

♩ = 96

$$\frac{0}{1} : \frac{3}{2}$$

$$\frac{3}{2} : \frac{2}{1}$$

$$\frac{2}{1} : \frac{5}{2}$$

$$\frac{5}{2} : \frac{3}{1}$$

6  
4 Scene I

4  
8

Pitch pipes

Piano

Musical staff for Pitch pipes and Piano, measures 1-4. The staff is empty, with only the instrument labels and a key signature of one flat (B-flat) indicated.

$$\frac{3}{1} : \frac{9}{2}$$

$$\frac{9}{2} : \frac{45}{8}$$

$$\frac{45}{8} : \frac{25}{4}$$

5

6  
4

8  
8

8  
8

Musical staff for Pf., measures 5-8. The staff is empty for measures 5-6. In measure 7, there is a red chord of four notes (F4, A4, C5, E5) with a flat sign on the F4. In measure 8, there is a red chord of four notes (F4, A4, C5, E5) with a flat sign on the F4. The dynamics *p* and *pp* are indicated below the staff.

$$\frac{25}{4} : \frac{57}{8}$$

$$\frac{57}{8} : \frac{69}{8}$$

$$\frac{69}{8} : \frac{73}{8}$$

$$\frac{73}{8} : \frac{77}{8}$$

8

7  
8

6  
4

2  
4

Musical staff for Pf., measures 9-12. The staff is empty for all measures.

$$\frac{77}{8} : \frac{81}{8}$$

$$\frac{81}{8} : \frac{85}{8}$$

$$\frac{85}{8} : \frac{97}{8}$$

$$\frac{97}{8} : \frac{103}{8}$$

12

6  
4

8  
8

Musical staff for Pf., measures 13-16. The staff is empty for measures 13-14. In measure 15, there is a red chord of four notes (F4, A4, C5, E5) with a flat sign on the F4. In measure 16, there is a red chord of four notes (F4, A4, C5, E5) with a flat sign on the F4. The dynamics *mf* is indicated below the staff.

$$\frac{103}{8} : \frac{107}{8}$$

$$\frac{107}{8} : \frac{119}{8}$$

$$\frac{119}{8} : \frac{131}{8}$$

16

2  
4

6  
4

Musical staff for Pf., measures 17-20. The staff is empty for measures 17-18. In measure 19, there is a red chord of four notes (F4, A4, C5, E5) with a flat sign on the F4. In measure 20, there is a red chord of four notes (F4, A4, C5, E5) with a flat sign on the F4. The dynamics *p* is indicated below the staff.

$$\frac{131}{8} : \frac{135}{8}$$

$$\frac{135}{8} : \frac{141}{8}$$

$$\frac{141}{8} : \frac{73}{4}$$

$$\frac{73}{4} : \frac{151}{8}$$

$$\frac{151}{8} : \frac{155}{8}$$

19

2  
4

3  
4

8  
8

2  
4

Musical staff for Pf., measures 21-24. The staff is empty for measures 21-22. In measure 23, there is a red chord of four notes (F4, A4, C5, E5) with a flat sign on the F4. In measure 24, there is a red chord of four notes (F4, A4, C5, E5) with a flat sign on the F4. The dynamics *p* and *mf* are indicated below the staff.

♩ = 96

$$\frac{0}{1} : \frac{3}{2}$$

$$\frac{3}{2} : \frac{3}{1}$$

24

64 **A**

## Interlude i

Musical score for Piano (Pf.). The score is written on two staves, Treble and Bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score consists of two measures. The first measure contains a whole note chord of F2, B-flat2, and D3. The second measure contains a whole note chord of F2, B-flat2, and D3. The score is marked with a repeat sign at the beginning and end.

♩ = 48

$$\boxed{\frac{3}{1} \div \frac{4}{1}}$$

$$\boxed{\frac{0}{1} : \frac{5}{4}}$$

$$\boxed{\frac{5}{4} \div \frac{15}{8}}$$

26

44

54

B

## Scene II/a

150

$$\frac{15}{8} \div \frac{25}{8}$$

$$\frac{25}{8} : \frac{35}{8}$$

29

54

Musical score for piano (Pf.) showing two measures of whole notes. The first measure contains a C4 (middle C) and an E4 (first line). The second measure contains a G4 (second line) and a B4 (third space). The notes are beamed together in each measure.

$$\frac{35}{8} : \frac{47}{8}$$

$$\frac{47}{8} \div \frac{7}{1}$$

$$\boxed{\frac{7}{1} \div \frac{15}{2}}$$

31

64

8

24

$$\frac{15}{2} : \frac{9}{1}$$

$$\frac{9}{1} : \frac{10}{1}$$

$$\frac{10}{1} \div \frac{21}{2}$$

34

64

44

24

Musical score for piano (Pf.) showing three measures. The first two measures are empty staves. The third measure contains a single eighth note on the middle C line (F4) with a piano (p) dynamic marking.

$$\frac{21}{2} : \frac{47}{4}$$

$$\frac{47}{4} : \frac{49}{4}$$

$$\frac{49}{4} \div \frac{107}{8}$$

37

54

24

229

Musical score for Piano (Pf.). The score is written on a grand staff with treble and bass clefs. The first system shows a treble clef with a whole rest, followed by a half note chord (Bb, D, F, Ab) marked *mf*, and a half note chord (Bb, D, F, Ab) marked *p*. The second system shows a whole rest, followed by a half note chord (Bb, D, F, Ab) marked *p*, and a whole rest.

$\text{♩} = 48$

$$\frac{107}{8} : \frac{111}{8}$$

$$\frac{111}{8} : \frac{115}{8}$$

$$\frac{0}{1} : \frac{1}{1}$$

$$\frac{1}{1} : \frac{13}{8}$$

40

$\frac{2}{4}$

$\frac{4}{4}$

C

Scene II/b

$\frac{5}{8}$

First system of musical notation. It features a grand staff with a treble and bass clef. The first three measures are empty. The fourth measure contains a single red note on the treble staff, marked with a *p* dynamic.

Second system of musical notation. It features a grand staff with a treble and bass clef. The first three measures are empty. The fourth measure contains a single red note on the treble staff, marked with a *p* dynamic.

Third system of musical notation. It features a grand staff with a treble, alto, and bass clef. The first three measures are empty. The fourth measure contains a single red note on the treble staff, marked with a *p* dynamic. The fifth measure contains a single red note on the treble staff, marked with a *p* dynamic. The sixth measure contains a single red note on the treble staff, marked with a *p* dynamic.

$$\frac{13}{8} : \frac{17}{8}$$

$$\frac{17}{8} : \frac{23}{8}$$

$$\frac{23}{8} : \frac{33}{8}$$

2  
4

6

5  
4

Pf.

Fl.

Ob.

Bass cl.

Bar. sax.

Vn.

Vn.

Vc.

*fp*

13:12

*mf*

*fp*

*ppp*

*fp*

*ppp*

*fp*

*ppp*

*47*

$\frac{33}{8} : \frac{45}{8}$	$\frac{45}{8} : \frac{49}{8}$	$\frac{49}{8} : \frac{53}{8}$
-------------------------------	-------------------------------	-------------------------------

Pf.

Fl.

Ob.

Bass cl.

Bar. sax.

Vn.

Vn.

Vc.

*pp*

*mf* *pp*

*p*

*fp* *ppp* *fp*

*fp* *ppp*

*fp* *ppp*

*fp* *ppp*

*fp* *ppp*

*fp* *ppp*

9:8

$\frac{53}{8} : \frac{31}{4}$

$\frac{31}{4} : \frac{35}{4}$

$\frac{35}{4} : \frac{37}{4}$

50

8

4

2

Pf.

Fl.

Ob.

Bass cl.

Bar. sax.

Vn.

Vn.

Vc.

*p*

*p*

*ppp*

*fp*

*fp*

*ppp*

*fp*

*ppp*

*fp*

*ppp*

9:8

♩ = 72

$\frac{37}{4} : \frac{79}{8}$

$\frac{0}{1} : \frac{3}{2}$

$\frac{3}{2} : \frac{17}{8}$

53

5

6

D

Scene III

5

53

5

6

D

Scene III

5

Pf.

Fl.

Ob.

Bass cl.

Bar. sax.

Vn.

Vn.

Vc.

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

*fp* *mf*

*fp* *11:10*

*ppp* *fp* *11:10*

*mp* *fp*

*mp* *fp*

*mp* *fp*

[illegible]



$\frac{45}{8} : \frac{55}{8}$

$\frac{55}{8} : \frac{8}{1}$

60

9

Score for Piano (Pf.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Violin (Vn.), Viola (Vn.), and Violoncello (Vc.).

The score is divided into two systems, each with a double bar line. The first system covers measures 60 to 61, and the second system covers measures 62 to 63.

**Piano (Pf.):** The piano part features a series of chords and single notes, primarily in the right hand. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The first system shows a *mf* chord, followed by a *pp* chord, and then a *p* (piano) chord. The second system shows a *mf* chord, followed by a *pp* chord.

**Flute (Fl.):** The flute part is characterized by a rapid, continuous stream of notes, primarily in the right hand, marked *fp* (forzando). The notes are mostly eighth and sixteenth notes. The first system shows a *ppp* (pianissimo) chord at the end of the first measure.

**Oboe (Ob.):** The oboe part is mostly silent, with a few notes in the second system.

**Bass Clarinet (Bass cl.):** The bass clarinet part features a series of notes, primarily in the right hand, marked *fp*. The notes are mostly eighth and sixteenth notes. The first system shows a *fp* chord at the end of the first measure.

**Baritone Saxophone (Bar. sax.):** The baritone saxophone part features a series of notes, primarily in the right hand, marked *fp*. The notes are mostly eighth and sixteenth notes. The first system shows a *fp* chord at the end of the first measure.

**Violin (Vn.):** The violin part features a series of notes, primarily in the right hand, marked *fp*. The notes are mostly eighth and sixteenth notes. The first system shows a *fp* chord at the end of the first measure.

**Viola (Vn.):** The viola part features a series of notes, primarily in the right hand, marked *fp*. The notes are mostly eighth and sixteenth notes. The first system shows a *fp* chord at the end of the first measure.

**Violoncello (Vc.):** The violoncello part features a series of notes, primarily in the right hand, marked *fp*. The notes are mostly eighth and sixteenth notes. The first system shows a *fp* chord at the end of the first measure.

$$\frac{8}{1} \div \frac{9}{1}$$
$$\frac{9}{1} \div \frac{21}{2}$$

44

64

This musical score is for the piece "The Great Wall" by John Williams. It is a 4/4 piece in G major, with a tempo of 120 beats per minute. The score is for a full orchestra, including piano, flute, bassoon, baritone saxophone, violin, viola, and cello. The piano part features a prominent bass line with a mix of eighth and sixteenth notes, accented with a forte (f) dynamic. The flute and bassoon parts are primarily melodic, with the flute playing a series of eighth notes and the bassoon playing a series of sixteenth notes. The baritone saxophone part is a simple, steady eighth-note pattern. The violin and viola parts are also melodic, with the violin playing a series of eighth notes and the viola playing a series of sixteenth notes. The cello part is a simple, steady eighth-note pattern. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The dynamics range from piano (p) to forte (f). The score is for a full orchestra, including piano, flute, bassoon, baritone saxophone, violin, viola, and cello.

$$\frac{21}{2} : \frac{12}{1}$$

$$\frac{12}{1} : \frac{25}{2}$$

$$\frac{25}{2} : \frac{13}{1}$$

64

2  
4

Musical score for Piano (Pf.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Violin (Vn.), Viola (Vn.), and Violoncello (Vc.) in 2/4 time. The score is divided into three measures.

**Piano (Pf.):** The piano part features a series of chords in the left hand. The first measure contains a *p* (piano) chord, followed by a *mf* (mezzo-forte) chord. The second measure contains a *pp* (pianissimo) chord. The third measure contains a *mf* (mezzo-forte) chord, followed by a *pp* (pianissimo) chord.

**Flute (Fl.):** The flute part is silent throughout the entire score.

**Oboe (Ob.):** The oboe part is silent throughout the entire score.

**Bass Clarinet (Bass cl.):** The bass clarinet part is silent throughout the entire score.

**Baritone Saxophone (Bar. sax.):** The baritone saxophone part is silent throughout the entire score.

**Violin (Vn.):** The violin part features a series of chords. The first measure contains a *ppp* (pianississimo) chord. The second measure contains a *fp* (fortissimo) chord. The third measure contains a *fp* (fortissimo) chord.

**Viola (Vn.):** The viola part features a series of chords. The first measure contains a *p* (piano) chord. The second measure contains a *fp* (fortissimo) chord. The third measure contains a *fp* (fortissimo) chord.

**Violoncello (Vc.):** The violoncello part features a series of chords. The first measure contains a *mp* (mezzo-piano) chord. The second measure contains a *p* (piano) chord. The third measure contains a *fp* (fortissimo) chord, followed by a *p* (piano) chord.

13 : 29  
1 : 2

29 : 15  
2 : 1

15 : 31  
1 : 2

31 : 16  
2 : 1

67

6  
4

2  
4

67

Pf.

Fl.

Ob.

Bass cl.

Bar. sax.

Vn.

Vn.

Vc.

*p*

*p*

*mf*

*p*

*fp*

*ppp*

*fp*

*ppp*

*fp*

*mp*

*ppp*

*mp*

*fp*

*mp*

*fp*

9:8

$$\frac{16}{1} \div \frac{33}{2}$$
$$\frac{33}{2} \div \frac{137}{8}$$
$$\frac{137}{8} \div \frac{73}{4}$$

150

28

The image displays a page from a musical score for 'The Firebird' by Igor Stravinsky. The score is written for a large orchestra, including a piano (Pf.), flute (Fl.), oboe (Ob.), bass clarinet (Bass cl.), baritone saxophone (Bar. sax.), violin (Vn.), viola (Vc.), and cello (Vc.). The music is in 3/4 time and features a variety of dynamic markings, including *pp*, *p*, *mf*, *fp*, and *ppp*. The score is divided into measures, with some measures containing multiple staves. The piano part is marked *pp* and *p*. The flute part is marked *fp* and *mp*. The oboe part is marked *fp*. The bass clarinet part is marked *fp*. The baritone saxophone part is marked *p* and *mf*. The violin part is marked *p* and *fp*. The viola part is marked *mp* and *fp*. The cello part is marked *ppp* and *mp*. The score includes various musical notations, such as notes, rests, and dynamic markings, and is presented in a clear, professional layout.



♩ = 96

$$\frac{0}{1}:\frac{3}{2}$$

$$\frac{3}{2}:\frac{2}{1}$$

$$\frac{2}{1}:\frac{5}{2}$$

$$\frac{5}{2}:\frac{3}{1}$$

$$\frac{3}{1}:\frac{7}{2}$$

81

**F**

Scene IV

**2**  
**4**

Pf.

$$\frac{7}{2}:\frac{4}{1}$$

$$\frac{4}{1}:\frac{9}{2}$$

$$\frac{9}{2}:\frac{5}{1}$$

$$\frac{5}{1}:\frac{11}{2}$$

$$\frac{11}{2}:\frac{6}{1}$$

$$\frac{6}{1}:\frac{13}{2}$$

86

Pf.

$$\frac{13}{2}:\frac{7}{1}$$

$$\frac{7}{1}:\frac{65}{8}$$

$$\frac{65}{8}:\frac{71}{8}$$

$$\frac{71}{8}:\frac{75}{8}$$

$$\frac{75}{8}:\frac{79}{8}$$

92

**3**  
**8**

**3**  
**4**

**2**  
**4**

Pf.

$$\frac{79}{8}:\frac{83}{8}$$

$$\frac{83}{8}:\frac{87}{8}$$

$$\frac{87}{8}:\frac{91}{8}$$

$$\frac{91}{8}:\frac{95}{8}$$

$$\frac{95}{8}:\frac{99}{8}$$

$$\frac{99}{8}:\frac{103}{8}$$

97

Pf.

$$\frac{103}{8}:\frac{107}{8}$$

$$\frac{107}{8}:\frac{111}{8}$$

$$\frac{111}{8}:\frac{115}{8}$$

$$\frac{115}{8}:\frac{119}{8}$$

$$\frac{119}{8}:\frac{123}{8}$$

$$\frac{123}{8}:\frac{127}{8}$$

103

Pf.

$$\frac{127}{8} : \frac{131}{8}$$

$$\frac{131}{8} : \frac{141}{8}$$

$$\frac{141}{8} : \frac{147}{8}$$

$$\frac{147}{8} : \frac{153}{8}$$

109

$\frac{5}{4}$

$\frac{3}{4}$

$\frac{6}{8}$

Pf.

$\text{♩} = 48$

$$\frac{0}{1} : \frac{3}{2}$$

$$\frac{3}{2} : \frac{2}{1}$$

$$\frac{2}{1} : \frac{25}{8}$$

113

$\frac{6}{4}$  G Scene V/a

$\frac{2}{4}$

$\frac{9}{8}$

Pf.

Fl.

Ob.

Bass cl.

Bar. sax.

Vn.

Vn.

Vc.



116

$\frac{25}{8} : \frac{29}{8}$   $\frac{29}{8} : \frac{41}{8}$   $\frac{41}{8} : \frac{47}{8}$

**2**  
**4**

**6**  
**4**

**3**  
**4**

Pf.

Fl.

Ob.

Bass cl.

Bar. sax.

Vn.

Vn.

Vc.

*p* *mf* *pp*

*p*

119

$\frac{47}{8} : \frac{7}{1}$        $\frac{7}{1} : \frac{15}{2}$        $\frac{15}{2} : \frac{9}{1}$

Pf.

Fl.

Ob.

Bass cl.

Bar. sax.

Vn.

Vn.

Vc.

*p*      *mf*      *p*

*ppp*

122

$$\frac{11}{1} : \frac{47}{4}$$

125

$$\frac{111}{8} : \frac{115}{8}$$

♩ = 48

$\frac{0}{1} : \frac{3}{2}$

$\frac{3}{2} : \frac{2}{1}$

$\frac{2}{1} : \frac{25}{8}$

129

**$\frac{6}{4}$**  **H** Scene V/b

**$\frac{2}{4}$**

**$\frac{9}{8}$**

129

**$\frac{6}{4}$**  **H** Scene V/b

**$\frac{2}{4}$**

**$\frac{9}{8}$**

Pf.

Fl.

Ob.

Bass cl.

Bar. sax.

Vn.

Vn.

Vc.

*p*

*mf*

*pp*

*p*

$\frac{25}{8} : \frac{29}{8}$

$\frac{29}{8} : \frac{41}{8}$

$\frac{41}{8} : \frac{47}{8}$

132

**$\frac{2}{4}$**

**$\frac{6}{4}$**

**$\frac{3}{4}$**

132

**$\frac{2}{4}$**

**$\frac{6}{4}$**

**$\frac{3}{4}$**

Pf.

Fl.

Ob.

Bass cl.

Bar. sax.

Vn.

Vn.

Vc.

*p*

*mf*

*mf*

*pp*

*p*

$$\frac{47}{8} \div \frac{7}{1}$$
$$\frac{7}{1} \div \frac{15}{2}$$
$$\frac{15}{2} : \frac{9}{1}$$

135

8

24

64

Musical score for the first system of "The Swan" by Maurice Ravel. The score includes staves for Piano (Pf.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Violin (Vn.), Viola (Vn.), and Violoncello (Vc.). The Piano part features a complex chordal texture with red markings and dynamic markings like *p*, *mf*, and *p*. The Bass Clarinet part has a *ppp* marking. The Baritone Saxophone part has a *p* marking. The Violoncello part has a *p* marking. The Violin and Viola parts have a *p* marking. The Flute and Oboe parts have a *p* marking. The score is in 3/4 time and D major.

$$\frac{9}{1} : \frac{19}{2}$$
$$\frac{19}{2} \div \frac{11}{1}$$
$$\frac{11}{1} : \frac{47}{4}$$
$$\frac{47}{4} : \frac{49}{4}$$

138

24

64

6

24

Musical score for "The Rose Tree" by Robert Schumann, Op. 15, No. 1. The score is for a piano (Pf.) and a vocal soloist (Vc.). The piano part is in the right hand, and the vocal part is in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into four measures. The piano part features a melody in the right hand and a bass line in the left hand. The vocal part features a melody in the left hand. The score includes dynamic markings such as *ppp*, *mf*, and *p*. The piano part is marked *Pf.* and the vocal part is marked *Vc.*

♩ = 32

$$\frac{49}{4} : \frac{107}{8}$$

$$\frac{107}{8} : \frac{111}{8}$$

$$\frac{111}{8} : \frac{115}{8}$$

$$\frac{0}{1} : \frac{5}{4}$$

142

9

2

5

I

Interlude ii

Pf.

Fl.

Ob.

Bass cl.

Bar. sax.

Vn.

Vn.

Vc.

*p* *mf*

*ppp*

♩ = 72

$$\frac{0}{1} : \frac{3}{2}$$

$$\frac{3}{2} : \frac{3}{1}$$

146

6

J

Scene VI

Pf.

$$\frac{3}{1} : \frac{9}{2}$$

$$\frac{9}{2} : \frac{6}{1}$$

148

Pf.

$$\frac{6}{1} : \frac{15}{2}$$

$$\frac{15}{2} : \frac{9}{1}$$

150

Pf.

$$\frac{9}{1} : \frac{21}{2}$$

$$\frac{21}{2} : \frac{12}{1}$$

152

Pf.

$$\frac{12}{1}:\frac{27}{2}$$

$$\frac{27}{2}:\frac{115}{8}$$

154

7

8

