

*for Sam Solomon and the  
Boston University Tanglewood Institute  
Young Percussion Ensemble*

Josiah Wolf Oberholtzer (1984)

The musical score is for a percussion ensemble, featuring 12 staves. The score is divided into two systems, each with a 3/8 and 4/4 time signature. The first system contains measures 1-4, and the second system contains measures 5-8. The staves are labeled 'voice' and 'shaker wood'. The score includes various musical notations such as notes, rests, and dynamic markings (f, p, fp). It also features performance instructions like 'inhale', 'wh.', and 'sh-'.

78

The musical score is organized into four systems, each containing two staves (vocal and piano). The time signature is 5/8 for measures 1, 3, 5, 7, 9, 11, 13, and 15; 4/4 for measures 2, 4, 6, 8, 10, 12, 14, and 16. The score includes various musical notations such as notes, rests, and dynamic markings (f, p, fp). Breath marks (inhale, wh.) and phrasing slurs are used throughout. The piano part includes a bass line with notes and rests, and a treble line with notes and rests. The vocal part includes a vocal line with notes and rests, and a piano line with notes and rests. The score is written in a standard musical notation style, with a key signature of one flat (B-flat).

The musical score is written for a vocal and piano duo. It consists of six systems, each with two staves. The vocal staves are marked with [v.] and the piano staves with [sh.] and [w.]. The score includes various dynamic markings such as *fp* (fortissimo piano), *f* (forte), and *p* (piano). There are also performance instructions like "inhale" and "wh." (whisper) in boxes. The notation includes notes, rests, and breath marks. The score is divided into measures by vertical bar lines, and the overall structure is complex, with many measures containing multiple notes and rests.

[illegible]

The image displays a musical score for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (top) features a series of notes and rests, with a dynamic marking of *fp* (fortissimo piano) and a tempo marking of *Andante*. The second staff has a dynamic marking of *f* (forte) and a tempo marking of *Andante*. The third staff has a dynamic marking of *f* (forte) and a tempo marking of *Andante*. The fourth staff (bottom) has a dynamic marking of *f* (forte) and a tempo marking of *Andante*. The score is written in a standard musical notation style, with notes and rests clearly visible on each staff.

$\frac{4}{4}$

$\frac{7}{8}$

$\frac{3}{8}$

Score for voice (v.) and piano (sh., w.) in 4/4, 7/8, and 3/8 time signatures. The score is divided into three systems, each with two staves (v. and sh./w.).

**System 1 (4/4):**

- Staff 1 (v.): *inhale*, *wh.*, *s-*, *p*, *f.*, *p*, *wh.*, *s-*, *p*.
- Staff 2 (sh./w.): *h-*, *p*, *t-*, *p*, *ch-*, *p*.
- Staff 3 (v.): *s-*, *p*, *wh.*, *sh-*, *p*, *wh.*, *s-*, *p*.
- Staff 4 (sh./w.): *wh.*, *inhale*, *sh-*, *fp*, *inhale*, *wh.*, *s-*, *p*.

**System 2 (7/8):**

- Staff 1 (v.): *h-*, *p*, *inhale*, *wh.*, *h-*, *p*, *inhale*, *wh.*, *f.*, *p*.
- Staff 2 (sh./w.): *wh.*, *inhale*, *h-*, *fp*, *wh.*, *inhale*, *f.*, *p*.
- Staff 3 (v.): *wh.*, *inhale*, *h-*, *fp*, *wh.*, *inhale*, *h-*, *p*.
- Staff 4 (sh./w.): *wh.*, *inhale*, *sh-*, *p*, *wh.*, *inhale*, *sh-*, *p*.





































































**System 3 (3/8):**

- Staff 1 (v.): *h-*, *p*, *inhale*, *wh.*, *h-*, *p*, *wh.*, *ch-*, *p*.
- Staff 2 (sh./w.): *wh.*, *inhale*, *sh-*, *p*, *wh.*, *inhale*, *sh-*, *p*.
- Staff 3 (v.): *wh.*, *inhale*, *h-*, *p*, *wh.*, *inhale*, *h-*, *p*.
- Staff 4 (sh./w.): *wh.*, *inhale*, *sh-*, *p*, *wh.*, *inhale*, *sh-*, *p*.

44

A

[illegible]

$[v.]$				
$[sh. w.]$				
$[v.]$				
$[sh. w.]$				
$[v.]$				
$[sh. w.]$				
$[v.]$				
$[sh. w.]$				
$[v.]$				
$[v.]$				
$[v.]$				
$[v.]$				
$[sh. w.]$				
$[v.]$				
$[sh. w.]$				
$[v.]$				
$[sh. w.]$				



[illegible]

$\text{♩} = 72$

34

---

B

The image displays a musical score for a 12-part choir, organized into three systems of four parts each. The parts are labeled [v.] (voice) and [sh. w.] (soprano/contralto). The score begins with a large initial chord, followed by a series of notes and rests, with a final double bar line. The notation is dense and includes various musical symbols like clefs, notes, and rests.

♩ = 64





































































44

C

$\left[ \begin{smallmatrix} v. \\ w. \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} sh. \\ w. \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} v. \\ \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} sh. \\ w. \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} v. \\ \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} sh. \\ w. \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} v. \\ \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} v. \\ \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} v. \\ \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} v. \\ \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} sh. \\ w. \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} v. \\ \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} sh. \\ w. \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} v. \\ \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} sh. \\ w. \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} v. \\ \end{smallmatrix} \right]$				
$\left[ \begin{smallmatrix} sh. \\ w. \end{smallmatrix} \right]$				

[ v. ]			
[ sh. ] [ w. ]			
[ v. ]			
[ sh. ] [ w. ]			
[ v. ]			
[ sh. ] [ w. ]			
[ v. ]			
[ sh. ] [ w. ]			
[ v. ]			
[ v. ]			
[ v. ]			
[ v. ]			
[ sh. ] [ w. ]			
[ v. ]			
[ sh. ] [ w. ]			
[ v. ]			
[ sh. ] [ w. ]			
[ v. ]			
[ sh. ] [ w. ]			



$[v.]$				
$[sh.]$ $[w.]$				
$[v.]$				
$[sh.]$ $[w.]$				
$[v.]$				
$[sh.]$ $[w.]$				
$[v.]$				
$[sh.]$ $[w.]$				
$[v.]$				
$[v.]$				
$[v.]$				
$[v.]$				
$[sh.]$ $[w.]$				
$[v.]$				
$[sh.]$ $[w.]$				
$[v.]$				
$[sh.]$ $[w.]$				

[v.]				
[sh. w.]				
[v.]				
[sh. w.]				
[v.]				
[sh. w.]				
[v.]				
[sh. w.]				
[v.]				
[v.]				
[v.]				
[v.]				
[sh. w.]				
[v.]				
[sh. w.]				
[v.]				
[sh. w.]				
[v.]				
[sh. w.]				

[illegible]










65

$\text{♩} = 48$

$\frac{4}{4}$  D

[ v. ]			
[ sh. w. ]			
[ v. ]			
[ sh. w. ]			
[ v. ]			
[ sh. w. ]			
[ v. ]			
[ v. ]			
[ v. ]			
[ v. ]			
[ v. ]			
[ sh. w. ]			
[ v. ]			
[ sh. w. ]			
[ v. ]			
[ sh. w. ]			
[ v. ]			
[ sh. w. ]			

[illegible]

[illegible]

§ E

80

♩ = 96

44

**F**

[illegible]

[illegible]





[illegible]

93

♩ = 96

34 G

This image displays a complex musical score, likely for a string quartet, featuring four staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures, with vertical lines indicating the progression of time. The notation is written in a standard musical notation style, with notes and rests placed on the staves. The overall layout is clean and professional, typical of a printed musical score.

4 H

$[v.]$				
$[sh. w.]$				
$[v.]$				
$[sh. w.]$				
$[v.]$				
$[sh. w.]$				
$[v.]$				
$[sh. w.]$				
$[v.]$				
$[v.]$				
$[v.]$				
$[v.]$				
$[sh. w.]$				
$[v.]$				
$[sh. w.]$				
$[v.]$				
$[sh. w.]$				
$[v.]$				
$[sh. w.]$				

[illegible]

[illegible]

