

2
9

G1.

Vb.

Ce.

Cb.

11

G1.

Vb.

Ce.

Cb.

p

mp

mf

13

G1.

Vb.

Ce.

Cb.

mp

15

Gl.

Vb.

Ce.

Cb.

mf

mp

mf

17

Gl.

Vb.

Ce.

Cb.

mf

19

Gl.

Vb.

Ce.

Cb.

mp

mf

4
22

Gl.

Vb.

Ce.

Cb.

p

mp

mp

26

Gl.

Vb.

Ce.

Cb.

mf

28

Gl.

Vb.

Ce.

Cb.

mf

mp

30

G1.

Vb.

Ce.

Cb.

mf

32

G1.

Vb.

Ce.

Cb.

p

mf

mf

34

G1.

Vb.

Ce.

Cb.

mp

6

36

Gl.

Vb.

Ce.

Cb.

mf

mp

38

Gl.

Vb.

Ce.

Cb.

mp

40

Gl.

Vb.

Ce.

Cb.

mf

mp

f

f

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Modulus No.5 – Glockenspiel

Tempo semplice (♩ = 54)

Glock.

mf

p

mf

p

mf

p

8

28

mf

30

32

p

34

36

38

40

mf

28 30 32 34 36 38 40

Modulus No.5 – Vibraphone

Vibes.

mf

6

10

mp

14

18

23

mp *mf*

28

33

mf

38

Modulus No.5 – Cello

Cello

10

18

28

35

mf

mp

mf

mp

mp

mf

mp

mp

f

Modulus No.5 – Contrabass

< holstein> the problem with most of the popular music today, and most ambient and video game music is that the harmonic analysis looks like this...

Bass

12

22

33

mp *mf* *mf* *f*