

Felipe Lara

Chambered Spirals

Chambered Spirals

for large ensemble

commissioned by Johns Hopkins University (Catalyst Award)

Dedicated to Johanna Breton Mendez

Felipe Lara (2020)

b. 1979

Flute

Oboe

Clarinet in B♭

Baritone Saxophone

Horn in F

Percussion I

Percussion II

Piano

Harp

Violin I

Violin II

Viola

Violoncello

Tempo: ♩ = 52

Rehearsal Markers: 1, 2, 3, 4, 5

Dynamic markings: *pp*, *p*, *pppp*, *f*, *mf*, *ff*, *ppp*, *fff*, *sim.*

Performance instructions:

- Flute: *pizz.*, *f*
- Oboe: *pp*, *p*, *pppp*
- Clarinet in B♭: *pp*, *p*, *pppp*, *f*, *slap*
- Baritone Saxophone: *pp*, *p*, *pppp*, *f*, *slap*
- Horn in F: *pp*, *p*, *pppp*, *f*, *slap*
- Percussion I: *pp*, *Inside Piano*, *Low palm thunder sound board*, *Thunder sound*, *Short strings behind bridge pins scrape with nails or soft guitar pick*, *Metal stress bar Hard mallet*
- Percussion II: *pp*, *mf*, *3*, *6*, *(mf)*
- Piano: *f*, *Inside piano*, *Palm attack on lower strings; Thunder sound*, *8^{va}*, *pizz.*, *p*, *f*, *sim.*, *8^{va}*, *Ped.*
- Harp: *f*, *Palm attack on lower strings; Thunder sound*, *8^{va}*, *p*, *Short strings behind bridge pins scrape with nails or soft guitar pick*, *3*, *mf*, *3*, *sfz*
- Violin I: *ppp*, *con sord. (Artino practice mute)*, *fff*, *mf*, *blend with winds*, *fff*, *pppp*, *ppp*
- Violin II: *ppp*, *con sord. (Artino practice mute)*, *fff*, *mf*, *blend with winds*, *fff*, *pppp*, *ppp*
- Viola: *ppp*, *con sord. (Artino practice mute)*, *fff*, *mf*, *blend with winds*, *fff*, *pppp*, *ppp*
- Violoncello: *ppp*, *con sord. (Artino practice mute)*, *fff*, *mf*, *blend with winds*, *fff*, *pppp*, *ppp*

Fl.

44

34

24

44

air noise (no pitch)
ppp — *ff*

Ob.

44

34

24

44

air noise (no pitch)
ppp — *ff*

Cl.

44

34

24

44

air noise (no pitch)
ppp — *ff*

B. Sx.

44

34

24

44

air noise (no pitch)
ppp — *ff*

Hn.

Remove mouthpiece

44

34

24

44

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

Perc. I

44

34

Tamtam
arco

24

44

ppp < *ff*

Perc. II

44

34

bowed

24

44

8^{rb}...
pppp — *ff*

Pno.

ord.
mp

(ord.)
mp

5

3

5

5

Ped.

8^{rb}...

Hp.

ord.
mp

5

5

3

Vln. I

44

34

24

44

ff
ppp < *ff*
ppp — *ff*
ppp — *ff*

sul tasto
circular bowing
sul pont.

pp — *ff*

Vln. II

44

34

24

44

ff
ppp — *ff*
ppp — *ff*

sul tasto
circular bowing
sul pont.

pp — *ff*

Vla.

44

34

24

44

ff
ppp — *ff*
ppp — *ff*

sul tasto
circular bowing
sul pont.

pp — *ff*

Vc.

44

34

24

44

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

sul tasto
circular bowing
sul pont.

pp — *ff*

6

7

8

9

Fl.

44

54

34

24

ord.

pp

p

(p)

$pppp$

Ob.

pp

p

(p)

$pppp$

Cl.

ord.

pp

p

(p)

$pppp$

B. Sx.

ord.

pp

p

(p)

$pppp$

Hn.

Reinsert mouthpiece

ord.

pp

p

(p)

$pppp$

Perc. I

B.D.

44

54

34

24

pp

Perc. II

Low palm thunder sound board

f

Short strings behind bridge pins

3

3

Pno.

f

8^{rb}

pizz.

p

(pizz.)

mp

8^{rb}

Hp.

f

8^{rb}

p

mp

behind bridge pins scrape

mf

3

6

Vln. I

44

54

34

24

ord.

ppp

ff

ppp

ff

mf

f

$pppp$

Vln. II

ord.

ppp

ff

ppp

ff

mf

f

$pppp$

Vla.

ord.

ppp

ff

ppp

ff

mf

f

$pppp$

Vc.

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*

Fl.

5

4

ord.

3

6

(♩)

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

Hn.

ord.

3

6

pp

mp

ppp

f

Perc. I

5

4

3

4

2

4

4

4

Perc. II

mf

f

Pno.

f

3

6

8^{vb}

Hp.

mf

Vln. I

5

4

"mf"

3

6

"ff"

ppp

3

4

2

4

ppp

4

4

Vln. II

"mf"

3

6

"ff"

ppp

ppp

Vla.

"mf"

3

6

"ff"

ppp

ppp

Vc.

"mf"

3

6

"ff"

ppp

ppp

21

22

23

This musical score is for a 12-measure excerpt from 'The Great Wall' by John Adams. The score is written for a large ensemble, including 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.). The time signature changes from 3/4 to 2/4 and back to 3/4. The score features complex rhythmic patterns, including triplets, sextuplets, and various rests. Dynamics range from ppp (pianississimo) to ff (fortissimo). The Percussion I part includes a 'Tamtam arco' section and a 'B.D.' (Bass Drum) section. The Percussion II part includes a 'bowed' section and a 'Cast iron' section. The Piano part includes a '(8)loco' section and a 'loco' section. The Harp part includes a '7' section and a '5' section. The Violin I part includes a '7' section and a '5:4' section. The Violin II part includes a '5' section and a '7' section. The Viola part includes a '5' section and a '3' section. The Violoncello part includes a '3' section and a '5:4' section.

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ord.

pp

mf

(mf)

ppp

Metal stress bar

Select 5 resonant harmonics/multiphonics on the A string

#1

8^{vb}

8^{vb}

30

31

32

33

34

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

35

36

37

38

[illegible]

3

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ord.

air

focused

bend

frul.

ord.

(21 attacks)

(13 attacks)

(8 attacks)

#2

#3

#4

8vb

senza vib.

senza vib.

44

45

46

47

Fl.

tongue ram

Ob.

Cl.

B. Sx.

slap

Hn.

Popping sound
Palm smack on mouthpiece (or other equivalent sounding technique)

Perc. I

dampen Tam-tam

Guiro

Perc. II

Short strings behind bridge pins

Pno.

scrape
credit card or similar on tuning pegs

Hp.

Vln. I

ricochet

Vln. II

ricochet

Vla.

ricochet

Vc.

ricochet

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

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

ff > *pp* *ff* > *pp* *f* > *pp* *ff* > *pp*

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

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

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

f > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp*

f > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp*

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

Enjoy Ebow 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.

5 woodblocks

mf

pp

p

mp

mf

pp

p

mp

4 toms + Bass drum

5 Roto toms or 3 plus bongos

mf

pp

p

mp

mf

mf

pp

p

mp

mf

mf

pp

p

mp

5 Temple blocks

(Ebow)

(Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

pppp

ff

pp

pppp

ff

pp

pppp

ff

pp

pppp

ff

pp

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

5/4

5/4

mf

(mf)

pp

p

mp

mf

To Marimba

mf

(mf)

pp

p

mp

mf

(mf)

pp

p

mp

mf

Remove Ebows (l.v.)

(Ped.)

pppp

ff

pppp

ff

pppp

ff

pppp

ff

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

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

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

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

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

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

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

Pno. mf Ped.

Hp. mf

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

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

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

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

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

Ob. *pppp*

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

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

Hn. (focused) → airy *(p)* *pppp*

Perc. I

Perc. II (arco) *ppp* < *mp* Ped. →

Pno. 3 5 5 5 3 5 8^{vb} loco 5 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* *ppp* *ff*

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

Ob. *p* *pppp*

Cl. (airy) *pppp*

A. Sx.

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

Perc. I (prepared) *mf*

Perc. II *ppp* *mf*
Pcd. →

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

Hp.

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

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

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

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

(airy) frul.

Fl. *pppp* *p* *pppp*

Ob. *pppp*

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

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

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

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

Perc. II *pp* *mp* *ppp* *mf*
Pcd. →

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

Hp. 5 8va 5 loco

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

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

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

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

82 83 84 85

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

Perc. I (prepared) *mf*

Perc. II

Pno. *8va* *loco*

Hp. *3* *5* *3*

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* *ff*

[illegible]

[illegible]

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

Ob. *sempre legato* *pppp*

Cl. *(airy)*

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

Hn. *airy* *pppp*

Perc. I *(prepared)*
(mallets between D, E, and F#, G#) *mf*

Perc. II *ppp* *mp*
Ped. *→*

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

Hp. *5* *3* *5*

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

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

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

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

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

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

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

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

Hn.

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

Perc. II *ppp* < *mf* Ped. →

Pno.

Hp.

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

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

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

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

Fl. airy

Ob.

Cl.

A. Sx. airy

Hn.

Perc. I (prepared) remove all preparation

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

106 107 108 109

[illegible]

Fl.

Ob.

B. Cl.

A. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

2/4

4/4

5/8

4/4

frul.

mf

(mf)

pppp

ord.

sfz (f)

mf

pppp

to Baritone Sax

Baritone Saxophone

Remove mouthpiece

Reinsert mouthpiece

air noise

sh...

ppp

fff

air noise

sh...

p

ff

air noise

sh...

p

ff

(mouthpiece off)

air noise

sh...

ppp

ff

(marimba)

pp

pizz.

mf

(pizz.)

p

mp

ffz

via sord

via sord

via sord

via sord

ff

ppp

ff

ppp

ff

ff

ppp

ppp

ff

ppp

ff

115

116

117

118

[illegible]

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

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

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

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

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

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

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

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

Ped.

Hp.

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

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

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

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

123 124 125 126

34

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

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

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

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

Hn. *pppp* *ff*

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

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

Pno. *(mf)*

Hp.

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

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

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

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

127 128 129 130

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

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

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

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

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

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

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

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

Pcd.

Hp. *ff* *ff*

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

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

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

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

131 132 133 134

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

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

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

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

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

Perc. I

Perc. II *ppp mf_{sub}* *(mf)* *ppp mf_{sub}* *(mf)* *ppp mf_{sub}*

Pno.

Hp.

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

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

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

Vc.

37

Fl.

34

air noise

pppp

ff

58

38

pppp

ff

58

pppp

ff

44

Ob.

B. Cl.

ppp

ord.

ff

ff

Bari. Sax.

slap

ff

ff

Hn.

(mouthpiece off)
air noise

pppp

ff

pppp

ff

pppp

ff

Perc. I

34

58

tip

grip

secco

mf

ff

mf

38

58

tip

grip

secco

mf

ff

f

44

Perc. II

7

(mf)

ppp

pppp

ff

pppp

ff

Pno.

Hp.

Vln. I

34

58

pizz.

ff

38

58

pizz.

p

58

(pizz.)

mp

mf

44

Vln. II

pizz.

ff

sul D

pppp

ff

pppp

ff

Vla.

sul D

pppp

ff

sul D

pppp

ff

pppp

ff

Vc.

sul D

pppp

ff

sul D

pppp

ff

pppp

ff

139

140

141

142

143

Fl.

4

4

airymfpppp

Ob.

mf

(mf)

pppp

B. Cl.

airyppppfrul.f

Bari. Sax.

#45

p

f

Reinsert mouthpiece

Hn.

mf

Perc. I

4

4

Perc. II

mf

(mf)

ppp

mf sub

(mf)

ppp

mf sub

(mf)

ppp

mf sub

Pno.

ffz

mp

mf

f

ff

ff

ff

Ped.

Hp.

ffz

ff

ff

ff

Vln. I

4

4

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

Vln. II

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

Vla.

mf(mf)ppffpizz.

Vc.

mf(mf)(mf)pppppizz. sul D arco

fl. frul. air noise

pp ppp mf sub (mf) pppp pppp ff

Ob. pp mf

B. Cl. pppp ppp ff

Bari. Sax. p (p) pp ff

Hn. (mouthpiece on) air noise pppp ff mf pppp ff

Perc. I tip grip secco 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 pizz. ppp ff ppp 3 ppp

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

Vla. sul D ppp mf ppp ff ppp ff

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

147 148 149 150

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

Ob. *p* *f* *pppp*

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

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

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

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

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

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

Ped.

Hp. *ffz* *ffz*

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

Vln. II *pizz.* *mf* *f* *pppp* *mf* *ff*

Vla. *pizz.* *f* *ffz* *ff senza dim.*

Vc. *mp* *mf* *ff*

Fl.

4

4

frul.

p

mf

(mf)

pppp

ff

8^{va}

Ob.

#64

pp

sub

ff

B. Cl.

air noise

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

sul A
sul tasto

Vc.

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

Ob. *mf* *p* *pppp*

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

Bari. Sax. *p* *p*

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

Vln. II *p senza cresc.*

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

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

3
4

43

Fl.

air noise
pppp
ff
pizz.
sfz

Ob.

keyclick
sfz

B. Cl.

Bari. Sax.

Hn.

air noise
pppp
ff
frul.
ff
mf

Perc. I

Perc. II

Pno.

Hp.

Vln. I

bow bridge, dampen string
sul D
pppp
ff
pizz.
f
arco
ff

Vln. II

bow bridge, dampen string
sul D
pppp
ff
pizz.
f

Vla.

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

Vc.

bow bridge, dampen string
sul D
pppp
ff
pizz.
sfz
fp

ord.
p

ord.
p

ord.
p

ord.
mf senza dim.

senza vib.
pp senza cresc.

mf sub

161

162

163

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 half note G4 (mp). The Oboe plays a half note G4 (mf), with a glissando from G4 to F#4. The Bass Clarinet and Baritone Saxophone play half notes G3 (mf). The Horn plays a half note G4 (mf). Percussion I is silent. Percussion II plays a rhythmic pattern of eighth notes (mf). The Piano and Harp are silent.

Measure 165: The Flute plays a half note G4 (pppp). The Oboe plays a half note G4 (pp). The Bass Clarinet and Baritone Saxophone play half notes G3 (mf). The Horn plays a half note G4 (pppp). Percussion I is silent. Percussion II plays a rhythmic pattern of eighth notes (mf). The Piano and Harp are silent.

Measure 166: The Flute plays a half note G4 (mp), with a crescendo to mf. The Oboe plays a half note G4 (pp). The Bass Clarinet and Baritone Saxophone play half notes G3 (ff). The Horn plays a half note G4 (mf). Percussion I plays a half note G4 (mf), with a crescendo to ff, then a half note G4 (mf). Percussion II plays a rhythmic pattern of eighth notes (mf). The Piano and Harp are silent.

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

Ob.

B. Cl.

Bari. Sax.

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

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

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

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

Hp. *ffz*

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

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

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

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

47

Fl.

6
16

2
4

6
16

5
8

2
4

4
4

air noise

ppp

ff

ord.

p sub

Ob.

ord.

p

B. Cl.

f

f

ord.

p

Bari. Sax.

f

f

ord.

p

Hn.

sfz(f)

pp

air noise

ppp

ff

ord.

p sub

pppp

Perc. I

6
16

2
4

6
16

5
8

2
4

4
4

tip

mf

ff

mf

grip secco

Perc. II

ppp

ff

ppp

ff

Pno.

pizz.

f

pizz.

f

ord.

pizz.

Ped.

Hp.

f

Vln. I

6
16

2
4

6
16

5
8

2
4

4
4

sul D

ppp

ff

legno batt.

ff

arco

ppp

ff

ord.

mf

sul pont.

ppp

Vln. II

ppp

ff

(arco)

pp senza dim.

sul D

ppp

ff

pizz.

f

Vla.

ppp

ff

(arco)

mf

pp

pizz.

f

Vc.

ppp

ff

ff

sul D

pp

ff

f

175

176

177

178

179

49

This musical score page contains measures 184, 185, and 186. 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 184: Flute plays a half note G4 (mf). Oboe is silent. Bass Clarinet plays eighth notes G2, F2, E2 (mf), then eighth notes D2, C2, B1 (f), then eighth notes A1, G1, F1 (ff). Baritone Saxophone plays eighth notes G2, F2, E2 (mf), then eighth notes D2, C2, B1 (f), then eighth notes A1, G1, F1 (ff). Horn plays a half note G2 (fp). Percussion I plays a half note G2 (mf). Percussion II is silent. Piano plays a half note G2 (mf) with pizzicato. Harp is silent. Violin I plays a half note G4 (ff). Violin II plays a half note G4 (pp senza dim.). Viola plays a half note G4 (mf > ppp). Violoncello plays a half note G2 (ff).

Measure 185: Flute is silent. Oboe plays a half note G4 (p). Bass Clarinet plays a half note G2 (p), then a half note G2 (p sub). Baritone Saxophone plays a half note G2 (p), then a half note G2 (p sub). Horn plays a half note G2 (ff senza dim.). Percussion I is silent. Percussion II plays a half note G2 (ppp). Piano plays a half note G2 (pizz.). Harp plays a half note G2 (mf). Violin I plays a half note G4 (mf). Violin II plays a half note G4 (mf). Viola plays a half note G4 (mf sub). Violoncello plays a half note G2 (mf).

Measure 186: Flute is silent. Oboe plays a half note G4 (ff). Bass Clarinet plays a half note G2 (ff). Baritone Saxophone plays a half note G2 (ff). Horn plays a half note G2 (ff). Percussion I plays a half note G2 (ff). Percussion II plays a half note G2 (ff). Piano is silent. Harp is silent. Violin I plays a half note G4 (ff). Violin II plays a half note G4 (ff). Viola plays a half note G4 (ff). Violoncello plays a half note G2 (ff).

Fl. *air noise* *ppp* \leftarrow *ff* *ord.* *mf* ⁵ *frul.* *mf* *ord.*

Ob. *mf* *mf* $>$ *ppp* *mf*

B. Cl. *ff* *p* *mf*

Bari. Sax. *ff* *air noise* *ppp* \rightarrow *ff* *slap* *ff*

Hn. *air noise* *ppp* \leftarrow *ff* *brassy* *f* *ord.* *mf* *mf* $>$ *ppp*

Perc. I *secco* *mf* *4 Toms* *mf* *Bass Drum*

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

Pno.

Hp.

Vln. I *sul D* *ppp* \leftarrow *ff* *mf* *fp* $>$ *ppp*

Vln. II *sul D* *ppp* \leftarrow *ff* *p* *mf*

Vla. *sul D* *ppp* \leftarrow *ff* *mf*

Vc. *sul D* *ppp* \leftarrow *ff* *ff* ⁵ *ff*

187 188 189

51

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

Ob.

B. Cl. *f* *ff*

Bari. Sax. *mf* *ff* ord. slap ord. #49

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

Perc. I

Perc. II *ppp* *ff*

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

Hp. *p* *f* Ped.

Vln. I *mf* *ff* *ff* *p* *ff* *f* *mf* *ppp* *ppp* *ff* pizz. secco (pizz.) arco legno batt. arco ord. sul pont. legno batt.

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

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

Vc. *ff* *mf* *pp* *ff* *f* *ppp* *ff* pizz. arco secco pizz. arco secco arco sul D pizz.

190 191 192

Fl. *mf* *fff* *ppp sub* *ff* *52*

Ob. *mf* *fff*

B. Cl. *mf* *fff* *f* *ff*

Bari. Sax. *mf* *fff* *f* *ff*

Hn. *mf* *fff* *ppp sub* *ff*

Perc. I *p* *fff* *p* *mf*

Perc. II *ppp* *fff* *pp* *ff*

Pno. *pizz.* *mf* *Ped.*

Hp. *mf*

Vln. I *arco senza vib.* *mf* *fff* *mf*

Vln. II *mf sub* *fff* *ppp sub* *ff* *sul D*

Vla. *(mf)* *fff* *ppp sub* *ff* *sul D*

Vc. *arco sul A* *mf* *fff* *ppp sub* *ff* *sul D*

[illegible]

Fl.

12
16

3
8

5
8

4
4

3
4

Ob.

ord.

bend

mf

ff

pp sub

ff

mf > pp

B. Cl.

ord.

mf

f

frul.

pp sub senza cresc.

frul.

ord.

pp

p

mf

Bari. Sax.

slap

mf

f

(f)

ord.

ppp

mf

slap

p

mf

Hn.

ord.

ppp

ff

air noise

pp sub

ff

brassy

mf sub > pp

Perc. I

12
16

3
8

5
8

4
4

3
4

grip

tip

ppp

ff

secco

p

mf

Perc. II

6

3

ppp

ff

ppp < ff

Pno.

mf

f

mf

Ped.

Hp.

mf

Vln. I

12
16

3
8

5
8

4
4

3
4

(tr)

mf

ff

sul D

pp sub < ff

mf

Vln. II

pp senza cresc.

sul D

pp sub < ff

pizz.

mf

Vla.

ppp

ff

sul D

pp sub < ff

pizz.

mf

Vc.

pp senza cresc.

sul D

pp sub < ff

mf > pp

Fl. **3/4** **2/4** **2''/4**

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

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

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

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

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

Perc. II **3/4** **2/4** **2''/4**

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

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

Vln. I **3/4** **2/4** **2''/4**

Vln. II **3/4** **2/4** **2''/4**

Vla. **3/4** **2/4** **2''/4**

Vc. **3/4** **2/4** **2''/4**

frul. → ord. **mf** **mf** **pp**

bend **mf** **pp**

frul. **mf sub** **pp senza dim.**

frul. **pp sub** **f**

brassy → ord. **mf** **pp**

secco **mf** **p** **ff**

tip → grip **p** **ff**

pizz. **pp sub** **ff** **mf** **p**

ord. **pp** **ff**

ricochet **p** **mf** **pizz.**

sul D **ppp** **ff** **mf** **pp**

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

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

B. Cl. *mf* *pp* *frul.* *ord.* *bend* *frul.* *ord.* *p* > *pp* *mf* > *pp*

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

Hn. *mf* *pppp* *frul.* → *ord.* *mf* *frul.* → *ord.* *f* > *pp* *mf* > *pp*

Perc. I *mp*

Perc. II *mp*

Pno. *f* *Ped.*

Hp. *f* *f*

Vln. I *pp senza cresc.* *mf* *ppp* *p* *ppp* *3* *mf* > *pp*

Vln. II *mf* *pppp* *sul A* *ord.* *sul tast* *mf* > *p* *mf sub* > *ppp* *sul D* *ppp* *ff* *5* *mf*:

Vla. *mf* *pppp* *mf* > *p* *sul A* *ppp* *ff* *sul D*

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

57

This musical score page contains measures 57, 58, and 59. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 57 has an 'ord.' (order) instruction with a dynamic of *ppp* and an 'air noise' effect. Measure 58 has a 'sing and play' instruction with a dynamic of *mf*. Measure 59 has a 'frul.' (flute) instruction with a dynamic of *mf* and an 'ord.' instruction with a dynamic of *ppp*.
- Oboe (Ob.):** Measure 57 has a dynamic of *fp* and a '3' (triple) instruction. Measure 58 has a 'bend' instruction with a dynamic of *mf*. Measure 59 has a dynamic of *p* and a '5' (quint) instruction.
- Bass Clarinet (B. Cl.):** Measure 57 has an 'air noise' effect with a dynamic of *ppp*. Measure 58 has an 'ord.' instruction with a dynamic of *fp*. Measure 59 has a dynamic of *mf* and a '5' instruction.
- Bass Saxophone (Bari. Sax.):** Measure 57 has a dynamic of *ppp*. Measure 58 has a dynamic of *mf* and a '5' instruction. Measure 59 has a dynamic of *mf* and a '5' instruction.
- Horn (Hn.):** Measure 57 has a 'sub f' instruction. Measure 58 has an 'air noise' effect with a dynamic of *ppp* and a '5' instruction. Measure 59 has a dynamic of *mf* and a '3' instruction.
- Percussion I (Perc. I):** Measure 57 has a dynamic of *sub f*. Measure 58 has a dynamic of *ppp* and a '5' instruction. Measure 59 has a dynamic of *mf* and a '3' instruction.
- Percussion II (Perc. II):** Measure 57 has a dynamic of *sub f*. Measure 58 has a dynamic of *ppp* and a '5' instruction. Measure 59 has a dynamic of *mf* and a '3' instruction.
- Piano (Pno.):** Measure 57 has a dynamic of *ppp* and a '3' instruction. Measure 58 has a dynamic of *mf* and a '3' instruction. Measure 59 has a dynamic of *ppp* and a '3' instruction.
- Harpsichord (Hp.):** Measure 57 has a dynamic of *ppp*. Measure 58 has a dynamic of *mf* and a '3' instruction. Measure 59 has a dynamic of *ppp* and a '3' instruction.
- Violin I (Vln. I):** Measure 57 has a 'sul D' instruction with a dynamic of *ppp*. Measure 58 has a dynamic of *mf* and a '3' instruction. Measure 59 has a 'senza vib.' instruction with a dynamic of *ff* and a '3' instruction.
- Violin II (Vln. II):** Measure 57 has a dynamic of *ppp* and a 'sul D' instruction. Measure 58 has a dynamic of *pppp* and a '3' instruction. Measure 59 has a dynamic of *ff* and a 'sul D' instruction.
- Viola (Vla.):** Measure 57 has a dynamic of *ppp*. Measure 58 has a dynamic of *ff* and a '3' instruction. Measure 59 has a dynamic of *ppp* and a '3' instruction.
- Violoncello (Vc.):** Measure 57 has a dynamic of *ppp* and a '5' instruction. Measure 58 has a dynamic of *ff* and a '5' instruction. Measure 59 has a dynamic of *ppp* and a '5' instruction.

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

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

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

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

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

Perc. I

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

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

(Ped.)

Hp. *3* *3*

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

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

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

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

59

Fl.

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

Ob.

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

B. Cl.

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

Bari. Sax.

(p)

Hn.

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

Perc. I

Perc. II

3 *3* *3*

Pno.

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

Hp.

3

Vln. I

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

Vln. II

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

Vla.

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

Vc.

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

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

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

B. Cl.

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

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

Perc. I

Perc. II

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

Hp. *f* *f*

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

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

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

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

221 222 223 224

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

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

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

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

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

Perc. I

Perc. II

Pno. *f*

Hp. *f*

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

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

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

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

225 226 227 228

0.5" 62

Fl. *pp sub* *ff* *pp*

Ob. *mf sub* *ff* *f sub* *ff* *p* *ff*

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

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

Hn. *pp sub* *ff* *pp* *ff*

Perc. I

Perc. II

Pno. *gestopft* *ord.* *3* *5* *

Hp.

Vln. I *pizz.* *sffz* *mf* *ff* *mf sub* *ff* *mf sub* *ff* *mf sub* *ff* *mf sub* *ff*

Vln. II *pp* *ff*

Vla. *mf* *ff* *mf sub* *ff* *mf sub* *ff* *mf sub* *ff* *mf sub* *ff*

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

air noise

slap

ord. → brassy

gliss.

bend

3

8va

#71

#6

Bb

C

F

C

Bb

5

6

16

5

8

5

8

5

8

Fl.

5

8

pizz.

ff

3

8

ord.

mf

6

16

pp *sub* *ff*

2

4

ord.

mf *senza dim.*

3

8

bend

Ob.

♭

mf *senza dim.*

bend

p

B. Cl.

bend

pp *ff*

frul.

p

ord.

mp *f*

Bari. Sax.

ord.

mf *senza dim.*

ppp *f*

slap

mp *f*

Hn.

ord.

mf *sub* *senza dim.*

brassy

mf

air noise

pp *sub* *ff*

ord.

mf *pp*

Perc. I

5

8

tip

mf *ff* *p*

grip

pp *ff* *(mf)*

Perc. II

6

mf *ppp*

pp *ff*

Pno.

Ped.

*

Hp.

f

Vln. I

5

8

ff *mf*

3

8

mf

6

16

pp *senza cresc.*

2

4

pp *senza cresc.*

3

8

Vln. II

mf *senza dim.*

sul D

pp *ff*

pp *senza cresc.*

Vla.

pizz.

ff

arco sul D

pp *ff*

Vc.

mf

Fl. $3/8$ (mf) *senza dim* $2/4$ $4/4$ (mf) ff

Ob. $8va$ mf fff

B. Cl. p ff

Bari. Sax. p ff

Hn. pp mf ff

Perc. I $3/8$ $2/4$ $4/4$ pp $grip$

Perc. II ppp ff

Pno. $pizz.$ $(pizz)$ f

Hp. f f

Vln. I $3/8$ $2/4$ $4/4$ ff mf ff

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

Vla. $arco$ mf (mf) ff

Vc. $pizz.$ ff mf ff

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

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

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

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

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

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

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

Pno. *p*

Hp. Ped. ord. *p*

Vln. I *mf* *pp*

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

Vla. *pp* senza cresc. *mf*

Vc. senza vib. *p*

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

Ob.

B. Cl. *pp* *ff*

Bari. Sax. *pp* *ff*

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

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

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

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

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

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

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

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

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

6
(♩ = ♪) ♩ = 99

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

air noise

ppp

ff

68

6-
(♩ = ♪) ♩ = 99

Perc. I

p sub

Perc. II

p sub

Pno.

fff

8^{vb} Ped.

Hp.

6-
(♩ = ♩) ♩ = 99

Vln. I

Vln. II

Vla.

Vc.

sul G

ppp

ff

sul G

ppp

ff

sul G

ppp

ff

sul G

ppp

ff

[illegible]

[illegible]

[illegible]

[illegible]

This musical score is for the piece "The Great Wall" by John Williams. It is written in 4/4 time and features a variety of instruments. The score is divided into four measures. The first measure shows the initial entry of the woodwinds and percussion. The second measure introduces the strings and the piano and harp. The third and fourth measures show the instruments playing in a more complex, rhythmic pattern. The score includes dynamic markings such as *ppp* (pianissimo) and *ff* (fortissimo), as well as articulation marks like accents and slurs. The instruments listed are 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.).

[illegible]

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

to B♭ Clarinet

to Alto Sax

5 Wood Blocks

4 Toms + Bass Drum

5 Roto Toms

5 Temple Blocks

8^{vb}

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

Ob. *mf* *(mf)*

Cl. *B♭ Clarinet* *mf* *(mf)*

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

Hn.

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

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

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

Ped.

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

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

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

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

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

Fl.

pizz.

pppp mf

mf

ord.

Ob.

pppp mf

mf

Cl.

pppp mf

mf

Alto Sax.

slap

pppp mf

ord.

mf

Hn.

Perc. I

f

pp p sub

f

pp p sub

Perc. II

f

pp p sub

f

pp p sub

Pno.

secco

mf

mp

sfz

loco

8^{vb} Ped.

Hp.

mf

sfz

Vln. I

pizz.

mf

arco

mf

Vln. II

pizz.

mf

arco

mf

Vla.

pizz.

mf

arco

mf

Vc.

pizz.

mf

arco

mf

[illegible]

78

pizz.

mf *sub* *f*

slap

mf *sub* *f*

pp *p* *sub* *f*

secco

mf *f*

pizz.

mf *sub* *f*

pizz.

mf *sub* *f*

pizz.

mf *sub* *f*

Fl.

ord.

4

4

mf

2

4

12

16

2

4

4

4

pizz.

mf sub

ff

Ob.

4

4

mf

2

4

12

16

2

4

4

4

mf sub

ff

Cl.

4

4

mf

2

4

12

16

2

4

4

4

mf sub

ff

Alto Sax.

ord.

4

4

mf

2

4

12

16

2

4

4

4

slap

mf sub

ff

Hn.

4

4

2

4

12

16

2

4

4

4

air noise

ppp

ff

Perc. I

4

4

5

5

5

f

pp

p sub

2

4

12

16

2

4

4

4

Perc. II

4

4

3

3

3

f

pp

2

4

12

16

2

4

4

4

pp

p sub

Pno.

sfz

Ped.

2

4

12

16

2

4

4

4

secco

mf

ff

Hp.

sfz

sfz

2

4

12

16

2

4

4

4

mf

ff

Vln. I

arco

4

4

mf

2

4

12

16

2

4

4

4

pizz.

mf sub

ff

Vln. II

arco

4

4

mf

2

4

12

16

2

4

4

4

pizz.

mf sub

ff

Vla.

arco

4

4

mf

2

4

12

16

2

4

4

4

pizz.

mf sub

ff

Vc.

arco

4

4

mf

2

4

12

16

2

4

4

4

pizz.

mf sub

ff

286

287

288

289

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ord.

8va

frul.

slap

gestopft secco

pp

f

mf

ff

pp sub

p

mp

ffz

3

4

294

295

296

297

Fl. *air noise*
ppp *ff*

Ob.

Cl. *air noise*
ppp *ff*

Alto Sax. *air noise*
ppp *ff*

Hn. *air noise*
ppp *ff*

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

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

Pno.

Hp.

Vln. I *air*
ppp *ff*

Vln. II *air*
ppp *ff*

Vla. *air*
ppp *ff*

Vc. *air*
ppp *ff*

The image displays a musical score for Percussion I and II, spanning measures 12 and 16. The score is written for two percussionists, each with two staves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings (ppp, pp, p, mp, mf, f, ff, fff) and articulation marks (pizz., slap). The score is divided into two systems, with measures 12 and 16 marked at the beginning of each system. The dynamics range from ppp (pianissimo) to fff (fortissimo).

[illegible]

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

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

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

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

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

Perc. I

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

Pno.

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

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

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

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

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

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

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

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

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

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

Perc. I *f* *pp*

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

Pno. *f*

Hp. *pp* *f_{sub}* *f*

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

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

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

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

317 318 319 320

[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*

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

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

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

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

Perc. II *f* 5 3 5

Pno.

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

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

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

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

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

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

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

f

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

pp *ff*

p *ff*

pp *f*

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

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

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

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including 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 Cello (Vc.).

The score is divided into measures, with dynamic markings (e.g., *mf*, *f*, *ff*, *ppp*) and articulation (e.g., accents, slurs) indicating the performance style. The percussion section includes specific instructions for wood blocks, toms, and temple blocks.

On the right side of the page, there is a large, stylized number "12" and "16", which likely refers to the measure numbers or the page number. The page number "92" is visible in the top right corner.

This page of a musical score, likely for a symphony, covers measures 12 through 16. The score is written for a large ensemble, including woodwinds, brass, percussion, piano, harp, and strings. The time signature is 12/16, and the key signature has one sharp (F#). The score is divided into three systems, each with a dynamic marking (fff, f, mp, pp) and a measure number (12, 16, 5).

The instruments and their parts are as follows:

- Flute (Fl.):** Measures 12-16, dynamics: fff, f, mp, pp.
- Oboe (Ob.):** Measures 12-16, dynamics: fff, f, mp, pp.
- Clarinet (Cl.):** Measures 12-16, dynamics: fff, f, mp, pp.
- Alto Saxophone (Alto Sax.):** Measures 12-16, dynamics: fff, f, mp, pp.
- Horn (Hn.):** Measures 12-16, dynamics: fff, f, mp, pp.
- Percussion I (Perc. I):** Measures 12-16, dynamics: fff, ff, f, mp, pp.
- Percussion II (Perc. II):** Measures 12-16, dynamics: fff, ff, f, mp, pp.
- Piano (Pno.):** Measures 12-16, dynamics: fff, f, mp, pp.
- Harp (Hp.):** Measures 12-16, dynamics: fff, f, mp, pp.
- Violin I (Vln. I):** Measures 12-16, dynamics: fff, f, mp, pp.
- Violin II (Vln. II):** Measures 12-16, dynamics: fff, f, mp, pp.
- Viola (Vla.):** Measures 12-16, dynamics: fff, f, mp, pp.
- Cello (Vc.):** Measures 12-16, dynamics: fff, f, mp, pp.

Fl.

5/4

pp

ff

8va

Ob.

pp

ff

frul.

Cl.

pp

ff

Alto Sax.

pp

ff

Hn.

ord.

frul.

pp

ff

♩ = 84

pizz.

f

pizz.

p

ord.

p

slap

f

Perc. I

5/4

pp

ff

Perc. II

pp

ff

♩ = 84

ff

pp sub

p

ff

pp sub

Pno.

pp

niente

p

mf

Ped.

Hp.

pp

f

mf

Vln. I

5/4

pp

ff

Vln. II

pp

ff

Vla.

pp

ff

Vc.

pp

ff

♩ = 84

insert artino practice mute

insert artino practice mute

insert artino practice mute

insert artino practice mute

[illegible]

Fl.

Musical staff for Flute (Fl.). It begins with a half note G4 (marked *f*), followed by a quarter rest. At measure 349, the time signature changes to 3/4. At measure 350, it changes to 2/4. At measure 351, it changes to 4/4. The staff is empty for the remainder of the page.

Ob.

Musical staff for Oboe (Ob.). It begins with a half note G4 (marked *p*), followed by a quarter rest. The staff is empty for the remainder of the page.

Cl.

Musical staff for Clarinet (Cl.). It begins with a half note G4 (marked *p*), followed by a quarter rest. The staff is empty for the remainder of the page.

Alto Sax.

Musical staff for Alto Saxophone (Alto Sax.). It begins with a half note G4 (marked *f*), followed by a quarter rest. The staff is empty for the remainder of the page.

Hn.

Musical staff for Horn (Hn.). The staff is empty for the remainder of the page.

Perc. I

Musical staff for Percussion I (Perc. I). It features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and quintuplets. Dynamics include *mf*, *p*, and *mf*. Time signature changes occur at measures 349, 350, and 351.

Perc. II

Musical staff for Percussion II (Perc. II). It features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and quintuplets. Dynamics include *mf*, *p*, and *mf*. Time signature changes occur at measures 349, 350, and 351.

Pno.

Musical staff for Piano (Pno.). It begins with a half note G4 (marked *p*), followed by a quarter rest. At measure 349, it changes to a half note G4 (marked *mf*). The right hand continues with a half note G4, followed by a quarter rest. The left hand has a half note G4, followed by a quarter rest. At measure 350, the left hand has a half note G4, followed by a quarter rest. The right hand has a half note G4, followed by a quarter rest. At measure 351, the right hand has a half note G4, followed by a quarter rest. The left hand has a half note G4, followed by a quarter rest. At measure 352, the right hand has a half note G4, followed by a quarter rest. The left hand has a half note G4, followed by a quarter rest.

Hp.

Musical staff for Harp (Hp.). It begins with a half note G4 (marked *f*), followed by a quarter rest. At measure 349, it changes to a half note G4 (marked *mf*). The right hand continues with a half note G4, followed by a quarter rest. The left hand has a half note G4, followed by a quarter rest. At measure 350, the right hand has a half note G4, followed by a quarter rest. The left hand has a half note G4, followed by a quarter rest. At measure 351, the right hand has a half note G4, followed by a quarter rest. The left hand has a half note G4, followed by a quarter rest. At measure 352, the right hand has a half note G4, followed by a quarter rest. The left hand has a half note G4, followed by a quarter rest.

Vln. I

Musical staff for Violin I (Vln. I). It begins with a half note G4 (marked *ppp*), followed by a quarter rest. At measure 349, it changes to a half note G4 (marked *ff*). The staff is empty for the remainder of the page.

Vln. II

Musical staff for Violin II (Vln. II). It begins with a half note G4 (marked *ppp*), followed by a quarter rest. At measure 349, it changes to a half note G4 (marked *ff*). The staff is empty for the remainder of the page.

Vla.

Musical staff for Viola (Vla.). It begins with a half note G4 (marked *f*), followed by a quarter rest. At measure 349, it changes to a half note G4 (marked *ff*). The staff is empty for the remainder of the page.

Vc.

Musical staff for Violoncello (Vc.). It begins with a half note G4 (marked *ppp*), followed by a quarter rest. At measure 349, it changes to a half note G4 (marked *ff*). The staff is empty for the remainder of the page.

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

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

Cl. *p* *p*

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

Hn. *ppp* *f*

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

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

Pno. *mf* *p* *f*

Hp. *f* *mf* *f*

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

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

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

Vc. *f* *ppp* *f*

ord. frul. remove E-bow

via sord.

senza sord. senza vib.

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

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

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

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

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

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

Perc. II *p* *p*

Pno. *f*

Hp. *f*

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

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

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

Vc. *pp senza cresc.* *pp*

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

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

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

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

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

Perc. I 5 4 3 2 4

Perc. II

Pno. Ped.

Hp. *f* *f*

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

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

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

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

This musical score is for the orchestral suite "The Firebird" by Igor Stravinsky. It is arranged for a full orchestra and includes the following instruments and parts:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), and Horn (Hn.). Each part includes dynamic markings such as *ppp*, *f*, *sfz*, *p*, and *ffz*, along with articulation like "airy" and "focused".
- Percussion:** Percussion I (Perc. I) and Percussion II (Perc. II). Percussion II includes a Vibraphone part with triplets and a "Senza Ped." (without pedal) instruction.
- Piano (Pno.):** Features complex rhythmic patterns in the right hand and sustained chords in the left hand, with dynamics ranging from *ppp* to *ff*.
- Harp (Hp.):** Provides harmonic support with chords and arpeggios, marked with *ff* and *pp*.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The string parts include dynamic markings like *ppp*, *f*, *sfz*, *p*, and *ffz*.

The score is written in 4/4 time, with a key signature of one flat (B-flat major or D minor). The tempo is marked "Allegretto". The score is divided into five measures, each with a different time signature: 4/4, 2/4, 3/4, and 5/4.

[illegible]

378

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

5

ff

pizz.

p

ord.

3

5

ff

p

3

5

ff

slap

5

ff

gestopft

5

p

8vb

loco

pizz.

arco

5

pizz.

arco

3

arco

p

arco

p

ord.

pizz.

5

p

Fl. *pizz.*

Ob.

Cl.

Alto Sax. *ff*

Hn. *ff* slap *ff* *bouché* *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

[illegible]

108

Fl.

2
4

4
4

ord.
v.
pizz.

Ob.

5
ff

p

Cl.

v.

Alto Sax.

slap
ord.

Hn.

open
3
p

5

con sord.

5

Perc. I

2
4

4
4

5

5

Perc. II

5

Pno.

3

gestopft
ff

5
p

Hp.

5

Vln. I

2
4

4
4

p

arco
3
ff

pizz.
ff

3
ff

prepare artino
practice mute

Vln. II

ff

arco
ff

3
ff

prepare artino
practice mute

Vla.

ff

3
ppp

ff

prepare artino
practice mute

Vc.

ff

5
ppp

ff

prepare artino
practice mute

4"

4"

4"

393

394

395

396

[illegible]

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

The musical score is divided into three measures: 400, 401, and 402. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, Horn) is mostly silent, with rests in all measures. Percussion I plays a triplet of eighth notes in measure 400 and measure 402. Percussion II plays a complex rhythmic pattern of eighth and sixteenth notes with accents in measures 400 and 401. The piano part features intricate fingerings (7, 3, 7) and dynamics (ppp, ff) in measures 400 and 401. The harp part has a melodic line with fingerings (7, 3) in measures 400 and 401. The string section (Violins I & II, Viola, Violoncello) plays a melodic line with fingerings (7, 3) and dynamics (ppp, ff) in measures 400 and 401.

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

[illegible]

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

415

416

417

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

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

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

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

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

418

419

420

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

421

422

423

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

424

425

426

Musical score for "The Firebird" by Igor Stravinsky, featuring a piano and a string quartet. The score is in 3/4 time and consists of 12 measures. The piano part is in the upper staves, and the string quartet is in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

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.

438

439

Fl. *mf senza cresc.*

Ob. *mp* *f* *ff*

Cl. *pp senza cresc.*

Alto Sax. *mp* *f* *ff*

Hn. *pp senza cresc.* frul.

Perc. I *p* *ff*

Perc. II *p* *ff*

Perc. I Marimba *p* *f* *ffz* secco

Perc. II Vibraphone *p* *f* *ffz* secco

Ped. *mf*

Ped. *mf*

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

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

Vla. *pp senza cresc.* senza sord.

Vc. *mf senza cresc.* senza sord.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

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

Perc. I

Perc. II

Pno. *mf*

Ped.

Hp. *mf*

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

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

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

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

[illegible]

[illegible]

Fl. *ff* *mf senza cresc.*

Ob. *ff* *mp* *f* *fff*

Cl. *ff* *pp senza cresc.*

Alto Sax. *ppp* *mp* *f* *fff*

Hn. *ff* frul. *pp senza cresc.*

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

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

Pno. *ff* *mf*

Hp. *mf*

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

Vln. II *ff* *mf senza cresc.*

Vla. *ff* *pp senza cresc.*

Vc. *ff* *mf senza cresc.*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

Hn. *mf* *ppp*

Perc. I 5 Wood Blocks *mp*

Perc. II 5 Temple Blocks *mp*

Pno. *mf*

Ped.

Hp. *mf*

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

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

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

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

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

462

463

464

[illegible]

[illegible]

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

bend

(mf) *ff*

(focused) *airly*

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*

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including woodwinds, brass, percussion, piano, harp, and strings. The notation includes notes, rests, dynamics (ppp, f, mp, mf), and articulation marks. There are also pink boxes with the text "New Instrument?" above some percussion staves.

The instruments listed on the left side of the score are:

- Fl.
- Ob.
- B. Cl. (Bass Clarinet)
- Bari. Sax. (Baritone Saxophone)
- Hn.
- Perc. I
- Perc. II
- Pno.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.

The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. The percussion staves (Perc. I and II) have pink boxes with the text "New Instrument?" above them.

This musical score is for the 'The Firebird' by Igor Stravinsky. It is a full orchestral score, featuring a variety of instruments. The score is written in 2/4 time and is in the key of D major. The instruments included are 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 is divided into three measures, each containing a variety of musical notation, including notes, rests, and dynamic markings. The dynamic markings range from *ppp* (pianissimo) to *f* (forte). The score is written in a standard musical notation, with a key signature of one sharp (F#) and a time signature of 2/4. The score is a full orchestral score, featuring a variety of instruments. The score is written in 2/4 time and is in the key of D major. The instruments included are 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 is divided into three measures, each containing a variety of musical notation, including notes, rests, and dynamic markings. The dynamic markings range from *ppp* (pianissimo) to *f* (forte). The score is written in a standard musical notation, with a key signature of one sharp (F#) and a time signature of 2/4.

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from the 'Introduction' to the 'Flight of the Firebird'. 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.), Horn (Hn.).
- Percussion:** Percussion I (Perc. I), Percussion II (Perc. II).
- Keyboard:** Piano (Pno.), Harp (Hp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.).

The score is written in 2/4 time and features a variety of musical notations, including dynamic markings (ppp, f, 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 continuous arpeggiated figure. The score is presented in a clean, professional layout with clear notation and a white background.

7"

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

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

B. Cl. *ppp* *ff*

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

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

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

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

Pno. *ff*

Hp. *f* *ff*

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

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

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

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

circular bowing
sul tasto
sul pont.

[illegible]

[illegible]

[illegible]

143

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

500

501

502

503

504

505

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

- Fl.** (Flute): Treble clef, dynamic markings *mf* and *ff*, crescendo and decrescendo hairpins.
- Ob.** (Oboe): Treble clef, dynamic markings *mf* and *ff*, crescendo and decrescendo hairpins.
- B. Cl.** (Bass Clarinet): Bass clef, dynamic markings *mf* and *ff*, crescendo and decrescendo hairpins.
- Bari. Sax.** (Baritone Saxophone): Bass clef, dynamic markings *mf* and *ff*, crescendo and decrescendo hairpins.
- Hn.** (Horn): Bass clef, dynamic markings *mf* and *ff*, crescendo and decrescendo hairpins.
- Perc. I** and **Perc. II** (Percussion): Snare drum and cymbal patterns with accents.
- Pno.** (Piano): Grand staff, includes a **Ped.** (Pedal) instruction.
- Hp.** (Harp): Grand staff, includes a *mf* dynamic marking and a pink hairpin.
- Vln. I** (Violin I): Treble clef, dynamic markings *mf* and *ff*, crescendo and decrescendo hairpins.
- Vln. II** (Violin II): Treble clef, dynamic markings *mf* and *ff*, crescendo and decrescendo hairpins.
- Vla.** (Viola): Alto clef, dynamic markings *(mf)*, *ff*, and *mf*, includes a **circular bowing** instruction with a wavy line.
- Vc.** (Violoncello): Bass clef, dynamic markings *mf* and *ff*, crescendo and decrescendo hairpins.

506

507

508

509

510

Fl. *mf* *fff*

Ob. *mf* *fff*

B. Cl. *mf* *fff*

Bari. Sax. *mf* *fff*

Hn. *mf* *fff*

Perc. I *(mf)*

Perc. II *(mf)*

Pno. *8^{va}* *Ped.* *secco* *prepare Ebows*

Hp.

Vln. I *mf* *fff*

Vln. II *mf* *fff* *circular bowing*

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

Vc. *mf* *fff*

The musical score for "The Great Wall" by John Williams is presented in a multi-staff format. The score begins with a 5/4 time signature, which changes to 3/4, then 2/4, and finally 4/4. The instruments included are 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 Piano part is the most detailed, featuring a prominent "Ebow" effect and a "dead stroke" marked with a cross. The score also includes a "Ped." (pedal) line and a "Remove Ebows (l.v.)" instruction. The overall structure is a single system of music, with the time signature changes occurring at specific measures.