

Chambered Spirals

For large chamber ensemble

Felipe Lara
2020

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

Dedicated to
Johanna Breton Mendez

Instrumentation:

Flute

Oboe

Clarinet/Bass Clarinet in B \flat

Alto/Baritone Saxophone

Horn in F

2 Percussionists

Percussion I

The staff for Percussion I is a single line with a double bar line at the beginning. It contains several 'x' marks representing different instruments. Above the staff, boxes indicate the instruments: Bass Drum (under the first 'x'), Tamtam (under the second 'x'), 4 Toms (over a group of four 'x' marks), 5 Woodblocks (over a group of five 'x' marks), Guiro (under a 'x' marked with an asterisk), and 5-Octave Marimba (over the final 'x' which is marked '8va'). The staff ends with a treble clef and a 'va' marking.

Percussion II

The staff for Percussion II is a single line with a double bar line at the beginning. It contains several 'x' marks representing different instruments. Above the staff, boxes indicate the instruments: 5 Temple blocks (over a group of five 'x' marks), 5 Roto-toms (over a group of five 'x' marks), and Vibraphone with motor (over the final 'x'). Below the staff, there are alternative options: 'OR 5 chambered objects/instruments' (under the first 'x'), 'OR 3 Roto-toms' (under a group of three 'x' marks), and '2 Bongos' (under the final 'x'). The staff ends with a treble clef.

Other requirements: string instrument bow, piano bow, brushes, guitar pick.
Percussion II also utilises the inside of the piano for a portion of the piece.

Piano (with Ebow).

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

Strings (with Artino practice mutes for muted sections)

Violin I

Violin II

Viola

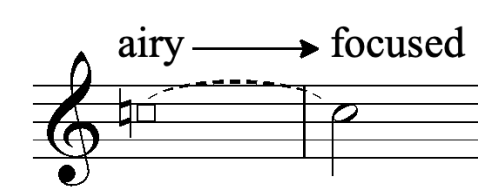
Violoncello

Performance Notes:

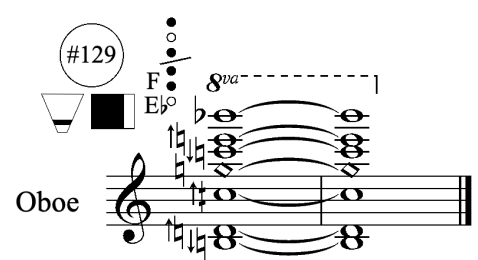
Microtonal notation:

♯	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

Measures 1-5 of Felipe Lara's 'b. 1979'

Tempo: ♩ = 52

Key Signature: Bb

Time Signature: 4/4, 5/4, 3/4, 2/4, 4/4

Instrumentation: Flute, Oboe, Clarinet/Bass Clarinet in Bb, Alto/Baritone Saxophone, Horn in F, Percussion I, Percussion II, Piano, Harp (written 1/4 tone down), Violin I, Violin II, Viola, Violoncello.

Measure 1 (4/4): Flute, Oboe, Clarinet/Bass Clarinet in Bb, Alto/Baritone Saxophone, and Horn in F play a half note Bb. Percussion I plays a half note Bb. Percussion II plays a half note Bb. Piano plays a half note Bb. Harp plays a half note Bb. Violin I, Violin II, Viola, and Violoncello play a half note Bb.

Measure 2 (4/4): Flute, Oboe, Clarinet/Bass Clarinet in Bb, Alto/Baritone Saxophone, and Horn in F play a half note Bb. Percussion I plays a half note Bb. Percussion II plays a half note Bb. Piano plays a half note Bb. Harp plays a half note Bb. Violin I, Violin II, Viola, and Violoncello play a half note Bb.

Measure 3 (5/4): Flute, Oboe, Clarinet/Bass Clarinet in Bb, Alto/Baritone Saxophone, and Horn in F play a half note Bb. Percussion I plays a half note Bb. Percussion II plays a half note Bb. Piano plays a half note Bb. Harp plays a half note Bb. Violin I, Violin II, Viola, and Violoncello play a half note Bb.

Measure 4 (3/4): Flute, Oboe, Clarinet/Bass Clarinet in Bb, Alto/Baritone Saxophone, and Horn in F play a half note Bb. Percussion I plays a half note Bb. Percussion II plays a half note Bb. Piano plays a half note Bb. Harp plays a half note Bb. Violin I, Violin II, Viola, and Violoncello play a half note Bb.

Measure 5 (2/4): Flute, Oboe, Clarinet/Bass Clarinet in Bb, Alto/Baritone Saxophone, and Horn in F play a half note Bb. Percussion I plays a half note Bb. Percussion II plays a half note Bb. Piano plays a half note Bb. Harp plays a half note Bb. Violin I, Violin II, Viola, and Violoncello play a half note Bb.

Measure 6 (4/4): Flute, Oboe, Clarinet/Bass Clarinet in Bb, Alto/Baritone Saxophone, and Horn in F play a half note Bb. Percussion I plays a half note Bb. Percussion II plays a half note Bb. Piano plays a half note Bb. Harp plays a half note Bb. Violin I, Violin II, Viola, and Violoncello play a half note Bb.

Fl.

44

44

34

24

44

air noise (no pitch)
sh...
pppff

Ob.

44

44

34

24

44

Cl.

44

44

34

24

44

air noise (no pitch)
sh...
pppff

Bari. Sax.

44

44

34

24

44

air noise (no pitch)
sh...
pppff

Hn.

Remove mouthpiece

44

44

34

24

44

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

Perc. I

44

44

34

24

44

Tamtam
arco
ppp=ff

Perc. II

44

44

34

24

44

Bowed
8vb...
ppppff

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.
ppff

Vln. II

44

44

34

24

44

circular bowing
sul tasto
sul pont.
ppff

Vla.

44

44

34

24

44

circular bowing
sul tasto
sul pont.
ppff

Vc.

44

44

34

24

44

circular bowing
sul tasto
sul pont.
ppff

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 in 4/4 time, with a key signature of one flat (B-flat major or D minor). The tempo is marked "Allegretto" (♩ = 120). The score is divided into five measures, with a repeat sign at the end of the fifth measure. The woodwind parts (Flute, Oboe, Clarinet, Bassoon, Horn) feature a melodic line in the first measure, followed by a rest in the second measure, and then a melodic line in the third measure. The percussion parts (Percussion I and II) feature a rhythmic pattern in the first measure, followed by a rest in the second measure, and then a rhythmic pattern in the third measure. The piano part features a melodic line in the first measure, followed by a rest in the second measure, and then a melodic line in the third measure. The harp part features a melodic line in the first measure, followed by a rest in the second measure, and then a melodic line in the third measure. The string parts (Violin I, Violin II, Viola, and Cello) feature a melodic line in the first measure, followed by a rest in the second measure, and then a melodic line in the third measure. The score is written in a standard musical notation style, with a key signature of one flat and a tempo of Allegretto. The score is divided into five measures, with a repeat sign at the end of the fifth measure. The woodwind parts (Flute, Oboe, Clarinet, Bassoon, Horn) feature a melodic line in the first measure, followed by a rest in the second measure, and then a melodic line in the third measure. The percussion parts (Percussion I and II) feature a rhythmic pattern in the first measure, followed by a rest in the second measure, and then a rhythmic pattern in the third measure. The piano part features a melodic line in the first measure, followed by a rest in the second measure, and then a melodic line in the third measure. The harp part features a melodic line in the first measure, followed by a rest in the second measure, and then a melodic line in the third measure. The string parts (Violin I, Violin II, Viola, and Cello) feature a melodic line in the first measure, followed by a rest in the second measure, and then a melodic line in the third measure.

[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 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

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.

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.

3

6

pp

mp

ppp

f

Cl.

ord.

3

6

pp

mp

ppp

f

Bari. Sax.

ord.

3

6

pp

mp

ppp

f

Hn.

ord.

3

6

pp

mp

ppp

f

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}

mf

Hp.

Behind bridge bar
scrape

mf

mf

Vln. I

5

4

mf

3

6

ff

ppp

3

4

D

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

Fl.

44

34

Ob.

Cl.

Bari. Sax.

Hn.

Perc. I

44

34

Perc. II

Pno.

ord.

mp

5

7

3

5

7

8th

5

7

8th

Hp.

ord.

mp

5

7

3

7

5

7

Vln. I

44

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

ppp

34

Vln. II

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

ppp

ff

ppp

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

ppp

Fl.

3

4

2

4

E

4

4

Ob.

Cl.

Bari. Sax.

Hn.

Perc. I

3

4

Tam-t.
arco

p

ff

E

4

4

B.D.

pp

Perc. II

Bowed

8^{vb}-----

ppp

ff

Cast iron

f

Pno.

5

7

loco

loco

3

8^{vb}-----

5

f

8^{vb}-----

Hp.

7

5

f

8^{vb}-----

Vln. I

3

4

V

7

ppp

ff

V

ppp

ff

2

4

E

4

4

V

ppp

Vln. II

V

5

ppp

ff

V

ppp

ff

V

ppp

ff

V

7

ppp

ff

2

4

V

ppp

Vla.

ff

V

5

ppp

ff

V

ppp

V

ppp

Vc.

ff

ppp

ff

ppp

ff

V

3

ppp

ff

2

4

V

ppp

26

27

28

[illegible]

Fl.

4

4

frul.

ppp

mp

f

2

3

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

3

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

3

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}

8^{vb}

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

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

frul.

bend

#14

#99

C3

C124

Tam-t. arco

B.D.

Bowed

8vb

8va

ppp

mp

f

pp

ff

mf

ff

ppp

mp

f

p

mf

ff

ffz

p

ffz

ffz

ffz

ppp

ff

#5

#1

#2

#3

#4

8vb

V

V

V

ppp

f

fff

ppp

f

fff

ppp

f

fff

55

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

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

to Alto Sax

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

walk back to percussion setup

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

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

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. (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* *(p) pppp*

Cl. (airy) *pppp*

A. Sx.

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

Perc. I (prepared) *mf*

Perc. II *ppp* *mf* Ped. —————>

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

Hp.

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

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

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

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

[illegible]

[illegible]

101

Fl. *pppp* *pp* *(p)*

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

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

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

Hn.

Perc. I *mf*

Perc. II *ppp* *mf* Ped.

Pno.

Hp.

Vln. I *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*

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

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

102 103 104 105

[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

Fl.

Ob.

B. Cl.

A. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

115

116

117

118

31
31

N

♩ = 66

Fl. **4/4** **4/4** **5/8** **4/4** **3/4** **2/4**

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

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

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

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

N

♩ = 66

Perc. I **4/4** **5/8** **4/4** **3/4** **2/4**

Perc. II **4/4** **5/8** **4/4** **3/4** **2/4**

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

Ped. **4/4** **4/4** **3/4** **2/4**

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

N

♩ = 66

Vln. I **4/4** **5/8** **4/4** **3/4** **2/4**

Vln. II **4/4** **5/8** **4/4** **3/4** **2/4**

Vla. **4/4** **5/8** **4/4** **3/4** **2/4**

Vc. **4/4** **5/8** **4/4** **3/4** **2/4**

N

♩ = 66

Vln. I **4/4** **5/8** **4/4** **3/4** **2/4**

Vln. II **4/4** **5/8** **4/4** **3/4** **2/4**

Vla. **4/4** **5/8** **4/4** **3/4** **2/4**

Vc. **4/4** **5/8** **4/4** **3/4** **2/4**

119

120

121

122

Fl.

24

44

04

34

44

air noise
sh...
(pppp) < ff

frul. —————
mf

ord. —————
(mf) < pppp

Ob.

24

44

04

34

44

mf

pp sub

mf

pppp

B. Cl.

24

44

04

34

44

(focused)
ff > f

airy
ppp

Bari. Sax.

24

44

04

34

44

slap
pp < ff sub

#45
p f

Hn.

24

44

04

34

44

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

sh...
ppp < ff

Perc. I

24

44

04

34

44

sim.
tip —————> grip
mf < ff
secco
mp

Perc. II

24

44

04

34

44

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.

24

44

04

34

44

gestopft
sffz

ord.
mp mf

Ped.

24

44

04

34

44

✱

Hp.

24

44

04

34

44

Vln. I

24

44

04

34

44

mf f mf (mf) < pppp

pizz.
mf sub

Vln. II

24

44

04

34

44

sfz sffz sffz mf pppp

pizz.
mf sub

Vla.

24

44

04

34

44

bow bridge
sul D
pppp ff

ord.
sul A
f pppp

Vc.

24

44

04

34

44

bow bridge
sul D
pppp ff

ord.
f pppp mf sub

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* *2* *3* *3* *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* *ffz* *pizz.* *3* *ppp* *ff* *bow bridge sul D*

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

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

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.

3

4

air noise

sh...
pppp

ff

3

5

8

sh...
pppp

ff

3

5

8

sh...
pppp

ff

4

4

Ob.

3

4

3

5

8

3

5

8

4

4

B. Cl.

3

4

ord.

ppp

ff

3

5

8

ff

3

5

8

4

4

Bari. Sax.

3

4

slap

ff

3

5

8

ff

3

5

8

4

4

Hn.

3

4

Remove mouthpiece

air noise

sh...
pppp

ff

3

5

8

sh...
pppp

ff

4

4

Perc. I

3

4

tip

grip secco

mf

ff

mf

3

5

8

tip

grip secco

mf

ff

f

3

5

8

4

4

Perc. II

3

4

7

7

7

(mf)

ppp

air noise

pppp

ff

pppp

ff

4

4

Pno.

3

4

3

5

8

3

5

8

4

4

Hp.

3

4

3

5

8

3

5

8

4

4

Vln. I

3

4

pizz.

ff

p

3

5

8

(pizz.)

mp

mf

3

5

8

4

4

Vln. II

3

4

pizz.

ff

pppp

ff

3

5

8

(sul D)

pppp

ff

3

5

8

4

4

Vla.

3

4

bow bridge
sul D

pppp

ff

3

5

8

(sul D)

pppp

ff

3

5

8

(sul D)

pppp

ff

4

4

Vc.

3

4

bow bridge
sul D

pppp

ff

3

5

8

(sul D)

pppp

ff

3

5

8

(sul D)

pppp

ff

4

4

139

140

141

142

143

Fl.

pp

ppp

mf_{sub}

(mf)

pppp

air noise

sh...

pppp

ff

Ob.

pp

mf

B. Cl.

pppp

air noise

sh...

ppp

ff

ord.

ff

Bari. Sax.

#43

p

(p)

pp

ff

slap

ff

Hn.

(mouthpiece on) air noise

sh...

pppp

ff

mf

Perc. I

tip

grip

secco

mf

ff

p

pp

ff

pp

secco

p

Perc. II

(mf)

ppp

mf_{sub}

(mf)

ppp

mf_{sub}

(mf)

ppp

air noise

ppp < ff

Pno.

pizz.

p

Hp.

Vln. I

pppp

pizz.

p

ppp

ff

pizz.

3

pppp

ppp

ff

Vln. II

trem

3

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

mf

ord.

sul pont.

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

mp

focused

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

mf

ff

mf

secco

44

tip

mf

ff

p

secco

38

44

Perc. II

pppp

ff

pppp

ff

Pno.

gestopft

ffz

gestopft

ffz

Ped.

Hp.

ffz

ffz

Vln. I

S

(pizz.)

p

mf

f

38

arco trem.

mf

ord.

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

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

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

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

Bari. Sax. *p* (#43) *(p)*

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

Perc. I

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

Pno.

Hp.

Vln. I *mf* *(mf)* *pppp* *mf* *pp senza dim.*

Vln. II *mf* *p senza cresc.*

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

Vc. *ff* *pppp* *mf* *ff*

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. *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* *(f)* *pp* *ff*

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

#71

gliss.

tip → grip secco

legno batt. 3 pizz.

arco

bow bridge sul D

pizz.

arco senza vib.

legno batt.

bow bridge sul D

Fl. *(mf)* *ffp* *ff* *air noise* *sh... ppp* *ff* *tongue ram*

Ob. *ff* *mf* *pp*

B. Cl. *ff*

Bari. Sax. *ff sub* *slap*

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

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

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

Pno. *mf* *Ped.*

Hp. *f* *mf*

Vln. I *pizz.* *f* *arco, senza vib.* *pp* *(pp)* *ff* *bow bridge sul D* *ppp* *ff*

Vln. II *legno batt.* *f* *arco* *mf* *(pp)* *ff* *bow bridge sul D* *ppp* *ff*

Vla. *ord.* *mf* *mf* *p* *ff* *bow bridge sul D* *ppp* *ff*

Vc. *pizz.* *ff* *arco sul A* *mf* *p* *ff* *bow bridge sul D* *ppp* *ff*

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

secco

ff

mf

34

1216

p

38

mf < *ff*

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.

171

172

173

174

Fl.

6
16

2
4

6
16

5
8

2
4

4
4

air noise

sh...

ppp

ff

ord.

p_{sub}

Ob.

p

B. Cl.

f

f

p

Bari. Sax.

f

f

p

Hn.

fz(f)

pp

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

air noise

ppp

ff

ppp

ff

Pno.

pizz.

f

pizz.

f

pizz.

pizz.

Ped.

Hp.

f

Vln. I

6
16

2
4

6
16

5
8

2
4

4
4

bow bridge sul D

ppp

ff

legno batt.

pp

arco

ord.

sul pont.

Vln. II

bow bridge sul D

ppp

ff

ord.

pp senza dim.

ppp

ff

pizz.

f

Vla.

bow bridge sul D

ppp

ff

ord.

mf

pp

pizz.

f

Vc.

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

f

ff

p sub

p sub

fff

Bari. Sax.

mf

f

ff

p sub

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

grip

tip

p

fff

Perc. II

6

6

6

6

6

6

ppp

ff

Pno.

pizz.

mf

pizz.

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

arco sul D

(mf)

ff

fff

184

185

186

Fl.

3

8

12

16

6

4

3

8

(mf)

(mf)

ff

fff

Ob.

#71

8va

p

fff

B. Cl.

mf

f

ff

p sub

p sub

fff

Bari. Sax.

mf

f

ff

p sub

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

grip

tip

p

fff

Perc. II

6

6

6

6

6

6

ppp

ff

Pno.

pizz.

mf

pizz.

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

arco sul D

(mf)

ff

fff

184

185

186

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

3

mf

ff

(ff)

arco

p

ff

legno batt.

f

arco

ord.

sul pont.

mf

ppp

bow bridge sul D

ppp

ff

legno batt.

Vln. II

legno batt.

f

pizz.

3

ff

legno batt.

5

mf

ff

pizz.

3

p sub

f sub

arco

za cresc.

bow bridge sul D

ppp

ff

ord.

Vla.

pizz.

p

mf

sul A

pp

arco

p

3

bow bridge sul D

ppp

ff

ord.

mf

Vc.

pizz.

arco secco

5

ff

mf

pizz.

arco secco

arco

mf

ff

3

f

legno batt.

bow bridge sul D

ppp

ff

pizz.

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

Fl.

12
16

3
8

5
8

4
4

3
4

ord.

mf

ff

$mf > pp$

sh...

pp

sub

ff

bend

bend

Ob.

mf

ff

$mf > pp$

B. Cl.

ord.

mf

f

frul.

pp

$sub, senza cresc.$

frul.

ord.

pp

p

mf

slap

mf

f

f

ord.

ppp

mf

p

mf

Bari. Sax.

mf

f

f

ppp

mf

p

mf

Hn.

ppp

ff

brassy

mf

sub

$> pp$

Perc. I

12
16

3
8

5
8

4
4

3
4

ppp

ff

grip

tip

secco

p

mf

Perc. II

ppp

ff

ppp

ff

air noise

Pno.

mf

f

mf

Hp.

mf

Vln. I

12
16

3
8

5
8

4
4

3
4

mf

ff

pp

sub

$< ff$

mf

Vln. II

ord.

pp

$senza cresc.$

ord.

pp

sub

$< ff$

mf

Vla.

ord.

ppp

ff

ord.

pp

sub

$< ff$

mf

Vc.

pp

$senza cresc.$

ord.

pp

sub

$< ff$

ord.

ord.

mf

$> pp$

[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

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

ord.

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* *8^{va}* *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 3 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* *mf* 5 *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* *5* *mf* *sh...* *ppp* *ff* *mf* *frul.* *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* *5* *mf* *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*

224 225 226 227

[illegible]

The musical score for "The Great Wall" by John Williams is presented in a 6/16 to 2/4 time signature change. The score is divided into two systems, each starting with a rehearsal mark "A1".

System 1 (Measures 1-5):

- Flute (Fl.):** Measures 1-2: 6/16, *pp*, air noise. Measures 3-4: 5/8, *ff*, pizz. Measure 5: 3/8, *mf*, ord.
- Oboe (Ob.):** Measures 3-4: 5/8, *mf*, senza dim., bend. Measure 5: 3/8, *p*, bend.
- Bassoon (B. Cl.):** Measures 1-2: 6/16, *mf*, *f*. Measures 3-4: 5/8, *pp*, bend, *ff*. Measure 5: 3/8, *p*, frul.
- Baritone Saxophone (Bari. Sax.):** Measures 1-2: 6/16, *mf*, *f*. Measures 3-4: 5/8, *mf*, senza dim. Measure 5: 3/8, *ppp*, *f*.
- Horn (Hn.):** Measures 3-4: 5/8, *mf*, sub, senza dim. Measure 5: 3/8, *mf*, brassy.
- Percussion I (Perc. I):** Measures 1-2: 6/16. Measures 3-4: 5/8, *mf*, tip, grip, *ff*, *p*. Measure 5: 3/8, *pp*, grip, tip, secco, *ff*, *(mf)*.
- Percussion II (Perc. II):** Measures 3-4: 5/8, *mf*, 6/8, *ppp*. Measure 5: 3/8, *pp*, air noise, *ff*.
- Piano (Pno.):** Measures 3-4: 5/8, Ped. *.
- Harp (Hp.):** Measures 3-4: 5/8, *f*.
- Violin I (Vln. I):** Measures 1-2: 6/16. Measures 3-4: 5/8, *ff*, *mf*. Measure 5: 3/8, *mf*.
- Violin II (Vln. II):** Measures 3-4: 5/8, *mf*, senza dim. Measure 5: 3/8, *pp*, bow bridge sul D, *ff*.
- Viola (Vla.):** Measures 3-4: 5/8, *ff*, pizz. Measure 5: 3/8, *pp*, bow bridge sul D, *ff*.
- Cello (Vc.):** Measures 1-2: 6/16, *pp*, bow bridge sul D. Measure 5: 3/8, *mf*, ord.

System 2 (Measures 6-10):

- Flute (Fl.):** Measures 6-7: 6/16, *pp*, air noise. Measures 8-9: 6/16, *ff*. Measure 10: 2/4.
- Oboe (Ob.):** Measures 6-7: 6/16. Measures 8-9: 6/16. Measure 10: 2/4.
- Bassoon (B. Cl.):** Measures 6-7: 6/16, *mf*, *f*. Measures 8-9: 6/16, *mp*, ord. Measure 10: 2/4.
- Baritone Saxophone (Bari. Sax.):** Measures 6-7: 6/16, *mf*, *f*. Measures 8-9: 6/16, *mp*, slap. Measure 10: 2/4.
- Horn (Hn.):** Measures 6-7: 6/16. Measures 8-9: 6/16. Measure 10: 2/4.
- Percussion I (Perc. I):** Measures 6-7: 6/16. Measures 8-9: 6/16. Measure 10: 2/4.
- Percussion II (Perc. II):** Measures 6-7: 6/16. Measures 8-9: 6/16. Measure 10: 2/4.
- Piano (Pno.):** Measures 6-7: 6/16. Measures 8-9: 6/16. Measure 10: 2/4.
- Harp (Hp.):** Measures 6-7: 6/16. Measures 8-9: 6/16. Measure 10: 2/4.
- Violin I (Vln. I):** Measures 6-7: 6/16. Measures 8-9: 6/16. Measure 10: 2/4.
- Violin II (Vln. II):** Measures 6-7: 6/16. Measures 8-9: 6/16. Measure 10: 2/4.
- Viola (Vla.):** Measures 6-7: 6/16. Measures 8-9: 6/16. Measure 10: 2/4.
- Cello (Vc.):** Measures 6-7: 6/16. Measures 8-9: 6/16. Measure 10: 2/4.

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

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

242

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]

[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 3/4 time signature at the top right. The key signature is one sharp (F#), indicated by the key signature symbol at the top left. The tempo is marked as 99, indicated by the tempo marking at the top left. The score is divided into four measures. The first measure is marked with a 'C1' in a box. The second measure is marked with a 'p sub' (piano) dynamic. The third measure is marked with a 'p sub' (piano) dynamic. The fourth measure is marked with a 'mf' (mezzo-forte) dynamic. The Percussion I part consists of a series of eighth notes. The Percussion II part consists of a series of eighth notes. The Piano part consists of a series of eighth notes. The Harp part consists of a series of eighth notes. The score is written in a standard musical notation style.

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'.

This musical score is for the piece "The Great Wall" by John Adams. It is a full orchestral score, including woodwinds, percussion, piano, harp, and strings. The score is written for a woodwind quintet (Flute, Oboe, Bass Clarinet, Baritone Saxophone, Horn), Percussion I and II, Piano, Harp, Violin I and II, Viola, and Violoncello. The time signature is 3/4, and the key signature is one flat (B-flat major or D minor). The score is divided into measures, with a 3/4 time signature at the beginning and a 4/4 time signature later. The woodwinds and strings play a complex, rhythmic pattern, while the piano and harp provide a harmonic foundation. The percussion instruments play a steady, rhythmic pattern. The score is written in a standard musical notation, with notes, rests, and other musical symbols. The woodwinds and strings are in the upper staves, while the piano, harp, and strings are in the lower staves. The percussion instruments are in the middle staves. The score is a full orchestral score, and it is written for a woodwind quintet, Percussion I and II, Piano, Harp, Violin I and II, Viola, and Violoncello.

This musical score is for a section titled "D1" from a larger work. It is written for a large ensemble, including woodwinds, percussion, piano, harp, and strings. The score is divided into four measures, with the first measure containing the initial musical notation and the subsequent measures showing the progression of the piece. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *mf*, *ppp*, *ff*). The woodwind section (Flute, Oboe, Bass Clarinet, Baritone Saxophone, Horn) features complex rhythmic patterns and articulation marks. The percussion section (Percussion I and II) provides a steady rhythmic foundation. The piano and harp parts are characterized by sustained chords and arpeggiated figures. The string section (Violin I, Violin II, Viola, Violoncello) plays a sustained harmonic background. The score is marked with a "D1" label, indicating a specific section or rehearsal mark.

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-t.

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

5

f

pp p sub

f

pp p sub

Perc. II

3

f

pp p sub

f

pp p sub

Pno.

secco

mf

mp

sfz

loco

8^{vb} 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.

Flute, Oboe, Clarinet, and Alto Saxophone: These instruments play a melodic line starting with a half note G4 (Flute), followed by a quarter note A4, and then a half note B4. The dynamics are marked (mf) and ff. The Flute, Oboe, and Clarinet parts include a pizz. (pizzicato) marking and a mf sub marking. The Alto Saxophone part includes a slap marking and a mf sub marking.

Horn: The Horn part is marked with a rest for the first measure and a whole note G4 for the second measure.

Percussion I and II: Percussion I plays a rhythmic pattern of eighth notes and quarter notes, marked with p sub and p. Percussion II plays a rhythmic pattern of eighth notes and quarter notes, marked with p sub and p.

Piano and Harp: The Piano and Harp parts play a rhythmic pattern of eighth notes and quarter notes, marked with sfz and f.

Violin I and II, Viola, and Violoncello: These instruments play a melodic line starting with a half note G4 (Violin I), followed by a quarter note A4, and then a half note B4. The dynamics are marked (mf) and ff. The Violin I and II parts include a pizz. (pizzicato) marking and a mf sub marking. The Viola and Violoncello parts include a pizz. (pizzicato) marking and a mf sub marking.

Rehearsal Mark F1: A rehearsal mark labeled F1 is placed above the first measure of the Flute, Oboe, Clarinet, and Alto Saxophone parts.

G1

Fl.

4

4

air noise

sh...
pppp *ff* *mf sub* *f* *f*

pizz.

tongue ram

pizz.

Ob.

Cl.

air noise

sh...
pppp *ff* *mf sub* *mf* *f*

slap

slap

slap

Alto Sax.

air noise

sh...
pppp *ff* *mf sub* *mp* *f*

slap

slap

slap

Hn.

Reinsert mouthpiece

slap

slap

slap

G1

Perc. I

4

4

ff *pp sub* *p* *mp mf* *f* *pp sub* *p* *mp mf* *f* *pp sub* *p* *mp*

ff *p sub* *p* *mf* *f* *pp sub* *p* *mp* *mf* *f*

ff *pp sub* *mp mf* *f* *pp sub* *p* *mp*

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

Perc. II

3

3

3

3

ff *pp sub* *mp mf* *f* *pp sub* *p* *mp*

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

Pno.

ff

8^{vb}
Ped.

G1

Vln. I

4

4

bow bridge
sul G

pppp *ff*

Vln. II

4

4

bow bridge
sul G

pppp *ff*

Vla.

4

4

bow bridge
sul G

pppp *ff*

Vc.

4

4

bow bridge
sul G

pppp *ff*

290

291

292

293

[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

3"

4

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*

J1

Perc. I

Measure 1: Treble clef, whole rest. Bass clef, eighth note G₂ (marked *f*), eighth note F₂ (marked *pp*), eighth note E₂ (marked *f*), eighth note D₂ (marked *pp*). Measure 2: Treble clef, whole rest. Bass clef, eighth note G₂ (marked *f*), eighth note F₂ (marked *pp*), eighth note E₂ (marked *f*), eighth note D₂ (marked *pp*). Measure 3: Treble clef, eighth note G₂ (marked *f*), eighth note F₂ (marked *pp*), eighth note E₂ (marked *f*), eighth note D₂ (marked *pp*). Measure 4: Treble clef, eighth note G₂ (marked *f*), eighth note F₂ (marked *pp*), eighth note E₂ (marked *f*), eighth note D₂ (marked *pp*).

Perc. II

Measure 1: Treble clef, eighth note G₂ (marked *f*), eighth note F₂ (marked *pp*), eighth note E₂ (marked *f*), eighth note D₂ (marked *pp*). Measure 2: Treble clef, eighth note G₂ (marked *f*), eighth note F₂ (marked *pp*), eighth note E₂ (marked *f*), eighth note D₂ (marked *pp*). Measure 3: Treble clef, eighth note G₂ (marked *f*), eighth note F₂ (marked *pp*), eighth note E₂ (marked *f*), eighth note D₂ (marked *pp*). Measure 4: Treble clef, eighth note G₂ (marked *f*), eighth note F₂ (marked *pp*), eighth note E₂ (marked *f*), eighth note D₂ (marked *pp*).

The musical score for measures 1-4 of the first system is as follows:

- Piano (Pno.):**
 - Measure 1: Bass clef, whole rest.
 - Measure 2: Bass clef, whole rest.
 - Measure 3: Treble clef, whole rest; Bass clef, whole rest.
 - Measure 4: Treble clef, whole rest; Bass clef, whole rest.
- Harpsichord (Hp.):**
 - Measure 1: Treble clef, eighth notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G13

Violin I (Vln. I) part includes dynamics *ppp*, *f*, *ppp*, *f*, *ppp*, *f*, and *ppp*. It features a *sul E* instruction and a five-measure rest.

Violin II (Vln. II) part includes dynamics *ppp*, *f*, *ppp*, *f*, and *ppp*. It features a *sul A* instruction and a five-measure rest.

Viola (Vla.) part includes dynamics *ppp*, *f*, *pp*, *f*, and *ppp*.

Violoncello (Vc.) part includes dynamics *ppp*, *f*, *ppp*, *f*, *ppp*, *f*, *ppp*, *f*, and *ppp*.

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

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

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

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.

8^{vb}

Hp.

Vln. I

Vln. II

Vla.

Vc.

356

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* *5/4* *ff ppp* *ff* *3/4 ppp < f* *2/4 ff* *4/4 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* *5* *5/4* *3* *3* *3/4* *5* *5* *2/4* *5* *5* *4/4*

Perc. II

Pno. *Ped.*

Hp. *f*

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

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.

Hp.

ff

pp

01

Vln. I

44

V

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

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

[illegible]

[illegible]

Fl.



Ob.



Cl.



Alto Sax.



Hn.



Perc. I



Perc. II



Pno.



Hp.



Vln. I



Vln. II



Vla.



Vc.



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

Ob. *ff* *p* *ff*

Cl. *(p)*

Alto Sax.

Hn.

Perc. I *ff* *p*

Perc. II

Pno. *gestopft* *ff* *p* *8vb*

Hp.

Vln. I *pizz.* *arco*

Vln. II *pizz.* *arco*

Vla. *arco*

Vc. *ord. pizz.* *arco*

[illegible]

[illegible]

Fl.

44

ord.
5
ff
p
pizz.

Ob.

(p)

Cl.

(p)
5

Alto Sax.

(p)
ord.

Hn.

5

Perc. I

44

Perc. II

Pno.

5

Hp.

5

Vln. I

44

3
sul A

Vln. II

pizz.
ff
p

Vla.

(pizz.)
ff
p

Vc.

3
5

ff
p

Fl.

2
4

4
4

ord.
v.
pizz.

Ob.

5
ff

p

Cl.

v.

Alto Sax.

slap
o

ord.
3

Hn.

3
p

5

con sord.
5

Perc. I

2
4

4
4

5
ff

Perc. II

5
ff

Pno.

3
8^{va}

gestopft
ff

5
p

Hp.

5

Vln. I

2
4

4
4

p

arco
3
ff

pizz.
(ff)

3
ff

prepare artino practice mute

Vln. II

ff

(pizz.)
ff

3
ff

prepare artino practice mute

Vla.

ff

arco
ff

3
ppp

ff

prepare artino practice mute

Vc.

ff

arco
ff

5
ppp

ff

prepare artino practice mute

4''

4''

4''

S1

S1

S1

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)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Alto Sax.** (Alto Saxophone)
- Hn.** (Horn)
- Perc. I** (Percussion I)
- Perc. II** (Percussion II)
- Pno.** (Piano)
- Hp.** (Harp)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)

The score is written in 2/4 time and features a complex rhythmic structure with many triplets and sixteenth notes. The woodwinds and strings play a melodic line, while the percussion and piano provide a rhythmic foundation. The harp plays a continuous arpeggiated figure. The score is marked with various dynamics, including *ppp* (pianissimo), *ff* (fortissimo), and *ff* (fortissimo), and includes many slurs and accents.

405

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.

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.

418

419

420

This musical score page contains measures 421 through 423. 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 421: The woodwinds and horn are silent. Percussion I plays a triplet of eighth notes. Percussion II plays a complex rhythmic pattern. The piano features a descending eighth-note scale in the right hand and a bass line in the left hand. The harp plays a descending eighth-note scale. The strings play a rhythmic pattern of eighth notes.

Measure 422: The woodwinds and horn remain silent. Percussion I plays a triplet of eighth notes. Percussion II continues its rhythmic pattern. The piano features a descending eighth-note scale in the right hand and a bass line in the left hand. The harp plays a descending eighth-note scale. The strings play a rhythmic pattern of eighth notes.

Measure 423: The woodwinds and horn remain silent. Percussion I plays a triplet of eighth notes. Percussion II continues its rhythmic pattern. The piano features a descending eighth-note scale in the right hand and a bass line in the left hand. The harp plays a descending eighth-note scale. The strings play a rhythmic pattern of eighth notes.

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.

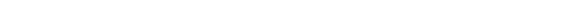
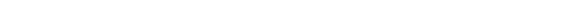
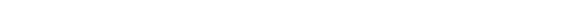
Vc.

430

431

432

V1

Hn.			
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Perc. I

Perc. II

V1

Musical score for Piano (Pno.). The score is written for two staves (treble and bass clef). It includes various musical notations such as notes, rests, and dynamic markings like *loco*. There are also performance instructions like *8va* (octave up) and *loco* (loco playing). The score is divided into measures by bar lines.

Hp.

Musical score for Harp (Hp.) in 3/4 time. The score consists of three measures. The first measure features a bass line with a 7th fret barre and a treble line with a 8va-1 marking. The second measure continues the bass line with a 3rd fret barre. The third measure concludes the bass line with a 7th fret barre. The treble line in the third measure has a 8va-1 marking.

Violins I and II, Viola, and Violoncello parts, measures 1-4. The score is in 3/4 time and features complex rhythmic patterns with slurs, ties, and dynamic markings like ppp and ff. The Violin I part includes a 'V1' marking above the first measure. The Viola part includes a 'V loco' marking above the third measure. The Violoncello part includes a 'V' marking above the first measure.

The image displays a page from a musical score, likely for a symphony or concert suite. The score is written for a woodwind section and a percussion section. The woodwind instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), and Horn (Hn.). The percussion section includes Percussion I (Perc. I) and Percussion II (Perc. II). The score is written in 2/4 time, as indicated by the time signature at the top left. The key signature is one flat (B-flat), as shown by the key signature symbol at the top left. The score is divided into two systems, each containing five staves. The first system includes staves for Flute, Oboe, Clarinet, Alto Saxophone, and Horn. The second system includes staves for Percussion I, Percussion II, Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score features various musical notations, including notes, rests, and dynamic markings such as *ppp* (pianissimo) and *ff* (fortissimo). The Percussion II part is particularly prominent, featuring a complex rhythmic pattern of eighth and sixteenth notes. The Piano part includes a series of chords and single notes, while the Harp part features a series of chords and single notes. The Violin I and Violin II parts feature a series of chords and single notes, while the Viola and Violoncello parts feature a series of chords and single notes. The score is written in a clear, professional style, with a focus on the woodwind and percussion sections.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

438

439

124

W1

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

mf senza cresc.

pp senza cresc.

mp

f

ff

frul.

W1

3

4

8

p

ff

Mba.

Vib.

secco

Ped.

ffz

mf

senza sord. sul pont.

senza sord.

senza sord.

senza sord.

mf senza cresc.

pp senza cresc.

mf senza cresc.

ffz

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.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

(mf) *f* *f* *bend*

(mf) *f* *f* *bend*

(mf) *f* *f* *bend*

(mf) *f* *f*

ppp *f* *ppp* *<*

(mba.) *ppp* *f*

ord. *ppp* *f*

5 *8va* *5* *loco* *gestopft* *5* *ff*

3 *8vb* *loco*

5 *8vb* *loco*

5 *3* *loco*

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

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

V *ppp* *f* *ppp* *ff* *ppp* *gliss.*

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

Fl.

ff

mf senza cresc.

Ob.

ff

mp

f

fff

Cl.

ff

pp senza cresc.

Alto Sax.

ppp

mp

f

fff

Hn.

ff

frul.

pp senza cresc.

Perc. I

p sub

f

fffz

Perc. II

p sub

f

fffz

secco

Ped.

Pno.

ff

mf

Hp.

mf

Vln. I

ff

sul pont.

mf senza cresc.

Vln. II

ff

sul pont.

mf senza cresc.

Vla.

ff

sul pont.

pp senza cresc.

Vc.

ff

sul pont.

mf senza cresc.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

462

463

464

[illegible]

This musical score is for the piece "The Swan" (Le Cygne) from Maurice Ravel's Suite for Piano. The score is arranged for a full orchestra and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. 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.), and Harp (Hp.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score features a variety of musical notations, including treble and bass clefs, key signatures, time signatures, and dynamic markings such as *ppp* (pianissimo) and *f* (forte). The piano part is written for a grand piano, with a pedal section marked "Ped." at the bottom. The harp part is written for a harp, with a pedal section marked "Ped." at the bottom. The woodwind and string parts are written for their respective instruments, with various articulations and phrasing marks. The score is a full orchestral arrangement, capturing the essence of Ravel's original composition.

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

- Fl. (Flute):** Part 1, measures 1-3.
- Ob. (Oboe):** Part 1, measures 1-3.
- B. Cl. (Bass Clarinet):** Part 1, measures 1-3.
- Bari. Sax. (Baritone Saxophone):** Part 1, measures 1-3.
- Hn. (Horn):** Part 1, measures 1-3.
- Perc. I (Percussion I):** Part 1, measures 1-3.
- Perc. II (Percussion II):** Part 1, measures 1-3.
- Pno. (Piano):** Part 1, measures 1-3.
- Hp. (Harp):** Part 1, measures 1-3.
- Vln. I (Violin I):** Part 1, measures 1-3.
- Vln. II (Violin II):** Part 1, measures 1-3.
- Vla. (Viola):** Part 1, measures 1-3.
- Vc. (Violoncello):** Part 1, measures 1-3.

The score includes various musical notations such as notes, rests, dynamics (ppp, f, mp, mf), and articulations (accents, slurs). The page is numbered 10 in the bottom right corner.

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*

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

- Fl. (Flute):** Staff 1. Features a melodic line with a quintuplet (5) and dynamics *ppp* and *f*.
- Ob. (Oboe):** Staff 2. Features a melodic line with a quintuplet (5) and dynamics *ppp* and *f*.
- B. Cl. (Bassoon):** Staff 3. Features a melodic line with a triplet (3) and dynamics *ppp* and *f*.
- Bari. Sax. (Baritone Saxophone):** Staff 4. Features a melodic line with dynamics *ppp* and *f*.
- Hn. (Horn):** Staff 5. Features a melodic line with a quintuplet (5) and dynamics *ppp* and *f*.
- Perc. I (Percussion I):** Staff 6. Features a complex rhythmic pattern with dynamics *pp*, *p*, *mp*, *mf*, and *f*.
- Perc. II (Percussion II):** Staff 7. Features a complex rhythmic pattern with dynamics *f*, *pp*, *p*, *mp*, and *mf*.
- Pno. (Piano):** Staff 8. Features a complex rhythmic pattern with dynamics *f*, *pp*, *p*, *mp*, and *mf*.
- Hp. (Harp):** Staff 9. Features a complex rhythmic pattern with dynamics *f*, *pp*, *p*, *mp*, and *mf*.
- Vln. I (Violin I):** Staff 10. Features a melodic line with a quintuplet (5) and dynamics *ppp* and *f*.
- Vln. II (Violin II):** Staff 11. Features a melodic line with a quintuplet (5) and dynamics *ppp* and *f*.
- Vla. (Viola):** Staff 12. Features a melodic line with a quintuplet (5) and dynamics *ppp* and *f*.
- Vc. (Violoncello):** Staff 13. Features a melodic line with a quintuplet (5) and dynamics *ppp* and *f*.

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 instruments and parts shown are:

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

The score is written in 3/4 time. The key signature is one sharp (F#), indicating the key of D major or its relative minor, B minor. The tempo is marked 'Allegretto', and the mood is 'Moderato'. The score is divided into three measures, each containing a variety of musical notation, including notes, rests, and dynamic markings.

The dynamic markings are as follows:

- Fl.** *ppp*, *f*, *ppp*, *f*, *ppp*, *f*
- Ob.** *ppp*, *f*, *ppp*, *f*, *ppp*, *f*, *ppp*, *f*, *ppp*, *f*
- B. Cl.** *ppp*, *f*, *ppp*, *f*, *ppp*, *f*
- Bari. Sax.** *f*, *ppp*, *f*
- Hn.** *ppp*, *f*, *ppp*, *f*, *ppp*, *f*
- Perc. I** *p*, *mp*, *mf*, *f*, *pp*, *p*, *mp*, *mf*, *f*, *pp*, *p*, *mp*, *mf*, *f*, *pp*
- Perc. II** *f*, *pp*, *p*, *mp*, *mf*, *f*, *pp*, *p*, *mp*, *mf*
- Pno.** *f*, *pp*, *p*, *mp*, *mf*
- Hp.** *f*, *pp*, *p*, *mp*, *mf*
- Vln. I** *f*, *ppp*, *f*, *ppp*, *f*
- Vln. II** *f*, *ppp*, *f*, *ppp*, *f*
- Vla.** *f*, *ppp*, *f*, *ppp*, *f*
- Vc.** *f*, *ppp*, *f*, *ppp*, *f*

The score is a complex and beautiful work of music, showcasing the talents of the instruments and the composer's skill in orchestration.

Fl. *ppp* *f* **Z1** *p sub* *ppp* *ff*

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

B. Cl. *ppp* *ff*

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

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

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* *p sub* *ppp* *f*

gliss. *gliss.* *pizz.* *arco* *circular bowing* *sul tasto* *sul pont.* *ord.* *punta d'arco*

[illegible]

Fl.



Ob.



B. Cl.



Bari. Sax.



Hn.



Perc. I



Perc. II



Pno.



Hp.



Vln. I



Vln. II



Vla.



Vc.



[illegible]

Fl.

(ord.)

frul.

pppp

sub

fff

ord.

mf

ff

ord.

mf

ff

Ob.

(ord.)

frul.

pppp

sub

fff

ord.

mf

ff

ord.

mf

ff

B. Cl.

(ord.)

frul.

pppp

sub

fff

ord.

mf

ff

ord.

mf

ff

Bari. Sax.

(ord.)

frul.

pppp

sub

fff

ord.

mf

ff

ord.

mf

ff

Hn.

(ord.)

frul.

pppp

sub

fff

ord.

mf

ff

ord.

mf

ff

Perc. I

3

8

4

4

mf

Perc. II

mf

Pno.

ff

sub

mf

8vb

Ped.

Ped.

mf

Ped.

mf

Ped.

Hp.

Vln. I

(ord.)

overpressure

pppp

sub

fff

ord.

mf

ff

ord.

mf

ff

Vln. II

(ord.)

overpressure

pppp

sub

fff

ord.

mf

ff

ord.

mf

ff

Vla.

circular bowing

pppp

sub

mf

(mf) senza cresc.

ord.

mf

ff

Vc.

(ord.)

overpressure

pppp

sub

fff

ord.

mf

ff

ord.

mf

ff

500

501

502

503

504

505

This musical score is for the piece "B2" by John Adams. It is a full orchestral score, likely for a symphony or concert band. 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 listed on the left side of the score are:

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

The score is marked with a "B2" in a box, indicating the second movement or section. The tempo is marked "Allegretto", and the time signature is 4/4. The key signature is one flat (B-flat major or D minor). The score includes various musical notations, including notes, rests, dynamics (mf, ff), and articulation marks.

[illegible]

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Ped.

Hp.

Vln. I

Vln. II

Vla.

Vc.

516

517

518

519

mf

mf

Ebow

Remove Ebows (l.v.)

hold until Ebow resonance dies completely

dead stroke

dead stroke

p

pppp