

Felipe Lara

Chambered Spirals

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for large ensemble

commissioned by Johns Hopkins University (Catalyst Award)

Dedicated to Johanna Breton Mendez

Felipe Lara (2020)

b. 1979

Flute $\text{♩} = 52$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *pizz.* *f*

Oboe $\frac{5}{4}$ *pp* *p* *pppp*

Clarinet in B♭ $\frac{5}{4}$ *pp* *p* *pppp* *f* *slap*

Baritone Saxophone $\frac{5}{4}$ *pp* *p* *pppp* *f* *slap*

Horn in F $\frac{5}{4}$ *pp* *p* *pppp* *f* *slap*

Percussion I $\text{♩} = 52$ $\frac{4}{4}$ *Bass Dr.* *pp* $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *Short strings behind bridge pins*
scrape with nails or soft guitar pick

Percussion II $\frac{4}{4}$ *Inside Piano* *Low palm thunder sound board* *Thunder sound* *mf* *3* *6* *(mf)* *Metal stress bar*
Hard mallet

Piano *Ebow* *pizz.* *f* *p* *f* *sim.* *Inside piano* *Palm attack on lower strings; Thunder sound* *8^{vb}* *Ped.* **Inside piano harmonics/multiphonics*
Partials should get higher as the fundamentals get lower
(Attack w/o pedal and immediately catch resonance for best results)

Harp $\text{♩} = 52$ *f* *p* *Short strings behind bridge pins*
scrape with nails or soft guitar pick *3* *3* *sfz*

Violin I $\text{♩} = 52$ *con sord.* *(Artino practice mute)* *ppp* *ff* $\frac{5}{4}$ *(blend with winds)* *"mf"* *"ff"* *pppp* $\frac{3}{4}$ $\frac{2}{4}$ *ppp* $\frac{4}{4}$

Violin II *con sord.* *(Artino practice mute)* *ppp* *ff* $\frac{5}{4}$ *(blend with winds)* *"mf"* *"ff"* *pppp* $\frac{3}{4}$ $\frac{2}{4}$ *ppp* $\frac{4}{4}$

Viola *con sord.* *(Artino practice mute)* *ppp* *ff* $\frac{5}{4}$ *(blend with winds)* *"mf"* *"ff"* *pppp* $\frac{3}{4}$ $\frac{2}{4}$ *ppp* $\frac{4}{4}$

Violoncello *con sord.* *(Artino practice mute)* *ppp* *ff* $\frac{5}{4}$ *(blend with winds)* *"mf"* *"ff"* *pppp* $\frac{3}{4}$ $\frac{2}{4}$ *ppp* $\frac{4}{4}$

1 *2* *3* *4* *5*

[illegible]

Fl.

4

4

5

4

3

4

2

4

ord.

pp

p

(p)

$pppp$

Ob.

4

4

5

4

3

4

2

4

ord.

pp

p

(p)

$pppp$

Cl.

4

4

5

4

3

4

2

4

ord.

pp

p

(p)

$pppp$

B. Sx.

4

4

5

4

3

4

2

4

ord.

pp

p

(p)

$pppp$

Hn.

Reinsert mouthpiece

4

4

5

4

3

4

2

4

ord.

pp

p

(p)

$pppp$

Perc. I

B.D.

4

4

5

4

3

4

2

4

pp

Perc. II

Low palm thunder sound board

4

4

5

4

3

4

2

4

f

Short strings behind bridge pins

Pno.

f

pizz.

p

(pizz.)

mp

8^{rb}

Hp.

f

p

mp

behind bridge pins
scrape

mf

Vln. I

4

4

5

4

3

4

2

4

ord.

ppp

ff

ppp

ff

mf

f

$pppp$

Vln. II

4

4

5

4

3

4

2

4

ord.

ppp

ff

ppp

ff

mf

f

$pppp$

Vla.

4

4

5

4

3

4

2

4

ord.

ppp

ff

ppp

ff

mf

f

$pppp$

Vc.

4

4

5

4

3

4

2

4

ord.

ppp

ff

ppp

ff

mf

f

$pppp$

10

11

12

13

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

Ob.

Cl. *slap* *f*

B. Sx. *slap* *f*

Hn. *slap* *f* Remove mouthpiece

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

Perc. II Metal stress bar

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

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

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

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

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

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

[illegible]

This musical score page contains measures 17 through 20. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (B. Sx.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measure 17: The woodwinds (Fl., Ob., Cl., B. Sx.) and Horn (Hn.) play a series of sixteenth-note patterns, starting with a forte (*ff*) dynamic. The Percussion I part features a Tamtam arco effect. The Percussion II part is bowed. The Piano (Pno.) and Harp (Hp.) parts are marked with a forte (*f*) dynamic. The strings (Vln. I, Vln. II, Vla., Vc.) play a series of sixteenth-note patterns, starting with a forte (*ff*) dynamic.

Measure 18: The woodwinds and Horn continue their patterns, with a forte (*ff*) dynamic. The Percussion I part features a B.D. (Bass Drum) effect. The Percussion II part is marked with a forte (*f*) dynamic. The Piano (Pno.) and Harp (Hp.) parts are marked with a forte (*f*) dynamic. The strings (Vln. I, Vln. II, Vla., Vc.) play a series of sixteenth-note patterns, starting with a forte (*ff*) dynamic.

Measure 19: The woodwinds and Horn continue their patterns, with a forte (*ff*) dynamic. The Percussion I part features a B.D. (Bass Drum) effect. The Percussion II part is marked with a forte (*f*) dynamic. The Piano (Pno.) and Harp (Hp.) parts are marked with a forte (*f*) dynamic. The strings (Vln. I, Vln. II, Vla., Vc.) play a series of sixteenth-note patterns, starting with a forte (*ff*) dynamic.

Measure 20: The woodwinds and Horn continue their patterns, with a forte (*ff*) dynamic. The Percussion I part features a B.D. (Bass Drum) effect. The Percussion II part is marked with a forte (*f*) dynamic. The Piano (Pno.) and Harp (Hp.) parts are marked with a forte (*f*) dynamic. The strings (Vln. I, Vln. II, Vla., Vc.) play a series of sixteenth-note patterns, starting with a forte (*ff*) dynamic.

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

17

18

19

20

The image shows a page of a musical score, measures 17 through 20. The score is written for a symphony orchestra, including woodwinds, percussion, piano, harp, and strings. The time signature changes from 3/4 to 2/4 in measure 18, and back to 3/4 in measure 19. The key signature is B-flat major (two flats). The score includes various musical notations such as dynamics (ppp, ff, p, mp, mf), articulation (pizz., bowed), and performance instructions (air noise, sh..., mouthpiece off, Reinsert mouthpiece, B.D.). The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Violoncello) have complex rhythmic patterns in measures 17-18. The percussion (Perc. I, Perc. II) and piano (Pno.) parts also feature intricate rhythms. The harp (Hp.) part has a simple accompaniment. The score is written in a standard musical notation style, with staves for each instrument and a common system of measures.

Fl.

5

4

ord.

3

6

($\dot{}$)

pp

mp

ppp

3

4

2

4

pizz.

f

4

4

Ob.

pp

mp

ppp

f

Cl.

ord.

3

6

pp

mp

ppp

B. Sx.

ord.

3

6

pp

mp

ppp

f

slap

Hn.

ord.

3

6

pp

mp

ppp

f

slap

Perc. I

5

4

3

4

Behind bridge bar
scrape

mf

2

4

Metal stress bar

f

4

4

Perc. II

f

Pno.

f

3

6

8^{vb}

Hp.

Behind bridge bar
scrape

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

The musical score for "The Great Wall" by John Williams is presented in a multi-measure rest format. The score is divided into three measures, each with a different time signature: 3/4, 2/4, and 4/4. The instruments and their parts are as follows:

- Fl.**: Flute, multi-measure rest in 3/4, 2/4, and 4/4.
- Ob.**: Oboe, multi-measure rest in 3/4, 2/4, and 4/4.
- Cl.**: Clarinet, multi-measure rest in 3/4, 2/4, and 4/4.
- B. Sx.**: Bassoon, multi-measure rest in 3/4, 2/4, and 4/4.
- Hn.**: Horn, multi-measure rest in 3/4, 2/4, and 4/4.
- Perc. I**: Percussion I, multi-measure rest in 3/4, 2/4, and 4/4. Includes a "Tamtam arco" section in the 2/4 measure and a "B.D." (Bongos) section in the 4/4 measure.
- Perc. II**: Percussion II, multi-measure rest in 3/4, 2/4, and 4/4. Includes a "bowed" section in the 3/4 measure and a "Cast iron" section in the 4/4 measure.
- Pno.**: Piano, multi-measure rest in 3/4, 2/4, and 4/4. Includes a "loco" section in the 3/4 measure and a "8vb" (8va) section in the 4/4 measure.
- Hp.**: Harp, multi-measure rest in 3/4, 2/4, and 4/4. Includes a "5" section in the 3/4 measure and a "8vb" (8va) section in the 4/4 measure.
- Vln. I**: Violin I, multi-measure rest in 3/4, 2/4, and 4/4. Includes a "7" section in the 3/4 measure and a "5" section in the 4/4 measure.
- Vln. II**: Violin II, multi-measure rest in 3/4, 2/4, and 4/4. Includes a "5" section in the 3/4 measure and a "7" section in the 4/4 measure.
- Vla.**: Viola, multi-measure rest in 3/4, 2/4, and 4/4. Includes a "5" section in the 3/4 measure and a "7" section in the 4/4 measure.
- Vc.**: Cello, multi-measure rest in 3/4, 2/4, and 4/4. Includes a "3" section in the 3/4 measure and a "7" section in the 4/4 measure.

[illegible]

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

34

35

36

37

38

Fl.

44

frul.

ppp

mp

f

Ob.

ppp

mp

f

bend

Cl.

ppp

mp

f

#

tr

B. Sx.

ppp

mp

f

Hn.

ppp

mp

f

Perc. I

44

24

34

Tamtam

arco

ppp

ff

Perc. II

(8 attacks)

ffz

p

bowed

8vb

ppp

ff

Metal stress bar

(13 attacks)

ffz

pp

Pno.

ffz

#5

8vb

ffz

#1

8vb

Hp.

Vln. I

44

24

34

44

ppp

f

fff

Vln. II

ppp

f

fff

Vla.

ppp

f

fff

Vc.

ppp

f

fff

39

40

41

42

43

ord.

Fl.

ppp

mp

5/4

3/4

2/4

4/4

air

frul.

ord.

Ob.

ppp

mp

bend

Cl.

ppp

mp

B. Sx.

ppp

mp

Hn.

ppp

mp

Perc. I

5/4

3/4

2/4

4/4

(21 attacks)

(13 attacks)

(8 attacks)

Perc. II

ffz

ppp

ffz

pp

ffz

p

Pno.

ffz

#2

8vb

ffz

#3

8vb

ffz

#4

8vb

Hp.

Vln. I

ppp

f

5/4

3/4

2/4

4/4

Vln. II

ppp

f

ppp

f

Vla.

senza vib.

ppp

f

ppp

f

Vc.

senza vib.

ppp

f

ppp

f

44

45

46

47

fl. 3 2 4 3 4

Ob. *ppp* *mp* *f* *mf* *ff*

Cl. *ppp* *mp* *f*

B. Sx. *ppp* *mp* *f* *p* *mf* *ff*

Hn. *ppp* *mp* *f*

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

Perc. II *ffz* *p* *ffz* *ffz* *ffz* *ppp* *ff*

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

Hp.

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

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

Vla. *ppp* *f* *fff*

Vc. *ppp* *f* *fff*

48 49 50 51 52

Musical score for "The Great Wall" by John Adams. The score is in 4/4 time and features a variety of instruments and performance techniques.

Instruments and Parts:

- Fl.** (Flute): Tongue ram technique, dynamic markings f and (f) .
- Ob.** (Oboe): No notation.
- Cl.** (Clarinet): No notation.
- B. Sx.** (Bass Saxophone): Slap technique, dynamic markings p , $sub > pp$, p , pp , $p > pp$, $p > pp$, p , pp , $p > pp$.
- Hn.** (Horn): Slap technique, dynamic markings f , pp , f , pp , f , pp , f , pp , f , pp .
- Perc. I** (Percussion I): Dampen Tam-tam, Guero, dynamic markings $p > pp$, $p > pp$, $p > pp$, $p > pp$, $p > pp$.
- Perc. II** (Percussion II): Short strings behind bridge pins, dynamic markings $p > pp$, $p > pp$, $p > pp$, $p > pp$, $p > pp$, $p > pp$, $p > pp$.
- Pno.** (Piano): Scrape credit card or similar on tuning pegs, dynamic markings $p > pp$, $p > pp$, $p > pp$, $p > pp$, $p > pp$, $p > pp$.
- Hp.** (Harp): No notation.
- Vln. I** (Violin I): Ricochet, dynamic markings f , pp , f , pp .
- Vln. II** (Violin II): Ricochet, dynamic markings f , pp , f , pp .
- Vla.** (Viola): Ricochet, dynamic markings f , pp , f , pp .
- Vc.** (Violoncello): Ricochet, dynamic markings f , pp , f , pp .

[illegible]

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

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

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

[illegible]

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

5 woodblocks

mf

pp

4 toms + Bass drum

p

mp

mf

Perc. II

5 Roto toms or 3 plus bongos

mf

pp

p

mp

mf

5 Temple blocks

Pno.

(Ebow)

(Pcd.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

pppp

ff

pp

pppp

ff

pp

pppp

ff

pp

pppp

ff

pp

[illegible]

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

Ob. *pppp* *pppp* *pppp* *pppp*

Cl. *pppp* *pppp* *pppp* *pppp*

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

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

Perc. I *mf*

Perc. II *pp* *mp*

Pno. *mf*

Hp. *mf*

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

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

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

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

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

[illegible]

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

Ob. *pppp*

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

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

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

Perc. I *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*

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

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

Cl. airy frul. *pppp* *p* *pppp* airy *pppp*

A. Sx. *ppp* *pppp* *p* *pppp*

Hn. *p* *pppp* airy *pppp* (airy) *p* focused

Perc. I (prepared) *mf*

Perc. II

Pno. *8va* *loco*

Hp. 3 5

Vln. I *ppp* *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*

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

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

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

Ob. *p* *pppp* ord. *pppp*

Cl. (airy) focused (focused) airy *p* (*p*) *pppp*

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

Hn. (focused) airy (*p*) *pppp* *pppp* *p* *pppp*

Perc. I (prepared) *mf*

Perc. II *ppp* < *mf* Ped. →

Pno. *Sra* *loco*

Hp.

Vln. I *ff* *ppp* *ff* *ppp* *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* *Sul E*

Vln. II *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* < *ff* *ppp* *Sul E*

Vla. *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*

[illegible]

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

Ob. *sempre legato* *pppp*

Cl. *(airy)* *pppp*

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

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. *pppp* *p* *(p)* 28

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

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

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

Hn.

Perc. I *mf*

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

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* *ppp* *ff*

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

[illegible]

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

slap

key click

Hn.

brassy

ord.

frul.

Perc. I

deadstroke

Perc. II

mallet

to Temple Blocks
(or 5 chambered objects/instruments)

Pno.

pizz.

f

f

Ped.

Hp.

Vln. I

mf

mp

arco

mf sub

(mf) > ppp

pizz.

mf

pizz.

mf

arco

(mf) > ppp

Vln. II

ff

ppp

ff

ppp

Vla.

ff

ppp

ff

ppp

Vc.

ff

ppp

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.

frul.

ord.

to Baritone Sax

Baritone Saxophone

Remove mouthpiece

Reinsert mouthpiece

air noise

sh...

pppp

mf

(mf)

fff

p

ff

pp

ffz

via sord

(pizz.)

pizz.

115

116

117

118

Fl. $\text{♩} = 66$
 mf ppp ff $pppp$

Ob. $sfz (f)$ mf ppp mf pp

B. Cl. ord. mf ppp airy $pppp$ pp

Bari. Sax. airy $pppp$ pp senza cresc.

Hn. ord. mf pp Remove mouthpiece

Perc. I $\text{♩} = 66$
 mf pp p secco

Perc. II Temple Blocks or Five Chambered Objects/Instruments
 mf (mf) ppp like a ricochet

Pno. (pizz.) sfz ff mp mf

Ped.

Hp.

Vln. I $\text{♩} = 66$
 fp ppp $sub. p$ p mf (mf)

Vln. II ord. ff senza dim. sfz 3 sfz mf (mf)

Vla. ord. sul D pp senza dim. mf $pppp$

Vc. ord. mf (mf) $pppp$ sul D pizz.

119 120 121 122

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

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

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

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

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

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

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

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

Ped.

Hp.

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

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

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

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

123 124 125 126

34

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

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

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

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

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

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

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

Pno. *(mf)*

Hp.

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

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

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

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

127 128 129 130

Fl. *air noise*
sh...
pppp — *ff*

Ob. *p* < *f* (*f*) — *mf*

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

Bari. Sax. *ff* *p* — *f*

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

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

Perc. II *pppp* — *ff* *mf* *(mf)*

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

Ped.

Hp. *ff* *ff*

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

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

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

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

131 132 133 134

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

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

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

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

Hn. *ord.* *mf* Remove mouthpiece

Perc. I

Perc. II *ppp mf_{sub}* *(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. *air noise*
sh... pppp *ff*

Ob.

B. Cl. *ppp*
ord. ff

Bari. Sax. *slap ff*

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

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

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

Pno.

Hp.

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

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

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

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

Fl. *airy* *pppp*

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

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

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

Hn. *Reinsert mouthpiece* *mf*

Perc. I

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

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

Ped.

Hp. *sffz* *ff* *ff* *(ff)*

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

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

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

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

fl. frul. air noise

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

sh... pppp ff

Ob. pp mf

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

Bari. Sax. p (p) pp ff slap

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

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

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

Pno. pizz. p

Hp. p

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

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

Vla. sul D ppp mf arco ppp ff pppp ff

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

147 148 149 150

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

Ob. *p* *f* *pppp*

B. Cl. *air* *mp* *mf* *ff*

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

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

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

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

Pno. gestopft *ffz* gestopft *ffz*

Ped.

Hp. *ffz* *ffz*

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

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

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

Vc. *mp* *mf* *ff*

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

Ob. *pp sub* *ff*

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

Bari. Sax. *mf* *mp*

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

Perc. I *4/4*

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

Pno. *ff* *ff*

Hp. *ff*

Vln. I *4/4* *mf* *pppp*

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

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

Vc.

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

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

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

Bari. Sax. *p* *p*

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

3
4

Perc. I

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

3
4

Pno.

Hp.

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

Vln. II *p senza cresc.*

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

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

3
4

43

Fl.

3/4
air noise
sh...
pppp
ff
4/4
pizz.
sffz

ord.
p

Ob.

keyclick
sfz

ord.
p

B. Cl.

#6

p

Bari. Sax.

#49
C
Bb

p

Hn.

air noise
pppp
ff
frul.
ff
mf

Perc. I

3/4
4/4

Perc. II

ppp mf sub
(mf)
ppp mf sub
(mf)
ppp mf sub

Pno.

fff
f
pp
sffz

Hp.

fff
3

Vln. I

3/4
4/4
bow bridge, dampen string
sul D
pppp
ff
pizz.
f
arco
ff
mf senza dim.

Vln. II

3/4
4/4
bow bridge, dampen string
sul D
pppp
ff
pizz.
f
senza vib.
pp senza cresc.

Vla.

3/4
4/4
bow bridge, dampen string
sul D
pppp
ff
sul pont.
fp
pppp
mf sub

Vc.

3/4
4/4
bow bridge, dampen string
sul D
pppp
ff
pizz.
sffz
fp

This musical score page contains measures 164, 165, and 166. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Baritone Saxophone (Bari. Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measure 164: The Flute plays a melodic line starting on G4, marked *mp*. The Oboe plays a glissando from G4 to F4, marked *mf*, then rests. The Bass Clarinet and Baritone Saxophone play sustained notes, marked *mf* and *p* respectively. The Horn plays a sustained note, marked *mf*. Percussion I and II play rhythmic patterns, marked *(mf)*. The Piano and Harp play sustained notes, marked *mf*. The Violin I and II play sustained notes, marked *(mf)*. The Viola and Violoncello play sustained notes, marked *(p)*.

Measure 165: The Flute plays a sustained note, marked *pppp*. The Oboe plays a sustained note, marked *pp*. The Bass Clarinet and Baritone Saxophone play sustained notes, marked *ff* and *mf* respectively. The Horn plays a sustained note, marked *f*. Percussion I and II play rhythmic patterns, marked *(mf)*. The Piano and Harp play sustained notes, marked *mf*. The Violin I and II play sustained notes, marked *pppp*. The Viola and Violoncello play sustained notes, marked *pppp*.

Measure 166: The Flute plays a melodic line starting on G4, marked *mp*. The Oboe plays a sustained note, marked *mf*. The Bass Clarinet and Baritone Saxophone play sustained notes, marked *ff* and *ff* respectively. The Horn plays a sustained note, marked *mf*. Percussion I and II play rhythmic patterns, marked *mf*. The Piano and Harp play sustained notes, marked *p*. The Violin I and II play sustained notes, marked *pp*. The Viola and Violoncello play sustained notes, marked *pp*.

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

Ob.

B. Cl.

Bari. Sax.

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

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

Perc. II *like two ricochets* *ppp* *ff* *mf* *ppp*

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

Hp. *ffz*

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

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

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

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

47

Fl.

6
16

2
4

6
16

5
8

2
4

4
4

air noise
sh...
pppff

ord.
p_{sub}

Ob.

p

B. Cl.

f

f

p

Bari. Sax.

f

f

p

Hn.

sfz(f)

pp

air noise
sh...
pppff

ord.
p_{sub}

pppp

Perc. I

6
16

2
4

6
16

5
8

2
4

4
4

tipgrip
secco
mf_{ff}mf

Perc. II

pppff

pppff

Pno.

pizz.
f

pizz.
f

Ped.

pizz.
f

pizz.
f

Ped.

Hp.

f

Vln. I

sul D

6
16

2
4

6
16

5
8

2
4

4
4

legno batt.
pppff

ord. → sul pont.
mfppp

Vln. II

sul D

pppff

(arco)
pp senza dim.

sul D

pppff

pizz.
f

Vla.

sul D

pppff

(arco)
mfpp

pizz.
f

Vc.

sul D

pppff

ff

sul D
ppff

f

175176177178179

Fl. *mf* *pp* *air noise* *sh...* *ppp* *ff* *mf_{sub}* *ord.*

Ob.

B. Cl. *f*

Bari. Sax. *f*

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

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

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

Pno.

Hp.

Vln. I *arco senza vib.* *ppp senza cresc.* *sul D* *(pp)* *ff* *pp* *ff*

Vln. II *arco senza vib.* *ppp senza cresc.* *sul D* *(pp)* *ff* *pp* *ff*

Vla. *ppp senza cresc.* *sul D* *(pp)* *ff* *pp* *ff*

Vc. *ppp senza cresc.* *sul D* *(pp)* *ff* *pp* *ff*

49

Fl.

3

8

(mf)

12

16

6

4

(mf)

3

8

fff

Ob.

#71

8va

p

fff

B. Cl.

mf

f *ff*

#6

p sub

fff

Bari. Sax.

mf

f *ff*

#49

p sub

fff

Hn.

ord.

fp

ff senza dim.

(ff)

fff

Perc. I

3

8

(mf)

12

16

6

4

p

3

8

fff

Perc. II

ppp

ff

Pno.

pizz.

mf

pizz.

pizz.

Hp.

mf

Vln. I

3

8

ff

12

16

6

4

(mf)

3

8

fff

Vln. II

arco

pp senza dim.

mf

(mf)

ff

fff

Vla.

arco

mf = ppp

mf sub

(mf)

ff

fff

Vc.

pizz.

ff

mf

(mf)

ff

fff

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. It features various musical notations such as notes, rests, and dynamic markings (ppp, ff, mf, f, p). Performance instructions like "air noise", "sh...", "ord.", "brassy", "frul.", "slap", "secco", "4 Toms", and "Bass Drum" are included. The page number 50 is located at the top right.

192

53

Fl.

4

4

ppp

ff

2

4

air noise

sh...
ppp sub < ff

12

16

Ob.

bend

ppp

ff

ff

ppp sub < ff

B. Cl.

frul.

ppp sub

ff

ff

ppp sub < ff

Bari. Sax.

ord.

ff > ppp

ff

ff

ppp sub < ff

Hn.

ord.

pppp

ff

air noise

sh...
ppp sub < ff

Perc. I

grip

tip

4

4

ppp

ff

2

4

12

16

Perc. II

6

6

6

6

ppp

fff

ppp < ff

Pno.

mf

Ped. 5

Hp.

mf

Vln. I

(tr)

4

4

(mf)

ff

2

4

fz p

12

16

Vln. II

senza vib.

pp senza cresc.

sul D

pp sub < ff

Vla.

ppp

ff

sul D

pp sub < ff

Vc.

mf senza dim.

sul D

pp sub < ff

197

198

199

Fl. **12** **16** **3** **5** **4** **3**

Ob. **8** **8** **8** **4** **4**

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

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

Hn. **ppp** **ff** **pp** **mf** **pp**

Perc. I **12** **16** **3** **5** **4** **3**

Perc. II **8** **8** **8** **8** **4** **4**

Pno. **mf** **f** **mf**

Hp. **mf**

Vln. I **12** **16** **3** **5** **4** **3**

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

Vla. **ppp** **ff** **pp** **mf**

Vc. **pp** **pp** **mf**

ord. mf ff mf > pp

sh... pp sub ff

bend

frul. pp sub senza cresc.

slap

ord. p mf

air noise

brassy

grip tip

secco

6 3

ppp ff p mf

ppp < ff

5

Ped.

sul D

pp sub < ff

pizz.

pp senza cresc.

pp sub < ff

pp sub < ff

pp senza cresc.

pp sub < ff

mf > pp

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score, likely for a film score, featuring a variety of instruments. The score is divided into three systems, each containing multiple staves for different instruments.

System 1:

- Fl.** (Flute): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf* and *pp*. A "bend" instruction is present.
- Ob.** (Oboe): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf* and *pp*. A "bend" instruction is present.
- B. Cl.** (Bass Clarinet): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf*, *ff*, and *pp*. A "frul." (flute) instruction is present.
- Bari. Sax.** (Baritone Saxophone): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf*, *ff*, and *pp*. A "frul." (flute) instruction is present.
- Hn.** (Horn): Starts in 3/4 time, then changes to 2/4. Dynamics include *pp*, *mf*, and *pp*. A "brassy" instruction is present.
- Perc. I** (Percussion I): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf*, *p*, and *ff*. A "secco" instruction is present.
- Perc. II** (Percussion II): Starts in 3/4 time, then changes to 2/4. Dynamics include *p* and *ff*.
- Pno.** (Piano): Starts in 3/4 time, then changes to 2/4. Dynamics include *ff*, *pp*, *sub*, *ff*, *mf*, and *p*. A "pizz." (pizzicato) instruction is present.
- Hp.** (Harp): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf*.
- Vln. I** (Violin I): Starts in 3/4 time, then changes to 2/4. Dynamics include *ppp*, *ff*, and *mf*. A "sul D" instruction is present.
- Vln. II** (Violin II): Starts in 3/4 time, then changes to 2/4. Dynamics include *ppp*, *ff*, and *pp*. A "sul D" instruction is present.
- Vla.** (Viola): Starts in 3/4 time, then changes to 2/4. Dynamics include *p* and *mf*. A "ricochet" instruction is present.
- Vc.** (Violoncello): Starts in 3/4 time, then changes to 2/4. Dynamics include *ppp*, *ff*, and *pp*. A "sul D" instruction is present.

System 2:

- Fl.** (Flute): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf* and *pp*. A "bend" instruction is present.
- Ob.** (Oboe): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf* and *pp*. A "bend" instruction is present.
- B. Cl.** (Bass Clarinet): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf*, *ff*, and *pp*. A "frul." (flute) instruction is present.
- Bari. Sax.** (Baritone Saxophone): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf*, *ff*, and *pp*. A "frul." (flute) instruction is present.
- Hn.** (Horn): Starts in 3/4 time, then changes to 2/4. Dynamics include *pp*, *mf*, and *pp*. A "brassy" instruction is present.
- Perc. I** (Percussion I): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf*, *p*, and *ff*. A "secco" instruction is present.
- Perc. II** (Percussion II): Starts in 3/4 time, then changes to 2/4. Dynamics include *p* and *ff*.
- Pno.** (Piano): Starts in 3/4 time, then changes to 2/4. Dynamics include *ff*, *pp*, *sub*, *ff*, *mf*, and *p*. A "pizz." (pizzicato) instruction is present.
- Hp.** (Harp): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf*.
- Vln. I** (Violin I): Starts in 3/4 time, then changes to 2/4. Dynamics include *ppp*, *ff*, and *mf*. A "sul D" instruction is present.
- Vln. II** (Violin II): Starts in 3/4 time, then changes to 2/4. Dynamics include *ppp*, *ff*, and *pp*. A "sul D" instruction is present.
- Vla.** (Viola): Starts in 3/4 time, then changes to 2/4. Dynamics include *p* and *mf*. A "ricochet" instruction is present.
- Vc.** (Violoncello): Starts in 3/4 time, then changes to 2/4. Dynamics include *ppp*, *ff*, and *pp*. A "sul D" instruction is present.

System 3:

- Fl.** (Flute): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf* and *pp*. A "bend" instruction is present.
- Ob.** (Oboe): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf* and *pp*. A "bend" instruction is present.
- B. Cl.** (Bass Clarinet): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf*, *ff*, and *pp*. A "frul." (flute) instruction is present.
- Bari. Sax.** (Baritone Saxophone): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf*, *ff*, and *pp*. A "frul." (flute) instruction is present.
- Hn.** (Horn): Starts in 3/4 time, then changes to 2/4. Dynamics include *pp*, *mf*, and *pp*. A "brassy" instruction is present.
- Perc. I** (Percussion I): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf*, *p*, and *ff*. A "secco" instruction is present.
- Perc. II** (Percussion II): Starts in 3/4 time, then changes to 2/4. Dynamics include *p* and *ff*.
- Pno.** (Piano): Starts in 3/4 time, then changes to 2/4. Dynamics include *ff*, *pp*, *sub*, *ff*, *mf*, and *p*. A "pizz." (pizzicato) instruction is present.
- Hp.** (Harp): Starts in 3/4 time, then changes to 2/4. Dynamics include *mf*.
- Vln. I** (Violin I): Starts in 3/4 time, then changes to 2/4. Dynamics include *ppp*, *ff*, and *mf*. A "sul D" instruction is present.
- Vln. II** (Violin II): Starts in 3/4 time, then changes to 2/4. Dynamics include *ppp*, *ff*, and *pp*. A "sul D" instruction is present.
- Vla.** (Viola): Starts in 3/4 time, then changes to 2/4. Dynamics include *p* and *mf*. A "ricochet" instruction is present.
- Vc.** (Violoncello): Starts in 3/4 time, then changes to 2/4. Dynamics include *ppp*, *ff*, and *pp*. A "sul D" instruction is present.

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

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

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

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

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

Perc. I *mp*

Perc. II *mp*

Pno. *f*

Hp. *f* *f*

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

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

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

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

57

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

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

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

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

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

Perc. I

Perc. II

Pno.

Hp.

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

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

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

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

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

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

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

Bari. Sax. *ff*
p
(p)

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

Perc. I

Perc. II

Pno. *mf*
loco
mf

Hp. *3*
3

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

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

Vla. *p* *pp < ff*
ppp *ff* (*ff*) *pp*
ppp *ff*

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

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

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

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

Bari. Sax. *(p)* #49

Hn. *mf* *f* *sfz* *(f)* *ppp* *5* *frul.* *mf* *(mf)* *f* *mf* *(mf)* *ord.* *5* *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* sul D *ppp* *ff* *ord.* *3* *overpressure* *mf sub* *ff* *mf* *ff*

Vln. II arco *pp senza creac.* sul D *(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* *(pp)* senza vib. arco *5* *pizz.* *ff*

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

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

B. Cl.

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

Hn. *f* *pp* *mf sub* *ppp < p = f* *mf < f mf sub < f*

Perc. I

Perc. II

Pno. *(mf)* *f* *(Ped.)* *8va- loco* *5* *3* *3* *3*

Hp. *f* *f*

Vln. I *f* *mf* *pp senza cresc.* *f sub*

Vln. II *f* *mf* *pp* *3* *mf* *ord. f*

Vla. *ff* *mf* *pp mf sub < ff* *ff*

Vc. *mf* *mf* *pp* *ff*

Fl. *ord.* *f* *> ppp* *mf* *< f* *sh...* *ppp* *ff* *frul.* *mf* *< ff* *pp* *< ff* *pp* *mf sub* *< f*

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

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

Bari. Sax. *air noise* *sh...* *ppp* *ff* *ord.* *mf* *< f*

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

Perc. I

Perc. II

Pno.

Hp.

Vln. I *pizz.* *f* *mf* *< f* *sul D* *ppp* *ff* *mf* *< ff* *pp senza cresc.*

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

Vla. *pizz.* *ffz* *arco* *mf* *< f* *(f)* *arco sul D* *ppp* *ff* *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]

Fl. *air noise* *sh...* *pp* *ff* *pizz.* *ord.* *mf* *sh...* *pp sub* *ff*

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

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

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

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

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

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

Pno. *Ped.* *

Hp. *f*

Vln. I *ff* *mf* *mf*

Vln. II *mf senza dim.* *pizz.* *ff* *sul D* *pp* *ff* *arco* *sul D* *pp* *ff*

Vla. *ff*

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

[illegible]

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

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

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

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

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

Perc. I tip *ff* *p sub* 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*

Vla. pizz. *mf*

Vc. senza vib. *p*

66

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

Ob.

B. Cl. *pp* *ff*

Bari. Sax. *pp* *ff*

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

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

Perc. II *air noise*
ppp *ff*

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

Ped.

Hp. *mf* *f* *ff*

Vln. I *sul D*
ppp *ff*

Vln. II *sul D*
ppp *ff*

Vla. *sul D arco*
ppp *ff*

Vc. *sul D*
ppp *ff*

243 244 245

[illegible]

67 (♩ = ♩) ♩ = 99

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

air noise

sh... *ppp* *ff*

68 3/4

Perc. I

p sub

Perc. II

p sub

Pno.

fff

mf

8vb Ped.

Hp.

mf

69 (♩ = ♩) ♩ = 99

Vln. I

Vln. II

Vla.

Vc.

sul G

ppp *ff*

249 250 251 252 3/4

69

69

tongue ram

air noise

sh...
ppp ————— *ff*

ord.

slap
♩

air noise

sh...
ppp ————— *ff*

slap
♩

air noise

sh...
ppp ————— *ff*

Perc. I

Perc. II

Pno.

mf

mf

mf

mf

Hp.

Vln. I

(sul G)
ppp ————— *ff*

Vln. II

(sul G)
ppp ————— *ff*

Vla.

(sul G)
ppp ————— *ff*

Vc.

(sul G)
ppp ————— *ff*

253

254

255

256

Fl.

tongue ram

mf

sh...
ppp

air noise

ff

Ob.

B. Cl.

ord.

mf

sh...
ppp

air noise

ff

Bari. Sax.

slap

mf

sh...
ppp

air noise

ff

Hn.

slap

mf

sh...
ppp

air noise

ff

Perc. I

Perc. II

Pno.

mf

Hp.

mf

Vln. I

ppp

ff

Vln. II

ppp

ff

Vla.

ppp

ff

Vc.

ppp

ff

2
4

3
4

12
16

2
4

3
4

12
16

2
4

3
4

12
16

71

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

tongue ram

ord.

slap

air noise

sh...

mf

ff

ppp

sub

Ped.

72

The musical score for measures 72-74 features the following details:

- Measures 72 and 73:** 12/16 time signature. Flute, Bassoon, Baritone Saxophone, and Horn play a rhythmic pattern of eighth notes with accents. Bassoon and Baritone Saxophone parts are marked *mf*. Percussion I plays a continuous pattern of eighth notes with accents. Percussion II plays a pattern of eighth notes with accents. Piano and Harp play a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has two sharps (F# and C#).
- Measure 74:** 4/4 time signature. Flute, Bassoon, Baritone Saxophone, and Horn play a rhythmic pattern of eighth notes with accents. Bassoon and Baritone Saxophone parts are marked *f*. Percussion I plays a continuous pattern of eighth notes with accents. Percussion II plays a pattern of eighth notes with accents. Piano and Harp play a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has two sharps (F# and C#).

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

Ob.

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

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

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

Perc. I

Perc. II

Pno. *f*

Hp. *f*

Vln. I *ppp* *ff*

Vln. II *ppp* *ff*

Vla. *ppp* *ff*

Vc. *ppp* *ff*

[illegible]

Fl.

Ob.

to B \flat Clarinet

B. Cl.

to Alto Sax

Bari. Sax.

Hn.

5 Wood Blocks

ff

pp

sub

p

f

pp

p

sub

4 Toms + Bass Drum

ff

pp

sub

p

f

pp

p

sub

5 Roto Toms

ff

pp

sub

p

f

5 Temple Blocks

ff

pp

p

Pno.

ff

8th

cb

Hp.

Vln. I

Vln. II

Vla.

Vc.

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

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

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]

This page of the musical score is for a symphony orchestra, featuring woodwinds, percussion, strings, and piano/harp. The score is in 4/4 time and includes various dynamics and articulations.

Woodwinds:

- Fl.** (Flute): *ord.* (ordinario), *mf* (mezzo-forte), *ff* (fortissimo), *pizz.* (pizzicato), *mf sub* (mezzo-forte subitissimo), *ff* (fortissimo).
- Ob.** (Oboe): *mf* (mezzo-forte), *ff* (fortissimo), *pizz.* (pizzicato), *mf sub* (mezzo-forte subitissimo), *ff* (fortissimo).
- Cl.** (Clarinet): *mf* (mezzo-forte), *ff* (fortissimo), *pizz.* (pizzicato), *mf sub* (mezzo-forte subitissimo), *ff* (fortissimo).
- Alto Sax.** (Alto Saxophone): *ord.* (ordinario), *mf* (mezzo-forte), *ff* (fortissimo), *pizz.* (pizzicato), *mf sub* (mezzo-forte subitissimo), *ff* (fortissimo).

Percussion:

- Perc. I** (Percussion I): *f* (forte), *pp* (pianissimo), *p sub* (piano subitissimo), *ff* (fortissimo).
- Perc. II** (Percussion II): *f* (forte), *pp* (pianissimo), *p sub* (piano subitissimo), *ff* (fortissimo).

Strings:

- Pno.** (Piano): *sfz* (sforzando), *mf* (mezzo-forte), *ff* (fortissimo).
- Hp.** (Harp): *sfz* (sforzando), *mf* (mezzo-forte), *ff* (fortissimo).
- Vln. I** (Violin I): *arco* (arco), *mf* (mezzo-forte), *ff* (fortissimo), *pizz.* (pizzicato), *mf sub* (mezzo-forte subitissimo), *ff* (fortissimo).
- Vln. II** (Violin II): *arco* (arco), *mf* (mezzo-forte), *ff* (fortissimo), *pizz.* (pizzicato), *mf sub* (mezzo-forte subitissimo), *ff* (fortissimo).
- Vla.** (Viola): *arco* (arco), *mf* (mezzo-forte), *ff* (fortissimo), *pizz.* (pizzicato), *mf sub* (mezzo-forte subitissimo), *ff* (fortissimo).
- Vc.** (Violoncello): *arco* (arco), *mf* (mezzo-forte), *ff* (fortissimo), *pizz.* (pizzicato), *mf sub* (mezzo-forte subitissimo), *ff* (fortissimo).

Other:

- Hn.** (Horn): *air noise* (air noise), *sh...* (sh...), *ppp* (pianissimo), *ff* (fortissimo).

81

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

#129

#90

ord.

pp

f

ff

mf

mp

p

sub

gestopft secco

ffz

3

4

3

4

3

4

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

Woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), and Horn (Hn.). Each part includes "air noise" and "sh..." markings, with dynamics ranging from *ppp* to *ff*.

Percussion: Percussion I (Perc. I) and Percussion II (Perc. II). Perc. I includes complex rhythmic patterns with dynamics like *ff*, *pp*, *p sub*, and *f*. Perc. II includes patterns with dynamics like *ff*, *pp*, *p sub*, and *f*.

Strings and Piano/Harp: Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The strings and piano/harp parts are mostly silent, with dynamics like *ppp* and *ff* indicated.

83

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

12
16

pizz.

ppp pp p mp

mf f ff fff

3"

4
4

f > pp

ppp pp p mp

mf f ff fff

ppp pp p mp

mf f ff fff

ppp pp p mp

mf f ff fff

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Marimba

Perc. I

Vibraphone

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

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

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

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

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

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

Perc. I

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

Pno.

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

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

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

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

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

pizz. (quasi ricochet)

arco

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

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

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* *pp* *ppp* *f*

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

320

[illegible]

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* $\text{--} pp$ *f* 3 3

Perc. II *f* 5 3 5

Pno.

Hp. *f* $\text{--} pp$ *f* $\text{--} pp$ *f* $\text{--} pp$

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* $\text{--} f$

This page of a musical score is for a symphony orchestra, featuring staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score is written in 4/4 time and includes various musical notations such as notes, rests, dynamics (ppp, f, fp, p, ff), and articulation marks. The dynamics range from *ppp* (pianississimo) to *ff* (fortissimo). The score is divided into three measures, with the first measure starting at measure 1 and the third measure ending at measure 3.

The instruments and their parts are as follows:

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

92

0.5"

12

16

Fl.

mf

f

ff

fff

Ob.

8va

pp

fff

Cl.

mf

f

ff

fff

Alto Sax.

f

ff

fff

Hn.

mf

f

ff

fff

Perc. I

5 wood blocks

pp

f

(f) < ff

f

fff

4 toms + bass drum

pp

f

pp

fff

5 roto toms

pp

f

f

fff

5 temple blocks

pp

ff

fff

Pno.

ff

Ped.

half pedal

ff

Vln. I

mf

f

ff

fff

Vln. II

mf

f

ff

fff

Vla.

mf

f

ff

fff

Vc.

mf

f

ff

fff

Fl. 12 16 fff f mp pp 5 4

Ob. fff f mp pp

Cl. fff f mp pp

Alto Sax. fff f mp pp

Hn. fff f mp pp

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

Perc. II fff ff f mp pp

Pno. fff f mp pp

Hp. fff f mp pp

Vln. I 12 16 fff f mp pp 5 4

Vln. II fff f mp pp

Vla. fff f mp pp

Vc. fff f mp pp

Fl.

5/4

pp

ff

8va

#129

Ob.

pp

ff

frul.

Cl.

pp

ff

Alto Sax.

#90

pp

ff

Hn.

ord.

frul.

pp

ff

♩ = 84

pizz.

f

pizz.

p

ord.

p

slap

f

5/4

Perc. I

5/4

pp

ff

Perc. II

pp

ff

♩ = 84

ff

pp sub

p

ff

pp sub

5/4

Pno.

pp

niente

p

mf

Ped.

Hp.

pp

f

mf

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

5/4

Vln. I

5/4

pp

ff

Vln. II

senza vib.

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

5/4

This musical score page contains measures 345 through 348. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score is divided into four measures, each with a specific time signature: 5/4, 3/4, 2/4, and 4/4. The woodwind section (Fl., Ob., Cl., Alto Sax.) plays a melodic line in the first and third measures, with dynamics ranging from *p* to *f*. The percussion section (Perc. I, Perc. II) provides a rhythmic accompaniment, with Perc. I featuring complex patterns and Perc. II playing a steady beat. The piano (Pno.) and harp (Hp.) provide harmonic support, with the harp playing a series of chords. The string section (Vln. I, Vln. II, Vla., Vc.) plays a sustained harmonic, with dynamics ranging from *ppp* to *ff*.

Fl. *f*

Ob. *p*

Cl. *p*

Alto Sax. *f*

Hn.

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

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

Pno. *p* *mf* *loco* *8th*

Hp. *f* *mf*

Vln. I *ppp* *ff*

Vln. II *ppp* *ff*

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

Vc. *ppp* *ff* *ppp*

[illegible]

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 senza cresc.* (*pp*)

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

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

Perc. I *p*

Perc. II *p*

Pno. (*f*)

Hp. (*f*)

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

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

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

Vc. *pp senza cresc.* *pp*

airy → focused

frul.

#91

sul tasto

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

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

#129

8va

bend

ord.

frul.

pp senza cresc.

ppp

ff

pp senza cresc.

(pp)

ff

ppp < f

ppp < f

ff

fff

(pp)

ff

fff

frul.

ord.

ff

ppp

ppp < f

ppp < f

ff

fff

5 5 5 5 5

3 3

3

Ped.

f

f

ppp

ff

ppp

ff

ppp < f

ppp < f

ff

fff

ppp

ff

ppp

ff

ppp < f

ppp < f

ff

fff

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Vibraphone

Senza Ped.

air

focused

ppp

f

sfz

p

ff

sffz

3

8^{va}

This musical score is for "The Great Wall," a piece from John Williams's film score for "The Great Wall of China." The score is written for a full orchestra and includes parts for the following instruments:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Alto Sax.** (Alto Saxophone)
- Hn.** (Horn)
- Perc. I** (Percussion I - Marimba)
- Perc. II** (Percussion II)
- Pno.** (Piano)
- Hp.** (Harpsichord)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Cello)

The score is divided into four measures, each with a time signature change: 5/4, 3/4, 5/4, and 3/4. The tempo/mood is marked as "Andante." The key signature has one sharp (F#).

Key musical features include:

- Woodwinds:** Flute, Oboe, Clarinet, and Alto Saxophone all play a melodic line starting with a half note followed by a dotted quarter note, marked *ff* (fortissimo) and *frul.* (flautando).
- Horns:** Horns play a similar melodic line, also marked *ff* and *frul.*
- Percussion:** Percussion I plays a rhythmic pattern of eighth notes, marked *pp* (pianissimo) and *ff*. Percussion II plays a similar pattern, marked *ff*.
- Piano:** The piano part features complex rhythms, including triplets and sixteenth notes, marked *ppp* (pianissimissimo) and *ff*.
- Harpsichord:** The harpsichord provides harmonic support with chords and moving lines, marked *ff*.
- Strings:** Violins I and II, Viola, and Cello all play sustained notes or simple rhythmic patterns, marked *ff*.

The score concludes with a final measure in 3/4 time, marked *ff*.

[illegible]

375 376 377 378

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

Ob. *ff* *p* *ff*

Cl. *(p)*

Alto Sax. *slap*

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*

Fl. *pizz.*

Ob.

Cl.

Alto Sax. *ff*

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

Perc. I *ff*

Perc. II

Pno. *ff*

Hp. *ff* *p*

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

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

Vla. *(arco)*

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

389

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

Ob. *(p)*

Cl. *(p)* 5

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

Hn. 5

Perc. I

Perc. II

Pno. 5 *(p)* 5

Hp. 5

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

Vln. II *ff* *p* *pizz.* 5

Vla. *ff* *(pizz.)* 5 *p*

Vc. *3* *5* *ff* *(pizz.)* *3* *p*

108

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ord.

ff

pizz.

p

slap

ord.

con sord.

ff

gestopft

ff

p

arco

ff

pizz.

ff

ppp

ff

ppp

ff

prepare artino practice mute

prepare artino practice mute

prepare artino practice mute

prepare artino practice mute

4"

[illegible]

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.

403

404

405

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

406

407

408

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

409

410

411

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

412

413

414

This page of a musical score is for a symphony orchestra. It includes staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as *ppp* (pianissimo) and *ff* (fortissimo). The percussion parts include complex rhythmic patterns with triplets and sixteenth notes. The string parts (Violins, Viola, and Cello) feature intricate melodic lines with many slurs and dynamic markings. The piano and harp parts provide harmonic support with chords and arpeggiated figures. The woodwinds (Flute, Oboe, Clarinet, Alto Saxophone, Horn) are mostly silent in this section, indicated by whole rests.

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

418

419

420

This page of a musical score is for a symphony orchestra. It includes staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in a single system with three measures. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of notes, rests, and dynamic markings such as *ff* (fortissimo) and *ppp* (pianississimo). There are also articulations like accents and slurs. The Percussion II part includes a complex rhythmic pattern in the first measure. The Piano and Harp parts have intricate fingerings and slurs. The string parts (Violins, Viola, and Cello) have long, flowing lines with many slurs and dynamic markings.

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.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

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*

Hp. *mf*

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

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

Vla. *senza sord. pp senza cresc.*

Vc. *senza sord. mf senza cresc.*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

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

Perc. I

Perc. II

Pno. *mf* Ped.

Hp. *mf*

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

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

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

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

21

This musical score page contains measures 21 through 23 of a symphony. 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 21: The woodwinds (Fl., Ob., Cl., Alto Sax.) play a melodic line with a five-measure rest in the second half. The Horn (Hn.) is silent. Percussion I (Perc. I) plays a triplet of eighth notes, marked *ppp* and *f*. Percussion II (Perc. II) plays a single note, marked *p* and *ff*, with a *Ped.* (pedal) marking. The Piano (Pno.) plays a triplet of eighth notes in the right hand and a single note in the left hand. The Harp (Hp.) is silent. The Violins (Vln. I, Vln. II) play a melodic line, marked *ppp* and *f*. The Viola (Vla.) plays a single note, marked *ppp* and *f*. The Violoncello (Vc.) plays a melodic line, marked *f* and *ppp*.

Measure 22: The woodwinds (Fl., Ob., Cl., Alto Sax.) play a melodic line with a five-measure rest in the second half. The Horn (Hn.) is silent. Percussion I (Perc. I) is silent. Percussion II (Perc. II) is silent. The Piano (Pno.) plays a single note in the right hand and a triplet of eighth notes in the left hand. The Harp (Hp.) is silent. The Violins (Vln. I, Vln. II) play a melodic line, marked *ppp* and *f*. The Viola (Vla.) is silent. The Violoncello (Vc.) is silent.

Measure 23: The woodwinds (Fl., Ob., Cl., Alto Sax.) play a melodic line with a five-measure rest in the second half. The Horn (Hn.) plays a melodic line, marked *ppp* and *f*. Percussion I (Perc. I) is silent. Percussion II (Perc. II) is silent. The Piano (Pno.) plays a single note in the right hand and a triplet of eighth notes in the left hand. The Harp (Hp.) plays a melodic line, marked *ppp* and *f*. The Violins (Vln. I, Vln. II) play a melodic line, marked *ppp* and *f*. The Viola (Vla.) plays a single note, marked *ppp* and *f*. The Violoncello (Vc.) plays a melodic line, marked *ppp* and *f*.

[illegible]

Fl. *ff*

Ob. *ff*

Cl. *ff*

Alto Sax. *ppp*

Hn. *ff*

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

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

Pno. *ff*

Hp. *mf*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

mp *f* *fff*

mf senza cresc.

pp senza cresc.

frul. *pp senza cresc.*

sul pont. *mf senza cresc.*

mf senza cresc.

pp senza cresc.

mf senza cresc.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

Hn. *mf* *ppp*

Perc. I *mp* 5 Wood Blocks

Perc. II *mp* 5 Temple Blocks

Pno. *mf*

Hp. *mf*

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

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

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

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

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

462

463

464

[illegible]

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

bend

(mf) *ff*

(focused) *air*

mf sub *ppp*

rip

(mf) *ff*

Bass Drum

Vibraphone motor on

3

Wood Blocks

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

Ped. *(l.v.)*

gestopft

ff

ppp *ff*

ppp *ff*

ppp *ff*

ppp *ff*

[illegible]

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

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

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

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

ppp *f* *ppp* *f*

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

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

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 musical notation is for a piano piece, likely in a minor key given the presence of flats. The score is organized into systems of staves. The upper systems feature melodic lines in the right hand (treble clef) and accompaniment in the left hand (bass clef). The lower systems include a complex rhythmic section with multiple staves, possibly for a harpsichord or a multi-staff piano part, featuring dense patterns of eighth and sixteenth notes, often beamed together in groups of five or six. Dynamic markings such as *ppp* (pianississimo), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte) are used throughout to indicate volume changes. Articulation marks, including accents and slurs, are present to guide the performer's touch. The notation includes various fingerings, such as quintuplets and triplets, and a variety of note values including eighth, sixteenth, and thirty-second notes.

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

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bass Saxophone (Bari. Sax.), and Horn (Hn.).
- Percussion:** Percussion I (Perc. I) and Percussion II (Perc. II).
- Keyboard:** Piano (Pno.) and Harp (Hp.).
- Strings:** 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 dynamic markings (ppp, f, p, mp, mf, pp), articulation (accents, gliss.), and complex rhythmic patterns. The woodwinds and strings play melodic lines, while the percussion and piano provide a rhythmic foundation. The harp plays a supporting role with arpeggiated figures.

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

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

B. Cl. *ppp* *ff*

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

Hn. *ppp* *ff*

Perc. I *p mp mf f pp*

Perc. II *f mp mf*

Pno. *ff*

Hp. *f ff*

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

Vln. II *(mf)* *f* *pizz. arco* *ppp* *ff*

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

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

7" 3 4 2 4 4

frul. 3 ord.

(ossia ♯)

gliss.

circular bowing

sul tasto
↑
sul pont.

8va

[illegible]

[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. (ord.) *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*

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

dead stroke

Ebow

Remove Ebows (l.v.)

hold until Ebow resonance dies completely

p

pppp