

♩ = 96

44 A

150

3

[Flute]

[Oboe]

[Clarinet]

[Saxophone]

[Pitch Pipes]

[Guitar]

[Pitch Pipes]

[Piano]

[Pitch Pipes]

[Percussion]

[Violin]

[Viola]

[Cello]

[Pitch Pipes]

[Contrabass]

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

4
4

3
8

6
8

2
4

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

2
4

3
8

7
8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

The image shows a blank musical score template for a 12-piece orchestra. The staves are arranged in three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Saxophone (Sax.). The second system includes Guitar (Gt.), Piano (Pf.), and Percussion (Perc.). The third system includes Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The Piano part has some initial notation in the first measure, including a 4:3 ratio.

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

$\frac{2}{4}$

$\frac{7}{8}$

$\frac{5}{8}$

$\frac{3}{8}$

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

4/4

7/8

3/8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

5
8

3
8

4
4

3
4

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

Musical score for measures 35-38, featuring piano (Pf.) and percussion (Perc.) parts. The score is divided into four measures, each with a different time signature: 5/8, 3/8, 4/4, and 3/4.

Measure 35 (5/8): The piano part begins with a sequence of chords: $\sharp\flat$, \flat , \flat , \sharp , \sharp . A bracket labeled "4:3" spans the first four chords. The percussion part has a single note with an accent (>).

Measure 36 (3/8): The piano part continues with a sustained chord. The percussion part has a single note with an accent (>).

Measure 37 (4/4): The piano part has a sustained chord. The percussion part has a single note with an accent (>).

Measure 38 (3/4): The piano part has a sustained chord. The percussion part has a sequence of notes: \sharp , \flat , \sharp , \flat . A bracket labeled "6:5" spans the first two notes, and a bracket labeled "4:3" spans the last two notes.

The image displays a musical score for a 12-piece orchestra, organized into four measures with time signatures 5/8, 3/8, 4/4, and 2/4. The instruments are listed on the left: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Sax.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

The Piano (Pf.) part is the most active, featuring a complex chord progression and a triplet in the first measure. The Percussion (Perc.) part has a rhythmic pattern in the first measure. The other instruments (Fl., Ob., Cl., Sax., Gt., Vn., Va., Vc., Cb.) are mostly silent, indicated by rests.

$\frac{4}{4}$

$\frac{3}{8}$

$\frac{4}{4}$

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

Musical score layout with staves for various instruments: Fl., Ob., Cl., Sax., Gt., Pf., Perc., Vn., Va., Vc., and Cb. The score is divided into measures by vertical bar lines. The first measure is marked with a 4/4 time signature, the second with a 3/8 time signature, and the third with a 4/4 time signature. The piano (Pf.) part features complex chordal textures in the first and third measures, while the other instruments have rests.

7

8

2
4

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]