

Down and Arise

Yu Oda

♩ = 104

col leg - let it bounce with pitch / l.v. sh - air sound from mouth white noise imitation sh -

vln *mf*

vla *mf*

vcl *mf*

t.sax *mf*

cjn *mf*

pno *mf*

2 highest pitches to be muted

clef!

air sound via instrument

air sound from mouth white noise imitation

9

col leg bounce no pitch sh - sh -

vln *pp*

vla *pp*

vcl *mf*

t.sx

cjn

pno

p exg pedaling sostenuto w/ left foot

slap less pitch

slap with pitch

15^{ma}

8^{ma}

A

16 sh - pizz arco bow body of instrument (norm)

vln *mf* no pitch *fp* (norm)

vla *mf* no pitch *fp* (norm)

vcl *mf* *fp* (norm)

t.sx

cjn

pno

21 (col leg bounce with pitch) pizz arco 8va to the highest

vln *f* *mf* secco *mf* (no pitch) *pp* *f* *ppp*

vla (col leg bounce with pitch) pizz arco 8va voice so *f*

vcl (col leg bounce with pitch) secco (slap with pitch) (slap no pitch) voice so *f*

t.sx (slap with pitch) (slap no pitch) *ppp*

cjn

pno 15ma (air sound) sh

28

vln

vla

vcl

t.sx

cjn

pno

mf

fp *f*

15^{ma}

32 (col leg bounc no pitch) sh

vln

vla (col leg bounc no pitch) sh

vcl (col leg bounc no pitch) sh

t.sx

cjn

pno

mf

sh

15^{ma}

36

8va

sh

sh

voice

so

row

vln

pp

f

vla

pp

p

f

mf

f

dolce

pp

mf

vcl

sh

sh

p

f

pp

mf

dolce

t.sx

(air sound)

ppp

p

cjn

voice

mf

f

mp

pno

sh

sh

p

f

mp

15ma

41

sh

15ma

pp

15ma

pp

(body bow)

vln

vla

ppp

sh

sh

sh

vcl

t.sx

ppp

mf

cjn

mf

pno

sh

15ma

mf

46 (15^{ma})

vln

vla

vcl

t.sx

cjn

pno

pp

mf

sh

15^{ma}

53

vln

vla

vcl

t.sx

cjn

pno

fp

f

sh

ro

15^{ma}

58 (col leg no pitch)

vln *mf* *f*

vla *mf* *f*

vcl *mf* *f* *ppp*

t.sx *pp* *mf* *n*

cjn

pno



62 **C** rit.

vln *pp* *f* *mf*

vla *pp* *mp* *f* *mf*

vcl *mp* *f* *mf*

t.sx *p* *f* *ppp* *mf* *p*

cjn *mp* *f*

pno *mp* *f*

so - - - - - rrow stay

so - - - - - rrow stay

rubato

multiphonics

Red.

68 A tempo (♩ = 104)

15^{ma}

vln *f* *pp < mp* *pp < mp* *mf*

vla *f* *mf*

vcl *f* *mf*

t.sx *fp* *ppp*

cjn *mf*

pno *mf*

74

15^{ma}

vln *pp < mp* *mf* *pp < mf*

vla *pp < mp* *mf* *pp < mf*

vcl *pp < mp* *mf* *pp <*

t.sx *p* *n*

cjn

pno

79 (t5) 15^{ma}

vln *pp* *fmp* *pp* *mp* *pp* *mp*

vla *pp* *mf* *p* *p* *f* bounce slower *mf*

vcl *mf* *p* *mf* *pp* *f* *pp* *mp* *ppp* *p*

t.sx *ppp* *mfp*

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

voice true re - pent - ent tears

pno *p* *f* *mf* *f*

Re



85 (t5)

vln *p* *f* *p* *f* *pp* *mf* *pp* *mf* *pp* *f*

vla sh - sh - sh - *pp* *mp* *pp* *mf*

vcl pizz sh - sh - bounce slower arco *pp* *mp*

t.sx *mf* (with pitch) *f* *mf*

cjn *p*

pno *mf* *mf* scratch string inside *f*

92 (15)

vln *pp* *mf* *pp* *mf* *pp* *mf*

vla *pp* *f* *p* *f* *pp* *mf* *pp* *mf* *pp*

vcl *mf* *pp* *mf* *ppmf* *mf* *f* *pp* *mf*

t.sx *pp* *mf* *pp* *mf* *pp* *mf*

cjn *p*

pno *f* *mp* *mf* *mp* *mf* *mp*

rit.

98 (15)

vln *pp* *mf* *pp* *mf* *pp* *mf* *pp* *f* *pp* *f* *pp* *ff*

vla *mf* *mf* *pp* *mf* *pp* *fp* *pp* *f* *pp* *ff*

vcl *pp* *mf* *pp* *mf* *pp* *fp* *pp* *f* *pp* *ff*

t.sx *pp* *mf* *pp* *f* *pp* *f*

cjn *mf* *mp* *mf* *mp* *f*

pno *mf* *mp* *mf* *mp* *f*

woe - - ful wre - - ched

woe - - ful wre - - ched

A tempo

F

♩ = ♩

105

vln

vla

vcl

t.sx

cjn

pno

wight

sh

mf

mf

mf

p

pp

mp

Reo

=

114

vln

vla

vcl

t.sx

cjn

pno

pizz

arco

(body bow)

(no bounce)

(body bow)

(no bounce)

(body bow)

mp

mp

p

p

p

p

(15)

(15)

The musical score for 'The Great Wall' by Tan Dun is presented in a multi-staff format. The score includes staves for Violin I (vln), Violin II (vln), Viola (vla), Violoncello (vcl), Double Bass (t.sx), Saxophone (sax), Clarinet (cjin), Piano (pno), and Vocal Soloists (vocal). The music is in 2/4 time and features a variety of dynamics and performance instructions. The score is marked with 'sh' (shout) and '15 min' (15 minutes) at the beginning. The dynamics range from *ppp* (pianissimo) to *mf* (mezzo-forte). The score includes a variety of musical notation, including notes, rests, and articulation marks. The score is divided into measures, with the first measure being a whole note and the subsequent measures being half notes. The score is written for a full orchestra and vocal soloists.

[illegible]

154 inhale exhale

vln

vla

vel

t.sx

cjn

pno

15ma

8va

pp

mf

pp

mf

pp

rubato

p < mp

rubato

pp

f

pp

f

pp

mp

p

f

mf

mp

mf

154 155 156 157 158 159 160

12/16 12/16 12/16 3/4 3/4 3/4 3/4

H

162 *15^{ma}*

vln *pp* *f* *mf*

vla *f* *mf*

vcl *f* *mf*

t.sx *f* *p* *f* *mf* *f*

voice heart, af - fright

cjn *pp* *f* *mp* *mp*

pno *p* *f* *mp* *mp* *ff*

Red

169

vln

vla

vcl

t.sx

cjn *f* *mp* *mp*

pno *f* *mp* *f* *mp*

Red

I

175

vln
 vln
 vla
 vcl
 t.sx
 cjn
 pno

row, so row stay
 row, so row stay
 pizz l.v.
 flutter tongue
 tya

pp *mp* *pp* *mp* *pp* *mf* *p*
f *mp* *f*
pp *mp* *pp* *mp* *pp* *mf*
f *mp* *f*
p
pp *mp* *pp*
f *mp*
ff

(15)

175

This musical score is for the piece "The Food Stamp" by David Lang. It is a multi-staged work, with the first stage being a 4/4 piece and the second stage being a 3/4 piece. The score is written for a large ensemble, including Violin (vln), Viola (vla), Violoncello (vcl), Trombone (t.sx), Clarinet in B-flat (cjb), Piano (pno), and two vocalists (v1 and v2). The music is characterized by its minimalist style, featuring repetitive rhythmic patterns and a limited melodic vocabulary. The tempo is marked "Allegretto" (80-90 bpm). The score includes various dynamic markings such as *mf*, *pp*, *f*, *ff*, and *p*, as well as articulation marks like accents and slurs. The lyrics, which are in French, are written below the vocal staves. The piece is a commentary on the social issue of food stamps, using the metaphor of a "food stamp" to represent the struggle for basic necessities. The score is a complex arrangement of these elements, creating a powerful and evocative musical experience.

rit. *rit.*

A tempo

musical score for "The Song of the Shovel" (Op. 48, No. 1) by Robert Schumann. The score is for a piano and voice. It features a complex rhythmic structure with changes from 4/4 to 3/4 and back to 4/4. The piano part includes various dynamics (mf, pp, f, mp) and articulations (accents, slurs). The voice part has lyrics in German: "a las I am con -". The score is presented in a single system with multiple staves for different instruments and the voice.

[illegible]

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from measures 15 to 20. The score is arranged for a full orchestra and includes the following parts:

- vln (Violins):** Features a melodic line with dynamic markings of *mp*, *pp*, *mf*, and *pp*. A first ending bracket is indicated above the first measure.
- vla (Viola):** Plays a melodic line with dynamic markings of *f* and *mp*. It includes the instruction 'down' and a first ending bracket.
- vcl (Violoncello):** Plays a melodic line with dynamic markings of *f* and *mp*. It includes the instruction 'down' and a first ending bracket.
- t.sx (Trombones):** Plays a melodic line with dynamic markings of *mf*, *mp*, and *pp*.
- cjn (Cymbals):** Features a melodic line with dynamic markings of *mf*, *f*, and *mp*. It includes the instruction 'down' and a first ending bracket.
- pno (Piano):** Features a complex melodic line with dynamic markings of *mp*, *mf*, *p*, and *mf*. It includes the instruction 'down' and a first ending bracket.

The score is written in 2/4 time and includes various dynamic markings such as *mp* (mezzo-piano), *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). The score also includes first ending brackets and instructions like 'down' and 'fall'.

208

Violin (vln): *pp* to *mf*, then *sh* (shout) in measure 212.

Viola (via): *f* to *mp*, with "down" and "fall" markings. *sh* in measure 212.

Violoncello (vcl): *f* to *mp*, with "down" and "fall" markings. *sh* in measure 212.

Trombone (t.sx): *mf*, then *sh* in measure 212.

Clarinet (cjin): *mp*, with "down" and "fall" markings. *sh* in measure 212.

Piano (pno): *pp* in measure 210, *mf* in measures 211-212.

Percussion (H): *pp* in measure 210, *mf* in measures 211-212.

Measure 212 features a 2/4 time signature change and a key signature change to D major (F#).

215

vln
 15^{ma}
 8^{va}
 ppp mp
 but down down down down down
 p mp
 8^{va}
 ppp mp
 but down
 mp
 vcl
 ppp mp
 t.sx
 ppp
 cjn
 pno
 f
 keep pedaling as long as it's audible

[illegible]

229 — down down **rit.** down down down down down but down down down down down down

mf

mf

down down down down down down down down down down down down down down

to the lowest possible

mf

down down down down down down down down down

to the lowest possible

p

mf

down down down **sax**

p

mf

but down down down down down down down down down down down down down down

mf

to the lowest possible

down down down down but down down down down down down down down

mf

pp

start pedaling when it's audible

vln

vla

vel

t.sx

cjn

pno

236

down down down down down

A tempo (♩ = 104)

vln

vla

vel

t.sx

cjn

pno

down down down down down down down

to the lowest possible

pp

after long pause but before piano fades out completely