/4 time, rest. Measure 380: 2/4 time, *ff*, *gestopft*, 5th finger. Measure 381: 4/4 time, *p*, 8vb. Measure 382: 3/4 time, rest.

Hp.

Measures 379-382 for Harp. Measure 379: 3/4 time, *p*. Measure 380: 2/4 time, *p*. Measure 381: 4/4 time, *p*. Measure 382: 3/4 time, rest.

Vln. I

Measures 379-382 for Violin I. Measure 379: 3/4 time, rest. Measure 380: 2/4 time, rest. Measure 381: 4/4 time, *p*, *pizz.*, 5th finger. Measure 382: 3/4 time, rest.

Vln. II

Measures 379-382 for Violin II. Measure 379: 3/4 time, rest. Measure 380: 2/4 time, rest. Measure 381: 4/4 time, *p*, *pizz.*, 3rd finger. Measure 382: 3/4 time, rest.

Vla.

Measures 379-382 for Viola. Measure 379: 3/4 time, rest. Measure 380: 2/4 time, rest. Measure 381: 4/4 time, *p*, *arco*. Measure 382: 3/4 time, rest.

Vc.

Measures 379-382 for Violoncello. Measure 379: 3/4 time, *ord.*, *pizz.*, 5th finger, *p*. Measure 380: 2/4 time, rest. Measure 381: 4/4 time, *p*, *arco*. Measure 382: 3/4 time, rest.

386

389

Fl.

44

ord.
5
ff
p
pizz.

Ob.

(p)

Cl.

(p)
5

Alto Sax.

(p)
ord.

Hn.

5

Perc. I

44

34
24

Perc. II

Pno.

5

Hp.

5

Vln. I

44

3
sul A
3
pizz.
ff

Vln. II

pizz.
ff
p

Vla.

(pizz.)
ff
p

Vc.

3
5

ff
p

107

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ord.

5

ff

pizz.

p

slap

3

ord.

con sord.

5

5

ff

ff

3

8^{va}

ff

p

arco

3

ff

pizz.

ff

3

ff

(pizz.)

ff

arco

ff

3

ppp

ff

arco

ff

5

ppp

ff

prepare artino practice mute

prepare artino practice mute

prepare artino practice mute

prepare artino practice mute

4''

S1

S1

S1

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

405

The image displays a page from a musical score for 'The Firebird' by Igor Stravinsky. The score is written for a large orchestra, including a woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, Horn), Percussion I and II, Piano, Harp, Violin I and II, Viola, and Violoncello. The music is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The woodwind section is primarily silent, with the Flute, Oboe, Clarinet, and Alto Saxophone playing whole rests. The Horn plays a whole rest. Percussion I and II are active, with Percussion I playing a triplet of eighth notes and Percussion II playing a complex rhythmic pattern. The Piano part is highly active, featuring a variety of notes, rests, and dynamic markings. The Harp part is also active, playing a variety of notes and rests. The Violin I and II parts are highly active, featuring a variety of notes, rests, and dynamic markings. The Viola and Violoncello parts are also active, playing a variety of notes and rests. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 3/4.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

409

410

411

T1

Fl.

Ob.

Cl.

Alto Sax.

Hn.

T1

Perc. I

Perc. II

Pno.

Hp.

T1

Vln. I

Vln. II

Vla.

Vc.

412

413

414

417

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

421

422

423

U1

Fl.

Ob.

Cl.

Alto Sax.

Hn.

U1

Perc. I

Perc. II

Pno.

Hp.

U1

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

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.

436

437

The musical score for measures 436 and 437 features a variety of instruments and complex notation. The woodwinds (Flute, Oboe, Clarinet, Alto Saxophone) and Horn are mostly silent, indicated by whole rests. Percussion I plays a triplet of eighth notes, while Percussion II plays a continuous eighth-note pattern. The Piano part is highly active, featuring a mix of eighth and sixteenth notes, with dynamic markings of *ppp* and *ff*. The Harp part includes a triplet of eighth notes and a single eighth note. The string section (Violin I, Violin II, Viola, Cello) plays a melodic line with dynamic markings of *ppp* and *ff*, and articulation marks such as accents and slurs. The Viola part also includes a triplet of eighth notes. The Cello part features a mix of eighth and sixteenth notes, with dynamic markings of *ppp* and *ff*.

439

[illegible]

[illegible]

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*

452

Fl. (mf) f f bend

Ob. (mf) f f bend

Cl. (mf) f f bend

Alto Sax. (mf) f f

Hn. ppp f ppp<

Perc. I (mba.) ppp f

Perc. II ord. ppp f

Pno. 5 8va 5 loco 5 gestopft 5 ff

Hp. 5 8vb 5 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 ppp gliss.

Vc. ppp f ppp ff ppp ff ppp

128

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ppp

mp

f

fff

mp

f

fff

pp senza cresc.

frul.

pp senza cresc.

p sub

f

sfz

p sub

f

sfz

Ped.

secco

ff

mf

mf

mf

mf senza cresc.

mf senza cresc.

pp senza cresc.

mf senza cresc.

2''

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

462

463

464

This musical score is for Maurice Ravel's 'The Swan' (Le Cygne), a piece from his Suite for Piano. The score is arranged for a full orchestra and piano. The tempo is marked 'Andante' and the time signature is 2/4. The key signature has one flat (B-flat major or D minor). The score is divided into four systems, each containing staves for different instruments. The first system 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 second system 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 third system 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 fourth system 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 features a variety of musical notations, including notes, rests, accidentals, and dynamic markings such as *ppp*, *f*, and *sub*. The piano part is particularly prominent, with complex fingerings and articulations. The woodwinds and strings provide a rich harmonic background, while the harp and percussion add texture and color. The overall mood is serene and graceful, reflecting the swan's elegant movements.

[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*

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* *f*

(mf) *(mf)* *(mf)* *ppp* *f* *ppp* *f* *ppp*

[illegible]

This musical score is for the ballet 'The Firebird' by Igor Stravinsky. It is a full orchestral score, likely for a concert or recording. The score is written for a large ensemble, including woodwinds, percussion, piano, harp, and strings.

The score is divided into several systems, each containing multiple staves. The instruments are listed on the left side of the score:

- 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. The key signature is one sharp (F#), indicating the key of D major or its relative minor, B minor. The score is marked with various dynamics, including *ppp* (pianissimo), *f* (forte), *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The score also includes various musical notations, such as slurs, ties, and articulation marks.

[illegible]

[illegible]

Fl.



Ob.



B. Cl.



Bari. Sax.



Hn.



Perc. I



Perc. II



Pno.



Hp.



Vln. I



Vln. II



Vla.



Vc.



Fl.

(ord.)

frul.

pppp

sub

fff

3

8

4

4

ord.

mf

ff

mf

ff

Ob.

(ord.)

frul.

pppp

sub

fff

ord.

mf

ff

mf

ff

B. Cl.

(ord.)

frul.

pppp

sub

fff

ord.

mf

ff

mf

ff

Bari. Sax.

(ord.)

frul.

pppp

sub

fff

ord.

mf

ff

mf

ff

Hn.

(ord.)

frul.

pppp

sub

fff

ord.

mf

ff

mf

ff

Perc. I

3

8

4

4

mf

Perc. II

mf

Pno.

ff

sub

mf

8vb

Ped.

Ped.

Ped.

Ped.

Hp.

Vln. I

(ord.)

overpressure

pppp

sub

fff

3

8

4

4

ord.

mf

ff

mf

ff

Vln. II

(ord.)

overpressure

pppp

sub

fff

ord.

mf

ff

mf

ff

Vla.

circular bowing

pppp

sub

mf

(mf) senza cresc.

Vc.

(ord.)

overpressure

pppp

sub

fff

500

501

502

503

504

505

143

B2

Fl.

mf *ff* *mf* *ff*

Ob.

mf *ff* *mf* *ff*

B. Cl.

mf *ff* *mf* *ff*

Bari. Sax.

mf *ff* *mf* *ff*

Hn.

mf *ff* *mf* *ff*

B2

Perc. I

Perc. II

Pno.

Ped. *mf*

Hp.

mf

B2

Vln. I

mf *ff* *mf* *ff*

Vln. II

mf *ff* *mf* *ff*

Vla.

(mf) *ff* *mf*

Vc.

mf *ff*

circular bowing

[illegible]

The image displays a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including 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.).

The score is organized into measures, with time signatures changing from 5/4 to 3/4, then to 2/4, and finally to 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* (mezzo-forte), *p* (piano), and *pppp* (pianissimo).

Key performance instructions and markings include:

- Ebow**: A marking above the Piano staff, indicating the use of an electric bow.
- Remove Ebows (l.v.)**: A marking above the Piano staff, indicating the removal of the electric bow.
- dead stroke**: A marking above the Percussion I and II staves, indicating a specific type of stroke.
- hold until Ebow resonance dies completely**: A marking above the Piano staff, indicating a sustained note.
- Ped.**: A marking above the Piano staff, indicating the use of the sustain pedal.

The score is presented in a clear, professional layout, with each instrument's part clearly delineated by its staff and key signature.