

Never Again The Same

words by James Tate

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The musical score is for a section of 'The Firebird' by Igor Stravinsky. It features seven staves: Flute, Clarinet in Bb, Violin, Baritone, Tam-tam, Percussion, and Piano. The tempo is marked '4/4 Stately' with a metronome indication of 102. The key signature has one sharp (F#). The score includes various musical notations such as dynamics (mf, p, pp, mp, sf, n), articulation (accents, slurs, trills), and performance instructions (turn flute outwards, ord.). The Flute part has a 'turn flute outwards' instruction and a '3' marking. The Clarinet in Bb part has a '3' marking. The Violin part has a '3' marking. The Baritone part is mostly silent. The Tam-tam part has a '3' marking. The Percussion part has a '3' marking. The Piano part has a '3' marking. The score is written in a standard musical notation style with a clear layout and a professional appearance.

Fl. 

Cl. 

Vln. 

Bar. 

Perc. 

Pno. 

A $\text{♩} = 76$
Malaise

This musical score is for the piece "The Sun Sets" by John Williams, from the film "The Untouchables". The score is written for a full orchestra and a soloist, featuring the following instruments and parts:

- Flute (Fl.):** The flute part begins at measure 13 with a triplet of eighth notes (G4, A4, B4) marked *mp*. It continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (C5, B4, A4) marked *p*, and a half note (G4) marked *mf*. The part concludes with a triplet of eighth notes (G4, A4, B4) marked *mf*.
- Clarinet (Cl.):** The clarinet part enters at measure 13 with a triplet of eighth notes (G4, A4, B4) marked *p*, followed by a half note (G4) marked *mf*, and a triplet of eighth notes (G4, A4, B4) marked *p*. The part concludes with a triplet of eighth notes (G4, A4, B4) marked *mp*.
- Violin (Vln.):** The violin part begins at measure 13 with a triplet of eighth notes (G4, A4, B4) marked *mf*. It continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (C5, B4, A4) marked *p*, and a half note (G4) marked *mf*. The part concludes with a triplet of eighth notes (G4, A4, B4) marked *mf*.
- Baritone (Bar.):** The baritone part begins at measure 13 with the lyrics "sun-sets aren't sup-posed to fright - en you,". It continues with the lyrics "are_ they?__" and concludes with the word "Well,".
- Percussion (Perc.):** The percussion part is marked with a series of eighth notes, indicating a steady rhythmic accompaniment.
- Piano (Pno.):** The piano part begins at measure 13 with a triplet of eighth notes (G4, A4, B4) marked *mp*. It continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (C5, B4, A4) marked *p*, and a half note (G4) marked *mf*. The part concludes with a triplet of eighth notes (G4, A4, B4) marked *mf*.

The score is written in 2/4 time and features a variety of musical notations, including triplets, slurs, and dynamic markings. The lyrics are written below the baritone part, and the word "Well," is written at the end of the score.

B ♩ = 84
Sweetly $U \rightarrow C U$ $U \rightarrow C$

25

F1.

U → C U U → C U → C U U → C U → C

3 *mp* < *mf* *mp* < *f* > *mp* < *f* > *mp* *mf* *pp*

3 4 *C* *Lazily* 5

Cl.

pp < *sfz* > *pp* *mp* *p* < *mf* *p*

Vln.

pp < *sfz* > *pp* *Sharply*

Bar.

mf *f* *mp*

was-n't nat-ural. One clim-ax fol-lowed a - noth er, and then a - noth er, un-til your knees went weak and you could-n't breathe.

Perc.

R.H. L.H. R.H. L.H. L.H.

p < *mf* *mp* *mp* < *mf* *mp* *p* *mf*

Pno.

mf < *f* *mp* < *f* *mp* *f* *smf* *mf* < *f* *smf* *p* *mf* *f* *mp*

Fl. *31* *mp* *pp* *mf* *p* *mf* *mp* *f* *mp* *p*

Cl. *mp* *pp* *p* *mf* *p* *mf* *p* *p* *mf* *p* *mf* *p*

Vln. *f* *ff* *mp* *mf* *mp* *f* *f* *mf*

Bar. *mf* The col - ors were def - in - ite - ly not _____ of this world, peach - - es _____

Perc. *ppp* *pp* *mf* *f* *p* *sf*

Pno. *ppp* *pp* *mf* *f* *p* *sf*

Precisely

Fl. *mf* *mp* *sf* *mf* *f* *mp* *mf* *f* *mf* *ff* *f*

Cl. *mf* *mp* *f* *mf* *fp* *f* *mf* *ff* *f* *ff* *f* *ff*

Vln. *mf* *f* *mp* *ff* *ff* *f* *mf*

Bar. *f* *mf* *f* *mp* *mf* *mp* *mf* *ff* *f* *f* *ff*

Perc. *ff*

Pno. *f* *mf* *f* *mp* *mp* *mp* *sf* *ff* *mp* *f*

drip - ping o - pi - um, pan - de - mon - i - um of tan - ger - ines, in - fer - no of ir - is - es, Plu - ton

8

Fl. $\frac{4}{4}$ 39 f ff ff $\frac{5}{4}$ ff 3 U C b \hat{C}

Cl. f mf ff 3 f 3 fff (e)

Vln. f mf f mf ff f ff 3 f ff 3 f ff

Bar. 3 3 3 f ff 3 f ff 3 f ff 3 f ff

Perc. 3 f 3 f

Pno. $\frac{4}{4}$ $mp < f$ $mp < f$ 3 ff $8va$ $\frac{5}{4}$ ff 3 ff 3 smp

sul tasto ----- sul pont. \vee ord. \vee

Tone

- - i - an em - er - alds, all swirl - ing and churn - ing, swab - bing,

41 **D** ♩ = 54 *Deliberately* 4 9 4

Fl. *mp* *pp*

Cl. *ppp*

Vln. *mp* *p* sul pont. *tr*

Bar. *p* like it was play - ing with us, like we *pp* 3

Perc.

Pno. **D** ♩ = 54 *Deliberately* 4 4 *mf*

4/4 4/4 5/4 4/4

Fl. 43 *p* *mf* *pp* *sfp* *pp*

Cl. *smf* *p*

Vln. ord. *mp* *mf* *p* *mp* *smf* *p*

Bar. *p* *smf* *p* *pp*

Perc. II

Pno. *p* *mp* *pp* *pp* *p*

were noth - ing, As if our whole lives__ were a prep - ar - a - tion for this,

8va 3 8va 3

46 **4** *rall.* **4** **5** **4** **4** **E** ≤ 40 *Spasmodic* 11

Fl. *mp* *mp* *n* *mp*

Cl. *mp* *pp* *mf* *pp* *pp* *p*

Vln. *mf* *f* *p* *mf* *mp* *ppp* *p* *mp*

Bar. *p* *smf* *sp* *p* *smf* *mf* *p* *mp* *p* *mp*

Perc.

Pno. *ppp* *mf* *mp* *p* *p* *pp* *mp*

sul pont. *pizz.* *arco, ord.* *II* *III* *V*

this for which no - thing could have pre - pared us and for which we could

Fl.

50

U → C U → C

accel.

mp *mf* *n*

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

p *mf* *pp*

Cl.

mp *mf*

pp *mf*

pp *mf* *pp*

Vln.

mp *mf*

f

sul tasto → sul pont. ord.

pp *f* *mp*

Bar.

mp *mf*

p

mp *f* *mp*

not have been less pre-pared the moc-ker-y of it all stung us

Perc.

Pno.

p *ppp*

mp *p*

p *ppp* *p*

p *pp* *f*

mp

[illegible]

U → C

♩ = 60

4
4

57

F1.

mp *sf* *p*

mf

mp *f* *mp* *f*

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

tr

tr

3

tr

Cl.

p *mf* *p* *mf* *mf*

p *mf* *mp*

Vln.

III IV

pizz.

f

arco

p *mf* *p*

f *p* *mf* *mp*

f *p*

Bar.

mf 3

mf 3

we_ whim-pered_ and cried_ and howled._

Perc.

Pno.

8va

mp 3 *p* *mf*

(w/flute)

8va

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

♩ = 60

4
4

mp

64

F1.

[u] → [e]
p < *f*

3

f

tr 3

[a] → [e] → [u]
p < *mf* < *mp*

[e] → [u]
mp < *mp*

Cl.

f

mp < *f*

Vln.

3

p < *mf*

pizz. *ff* l.v.

3

p

mf < *mp*

Bar.

3

looked in - to one a - noth - er's eyes

mf

an - cient caves

Perc.

(8)
(tr)

tr

mf < *p*

fff

8va

tr

3

p < *f*

Pno.

tr

3

p < *mf* < *pp*

mp < *pp*

8vb

This musical score is for the piece 'The Fish' by John Adams. It features six staves: Flute 1 (Fl.), Clarinet (Cl.), Violin (Vln.), Baritone (Bar.), Percussion (Perc.), and Piano (Pno.). The score is in 3/4 time and includes various musical notations such as notes, rests, trills, triplets, and dynamic markings (p, f, sf, mp, mf, ff, cresc.). The lyrics are written below the Baritone staff: 'with still pools and those lit-tle trans-par-ent fish who have'. The score is marked with a rehearsal symbol 'H' at the beginning of the Flute 1 staff. The page number '17' is in the top right corner.

70

Fl.

Cl.

Vln.

Bar.

Perc.

Pno.

nev-er seen e - ven one ray of light

bite reed!

U → C

U

3 U → C

tr

mp < f

p < f

sf

pp < f

ff

p < smf > p

p < f

mf

mp > p

p < mf

f

f > mp

p < f

sf

pp < f

smf < ff

f

f

pp

p

tr

arco

pizz.

arco

tr

8va

3 pp

p

f

mp

73

Fl.

Cl.

Vln.

Bar.

Perc.

Pno.

U

[o] → [e] → [a]

sha!

ord. → pont. → tasto

And the calm that re -

I

I

3 19

3 4

3 4

pp

mf

sf

mp

ff

f

pp

p

ppp

8va

tr

ppp

The musical score is for the piece "The Great Wall" by John Adams, with a duration of approximately 5 minutes. It features a vocal line and instrumental accompaniment for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Baritone (Bar.), Percussion (Perc.), and Piano (Pno.).

Vocal Line: The vocal part is written in a single staff. The lyrics are: "turned to us was not even our own." The vocal line includes various dynamics such as *pp*, *p*, *mp*, *ppp*, and *smpp*. There are also markings for *pp* \leq *p* and *p* \leq *ppp*. The vocal line is marked with a 3/4 time signature and a 4/4 time signature. The duration is marked as *dur. c. 5'*.

Instrumental Parts:

- Flute (Fl.):** The Flute part is written in a single staff. It includes a 3/4 time signature and a 4/4 time signature. The dynamics range from *pp* to *ppp*. There are markings for *pp* \leq *p* and *p* \leq *ppp*. The Flute part is marked with a 3/4 time signature and a 4/4 time signature.
- Clarinet (Cl.):** The Clarinet part is written in a single staff. It includes a 3/4 time signature and a 4/4 time signature. The dynamics range from *pp* to *ppp*. There are markings for *pp* \leq *p* and *p* \leq *ppp*. The Clarinet part is marked with a 3/4 time signature and a 4/4 time signature.
- Violin (Vln.):** The Violin part is written in a single staff. It includes a 3/4 time signature and a 4/4 time signature. The dynamics range from *pp* to *ppp*. There are markings for *pp* \leq *p* and *p* \leq *ppp*. The Violin part is marked with a 3/4 time signature and a 4/4 time signature.
- Baritone (Bar.):** The Baritone part is written in a single staff. It includes a 3/4 time signature and a 4/4 time signature. The dynamics range from *pp* to *ppp*. There are markings for *pp* \leq *p* and *p* \leq *ppp*. The Baritone part is marked with a 3/4 time signature and a 4/4 time signature.
- Percussion (Perc.):** The Percussion part is written in a single staff. It includes a 3/4 time signature and a 4/4 time signature. The dynamics range from *pp* to *ppp*. There are markings for *pp* \leq *p* and *p* \leq *ppp*. The Percussion part is marked with a 3/4 time signature and a 4/4 time signature.
- Piano (Pno.):** The Piano part is written in a grand staff (treble and bass clefs). It includes a 3/4 time signature and a 4/4 time signature. The dynamics range from *pp* to *ppp*. There are markings for *pp* \leq *p* and *p* \leq *ppp*. The Piano part is marked with a 3/4 time signature and a 4/4 time signature.

The score is marked with various dynamics and articulations, including *pp*, *p*, *mp*, *ppp*, *smpp*, *pp* \leq *p*, and *p* \leq *ppp*. There are also markings for *pp* \leq *p* and *p* \leq *ppp*. The score is marked with a 3/4 time signature and a 4/4 time signature. The duration is marked as *dur. c. 5'*.