

Felipe Lara

Chambered Spirals

Chambered Spirals

for large ensemble

commissioned by Johns Hopkins University (Catalyst Award)

Dedicated to Johanna Breton Mendez

Felipe Lara (2020)

b. 1979

Flute

Oboe

Clarinet in Bb

Baritone Saxophone

Horn in F

Percussion I

Percussion II

Piano

Harp

Violin I

Violin II

Viola

Violoncello

Tempo: ♩ = 52

Measure 1: 4/4

Measure 2: 4/4

Measure 3: 4/4

Measure 4: 4/4

Measure 5: 4/4

Measure 6: 4/4

Measure 7: 4/4

Measure 8: 4/4

Measure 9: 4/4

Measure 10: 4/4

Measure 11: 4/4

Measure 12: 4/4

Measure 13: 4/4

Measure 14: 4/4

Measure 15: 4/4

Measure 16: 4/4

Measure 17: 4/4

Measure 18: 4/4

Measure 19: 4/4

Measure 20: 4/4

Measure 21: 4/4

Measure 22: 4/4

Measure 23: 4/4

Measure 24: 4/4

Measure 25: 4/4

Measure 26: 4/4

Measure 27: 4/4

Measure 28: 4/4

Measure 29: 4/4

Measure 30: 4/4

Measure 31: 4/4

Measure 32: 4/4

Measure 33: 4/4

Measure 34: 4/4

Measure 35: 4/4

Measure 36: 4/4

Measure 37: 4/4

Measure 38: 4/4

Measure 39: 4/4

Measure 40: 4/4

Measure 41: 4/4

Measure 42: 4/4

Measure 43: 4/4

Measure 44: 4/4

Measure 45: 4/4

Measure 46: 4/4

Measure 47: 4/4

Measure 48: 4/4

Measure 49: 4/4

Measure 50: 4/4

Measure 51: 4/4

Measure 52: 4/4

Measure 53: 4/4

Measure 54: 4/4

Measure 55: 4/4

Measure 56: 4/4

Measure 57: 4/4

Measure 58: 4/4

Measure 59: 4/4

Measure 60: 4/4

Measure 61: 4/4

Measure 62: 4/4

Measure 63: 4/4

Measure 64: 4/4

Measure 65: 4/4

Measure 66: 4/4

Measure 67: 4/4

Measure 68: 4/4

Measure 69: 4/4

Measure 70: 4/4

Measure 71: 4/4

Measure 72: 4/4

Measure 73: 4/4

Measure 74: 4/4

Measure 75: 4/4

Measure 76: 4/4

Measure 77: 4/4

Measure 78: 4/4

Measure 79: 4/4

Measure 80: 4/4

Measure 81: 4/4

Measure 82: 4/4

Measure 83: 4/4

Measure 84: 4/4

Measure 85: 4/4

Measure 86: 4/4

Measure 87: 4/4

Measure 88: 4/4

Measure 89: 4/4

Measure 90: 4/4

Measure 91: 4/4

Measure 92: 4/4

Measure 93: 4/4

Measure 94: 4/4

Measure 95: 4/4

Measure 96: 4/4

Measure 97: 4/4

Measure 98: 4/4

Measure 99: 4/4

Measure 100: 4/4

Measure 101: 4/4

Measure 102: 4/4

Measure 103: 4/4

Measure 104: 4/4

Measure 105: 4/4

Measure 106: 4/4

Measure 107: 4/4

Measure 108: 4/4

Measure 109: 4/4

Measure 110: 4/4

Measure 111: 4/4

Measure 112: 4/4

Measure 113: 4/4

Measure 114: 4/4

Measure 115: 4/4

Measure 116: 4/4

Measure 117: 4/4

Measure 118: 4/4

Measure 119: 4/4

Measure 120: 4/4

Measure 121: 4/4

Measure 122: 4/4

Measure 123: 4/4

Measure 124: 4/4

Measure 125: 4/4

Measure 126: 4/4

Measure 127: 4/4

Measure 128: 4/4

Measure 129: 4/4

Measure 130: 4/4

Measure 131: 4/4

Measure 132: 4/4

Measure 133: 4/4

Measure 134: 4/4

Measure 135: 4/4

Measure 136: 4/4

Measure 137: 4/4

Measure 138: 4/4

Measure 139: 4/4

Measure 140: 4/4

Measure 141: 4/4

Measure 142: 4/4

Measure 143: 4/4

Measure 144: 4/4

Measure 145: 4/4

Measure 146: 4/4

Measure 147: 4/4

Measure 148: 4/4

Measure 149: 4/4

Measure 150: 4/4

Measure 151: 4/4

Measure 152: 4/4

Measure 153: 4/4

Measure 154: 4/4

Measure 155: 4/4

Measure 156: 4/4

Measure 157: 4/4

Measure 158: 4/4

Measure 159: 4/4

Measure 160: 4/4

Measure 161: 4/4

Measure 162: 4/4

Measure 163: 4/4

Measure 164: 4/4

Measure 165: 4/4

Measure 166: 4/4

Measure 167: 4/4

Measure 168: 4/4

Measure 169: 4/4

Measure 170: 4/4

Measure 171: 4/4

Measure 172: 4/4

Measure 173: 4/4

Measure 174: 4/4

Measure 175: 4/4

Measure 176: 4/4

Measure 177: 4/4

Measure 178: 4/4

Measure 179: 4/4

Measure 180: 4/4

Measure 181: 4/4

Measure 182: 4/4

Measure 183: 4/4

Measure 184: 4/4

Measure 185: 4/4

Measure 186: 4/4

Measure 187: 4/4

Measure 188: 4/4

Measure 189: 4/4

Measure 190: 4/4

Measure 191: 4/4

Measure 192: 4/4

Measure 193: 4/4

Measure 194: 4/4</

Fl.

44

34

24

44

air noise (no pitch)
ppp ————— ff

Ob.

44

34

24

44

Cl.

44

34

24

44

air noise (no pitch)
ppp ————— ff

B. Sx.

44

34

24

44

air noise (no pitch)
ppp ————— ff

Hn.

Remove mouthpiece

44

34

24

44

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

Perc. I

44

34

arco

24

44

ppp < ff

Perc. II

44

34

bowed

24

44

8^{rb}...
pppp ————— ff

Pno.

ord.

mp

5

3

(ord.)

5

5

5

Ped.

8^{rb}

Hp.

ord.

mp

5

3

3

Vln. I

44

34

24

44

ff ppp < ff ppp < ff ppp < ff

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

Vln. II

44

34

24

44

ff ppp < ff ppp < ff

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

Vla.

44

34

24

44

ff ppp < ff ppp < ff

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

Vc.

44

34

24

44

ff ppp < ff ppp < ff ppp < ff ppp < ff

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

6

7

8

9

Fl.

44

54

34

24

ord.

$pp \longleftarrow p \quad (p) \longrightarrow pppp$

Ob.

$pp \longleftarrow p \quad (p) \longrightarrow pppp$

Cl.

ord.

$pp \longleftarrow p \quad (p) \longrightarrow pppp$

B. Sx.

ord.

$pp \longleftarrow p \quad (p) \longrightarrow pppp$

Hn.

Reinsert mouthpiece

ord.

$pp \longleftarrow p \quad (p) \longrightarrow pppp$

Perc. I

B.D.

44

54

34

24

pp

Perc. II

Low palm thunder sound board

f

Short strings behind bridge pins

Pno.

f

pizz.

(pizz.)

p

mp

Hp.

f

p

mp

behind bridge pins
scrape

mf

3

6

Vln. I

44

54

34

24

ord.

$ppp \longleftarrow \text{"ff"} \quad ppp < \text{"ff"} \quad \text{"mf"} \longleftarrow f \longrightarrow pppp$

Vln. II

ord.

$ppp \longleftarrow \text{"ff"} \quad ppp < \text{"ff"} \quad \text{"mf"} \longleftarrow f \longrightarrow pppp$

Vla.

ord.

$ppp \longleftarrow \text{"ff"} \quad ppp < \text{"ff"} \quad \text{"mf"} \longleftarrow f \longrightarrow pppp$

Vc.

ord.

$ppp \longleftarrow \text{"ff"} \quad ppp < \text{"ff"} \quad \text{"mf"} \longleftarrow f \longrightarrow pppp$

10

11

12

13

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

Ob.

Cl. *slap* *f*

B. Sx. *slap* *f*

Hn. *slap* *f* Remove mouthpiece

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

Perc. II Metal stress bar

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

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

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

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

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

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

Fl.

5

4

ord.

3

6

(♩)

pp

mp

ppp

3

4

2

4

pizz.

f

4

4

Ob.

3

6

pp

mp

ppp

f

Cl.

ord.

3

6

pp

mp

ppp

B. Sx.

ord.

3

6

pp

mp

ppp

f

Hn.

ord.

3

6

pp

mp

ppp

f

Perc. I

5

4

3

4

2

4

4

4

Perc. II

mf

f

Pno.

f

3

6

8^{vb}

Hp.

mf

Vln. I

5

4

"mf"

3

6

"ff"

ppp

3

4

2

4

ppp

4

4

Vln. II

3

6

"mf"

"ff"

ppp

ppp

Vla.

3

6

"mf"

"ff"

ppp

ppp

Vc.

3

6

"mf"

"ff"

ppp

ppp

21

22

23

[illegible]

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ord.

pp

mf

(mf)

ppp

Metal stress bar

Select 5 resonant harmonics/multiphonics on the A string

#1

8^{vb}

8^{vb}

30

31

32

33

34

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

35

36

37

38

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

39

40

41

42

43

3

Fl.

ord.

5/4

3/4

2/4

4/4

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

frul.

ppp

mp

ord.

ppp

mp

ppp

mp

Perc. I

5/4

3/4

2/4

4/4

Perc. II

(21 attacks)

(13 attacks)

(8 attacks)

ffz

ppp

ffz

pp

ffz

p

Pno.

ffz

#2

ffz

#3

ffz

#4

8vb

8vb

8vb

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

Fl.

tongue ram
f
(*f*)

Ob.

Cl.

B. Sx.

slap
p *sub* > *pp*
p > *pp*
p > *pp*
p > *pp* *p* > *pp*
p > *pp*

Hn.

Popping sound
Palm smack on mouthpiece (or other equivalent sounding technique)
f > *pp*
f > *pp*
f > *pp*
f > *pp* *f* > *pp*

Perc. I

dampen Tam-tam
Guero
p > *pp*
p > *pp*
p > *pp*
p > *pp* *p* > *pp*

Perc. II

Short strings behind bridge pins
p > *pp* *p* > *pp* *p* > *pp*
p > *pp* *p* > *pp*
p > *pp* *p* > *pp* *p* > *pp* *p* > *pp* *p* > *pp*

Pno.

scrape
credit card or similar on tuning pegs
p > *pp* *p* > *pp* *p* > *pp*
p > *pp* *p* > *pp*

Hp.

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

Vln. I

ricochet
f > *pp*
f > *pp*

Vln. II

ricochet
f > *pp*
f > *pp*

Vla.

ricochet
f > *pp*
f > *pp*

Vc.

ricochet
f > *pp*
f > *pp*

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

[illegible]

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

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

5 woodblocks

mf

pp

4 toms + Bass drum

3

p

mp

mf

pp

p

mp

Perc. II

5 Roto toms or 3 plus bongos

mf

pp

p

mp

mf

5 Temple blocks

5

mf

pp

p

mp

mf

mf

pp

p

mp

Pno.

(Ebow)

(Ped.)

Hp.

Vln. I

pppp

ff

pp

Vln. II

pppp

ff

pp

Vla.

pppp

ff

pp

Vc.

pppp

ff

pp

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

mf

(mf)

pp

p

mp

mf

mf

(mf)

pp

p

mp

mf

(mf)

pp

p

mp

mf

Remove Ebows (l.v.)

pppp

ff

pppp

ff

pppp

ff

pppp

ff

To Marimba

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

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

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

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

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

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

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

Pno. mf Ped.

Hp. mf

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

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

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

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

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

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

Pno. *8va* *loco* *loco* *8va*

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

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

(airy) frul.

Fl. *pppp* *p* *pppp*

Ob. *pppp*

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

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

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

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

Perc. II *pp* *mp* *ppp* *mf*
Pcd. →

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

Hp. *5* *8va* *loco* *5*

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

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

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

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

82 83 84 85

The musical score for 'The Great Wall' by Tan Dun is a complex orchestral work. It features a full orchestra and solo instruments. The score is in 4/4 time and includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Harp, Violin I, Violin II, Viola, and Cello. The music is characterized by dynamic contrasts, including pppp, p, and ff, and expressive markings like 'airy' and 'focused'. The score is divided into four measures, each with a distinct musical theme. The first measure is marked 'pppp' and 'airy'. The second measure is marked 'p' and 'focused'. The third measure is marked 'pppp' and 'airy'. The fourth measure is marked 'pppp' and 'focused'. The score is a testament to Tan Dun's innovative approach to Western classical music, blending traditional Chinese elements with modern orchestral techniques.

[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*

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

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

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

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

Hn.

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

Perc. II *ppp* < *mf*
Ped. →

Pno.

Hp.

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

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

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

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

Fl. airy

Ob.

Cl.

A. Sx. airy

Hn.

Perc. I (prepared) remove all preparation

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

106 107 108 109

Fl.

24

44

key click

air noise

3

3

24

34

key click

30

Ob.

p

pppp

key click

key click

key click

Cl.

p

pppp

key click

to Bass Clarinet

Bass Clarinet

slap

3 frul.

key click

A. Sx.

slap

key click

key click

key click

key click

Hn.

brassy

ord.

frul.

Perc. I

deadstroke

mf

24

34

mf

Perc. II

mallet

mf

Ped.→

to Temple Blocks
(or 5 chambered objects/instruments)

Pno.

pizz.

f

pizz.

f

Ped.

Hp.

Vln. I

mf

mp

arco

mf_{sub}

(mf)> ppp

pizz.

mf

pizz.

mf

arco

mf

(mf)> ppp

Vln. II

ff

ppp

ff

ppp

Vla.

ff

ppp

ff

ppp

Vc.

ff

ppp

110

111

112

113

114

Fl.

Ob.

B. Cl.

A. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

2/4

4/4

5/8

4/4

frul.

mf

(mf)

pppp

ord.

sfz (f)

mf

pppp

to Baritone Sax

Baritone Saxophone

Remove mouthpiece

Reinsert mouthpiece

air noise

sh...

ppp

fff

air noise

sh...

p

ff

air noise

sh...

p

ff

(mouthpiece off)

air noise

sh...

ppp

ff

(marimba)

pp

pizz.

mf

(pizz.)

p

mp

ffz

via sord

ff

ppp

via sord

ff

ppp

via sord

ff

ppp

115

116

117

118

[illegible]

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

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

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

Bari. Sax. *slap*
(pp) < ff sub
(mouthpiece off)
air noise
p *f*

Hn. *sh...*
pppp < ff *ppp* *ff*

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

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

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

Ped.

Hp.

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

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

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

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

123 124 125 126

34

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

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

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

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

Hn. *pppp* *ff*

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

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

Pno. *(mf)*

Hp.

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

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

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

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

127 128 129 130

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

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

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

Bari. Sax. *ff* *p* *f*

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

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

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

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

Ped.

Hp. *ff* *ff*

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

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

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

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

131 132 133 134

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

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

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

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

Hn. *ord.* *mf* *Remove mouthpiece*

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.

37

Fl.

air noise

3

4

pppp

ff

5

8

3

8

pppp

ff

5

8

pppp

ff

4

4

Ob.

B. Cl.

ppp

ord.

ff

ff

Bari. Sax.

ff

slap

ff

ff

Hn.

(mouthpiece off)
air noise

pppp

ff

pppp

ff

pppp

ff

Perc. I

3

4

5

8

mf

ff

mf

3

8

mf

ff

f

4

4

Perc. II

7

7

7

(mf)

ppp

pppp

ff

pppp

ff

Pno.

Hp.

Vln. I

3

4

5

8

ff

pizz.

3

8

p

pizz.

5

8

mp

(pizz.)

mf

4

4

Vln. II

ff

ff

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

139

140

141

142

143

Fl.

4

4

airymfpppp

Ob.

mf

(mf)

pppp

B. Cl.

airyppppfrul.f

Bari. Sax.

#45

p

f

Reinsert mouthpiece

Hn.

mf

Perc. I

4

4

Perc. II

mf

(mf)

ppp

mf sub

(mf)

ppp

mf sub

(mf)

ppp

mf sub

Pno.

ffz

mp

mf

f

ff

ff

ff

Ped.

Hp.

ffz

ff

ff

ff

Vln. I

4

4

(pizz.)mfarco sul pont. sul D sul tastomf

Vln. II

pizz.mf sul D arco senza vib. sub. pp senza cresc. pp

Vla.

mf (mf) pp pizz. ff

Vc.

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

Fl.

pp

pppp

frul.

mf sub

(mf)

pppp

air noise

pppp

ff

Ob.

pp

mf

B. Cl.

pppp

air noise

ppp

ff

ff

Bari. Sax.

p

(p)

pp

slap

ff

Hn.

(mouthpiece on)

air noise

pppp

ff

mf

air noise

pppp

ff

Perc. I

tip

grip

secco

mf

ff

p

grip

tip

grip

pp

ff

pp

secco

p

Perc. II

(mf)

pppp

mf sub

(mf)

ppp

mf sub

(mf)

ppp

ppp < ff

Pno.

pizz.

p

Hp.

p

Vln. I

pppp

pizz.

p

arco

ppp

ff

pizz.

3

pppp

sul D

ppp

ff

Vln. II

trem

3

ord.

mf

(mf)

pppp

sul D

ppp

ff

Vla.

sul D

ppp

mf

ppp

ff

pizz.

ff

arco

sul D

pppp

ff

Vc.

sul D

pp

mf

ord.

mf

sul pont.

ppp

ff

147

148

149

150

Fl. *air noise* *pppp* *ff* *mp* *f* *pppp* *ff*

Ob. *p* *f* *pppp*

B. Cl. *airry* *focused* *mp* *mf* *ff*

Bari. Sax. *#45* *pppp* *mf* *ff*

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

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

Perc. II *pppp* *ff* *pppp* *ff*

Pno. *gestopft* *ffz* *gestopft* *ffz*

Ped.

Hp. *ffz* *ffz*

Vln. I *pizz.* *p* *mf* *f* *arco trem.* *mf* *ord.* *mf* *ff*

Vln. II *pizz.* *mf* *f* *arco sul D* *pppp* *mf* *ff*

Vla. *pizz.* *f* *(pizz.)* *ffz* *arco senza vib.* *ff senza dim.*

Vc. *mp* *mf* *ff*

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

Ob. *pp sub* *ff*

B. Cl. *ppp* *ff*

Bari. Sax. *mf* *mp*

Hn. *pp* *mf* *pppp*

Perc. I

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

Pno. *ff* *ff*

Hp. *ff*

Vln. I *mf* *pppp*

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

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

Vc.

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

Ob. *mf* *p* *pppp*

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

Bari. Sax. *p* *p*

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

3
4

Perc. I

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

3
4

Pno.

Hp.

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

Vln. II *p senza cresc.*

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

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

3
4

43

Fl.

3
4

air noise
pppp

ff

4
4

pizz.
sfz

p

Ob.

sfz

keyclick

p

B. Cl.

#6

p

Bari. Sax.

#49

p

Hn.

air noise
pppp

ff

frul.
ff

mf

Perc. I

3
4

4
4

Perc. II

ppp mf sub

(mf)

ppp mf sub

(mf)

ppp mf sub

Pno.

fff

f

pp

sfz

Hp.

fff

3

Vln. I

3
4

bow bridge, dampen string
sul D
pppp

ff

4
4

pizz.
f

arco
ff

mf senza dim.

Vln. II

3
4

bow bridge, dampen string
sul D
pppp

ff

pizz.
f

pp senza cresc.

Vla.

bow bridge, dampen string
sul D
pppp

ff

3
fp

sul pont.
pppp

mf sub

Vc.

bow bridge, dampen string
sul D
pppp

ff

pizz.
sfz

fp

Fl. *mp* *pppp* *mp* *mf*

Ob. *mf* *ppp* *pp*

B. Cl. *mf* *ff*

Bari. Sax. *p* *mf* *ff*

Hn. *mf* *pppp* *f* *mf*

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

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

Pno. *mf* *p sub*

Hp. *f*

Vln. I *(mf)* *pppp f sub* *mf sub* *pp* *ff*

Vln. II *(pp)* *pppp* *p* *f sub* *f* *mf sub senza cresc.*

Vla. *(mf)* *pppp* *f* *pp* *ff*

Vc. *(p)* *pppp* *mf* *f* *pp* *ff*

164 165 166

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

Ob.

B. Cl.

Bari. Sax.

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

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

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

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

Hp. *ffz*

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

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

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

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

47

Fl.

6
16

2
4

6
16

5
8

2
4

4
4

air noise

ppp

ff

ord.

p sub

Ob.

ord.

p

B. Cl.

f

f

ord.

p

Bari. Sax.

f

f

ord.

p

Hn.

sfz(f)

pp

air noise

ppp

ff

ord.

p sub

pppp

Perc. I

6
16

2
4

6
16

5
8

2
4

4
4

tip

mf

ff

mf

grip secco

Perc. II

ppp

ff

ppp

ff

Pno.

pizz.

f

pizz.

f

pizz.

f

pizz.

f

Ped.

Hp.

f

Vln. I

6
16

2
4

6
16

5
8

2
4

4
4

sul D

ppp

ff

legno batt.

ff

arco

ppp

ff

ord.

mf

ppp

sul pont.

Vln. II

ppp

ff

(arco)

pp senza dim.

sul D

ppp

ff

pizz.

f

Vla.

ppp

ff

(arco)

mf

pp

pizz.

f

Vc.

ppp

ff

ff

sul D

pp

ff

f

175

176

177

178

179

49

The musical score is divided into three measures: 184, 185, and 186. The time signature changes from 3/8 to 12/16 in measure 184, and back to 3/8 in measure 185. The key signature is B-flat major (two flats).

Flute (Fl.): Measure 184: *mf*. Measure 185: *mf* to *ff*. Measure 186: *fff*.

Oboe (Ob.): Measure 184: Rest. Measure 185: *p* to *fff*. Measure 186: *fff*.

Bassoon (B. Cl.): Measure 184: *mf*. Measure 185: *f* to *ff*. Measure 186: *p sub* to *fff*.

Baritone Saxophone (Bari. Sax.): Measure 184: *mf*. Measure 185: *f* to *ff*. Measure 186: *p sub* to *fff*.

Horn (Hn.): Measure 184: *fp* (ord.). Measure 185: *ff senza dim.*. Measure 186: *(ff)* to *fff*.

Percussion I (Perc. I): Measure 184: *(mf)* (secco). Measure 185: Rest. Measure 186: *p* to *fff*.

Percussion II (Perc. II): Measure 184: Rest. Measure 185: Rest. Measure 186: *ppp* to *ff* (6/8).

Piano (Pno.): Measure 184: *mf* (pizz.). Measure 185: *pizz.*. Measure 186: Rest.

Harpsichord (Hp.): Measure 184: *mf*. Measure 185: *pizz.*. Measure 186: Rest.

Violin I (Vln. I): Measure 184: *ff* (legno batt.). Measure 185: *mf* to *ff*. Measure 186: *fff*.

Violin II (Vln. II): Measure 184: *pp senza dim.* (arco). Measure 185: *mf* to *(mf)*. Measure 186: *ff* to *fff*.

Viola (Vla.): Measure 184: *mf > ppp* (arco). Measure 185: *mf sub* to *(mf)*. Measure 186: *ff* to *fff*.

Violoncello (Vc.): Measure 184: *ff* (pizz.). Measure 185: *mf* to *(mf)*. Measure 186: *ff* to *fff*.

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.). The score is written in 3/8 and 4/4 time signatures. Key performance instructions include "air noise", "ord.", "frul.", "brassy", "secco", "4 Toms", "Bass Drum", "sul D", and various dynamic markings such as *ppp*, *ff*, *mf*, *f*, *p*, and *ff*. The page number 50 is visible in the top right corner.

51

Fl. *tongue ram* *ff* *ff* *ff* *mf* (*mf*) *senza dim.*

Ob.

B. Cl. *f* *ff*

Bari. Sax. *ord.* *mf* *slap* *ff* *ord.* (#49) *C*

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

Perc. I

Perc. II *3* *3* *3* *3* *ppp* *ff*

Pno. *p* *f* *pizz.* *Ped.*

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

Vln. I *mf* *3* *ff* *ff* *pizz. secco* *arco* *pizz.* *legno batt.* *arco* *ord.* *sul pont.* *ppp* *ff* *legno batt.*

Vln. II *legno batt.* *f* *pizz.* *3* *ff* *legno batt.* *5* *mf* *ff* *pizz.* *3* *arco* *p sub* *f sub* *pp sub senza cresc.* *ppp* *ff*

Vla. *pizz.* *p < mf* *sul A* *pp* *p* *3* *ppp* *ff* *arco* *sul D* *ppp* *mf*

Vc. *pizz.* *arco secco* *pizz.* *arco secco* *5* *ff* *mf* *pizz.* *legno batt.* *3* *f* *ppp* *ff*

190 191 192

[illegible]

Fl.

12
16

3
8

5
8

4
4

3
4

Ob.

ord.

bend

mf

ff

pp sub

ff

mf > pp

B. Cl.

ord.

mf

f

frul.

pp sub senza cresc.

frul.

ord.

pp

p

mf

Bari. Sax.

slap

mf

f

(f)

ord.

ppp

mf

slap

p

mf

Hn.

ord.

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

Perc. II

6

3

ppp

ff

secco

p

mf

ppp

ff

Pno.

mf

f

mf

Ped.

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

[illegible]

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

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

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

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

Hn. *mf* *pppp* *mf* *f* > *pp* *mf* > *pp*

Perc. I *mp*

Perc. II *mp*

Pno. *f* *Ped.*

Hp. *f* *f*

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

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

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

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

57

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

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

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

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

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

Perc. I

Perc. II

Pno.

Hp.

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

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

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

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

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

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

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

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

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

Perc. I

Perc. II *3*

Pno. *mf* *3* *loco* *mf* *3* *8va* *3* (Ped.) (Ped.)

Hp. *3* *3* *3*

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

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

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

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

59

Fl.

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

Ob.

double trill *mf* *3* *simile* *(mf)* *ppp* *mf* *(mf)* *ff*

B. Cl.

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

Bari. Sax.

(p)

Hn.

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

Perc. I

Perc. II

3 *3* *3*

Pno.

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

Hp.

3

Vln. I

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

Vln. II

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

Vla.

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

Vc.

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

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

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

B. Cl.

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

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

Perc. I

Perc. II

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

Hp. *f* *f*

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

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

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

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

221 222 223 224

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

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

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

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

Hn. *ord.* *mf* *(mf)* *< f* *sfz p* *f* *mf* *< ff* *mf* *< f* *pp* *ff*

Perc. I

Perc. II

Pno. *f*

Hp.

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

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

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

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

225 226 227 228

[illegible]

Fl.

5

8

pizz.

ff

3

8

ord.

mf

6

16

pp *sub* *ff*

2

4

ord.

mf *senza dim.*

3

8

bend

Ob.

♭

mf *senza dim.*

bend

p

B. Cl.

bend

pp *ff*

frul.

p

ord.

mp *f*

Bari. Sax.

ord.

mf *senza dim.*

ppp *f*

slap

mp *f*

Hn.

ord.

mf *sub* *senza dim.*

brassy

mf

air noise

pp *sub* *ff*

ord.

mf *pp*

Perc. I

5

8

tip

mf *ff* *p*

grip

pp *ff* *(mf)*

Perc. II

6

mf *ppp*

pp *ff*

Pno.

Ped.

*

Hp.

f

Vln. I

5

8

ff *mf*

3

8

mf

6

16

pp *senza cresc.*

2

4

pp *senza cresc.*

3

8

Vln. II

mf *senza dim.*

sul D

pp *ff*

pp *senza cresc.*

Vla.

pizz.

ff

arco sul D

pp *ff*

Vc.

mf

Fl. *(mf) senza dim* *(mf)* *ff*

Ob. *ff*

B. Cl. *p* *ff*

Bari. Sax. *p* *ff*

Hn. *pp* *mf* *ff*

Perc. I *p* *pp*

Perc. II *ppp* *ff*

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

Hp. *f* *f*

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

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

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

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

#71

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

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

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

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

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

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

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

Pno. *p*

Hp. Ped. ord. *p*

Vln. I *mf* *pp*

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

Vla. *pp* senza cresc. *mf*

Vc. senza vib. *p*

Fl. *air noise* *ppp* *ff* *ppp* *ff* 7 16 66

Ob.

B. Cl. *pp* *ff*

Bari. Sax. *pp* *ff*

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

Perc. I 2 4 4 4 *pp* *ff* 7 16 *mf* 4 4

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

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

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

Vln. I *sul D* *ppp* *ff* *ppp* *ff* 7 16 4 4

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

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

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

[illegible]

67
(♩ = ♪) ♩ = 99

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

8^{va} Ped.

Hp.

Vln. I

Vln. II

Vla.

Vc.

air noise

ppp

ff

air noise

ppp

ff

air noise

ppp

ff

air noise

ppp

ff

p sub

p sub

fff

sul G

ppp

ff

sul G

ppp

ff

sul G

ppp

ff

sul G

ppp

ff

[illegible]

[illegible]

[illegible]

[illegible]

This page of a musical score is for a symphony orchestra, featuring woodwinds, percussion, piano, harp, and strings. The score is in 4/4 time and includes dynamic markings like *ppp*, *ff*, and crescendos.

The instruments and their parts are:

- Fl.** (Flute): Starts with a *f* dynamic, then a *ppp* to *ff* crescendo.
- Ob.** (Oboe): Silent.
- B. Cl.** (Bass Clarinet): Starts with a *f* dynamic, then a *ppp* to *ff* crescendo.
- Bari. Sax.** (Baritone Saxophone): Starts with a *ff* dynamic, then a *ppp* to *ff* crescendo.
- Hn.** (Horn): Starts with a *ff* dynamic, then a *ppp* to *ff* crescendo.
- Perc. I** (Percussion I): Plays a rhythmic pattern of eighth notes.
- Perc. II** (Percussion II): Plays a rhythmic pattern of eighth notes.
- Pno.** (Piano): Plays a complex harmonic structure with triplets and dynamic markings *ff* and *f*.
- Hp.** (Harp): Plays a complex harmonic structure with triplets and dynamic markings *ff* and *f*.
- Vln. I** (Violin I): Silent.
- Vln. II** (Violin II): Silent.
- Vla.** (Viola): Silent.
- Vc.** (Violoncello): Silent.

74

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

269

270

271

272

273

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

to B♭ Clarinet

to Alto Sax

5 Wood Blocks

4 Toms + Bass Drum

5 Roto Toms

5 Temple Blocks

8^{vb}

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

Ob. *mf* *(mf)*

Cl. *B♭ Clarinet* *mf* *(mf)*

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

Hn.

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

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

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

Ped.

Hp. *mf* *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

mf

ord.

Ob.

pppp mf

mf

Cl.

pppp mf

mf

Alto Sax.

slap

pppp mf

ord.

mf

Hn.

Perc. I

f

pp p sub

f

pp p sub

Perc. II

f

pp p sub

f

pp p sub

Pno.

secco

mf

mp

sfz

8^{vb} Ped.

loco

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

[illegible]

78

pizz.

mf *sub* *f*

slap

mf *sub* *f*

pp *p* *sub* *f*

secco

mf *f*

pizz.

mf *sub* *f*

pizz.

mf *sub* *f*

pizz.

mf *sub* *f*

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

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

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

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

Hn. *air noise*
ppp *ff*

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

Perc. II *f* *pp*

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

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

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

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

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

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

This musical score is for the film 'The Great Wall' by John Williams. It is a 4/4 piece, 10 minutes and 30 seconds long. The score is for a full orchestra, including woodwinds, percussion, piano, harp, and strings. The woodwinds (Flute, Oboe, Clarinet, Alto Saxophone, Horn) play a melody that starts with a 'pizz.' (pizzicato) and 'tongue ram' effect, followed by a 'pizz.' and 'tongue ram' effect. The percussion (Perc. I, Perc. II) plays a rhythmic pattern of eighth and sixteenth notes, with 'ff' (fortissimo) and 'pp' (pianissimo) dynamics. The piano (Pno.) plays a simple harmonic accompaniment, with 'ff' and 'pp' dynamics. The harp (Hp.) plays a simple harmonic accompaniment. The strings (Vln. I, Vln. II, Vla., Vc.) play a simple harmonic accompaniment, with 'ff' and 'pp' dynamics. The score is written in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score is for a full orchestra, including woodwinds, percussion, piano, harp, and strings.

[illegible]

Fl. *air noise*
ppp *ff*

Ob.

Cl. *air noise*
ppp *ff*

Alto Sax. *air noise*
ppp *ff*

Hn. *air noise*
ppp *ff*

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

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

Pno.

Hp.

Vln. I *air*
ppp *ff*

Vln. II *air*
ppp *ff*

Vla. *air*
ppp *ff*

Vc. *air*
ppp *ff*

[illegible]

[illegible]

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

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

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

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

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

Perc. I

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

Pno.

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

Vln. I *ppp* *f* *ppp* *f* *f* pizz. (quasi ricochet)

Vln. II *ppp* *f* *ppp* *f* *ppp* *f* *f* pizz. (quasi ricochet)

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

Vc. *ppp* *f* *ppp* *f* *ppp* *f* *pp* *ppp* *f* pizz. (quasi ricochet) arco

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

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

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*

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

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

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

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

317 318 319 320

This musical score page contains measures 88 through 91. 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 in 4/4 time with a key signature of two flats (B-flat and E-flat). The woodwinds and strings play melodic lines with dynamic markings of *ppp* (pianissimo) and *f* (forte). The percussion section features rhythmic patterns, including triplets and quintuplets, with dynamic markings of *f* and *mp* (mezzo-piano). The piano part includes a *gestopf* (stopped) effect and a *8va* (octave) marking. The harp part features a *5* (quintuplet) marking. The string parts include a *sul D* (sul ponticello) marking and a *V* (vibrato) marking. The score is written in a standard musical notation style with a large, clear font for the notes and a smaller font for the dynamics and markings.

325 326 327 328

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

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

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

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

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

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

Perc. II *f* 5 3 5

Pno.

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

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

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

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

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

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

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

f

ppp *f* *ppp* *f* *ppp* *fp*

pp *ff*

p *ff*

pp *f*

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

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

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

[illegible]

Fl. 12 16 *fff* *f* *mp* *pp* 5 4

Ob. *fff* *f* *mp* *pp*

Cl. *fff* *f* *mp* *pp*

Alto Sax. *fff* *f* *mp* *pp*

Hn. *fff* *f* *mp* *pp*

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

Perc. II *fff* *ff* *f* *mp* *pp*

Pno. *fff* *f* *mp* *pp*

Hp. *fff* *f* *mp* *pp*

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

Vln. II *fff* *f* *mp* *pp*

Vla. *fff* *f* *mp* *pp*

Vc. *fff* *f* *mp* *pp*

Fl.

5/4

pp

ff

8va

Ob.

pp

ff

frul.

Cl.

pp

ff

Alto Sax.

pp

ff

Hn.

ord.

frul.

pp

ff

♩ = 84

pizz.

f

pizz.

p

ord.

p

slap

f

Perc. I

5/4

pp

ff

Perc. II

pp

ff

♩ = 84

ff

pp sub

p

ff

pp sub

Pno.

pp

niente

p

mf

Ped.

Hp.

pp

f

mf

Vln. I

5/4

pp

ff

Vln. II

pp

ff

Vla.

pp

ff

Vc.

pp

ff

♩ = 84

insert artino practice mute

insert artino practice mute

insert artino practice mute

insert artino practice mute

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

The musical score is arranged in a system of staves. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone) and the Percussion I staff have a 5/4, 3/4, 2/4, 4/4 time signature sequence. The Percussion II staff has a 5/4, 3/4, 2/4, 4/4 time signature sequence. The Piano and Harp staves have a 5/4, 3/4, 2/4, 4/4 time signature sequence. The string section (Violins I and II, Viola, and Cello) has a 5/4, 3/4, 2/4, 4/4 time signature sequence. The score includes various musical notations such as notes, rests, and dynamic markings. The woodwinds and Percussion I play a rhythmic pattern of eighth and sixteenth notes. The Percussion II plays a pattern of eighth and sixteenth notes. The Piano and Harp play a pattern of eighth and sixteenth notes. The strings play a pattern of eighth and sixteenth notes. The score is written in a standard musical notation style with a key signature of one flat.

345

346

347

348

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 *8vb*

Hp. *f* *mf*

Vln. I *ppp* *ff*

Vln. II *ppp* *ff*

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

Vc. *ppp* *ff* *ppp*

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

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

Cl. *p* *p*

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

Hn. *ppp* *f*

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

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

Pno. *mf* *p* *f*

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

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

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

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

Vc. *f* *ppp* *f*

ord. frul.

remove E-bow

via sord.

senza sord.

senza vib.

Fl. *4/4* *ppp* *f* *ppp* *3/4* *ff* *ppp* *p* *2/4* *ppp* *4/4*

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

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

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

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

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

Perc. II *p* *p*

Pno. *f*

Hp. *f*

Vln. I *4/4* *pp senza cresc.* *3/4* *2/4* *4/4* *(pp)*

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

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

Vc. *pp senza cresc.* *pp*

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

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

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

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

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

Perc. I 5 4 3 2 4 4

Perc. II

Pno. Ped.

Hp. *f* *f*

Vln. I *ppp* *ff* *ppp* *f* *ff* *fff*

Vln. II *ppp* *f* *ff* *fff*

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

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

Fl.

4

4

2

4

3

4

5

4

airy

focused

ppp

f

*sfz**p*

f

*sfz**p*

f

*sfz**p*

f

ffz

p

Ob.

4

4

2

4

3

4

5

4

airy

focused

ppp

f

*sfz**p*

f

*sfz**p*

f

*sfz**p*

f

ffz

p

Cl.

4

4

2

4

3

4

5

4

airy

focused

ppp

f

*sfz**p*

f

*sfz**p*

f

*sfz**p*

f

ffz

p

Alto Sax.

4

4

2

4

3

4

5

4

airy

focused

ppp

f

*sfz**p*

f

*sfz**p*

f

*sfz**p*

f

ffz

p

Hn.

4

4

2

4

3

4

5

4

airy

focused

ppp

f

*sfz**p*

f

*sfz**p*

f

*sfz**p*

f

ffz

p

Perc. I

4

4

2

4

3

4

5

4

4

4

2

4

3

4

5

4

4

4

2

4

3

4

5

4

4

4

2

4

3

4

5

4

Vibraphone

3

3

3

pp

Senza Ped.

Pno.

ppp

ff

f

Ped.

f

Ped.

Hp.

ff

pp

Vln. I

4

4

2

4

3

4

5

4

ppp

f

*sfz**p*

f

*sfz**p*

f

*sfz**p*

f

ffz

p

Vln. II

4

4

2

4

3

4

5

4

ppp

f

*sfz**p*

f

*sfz**p*

f

*sfz**p*

f

ffz

p

Vla.

4

4

2

4

3

4

5

4

ppp

f

*sfz**p*

f

*sfz**p*

f

*sfz**p*

f

ffz

p

Vc.

4

4

2

4

3

4

5

4

ppp

f

*sfz**p*

f

*sfz**p*

f

*sfz**p*

f

ffz

p

[illegible]

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

- Fl. (Flute):** Part 1, 4/4, 3/4, 2/4, 5/4, 3/4.
- Ob. (Oboe):** Part 1, 4/4, 3/4, 2/4, 5/4, 3/4.
- Cl. (Clarinet):** Part 1, 4/4, 3/4, 2/4, 5/4, 3/4.
- Alto Sax. (Alto Saxophone):** Part 1, 4/4, 3/4, 2/4, 5/4, 3/4.
- Hn. (Horn):** Part 1, 4/4, 3/4, 2/4, 5/4, 3/4.
- Perc. I (Percussion I):** Marimba, 4/4, 3/4, 2/4, 5/4, 3/4.
- Perc. II (Percussion II):** 5 temple blocks, 4/4, 3/4, 2/4, 5/4, 3/4.
- Pno. (Piano):** 4/4, 3/4, 2/4, 5/4, 3/4.
- Hp. (Harp):** 4/4, 3/4, 2/4, 5/4, 3/4.
- Vln. I (Violin I):** Part 1, 4/4, 3/4, 2/4, 5/4, 3/4.
- Vln. II (Violin II):** Part 1, 4/4, 3/4, 2/4, 5/4, 3/4.
- Vla. (Viola):** Part 1, 4/4, 3/4, 2/4, 5/4, 3/4.
- Vc. (Violoncello):** Part 1, 4/4, 3/4, 2/4, 5/4, 3/4.

The score includes various musical notations such as notes, rests, dynamics (p, ff), articulations (slap, pizz., arco), and time signatures (4/4, 3/4, 2/4, 5/4).

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

Ob. *ff* *p* *ff*

Cl. *(p)*

Alto Sax. *slap*

Hn.

Perc. I *ff* *p*

Perc. II

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

Hp.

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

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

Vla. *p*

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

Fl. *pizz.*

Ob.

Cl.

Alto Sax. *ff*

Hn. *ff* *slap* *ord.*

Perc. I *ff*

Perc. II

Pno. *ff*

Hp. *ff* *p*

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

Vln. II *pizz.* *arco*

Vla. *(arco)*

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

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

387

388

389

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

Ob. *(p)*

Cl. *(p)*

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

Hn. *bouché*

Perc. I

Perc. II

Pno. *(p)*

Hp. *(p)*

Vln. I *3* *sul A* *ff* *pizz.*

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

Vla. *ff* *(pizz.)* *p*

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

108

Fl.

2
4

4
4

ord.
v.
pizz.

Ob.

5
ff

p

Cl.

v.

Alto Sax.

slap
ord.

Hn.

open
3
p

5

con sord.

5

Perc. I

2
4

4
4

5

5

Perc. II

5

Pno.

3

gestopft
ff

5
p

Hp.

5

Vln. I

2
4

4
4

arco
3
ff

pizz.
ff

3
ff

prepare artino
practice mute

Vln. II

ff

pizz.
ff

arco
ff

3
ppp

ff

prepare artino
practice mute

Vla.

ff

3
ppp

ff

Vc.

ff

5
ppp

ff

prepare artino
practice mute

393

394

395

396

[illegible]

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

The musical score is divided into three measures: 400, 401, and 402. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, Horn) is mostly silent, with rests in all measures. Percussion I plays a triplet of eighth notes in measure 400 and measure 402. Percussion II plays a complex rhythmic pattern of eighth and sixteenth notes with accents throughout measures 400 and 401. The piano (Pno.) and harp (Hp.) parts feature intricate arpeggiated and melodic lines with various ornaments and fingerings. The string section (Violins I & II, Viola, and Cello) is highly active, playing rapid sixteenth-note passages and sustained chords, with dynamic markings ranging from ppp to ff. The Cello part includes pink annotations for specific notes and fingerings in measures 400 and 401.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

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

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

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

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

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

406

407

408

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

409

410

411

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

412

413

414

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

415

416

417

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

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

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

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

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

418

419

420

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

424

425

426

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

430

431

432

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

433

434

435

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

436

437

Fl. *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 *mf senza cresc.* senza sord. sul pont.

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

Vla. *pp senza cresc.* senza sord.

Vc. *mf senza cresc.* senza sord.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

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

Perc. I

Perc. II

Pno. *mf*

Ped.

Hp. *mf*

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

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

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

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

[illegible]

[illegible]

[illegible]

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

Hn. *mf* *ppp*

Perc. I 5 Wood Blocks *mp*

Perc. II 5 Temple Blocks *mp*

Pno. *mf*

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*

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

462

463

464

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

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

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

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

[illegible]

[illegible]

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

bend

(mf) < ff

(focused) → airy

mf sub

ppp

to Bass Clarinet

to Baritone Sax

rip

(mf) < ff

ff

Bass Drum

Vibraphone motor on 3

Wood Blocks

f

pp

p

mp

mf

Ped.

(l.v.)

gestopft

ff

ppp < ff

ppp < ff

ff

ppp < ff

ppp < ff

ff

This page of musical notation is for a jazz ensemble. It features the following staves and parts:

- Bass Clarinet:** Labeled with a box. The part includes melodic lines with dynamics *ppp* and *f*, and articulation marks like *3* and *5*.
- Baritone Saxophone:** Labeled with a box. The part includes melodic lines with dynamics *ppp* and *f*, and articulation marks like *3* and *5*.
- Percussion Section:** Four staves are labeled "New Instrument?".
 - The first two staves (likely Conga and Bongos) feature complex rhythmic patterns with many 'x' marks, indicating hits. Dynamics include *f*, *pp*, *p*, *mp*, and *mf*.
 - The third staff (likely Tom-toms) has fewer notes, with dynamics *f*, *pp*, *p*, *mp*, and *mf*.
 - The fourth staff (likely Cymbals) features sustained patterns with dynamics *f*, *pp*, *p*, *mp*, and *mf*.
- Piano:** The bottom two staves show a piano accompaniment with chords and moving lines, including articulation marks like *3* and *5*.

The notation is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. Dynamic markings are used throughout to indicate volume changes, and articulation marks (like *3* and *5*) indicate specific rhythmic or melodic patterns.

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from the 'Introduction' to the 'The Firebird' suite. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Features rapid sixteenth-note passages with dynamic markings of *ppp* and *f*.
- Ob.** (Oboe): Similar to the flute, with rapid sixteenth-note passages and dynamic markings of *ppp* and *f*.
- B. Cl.** (Bass Clarinet): Plays a melodic line with dynamic markings of *f*, *ppp*, and *f*.
- Bari. Sax.** (Baritone Saxophone): Plays a melodic line with dynamic markings of *ppp* and *f*.
- Hn.** (Horn): Plays a melodic line with dynamic markings of *ppp* and *f*.
- Perc. I** (Percussion I): Features a complex rhythmic pattern with dynamic markings of *pp*, *p*, *mp*, *mf*, and *f*.
- Perc. II** (Percussion II): Features a complex rhythmic pattern with dynamic markings of *f*, *pp*, *p*, *mp*, and *mf*.
- Pno.** (Piano): Features a complex rhythmic pattern with dynamic markings of *f*, *pp*, *p*, *mp*, and *mf*.
- Hp.** (Harp): Features a complex rhythmic pattern with dynamic markings of *f*, *pp*, *p*, *mp*, and *mf*.
- Vln. I** (Violin I): Features a melodic line with dynamic markings of *(mf)* and *f*.
- Vln. II** (Violin II): Features a melodic line with dynamic markings of *(mf)* and *f*.
- Vla.** (Viola): Features a melodic line with dynamic markings of *(mf)* and *f*.
- Vc.** (Violoncello): Features a melodic line with dynamic markings of *ppp* and *f*.

The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings. The woodwinds and strings play a melodic line, while the percussion and piano provide a complex rhythmic accompaniment.

483

This musical score is for the orchestral suite 'The Firebird' by Igor Stravinsky. It is arranged for a full orchestra, including woodwinds, percussion, piano, harp, and strings. The score is presented in a standard musical notation format, with each instrument or section having its own staff. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bass Saxophone (Bari. Sax.). The percussion section includes Percussion I (Perc. I) and Percussion II (Perc. II). The piano (Pno.) and harp (Hp.) are also featured. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in 2/4 time and features a variety of musical notations, including notes, rests, dynamics, and articulation marks. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic foundation. The piano and harp provide harmonic support. The score is a complex and beautiful piece of music, showcasing the capabilities of the orchestra.

7"

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

Ob. *ppp* *f* *p sub* *ppp* *ff*

B. Cl. *ppp* *ff*

Bari. Sax. *ppp* *f* *ppp* *ff*

Hn. (ossia \flat) *ppp* *ff*

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

Perc. II *f* *mp mf* *f*

Pno. *ff*

Hp. *f* *ff*

Vln. I *(mf)* *f* *p sub* *ppp* *ff*

Vln. II *(mf)* *f* *pizz.* *p sub* *ppp* *ff*

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

Vc. *f* *punta d'arco* *p sub* *ppp* *f*

circular bowing
sul tasto
sul pont.

[illegible]

Fl.

Ob.

B. Cl.

Bari. Sax.

ord.

Hn.

Perc. I

Marimba

mf

Perc. II

Vibraphone

mf

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

5

4

5

4

5

4

[illegible]

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

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

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

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

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

Perc. I *mf*

Perc. II *mf*

Pno. *ff sub* *mf*

Hp.

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

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

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

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

500 501 502 503 504 505

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* *circular bowing*

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

Vc. *mf* *fff*

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Ped.

Hp.

Vln. I

Vln. II

Vla.

Vc.

5/4

3/4

2/4

4/4

(mf)

dead stroke

Ebow

Remove Ebows (l.v.)

hold until Ebow resonance dies completely

p

pppp