

♩ = 36

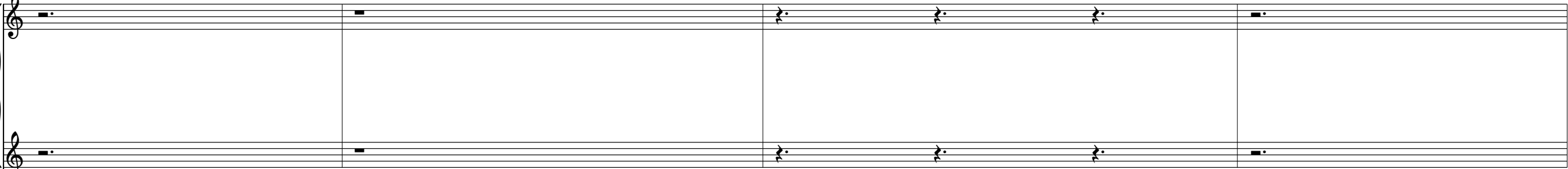
$\frac{3}{4}$  E

$\frac{4}{4}$

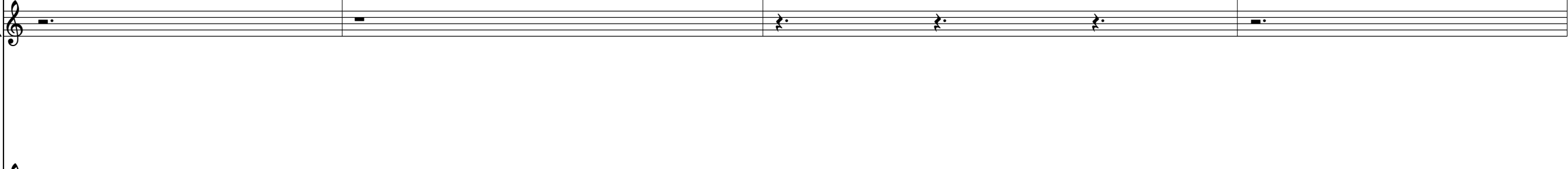
$\frac{9}{8}$

$\frac{3}{4}$

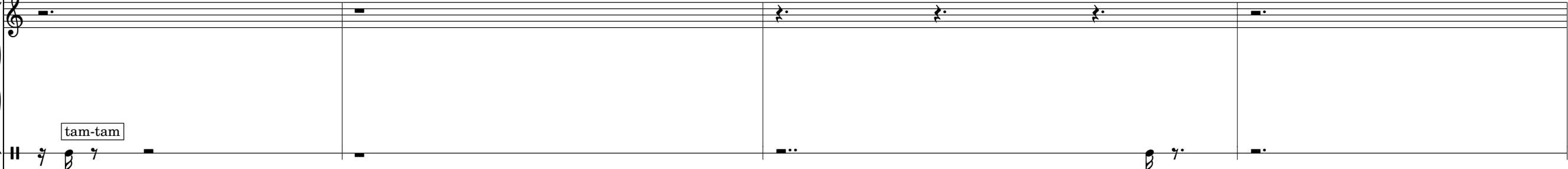
Oboe



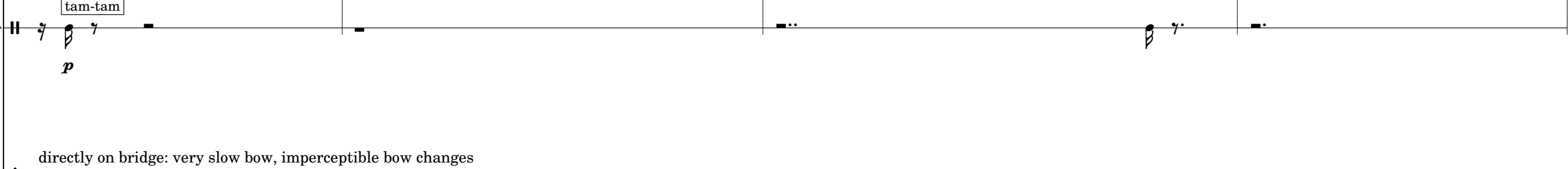
Clarinet  
(Eb)



Piano

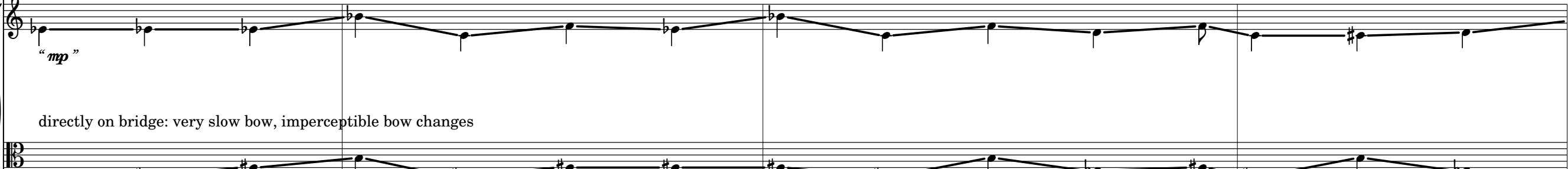


Percussion



Violin

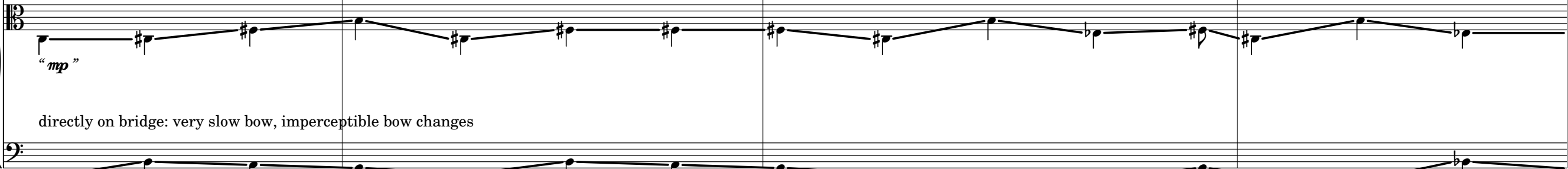
directly on bridge: very slow bow, imperceptible bow changes



*“mp”*

Viola

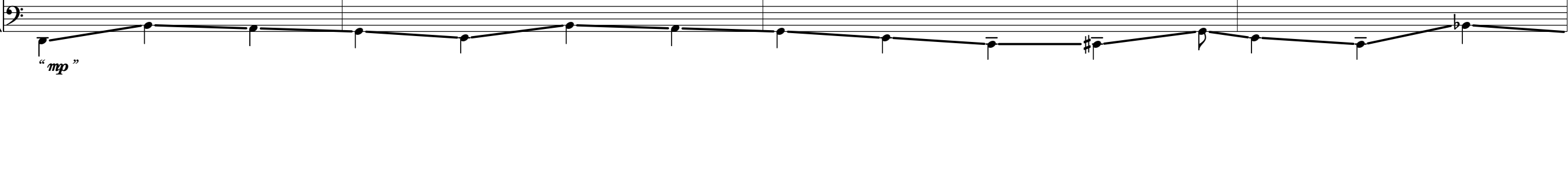
directly on bridge: very slow bow, imperceptible bow changes



*“mp”*

Cello

directly on bridge: very slow bow, imperceptible bow changes



*“mp”*

(♩ = 36) -----

2

78

54

34

The image displays a musical score for the piece "The Great Wall" by John Williams. The score is written for piano and flute, with the piano part in the upper staves and the flute part in the lower staves. The music is in 3/4 time and features a key signature of one sharp (F#).

The score is divided into three measures. The first measure shows the piano part with a series of eighth notes and a half note, and the flute part with a series of eighth notes. The second measure shows the piano part with a series of eighth notes and a half note, and the flute part with a series of eighth notes. The third measure shows the piano part with a series of eighth notes and a half note, and the flute part with a series of eighth notes.

Key musical notations and performance instructions include:

- Dynamic markings:** *p* (piano) and *f* (forte).
- Performance instructions:** *molto flautando* (very flautando).
- Interval markings:** 8:7, 7:5, 5:4, 3:2, 5:3.
- Rehearsal marks:** 1, 2, 3.

(accel.)

12

$\frac{4}{4}$

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

*p*

*pp*

*molto flautando*

*pp*

5:3

7:6

5:3

5:4

5:3

7:4

4:3

5:3

3:2

5:4

7:6

3:2

7:4

3:2

5:4

7:4

5:4

3:2

5:4

*pp*

64

9

34

The musical score for 'The Rose Tree' is presented in 12/8 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a key signature of one flat (B-flat) and a common time signature (C). The bass staff begins with a key signature of one sharp (F-sharp) and a common time signature (C). The score is divided into three measures. The first measure has a 5:3 ratio. The second measure has a 10:9 ratio. The third measure has a 5:3 ratio. The notes are as follows: Treble staff: Measure 1: B-flat (half note), B-flat (half note), B-flat (half note). Measure 2: B-flat (half note), B-flat (half note), B-flat (half note). Measure 3: B-flat (half note), B-flat (half note), B-flat (half note). Bass staff: Measure 1: F-sharp (half note), F-sharp (half note), F-sharp (half note). Measure 2: F-sharp (half note), F-sharp (half note), F-sharp (half note). Measure 3: F-sharp (half note), F-sharp (half note), F-sharp (half note). The notes are marked with circled numbers 1 and 2.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written in the bass staff, and the accompaniment is written in the treble staff. The melody consists of a series of eighth and quarter notes, with a final quarter note in the third measure. The accompaniment consists of a series of eighth and quarter notes, with a final quarter note in the third measure. The score is divided into three measures by vertical bar lines. A bracket under the first two measures of the accompaniment is labeled "1:3".

[illegible]

The image displays a musical score for Luciano Berio's 'L'Espresso'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with various intervals and a dynamic marking of *f* (forte). The lower staff is also in treble clef and contains a more complex melodic line with many intervals, including some that are marked as *molto gridato* (very harsh) and *molto gridato ed estr. sul pont.* (very harsh and extraneous on the bridge). The score is divided into measures by vertical bar lines, and the time signature is indicated as 5:4, 7:4, and 3:2. The overall style is experimental and avant-garde, characteristic of Berio's work.

(accel.) -----

19

5

9

5

Ob.

Cl.

(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

Musical score for measures 19-22, featuring Ob., Cl. (Eb), Pf., Perc., Vn., Va., and Vc. The score includes various musical notations and ratios.

**Ob.:** Measure 19:  $\text{11:10}$  (first three notes),  $\text{10:9}$  (last two notes). Measure 20:  $\text{10:9}$  (first two notes),  $\text{14:9}$  (last two notes). Measure 21:  $\text{10:9}$  (first two notes),  $\text{14:9}$  (last two notes). Measure 22:  $\text{10:9}$  (first two notes),  $\text{14:9}$  (last two notes).

**Cl. (Eb):** Measure 19:  $\text{11:10}$  (first three notes),  $\text{10:9}$  (last two notes). Measure 20:  $\text{10:9}$  (first two notes),  $\text{14:9}$  (last two notes). Measure 21:  $\text{10:9}$  (first two notes),  $\text{14:9}$  (last two notes). Measure 22:  $\text{10:9}$  (first two notes),  $\text{14:9}$  (last two notes).

**Pf.:** Measure 19:  $\text{11:10}$  (first three notes),  $\text{10:9}$  (last two notes). Measure 20:  $\text{10:9}$  (first two notes),  $\text{14:9}$  (last two notes). Measure 21:  $\text{10:9}$  (first two notes),  $\text{14:9}$  (last two notes). Measure 22:  $\text{10:9}$  (first two notes),  $\text{14:9}$  (last two notes).

**Perc.:** Measure 19:  $\text{11:10}$  (first three notes),  $\text{10:9}$  (last two notes). Measure 20:  $\text{10:9}$  (first two notes),  $\text{14:9}$  (last two notes). Measure 21:  $\text{10:9}$  (first two notes),  $\text{14:9}$  (last two notes). Measure 22:  $\text{10:9}$  (first two notes),  $\text{14:9}$  (last two notes).

**Vn.:** Measure 19:  $\text{5:4}$  (first two notes),  $\text{7:4}$  (last two notes),  $\text{3:2}$  (last note). Measure 20:  $\text{5:4}$  (first two notes),  $\text{7:6}$  (last two notes). Measure 21:  $\text{5:4}$  (first two notes),  $\text{7:6}$  (last two notes). Measure 22:  $\text{5:4}$  (first two notes),  $\text{7:4}$  (last two notes),  $\text{3:2}$  (last note),  $\text{5:4}$  (last note).

**Va.:** Measure 19:  $\text{3:2}$  (first two notes),  $\text{5:4}$  (last two notes),  $\text{7:4}$  (last note). Measure 20:  $\text{5:4}$  (first two notes),  $\text{7:6}$  (last two notes). Measure 21:  $\text{5:4}$  (first two notes),  $\text{7:6}$  (last two notes). Measure 22:  $\text{5:4}$  (first two notes),  $\text{7:4}$  (last two notes),  $\text{3:2}$  (last note),  $\text{5:4}$  (last note).

**Vc.:** Measure 19:  $\text{7:4}$  (first two notes),  $\text{3:2}$  (last two notes),  $\text{5:4}$  (last note). Measure 20:  $\text{7:6}$  (first two notes),  $\text{7:6}$  (last two notes). Measure 21:  $\text{5:4}$  (first two notes),  $\text{7:6}$  (last two notes). Measure 22:  $\text{3:2}$  (first two notes),  $\text{5:4}$  (last two notes),  $\text{7:4}$  (last note),  $\text{7:4}$  (last note).

(accel.)-----> (♩ = 72) *subito* ♩ = 108

23

3445

Ob.

②①①

5:3

Cl.  
(Eb)

②

7:55:3

Pf.

5:47:6

ff

5:37:4

Perc.

5:37:4

ff

5:47:6

Vn.

7:63:25:47:4

Va.

5:47:43:25:4

Vc.

5:47:43:2

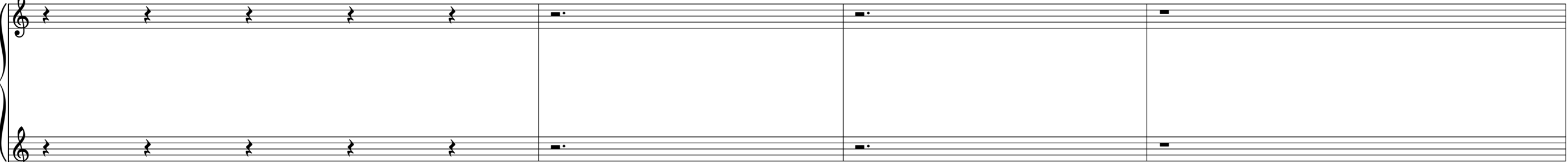
♩ = 72 (♩. = ♩) - - - - -

27

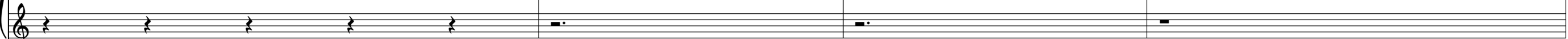
3  
4

4  
4

Ob.

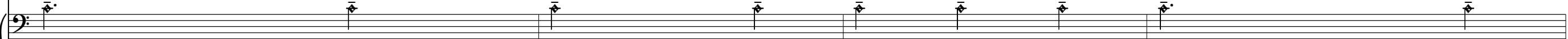


Cl.  
(Eb)



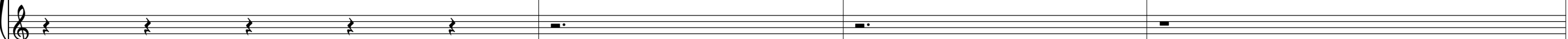
Pf.

5th harmonic of F1



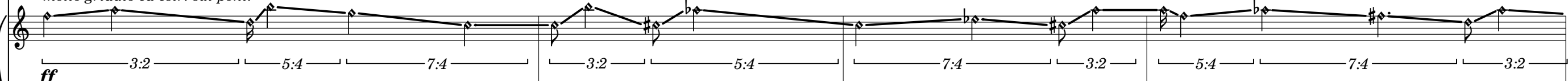
*mp*

Perc.



Vn.


*molto gridato ed estr. sul pont.*



*ff*

Va.


*molto gridato ed estr. sul pont.*



*ff*

Vc.

*molto gridato ed estr. sul pont.*



*ff*



( accel. ) -----

31

118

34

58

98

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:4

3:2

5:4

7:4

3:2

5:4

7:6

3:2

5:4

7:4

3:2

5:4

7:6

5:4

7:6

3:2

5:4

7:4

5:4

7:4

( accel. )

35

78

9

34

The musical score for "The Great Wall" by John Cage is presented in a multi-staff format. The instruments and their parts are as follows:

- Ob. (Oboe):** The first staff shows a melodic line with notes and rests, marked with dynamics *mf* and *ff*. It includes fingerings (1, 2) and breath marks.
- Cl. (Eb) (Clarinet in E-flat):** The second staff shows a melodic line with notes and rests, marked with dynamics *mf* and *ff*. It includes fingerings (1, 2) and breath marks.
- Pf. (Piano):** The third staff shows a complex rhythmic pattern with many notes, marked with dynamics *ff* and *mf*. It includes fingerings (1, 2) and breath marks.
- Perc. (Percussion):** The fourth staff shows a rhythmic pattern with notes and rests, marked with dynamics *ff* and *mf*. It includes fingerings (1, 2) and breath marks.
- Vn. (Violin):** The fifth staff shows a melodic line with notes and rests, marked with dynamics *mp* and *ff*. It includes fingerings (1, 2) and breath marks.
- Va. (Viola):** The sixth staff shows a melodic line with notes and rests, marked with dynamics *mp* and *ff*. It includes fingerings (1, 2) and breath marks.
- Vc. (Violoncello):** The seventh staff shows a melodic line with notes and rests, marked with dynamics *mp* and *ff*. It includes fingerings (1, 2) and breath marks.

The score is divided into four measures, each with a specific time signature (5:3, 5:3, 11:6, 5:4). The notation includes various musical symbols such as notes, rests, and dynamic markings.

5  
4

4  
4

9  
8

Ob.

*mf*

① ② ①

5:4

Cl.  
(Eb)

11:10

*mf*

5:4

Pf.

*mp*

senza pedale

Perc.

suspended cymbal  
attackless roll with very soft yarn mallets

*ppp*

Vn.

Va.

Vc.

$\frac{3}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

The musical score for measures 46-48 is as follows:

- Measure 46:** Oboe and Clarinet (Eb) have whole rests. Piano has a half note chord (F#4, C#5) and a half note (F#3). Percussion has a half note (F#4). Violin, Viola, and Violoncello have eighth notes (F#4, C#5).
- Measure 47:** Oboe and Clarinet (Eb) have quarter notes (F#4, C#5). Piano has a quarter note (F#3) and a quarter rest. Percussion has a quarter note (F#4). Violin, Viola, and Violoncello have eighth notes (F#4, C#5).
- Measure 48:** Oboe and Clarinet (Eb) have quarter notes (F#4, C#5). Piano has a quarter note (F#3) and a quarter rest. Percussion has a quarter note (F#4). Violin, Viola, and Violoncello have eighth notes (F#4, C#5).