

Chambered Spirals

For large chamber ensemble

Felipe Lara
2020

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

Dedicated to
Johanna Breton Mendez

Instrumentation:

Flute

Oboe

Clarinet/Bass Clarinet in B \flat

Alto/Baritone Saxophone

Horn in F

2 Percussionists

Percussion I

Diagram of Percussion I instrumentation. The staff is a five-line musical staff. Above the staff, boxes indicate the placement of instruments: Bass Drum (first line), Tamtam (second line), 4 Toms (third line), 5 Woodblocks (fourth line), Guiro (fifth line), and 5-Octave Marimba (eighth line, indicated by an 8va line). The staff contains various rhythmic markings: a double bar line with an 'x' below it, a single 'x' below it, a series of 'x' marks on the staff, and a final 'x' mark with a double bar line below it.

Percussion II

Diagram of Percussion II instrumentation. The staff is a five-line musical staff. Above the staff, boxes indicate the placement of instruments: 5 Temple blocks (first line), 5 Roto-toms (second line), and Vibraphone with motor (third line). Below the staff, boxes indicate alternative instruments: 5 chambered objects/instruments (first line), 3 Roto-toms (second line), and 2 Bongos (third line). The staff contains various rhythmic markings: a series of 'x' marks on the staff, and a final 'x' mark with a double bar line below it.

Other requirements: bows, 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

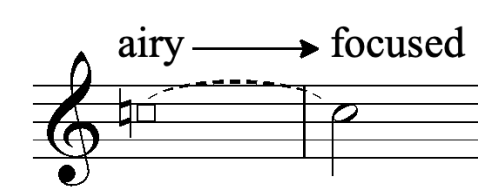
Violoncello

Performance Notes:

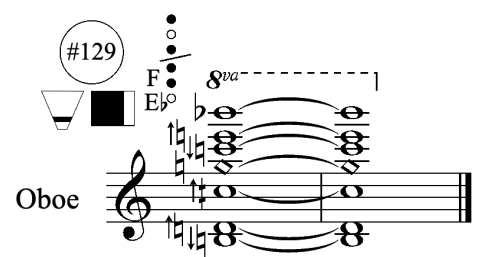
Microtonal notation:

♯	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:

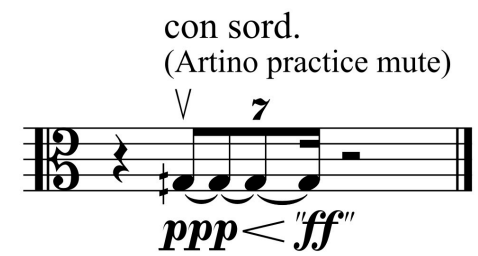


An arrow with a dashed tie refers to transitioning between two techniques.



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 Mende.

Felipe Lara (2020)

b. 1979

The Sound of Silence
Felipe Lara (2020)
Op. 1979

♩ = 52

Flute
Oboe
Clarinet/Bass Clarinet in B \flat
Baritone Saxophone
Horn in F
Percussion I
Percussion II
Piano
Harp (written $\frac{1}{4}$ tone \downarrow)
Violin I
Violin II
Viola
Violoncello

Measure 1: 4/4 time signature. Dynamics: *pp*. Articulation: *pizz.*, *f*.
Measure 2: 5/4 time signature. Dynamics: *pp*, *p*, *pppp*. Articulation: *f*.
Measure 3: 3/4 time signature. Dynamics: *mf*, *3*, *6*. Articulation: *(mf)*.
Measure 4: 2/4 time signature. Dynamics: *sfz*.
Measure 5: 4/4 time signature. Dynamics: *ppp*.

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

con sord.
(Artino practice mute)

(blend with winds)

[illegible]

The musical score for 'The Great Wall of China' by Tan Dun is presented in a standard orchestral format. The score is in 4/4 time, with a key signature of one flat (B-flat). It includes parts for Flute, Oboe, Clarinet, Bass Saxophone, Horn, Percussion I and II, Piano, Harp, Violin I and II, Viola, and Violoncello. The score is divided into measures, with dynamic markings such as pp, p, (p), pppp, f, and mf. The score includes a section labeled 'A' and a section labeled 'B.D.'

[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

Perc. II

Short strings behind bridge pins
scrape

mf

Metal stress bar

f

Pno.

f

3

6

8^{vb}

mf

Hp.

Behind bridge bar
scrape

mf

Vln. I

5

4

mf

3

6

ff

ppp

3

4

D

2

4

ppp

4

4

Vln. II

mf

3

6

ff

ppp

ppp

Vla.

mf

3

6

ff

ppp

ppp

Vc.

mf

3

6

ff

ppp

ppp

[illegible]

[illegible]

[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

Metal stress bar

(13 attacks)

ffz

pp

Pno.

#5

ffz

#1

ffz

Hp.

Vln. I

ppp

f

fff

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

tr

2

4

ppp

mp

airy

focused

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

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

[illegible]

55

Fl.

Ob.

Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

**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

[illegible]

*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 3 5 5 5 3 8th loco 5 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 *pppp*

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

Cl. (airy) *pppp*

A. Sx.

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

Perc. I (prepared) 5 *mf*

Perc. II *ppp* *mf* Ped. →

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

Hp. 3 5 5 3

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

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

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

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

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

Ob. *pppp*

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

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

Hn. (focused) airy (*p*) *pppp* senza sord. + *pppp*

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

Perc. II (arco) *pp* *mp* *ppp* *mf*

Ped. *Ped.* *Ped.*

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

Hp. 5 5 8vb 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*

[illegible]

101

[illegible]

Fl.

2

4

4

4

pppp

ff''

sh...
p

ff

2

4

3

4

key click

key click

key click

key click

Ob.

p

pppp

ff''

ff''

key click

key click

key click

key click

Cl.

p

pppp

ff''

ff''

Bass Clarinet

slap

3 frul.

mf

(mf)

ppp

ff''

key click

key click

key click

key click

A. Sx.

slap

mp

ff''

ff''

slap

ff''

key click

key click

key click

key click

Hn.

brassy

mf

ord.

ppp

frul.

mf

ppp

Perc. I

M

deadstroke

mf

mf

2

4

3

4

mf

Perc. II

mallet

mf

Ped.→

Pno.

pizz.

f

f

Ped._____*

Hp.

Vln. I

M

arco

mf

mp

mf_{sub}

(mf) > ppp

pizz.

mf

(pizz.)

arco

(mf)

ppp

2

4

3

4

Vln. II

ff''

ppp

ff''

ppp

Vla.

ff''

ppp

ff''

ppp

V.S.

Vc.

ff''

ppp

ff''

ppp

110

111

112

113

114

This musical score page contains measures 115 through 118. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Alto Saxophone (A. 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 115: Flute and Oboe enter with a melodic line, marked *mf*. Bass Clarinet and Alto Saxophone play a sustained note, marked *mf*. Horns are silent. Percussion I and II are silent. Piano and Harp are silent. Violin I and II play a rhythmic pattern, marked *mf*. Viola and Violoncello play a sustained note, marked *ff*.

Measure 116: Flute and Oboe continue their melodic line, marked *mf*. Bass Clarinet and Alto Saxophone play a sustained note, marked *mf*. Horns are silent. Percussion I and II are silent. Piano and Harp are silent. Violin I and II play a rhythmic pattern, marked *p*. Viola and Violoncello play a sustained note, marked *ppp*.

Measure 117: Flute and Oboe continue their melodic line, marked *mf*. Bass Clarinet and Alto Saxophone play a sustained note, marked *mf*. Horns are silent. Percussion I and II are silent. Piano and Harp are silent. Violin I and II play a rhythmic pattern, marked *mp*. Viola and Violoncello play a sustained note, marked *ppp*.

Measure 118: Flute and Oboe continue their melodic line, marked *mf*. Bass Clarinet and Alto Saxophone play a sustained note, marked *mf*. Horns are silent. Percussion I and II are silent. Piano and Harp are silent. Violin I and II play a rhythmic pattern, marked *ff*. Viola and Violoncello play a sustained note, marked *ff*.

31
32

N

♩ = 66

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Ped.

Hp.

N

♩ = 66

Vln. I

Vln. II

Vla.

Vc.

119
120
121
122

Fl.

24

44

04

34

44

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

Ob.

mf

pp sub

mf

pppp

B. Cl.

(focused)

ff > f

airy

ppp

Bari. Sax.

(pp) < ff sub

#45

p

f

Hn.

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

sh...
ppp < ff

Perc. I

24

44

04

34

44

sim.
tip —————> grip
secco
mf < ff
mp
air noise
(rub brush over surface of skin on percussion
of choice, use as many surfaces as desired)

Perc. II

pp

ff

mf

(mf)

ppp

mf sub

(mf)

Pno.

gestopft

sffz

ord.

mp

mf

Ped.

*

Hp.

Vln. I

24

44

04

34

44

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

Vln. II

sffz

sffz

sffz

arco
sul D

mf

pppp

pizz.

mf sub

Vla.

bow bridge
sul D

pppp

ff

ord.
sul A

f

pppp

Vc.

bow bridge
sul D

pppp

ff

ord.

f

pppp

pizz.

mf sub

123

124

125

126

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

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

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

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

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

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

Vln. II *(mf)* *ff* *arco sul tasto* *pp* *(pp) > pppp* *ffz* *pizz.* *ppp* *ff* *bow bridge: noise, no pitch dampen string (L.H.) sul D*

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

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

Fl. *air noise*
pppp *ff*

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

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

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

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

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

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

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

Hp. *ff* *ff*

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

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

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

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

131 132 133 134

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

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

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

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

Hn. *ord.* *mf*

Perc. I

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

Pno.

Hp.

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

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

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

Vc.

This musical score page contains measures 139 through 143. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bass Saxophone (Bari. Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measure 139: Flute plays a short note with 'air noise' and 'sh...' markings, followed by a rest. Bass Clarinet and Bass Saxophone play a short note with 'ppp' dynamics. Percussion I and II play a short note with 'mf' dynamics. The piano and harp are silent.

Measure 140: Flute plays a short note with 'ff' dynamics. Bass Clarinet and Bass Saxophone play a short note with 'ff' dynamics. Percussion I and II play a short note with 'mf' dynamics. The piano and harp are silent.

Measure 141: Flute plays a short note with 'sh...' and 'pppp' dynamics, followed by a rest. Bass Clarinet and Bass Saxophone play a short note with 'ff' dynamics. Percussion I and II play a short note with 'pppp' dynamics. The piano and harp are silent.

Measure 142: Flute plays a short note with 'sh...' and 'pppp' dynamics, followed by a rest. Bass Clarinet and Bass Saxophone play a short note with 'ff' dynamics. Percussion I and II play a short note with 'pppp' dynamics. The piano and harp are silent.

Measure 143: Flute plays a short note with 'sh...' and 'pppp' dynamics, followed by a rest. Bass Clarinet and Bass Saxophone play a short note with 'ff' dynamics. Percussion I and II play a short note with 'pppp' dynamics. The piano and harp are silent.

Fl. *pp* *ppp* *mf sub* (*mf*) *pppp* *pppp* *ff*

Ob. *pp* *mf*

B. Cl. *pppp* *ppp* *ff* *ff*

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

Hn. *pppp* *ff* *mf*

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

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

Pno. *pizz.* *p*

Hp. *p*

Vln. I *pppp* *p* *ppp* *ff* *ppp* *ff*

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

Vla. *ppp* *mf* *ppp* *ff* *ff* *pppp* *ff*

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

147 148 149 150

Fl.

S

2

4

3

8

4

4

air noise

sh...
pppp

ff

mp

f

air noise

sh...
pppp

ff

Ob.

S

2

4

3

8

4

4

ord.

p

f

pppp

B. Cl.

S

2

4

3

8

4

4

airy

focused

mp

mf

ff

Bari. Sax.

#45

2

4

3

8

4

4

pppp

mf

ff

Hn.

S

2

4

3

8

4

4

(mouthpiece on)
air noise

sh...
pppp

ff

sh...
pppp

ff

Perc. I

S

2

4

3

8

4

4

tip

grip

secco

mf

ff

mf

mf

ff

p

Perc. II

S

2

4

3

8

4

4

pppp

ff

pppp

ff

Pno.

S

2

4

3

8

4

4

gestopfit

ffz

gestopfit

ffz

Hp.

S

2

4

3

8

4

4

gestopfit

ffz

gestopfit

ffz

Vln. I

S

2

4

3

8

4

4

(pizz.)

p

mf

f

mf

arco trem.

ord.

mf

ff

Vln. II

S

2

4

3

8

4

4

pizz.

mf

f

arco sul D

pppp

mf

ff

Vla.

S

2

4

3

8

4

4

pizz.

f

ffz

arco senza vib.

ff senza dim.

Vc.

S

2

4

3

8

4

4

ord.

mp

mf

ff

Ped.

151

152

153

154

Fl.

4

4

frul.

p

mf

(mf)

pppp

ff

#64

8va

C

Ob.

pp

sub

ff

B. Cl.

air noise

sh...

ppp

ff

Bari. Sax.

mf

mp

Hn.

ord.

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.

[illegible]

[illegible]

Fl. (mf) *ffp* *ff* (5) 10 16 air noise sh... *ppp* *ff* 12 16 tongue ram 5 8

Ob. (8) *ff* *mf* *pp*

B. Cl. *ff*

Bari. Sax. *ff sub*

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

Perc. I tip grip secco (5) 10 16 12 16 5 8

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

Pno. *mf* Ped.

Hp. *f* *mf*

Vln. I pizz. *f* *pp* (pp) *ff* (5) 10 16 bow bridge sul D *ppp* *ff* 12 16 5 8

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

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

Vc. pizz. *ff* *mf* *p* *ff* bow bridge sul D *ppp* *ff* 169

167 168 170

Fl.

U

58

34

1216

38

616

air noise

sh...
pppp

ff

mf

pp

ord.

mf

pp

Ob.

B. Cl.

f

f

f

f

Bari. Sax.

f

f

f

f

Hn.

mf

pp

Perc. I

U

58

34

1216

38

616

tip

grip

secco

mf

ff

mf

p

mf

ff

p

Perc. II

air noise

ppp < *ff*

like two ricochets

6

6

6

mf

ppp

Pno.

pizz.

f

pizz.

Hp.

*sf**ffz*

Vln. I

U

58

34

1216

38

616

ord.

sul pont.

ord., senza vib.

mf

ppp

ppp senza cresc.

Vln. II

pizz.

f

arco

senza vib.

ppp senza cresc.

Vla.

pizz.

f

bow bridge
sul D

pp sub = *ff*

ppp sub senza cresc.

Vc.

legno batt.

f

bow bridge
sul D

pp sub = *ff*

ppp sub, senza cresc.

171

172

173

174

16

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

175

176

177

178

179

Fl.

3

8

12

16

6

4

3

8

(mf)

(mf)

ff

fff

Ob.

#71

8^{va}

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

12

16

6

4

3

8

secco

(mf)

p

fff

grip

tip

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

arco senza vib.

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

(mf)

ff

fff

184

185

186

Fl.

W

3

8

air noise

sh...
ppp < *ff*

4

4

ord.

mf

5

mf

frul.

ord.

Ob.

mf

mf > *ppp*

mf

B. Cl.

ff

p

mf

Bari. Sax.

ff

air noise

sh...
ppp ————— *ff*

ff

Hn.

f

mf

mf

mf > *ppp*

Perc. I

W

3

8

secco

mf

4

4

4 Toms + Bass Drum

mf

mf

Perc. II

mf

3

3

3

3

Pno.

Hp.

Vln. I

W

3

8

bow bridge
sul D

ppp < *ff*

4

4

ord.

mf

5

fp > *ppp*

Vln. II

bow bridge
sul D

ppp < *ff*

ord.

p

mf

Vla.

bow bridge
sul D

ppp < *ff*

ord.

mf

5

Vc.

bow bridge
sul D

ppp < *ff*

ord.

ff

5

ff

187

188

189

[illegible]

Fl.

X

2

4

4

air noise

3

8

9

16

4

4

mf

fff

ppp

sub

ff

Ob.

#71

8va

mf

fff

B. Cl.

#6

mf

fff

f

ff

Bari. Sax.

mf

fff

f

ff

Hn.

mf

fff

Perc. I

Bass Drum

filter sweep

grip

tip

X

2

4

4

secco

3

8

9

16

4

4

p

fff

p

mf

Perc. II

6

6

6

6

ppp

fff

air noise

pp

ff

Pno.

pizz.

pizz.

ord.

mf

Ped.

Hp.

mf

Vln. I

arco

senza vib.

X

2

4

4

3

8

9

16

4

4

mf

fff

mf

Vln. II

bow bridge

sul D

ppp

sub

ff

Vla.

sul D

ppp

sub

ff

Vc.

arco

sul A

bow bridge

sul D

ppp

sub

ff

mf

fff

ppp

sub

ff

193

194

195

196

Fl.

4

4

ppp

ff

2

4

sh...
ppp sub

ff

12

16

air noise

Ob.

4

4

ppp

ff

2

4

12

16

bend

B. Cl.

4

4

frul.
ppp sub

ff

2

4

12

16

ord.

Bari. Sax.

4

4

ff

ppp

ff

2

4

12

16

ord.

Hn.

4

4

pppp

ff

2

4

12

16

ppp

Perc. I

4

4

grip

ppp

ff

2

4

12

16

tip

Perc. II

4

4

ppp

fff

2

4

12

16

air noise

Pno.

4

4

2

4

12

16

mf

Ped.

5

Hp.

4

4

2

4

12

16

mf

Vln. I

4

4

(tr)
(mf)

ff

2

4

12

16

(tr)

Vln. II

4

4

ord., senza vib.
pp senza cresc.

2

4

bow bridge
sul D
(pp)

ff

12

16

pp

Vla.

4

4

ord.
ppp

ff

2

4

sul D
pp sub

ff

12

16

pp sub

Vc.

4

4

ord.
mf senza dim.

2

4

bow bridge
sul D
pp sub

ff

12

16

pp sub

Fl.

12

16

3

8

5

8

4

4

3

4

ord.

mf

ff

air noise

pp *sub*

ff

$mf > pp$

Ob.

mf

ff

bend

$mf > pp$

B. Cl.

ord.

mf

f

frul.

pp *sub, senza cresc.*

pp

p

mf

Bari. Sax.

slap

mf

f

(f)

ord.

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

air noise

ppp

ff

Perc. II

6

3

ppp

ff

ppp

ff

Pno.

mf

f

mf

Hp.

mf

Vln. I

12

16

3

8

5

8

4

4

3

4

mf

ff

pp *sub* $< ff$

mf

Vln. II

ord.

pp *senza cresc.*

ord.

pp *sub* $< ff$

pizz.

mf

Vla.

ord.

ppp

ff

ord.

pp *sub* $< ff$

pizz.

mf

Vc.

pp *senza cresc.*

ord.

pp *sub* $< ff$

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.

5

ord.

ppp

ff

5

mf

Vla.

arco

5

mf

pppp

mf > p

ppp

ff

Vc.

pizz.

3

ff

p

senza vib.

ff senza dim.

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

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* *8^{va} 3*

Hp. *3*

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

Vln. II *ppp* *(ppp)* *ff* *ord.* *pppp* *f* *ppp* *ff*

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

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

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

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

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

Hp. 3 *f* 3

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

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

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

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

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*

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

Hp. *3* *3*

Vln. I *pizz.* *mf* *3* *(pizz)* *ff* *bow bridge sul D* *ppp* *ff* *ord. → overpressure* *3* *mf sub* *ff* *mf* *ff*

Vln. II *arco* *pp senza creac.* *bow bridge sul D* *(pp)* *ff* *ord.* *5* *ff*

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

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

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

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

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

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

Hn. *f* *ppp* *mf* *(mf)* *f* *ff* *p* *f* *mf* *ff* *mf* *f*

Perc. I

Perc. II

Pno. *f*

Hp.

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

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

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

Vc. *f* *(f)* *ppp* *pp senza cresc.* *pp senza cresc.* *mf* *ff* *mf* *ff*

[illegible]

The musical score for "The Great Wall" by John Williams is presented in a standard orchestral format. The score begins with a 6/16 time signature and transitions to 2/4 at the end. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Baritone Saxophone (Bari. Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is marked with various dynamics (pp, ff, mf, p, mp, f, ppp) and performance instructions (air noise, pizz., bend, frul., slap, grip, tip, secco, bow bridge sul D, ord.). The score is divided into measures by vertical bar lines, with time signature changes indicated by large numbers 6/16 and 2/4.

63

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

Ob. *mf* *fff*

B. Cl. *f* *p* *ff*

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

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

Perc. I *p* *pp*

Perc. II *ppp* *ff*

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

Hp. *f* *(f)*

Vln. I *pp senza cresc.* *legno batt.* *arco, senza vib.* *mf* *ff*

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

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

Vc. *pizz.* *ff* *sul A arco* *mf* *ff*

242

Fl.

2
4

4

air noise
sh...
ppp

ff

sh...
ppp

ff

7
16

Ob.

B. Cl.

pp

ff

Bari. Sax.

slap

pp

ff

Hn.

(mouthpiece on)
air noise
sh...
ppp

ff

Perc. I

2
4

4

grip

pp

tip

ff

7
16

Perc. II

air noise
ppp

ff

ppp

ff

Pno.

mf

f

ff

8va

3

5

8vb

loco

8vb

Ped.

5

Hp.

mf

f

ff

Vln. I

2
4

4

bow bridge
sul D
ppp

ff

(sul D)
ppp

ff

7
16

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

66

This musical score page contains measures 71 through 74. It features staves for Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Baritone Saxophone (Bari. Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The score includes various musical notations such as notes, rests, dynamics (p, mf, fff, pppp), articulation marks (accents, slurs), and performance instructions like "ord.", "ord., senza vib.", and "sul A". Measure numbers 7, 16, 71, and 74 are prominently displayed at the beginning of their respective staves.

[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' and '4' in a large font at the top right. The tempo is marked as '99' (beats per minute) with a quarter note symbol. The key signature is one flat (B-flat), indicated by a flat symbol on the first line of the Piano and Harp staves.

Perc. I: The first staff features a continuous rhythmic pattern of eighth notes, marked with a 'p' (piano) dynamic and a 'sub' (subliminal) instruction. The pattern is repeated across the entire duration.

Perc. II: The second staff features a rhythmic pattern of eighth notes, marked with a 'p' (piano) dynamic and a 'sub' (subliminal) instruction. The pattern is repeated across the entire duration.

Pno.: The third staff features a piano part. The first two measures are marked with a 'fff' (fortissimo) dynamic. The third measure is marked with a 'mf' (mezzo-forte) dynamic. The piano part is written in a simple, rhythmic style.

Hp.: The fourth staff features a harp part. The first two measures are marked with a 'mf' (mezzo-forte) dynamic. The harp part is written in a simple, rhythmic style.

Other markings: The score includes various musical notations such as notes, rests, and dynamic markings. There is also a 'Pcd.' (Pedal) marking at the bottom left, indicating a pedal point.

C1

($\text{♩} = \text{♩}$) = 99

Vln. I

Vln. II

Vla.

Vc.

bow bridge
sul G

ppp *ff*

bow bridge
sul G

ppp *ff*

bow bridge
sul G

ppp *ff*

bow bridge
sul G

ppp *ff*

3/4

256

This musical score is for a section titled "D1" from a larger work. It features a variety of instruments including woodwinds (Flute, Oboe, Bass Clarinet, Baritone Saxophone, Horn), percussion (Percussion I and II), piano, harp, and a string quartet (Violin I, Violin II, Viola, Violoncello). The score is divided into four measures, with the first measure containing complex rhythmic patterns and articulations. The second measure is marked with a "D1" box and a "2/4" time signature. The third measure is marked with a "3/4" time signature. The fourth measure is marked with a "12/16" time signature. The score includes dynamic markings such as *mf* (mezzo-forte), *ppp* (pianissimo), and *ff* (fortissimo), as well as articulations like accents, slurs, and breath marks. The woodwinds and strings play a prominent role in the first measure, while the percussion and piano provide a rhythmic and harmonic foundation. The harp plays a delicate, arpeggiated figure in the second measure. The string quartet enters in the third measure, playing a sustained, harmonic line. The score concludes in the fourth measure with a final chord and a fermata.

71

12

16

4

4

(3)

(3)

(3)

(3)

(3)

12

16

4

4

4

(3)

(3)

(3)

(3)

(3)

12

16

4

4

4

(3)

(3)

(3)

(3)

(3)

12

16

4

4

4

(3)

(3)

(3)

(3)

(3)

12

16

4

4

4

(3)

(3)

(3)

(3)

(3)

12

16

4

4

4

(3)

(3)

(3)

(3)

(3)

12

16

4

4

4

(3)

(3)

(3)

(3)

(3)

12

16

4

4

4

(3)

(3)

(3)

(3)

(3)

12

16

4

4

4

(3)

(3)

(3)

(3)

(3)

12

16

4

4

4

(3)

(3)

(3)

(3)

(3)

12

16

4

4

4

(3)

(3)

(3)

(3)

(3)

12

16

4

4

4

(3)

(3)

(3)

(3)

(3)

12

16

4

4

4

(3)

(3)

(3)

(3)

(3)

12

16

4

4

4

(3)

(3)

(3)

(3)

(3)

12

16

4

4

4

Fl. *sh... ppp* *ff*
 Ob.
 B. Cl. *air noise sh... ppp* *ff*
 Bari. Sax. *air noise*
 Hn. *sh... ppp* *ff*
 Perc. I *sh... ppp* *ff*
 Perc. II *sh... ppp* *ff*
 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*

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)*

Ob. *mf* *(mf)*

Cl. *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 p sub*

Pno. *secco* *mf* *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

ord.

mf

Ob.

pppp mf

mf

Cl.

pppp mf

mf

Alto Sax.

slap

pppp mf

ord.

mf

Hn.

Perc. I

f

pp p sub

f

pp p sub

Perc. II

f

pp p sub

f

pp p sub

Pno.

secco

mf

mp

sfz

loco

Ped.

Hp.

mf

sfz

Vln. I

pizz.

mf

arco

mf

Vln. II

pizz.

mf

arco

mf

Vla.

pizz.

mf

arco

mf

Vc.

pizz.

mf

arco

mf

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged as follows:

- Fl. (Flute):** Treble clef, key signature of one sharp (F#). Dynamics: (mf) to ff, then pizz. (pizzicato), mf sub, f.
- Ob. (Oboe):** Treble clef, key signature of one sharp (F#). Dynamics: (mf) to ff, then mf sub, f.
- Cl. (Clarinet):** Treble clef, key signature of one sharp (F#). Dynamics: (mf) to ff, then mf sub, f.
- Alto Sax. (Alto Saxophone):** Treble clef, key signature of one sharp (F#). Dynamics: (mf) to ff, then slap, mf sub, f.
- Hn. (Horn):** Treble clef, key signature of one sharp (F#). Dynamics: - (rest).
- Perc. I (Percussion I):** Two staves. Dynamics: f, pp, p sub, f.
- Perc. II (Percussion II):** Two staves. Dynamics: f, pp, p sub, f.
- Pno. (Piano):** Grand staff (treble and bass clefs). Dynamics: sfz, sfz, mf, f.
- Hp. (Harp):** Grand staff (treble and bass clefs). Dynamics: sfz, sfz, mf, f.
- Vln. I (Violin I):** Treble clef, key signature of one sharp (F#). Dynamics: (mf) to ff, then pizz., mf sub, f.
- Vln. II (Violin II):** Treble clef, key signature of one sharp (F#). Dynamics: (mf) to ff, then pizz., mf sub, f.
- Vla. (Viola):** Alto clef, key signature of one sharp (F#). Dynamics: (mf) to ff, then pizz., mf sub, f.
- Vc. (Violoncello):** Bass clef, key signature of one sharp (F#). Dynamics: (mf) to ff, then pizz., mf sub, f.

The score includes a rehearsal mark **F1** and a time signature of **4/4**. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo), with *p* (piano) and *p sub* (pianissimo) also present. Articulation includes *pizz.* (pizzicato) and *slap*.

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

mf sub *p* *f*

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

bow bridge
sul G

pppp *ff*

Vla.

bow bridge
sul G

pppp *ff*

Vc.

bow bridge
sul G

pppp *ff*

290

291

292

293

H1

Fl.

air noise

sh...
ppp

ff

Ob.

Cl.

air noise

sh...
ppp

ff

Alto Sax.

air noise

sh...
ppp

(mouthpiece on)
air noise

ff

Hn.

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

Fl.

12

16

pizz.

ppp *pp* *p* *mp* *mf* *f* *ff* *fff*

Ob.

ppp *pp* *p* *mp* *mf* *f* *ff* *fff*

Cl.

ord.

ppp *pp* *p* *mp* *mf* *f* *ff* *fff*

Alto Sax.

slap

ppp *pp* *p* *mp* *mf* *f* *ff* *fff*

Hn.

Perc. I

12

16

f *pp* *p_{sub}* *ppp* *pp* *p* *mp* *mf* *f* *ff* *fff*

Perc. II

ppp *pp* *p* *mp* *mf* *f* *ff* *fff*

Pno.

ord., secco

ppp *pp* *p* *mp* *mf* *f* *ff* *fff*

Hp.

ppp *pp* *p* *mp* *mf* *f* *ff* *fff*

Vln. I

12

16

pizz.

ppp *pp* *p* *mp* *mf* *f* *ff* *fff*

Vln. II

pizz.

ppp *pp* *p* *mp* *mf* *f* *ff* *fff*

Vla.

pizz.

ppp *pp* *p* *mp* *mf* *f* *ff* *fff*

Vc.

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 has a five-measure fingering (5). The second measure has a five-measure fingering (5) and a crescendo from pianissimo (ppp) to forte (f). The third measure has a five-measure fingering (5) and a crescendo from pianissimo (ppp) to forte (f). The fourth measure has a five-measure fingering (5) and a crescendo from pianissimo (ppp) to forte (f).

Vln. II

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

Vla.

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

Vc.

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

[illegible]

[illegible]

The image shows a musical score for Piano (Pno.) and Harp (Hp.). The Piano part is in the upper system, and the Harp part is in the lower system. The Piano part features a series of chords and single notes, with dynamics ranging from *pp* to *f*. The Harp part features a series of chords and single notes, with dynamics ranging from *pp* to *f*. The score is written in a single system with four measures.

Violin I (Vln. I) part: Measures 1-4. The part features a melodic line with dynamic markings *ppp* and *f*, and articulation marks *V*. A *sul E* instruction is present in measure 2. Measure 3 includes a quintuplet (5).

Violin II (Vln. II) part: Measures 1-4. The part features a melodic line with dynamic markings *ppp* and *f*, and articulation marks *V*. A *sul A* instruction is present in measure 3.

Viola (Vla.) part: Measures 1-4. The part features a melodic line with dynamic markings *ppp* and *f*, and articulation marks *V*.

Violoncello (Vc.) part: Measures 1-4. The part features a melodic line with dynamic markings *ppp* and *f*, and articulation marks *V*. Measure 1 includes a quintuplet (5), measure 2 includes a triplet (3), and measure 3 includes a quintuplet (5).

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

88

K1

Fl.

Ob.

Cl.

Alto Sax.

Hn.

K1

Perc. I

Perc. II

Pno.

Hp.

K1

Vln. I

Vln. II

Vla.

Vc.

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

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

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

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

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

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

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

Pno.

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

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

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

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

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

[illegible]

[illegible]

341

M1

♩ = 84

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

Ob. *(p)*

Cl. *frul.* *pp* *ff* *ord.* *(p)*

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

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

M1

♩ = 84

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

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

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

Ped.

Hp. *(pp)* *f* *mf*

M1

♩ = 84

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

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

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

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

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

345

346

347

348

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

8vb

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.*

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.* *sul tasto* *pp*

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

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

pp senza cresc. #129 8va pp f fff

(frul.) ord. pp senza cresc. (pp) fff

pp senza cresc. pp senza cresc. (pp) fff

ff ppp ff ppp < f ppp < f ff fff

5 4 3 4 2 4 4

3 3 3 3 3 3 3 3

Ped. *

f f

ppp ff ppp < f ppp < f ff fff

pp senza cresc. ppp < f ppp < f ff fff

ff ppp ff ppp < f ppp < f ff fff

361 362 363 364

01

Fl.

44

airy

focused

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

24

34

54

Ob.

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

Cl.

(ord.)

airy

focused

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

Alto Sax.

airy

focused

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

Hn.

airy

focused

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

01

Perc. I

44

24

34

54

Perc. II

Vib.

3

3

3

pp

Senza Ped.

Pno.

ppp

ff

f

Ped.

8^{va}

Hp.

ff

pp

01

Vln. I

44

24

34

54

Vln. II

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

Vla.

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

Vc.

ppp

f

sfz > *p* < *f*

sfzp < *f*

sfzp < *f*

ffz > *p*

365

366

367

368

[illegible]

[illegible]

378

Fl.

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

Ob.

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

Cl.

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

Alto Sax.

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

Hn.

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

Perc. I

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

Perc. II

Measures 379-382 for Percussion II. Measure 379: 3/4 time, *ff*, 5th note. Measure 380: 2/4 time, *ff*, 5th note. Measure 381: 4/4 time, *ff*, 5th note. Measure 382: 3/4 time, *ff*, 5th note.

Pno.

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

Hp.

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

Vln. I

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

Vln. II

Measures 379-382 for Violin II. Measure 379: 3/4 time, rest. Measure 380: 2/4 time, rest. Measure 381: 4/4 time, *p*, 5th note. Measure 382: 3/4 time, *ord.*, 5th note.

Vla.

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

Vc.

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

[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

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

arco
3
ff

pizz.
ff

3
ff

prepare artino
practice mute

Vln. II

(pizz.)
ff

3
ff

prepare artino
practice mute

Vla.

arco
ff

3
ppp

ff

prepare artino
practice mute

Vc.

arco
ff

5
ppp

ff

prepare artino
practice mute

4''

4''

4''

S1

S1

S1

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

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

The score features various musical notations, including notes, rests, dynamics (ppp, ff), and articulations (accents, slurs). The percussion parts (Perc. I and II) show complex rhythmic patterns, while the string parts (Vln. I, Vln. II, Vla., Vc.) feature intricate melodic lines with dynamic markings and articulations. The woodwind and brass parts (Fl., Ob., Cl., Alto Sax., Hn.) 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.

406

407

408

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

[illegible]

U1

Fl.

Ob.

Cl.

Alto Sax.

Hn.

U1

Perc. I

Perc. II

Pno.

Hp.

U1

Vln. I

Vln. II

Vla.

Vc.

[illegible]

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.

V1

V1

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.

438

439

24

W1

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

#1

B \flat ₄

F

mf *senza cresc.*

mp

f

ff

pp *senza cresc.*

frul.

pp *senza cresc.*

W1

2

4

3

8

4

4

p

ff

Mba.

secco

p

f

ff^z

Vib.

secco

p

f

ff^z

Ped.

mf

Ped.

mf

W1

senza sord.
sul pont.

mf *senza cresc.*

senza sord.

mf *senza cresc.*

senza sord.

pp *senza cresc.*

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*

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*

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

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

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

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

[illegible]

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

462

463

464

[illegible]

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*

[illegible]

This musical score is for the first three measures of 'The Firebird' by Igor Stravinsky. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Baritone Saxophone (Bari. Sax.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score is written in 2/4 time. The key signature has one sharp (F#). The first measure contains a quintuplet of eighth notes in the woodwinds and strings, and a triplet of eighth notes in the percussion. The second measure continues the quintuplet and triplet patterns. The third measure features a triplet of eighth notes in the woodwinds and strings, and a triplet of eighth notes in the percussion.

The dynamic markings are as follows:

- Flute: *ppp*, *f*, *ppp*, *f*, *ppp*, *f*, *ppp*, *f*
- Oboe: *ppp*, *f*, *ppp*, *f*, *ppp*, *f*, *ppp*, *f*
- Bass Clarinet: *ppp*, *f*, *ppp*, *f*, *ppp*, *f*
- Baritone Saxophone: *f*, *ppp*, *f*
- Horn: *ppp*, *f*, *ppp*, *f*, *ppp*, *f*
- Percussion I: *p*, *mp*, *mf*, *f*, *pp*, *p*, *mp*, *mf*, *f*, *pp*, *p*, *mp*, *mf*, *f*, *pp*
- Percussion II: *f*, *pp*, *p*, *mp*, *mf*, *f*, *pp*, *p*, *mp*, *mf*
- Piano: *f*, *pp*, *p*, *mp*, *mf*
- Harp: *f*, *pp*, *p*, *mp*, *mf*
- Violin I: *f*, *ppp*, *f*
- Violin II: *f*, *ppp*, *f*
- Viola: *f*, *ppp*, *f*
- Violoncello: *ppp*, *f*, *ppp*

Fl.

ppp

f

7"

3

4

p sub

ppp

ff

2

4

4

Ob.

ppp

f

7"

3

4

p sub

ppp

ff

2

4

4

B. Cl.

ppp

ff

2

4

4

Bari. Sax.

ppp

f

7"

3

4

p sub

ppp

ff

2

4

4

Hn.

ppp

ff

2

4

4

Perc. I

p

mp

mf

f

pp

7"

3

4

f

2

4

4

Perc. II

f

mp

mf

f

7"

3

4

f

2

4

4

Pno.

ff

7"

3

4

f

2

4

4

Hp.

f

ff

7"

3

4

f

2

4

4

Vln. I

(mf)

f

gliss.

7"

3

4

p sub

ppp

ff

2

4

4

Vln. II

(mf)

f

gliss.

pizz.

arco

7"

3

4

p sub

ppp

ff

2

4

4

Vla.

(mf)

f

7"

3

4

p sub

ppp

ff

2

4

4

Vc.

f

7"

3

4

p sub

ppp

f

2

4

4

[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

mf

ff

mf

ff

Ob.

(ord.)

frul.

pppp *sub*

fff

mf

ff

mf

ff

B. Cl.

(ord.)

frul.

pppp *sub*

fff

mf

ff

mf

ff

Bari. Sax.

(ord.)

frul.

pppp *sub*

fff

mf

ff

mf

ff

Hn.

(ord.)

frul.

pppp *sub*

fff

mf

ff

mf

ff

Perc. I

mf

Perc. II

mf

Pno.

ff *sub*

mf

8vb

Ped.

Ped.

*

*

Hp.

Vln. I

(ord.)

overpressure

pppp *sub*

fff

mf

ff

mf

ff

Vln. II

(ord.)

overpressure

pppp *sub*

fff

mf

ff

mf

ff

Vla.

circular bowing

mask

ord.

pppp *sub*

mf

(mf) senza cresc.

Vc.

(ord.)

overpressure

pppp *sub*

fff

500

501

502

503

504

505

143

B2

Fl.

mf *ff* *mf* *ff*

Ob.

mf *ff* *mf* *ff*

B. Cl.

mf *ff* *mf* *ff*

Bari. Sax.

mf *ff* *mf* *ff*

Hn.

mf *ff* *mf* *ff*

B2

Perc. I

Perc. II

Pno.

Ped. *mf*

Hp.

mf

B2

Vln. I

mf *ff* *mf* *ff*

Vln. II

mf *ff* *mf* *ff*

Vla.

(mf) *ff* *mf*

Vc.

mf *ff*

circular bowing

[illegible]

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

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

Ped.

= p

pppp