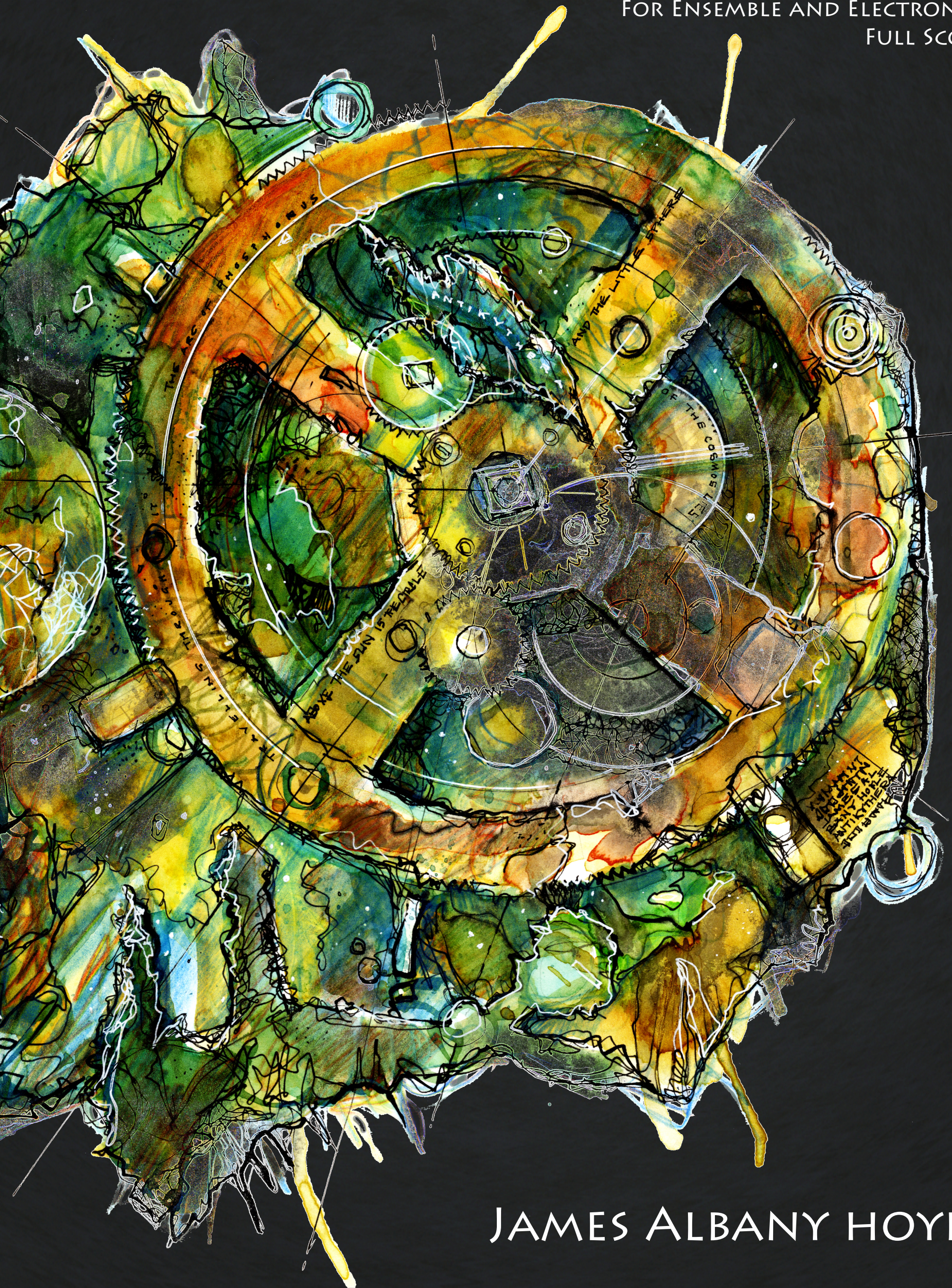


ANTIKYTHERA

Αντικύθηρα

FOR ENSEMBLE AND ELECTRONICS
FULL SCORE

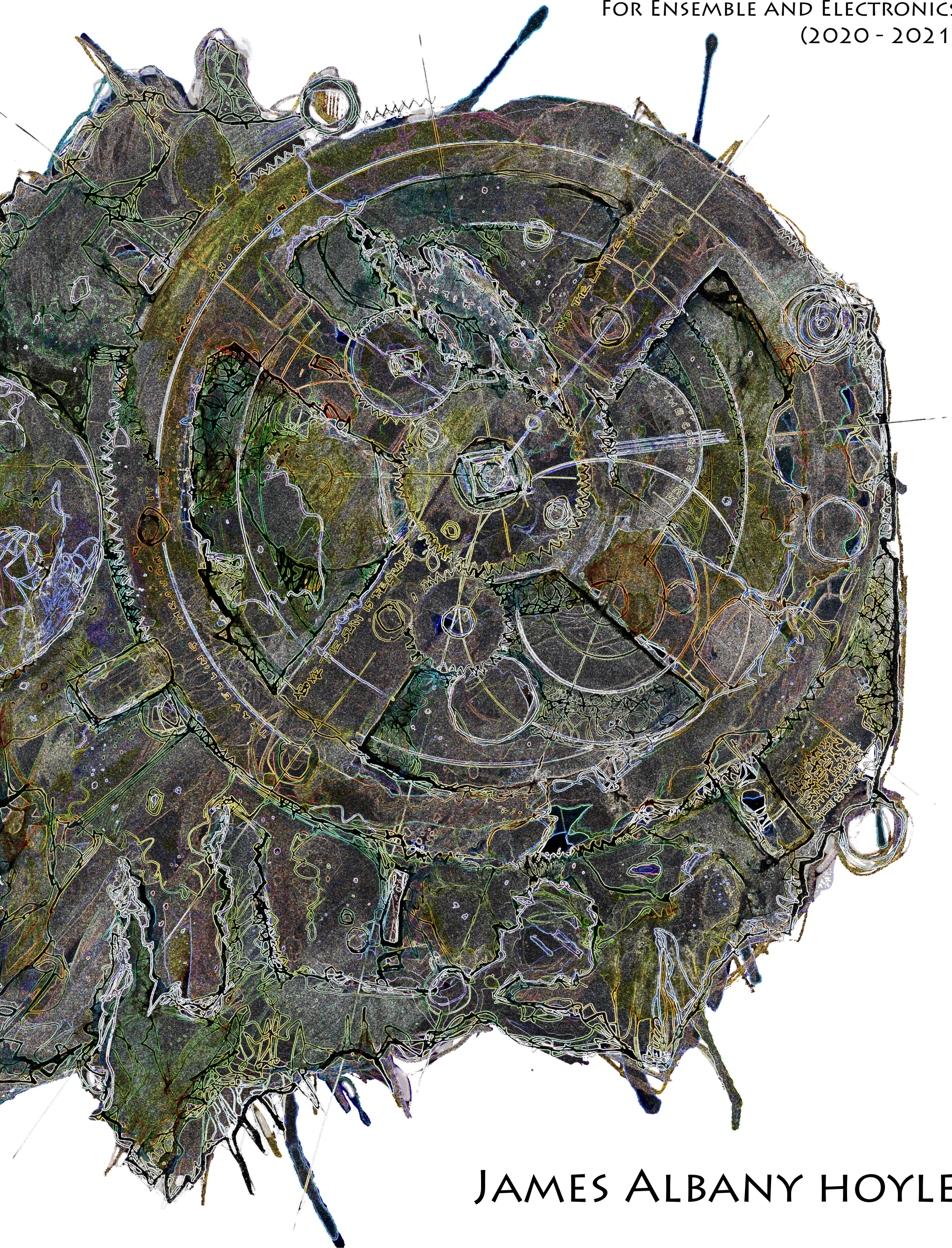


JAMES ALBANY HOYLE

ANTIKYTHERA

Αντικύθηρα

FOR ENSEMBLE AND ELECTRONICS
(2020 - 2021)



JAMES ALBANY HOYLE

Instrumentation

Flute

Cor Anglais

Clarinet in B \flat

Bassoon

Horn 1

Horn 2

Trombone

Harp

Percussion 1

Percussion 2

Keyboard Sampler*

Violin 1

Violin 2

Viola

Cello

Bass (lowest string tuned to D)

*Keyboard Sampler: In order to produce the electronic samples which are part of the music, a pianist should play a MIDI Keyboard with a minimum of 61 keys. This should be plugged into a laptop running the accompanying Max/MSP patch. Please note that Max version 8 or later and IRCAM's Spat5 library are required to run this patch. The sound output of this Max/MSP patch should be played back through six loudspeakers, spaced equidistantly around the perimeter of the performance space.

Performance Layout

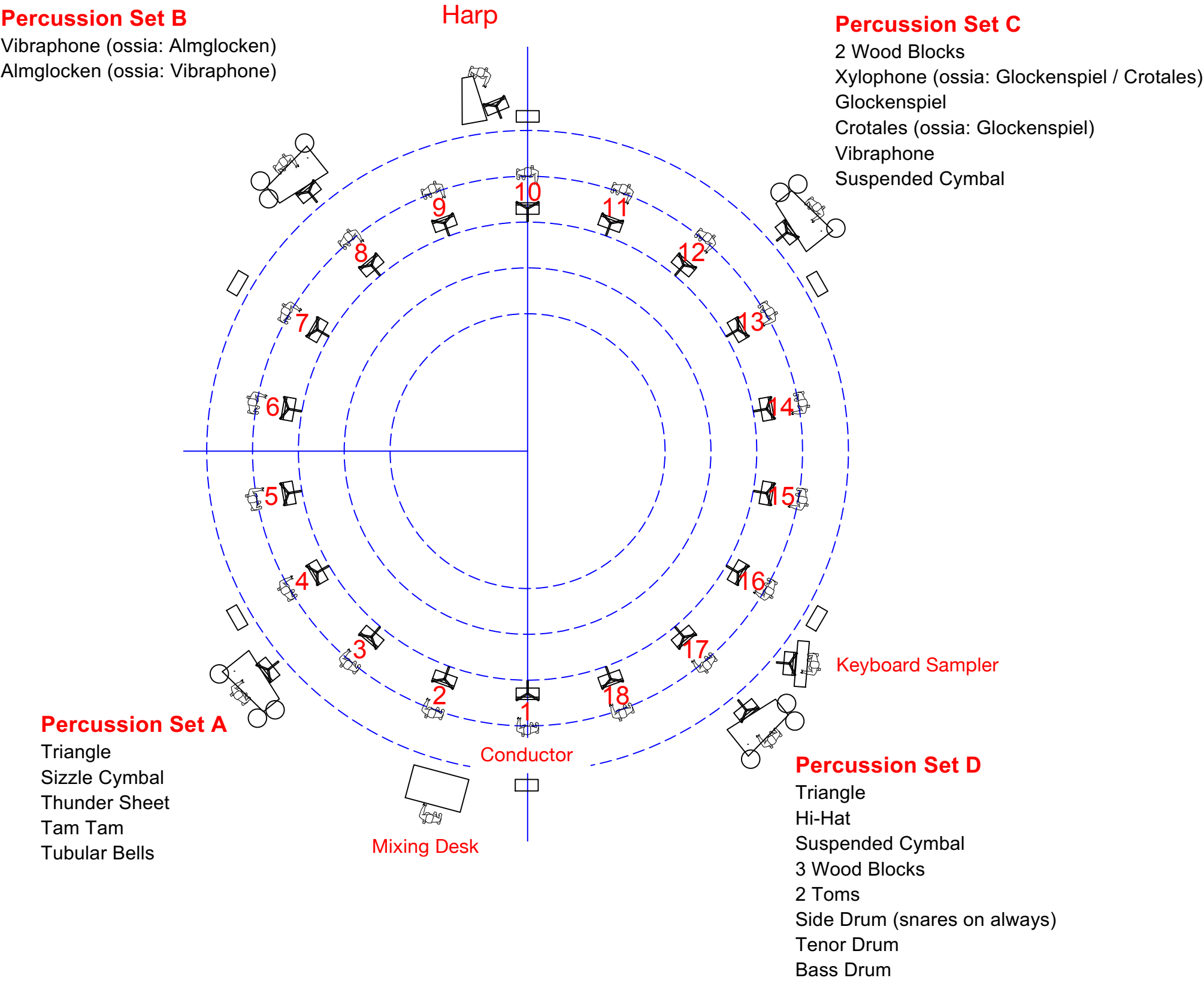
The performance space should be arranged according to the below floorplan.

Eighteen music stands are to be placed equidistantly in a large circle, with approximately two metres of space in front of each stand. The four percussion sets should then be arranged in the four corners of the hall.

The audience should be seated inside the ring of performers, and may be arranged in concentric rings of seats, facing outwards towards the performers.

The conductor remains at Stand 1 throughout, the Cello remains at Stand 4 and the Bass remains at Stand 16.

The remaining musicians take the stand indicated at the beginning of the score, and when instructed by the score to do so, should walk clockwise around the perimeter of the performance space to the next stand indicated.



Performance Notes

Microtone Accidentals



Sixth-Tone Flat (33 cents flat)



Flat note, flattened further by a sixth-tone



Sharp note, flattened further by a sixth-tone



Quarter-Tone Flat



Quarter-Tone Sharp



Three Quarter-Tones Flat



Three Quarter-Tones Sharp

Harp

The C4 and C5 strings should be tuned one sixth-tone (33 cents) flat

Strings

SP = Sul Ponticello

ST = Sul Tasto

M = 'Morse Code Bowing', i.e. an irregular tremolando like Morse Code.

Gruss

Any performance of *Antikythera* may optionally be preceded by the electronic work *Gruss*. In such a case, *Gruss* should begin before the audience are admitted to the auditorium, and should be played as the audience and performers enter the performance space. *Gruss* should segue directly into *Antikythera* without a break (allowing the two pieces to overlap slightly), with *Antikythera* beginning precisely 20 minutes after the start of *Gruss*.

Antikythera

3
4

4
4

3
4

4
4

Slow Motion, ♩ = 40

6

Flute

Stand 6

pizz.

f

9

Cor Anglais

Stand 9

15

Clarinet in B♭

Stand 15

slap tongue

f "

17

Bassoon

Stand 17

2

Horn 1

Stand 2

11

Horn 2

Stand 11

5

Trombone

Stand 5

5

Harp

E♭ F# G♭ A♭
D♯ C♯ B♯

Set C

Crotales, Small Wood Block

(Hard Rubber Mallets)

C

Crotales

Set A

Wood Block 1

Set A

A

Tubular Bells

Set A

Electric Piano

Sampler

3
4

4
4

3
4

4
4

Slow Motion, ♩ = 40

12

Violin 1

Stand 12

pizz.

p

3

Violin 2

Stand 3

18

Viola

Solo (Free bows)

mf *espressivo*

p

4

Violoncello

pizz. Let ring: lift finger immediately after plucking

f

16

Contrabass

IV tuned to D

p

4
4

2
4

3
4

6

Fl.

9

C. A.

15

Cl.

17

Bsn.

2

Hn 1

11

Hn 2

5

Tbn.

Hp

C

Crot.
W. Bl. 1

A

Tub. Bells

E. Pno

Samp.

4
4

2
4

3
4

12

Vln 1

3

Vln 2

18

Vla

4

Vc.

16

Cb.

The musical score is for 'The Firebird Suite' by Igor Stravinsky. It features a variety of instruments and dynamic markings. The score is divided into measures, with a key signature of one sharp (F#) and a time signature of 3/4. The instruments include Flute (Fl.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bassoon (Bsn.), Horn 1 (Hn 1), Horn 2 (Hn 2), Trombone (Tbn.), Harp (Hp), Crochets (Crot.), Wood Block 1 (W. Bl. 1), Bass Drum (B. Dr.), Tub. Bells, E. Pno, and Sampler: Small Bells. The score includes dynamic markings such as *fp*, *mf*, *p*, *f*, and *pp*. There are also performance instructions like '7th Harmonic on 'D'', 'stopped', 'Lontano', 'bisbigliando', and 'Move to Set D'. The score is written in a standard musical notation with a grand staff for the piano and harp, and individual staves for the other instruments.

4
4

3
4

2
4

4
4

B

6 Fl. 14 *f* *ff* *pp*

9 C. A. *ff* *p*

15 Cl. *ff* *p*

17 Bsn. *f* *pp*

2 Hn 1 *f* *p* *ppp* Move to Stand 7 (5 Stops)

11 Hn 2 *ppp* *f* *ppp* harmon mute, stem removed

5 Tbn. *f* *ppp*

Hp *p*

B. Dr. *D*

A Tub. Bells

E. Pno

Samp. (Timbre gradually transforms into Sound Icons)

4
4

3
4

2
4

4
4

B

14 Vln 1 *f* *pp* Light bow pressure: many overtones

3 Vln 2 *f* *p*

18 Vla *ff*

4 Vc. *fp* *f* *pp* *fp* (sul pont.)

16 Cb. *ff* Fast bow: Bring out overtones

4
4

2
4

4
4

3
4

5



Fl.

17 Move to Stand 10 (4 Stops)



C. A.

3

3

3

mf

f

p

p



Cl.

Move to Stand 6 (9 Stops)



Bsn



Hn 1



Hn 2

Move to Stand 15 (4 Stops)

fp

ppp



Tbn.



Hp



B. Dr.



Tub. Bells

Tubular Bells
(Hard Hammer)

Move to Set C



E. Pno



Samp.

4
4

2
4

4
4

3
4



Vln 1

Stand 14

senzavib.
arco

sul pont. → pos. nat.

sul pont. → pos. nat.

Poco SP

ppp

pp

p

pp

p

pp

p



Vln 2

(SP) → Molto SP

Move to Stand 8 (5 Stops)



Vla

f

p

mf

p

mp



Vc.

fp

fp

fp

mf

p



Cb.

3
4

4
4

6
4

4
4

2
4

C

21

Fl.

C. A.

pp

p

Cl.

Bsn.

Hn 1

Hn 2

Tbn.

pp

mp

ppp

Hp

B. Dr.

Crot.

E. Pno

Samp.

3
4

4
4

6
4

4
4

2
4

C

pos. nat.

14

Vln 1

pp

p

3

Vln 2

Vla

p

3

Vc.

pp

ppp

pos. nat. (Tune to Viola)

ppp

Cb.

ppp

10

Fl.

Stand 10

29

p

f

ff

6

9

C. A.

mf

f

p

mp

f

3

3

6

Cl.

Q 17

Bsn

Clean Multiphonic on D

ff

7

Hn 1

Stand 7

f

3

15

Hn 2

5

Tbn.

Unmuted

flz.

Harmonic Gliss. on D

7

(non flz.)

mf

ff

p

Hp

E \flat F \sharp G \flat A \sharp
D \sharp C \sharp B \sharp

ff

p.d.l.t.

gliss.

ord.

Bass Drum

8_{ba}

Q D

B. Dr.

Set D

(loco)

pp

mf

pp

Crot.

E. Pno

Samp.

14

Vln 1

sul pont.

Riccochet

f

p

8

Vln 2

sul pont.

3

Molto SP

Move to Stand 12 (4 Stops)

f

pp

18

Vla

3

6

gliss.

5

ff

f

3

4

Vc.

sul pont.

Molto SP

pos. nat. pizz.

mf

f

pp

f

Q 16

Cb.

pos. nat.

Molto SP

pos. nat.

fff

p

3

3
4

2
4

3
4

5
4

2
4

9

10 Fl.

9 C. A.

6 Cl.

17 Bsn.

7 Hn 1

15 Hn 2

5 Tbn.

Hp

B. Dr.

Crot.

E. Pno

Samp.

7th Harmonic on 'G'

7th Harmonic on 'C'

Stand 15

7th Harmonic on 'G'

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

3
4

2
4

3
4

5
4

2
4

14 Vln 1

12 Vln 2

18 Vla

4 Vc.

16 Cb.

I.v.

I.v.

Poco SP

f *f* *mp* *fp* *mf* *p* *ff* *f* *mp* *fp* *mf* *p* *mf*

10

2

4

9

4

4

6

2

4

7

3

4

15

2

4

5

3

4

F Più Mosso, ♩ = 66

10

Fl.

9

C. A.

6

Cl.

17

Bsn

7

Hn 1

15

Hn 2

5

Tbn.

Hp

B. Dr.

Crot.

E. Pno

Samp.

14

2

4

12

4

4

18

2

4

4

3

4

16

2

4

16

3

4

F Più Mosso, ♩ = 66

14

Vln 1

12

Vln 2

18

Vla

4

Vc.

16

Cb.

3
4

2
4

G poco accel.....

10 Fl. 43

11 C. A.

6 Cl. *fp*

17 Bsn. *fp* Very slightly flat

7 Hn 1 *f* Harmonics on 'G'

15 Hn 2 *f* Harmonics on 'D'

5 Tbn. *fp* Harmonics on 'C'

Hp

B. Dr. D

Crot. C

E. Pno

Samp.

3
4

2
4

G poco accel.....

18 Vln 1

12 Vln 2 *pp* pos. nat. PocoSP *fp*

2 Vla

4 Vc. *fp* *ppp*

16 Cb. *pp* *fp* *ppp*

♩ = 72 poco rit...... **a tempo, ♩ = 66**

♩ = 72 poco rit. a tempo, ♩ = 66

3
4

poco rit.....

10

Fl.

52

Musical staff for Flute 1 (Fl.). It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

11

C. A.

Musical staff for Clarinet in A (C. A.). It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

6

Cl.

Musical staff for Clarinet in Bb (Cl.). It features a treble clef and a key signature of two flats. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

17

Bsn

Musical staff for Bassoon (Bsn.). It features a bass clef and a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

7

Hn 1

Musical staff for Horn 1 (Hn 1). It features a bass clef and a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

15

Hn 2

Musical staff for Horn 2 (Hn 2). It features a bass clef and a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

5

Tbn.

Musical staff for Trombone (Tbn.). It features a bass clef and a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

Hp

Musical staff for Harp (Hp). It features a grand staff (treble and bass clefs) and a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

18

B. Dr.

Musical staff for Bass Drum (B. Dr.). It features a single line with a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

18

Crot.

Musical staff for Crochets (Crot.). It features a single line with a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

E. Pno

Musical staff for Electric Piano (E. Pno). It features a single line with a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

Samp.

Musical staff for Sampler (Samp.). It features a single line with a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

3
4

poco rit.....

18

Vln 1

Musical staff for Violin 1 (Vln 1). It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

12

Vln 2

Musical staff for Violin 2 (Vln 2). It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

2

Vla

Musical staff for Viola (Vla). It features a bass clef and a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

4

Vc.

Musical staff for Violoncello (Vc.). It features a bass clef and a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

16

Cb.

Musical staff for Contrabass (Cb.). It features a bass clef and a key signature of one flat. The staff contains several measures of music, including a half note G4 with a forte-piano (fp) dynamic and a half note F#4 with a forte-piano (fp) dynamic. There are also some rests and a half note G4 with a forte-piano (fp) dynamic.

← ♪ = ♪ →
(♪ = 108)

Musical score for measures 18-25 of "The Swan" from "The Nutcracker". The score is for five instruments: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems, labeled I and J.

Measure 18: Vln 1 has a whole rest. Vln 2 plays a half note G4 (B-flat) with an accent and a forte-piano (*fp*) dynamic. Vla plays a half note G3 with an accent. Vc. plays a half note G2 with an accent. Cb. plays a half note G1 with an accent and a forte-piano (*fp*) dynamic.

Measure 19: Vln 1 has a whole rest. Vln 2 plays a half note A4 (B-flat) with an accent. Vla plays a half note A3 with an accent. Vc. plays a half note A2 with an accent. Cb. plays a half note A1 with an accent.

Measure 20: Vln 1 has a whole rest. Vln 2 has a whole rest. Vla plays a half note Bb3 with an accent and a forte-piano (*fp*) dynamic. Vc. has a whole rest. Cb. has a whole rest.

Measure 21: Vln 1 has a whole rest. Vln 2 has a whole rest. Vla plays a half note C4 with an accent and a forte-piano (*fp*) dynamic. Vc. has a whole rest. Cb. has a whole rest.

Measure 22: Vln 1 has a whole rest. Vln 2 has a whole rest. Vla has a whole rest. Vc. plays a half note D3 with an accent and a forte-piano (*fp*) dynamic. Cb. has a whole rest.

Measure 23: Vln 1 has a whole rest. Vln 2 has a whole rest. Vla has a whole rest. Vc. plays a half note E3 with an accent and a forte-piano (*fp*) dynamic. Cb. has a whole rest.

Measure 24: Vln 1 has a whole rest. Vln 2 has a whole rest. Vla has a whole rest. Vc. plays a half note F3 with an accent and a forte-piano (*fp*) dynamic. Cb. has a whole rest.

Measure 25: Vln 1 has a whole rest. Vln 2 plays a half note G4 (B-flat) with an accent and a forte-piano (*fp*) dynamic. Vla plays a half note G3 with an accent, marked *pizz.* (pizzicato), and a forte (*f*) dynamic. Vc. has a whole rest. Cb. plays a half note G1 with an accent and a forte (*f*) dynamic.

Measure 26: Vln 1 has a whole rest. Vln 2 plays a half note A4 (B-flat) with an accent and a forte-piano (*fp*) dynamic. Vla plays a half note A3 with an accent, marked *arco* (arco), and a forte (*f*) dynamic. Vc. has a whole rest. Cb. plays a half note A1 with an accent and a forte (*f*) dynamic.

10

Fl.

66

fp

fp

fp

fp

11

C. A.

fp

fp

6

Cl.

fp

Q17

Bsn

f

p

f

7

Hn 1

fp

fp

15

Hn 2

fp

f

p

fp

5

Tbn.

Hp

QD

B. Dr.

QC

Crot.

E. Pno

Samp.

Q18

Vln 1

Stand 18

pizz.

f

arco

f

12

Vln 2

fp

fp

fp

fp

fp

2

Vla

mf

ff

p

f

p

4

Vc.

Q16

Cb.

p

2
4

7
8

3
4

2
4

K

accel.....

(♩ = 120) ♩ = 184

10

Fl.

74

fp

fp

11

C. A.

fp

6

Cl.

pp sottovoce
p *f*

Q

17

Bsn.

f *mp* *ff*

7

Hn 1

15

Hn 2

fp

5

Tbn.

Hp

f *mp* *f*

E♭ F♯ C♯ A♭
D♭ C♯ B♯

B. Dr.

ppp *f* (Damp Immediately)
To Tri.

C

Crot.

Set C Crotales
mf *f* To Glock.

E. Pno

Samp.

2
4

7
8

3
4

2
4

K

accel.....

(♩ = 120) ♩ = 184

Q

18

Vln 1

pizz. *ff* arco *ff* (Ord.) *pp* flautando *f*

12

Vln 2

fp *fp*

2

Vla

p *ff* *pp* flautando *p* *f*

4

Vc.

mf *p* *ff* *pp* flautando *p* *f*

Q

16

Cb.

pizz. *mf* *p* *ff* *fp*

2
4

3
4

2
4

7
8

L ♩ = 132

10 Fl. *fp* *sfz* *f* *ff*

11 C. A. *fp*

6 Cl. *ff* *ff* *ff*

17 Bsn. *fp*

7 Hn 1 *f* *pp* *f* *f* *fp*

15 Hn 2 *fp*

5 Tbn. *fp* *fp* *fp*

Hp *pos. nat.* *f* *b.d.l.c.* *ff* *p.d.l.t.* *ff* *b.d.l.c.*

Tri. *D*

C Glock.

E. Pno

Samp.

2
4

3
4

2
4

7
8

L ♩ = 132

18 Vln 1 *fp*

12 Vln 2 *fp*

2 Vla *ff* *ff* *fp*

4 Vc. *p* *f* *p* *f*

16 Cb. *fp*

7
8

3
4

2
4

7
8

♩ = 184 accel..... ♩ = 200 ♩ = 132 accel..... ♩ = 138

10

Fl.

85

M

p sottovoce

p *ff*

f *3*

sfz

11

C. A.

p sottovoce

f *3*

p *f*

6

Cl.

fp

Q 17

Bsn

fp *3*

mf *f* *3*

7

Hn 1

fp

15

Hn 2

mp

fp

fp

fp

5

Tbn.

fp

Hp

Et C₄

ff p.d.l.t.

mp p.d.l.t.

f

Q D

Tri.

Triangle

f

ff Bass Drum

Q C

Glock.

Glock.

p *f* *p* *f* *f*

E. Pno

Samp.

7
8

3
4

2
4

7
8

♩ = 184 accel..... ♩ = 200 ♩ = 132 accel..... ♩ = 138

18

Vln 1

M

fp

f

12

Vln 2

(Ord.)

pp flautando

f *mf* *f* *3*

sul pont.

2

Vla

fp

4

Vc.

fp

fp

Q 16

Cb.

fp *3* *fp*

fffz

7 **3** **7** **3** **7** **3**

8 **4** **8** **4** **8** **4**

♩ = 184 accel..... ♩ = 216 accel..... ♩ = 120

91 [N]

Fl. *fp* *f* *f* *ff*

C. A. *fp* *f* *ff* *p*

Cl. *sfz* *f* *fp* *f* *fp*

Bsn. *fp*

Hn 1 *fp*

Hn 2 *fp* *fp*

Tbn. *fp* *fp* *fp*

Hp *f* p.d.l.t. ord. # *f* gliss.

Perc. 1 3 Wood Blocks

Glock. *f* *f* < *ff*

E. Pno

Samp.

7/8 3/4 7/8 3/4 7/8 3/4

♩ = 184 accel. ♩ = 216 accel. ♩ = 120

N

Vln 1 Flautando *p* *f* *fp* *f* *fp* *fff*

Vln 2 *fp* *f* *fp* *fff*

Vla Flautando *p* *mp* *f* *fp* *f* *pizz.*

Vc. *sffz* *f* *fp* *fp* *Poco SP* *f* *pizz. pat.*

Cb. *fp* *fp*

44

4
4

3
4

2
4²¹

10 Fl. *p* *fp* *fp* *fp*

11 C. A. *ff* *p* *fp* *fp*

6 Cl. *ff* *p* *ff* *p* *ff*

17 Bsn. *ff* *p* *f* *p* *ff* *p* *ff*

7 Hn 1 *3* *3*

15 Hn 2 *3* *p* *fp*

5 Tbn. *3*

Hp *f* *p* *f* *p* *f* *p* *f*

Perc. 1 *pp* *f* *p* *mf* *f* *p* *f* *ff* *p* *p*

Perc. 2 Wood Block *f* *p* *f* *pp* *5* *5* *5* *5* *3* *mp* *p*

Stands / Frames

E. Pno

Samp. *15^{ma}* *fp*

4
4

3
4

2
4

18 Vln 1 *pizz.* *p* *3* *ff* *p* *arco collegno*

12 Vln 2 *ff* *p* *mf* *fp* *fp*

2 Vla *pizz.* *p* *ff* *p* *arco collegno*

4 Vc. *arco collegno* *p* *pizz.* *ff* *p* *ff* *p* *collegno* *p* *pizz.* *ff*

16 Cb. *pizz.* *ff* *fff*

2
4

3
4

2
4

7
8

3
4

2
4

P ♩ = 108 accel..... ♩ = 120 ♩ = 184

10

Fl.

11

C. A.

6

Cl.

17

Bsn

7

Hn 1

15

Hn 2

5

Tbn.

Hp

17

Perc. 1

15

Perc. 2

E. Pno

Samp.

2
4

3
4

2
4

7
8

3
4

2
4

♩ = 108 accel..... ♩ = 120 ♩ = 184

18

Vln 1

12

Vln 2

2

Vla

4

Vc.

16

Cb.

2
4

3
4

2
4

7
8

23

Q ♩ = 132

10 Fl. *fp*

11 C. A.

6 Cl. *ff*

Q 17 Bsn. *fp*

7 Hn 1 *f* *pp* *f* *f* *fp*

15 Hn 2 *fp*

5 Tbn. *fp*

Hp *f* *ff*

Perc. 1

Glock.

E. Pno

Samp.

2
4

3
4

2
4

7
8

Q ♩ = 132

Q 18 Vln 1 *fp*

12 Vln 2 *fp*

2 Vla *ff* *fp*

4 Vc. *p* *f*

Q 16 Cb. *fp*

24

10

11

6

Q 17

7

15

5

Q D

C

24

7 8

3 4

2 4

7 8

♩ = 184 accel. ♩ = 200 ♩ = 132 accel. ♩ = 138

R

115

Fl.

p sotto voce

p *ff*

f *3*

sfz

C. A.

p sotto voce

f *3*

p *f*

Cl.

fp

Bsn.

fp *3*

mf *f* *3*

Hn 1

fp

Hn 2

mp *fp* *fp* *fp*

Tbn.

fp

Hp

ff *mp* *f*

Perc. 1

f *ff*

Glock.

p *f* *p* *f* *f*

E. Pno

Samp.

Glock.

[illegible]

121 122 123 124 125 126

Fl. *fp* *f* *f* *ff*

C. A. *fp* *f* *ff* *p*

Cl. *sfz* *f* *fp* *f* *fp*

Bsn. *fp*

Hn 1 *fp*

Hn 2 *fp* *fp*

Tbn. *fp* *fp* *fp*

Hp. *f* p.d.l.t. ord. *f* *gliss.*

Perc. 1

Glock. *f* *f* *ff*

E. Pno

Samp. (15)

♩ = 184 accel. ♩ = 216 accel. ♩ = 120

7/8 3/4 7/8 3/4 7/8 3/4

♩ = 184 accel. ♩ = 216 accel. ♩ = 120

S

Flautando

Vln 1

18

p

f

fp

f

Vln 2

12

fp

f

fp

fff

Flautando

Vla

2

p

mp

f

fp

f

Poco SP

Vc.

4

fffz

f

fp

fp

pizz. pos. nat.

f

Cb.

16

fp

fp

26

← ♩ = ♩ →
T (♩ = 120)

2
4

4
4

10 Fl.

11 C. A.

6 Cl.

Q 17 Bsn.

7 Hn 1

15 Hn 2

5 Tbn.

Hp

Q D Perc. 1

Q C Perc. 2

E. Pno

Samp.

128

pizz. *f*

key clicks *f* < *ff* *p*

flz. *ff*

slap tongue *ff*

key clicks *p* < *ff* *p*

key clicks *ff* *p* < *ff* *p*

ord. key clicks *f* *p*

bisbigliando *fp* *f* *p* *f* *p*

(Wooden Sticks) *ff* *mf* *p* < *mf* *p* *f* *ff* *p* *p* *f* *pp* *f* *p* *mf*

Wood Block *p* *pp* < *mf* *p* *mp* *pp* *f* *p* *f* *pp*

Stands / Frames *p* *pp* < *mf* *p* *mp* *pp* *f* *p* *f* *pp*

(45)

2/4 4/4

← ♩ = ♩ →
(♩ = 120)

T

Vln 1

pizz.
ff

3

arco
collegno

pizz.
p

3

Vln 2

pizz.
p

3

3

ff

p

mf

Vla

pizz.
p

ff

p

3

arco
collegno

p

pizz.
p

Vc.

3

ff

mp

p

3

ff

arco
collegno

p

pizz.
ff

Cb.

pizz.
ff

arco
collegno

sfz

p

pizz.
ff

3
4

2
4

3
4

4
4

27

10 Fl. *fp* *fp*

11 C. A. *fp*

6 Cl. *p* *ff* *p* *ff* *p* *ff* *p*

Q 17 Bsn *ff* *p* *p* *ff* *p* *5* *7*

7 Hn 1 *ff*

15 Hn 2 *p* *fp* *fp*

5 Tbn. *fp* *Loco*

Hp *f* *p* *f*

Q D Perc. 1 *f* *p* *f* *ff* *p* *f* *p* *p* *5* *5* *5*

Q C Perc. 2 *f* *mp* *p* *mf* *pp* *f* *Crotales* *Stands / Frames* *Crotales*

E. Pno

Samp. *fp*

3
4

2
4

3
4

4
4

18 Vln 1 *ff* *arco*

12 Vln 2 *fp* *fp* *fp*

2 Vla *ff* *p* *ord.* *ff*

4 Vc. *p* *ff* *(pizz.)* *ff* *arco* *f* *5* *3*

Q 16 Cb. *fff* *MoltoSP* *very scratchy* *p* *sfz* *p* *pp* *PocoSP* *p* *5*

4/4 U

(♩ = 60)

10 Fl. *fff* Move to Stand 14 (4 Stops)

11 C. A. *fff* dim. *pp* *p* Move to Stand 9 (2 Stops)

6 Cl. *pp* *f* 3 *p*

Q 17 Bsn. *fff* feroce Repeat ad lib., as fast as possible

7 Hn 1 *ff* dim. 3 *p* *mf*

15 Hn 2 *p*

5 Tbn. *f* *f* *mf* < *ff* *ff* *p* < *f*

Hp *fff* Ab Db

Q D Perc. 1 *ff* *p* *f* *mp*

Crot. *f* Wood Block Soft rubber mallets *ppp*

E. Pno

Samp.

4/4 U

(♩ = 60)

18 Vln 1 Molto SP dirty sound same pitch as trombone 3 *p* *fp* *f*

12 Vln 2 on the string *ff* *mf* 6 6 6 *ff*

2 Vla Molto SP Dirty sound, many overtones *fff* *fp* *p* sultasto (distorted sound)

4 Vc. *fff* feroce Repeat ad lib., as fast as possible

Q 16 Cb. *fff* feroce Repeat ad lib., as fast as possible

139

V

Fl.

C. A.

Cl.

Bsn

Hn 1

Hn 2

Tbn.

Hp

Perc. 1

W. Bl. 2

E. Pno

Samp.

Vln 1

Vln 2

Vla

Vc.

Cb.

14

11

9

17

7

15

5

18

12

2

4

16

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

p *mf* *p* *sim.*

f *p*

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

ff *flz.*

ff *f*

f

gliss.

ff

Cb

V

[illegible]

3
4

2
4

4
4

31

W

STAND 14

STAND 9

Move to Stand 6 (1 Stop)

p.d.l.t.
with finger nail

free gliss.

gliss.

p delicato

To Tri.

To Crot.

Crotales

Move to Stand 3 (1 Stop)

34

24

34

24

2
4

3
4

2
4

33

14 Fl. *f* *p* *p* *f* *p* *mf* *p* *f* *p* *mf*

13 C. A. *p* *fp*

9 Cl. *f* *pp* *f* *pp*

17 Bsn

12 Hn 1 *f* *pp* *f* *pp*

18 Hn 2 *pp* *p* *f* *p* *p* *f* *p* *sim.*

6 Tbn. *f* *pp*

Hp *f* *p* *f* *pp* *f* *p* *f* *pp* *p* *f* *p*

Tri. *pp* *p* *f* *p* *p* *f* *p* *p* *f*

Crot. *f* *f*

E. Pno

Samp.

2
4

3
4

2
4

18 Vln 1 *pp* *f* *p* *f* *p* *f* *gliss.*

12 Vln 2 *f* *p* *f* *p* *p* *f* *ff* *p*

3 Vla

4 Vc. *pizz.* *f*

16 Cb. *pp* *mf* *pp* *f* *pp* *sul pont.*

24

18

Vln 1

ff *p* *ff* *ff* *p*

(off the string)

Move to Stand 5 (5 Stops)

12

Vln 2

f *ff* *pp*

Move to Stand 2 (8 Stops)

STAND 3

3

Vla

fp *fp*

(Tune to horn)

3 *p* *f*

4

Vc.

fp

16

Cb.

fp

160

2/4 4/4 2/4 4/4 3/4

Z

flz.

Fl. *p* *pp* *mf* *pp* *mf* *> pp* *f* *fp* *f*

C. A. *mf* *pp* *p* *f*

Cl. *mf* *pp* *p* *f*

Bsn. *mf* *pp* *mf* *> pp* *f*

Hn 1

Hn 2

Tbn. *p* *pp* *p* *pp* *mp* *mf* *f* *p* *f*

Hp *pp* *p* *ppp*

Sus. Cym. 2 *pp* *mp* *pp* *< mf* *pp* *< f* *pp* *<*

Crot. *f*

E. Pno

Samp.

[illegible]

166

Fl.

C. A.

Cl.

Bsn

Hn 1

Hn 2

Tbn.

Hp

Sus. Cym. 2

Crot.

E. Pno

Samp.

14

13

9

17

12

18

6

D

C

pp

ppp

p

mf

f

To Xyl.

Violin 1

Violin 2

Viola

Violoncello

Contrabass

flautando

M (fast)

Molto SP

pos. nat.

pp

ppp

171 ♩ = 120

14 Fl. *f* pizz. 3

13 C. A.

15 Cl.

17 Bsn

12 Hn 1

18 Hn 2

6 Tbn.

Hp *f*

Perc. 1

Xyl.

E. Pno

Samp.

Stand 12

p *mf* *pp*

[illegible]

[illegible]

2/4 3/4 2/4 3/4 2/4

Stand 5 BB 3 senzavib.

Stand 2 6 3 p senzavib.

Vln 1

Vln 2

Vla

Vc.

Cb.

pp *f* *p*

pp *ff* *p*

f *ff* *p*

arco *fp* *f* *ppp*

(p) *ff* *ppp* *pp*

Fast bow, many overtones sul pont.

Molto SP

2 4 3 4 1 3 4 4

182

CC

Fl. 14

C. A. 13

Cl. 15

Bsn 17

Hn 1 12

Hn 2 18

Tbn. 6

Hp

Perc. 1

Xyl. C

E. Pno

Samp.

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

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581

582

583

584

585

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590

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593

594

595

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599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

2
4

3
4

2
4

3
4

DD

14 Fl. 188 *f* *ff* *p* *ff* *f* *fff* *mf*

13 C. A. *f* *p* *ff* *p* *p* *ff* *p*

15 Cl. *f* *f* *mf* *ff*

17 Bsn. *p* *ff* *p* *ff* *p*

12 Hn 1 *p* *ff* *ff*

18 Hn 2 *p* *ff* *ff*

6 Tbn. *p* *ff*

Hp. *ff*

Perc. 1 *f* *ff sfz* *mf* *ff* *p*

Xyl. *ff* *f* *ff* *p*

E. Pno. *f*

Samp. *f*

2
4

3
4

2
4

3
4

DD

5 Vln 1 (Vib. Ord.) *f* *ff* *p* *ff*

2 Vln 2 *f* *ff* *ff*

3 Vla. *f* *ff* *mf*

4 Vc. *pp* *f* *ff* *ff*

16 Cb. *f* *p*

3
4

2
4

3
4⁴¹

194

Fl. *f* *p* *p* *f* *f*

C. A. *p* *f*

Cl. *f* *f*

Bsn. *mf* *f*

Hn 1 7th Harmonic on 'G' *p* *f*

Hn 2 7th Harmonic on 'D' *mf* *p*

Tbn. *mp* *p* *f*

Hp

Perc. 1 *f* *p* *ff*

Xyl. *f* *p*

E. Pno

Samp. *f* *p*

3
4

2
4

3
4

Vln 1 *p* *f* *p* *f*

Vln 2 *p* *f* *p* *f*

Vla. *f* *p* *f* *mf* *mf* *f*

Vc. *mf* *p* *f*

Cb. *mf* *f*

ord. II

sul pont.

Poco SP

ord. sul pont.

pos. nat.

Harmonic gliss.

gliss.

sul pont.

3
4

EE ← ♩ = ♩ → (♩ = 60)

14

Fl.

197

13

C. A.

pp

15

Cl.

17

Bsn

Air only

pp

12

Hn 1

p *mp* *f* *p* *mp* *f* *p* *sim.*

18

Hn 2

f *p* *mp* *f* *p* *mp* *f* *p* *sim.*

6

Tbn.

p *mp* *f* *p* *mp* *f* *p* *mp* *f* *p* *sim.*

Hp

1

Perc. 1

Move to Set A

ppp

C

Xyl.

Move to Set D

f *ppp*


E. Pno

Samp.

3
4

EE

← ♩ = ♩ → (♩ = 60)

Free harmonic gliss.


5

Vln 1

2

Vln 2

ppp

3

Vla

Molto SP

ppp

4

Vc.

ppp

16

Cb.

Molto SP

ppp

GG

216

14

Fl.

13

C. A.

15

Cl.

17

Bsn

Solo

p

12

Hn 1

p

mp

pp

pp

18

Hn 2

p

mp

pp

6

Tbn.

p

mf

p

p

mp

Hp

A

Perc.

Q

Perc.

E. Pno

Samp.

High pass filter applied

5

Vln 1

ppp

p

gliss.

2

Vln 2

ppp

f

3

Vla

ppp

p

f

4

Vc.

MoltoSP (Light bow pressure)

sultasto

sul pont.

Vary bow speed, pressure, point of contact to bring out many different overtones

16

Cb.

sultasto

ppp

224

14

Fl.

ppp *mp* *ppp* *p*

13

C. A.

15

Cl.

p

17

Bsn

f *mf* *f* *f* *ff* *f*

12

Hn 1

18

Hn 2

6

Tbn.

Harmon Mute
(Stem IN)

pp *mf* *pp* *pp*

Hp

A

Perc.

Brush surface (circular motion)

pp *p* *ppp*

Tam Tam mallet
Slow roll

ppp

Q_D

Perc.

E. Pno

Samp.

E♭ F♯ G♯ A♯
D♭ C♯ B♭

5

Vln 1

(Sul pont. sempre, many overtones)

2

Vln 2

(Sul pont. sempre, many overtones)

3

Vla

(Sul pont. sempre, many overtones)

f

4

Vc.

Molto SP

ppp

f *sf*

16

Cb.

(sul tasto) → sul pont. (Light bow pressure, many overtones)

mf *p*

(sul pont.) → pos. nat.

3
4

II

228

Fl. *flz.* *ff p* *pp* *p* *ff* *pp*

C. A.

Cl. *ff* *p* *ff* *f* *ff*

Bsn *flz.* *fff* *f* *fff*

Hn 1 *ff* *pp* *pp* *mf*

Hn 2 *ff p* *p* *f* *pp* *p*

Tbn. *ff p* *pp*

Hp *ff*

Perc. *f* *p* *f*

Perc. *pp* *p* *pp* *p* *ff*

E. Pno

Samp.

Set D

Hi Hat
Suspended Cymbal

Sizzle Cymbal

Thunder Sheet
Tam Tam

Wooden Sticks

3
4

II

Vln 1 *Poco SP* *ff p* *ff* *Molto SP* *pp*

Vln 2 *Poco SP* *ff p* *ff* *M (fast)* *fp* *fp* *fp*

Vla *Poco SP* *ff p* *ff* *pos. nat.* *ff* *Molto SP* *pp*

Vc. *ff p* *ff* *p* *f*

Cb. *ff* *ff p* *ff* *sul pont.*

sul pont., many overtones
M (fast)

[illegible]

240

KK ♩ = 92

14 Fl.

13 C. A.

15 Cl.

17 Bsn

12 Hn 1

18 Hn 2

6 Tbn.

Hp

A Perc.

D Perc.

E. Pno

Samp.

tr

mp

ppp

Harmonics on 'C'

pp

mp

pp

pp

p

pp

p

bisbigliando

8^{va}

pp

E \flat F \sharp G \sharp A \sharp
D \flat C \sharp B \sharp

Move to Stand 18 (3 Stops)

Move to Stand 2 (3 Stops)

Move to Set B

Move to Set A

7

9

6

5

8
↑

Vln 1

Vln 2

5

Vla

4

Vc.

Q₁₆

Cb.

KK ♩ = 92

STAND 5
Poco SP

p *f*

IV III IV III

f *ppp*

245

Fl.

C. A.

Cl.

Bsn

Hn 1

Hn 2

Tbn.

Hp

Alm.

Tub. Bells

E. Pno

Samp.

246

247

248

249

250

251

252

p

mf

p

mp

p

pp

pp

p

pp

ppp

Loco

G♭

2
4

3
4

2
4

3
4

Vln 1

Vln 2

Vla

Vc.

Cb.

8

2

5

4

16

ff

f

ff

Free harmonic gliss. sul A

gliss.

gliss.

IV

III

IV

III

IV

III

IV

2
4

14

Fl.

13

C. A.

15

Cl.

17

Bsn

12

Hn 1

18

Hn 2

6

Tbn.

Hp

B

Alm.

A

Tub. Bells

E. Pno

Samp.

252

LL

Move to Stand 15 (4 Stops)

Move to Stand 17 (5 Stops)

A \sharp B \sharp

C \flat B \flat

2
4

8

Vln 1

2

Vln 2

5

Vla

4

Vc.

16

Cb.

STAND 8

LL

Move to Stand 12 (4 Stops)

MoltoSP

pizz. pos. nat.

[illegible]

X

3
4

267

Fl.

C. A.

Cl.

Bsn

Hn 1

Hn 2

Tbn.

Hp

Alm.

Tub. Bells

E. Pno

Samp.

ELECTRONICS SOLO (2 MINUTES EXACTLY)

X

3
4

Vln 1

Vln 2

Vla

Vc.

Cb.

[illegible]

273

5 Fl.

15 C. A.

9 Cl.

2 Bsn

17 Hn 1

3 Hn 2

7 Tbn.

Hp

B Alm.

A Tub. Bells

E. Pno

Samp.

273

274

275

276

277

278

279

280

281

282

283

284

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286

287

288

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698

699

700

701

34

12
Vln 1

9
Vln 2

6
Vla

4
Vc.

16
Cb.

5

Fl.

15

C. A.

18

Cl.

2

Bsn

17

Hn 1

3

Hn 2

7

Tbn.

Hp

B

Alm.

A

Tub. Bells

E. Pno

Samp.

NN

poco rit.....

279

Stand 18

mp

mf

mp

Stand 15

p

pp

Move to Stand 9 (9 Stops)

Stand 17

p

pp

Stand 3

mf

pp

p

ppp

mf sub.

ppp

To Vib.

mf sub.

ppp

To Sus. Cym.

mf

4/4 2/4

12

Vln 1

9

Vln 2

6

Vla

4

Vc.

16

Cb.

NN

poco rit.....

Stand 12

arco

Poco SP

mp

p

fp

Stand 9

arco

fp

pp

Stand 6

arco

fp

AQ

 Q_{16} [illegible]

[illegible]

319

Fl.

C. A.

Cl.

Bsn.

Hn 1

Hn 2

Tbn.

Hp

Vib.

Tri.

E. Pno

Samp.

Vln 1

Vln 2

Vla

Vc.

Cb.

flz.

with nail

ord.

p.d.l.t.

Vib.

Alm.

Tri.

(soft yarn mallet)

Sus. Cym.

arco

Move to Stand 14 (5 Stops)

Poco SP

Poco SP

pos. nat. →

319

320

321

322

323

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599

600

RR

poco accel. $\text{♩} = 152$

Vln 1

Vln 2

Vla

Vcl.

Cb.

sul pont.

pos. nat. → Poco SP

pos. nat. → Poco SP

Move to Stand 8 (2 Stops)

fp *pp* *mf* *pp* *f* *pp* *mp* *pp* *mf*

pizz.

5 Fl. *fp* *pp* *mf* *pp* *fp* *pp* *fp* *pp* *fp* *pp*

Q 17 C. A. Move to Stand 17 (2 Stops)

9 Cl.

2 Bsn. *fp* *pp*

Q 17 Hn 1 *p* *pp* *p* *pp* Move to Stand 2 (3 Stops)

6 Hn 2 *mf* *pp* Stand 6

7 Tbn. *fp* *pp*

Hp *mf* *f* p.d.l.t.

Vib.

Tri. *mf* *p* *f* Wire Brush: sweep Sus. Cym.

E. Pno

Samp.

13 Vln 1 *p*

14 Vln 2

8 Vla

4 Vc. *p* *fp* *pp* *p* *fp* *pp* *f* *pp*

Q 16 Cb. *fp* *pp*

TT UU

♩ = 144 rit.

5 Fl. 375 pizz. *f* *fp* *fp* *f* *pp* flz. *f*

Q 17 C. A.

9 Cl. Stand 9 slap tongue *f* *f* *f* Move to Stand 3 (1 Stop)

2 Bsn. *fp* *pp* *fp* *pp* *f* *pp*

2 Hn 1

6 Hn 2

7 Tbn. *fp* *pp* *f* *pp*

Hp. *f* p.d.l.t. *ff* Fast Scrape

Vib.

Tri. (soft yarn mallet) *p* *f* (T. Bell Hammer) Tam Tam *mf*

E. Pno

Samp.

13 Vln 1

14 Vln 2

8 Vla. Stand 8 PocoSP *p* *fp* *pp* pizz. *f* arco *fp* *pp* *ff* pizz. *ff* arco

4 Vc. PocoSP *p* *fp* *pp* sul pont. *fp* *pp* pizz. *f* arco sul pont. *fp* *pp* *ff* arco MoltoSP *fp*

Q 16 Cb.

♩ = 120

VV

rit.....

389

ord.

Move to Stand 10 (5 Stops)

5

Fl.

pp

f

pp

fp

fp

pp

Q₁₇

C. A.

9

Cl.

fp

slap tongue

ff

mp

p

p

3

Bsn

2

Hn 1

6

Hn 2

sffz

fp

pp

7

Tbn.

fp

pp

fp

pp

f

pp

Hp

p.d.l.t.

f

p.d.l.t.

ff

Fast Scrape

ord.

f

p

8^{ba}...

Vib.

A

Tub. Bells

T. Bells

p

Tam Tam

Swipe surface with Triangle Beater

f

(T. Bell Hammer)

mp

Move to Set B

E. Pno

Samp.

VV

rit.....

13

Vln 1

14

Vln 2

8

Vla

arco

fp

pp

Molto SP (distorted tone)

p

ff

pp

(Molto SP)

p

f

pp

sul pont.

p

fp

pp

4

Vc.

pp

Molto SP

fp

pp

Poco SP

p

f

pp

Q₁₆

Cb.

[illegible]

XX

♩ = 100 molto accel.....♩ = 120 molto accel.....

417

Fl.

C. A.

Cl.

Bsn

Hn 1

Hn 2

Tbn.

Hp

Crot.

Alm.

E. Pno

Samp.

flz.

f

p

fp

pp

f

p

f

p

ff

p

flz.

f

p

bisbigliando

p.d.l.t.

(pedal buzz)

(Keep G pedal in buzzing position)

Crotales

p

XX

♩ = 100 molto accel.....♩ = 120 molto accel.....

MoltoSP
(distorted tone)

13

Vln 1

14

Vln 2

Vla

Vc.

Cb.

sul pont.

p

fp

pp

MoltoSP
(distorted tone)

(sim.)

fp

pp

MoltoSP
(distorted tone)

p

fp

pp

pizz.

ff

Stand 14

fp

pp

fp

Almglocken

www

[illegible]

5
8

6
8

5
8

6
8

5
8

6
8

3
4

AAA

447

Fl. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *f* *ppp*

C. A.

Cl. *p*

Bsn.

Hn 1 *p* *ppp*

Hn 2

Tbn.

Hp *f*

Vib. *p* *f* *p*

Alm. *pp* *p*

E. Pno

Samp.

5
8

6
8

5
8

6
8

5
8

6
8

3
4

AAA

Vln 1

Vln 2

Vla *> ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *mf* *ppp*

Vc. *ppp* *mf* *ppp* *ppp* *p* *pp* *mf* *ppp*

Cb. *ppp* *mf* *p*

3
4

6
8

5
8

6
8

5
8

6
8

5
8

← ♩. = ♩. → accel. ♩. = 100

10 Fl. 456 BBB

17 C. A.

9 Cl.

5 Bsn.

2 Hn 1

6 Hn 2

7 Tbn.

Hp

Vib.

Alm.

E. Pno

Bells

Samp.

3
4

6
8

5
8

6
8

5
8

6
8

5
8

← ♩. = ♩. → accel. ♩. = 100

13 Vln 1

14 Vln 2

8 Vla

4 Vc.

16 Cb.

sul pont.

pos. nat.

5

6

5

6

5

6

5

CCC

accel.

10

Fl.

17

C. A.

9

Cl.

5

Bsn

2

Hn 1

6

Hn 2

7

Tbn.

Hp

C

Vib.

B

Alm.

E. Pno

Samp.

5

6

5

6

5

6

5

CCC

accel.

13

Vln 1

14

Vln 2

8

Vla

4

Vc.

16

Cb.

5

8

6

8

5

8

DDD

6

8

5

8

6

8

8

8

4

8

73

DDD

♩. = 120

10

Fl.

Q

17

C. A.

9

Cl.

5

Bsn

2

Hn 1

6

Hn 2

7

Tbn.

Hp

C

Vib.

B

Alm.

E. Pno

Samp.

5

8

6

8

5

8

DDD

6

8

5

8

6

8

8

8

4

8

DDD

♩. = 120

13

Vln 1

14

Vln 2

8

Vla

4

Vc.

16

Cb.

48

68

58

68

58

68

58

EEE

10
Fl.

17
C. A.

9
Cl.

5
Bsn.

2
Hn 1

6
Hn 2

7
Tbn.

Hp

C
Vib.

B
Alm.

E. Pno

Samp.

48

68

58

68

58

68

58

EEE

13
Vln 1

14
Vln 2

8
Vla

4
Vc.

16
Cb.

10

Fl.

488

p *ppp* *p* *ppp* *ppp* *p* *ppp* *mf* *ppp*

Q17

C. A.

9

Cl.

mf

5

Bsn

2

Hn 1

fp *ppp*

6

Hn 2

ppp *fp* *ppp* *fp*

7

Tbn.

Hp

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

Vib.

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

B

Alm.

p *pp* *pp* *p*

E. Pno

Samp.

13

Vln 1

14

Vln 2

8

Vla

sfz *sul pont.* *fffz* *ppp* *pos. nat.* *mf*

4

Vc.

ppp *p* *ppp* *ppp* *mf* *ppp* *ppp* *p*

Q16

Cb.

p *ppp* *ppp* *mf* *ppp*

2
4

FFF

6
16

5
16

6
16

3
4

← ♩. = ♩ → (♩ = 120)

molto rit.....

10 Fl.

17 C. A.

9 Cl.

5 Bsn

2 Hn 1

6 Hn 2

7 Tbn.

Hp

^CVib.

^BAlm.

E. Pno

Samp.

2
4

FFF

6
16

5
16

6
16

3
4

← ♩. = ♩ → (♩ = 120)

molto rit.....

13 Vln 1

14 Vln 2

8 Vla

4 Vc.

16 Cb.

2
4

5
4

3
4

4
4

77

♩ = 72 rit. ♩ = 50

GGG

ord. → breathy tone

Stand 17

A \sharp
D \sharp

Crotales

2
4

5
4

3
4

4
4

♩ = 72 rit. ♩ = 50

GGG

sonore

sonore

(Tune to violin)

Poco SP

4
4

3
4

2
4

3
8

3
4

10

Fl.

17

C. A.

9

Cl.

5

Bsn

2

Hn 1

6

Hn 2

7

Tbn.

Hp

C

Crot.

B

Alm.

E. Pno

Samp.

Giocososo ♩ = 120

4
4

3
4

2
4

3
8

3
4

Giocososo ♩ = 120

13

Vln 1

14

Vln 2

8

Vla

4

Vc.

16

Cb.

3
4

HHH

♩ = 50

ord. → breathy tone

4
4

2
4

79

10 Fl. *mf* *pp* *p*

17 C. A.

9 Cl. *p* *p* *p*

5 Bsn

2 Hn 1

6 Hn 2 *p*

7 Tbn. *p* *ppp* *ppp* *pp* *p*

Hp *f* *p* *f* *p* *f* *p*

Crot.

B Alm. *mf* *p* *mf* *p* *mf* *p*

E. Pno

Samp.

3
4

HHH

♩ = 50

4
4

2
4

13 Vln 1 *f* *p* *pp*

14 Vln 2 *f* *p* *pp*

8 Vla *p* *ppp* *ppp* *p* *pp* *p*

4 Vc. *p* *ppp* *ppp* *p*

16 Cb. *p* *ppp* *ppp* *p*

2
4

← ♩ = ♩ → (♩ = 100) rit. ♩ = 60 accel.

10

Fl.

513

Move to Stand 17 (7 stops)

17

C. A.

9

Cl.

Move to Stand 18 (9 Stops)

5

Bsn

2

Hn 1

6

Hn 2

7

Tbn.

Hp

G#

p

G#

C

Crot.

p

Vib.

To Crot.

B

Alm.

mp

p

E. Pno

Samp.

2
4

← ♩ = ♩ → (♩ = 100) rit. ♩ = 60 accel.

13

Vln 1

14

Vln 2

8

Vla

sul pont.

4

Vc.

16

Cb.

ppp

fp

p

f

III

9
8

12
8

$\text{♩} = 144$ **accel.** $\text{♩} = 200$ $\text{♩} = \text{♩} \rightarrow (\text{♩} = 100)$

535

Fl. 17

C. A. 2

Cl. 18

Bsn 5

Hn 1 2

Hn 2 6

Tbn. 7

Hp

Crot. C

Alm. B

E. Pno

Samp.

mp *p* *mf* *f* *flz.* *fp* *ord.* *p.d.l.t.* *Ab* *Bb* *Ab*

Crotales

9
8

12
8

$\text{♩} = 144$ **accel.** $\text{♩} = 200$ $\text{♩} = \text{♩} \rightarrow (\text{♩} = 100)$

Vln 1 13

Vln 2 6

Vla 8

Vc. 4

Cb. 16

mf *f* *Molto SP* *p* *fp*

12
8

9
8

5
8

6
8

5
8

6
8

5
8

83

545

Fl. 17

C. A. 2

Cl. 18

Bsn 5

Hn 1 2

Hn 2 6

Tbn. 9

Hp

Crot. C

Alm. B

E. Pno

Samp.

STAND 17

STAND 18

Move to Stand 9 (2 Stops)

Ab

f

ppp

p

ppp

p

f

p

12
8

9
8

5
8

6
8

5
8

6
8

5
8

13

Vln 1

Vln 2 6

Vla 8

Vc. 4

Cb. 16

Move to Stand 3 (8 Stops)

Move to Stand 11 (3 Stops)

pizz.
pos. nat.

f

ppp

p

ppp

58

6
8

2
4

5
8

2
4

3
4

85

Q
17

Fl.

2
C. A.

C. A.

18
Cl.

Cl.

5
Bsn

Bsn

7
Hn 1

Hn 1

6
Hn 2

Hn 2

9
Tbn.

Tbn.

Hp

Hp

C
Crot.

Crot.

Q
D
Tri.

Tri.

E. Pno

Samp.

Move to Stand 7 (5 Stops)

Move to Stand 13 (7 Stops)

6
8

2
4

5
8

2
4

3
4

3
Vln 1

Vln 1

6
Vln 2

Vln 2

11
Vla

Vla

4
Vc.

Vc.

Q
16
Cb.

Cb.

OVERTONE CANONS

pp

ppp

ff

p sub.

3
4

2
4

3
4

KKK

♩ = 50

562

Fl. 17

C. A. 2

Cl. 18

Bsn. 5

Hn 1 7

Hn 2 13

Tbn. 9

Hp

Crot. C

Tri. D

E. Pno

Samp.

FLUTE

CLARINET

ff

ff

f *pp*

f

bisbigliando

D#

b^b

#2

b^b

b^b

3
4

2
4

3
4

KKK

♩ = 50

Vln 1 3

Vln 2 6

Vla 11

Vc. 4

Cb. 16

569

Fl. *ff* *f*

C. A.

Cl. *ff* *f*

Bsn.

Hn 1

Hn 2

Tbn.

Hp

Perc. 1

Tri.

E. Pno

Samp.

Vln 1

Vln 2

Vla

Vc.

Cb.

X

581

Fl.

C. A.

Cl.

Bsn.

Hn 1

Hn 2

Tbn.

Hp

Perc. 1

Tri.

E. Pno

Samp.

2/4

3/4

2/4

3/4

2/4

3/4

LLL

♩ = 100

8va

fp

Medium Wood Block

Crotales

2 Wood Blocks

SET D

Triangle

EB FB C# AB
DB CB BA

2/4 3/4 2/4 3/4 2/4 3/4

♩ = 100

Vln 1

Vln 2

Vla

Vc.

Cb.

STAND 6

jeté with pencil

jeté with pencil

"f" *p*

"f" *p*

2
4

3
4

MMM

588

pizz.

f

slap tongue

3

3

f

8^{va}

3

fp

8^{va}

3

fp

pp

f

p

3

p

3

Fl.

C. A.

Cl.

Bsn.

Hn 1

Hn 2

Tbn.

Hp

Perc. 1

Tri.

E. Pno

Samp.

MMM

STAND 3

pizz.

f

sim.

3

f

p

jeté with pencil

3

f

p

f

p

f

p

f

p

f

p

sim.

f

f

p

f

Vln 1

Vln 2

Vla

Vc.

Cb.

2
4

3
4

2
4

Q17

Fl.

594

NNN

2

C. A.

18

Cl.

slap tongue

3

f

5

Bsn

7

Hn 1

13

Hn 2

STAND 13

14th Harmonic on 'D'

3

pp

9

Tbn.

Hp

8va

3

fp

p

C

Crot.

Crotales, Small Wood Block

3

5

p

W. Bl. 1

QD

Tri.

E. Pno

Samp.

2
4

3
4

2
4

3

Vln 1

NNN

6

Vln 2

3

f

p

11

Vla

STAND 11

IV

pp

gliss.

Free harmonic gliss., high harmonics only

4

Vc.

p

f

p

Q16

Cb.

Q_D

3
4

2
4

4
4

Vln 1

arco

f

fp

sultasto senzavib.

pp

Vln 2

arco

f

pp

sultasto senzavib.

pp

Vla

Vc.

pizz.

p

f

p

Cb.

pizz.

p

ff

4
4

000

3
4

2
4

3
8

3
4

605

← ♩ = ♩ → (♩ = 50)

Fl.

17

STAND 2

pizz. *f*

C. A.

2

p

Air, little pitch

Cl.

18

fp *mp* *p* *pp* *f*

Bsn

5

pp *ppp* *pp* *p* *pp*

Hn 1

7

STAND 7

Air only (no pitch)

7th harmonic on 'D'

p *mf* *p* *ppp* *p* *f* *p* *pp* *f* *pp*

Hn 2

13

STAND 9

7th harmonic on 'B'

harmon mute stem in

pp *ppp* *p* *ppp* *pp* *mp* *pp*

Tbn.

9

pp *p* *ppp* *ppp* *p* *pp* *pp*

Hp

p p.d.l.t. ord. p.d.l.t. ord. F# G# p.d.l.t. *mf*

Perc. 1

C

Tri.

D

To Tri.

E. Pno

Samp.

4
4

000

3
4

2
4

3
8

3
4

(♩ = 50)

PocoSP

ON the bridge

ON the bridge

pos. nat.

PocoSP

MoltoSP (scratchy, distorted)

3

Vln 1

p *ppp*

6

Vln 2

p *ppp* *p* *ppp*

11

Vla

sultasto senza vib. *pp* wide vib. *p* *ppp* senza vib. *p* *pp* Light finger pressure

4

Vc.

arco *pp* *gliss.* *mp* *p* *pp* sultasto *p* *PocoSP*

16

Cb.

pp *p* *gliss.*

24

PPP
♩ = 100

Vln 1

Vln 2

Vla

Vc.

Cb.

Move to Stand 11 (5 Stops)

ord.

pizz.

col legno jeté

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

mp

f *p* *f* *f*

2
4 3
4

2
4 3
4

QQQ ♩ = 72

Q17

Fl.

617

Move to Stand 2 (3 Stops)

ppp

ppp

2

C. A.

mf

3

3

3

p

fp

ff

f

f

p

f

18

Cl.

tr

mf

Move to Stand 5 (5 Stops)

5

Bsn

Air only (no pitch)

p

"f"

ord.

fp

ff

f

f

p

f

7

Hn 1

+

p

mp

non dim.!

Move to Stand 10 (3 Stops)

13

Hn 2

+

p

mp

non dim.!

9

Tbn.

+

p

mp

non dim.!

Hp

mf

Ek

C

Crot.

To Crot.

QD

Tri.

E. Pno

Samp.

2
4 3
4

2
4 3
4

QQQ ♩ = 72

3

Vln 1

pizz.

f

11

Vln 2

11

Vla

+

p

mp

non dim.!

Move to Stand 12 (1 Stop)

4

Vc.

pizz.

f

Q16

Cb.

24

34

44

34

44

X

623

Fl.

C. A.

Cl.

Bsn

Hn 1

Hn 2

Tbn.

Hp

Crot.

Tri.

E. Pno

Samp.

Bells

24

34

44

34

44

X

The musical score for 'The Great Wall' by John Williams is presented for five instruments: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into five measures. Vln 1 and Vc. play a melodic line with dynamic markings of *ff*, *p*, and *ff*. Vln 2, Vla, and Cb. are silent. The score includes articulation markings such as 'arco sul pont.' and 'gliss.' and a 'Molto SP (distorted tone)' section.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestral arrangement with electronic elements. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion, along with electronic instruments.

Instrumentation:

- Fl. (Flute)
- C. A. (Clarinet in A)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Hn 1 (Horn 1)
- Hn 2 (Horn 2)
- Tbn. (Trumpet)
- Hp (Harp)
- Crot. (Crotchet)
- Tri. (Triangle)
- E. Pno (Electronic Piano)
- Samp. (Sampler)

Key Features:

- Tempo:** The score is marked with a tempo of 629.
- Key Signature:** The key signature is one flat (B-flat).
- Time Signature:** The time signature is 4/4.
- Rehearsal Mark:** A rehearsal mark is present at the beginning of the score, labeled "Move to Stand 3 (1 Stop)".
- Electronic Solo:** A section of the score is marked "ELEC SOLO (10 seconds)".
- Dynamic Markings:** The score includes dynamic markings such as *f* (forte) and *f* (forte).

The score is presented in a standard musical notation format, with staves for each instrument and a common time signature. The notation includes notes, rests, and other musical symbols typical of a full orchestral score.

Move to Stand 7 (4 Stops)

Vln 1

Vln 2

Vla

Vc.

Cb.

2/4

[illegible]

2/4

RRR

♩ = 100

Vln 1

Vln 2

STAND 11

sultasto

pp

STAND 12

IV

gliss.

Free harmonic gliss., high harmonics only, occasional accents

Vla

pp

Vc.

Molto SP

3

p

mp

Cb.

16

4/4

4

2

636

Fl.

C. A.

Cl.

Bsn.

Hn 1

Hn 2

Tbn.

Hp.

Crot.

Tri.

E. Pno

Samp.

p

mf

mp

ppp

p

pp

ppp

pp

pp

p

gliss.

gliss.

air only (no pitch)

3

3

4/4

Violin 1

Violin 2

Viola

Violoncello

Contrabass

pp

p

mf

ff

molto sulasto

Excess bow pressure (distorted tone)

gliss.

pos. nat.

641

SSS

Fl.

C. A.

Cl.

Bsn.

Hn 1

Hn 2

Tbn.

Hp

Crot.

W. Bl. 1

Tri.

E. Pno

Samp.

Vln 1

Vln 2

Vla

Vc.

Cb.

7

11

12

4

16

bisbigliando

pp

p

pp

pp

p

pp

mp

mf

pp

pp

f

p

p

f

Samp

Cb

[illegible]

4
4

3
4

2
4



655 UUU

Fl.

C. A.

Cl.

Bsn

Hn 1

Hn 2

Tbn.

Hp

Crot.

W. Bl. 1

Sus. Cym. 1

E. Pno

Samp.

mf

p

f

ff

pp

air

7th harmonic on 'F sharp'

ppp

p

pp

f

pp

C# B#

4
4

3
4

2
4



UUU

arco

MoltoSP

slow trem.

Bow on bridge

Vln 1

Vln 2

Vla

Vc.

Cb.

pp

p

f

ff

ppp

mf

sultasto

molto sul tasto

pos. nat.

sul pont.

Bow on Bridge M (slow)

gliss.

ppp

2
4

4
4 103

661 VVV

2 Fl.

3 C. A.

5 Cl.

6 Bsn.

10 Hn 1

13 Hn 2

9 Tbn.

Hp

bisbigliando

Crot.

W. Bl. 1

Perc.

E. Pno

Samp.

Vinyl Crackle

ff *pp* *p* *pp* *p* *pp*

f *p*

2
4

4
4

VVV

7 Vln 1

11 Vln 2

12 Vla

4 Vc.

16 Cb.

IV gliss.

IV gliss.

Free harmonic gliss., high harmonics only

pp *pp* *pp*

104

4/4 3/4 4/4 3/4 4/4 3/4 2/4

WWW

♩ = 120

668

Fl.

2

pizz.

f

C. A.

3

pp

pp

Cl.

5

Bsn.

6

Hn 1

10

Hn 2

13

Tbn.

9

Hp

f

To Xyl.

Crot.

pp

Perc.

3 Wood Blocks

2 Toms
S.D.
T.D.

E. Pno

Samp.

p

7 Vln 1

11 Vln 2

12 Vla

4 Vc.

Q₁₆ Cb.

4/4 3/4 4/4 3/4 4/4 3/4 2/4

WWW

♩ = 120

Solo

pizz.

f

mf *espressivo*

p *mp*

pp

2
4

3
4

674

Fl. *p* *f* *ff*

C. A. *f* *p*

Cl. *ff*

Bsn

Hn 1 Harmonics on 'F' + On 'C' *p* *f* *p* *f* *ff*

Hn 2 Harmonics on 'C' + flz. (non flz.) *mf* *f* *mf* *ff*

Tbn. harmon mute stem in Harmonics on C *mp* *f*

Hp p.d.l.t. *ff* gliss. *f* p.d.l.t.

Xyl. Xylophone Xyl. *f*

Perc. Snares ON *pp* *f* *pp*

E. Pno

Samp.

2
4

3
4

7 Vln 1 pos. nat. ricochet *f* *pp*

11 Vln 2 sul pont. pos. nat. *ff* *p*

12 Vla *f* *ff* *p* *f*

Vc. arco IV gliss. *f* *p* *f*

Cb. PocoSP *ff* *p* *ff* *p* MoltoSP

Free Harmonic gliss. sul C (high harmonics only)

[illegible]

2
4

3
4

2
4

3
4

107

684

Fl. *ff*

C. A. *ff* Solo *p*

Cl. *ff*

Bsn. *ff*

Hn 1 *fp* *fp* *fp*

Hn 2 *f* *fp* *fp* *fp*

Tbn. *fp* *fp* *fp* *fp*

Hp

Xyl. *ff* To Sus. Cym.

Perc. *ff* Hi Hat Sus. Cym. Side Drum

E. Pno

Samp.

2
4

3
4

2
4

3
4

7 Vln 1 *ff* Sul Pont., fast bow speed with light bow pressure Try to bring out many different overtones M (fast) *ppp* *fp*

11 Vln 2 *ff* Sul Pont., fast bow speed with light bow pressure Try to bring out many different overtones M (fast) *ppp* *fp*

12 Vla *ff* Molto SP *ppp* *fp*

4 Vc. *ff* Harmonic gliss. *ppp* *pp* sul pont.

16 Cb. *ff* *ppp* *ppp* *fp*

[illegible]

697

Fl. *p* *f* *fff* *ord.*

C. A. *pp* *fff*

Cl. *p* *f* *fff* *ord.* *slap tongue*

Bsn. *fff*

Hn 1 *pp* *p < f* *p < f* *fff* *7th Harmonic on 'G'*

Hn 2 *pp* *fff*

Tbn. *pp* *fff*

Hp *ff* *E♭ Ab*

Perc. 1 *Wood Blocks* *3* *p* *3* *f* *3* *f* *Crotales* *3* *f* *Wood Blocks* *ff* *5*

Perc. *3 Wood Blocks* *2 Toms S.D. T.D.* *p* *f* *3* *ff*

E. Pno

Samp.

7

Vln 1 *sul pont.* *fff*

Vln 2 *sul pont.* *fff*

Vla *3* *p* *fff* *pos. nat.*

Vc. *5* *pp* *fff*

Cb. *collegno jeté* *pp* *ff*

2
4

703

Fl. *fff* **ZZZ**

C. A. *fff*

Cl. *fff*

Bsn. *fff*

Hn 1 Harmonic gliss. on 'B', cuivré *fff*

Hn 2 Harmonic gliss. on 'B', cuivré *fff*

Tbn. *fff*

Hp *fff* (String buzz) 8^{ba}

Xyl. *ff* **Xylophone**

Perc. *ff* **Rim Shot**

E. Pno

Samp.

2
4

7

Vln 1 *fff* **ZZZ**

Vln 2 *fff* **pizz.**

Vla. *fff* **pizz.**

Vc. *fff* **pizz.**

Cb. *fff* **pizz.**

arco

pizz.

708

2 Fl.

3 C. A.

5 Cl.

6 Bsn

10 Hn 1

13 Hn 2

9 Tbn.

Hp

(8)

C Xyl.

Q_D Perc.

Bass Drum

p

E. Pno

Samp.

7 Vln 1

pizz.

arco

11 Vln 2

arco

pizz.

arco

12 Vla

3

4 Vc.

5

16 Cb.

5

p

X

44

The image shows a musical score for five instruments: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc.), and Contrabasso (Cb.). Each instrument is represented by a staff with a single note on the first line, indicating a unison or homophonic texture. The notes are all on the first line, suggesting a high, bright sound for the violins and a lower, more resonant sound for the viola, cello, and contrabass.

44

AAAA

24

44

24

44

34

44

34

113

♩ = 144

2

Fl.

3

C. A.

5

Cl.

6

Bsn

10

Hn 1

13

Hn 2

9

Tbn.

Hp

Sus. Cym. 2

Sus. Cym.

Tub. Bells

E. Pno

Samp.

E♭ F♯ G♭ A♯
D♯ C♯ B♯

bisbigliando

ppp

dim.

44

AAAA

24

44

24

44

34

44

34

♩ = 144

7

Vln 1

11

Vln 2

12

Vla

4

Vc.

16

Cb.

sul pont.
M (fast)

p

ppp

arco sultasto

ppp

M(fast)

M

arco

p

3
4

2
4

4
4

3
4

4
4

3
4

2

Fl.

C. A.

Cl.

Bsn

721

p

p

10

Hn 1

7th Harmonic on 'G'

ppp

p

13

Hn 2

7th Harmonic on 'D'

ppp

p

ppp

ppp

9

Tbn.

Hp

C

Sus. Cym. 2

D

Tub. Bells

E. Pno

Samp.

3
4

2
4

4
4

3
4

4
4

3
4

7

Vln 1

ppp

fp

pos. nat.

11

Vln 2

12

Vla

M

M(fast)

sul pont.

(measured)

p

4

Vc.

ppp

fp

16

Cb.

3
4

7- 11 12 4- 16

Vln 1

Vln 2

Vla

Vc.

Cb.

BBBB

sul pont.

Molto SP

pos. nat.

pp

mf

ppp

f

f meccanico

Q_{16}

3

5-○

6-◯

Bsn

10

Hn 1


p *ppp* *ppp*

13

Hn 2

ppp *p* *ppp*

9

Tbn. 

Hp



The image shows an empty grand staff for a Harp (Hp). It consists of two staves, a treble clef on the left and a bass clef on the right, connected by a brace. The staff is divided into six measures by vertical bar lines. There are no notes or other markings on the staff.

Hp



The image shows an empty grand staff for a Harp (Hp). It consists of two staves, a treble clef on the left and a bass clef on the right, connected by a brace. The staff is divided into six measures by vertical bar lines. There are no notes or other markings on the staff.

clock.

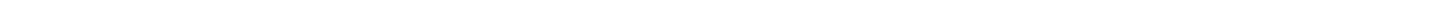


Bells



A musical staff for the 'Bells' part, featuring a treble clef and six measures. Each measure contains a single quarter note on the second line of the staff, representing the G4 bell.

E. Pno



A musical staff for the right hand of the piano, labeled 'E. Pno'. It contains six measures, each with a whole rest. The notes are: C4, D4, E4, F4, G4, and A4.

7-0

Vln 1

Measures 10-14 of the Violin 1 part. Measures 10-12 contain whole rests. In measure 13, the violin plays a quarter note G4, a half note A4, and a quarter note B4. In measure 14, it plays a quarter note A4, a half note G4, and a quarter note F#4. The piece concludes with a double bar line.

11

12

Vla



○

Vc.

The musical score for the Violoncello (Vc.) part is written on a single staff in bass clef. The key signature has one sharp (F#). The piece begins with a whole note chord consisting of F#2, F#3, and F#4. This is followed by a half note F#3, then a quarter rest. The next measure contains a half note F#3, followed by two quarter rests. The following three measures each contain a whole rest. The final measure begins with a quarter rest, followed by an eighth note F#3 with an accent (>) and a slur, and then a half note F#3 with a slur. The piece concludes with the dynamic marking *fp* (fortissimo piano). Q_{16}

Cb.

747

Fl.

2

C. A.

3

Cl.

5

Bsn.

6

Hn 1

10

Hn 2

13

Tbn.

9

Hp

Glock.

C

Tub. Bells

A

E. Pno

Samp.

Vln 1

7

Vln 2

11

Vla

12

Vc.

4

Cb.

16

fp

fp

fp

p

ppp

ppp

p

p

mp

f

f

sfz

sfz

sfz

fp

fp

fp

[illegible]

4
4

1.

2
3
5
6
10
15
9

Fl.
C. A.
Cl.
Bsn.
Hn 1
Hn 2
Tbn.
Hp
Sus. Cym. 2
Tub. Bells
E. Pno
Samp.

765

fp
fp
f
sfz
f
mf
f
p

Sus. Cym.
5

7-12

4/4

Violin 1

Violin 2

Viola

Violoncello

Contrabass

fp

Molto SP

Move to Stand 14 (3 Steps)

fp

Molto SP

771

Fl.

C. A.

Cl.

Bsn.

Hn 1

Hn 2

Tbn.

Hp

Sus. Cym. 2

Tub. Bells

E. Pno

Samp.

Vln 1

Vln 2

Vla

Vc.

Cb.

DDDD

fp

fp

fp

sim.

p

f

p

fp

f

ff

p

gliss.

gliss.

ff

f

mf

p

DDDD

fp

3
4

4
4

2

Fl.

3

C. A.

5

Cl.

6

Bsn

10

Hn 1

15

Hn 2

9

Tbn.

Hp

C

Sus. Cym. 2

A

Tub. Bells

E. Pno

Samp.

3
4

4
4

7

Vln 1

14

Vln 2

12

Vla

4

Vc.

16

Cb.

3
4

2
4

EEEE

783

2

Fl.

3

C. A.

5

Cl.

6

Bsn

MOVE TO STAND 13 (3 STOPS)

13

Hn 1

15

Hn 2

9

Tbn.

Hp

C

Vib.

A

Tub. Bells

SET A

Tub. Bells

Tubular Bells

E. Pno

Samp.

EEEE

7

14

Vln 1

12

Vln 2

12

Vla

4

Vc.

16

Cb.

2
4

3
4

2
4

3
4

2
4

6
8

125

789

Fl.

C. A.

Cl.

Bsn

Hn 1

Hn 2

Tbn.

Hp

Vib.

Tub. Bells

E. Pno

Samp.

fp

fp

fp

f

mf

mp patetico

Move to Stand 5 (3 Stops)

Vibraphone

Vib.

p

2
4

3
4

2
4

3
4

2
4

6
8

7

Vln 1

Vln 2

Vla

Vc.

Cb.

fp

fp

f

fp

fp

STAND 14

68

FFFF

5

Fl.

3

C. A.

8

Cl.

6

Bsn

13

Hn 1

15

Hn 2

9

Tbn.

Hp

C

Vib.

A

Tub. Bells

E. Pno

Samp.

796

← ♩ = ♩. → (♩. = 72) accel. ♩. = 100

Move to Stand 8 (3 Stops)

STAND 15

Move to Stand 11 (2 Stops)

E♭ F♯ G♯ A♭
D♭ C♯ B♯

p *pp* *p* *pp* *pp* *p*

pp *p* *pp* *p*

p *pp* *pp* *p*

68

FFFF

7

Vln 1

14

Vln 2

12

Vla

4

Vc.

16

Cb.

← ♩ = ♩. → (♩. = 72) accel. ♩. = 100

pos. nat.

f *f* *ppp* *p* *ppp* *ppp* *p* *ppp*

f *giocoso*

ppp *ppp* *ppp* *ppp* *ppp* *p*

ppp *ppp* *ppp* *ppp* *ppp* *p*

ppp *p* *ppp*

6

8

5

8

9

8

5

8

6

8

4

8

8

8

5

8

127

5

805

Fl.

3

C. A.

8

Cl.

9

Bsn

13

Hn 1

15

Hn 2

11

Tbn.

Hp

C

Vib.

A

Tub. Bells

E. Pno

Samp.

GGGG

Move to Stand 9 (3 Stops)

STAND 13

ppp *p* *p* *ppp* *ppp* *p* *ppp* *pp* *p* *pp* *p* *pp* *mf* *p* *p* *pp* *p* *pp* *p* *mp*

6

8

5

8

9

8

5

8

6

8

4

8

8

8

5

8

7

Vln 1

14

Vln 2

12

Vla

4

Vc.

16

Cb.

GGGG

sul pont.

pos. nat.

sul pont.

pos. nat.

sfz *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

128

5 6 8 5 8 5 8

Fl.

C. A.

Cl.

Bsn.

Hn 1

Hn 2

Tbn.

Hp

Vib.

Tub. Bells

E. Pno

Samp.

812

HHHH

ppp

ppp

p

ppp

ppp

p

ppp

p

p

pp

p

pp

p

pp

pp

p

mp

p

p

pp

pp

p

pp

pp

Ah

5

Fl.

3

C. A.

8

Cl.

9

Bsn

13

Hn 1

15

Hn 2

11

Tbn.

Hp

C

Vib.

A

Tub. Bells

E. Pno

Samp.

820

STAND 5

STAND 8

p *mp* *p*

ppp *pp* *ppp* *ppp* *p* *ppp*

ppp *ppp* *p* *ppp* *ppp* *p*

pp *p* *pp* *p* *pp* *mp* *pp*

pp *p*

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

7

Vln 1

14

Vln 2

12

Vla

4

Vc.

16

Cb.

pos. nat.

sul pont.

pos. nat.

sfz

ppp *ppp* *p* *ppp* *ppp* *p*

ppp *p* *ppp* *ppp* *p* *ppp* *ppp*

ppp *p* *ppp* *ppp* *p* *ppp*

6
8

5
8

8
8

5
8

6
8

5
8

6
8

5

Fl.

3

C. A.

8

Cl.

9

Bsn

13

Hn 1

15

Hn 2

11

Tbn.

Hp

C

Vib.

A

Tub. Bells

E. Pno

Samp.

6
8

5
8

8
8

5
8

6
8

5
8

6
8

7

Vln 1

14

Vln 2

12

Vla

4

Vc.

16

Cb.

6
8

4
8

5
8

6
8

5
8

6
8

4
8

6
8

5
8

836

5

Fl.

3

C. A.

8

Cl.

9

Bsn

13

Hn 1

15

Hn 2

11

Tbn.

Hp

C

Vib.

A

Tub. Bells

E. Pno

Samp.

6
8

4
8

5
8

6
8

5
8

6
8

4
8

6
8

5
8

7

Vln 1

14

Vln 2

12

Vla

4

Vc.

16

Cb.

pos. nat.

sul pont.

pos. nat.

sul pont.

pos. nat.

pos. nat.

pos. nat.

5 9
8 8

4 3 6
8 8 8

5 Fl. 844

3 C. A.

8 Cl.

9 Bsn

13 Hn 1

15 Hn 2

11 Tbn.

Hp

C Vib.

A Tub. Bells

E. Pno

Samp.

f *pp* *p* *ff*

mf *f* *p* *ff*

f *mp* *f* *mf* *sfz*

p *f* *mf* *sfz*

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

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

p *p* *pp* *ff*

5 9
8 8

4 3 6
8 8 8

7 Vln 1

14 Vln 2

12 Vla

4 Vc.

16 Cb.

pos. nat.

Molto SP

M (slow)
sul pont., many overtones

M (slow)
sul pont., many overtones

ppp *mf* *p* *ppp* *ff*

ppp *mf* *p* *ppp* *ff*

6
8

KKKK

9
8

4
4

133

851 Move to Stand 10 (5 Stops)

Fl.

C. A.

Cl.

Bsn

Hn 1

Hn 2

Tbn.

Hp

Move to Set A

Tub. Bells

Tam Tam (with tubular bell hammers)

Tam.

E. Pno

Samp.

6
8

KKKK

9
8

4
4

Vln 1

Vln 2

Vla

Vc.

Cb.

[illegible]

4/4 LLLL $\text{♩} = 60$
 Molto SP
 trill Move to Stand 14 (7 Stops)
 Vln 1 *pp* Molto SP
 trill Move to Stand 5 (9 Stops)
 Vln 2 *pp*
 Vla
 solo pos. nat.
mf espressivo
p *mp* <
 Vc. Poco SP
ppp *p* *sim.*
 Cb. Poco SP
mf *p*

34

44

135

Musical score for measures 863-866. The score includes parts for Flute (Fl.), Clarinet in A (C.A.), Clarinet in Bb (Cl.), Bassoon (Bsn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trombone (Tbn.), Harp (Hp), Tubular Bells (Tub. Bells) - two staves, Electric Piano (E. Pno), and Sampler (Samp.).

- Fl.**: Rest throughout.
- C.A.**: Measures 863-864 have triplets of eighth notes. Measure 865 has a tremolo (tr) over a half note. Measure 866 has a triplet of eighth notes. Dynamics include *p*.
- Cl.**: Rest throughout.
- Bsn.**: Continuous sixteenth-note pattern in the bass register. Dynamics range from *ppp* to *p*.
- Hn 1**: Quarter and eighth notes. Dynamics include *pp*, *p*, and *pp*.
- Hn 2**: Quarter and eighth notes. Dynamics include *pp*, *p*, and *pp*.
- Tbn.**: Continuous eighth-note patterns. Dynamics range from *pp* to *p*.
- Hp**: Chords in the right hand, rests in the left hand. Dynamics include *pp*, *p*, and *pp*.
- Tub. Bells**: Two staves, both resting throughout.
- E. Pno**: Rest throughout.
- Samp.**: Rest throughout.

34

 Δ

Musical score for "The Rose Tree" (Op. 10, No. 14) by Johannes Brahms. The score is for a string quartet, featuring Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). 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 first measure shows the beginning of the piece with a key signature change from one flat to two flats (C minor). The second measure continues the melody. The third measure features a dynamic change from *mf* to *f*. The fourth measure concludes the piece with a final cadence. The score includes various musical notations such as slurs, ties, and dynamic markings.

136

4/4 3/4 4/4 3/4

STAND 10

867

Fl.

fp

C. A.

f *p* *f*

STAND 13

Cl.

ff *p* *f* *p* *mf*

Bsn.

ppp *mf* *f* *p*

MOVE TO STAND 19

Hn 1

MOVE TO STAND 20 (DISTANT)

Hn 2

Tbn.

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

Hp

f *pp*

Tub. Bells

Tubular Bells

Move to Set B

E. Pno

Samp.

4/4 3/4 4/4 3/4

MMMM

Vln 1

Vln 2

Vla

Vc.

Cb.

14

5

12

4

16

ff

p

f

ppp

f

p

f

p

f

M (slow)

M (slow)

M

Move to Stand 15 3 Stops

pos. nat.

sul pont.

4
4

3 4
4 4¹³⁷

rit.....

Move to Stand 13 (3 Stops)

Move to Stand 17 (4 Stops)

10

Fl.

3

C. A.

13

Cl.

9

Bsn

Q19

Hn 1

Q20

Hn 2

11

Tbn.

Hp

A

Tub. Bells

B

Alm.

E. Pno

Samp.

4
4

3 4
4 4

rit.....

STAND 14

14

Vln 1

5

Vln 2

15

Vla

4

Vc.

Q16

Cb.

4
4

NNNN

♩ = 50

876

13

Fl.

3

C. A.

17

Cl.

9

Bsn

19

Hn 1

20

Hn 2

11

Tbn.

Hp

A

Tub. Bells

B

Alm.

E. Pno

Samp.

Move to Stand 7 (4 Stops)

4
4

NNNN

♩ = 50

STAND 5

solo: molto espressivo

14

Vln 1

5

Vln 2

15

Vla

Molto SP

M

4

Vc.

pp

16

Cb.

ord.

p flautando

mf

13

Fl.

7

C. A.

17

Cl.

9

Bsn

19

Hn 1

20

Hn 2

11

Tbn.

Hp

A

Tub. Bells

B

Alm.

E. Pno

Samp.

880

STAND 17

p

E♭ F♯ C♯ A♯
D♯ C♯ B♯

14

Vln 1

5

Vln 2

15

Vla

4

Vc.

16

Cb.

sul pont.

pos. nat.

Molto SP

ppp

mf

ff appassionato

pp

f

Bow on bridge (air noise only, no pitch)

140

4
4

0000

884

STAND 13
air

Fl.

STAND 7

C. A.

Cl.

Bsn.

STAND 19 (DISTANT)
Harmonics on 'A flat'

Hn 1

STAND 20 (DISTANT)
Harmonics on 'A flat'

Hn 2

Tbn.

harmonmutedstem in

bisbigliando

8va

Hp

SET A

Tubular Bells solo (with Perc 2) L.V. Sempre

Tub. Bells

Almglocken solo (with Perc 1) L.V. Sempre

Alm.

E. Pno

Samp.

13

7

17

9

19

20

11

A

B

airy (some pitch)

f

p *mf* *p*

pp delicato

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

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

p *ppp* *p* *ppp* *pp* *ppp* *p* *ppp*

p *ff* *p* *pp* *p* *pp*

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

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

4/4 0000

sul pont., many overtones

Vln 1

Vln 2

Vla

Vc.

Cb.

14

5

15

4

16

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

sul pont.

Poco SP

Molto SP, light bow pressure
M (slow)

flautando
M (slow)

M

STAND 15

⬆ (bow on bridge: soft air noise)

Bow on bridge

[illegible]

13

Fl.

7

C. A.

17

Cl.

9

Bsn

19

Hn 1

20

Hn 2

11

Tbn.

Hp

A

Tub. Bells

B

Alm.

E. Pno

Samp.

14

Vln 1

5

Vln 2

15

Vla

4

Vc.

16

Cb.

892

PPPP

airry tone

p *f*

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

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

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

bisbigliando

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

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

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

ppp

ppp *ppp* *p* *mf*

p *ppp*

PocoSP

p *mf*

sul pont.

ppp

Bow on bridge

MoltoSP
M (slow)
M

M
Bow on bridge

sul pont.

13

Fl.

896

p *f* *mf* *p* delicato

air (little pitch)

7

C. A.

17

Cl.

pp *pp* *p*

9

Bsn

19

Hn 1

p *mf* *f* *p* *mf* *f* *ff* brillante

20

Hn 2

p *mf* *f* *mf* *ff* brillante

11

Tbn.

pp *p* *pp* *pp* *p* *ppp*

Hp

bisbigliando

mp *pp* *ff* *p* *pp* *ff* *p* *ff*

A

Tub. Bells

p *f* *p* *f* *p* *f* *p*

B

Alm.

f *pp* *p* *f* *p* *f* *p* *f* *p*

E. Pno

Samp.

14

Vln 1

5

Vln 2

Bow on bridge

ppp *fp* *pp* *fp* *pp* *fp*

15

Vla

sultasto

p *ppp* *ppp* *p* *ppp* *pp* *mp* *pp*

4

Vc.

Bow on bridge

ppp *fp* *pp* *fp* *pp* *fp*

16

Cb.

Bow on bridge

p *f* *ppp*

7-0

 Q_{17}

9

0

○

11

A



●

4

16

7-0

Q

9

Q

Q

11

Q

B

 O^{-14}

5-0

G-15

4

16

7-0

Q₁₇

9

Q₁₉

Q
20



1



B

○⁻¹⁴

5-○

Q-15

4-○

Q₁₆