


## for Ensemble Mosaik


♩ = 135

♩ = 45

[illegible]

⑥

(accel.) -----  = 144

 = 108

**9**  
**8**

**5**  
**8**

**1**  
**4**

**Λ**

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

***fff*** *possibile*

8:9

***fff*** *possibile*

8:9

5:4

***ff***

5:4

***pp***

7:6

5:4

***ff***

7:6

***ff***

3:2

***pp***

5:4

7:4

***ff***

7:6

5:4

7:6

***ff***

7:4

***pp***

***ff***

10

♩ = 135

5  
8

4  
4

5  
4

3  
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

sponges

accent changes of direction noticeably at each attack

*ff*

8:5

3:2

4:3

14

$\text{♩} = 135$

$\frac{3}{4}$  B

$\frac{9}{8}$

$\frac{7}{8}$

Ob.

Cl.

(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

*molto flautando*

*mf*

*molto flautando*

*mf*

6  
4

7  
4

Ob.

Cl.  
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

mp

3:2

4:3

3:2

3:2

9:5

5:4

4:5

10:14

5:7

10:14

5:7

$\frac{3}{4}$

$\frac{7}{4}$

$\frac{11}{8}$

Ob.

Cl.  
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

off-string bowing on staccati

*mp*

3:2

4:3

3:2

7:4

3:2

6:5

4:3

7:4

3:2

4:5

14:10

10:12

10:12

23

5/8

4/4

3/4

Ob.

Cl.  
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

Ob.

Cl.  
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

4:5

3:2

4:3

3:2

3:2

7:4

3:2

3:2

10:12

5:6

10:12

5:6

*non flautando*

*f*

*non flautando*

*f*

27

9  
8

7  
8

6  
4

Ob.

Cl.

(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

*f*

3:2

4:3

7:4

3:2

6:5

3:2

9:5

10:14

10:14



7  
4

3  
4

Ob.

Cl.  
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

3:2

5:4

4:5

7:4

3:2

5:7

5:7

7  
4

11  
8

15  
8

Ob.

Cl.  
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

off-string bowing on staccati

*f*

4:3

3:2

6:5

4:3

7:4

4:3

3:2

14:10

3:2

4:5

10:12

10:12

35

$\text{♩} = 67.5 (\text{♩} = \text{♩})$

$\frac{4}{4}$

$\frac{6}{4}$

$\frac{3}{4}$

Ob.

Cl.  
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

sponges

*ff*

*ff*

$\frac{4}{4}$  $\frac{7}{8}$  $\frac{4}{4}$ 

Ob.

Cl.  
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

*ff*

*ff*

*ff*

12:8

3:2

10:6

3:2

3:2

9:5

3:2

9:5

3:2

5:4

3:2

5:4

9:5

3:2

4:3

5:4

8:7

11:7

3:2

12:8

3:2

10:11

5:8

7:11

7:8

42

(♩ = 67.5)

8  
4

3  
4

4  
4

Ob.

Cl.  
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

*ff*

3:2

12:8

3:2

10:6

6:5

3:2

5:4

3:2

5:4

7:4

4:3

3:2

4:3

3:2

5:3

3:2

10:6

14:10

45

(accel.) -----  $\text{♩} = 135$

$\frac{3}{8}$

$\frac{9}{8}$

$\frac{5}{4}$

$\frac{2}{4}$

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

to piano

6:5

12:8

3:2

10:6

3:2

3:2

8:5

13:9

6:5

10:6

3:2

12:8

directly on bridge: full bow each stroke

*f*

directly on bridge: full bow each stroke

*f*

49

$\text{♩} = 90$  ( $\text{♩} = \text{♩}$ )

$\frac{3}{4}$

$\frac{9}{8}$

$\frac{7}{8}$

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

3:2

4:3

5:3

17:9

3:2

12:8

*f*

directly on bridge: full bow each stroke

8:7

4:7

**6**  
**4****7**  
**4**

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:6

9:7

8:6

5:7

The musical score for measures 53 and 54 is as follows:

- Ob.:** Measure 53: Rest. Measure 54: Rest.
- Cl. (Eb):** Measure 53: Rest. Measure 54: Rest.
- Pf.:** Measure 53: Rest. Measure 54: Rest.
- Perc.:** Measure 53: Single note. Measure 54: Double bar line.
- Vn.:** Measure 53: Melodic line with slurs and accents. Measure 54: Melodic line with slurs and accents.
- Va.:** Measure 53: Melodic line with slurs and accents. Measure 54: Melodic line with slurs and accents. Ratios: 5:6 in measure 53, 9:7 in measure 54.
- Vc.:** Measure 53: Melodic line with slurs and accents. Measure 54: Melodic line with slurs and accents. Ratios: 8:6 in measure 53, 5:7 in measure 54.



Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

57

(♩ = 90)

11  
8

5  
8

4  
4

2  
4

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

tam-tam

8vb

fff

p

8:11

4:5

5:4

3:2

14:11

61

$\text{♩} = 135$   
(accel.)

$\frac{7}{4}$

$\frac{4}{4}$

$\frac{7}{8}$

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

8vb

*fff*

*p*

pizz.

4:3

9:7

3:2

4:3

9:7

8:7

$\frac{8}{4}$  $\frac{4}{4}$ 

Ob.

Cl.  
(Eb)

Pf.

8vb

*fff*

Perc.

*p*

Vn.

Va.

Vc.

*fff*

pizz.

4:7

4:3

10:9

11:9

67

$\text{♩} = 108 \left( \text{♩} = \text{♩}^{15:4} \right)$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

pizz.

8vb

*fff*

*fff*

*fff*

*p*

*p*

*p*

4:3

4:3

4:3

3:2

4:3

7:6

4:3

4:3

7:6

4:3

$\frac{5}{4}$  $\frac{2}{4}$  $\frac{3}{4}$ 

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

The musical score for measures 71-74 is written for a chamber ensemble. The measures are grouped by time signature: measures 71 and 72 are in 5/4, measure 73 is in 2/4, and measure 74 is in 3/4. The instruments are Oboe (Ob.), Clarinet in E-flat (Cl. (Eb)), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The Oboe and Clarinet parts are mostly rests, with some notes in measure 71. The Piano part features complex rhythmic patterns with slurs and ratios (4:3, 5:3, 7:4, 4:3, 3:2) and articulations. The Percussion part has a simple pattern with notes in measures 72 and 73, marked with a piano (p) dynamic. The Violin, Viola, and Violoncello parts have more complex rhythmic patterns with slurs and ratios (5:3, 5:4, 4:3, 3:2, 7:4, 4:3, 5:4, 3:2, 3:2).

5  
413  
8

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:3

3:2

9:7

8:7

11:9

5:3

$\frac{3}{4}$  $\frac{1}{8}$  $\frac{9}{8}$ 

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

The musical score for measures 78-81 is written for a chamber ensemble. The time signature is 3/4. The key signature has one flat (Bb). The instruments are Oboe (Ob.), Clarinet in E-flat (Cl. (Eb)), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The score includes various rhythmic markings and accidentals. The piano part features complex rhythms with 4:3, 5:3, and 4:3 ratios. The violin and viola parts also have complex rhythms with 3:2, 5:3, 11:9, and 7:6 ratios. The cello part has 4:3 ratios. The percussion part has a steady 1/8 note pattern in measures 78 and 79, followed by rests in measures 80 and 81.



$\text{♩} = 108$ 

5

3  
4

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

scraped slate

5:3

6:5

5:3

5:3

4:3

4:3

3:2

5:3

4:3

5:3

$\frac{4}{4}$  $\frac{5}{4}$ 

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.  
*mf*

Va.

Vc.

scrape in a circle at moderate speed

7:6

9:7

4:3

7:5

89

$\text{♩} = 108$

$\frac{3}{4}$  C

$\frac{11}{8}$

$\frac{5}{8}$

$\frac{4}{4}$

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

The musical score for measures 89-92 is as follows:

- Ob. (Oboe):** Measures 89-90 are in 3/4 time with a *ff* dynamic. Notes are beamed in pairs with a 4:3 ratio. Measure 91 is in 11/8 time, featuring a triplet of eighth notes (marked 1 and 2) and a 4:3 ratio. Measure 92 is in 5/8 time, featuring a triplet of eighth notes (marked 1) and an 8:5 ratio. Measure 93 is in 4/4 time, featuring a triplet of eighth notes (marked 1) and a 3:2 ratio, followed by a 4:3 ratio.
- Cl. (Eb) (Clarinet in E-flat):** Measures 89-90 are in 3/4 time with a *f* dynamic. Notes are beamed in pairs with a 4:3 ratio. Measure 91 is in 11/8 time, featuring a triplet of eighth notes (marked 1 and 2) and a 4:3 ratio. Measure 92 is in 5/8 time, featuring a triplet of eighth notes (marked 1) and an 8:5 ratio. Measure 93 is in 4/4 time, featuring a triplet of eighth notes (marked 1) and a 3:2 ratio, followed by a 4:3 ratio.
- Pf. (Piano):** Measures 89-90 are in 3/4 time. Measure 91 is in 11/8 time. Measure 92 is in 5/8 time. Measure 93 is in 4/4 time.
- Perc. (Percussion):** Measures 89-90 are in 3/4 time. Measure 91 is in 11/8 time. Measure 92 is in 5/8 time. Measure 93 is in 4/4 time.
- Vn. (Violin):** Measures 89-90 are in 3/4 time. Measure 91 is in 11/8 time. Measure 92 is in 5/8 time. Measure 93 is in 4/4 time.
- Va. (Viola):** Measures 89-90 are in 3/4 time. Measure 91 is in 11/8 time. Measure 92 is in 5/8 time. Measure 93 is in 4/4 time.
- Vc. (Violoncello):** Measures 89-90 are in 3/4 time. Measure 91 is in 11/8 time. Measure 92 is in 5/8 time. Measure 93 is in 4/4 time.

93

Ob.  $\frac{1}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{7}{4}$   $\frac{1}{4}$

Cl. (Eb)

Pf.

Perc.

Vn.

Va. *molto flautando*

Vc. *molto flautando*

*ff* *pp* *ff* *pp* *ff* *pp*

4:3 3:4 5:8 5:7 6:7

Detailed description: This is a musical score for measures 93 through 97. The staves are arranged vertically: Oboe (Ob.), Clarinet (Eb) (Cl. (Eb)), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). Measure 93 starts with a 1/4 time signature and an accent (Λ) over the Oboe staff. Measure 94 has a 2/4 time signature, a 4:3 ratio, and first/second endings (② ①) over the Oboe staff. Measure 95 has a 1/4 time signature and an accent (Λ) over the Oboe staff. Measure 96 has a 7/4 time signature. Measure 97 has a 1/4 time signature and an accent (Λ) over the Oboe staff. The Viola and Cello parts have complex rhythmic patterns with ratios (3:4, 5:8, 5:7, 6:7) and dynamics (ff, pp). The Viola part has a 3:4 ratio and a 5:7 ratio. The Cello part has a 5:8 ratio and a 6:7 ratio. The Viola and Cello parts also have a 5:7 ratio. The Viola part has a 3:4 ratio and a 5:7 ratio. The Cello part has a 5:8 ratio and a 6:7 ratio. The Viola and Cello parts also have a 5:7 ratio.

98

98

4/4

1/4

7/8

1/4

7/8

1/4

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

ff

pp

3:4

5:8

ff

pp

5:7

6:7

5:7

ff

pp

ff

pp

5:4

7:5

7:4

ff

pp

8  
4

1  
4

4  
4

1  
4

Λ

Λ

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

(♩ = 108)

3/4      1/4      4/4      5/8      9/8

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

scraped slate

ff

4:3

7:6

5:4

7:4

5:4

7:4

ff

4:3

6:5

10:7

5:6

3:4

4:5

5:8

4:5

①

113

(accel.) -----  $\text{♩} = 144$

$\text{♩} = 108$

$\frac{5}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{1}{4}$

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

$\Delta$

Ob.  $\text{②}$   $\text{①}$   $\text{①}$   $\text{②}$   $\text{①}$   $\text{①}$   $\text{②}$   $\text{②}$   $\text{①}$

Cl. (Eb)

Pf.  $ff$   $5:4$   $7:4$

Perc.  $ff$   $5:4$   $7:4$

Vn.  $3:2$   $4:3$   $5:4$   $5:3$   $7:6$

Va.

Vc.



The musical score for "The Great Wall" by David Lang is presented in a multi-measure format. The score is divided into three measures, each with a different time signature: 3/4, 1/4, and 5/4. The instruments included are Ob., Cl. (Eb), Pf., Perc., Vn., Va., and Vc. The score includes various musical notations such as notes, rests, and dynamic markings. The first measure is in 3/4 time, the second in 1/4 time, and the third in 5/4 time. The score includes performance instructions for the strings, specifically for the Violin (Vn.), Viola (Va.), and Violoncello (Vc.), which are to be played *non flautando* and to allow bowing to convey accelerando.

♩ = 45

$\frac{3}{4}$

$\frac{3}{8}$

$\frac{9}{8}$

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

Ob. *tr* *tr*  $\frac{4:3}{}$   $\frac{3:2}{}$  ① ② ①

Cl. (Eb)  $\frac{5:4}{}$   $\frac{7:4}{}$   $\frac{5:3}{}$   $\frac{7:4}{}$

Pf. *ppp* *snare drum* rapid roll with fingertips: keep speed constant during accelerando

Vn. *non flautando* allow bowing to convey accelerando *pp*

Va.

Vc.

(♩ = 45) -----

5

3  
4

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.


Va.

Vc.

*fff*

130

(accel.)  = 135

 = 135

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{3}{4}$  D

Ob.

Cl.

(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

8va

*ff* *pp*

*ppp* ancora

134



145

(rit.) ♩ = 45

(♩ = 45)

$\frac{1}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

□ .

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

*fff*

*ppp* subtone

*8vb*

tam-tam

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*


arco

*ffff* possibile

*ffff* possibile

arco

*ffff* possibile

(rit.)  = 36

Ob.

Bass cl.

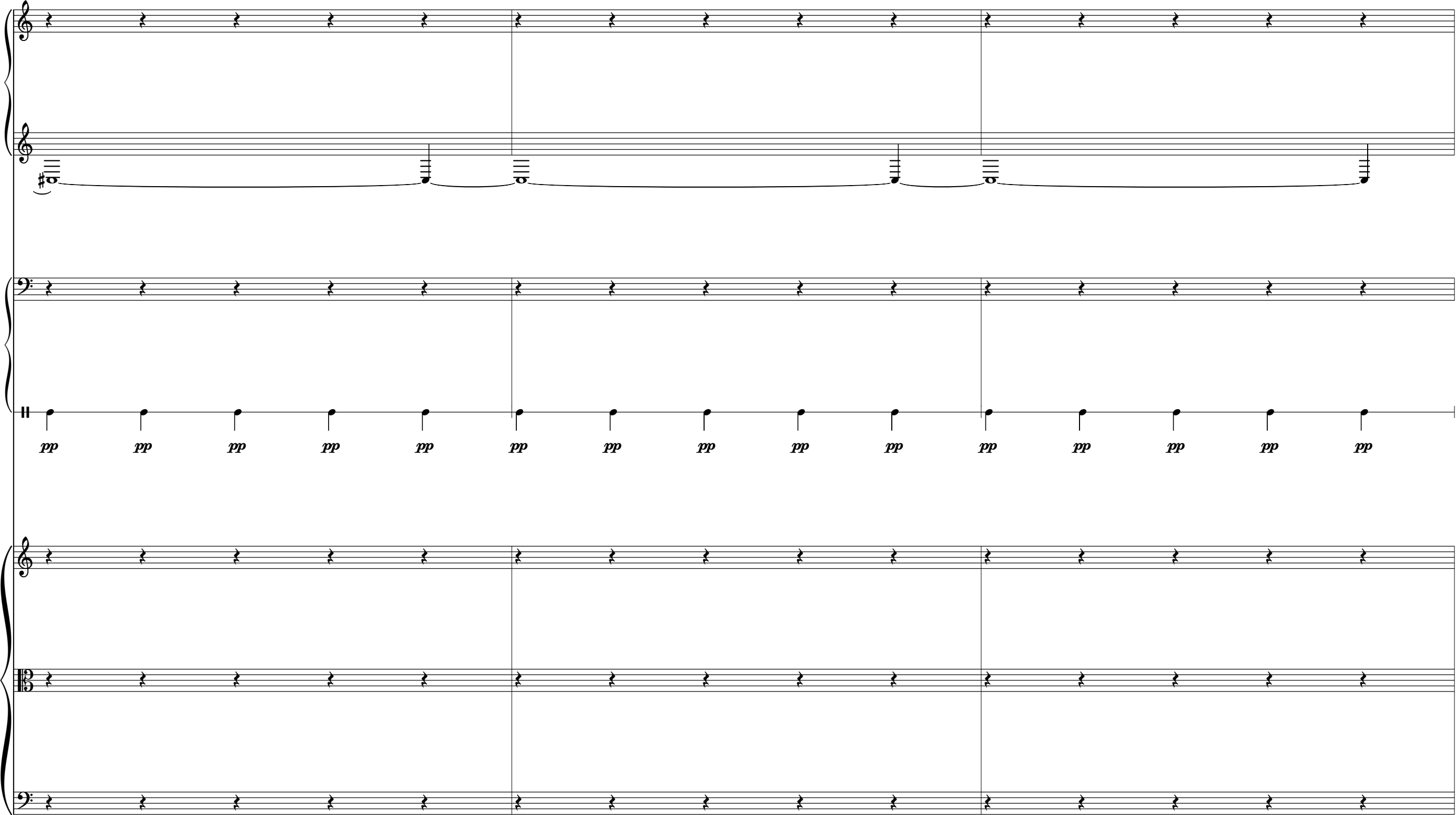
Pf.

Perc.

Vn.

Va.

Vc.



The musical score for measures 149-153 is as follows:

- Ob.:** Measures 149-153 contain sustained notes with various articulations (accents, staccato marks).
- Bass cl.:** Measures 149-153 contain sustained notes with various articulations (accents, staccato marks).
- Pf.:** Measures 149-153 contain sustained notes with various articulations (accents, staccato marks).
- Perc.:** Measures 149-153 contain a steady pulse of quarter notes, each marked *pp*.
- Vn.:** Measures 149-153 contain sustained notes with various articulations (accents, staccato marks).
- Va.:** Measures 149-153 contain sustained notes with various articulations (accents, staccato marks).
- Vc.:** Measures 149-153 contain sustained notes with various articulations (accents, staccato marks).



♩ = 36

3/4 E

4/4

9/8

3/4

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

directly on bridge: very slow bow, imperceptible bow changes

Va.

directly on bridge: very slow bow, imperceptible bow changes

Vc.

directly on bridge: very slow bow, imperceptible bow changes

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

sponges  
accent changes of direction noticeably at each attack

*ff*

17:9

13:9

5th harmonic of F1

*mp*

*mp*

*molto flautando ed estr. sul pont.*

*pp*

5:4

(accel.)

7  
8

5  
4

3  
4

Ob.

Cl.

(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

① ② ①

*p*

5:3

8:7

7:5

7:5

3:2

*f*

5:4

*molto flautando*

*pp*

5:4

44

45

(accel.)

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

① ② ①

①

①

①

① ② ①

①

11:10

10:9

10:9

10:9

10:9

14:9

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

5:4

7:4

3:2

5:4

7:6

5:4

7:4

3:2

5:4

3:2

5:4

7:4

5:4

7:6

5:4

7:4

3:2

7:4

3:2

5:4

7:6

3:2

5:4

7:4

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

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

Ob. ② ① ① 5:3

Cl. (Eb) ② 7:5 5:3

Pf. *mp* *mp* *mp* *mp* *ff* 5:4 7:6 5:3 7:4

Perc. *ff* 5:3 7:4 5:4 7:6

Vn. 7:6 3:2 5:4 7:4

Va. 5:4 7:4 3:2 5:4

Vc. 5:4 7:4 3:2

3  
4

4  
4

Ob.

Cl.  
(Eb)

Pf.  
5th harmonic of F1  
*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Perc.

Vn.  
*molto gridato ed estr. sul pont.*  
*ff* 3:2 5:4 7:4 3:2 5:4 7:4 3:2 5:4 7:4 3:2

Va.  
*molto gridato ed estr. sul pont.*  
*ff* 5:4 7:4 3:2 5:4 7:4 3:2 5:4 7:4

Vc.  
*molto gridato ed estr. sul pont.*  
*ff* 3:2 5:4 7:4 3:2 5:4 7:4 3:2 5:4 7:6



(accel.)

11  
8

3  
4

5  
8

9  
8

Ob.

Cl.  
(Eb)

Pf.  
*mp*

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

$\text{♩} = 108$   
(accel.)

$\frac{7}{8}$

$\frac{9}{8}$

$\frac{3}{4}$

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

*mf*

*ff*

*ff*

10:9

10:7

14:9

5:3

10:7

10:9

5:3

5:3

7:6

7:4

5:3

7:6

5:4

7:4

5:3

7:6

5:4

7:5

5:3

5:4

7:4

13

$\text{♩}$

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.  
ordinario

Va.  
ordinario

Vc.  
ordinario

*mf*

*ff*

*mp*

*ff*

5:3

5:3

11:6

5:4

7:6

5:3

5:3

5:4

5:4

5:4

7:4

5:4

7:4

5:3

7:4

5:4

7:4

5:4

7:6

*mp*

*mp*

*mp*

[illegible]

♩ = 108

[illegible]

The musical score is for 'The Great Wall of China' by John Williams. It is in 3/4 time and features the following instruments: Oboe (Ob.), Clarinet in E-flat (Cl. (Eb)), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.).

The score is divided into four measures. The first measure is a whole rest for all instruments. The second measure contains a complex melodic line for the Oboe, starting with a half note G4, followed by a quarter note F#4, and then a series of sixteenth notes. The piano part plays a steady eighth-note accompaniment. The percussion part features a series of eighth notes, with a 5:3 ratio indicated. The violin, viola, and cello parts play a steady eighth-note accompaniment.

The third measure continues the melodic line for the Oboe, with a 5:3 ratio indicated. The piano part plays a steady eighth-note accompaniment. The percussion part features a series of eighth notes, with a 17:9 ratio indicated. The violin, viola, and cello parts play a steady eighth-note accompaniment.

The fourth measure continues the melodic line for the Oboe, with a 3:2 ratio indicated. The piano part plays a steady eighth-note accompaniment. The percussion part features a series of eighth notes, with a 13:9 ratio indicated. The violin, viola, and cello parts play a steady eighth-note accompaniment.

♩ = 135

$\text{♩} = 72$

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

---

***ff***

*molto flautando*

*p*

*molto flautando*

*p*

*ppp*



34

[illegible]

♩ = 90

♩

9

7

Ob. <sup>①</sup> <sup>①</sup> <sup>②</sup> 10:9

Cl. (Eb) <sup>②</sup> 11:10 10:9 to bass clarinet *ppp*


Pf. 5:4 7:6 5:3 7:6 5:3 7:6 7:4


Perc. 5:3 7:4 5:3 7:6 5:3 7:6 5:4 7:5

Vn. 3:2 *ppp*

Va. 5:4 7:4 *ppp* *ppp*

Vc. 5:4 7:4 *ppp* *ppp*

 = 135  
**3**  
**4**

 = 45

**8**

Ob.

Bass cl.

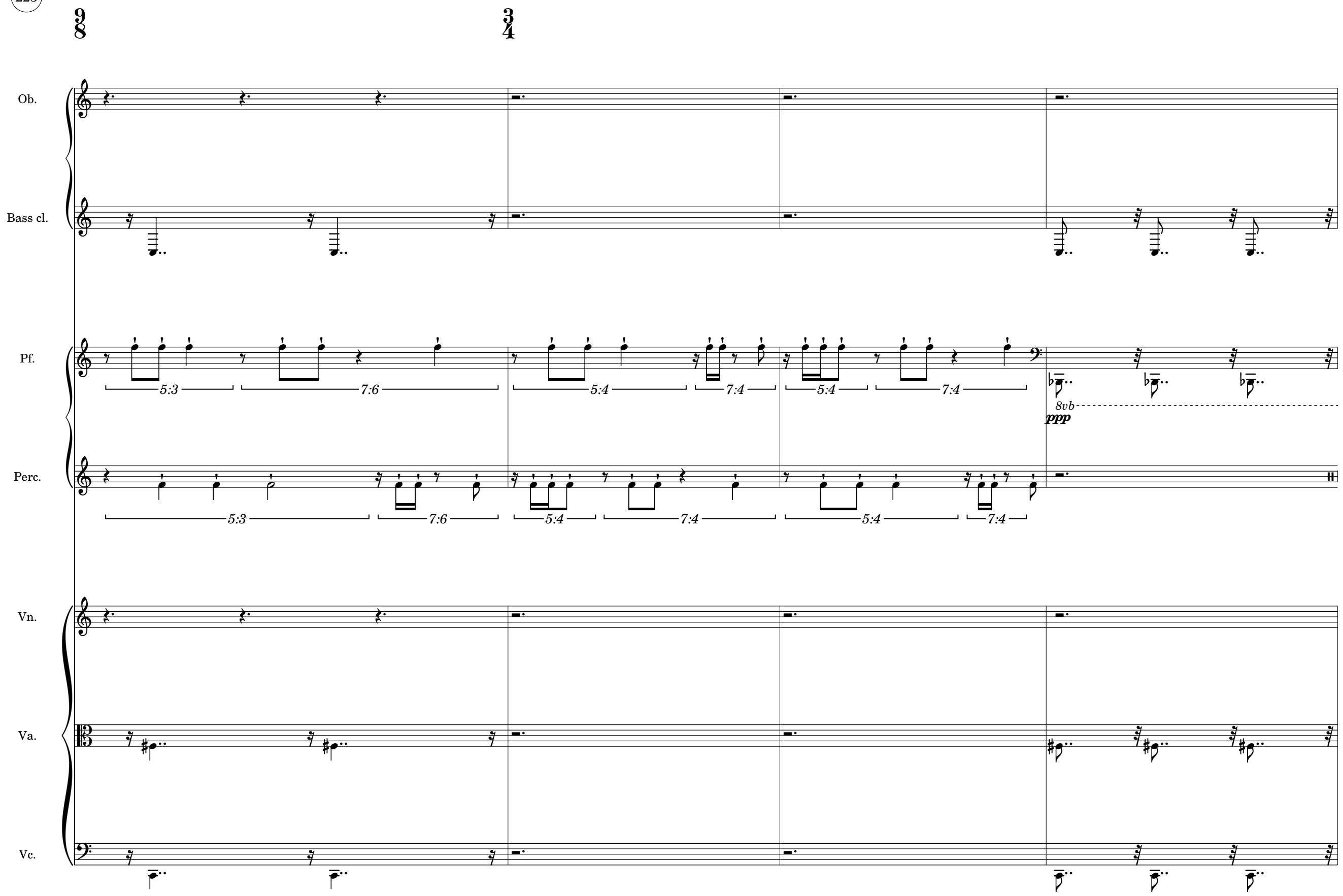
Pf.

Perc.

Vn.

Va.

Vc.



Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

4/4

5/4

ppp

sub

8va

fff

suspended cymbal

pp

3:2

4:3

8:7

$\text{♩} = 72$

$\frac{4}{4}$

$\frac{9}{8}$

$\frac{3}{4}$

$\frac{5}{8}$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

The musical score is divided into four measures, each with a different time signature: 4/4, 9/8, 3/4, and 5/8. The instruments and their parts are as follows:

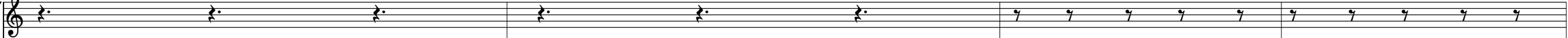
- Ob. (Oboe):** Plays a continuous eighth-note pattern with various articulations (accents, slurs, and breath marks) throughout all measures.
- Bass cl. (Bass Clarinet):** Remains silent in the first measure, then plays a series of eighth notes in the second measure, and a series of eighth notes with slurs in the third and fourth measures.
- Pf. (Piano):** Plays a series of eighth notes in the first measure, followed by a series of eighth notes with a 4:3 ratio in the second measure, and a series of eighth notes with a 4:3 ratio in the third measure.
- Perc. (Percussion):** Plays a series of eighth notes with a 13:9 ratio in the second measure, followed by a series of eighth notes with a 8:5 ratio in the third measure.
- Vn. (Violin):** Plays a continuous eighth-note pattern with various articulations (accents, slurs, and breath marks) throughout all measures.
- Va. (Viola):** Remains silent in the first measure, then plays a series of eighth notes in the second measure, and a series of eighth notes with slurs in the third and fourth measures.
- Vc. (Violoncello):** Remains silent in the first measure, then plays a series of eighth notes in the second measure, and a series of eighth notes with slurs in the third and fourth measures.

$\text{♩} = 72$

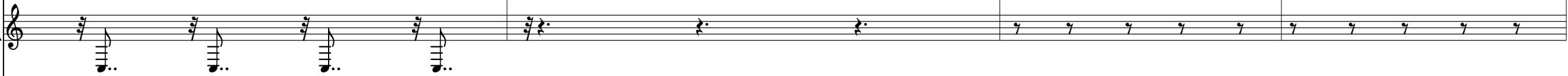
$\text{8}$  G

$\text{5}$

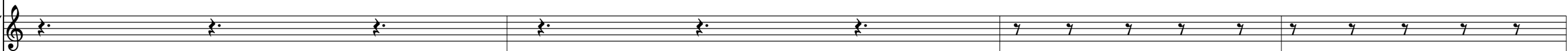
Ob.




Bass cl.



Pf.



Perc.

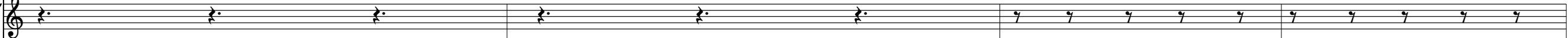


rapid roll with fingertips: keep speed constant during accelerando

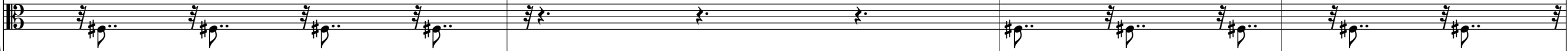
snare drum

*ppp*

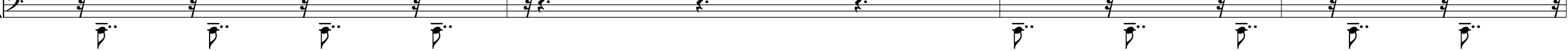
Vn.



Va.



Vc.



4/4 5/4 3/4

Ob.

Cl.  
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

*p*

*p*

5:4 7:6 5:3 7:4 5:4 7:4

6:5 3:2 3:2 3:2

*fff*

*fff*



2

78

(♩ = 72)

6  
4

7  
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

to bass clarinet

*grid. possibile*

*gridato possibile*

*fff*  
*gridato possibile*

7:13

7:13

7:13

*fff*

(accel.)

3  
4

7  
4

11  
8

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

flaut. possibile

grid. possibile

flaut. possibile

grid. possibile

flaut. possibile

7:10

7:8

(accel.)

5  
8

4  
4

6  
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

*ppp* subtone

5:4

7:6

7:8


7:8

7:8

7:13

7:13

7:13

 = 144  
(accel.)

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{7}{8}$

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

tam-tam  
attackless

*p*

*p*

*p*

*p*

*p*

*p*

*p*

7:13

7:13

7:13

♩ = 144

9 H

8

4  
4

Ob.

*ff*

Bass cl.

*ppp*

Hpschd.

Perc.

Vn.

Va.

subito ordinario

*ff*

Vc.

subito ordinario

*ff*

5  
4

3  
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

to clarinet in E-flat

*leggerissimo*

*pp*

*ff*

*leggerissimo (off-string bowing on staccati)*

*pp*

*fff*

7:4

4:3

5:4

3:2

5:4

3:2

3:2

9 7 6

Ob. *leggierissimo*  
*pp* 7:4 4:3 7:4 5:4

Cl.  
(Eb) *leggierissimo*  
*pp* 3:2 4:3

Hpschd. 3:2 5:4 7:4 3:2

Perc. z z z z

Vn. 7:4 4:3 4:3

Va. *molto flautando*  
*ff* 10:13 *pp*  
*molto flautando*

Vc. *fff* 10:13 *ff*



♩ = 90

7/4 1/4 3/4

Ob.

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

to piano

to bass clarinet

5th harmonic of F1

*ff*

*ff*

*pp*

10:13

4:3

8:5

3:2

5th harmonic of F1

*fff* possibile

3:2

5:4

*fff* possibile

3:2

5:4

*fff* possibile

3:2

5:4

7:4

*molto gridato ed estr. sul pont.*

*molto gridato ed estr. sul pont.*

*molto gridato ed estr. sul pont.*

*molto gridato ed estr. sul pont.*

7  
4

11  
8

5  
8

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

ff ff ff ff ff ff

7:5 3:2 5:4 7:6 3:2 5:4 7:6 7:4 5:4 7:4 3:2 5:4 7:4 3:2

4/4 6/4 3/4

Ob. *f* ① ② ① 5:7

Bass cl. ① ② 8:10 4:7 *f*

Pf. *ff* *ff* *ff* *ff* *ff*

Perc. - . - .

Vn. 5:4 7:4 3:2 5:4 7:4 3:2

Va. 3:2 5:4 7:4 3:2 5:4 5:7 subito ordinario

Vc. 5:4 7:6 3:2 5:4 7:4 3:2 5:4

[illegible]

(accel.)

6  
4

7  
4

Ob.

Cl.  
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

(accel.) ..... = 135

• ♩ = 135

34

118

The musical score for "The Great Wall of China" by John Adams is presented for a full orchestra. The score is in 4/4 time and features the following instruments and parts:

- Ob. (Oboe):** Plays a sustained, high-pitched line, marked *ff* (fortissimo).
- Cl. (Eb) (Clarinet in E-flat):** Plays a sustained, low-pitched line, marked *ff*. A performance instruction "to bass clarinet" is noted.
- Hpschd. (Harp):** Plays a rhythmic pattern of chords, marked *ff*. The pattern is divided into measures of 3:2 and 3:2.
- Perc. (Percussion):** Plays a rhythmic pattern of chords, marked *ff*. The pattern is divided into measures of 3:2 and 3:2. A performance instruction "crotales" is noted.
- Vn. (Violin):** Plays a melodic line, marked *ff*. The line is divided into measures of 7:5 and 3:2.
- Va. (Viola):** Plays a melodic line, marked *ff*. The line is divided into measures of 7:4 and 5:4.
- Vc. (Violoncello):** Plays a melodic line, marked *ff*. The line is divided into measures of 3:2 and 7:4.

The score includes various musical notations such as dynamics, articulation, and performance instructions. The overall mood is somber and reflective, with a focus on the interplay between the woodwinds and the harp.

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

to piano

*ff*

*fff*

*fff*

*fff*

*fff*

*fff*

5:6

5:7

7:9

10:13

5:9

♩ = 135

$\frac{4}{4}$  J

$\frac{9}{8}$

♩ = 90

$\frac{3}{4}$

$\frac{5}{8}$

Ob. *ff* 5:8 ①

Bass cl. *ff* 5:8 ① *ff*

Pf. *fff* 7:8 to harpsichord

Perc. *fff* 7:8 *f* tam-tam

Vn. *fff* 3:2

Va. *fff* 3:2

Vc. *fff* 3:2



♩ = 108

♩ = 72



Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

to piano

directly on bridge: full bow each stroke

directly on bridge: full bow each stroke

directly on bridge: full bow each stroke

8vb  
3:2 3:2  
ffff possibile

**♩ = 36**

44

54

44

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

*ffff* possibile

*fff*

$$8vb \cdot$$
$$f$$
 $f$ 
$$f$$

This musical score is for a piece titled "The Great Wall" by John Williams. It is a 3:2 ratio exercise, meaning the tempo is 3/2 of the original. The score is written for a full orchestra, including Oboe (Ob.), Bass Clarinet (Bass cl.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The piano part features a complex rhythmic pattern of eighth notes, while the percussion part has a simple, steady beat. The score is divided into four measures, each containing a different rhythmic pattern. The piano part is marked with a "3:2" ratio, indicating the tempo change. The percussion part is marked with a "3:2" ratio, indicating the tempo change. The score is written in a key signature of one flat (B-flat major or D minor). The tempo is marked as "Allegretto" (moderately fast). The score is written in a 2/4 time signature. The piano part is written in a bass clef, and the percussion part is written in a single line. The violin, viola, and cello parts are written in a treble clef. The oboe and bass clarinet parts are written in a treble clef. The score is written in a standard musical notation style, with notes, rests, and bar lines. The piano part is marked with a "3:2" ratio, indicating the tempo change. The percussion part is marked with a "3:2" ratio, indicating the tempo change. The score is written in a key signature of one flat (B-flat major or D minor). The tempo is marked as "Allegretto" (moderately fast). The score is written in a 2/4 time signature. The piano part is written in a bass clef, and the percussion part is written in a single line. The violin, viola, and cello parts are written in a treble clef. The oboe and bass clarinet parts are written in a treble clef. The score is written in a standard musical notation style, with notes, rests, and bar lines.

The musical score is for the piano accompaniment of 'The Great Wall of China' by John Williams. It is written for a full orchestra, with the piano part being the central focus. The score is in 3/4 time and consists of five measures. The piano part features a complex rhythmic pattern of eighth and sixteenth notes, with a '3:2' ratio indicated for the first three measures. The percussion part includes a snare drum and a cymbal, with a specific rhythmic motif in the first three measures. The woodwinds (Ob., Bass cl., Vn., Va., Vc.) and strings (Vc.) are also present, but their parts are not shown in this excerpt.

**Ob.**

**Bass cl.**

**Pf.**

**Perc.**

**Vn.**

**Va.**

**Vc.**

(accel.) -----  $\text{♩} = 144$     $\text{♩} = 144$

5  
4

1  
4

5  
4

K



Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

*fff*

*f*

*fff*

pizz.

pizz.

*fff*

*ff*

pizz.

pizz.

*fff*

*ff*

pizz.

*gridato possibile*

*fff*

*fff*

44

24

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

5:4

3:2

7:4

3:2

5  
4

4  
4

2  
4

Ob.

Bass cl.

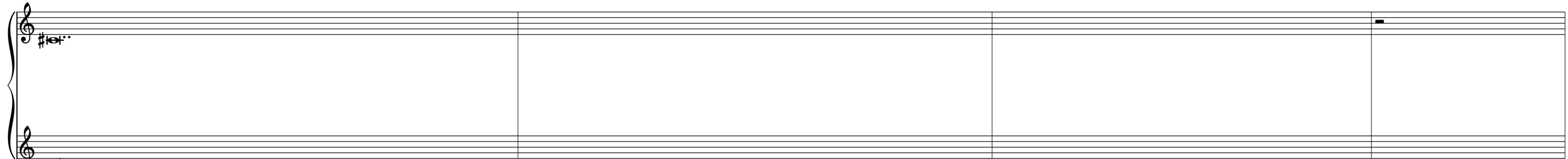
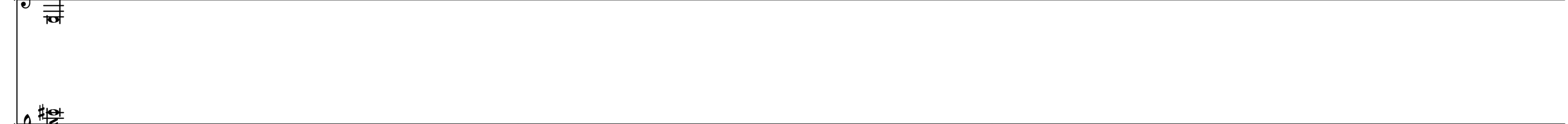
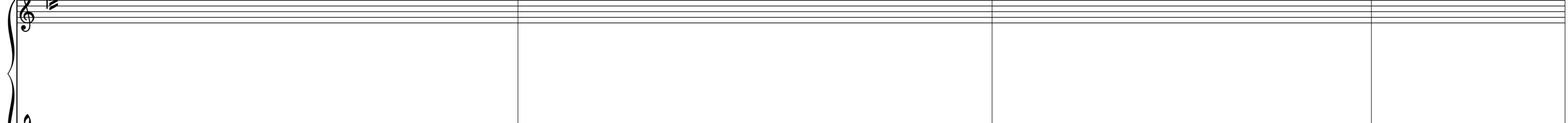
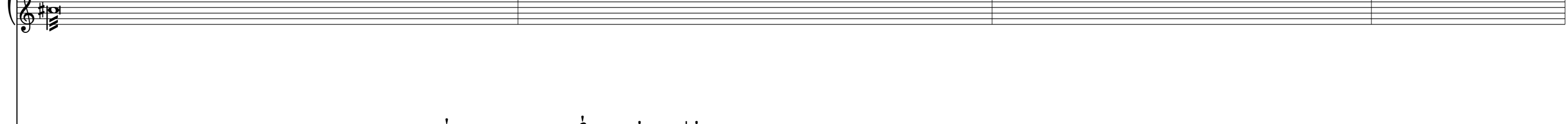
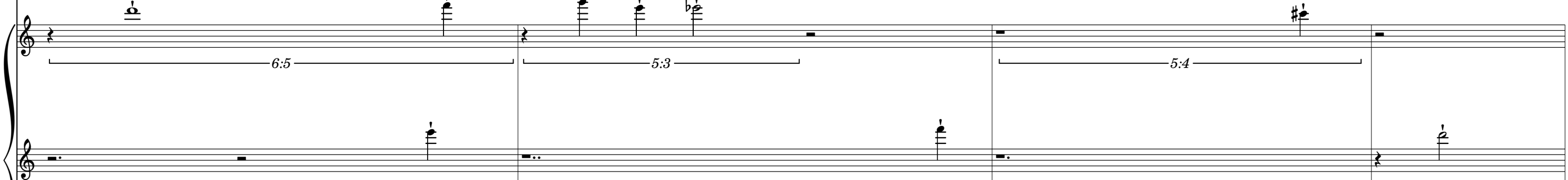
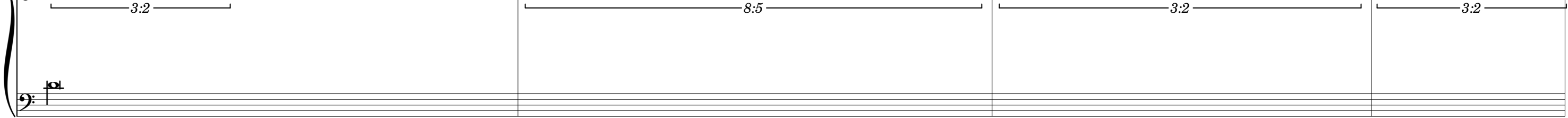

Hpschd.

Perc.

Vn.

Va.

Vc.

5  
4

4  
4

2  
4

Ob.

Bass cl.

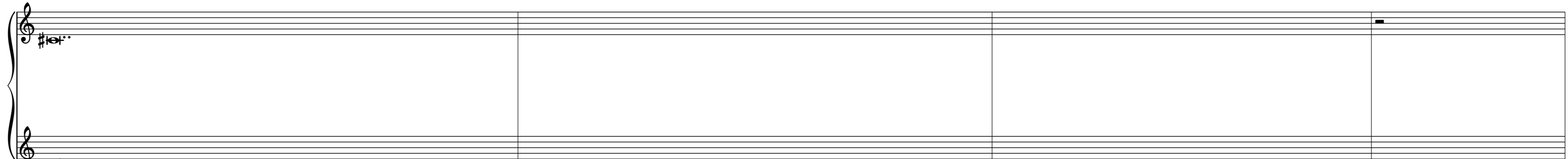

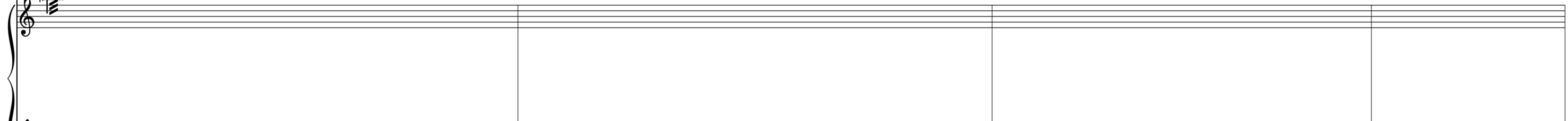
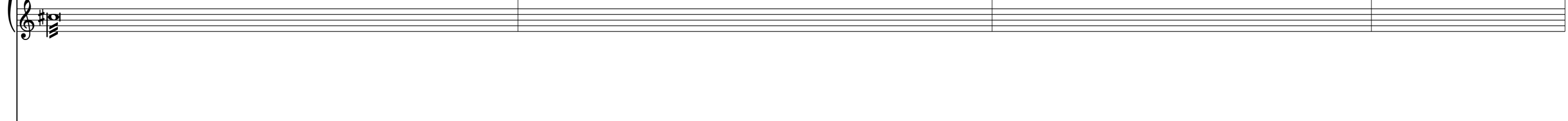
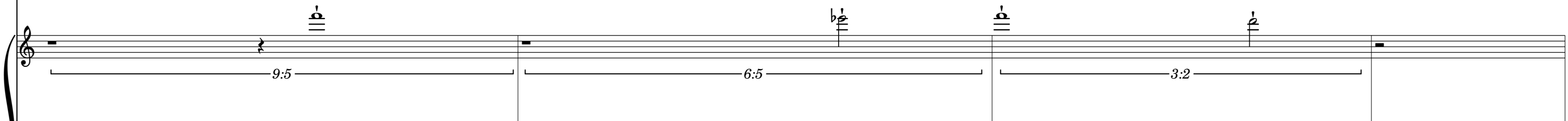
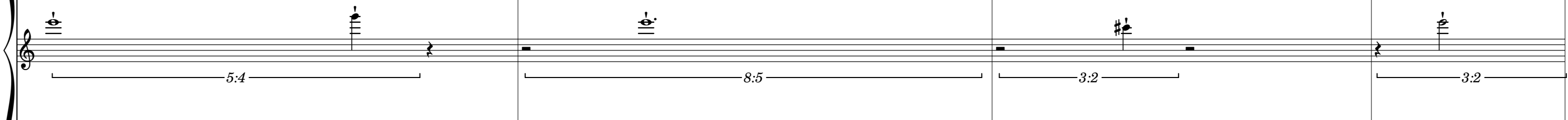
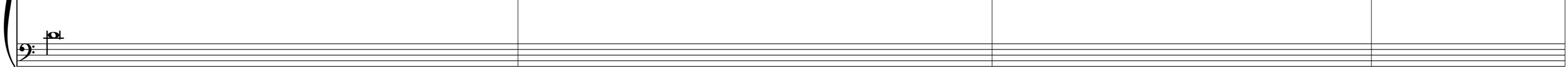
Hpschd.

Perc.

Vn.

Va.

Vc.



5  
4

4  
4

2  
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

6:5

3:2

7:4

7:4

5  
4

4  
4

2  
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

7:5

4:3

8:5

5:3

3:2

7:4

3:2

5  
4

4  
4

2  
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

to piano

*p*

54

44

24

5  
4

4  
4

2  
4

Ob.

Bass cl.

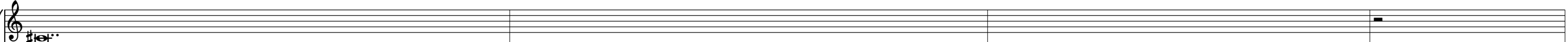
Pf.

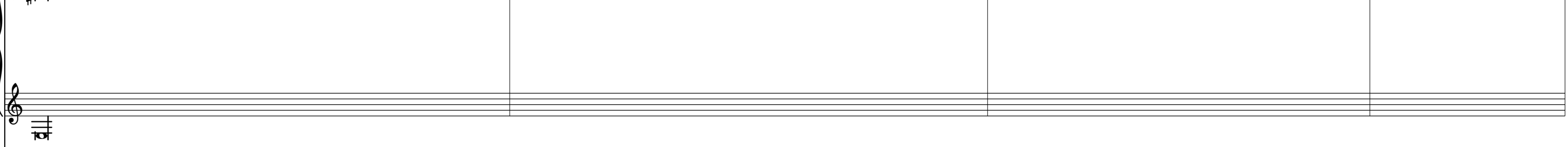
Perc.


Vn.

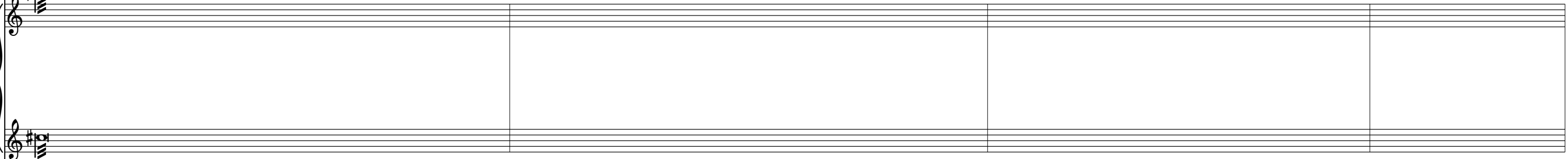
Va.

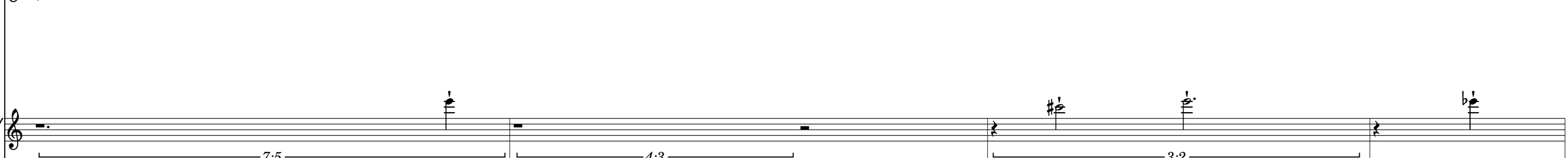
Vc.

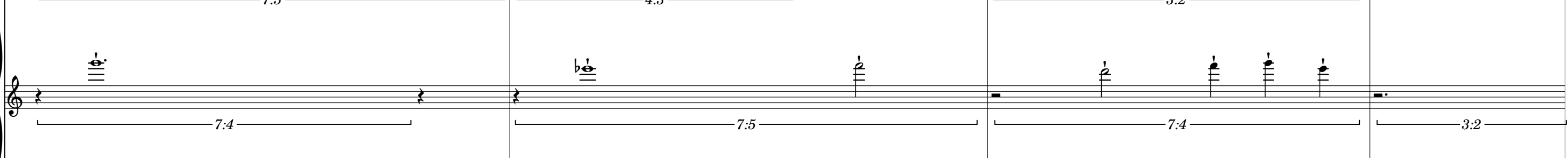
Ob. 

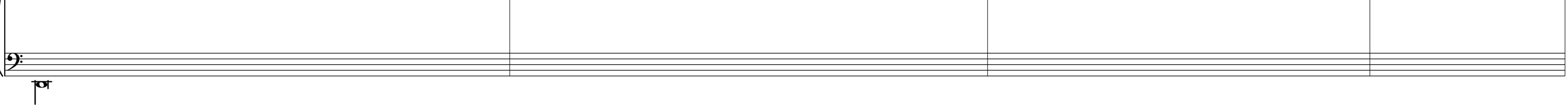
Bass cl. 

Pf. 

Perc. 

Vn. 

Va. 

Vc. 

5  
4

4  
4

2  
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Ob.  $\text{F}\sharp_2$   $\text{F}\sharp_2$

Bass cl.  $\text{F}\sharp_2$

Pf.  $\text{F}\sharp_2$

Perc.  $\text{F}\sharp_2$

Vn.  $\text{F}\sharp_2$   $\text{F}\sharp_2$   $\text{F}\sharp_2$

Va.  $\text{F}\sharp_2$   $\text{F}\sharp_2$   $\text{F}\sharp_2$   $\text{F}\sharp_2$

Vc.  $\text{F}\sharp_2$

6:5 7:5 3:2 3:2

5  
4

4  
4

2  
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Ob.  $\text{F}\sharp_4$   $\text{F}\sharp_4$   $\text{F}\sharp_4$   $\text{F}\sharp_4$

Bass cl.  $\text{F}\sharp_4$   $\text{F}\sharp_4$   $\text{F}\sharp_4$   $\text{F}\sharp_4$

Pf.  $\text{F}\sharp_4$   $\text{F}\sharp_4$   $\text{F}\sharp_4$   $\text{F}\sharp_4$

Perc.  $\text{F}\sharp_4$   $\text{F}\sharp_4$   $\text{F}\sharp_4$   $\text{F}\sharp_4$

Vn.  $\text{F}\sharp_4$   $\text{F}\sharp_4$   $\text{F}\sharp_4$   $\text{F}\sharp_4$

Va.  $\text{F}\sharp_4$   $\text{F}\sharp_4$   $\text{F}\sharp_4$   $\text{F}\sharp_4$

Vc.  $\text{F}\sharp_4$   $\text{F}\sharp_4$   $\text{F}\sharp_4$   $\text{F}\sharp_4$

7:5 5:4 3:2 4:3 3:2 7:4

5  
4

4  
4

2  
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.



5  
4

4  
4

2  
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.