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Seven Towers

1-7

Cycle for Large Orchestra and Choir

Seven joined Pieces

by

Cécile Marti

2012 - 2015

Preface

Seven Towers is an orchestral cycle of seven pieces which lasts 78 minutes in its total duration. Within the overall duration each single piece lasts between 6 and 19 minutes, and each can be performed independently. Thus, the composition may be performed either individually or else as an entire concert event of all seven pieces. As an entire work the pieces are structured as an ongoing continuum without interruption between the seven parts. The first part Seven Towers 1 – Seven Spaces establishes the micro-structure of the whole cycle. It is divided into seven sections (spaces) as an equivalent to the macro-structure of six further pieces in succession (Seven Towers 2-7). Most of the musical material for the rest of the cycle is established in Seven Towers 1.

Seven Towers is part of a creative research project on temporal development. Seven different time types were set up to focus the listener's perception of the diversity of musical development. For instance, a time structure of distinctively slow motion without direction contrasts with a time structure of on-going continuous transformation. Each of the seven spaces (in Seven Towers 1) and their respective pieces (Seven Towers 1-7) are devoted to a different type of musical time. Seven Towers was partly inspired by the beautiful chain of nine towers, called Museggtürme, situated in Lucerne. These historic towers appear in diverse architectural shapes (seven are distinguished from each other) which together build up a higher unity. Seven Towers invites the listener to follow sound spaces over an extended span of time, as a large scale imaginary musical journey.

The world premiere of the whole cycle was given by the Sinfonieorchester Biel-Solothurn conducted by Kaspar Zehnder on 14 April 2016 in Biel, Switzerland. CM

List of the Seven Pieces

Seven Towers 1, 2012-2013

Commissioned by the Konzert Theater Bern - Œuvre Suisse # 16

Dedicated to Mario Venzago

Duration: 16 minutes

Seven Towers 2, 2013

Sponsored by Bettina Ricklin

Dedicated to Bettina Ricklin

Duration: 8 minutes

Seven Towers 3, 2014

Commissioned by the SOBS - Sinfonieorchester Biel Solothurn,

Supported by Fondation Suisa, Pro Helvetia, Ernst von Siemens Stiftung

Duration: 10 minutes

Seven Towers 4, 2014

Commissioned by the SOBS - Sinfonieorchester Biel Solothurn,

Supported by Fondation Suisa, Pro Helvetia, Ernst von Siemens Stiftung

Duration: 6 minutes

Seven Towers 5, 2015

Commissioned by the SOBS - Sinfonieorchester Biel Solothurn,

Supported by Fondation Suisa, Pro Helvetia, Ernst von Siemens Stiftung

In remembrance of my cousin Selina Buchmann

Duration: 12 minutes

Seven Towers 6, 2015

Commissioned by the Geneva Camerata

Duration: 7 minutes

Seven Towers 7, 2015

Sponsored by Bettina Ricklin

Dedicated to Fritz Marti

Duration: 19 minutes

Total Duration: 78 Minutes

Instrumentation

3 Flutes (1-3 doubling Piccolo)
3 Oboes
3 Clarinets in Bb (2nd doubling Clarinet in Eb, 3rd doubling Bass Clarinet)
3 Bassoons (3rd doubling Contrabassoon)
4 Horns in F
3 Trumpets in C (3rd doubling Trumpet in Eb)
3 Trombones
1 Tuba
4 Percussionists (see list)

Accordion, tuned in quarter tones*

Piano, six pitches are tuned one quarter tone lower, six detuned pitches:

Celesta (played by the pianist), sound one octave higher

2 Harps (1 player) - Harp 1 tuned normally, Harp 2 with the following pitches detuned:



7 Temple-blocks
 Crotales, pitches:
 Gongs, pitches:
 Suspended Cymbal, Ride 22"
 Watergong:



Percussion 4

Marimba:
 Tam-Tam Ø 80 cm
 5 Tom-Toms
 Crotales, pitches:
 2 Bongos
 Guiro
 Triangle
 Tubular Bells, pitches:



* To obtain the accordion tuned in quarter tones please contact: www.cecilemarti.ch
 or www.carboneon.com

All transposing instruments are written in C, (with the normal octave transpositions).



= The arrows indicate a quarter tone deviation (lower or higher depending on the direction of the arrowhead) starting on the natural, sharp or flat pitch.

Seven Spaces

Cécile Marti

♩ = 66

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A

A

The first system of the musical score for 'The Swan' from 'The Nutcracker' features six staves. The top two staves are for Violin I (VI. I), the next two for Violin II (VI. II), and the bottom two for Viola (Vla.), Violoncello (Vc.), and Double Bass (D. Bs.). The key signature is one sharp (F#), and the time signature is 3/4. The score begins with a 10-measure rest for all instruments. The first staff (VI. I) has a 'div.' (divisi) marking and a 'non vibrato' instruction. The second staff (VI. II) also has a 'div.' and 'non vibrato' instruction. The third staff (Vla.) has a 'div.' and 'non vibrato' instruction. The fourth staff (Vc.) has a 'div.' and 'non vibrato' instruction. The fifth staff (D. Bs.) has a 'div.' and 'non vibrato' instruction. The score includes various dynamic markings such as *pp*, *mp*, *mf*, *ppp*, and *n* (no dynamics). The first system ends with a double bar line.

B

B

[illegible]

30

Fl. 1 *f* *pp* *pp* *f*

Fl. 2 *f* *pp* *pp* *f*

Fl. 3 *f* *pp* *pp* *f*

Ob. 1 *pp* *mf* *mf* *pp*

Ob. 2 *pp* *mf* *pp* *mf* *pp*

Ob. 3 *pp* *f*

Cl. 1 *pp* *mf* *mf* *pp*

Cl. 2 *pp* *mf* *mf* *pp*

Cl. 3 *mf* *pp* *pp* *mf* *pp*

Bsn. 1 *mf* *pp* *pp* *mf* *pp*

Bsn. 2 *mf* *pp* *pp* *mf* *pp*

Bsn. 3 *mf* *pp* *pp* *mf* *pp*

Hrn. F. 1 *ppp* *mf* *pp* *mf* *pp*

Hrn. F. 2 *ppp* *mf* *pp* *mf* *pp*

Hrn. F. 3 *ppp* *mf* *pp* *mf* *pp*

Hrn. F. 4 *ppp* *mf* *pp* *mf* *pp*

Perc. 1 *Timpani* *pp* *mf* *pp* *f* *p* *pp* *mf* *ppp*

Perc. 2 *Vibraphone* *p* *f*

VI. I div. in 2 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *f* *p*

VI. II div. in 2 *mf* *mf* *pp* *mf* *pp* *mf* *pp* *f* *p*

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

Vc. *pp* *mf* *pp* *f* *p* *p* *f* *pp*

D. Bs. *pp* *mf* *pp* *f* *p* *p* *f* *pp*

38 $\text{♩} = 84$ *accel.*

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *molto legato* *pp*

Ob. 1 *pp* *ff*

Ob. 2 *pp* *ff*

Ob. 3 *pp* *ff* *pp*

Cl. 1 *mf* *p* *pp*

Cl. 2 *pp*

Cl. 3 *molto legato* *pp*

Hrn. F. 1 *mf* *p* *ppp* *f* *pp*

Hrn. F. 2 *mf* *p* *ppp* *f* *pp*

Hrn. F. 3 *mf* *p* *ppp* *f* *pp*

Hrn. F. 4 *mf* *p* *ppp* *f* *pp*

Tpt. 1 *senza mute* *p* *ff* *ppp*

Tpt. 2 *senza mute* *p* *ff* *ppp*

Tpt. 3 *senza mute* *p* *ff* *ppp*

Tbn. 1 *ppp* *f*

Tbn. 2 *ppp* *f*

Tbn. *pp* *f*

Tba. *pp* *f*

Perc. 1 *Timpani* *ppp* *ff* *p* *ppp*

Perc. 2 *Cymbal (M)* *(H)* *pp* *mf* *ff*

Perc. 3 *Large Bass Drum* *ppp* *ff* *p*

Perc. 4 *Tam-Tam* *ppp* *ff* *p* *l.v.*

38 $\text{♩} = 84$ *accel.*

VI. I *non vibrato* *f* *ff* *p* *mp*

div. in 2 *non vibrato* *f* *ff* *p* *mp*

VI. II *non vibrato* *f* *ff* *p* *mp*

div. in 2 *non vibrato* *f* *ff* *p* *mp*

Vla. *non vibrato* *pp* *div. non vibrato* *pp* *ppp*

Vc. *ff* *pp* *ppp*

D. Bs. *ff* *pp* *ppp*

Seven Towers 1

D

E

59 $\text{♩} = 120 \text{ accel.}$ $\text{♩} = 140$

Fl. 1 *pp* *ff* *p*

Fl. 2 *pp* *ff* *p*

Fl. 3 *pp* *ff* *p*

Ob. 1 *ff* *p*

Ob. 2 *pp* *ff* *p*

Ob. 3 *pp* *ff* *p*

Cl. 1 *p* *p*

Cl. 2 *p*

B. Cl. 3 *p* *Bass Clarinet* *pp* *p*

Bsn. 1 *pp* *f*

Bsn. 2 *pppp* *f*

Bsn. 3 *f*

Hrn. F. 1 *pppp* *ff* *pp* *fp*

Hrn. F. 2 *pppp* *ff* *pp* *fp*

Hrn. F. 3 *pppp* *ff* *pp* *fp*

Hrn. F. 4 *pppp* *ff* *pp*

Tpt. 1 *pp* *ff* *ffz* *f* *ff*

Tpt. 2 *pp* *ff* *ffz* *f* *ff*

Tpt. 3 *pp* *ff* *ffz* *f* *ff*

Tbn. 1 *pppp* *ff*

Tbn. 2 *pppp* *ff*

Tba. *pppp* *ff*

Perc. 1 *pppp* *ff* *pp*

Perc. 2 *Cymbal* *f* *ff*

Perc. 3 *Large Bass Drum* *ff* *p*

Perc. 4 *Tam-Tam* *f* *l.v.* $\emptyset$

E

59 $\text{♩} = 120 \text{ accel.}$ $\text{♩} = 140$

VI. I *pp* *mf* *f* *p*

div. in 2 *pp* *mf* *f* *p*

VI. II *pp* *mf* *f* *p*

div. in 2 *pp* *mf* *f* *p*

Vla. *ffp* *div.*

Vc. *ffp*

D. Bs. *ffp*

65

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl. 3

65

Hrn. F. 1

Hrn. F. 2

Hrn. F. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn.

65

VI. I
div. in 2

VI. II
div. in 2

Vla.

Vc.

D. Bs.

70

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl. 3

Hrn. F. 1

Hrn. F. 2

Hrn. F. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn.

70

VI. I
div. in 2

VI. II

Vla.

Vc.

D. Bs.

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in a standard musical notation with staves for each instrument. The instruments listed include Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2, 3), Horns (Hrn. F 1, 2, 3, 4), Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1, 2), Tuba (Tba.), Percussion (Perc. 1, 2, 3, 4), Violins (VI. I div. in 2, VI. II div. in 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. Bs.).

The score includes dynamic markings such as *ff* (fortissimo), *sim* (sforzando), *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also markings for *pp* (pianissimo) and *ppp* (pianississimo). A section marked "74 Timpani" is visible, indicating a specific part of the percussion section.

The page is numbered "74" in the top left corner, and the key signature is indicated by a "F" in a box, suggesting a key of F major or D minor. The score is written in a standard musical notation with staves for each instrument, and the page is numbered "74" in the top left corner.

This page of the musical score is for a symphony, featuring a variety of instruments. The top section includes Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2), Bassoon (B. Cl. 3), Bassoons (Bsn. 1, 2, 3), Trombones (Tbn. 1, 2), and Tuba (Tba.). The middle section includes Percussion (Perc. 1, 4) with specific parts for Timpani and Tom-Toms. The bottom section includes Violins (VI. I, div. in 2; VI. II, div. in 2), Viola (Vla.), Violoncello (Vc., div. in 2), and Double Bass (D. Bs.). The score is marked with a 'rit.' (ritardando) at the beginning of the page. Dynamic markings such as 'f' (forte), 'p' (piano), 'mf' (mezzo-forte), 'ff' (fortissimo), and 'sim.' (sforzando) are used throughout the score to indicate the volume and intensity of the music. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

82 $\text{♩} = 120$

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hrn. F. 1

Hrn. F. 2

Hrn. F. 3

Hrn. F. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn.

Tba.

82

Perc. 1

Perc. 3

Perc. 4

82 $\text{♩} = 120$

VI. I

div. in 2

VI. II

div. in 2

Vla.

Vc.

div. in 2

D. Bs.

H

88

Fl. 1 *pp* *ff* *ff* *mf*

Fl. 2 *pp* *ff* *ff* *mf*

Fl. 3 *pp* *ff* *ff* *mf*

Ob. 1 *pp* *ff* *ff* *mf*

Ob. 2 *pp* *ff* *ff* *mf*

Ob. 3 *pp* *ff* *ff* *mf*

Cl. 1 *mf* *pp* *ff*

Cl. 2 *mf* *pp* *ff*

B. Cl. 3 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Bsn. 3 *ff*

88

Hrn. F. 1 *pp* *ff*

Hrn. F. 2 *pp* *ff*

Hrn. F. 3 *mf* *ppp* *sfz*

Hrn. F. 4 *mf* *ppp* *sfz*

Tpt. 1 *f* *pp* *ff*

Tpt. 2 *f* *pp* *ff*

Tpt. 3 *pp* *ff*

Tbn. 1 *ppp* *sfz*

Tbn. 2 *ppp* *sfz*

88 *Timpani* *ppp* *sfz*

Perc. 1 *sfz f*

Perc. 2 *Vibraphone* *ff* *p*

Perc. 3 *Wood-block* *ff*

Perc. 4 *Temple-block* *ff*

88

VI. I *ff* *sfz* *ff* *sfz* *sim* *p*

div. in 2 *ff* *sfz* *ff* *sfz* *sim* *p*

VI. II *ff* *sfz* *ff* *sfz* *sim* *p*

div. in 2 *ff* *sfz* *ff* *sfz* *sim* *p*

Vla. *ff* *sfz* *ff* *sfz* *sim* *p*

Vc. *ff* *sfz* *ff* *sfz* *sim* *p*

div. in 2 *ff* *sfz* *ff* *sfz* *sim* *p*

D. Bs. *ff* *sfz* *ff* *sfz* *sim* *p*

[illegible]

1

104

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl. 3

Hrn. F. 1

Hrn. F. 2

Tpt. 1

Tpt. 2

VI. I
div. in 2

VI. II
div. in 3

Vla.
div. in 3

Vc.
div. in 3

104

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519

113

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Fl. 3 *mf*

Cl. 1 *p* *f* *mf* *f* *p*

Cl. 2 *p* *f* *mf* *f* *p*

B. Cl. 3

Bsn. 1 *mf* *p* *f* *mf* *p* *f* *mf* *p* *f*

Bsn. 2 *mf* *p* *f* *mf* *p* *f* *mf* *p* *f*

Bsn. 3

113

Hrn. F. 1 *p* *f* *mf* *p* *f* *mf* *pp*

Hrn. F. 2 *p* *f* *mf* *p* *f* *mf* *pp*

Hrn. F. 3 *p* *f* *f* *p*

Hrn. F. 4 *p* *f* *f* *p*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

113 *8^{va}*

VI. I div. in 2

VI. II div. in 2

Vla. div. in 2 *change gradually to sul pont.* *sul pont.* *vibrato ord. ord.* *p*

Vc. div. in 2 *sul pont.*

[illegible]

131

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. F. 1

Hrn. F. 2

Hrn. F. 3

Hrn. F. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

131

131

VI. I

VI. II

Vla.

Vc.

137

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. F1

Hrn. F2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

137

VI. I

VI. II

Vla.

Vc.

L

154

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hrn. F. 1

Hrn. F. 2

Hrn. F. 3

Hrn. F. 4

154

VI. I
div. in 2

VI. II
div. in 2

Vla.

Vc.

This image shows a page of a musical score, likely for a symphony, featuring staves for various instruments. The page is numbered 163 at the top left. The instruments listed on the left include Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hrn. F. 1, Hrn. F. 2, Hrn. F. 3, Hrn. F. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tbn., VI. I div. in 2, VI. II div. in 2, Vla. div. in 2, and Vc. div. in 2. The score includes dynamic markings such as *p*, *f*, *mf*, *pp*, and *ppp*. A rehearsal mark 'M' is placed above the staff for VI. I div. in 2. The music is written in a standard musical notation with various clefs and time signatures.

173

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Hrn. F. 1

Hrn. F. 2

Hrn. F. 3

Hrn. F. 4

Tpt. 1

Tbn. 1

Tbn. 2

VI. I
div. in 2

VI. II
div. in 2

Vla.
div. in 2

Vc.
div. in 2

The musical score for measures 173-180 of 'Seven Towers 1' is presented in a standard orchestral format. The score is divided into three systems, each containing staves for different instrument groups. The first system includes Flutes 1-3, Oboes 1-3, Clarinets 1-3, Horns F. 1-4, Trumpets 1, and Trombones 1-2. The second system includes Violins I and II (divided in 2), Viola (divided in 2), and Violoncello (divided in 2). The third system includes the same string instruments. The score is written in 4/4 time and features a variety of dynamics, including *pp*, *mf*, *f*, and *ppp*. The notation includes various musical symbols such as notes, rests, and articulation marks.

N

184

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

N

184

VI. I
div. in 2

VI. II
div. in 2

Vla.
div. in 2

Vc.
div. in 2

189

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

189

VI. I
div. in 2

VI. II
div. in 2

Vla.
div. in 2

Vc.
div. in 2

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

☐

205

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

205

Hrn. F. 1

Hrn. F. 2

Hrn. F. 3

Hrn. F. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Vibraphone molto legato (legato technique)

Perc. 2

205

VI. I div. in 2

VI. II div. in 2

Vla. div. in 2

Vc. div. in 2

D. Bs.

P 4th Space

238

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

238

Hrn. F. 1

Hrn. F. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn.

238

Perc. 1

238

VI. I

div. in 2

VI. II

div. in 2

Vla.

div. in 2

Vc.

div. in 2

D. Bs.

div. in 2

Timpani

f, *p*, *ff*, *mf*, *pp*, *sfz*, *div.*

242

R

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 2

Bsn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

242

R

VI. I

div. in 2

VI. II

div. in 2

Vla.

div. in 2

Vc.

div. in 2

D. Bs.

div. in 2

247

Fl. 1 *p* *sfz* *pp*

Fl. 2 *p* *sfz* *pp*

Fl. 3 *pp*

Ob. 1 *p* *sfz* *f* *pp*

Ob. 2 *ff* *p* *sfz* *f* *pp*

Ob. 3 *sfz* *ff* *pp* *ff* *pp*

Cl. 1 *sfz* *ff* *pp* *ff* *mf* *pp*

Cl. 2 *sfz* *ff* *pp* *ff* *mf* *pp*

B. Cl. 3 *sfz* *ff* *pp* *ff* *mf* *p*

Bsn. 1 *mf* *f* *pp*

Bsn. 2 *mf* *f* *pp*

Bsn. 3 *mf* *f* *pp*

Tpt. 1 *ff* *p* *sfz* *f*

Tpt. 2 *ff* *p* *sfz* *f*

Tpt. 3 *ff* *p* *sfz* *f*

247

VI. I div. in 2 *fp* *pp* *p*

VI. II div. in 2 *fp* *pp* *p*

Vla. div. in 2 *fp* *pp* *p*

Vc. div. in 2 *fp* *pp* *p*

D. Bs. div. in 2 *f* *p*

252

S

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Tpt. 1

Tpt. 2

Tpt. 3

252

S

VI. I
div. in 2

VI. II
div. in 2

Vla.
div. in 2

Vc.
div. in 2

D. Bs.
div. in 2

256

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

256

Hrn. F. 1

Hrn. F. 2

Hrn. F. 3

Hrn. F. 4

Tpt. 1

Tpt. 2

Tpt. 3

256

VI. I
div. in 2

VI. II
div. in 2

Vla.
div. in 2

Vc.
div. in 2

D. Bsn.
div. in 2

259

Fl. 1 *f* *ff* *f* *ff* *pp*

Fl. 2 *ff* *f* *ff* *f* *pp*

Fl. 3 *ff* *f* *ff* *f* *ff*

Ob. 1 *ff* *f* *ff* *f* *pp* *ff*

Ob. 2 *ff* *f* *ff* *f* *ff* *pp*

Ob. 3 *p* *mf* *f* *ff* *ff*

Cl. 1 *ff* *f* *mf* *f* *pp* *ff*

Cl. 2 *f* *ff* *ff* *pp* *ff*

B. Cl. 3 *f* *mf* *f* *f* *ff* *pp*

Tpt. 1 *p* *ff*

Tpt. 2 *p* *ff*

Tpt. 3 *p* *ff*

259

VI. I div. in 2 *mf* *ff*

VI. II div. in 2 *mf* *ff*

Vla. div. in 2 *f* *mf* *ff* *non vibrato* *ppp*

Vc. div. in 2 *mf* *ff* *non vibrato* *ppp*

D. Bs. *p* *ff*

T

264

T

VI. I

VI. II

Vla.
div. in 2

Vc.
div. in 2

273

Fl. 1 *ppp* *ff* *pp* *ppp* *ff*

Fl. 2 *ff* *pp* *ppp* *ff*

Fl. 3 *ppp* *ff*

Ob. 1 *ff* *pp* *ppp* *ppp*

Ob. 2 *ppp* *ff* *ppp* *ppp* *pp*

Ob. 3 *ppp* *pp*

Cl. 1 *ff* *pp* *ppp*

Cl. 2 *ff* *pp* *ppp* *pp*

B. Cl. 3 *ppp* *ff* *ppp* *Clarinet in Bb* *ppp* *pp*

Bsn. 1 *ff* *pp*

Hrn. F 1 273 *ppp*

Hrn. F 2 *ppp* *f*

Tpt. 1 *straight mute* *ppp* *f* *ppp*

Tpt. 2 *straight mute* *ppp* *f* *ppp*

Tpt. 3 *straight mute* *ppp* *f* *ppp*

Perc. 2 *Vibraphone con arco* *p* *f*

Perc. 3 *lv.*

Perc. 4 *lv.*

273

Vi. I *div.* *pp* *ff* *pp* *f* *pp* *f*

Vi. II *ff* *pp* *f* *pp* *f*

Vla. *div.* *pp* *ff* *pp* *f* *pp* *f*

Vc. *ff* *pp*

281

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

281

Hrn. F 1

Hrn. F 2

Hrn. F 3

Hrn. F 4

Tpt. 1

Perc. 2

Perc. 3

Perc. 4

281

VI. I
div. in 2

VI. II
div. in 2

Vla.
div. in 2

C

U

This page of a musical score, likely for a symphony, contains staves for the following instruments:

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboes:** Ob. 1, Ob. 2, Ob. 3
- Clarinets:** Cl. 1, Cl. 2, Cl. 3
- Trumpets:** Tpt. 1, Tpt. 2, Tpt. 3
- Percussion:** Perc. 2, Perc. 3, Perc. 4 (all marked "Crotales")
- Strings:**
 - VI. I div. in 2 (Violins I, divided in two)
 - VI. II div. in 2 (Violins II, divided in two)
 - Vla. div. in 2 (Viola, divided in two)
 - Vc. div. in 3 (Violoncello, divided in three)
 - D. Bs. (Double Basses)

The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *mf*, *f*, and *sf*. The page number 288 is visible at the top left and bottom left.

♩ = 92

305

1

•

†

[illegible]

*attacca**

* When all seven pieces are performed the single pieces are played continuously.

Second Space

Flute 1
 Flute 2
 Flute 3
 Oboe 1
 Oboe 2
 Oboe 3
 Clarinet 1
 Clarinet 2
 Clarinet 3
 Horn in F 1
 Horn in F 2
 Horn in F 3
 Trompete in C 1
 Trompete in C 2
 Trompete in C 3
 Violin I div. in 4
 Violin II div. in 3
 Viola
 Violoncello div. in 6

Musical score page showing staves for various instruments. The score includes dynamics (ppp, f, pp, mf, p), articulation (accents, slurs), and performance instructions (straight mute, non vibrato div.). The tempo is marked as quarter note = 56.

[illegible]

A

11 12 13 14 15 16

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hrn. F 1
Hrn. F 2
Hrn. F 3
Tpt. 1
Tpt. 2
Tpt. 3
Acc.

A

17 18 19 20 21 22

VI I
div. in 4
VI II
div. in 5
Vla
div. in 4
Vc
div. in 6

[illegible]

B

Musical score for measures 24 through 29, measures B through B+5. The score includes parts for Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoon 1, Horns F 1-4, Trumpets 1-3, and Accordion. Dynamics range from *pp* to *ff*. The score is marked with a 'B' in a box at the top right.

B

Musical score for measures 30 through 35, measures B+6 through B+11. The score includes parts for Violins I (div. in 6), Violins II (div. in 5), Viola (div. in 4), and Violoncello (div. in 6). Dynamics range from *pp* to *ff*. The score is marked with a 'B' in a box at the top right.

C

30 $\text{♩} = 112$ rit.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hrn. F. 1
Hrn. F. 2
Hrn. F. 3
Hrn. F. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Acc.

C

30 $\text{♩} = 112$ rit.

VI. I
div. in 6
VI. II
div. in 5
Vla.
div. in 4
Vcl.
div. in 6
D. Bn.
div. in 3

7

D

[illegible]

62.8 *rit.* $\text{♩} = 120$

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hrn. F. 1
Hrn. F. 2
Hrn. F. 3
Hrn. F. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Acc.
VI I div. in 6
VI II div. in 3
Vla. div. in 4

69

Fl. 1 *f* *p* *pp*

Fl. 2 *f* *p* *pp*

Fl. 3 *f* *p* *pp*

Ob. 1 *f* *p* *pp*

Ob. 2 *f* *p* *pp*

Ob. 3 *f* *ppp*

Cl. 2

Cl. 3

69

Acc. *mf* *pp* *pppp*

69

VI I div. in 6 *mf* *p* *pp*

VI II div. in 3 *mf* *p* *pp*

Via div. in 4

E

76 $\text{♩} = 104$ $\text{♩} = 120$ $\text{♩} = 104$ $\text{♩} = 120$

Ob. 1
Ob. 2
Ob. 3
Acc.
VI I div. in 6
VI II div. in 3
Vla div. in 2

E

76 $\text{♩} = 104$ $\text{♩} = 120$ $\text{♩} = 104$ $\text{♩} = 120$

VI I div. in 6
VI II div. in 3
Vla div. in 2

85 $\text{♩} = 104$ $\text{♩} = 120$

FL 1 *ppp* *f* *mf*

FL 2 *ppp* *f* *mf*

FL 3 *ppp* *f* *p*

Ob. 1 *pp* *mp* *pp* *mf* *mp*

Ob. 2 *pp* *mp* *pp* *mf* *mp*

Ob. 3 *pp* *mp* *pp* *mf* *mp*

Cl. 1 *ppp* *mp* *ppp* *pp* *mf*

Cl. 2 *ppp* *mp* *ppp* *pp* *mf*

Cl. 3 *ppp* *mp* *ppp* *pp* *mf*

Bsn. 1 *pp*

Hrn. F 1 *con sord.* *pp* *mf* *ppp*

Hrn. F 2 *con sord.* *pp* *mf* *ppp*

Hrn. F 3 *con sord.* *pp* *mf* *ppp*

Hrn. F 4 *con sord. Bichigando 1 + 2 means: alternate fingering between two different values* *pp* *mf*

Tpt. 1 *straight mute* *pp* *mp* *pp* *mf*

Tpt. 2 *straight mute* *pp* *mp* *pp* *mf*

Tpt. 3 *straight mute* *pp* *mp* *pp* *mf*

Acc. *pp* *mp* *pp* *mf* *pp* *mf*

85 $\text{♩} = 104$ $\text{♩} = 120$

VI. I *ppp* *mp* *pp* *mp* *pp*

div. in 6

VI. II *ppp* *mp* *pp* *mp* *pp*

div. in 3

F

$\text{♩} = 60$ $\text{♩} = 120$

FL 1
FL 2
FL 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. F. 1
Hrn. F. 2
Hrn. F. 3
Hrn. F. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Acc.
VI. I
div. in 6
VI. II
div. in 3
Vla.
div. in 3
Vc.
div. in 2

musica reale
musica reale
Trumpet in E flat
corona

con cord.
con cord.
con cord.

101

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hrn. F 1

Hrn. F 2

Hrn. F 3

Hrn. F 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Acc.

101

VI. I
div in 4

VI. II
div in 3

Vla.
div in 3

Vc.
div in 2

15

G

$\text{♩} = 84$ *rit.* $\text{♩} = 60$ *accel.* $\text{♩} = 84$ *rit.* $\text{♩} = 60$ *accel.* $\text{♩} = 84$

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Hrn. F. 1
Hrn. F. 2
Hrn. F. 3
Hrn. F. 4
Tpt. 1
Tpt. 2
Tbn. 2
Tbn. 3
Acc.

G

$\text{♩} = 84$ *rit.* $\text{♩} = 60$ *accel.* $\text{♩} = 84$ *rit.* $\text{♩} = 60$ *accel.* $\text{♩} = 84$

V. I. 1
div. in 6
V. I. II
div. in 3
V. II
div. in 6
Vc.
div. in 2
D. Bs.
div. in 2

This page of the musical score is a complex orchestration for a symphony. It features a variety of instruments, each with its own staff and specific musical notation. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Horns, Trumpets, Trombones) sections are prominently featured, with dynamic markings ranging from *pp* (pianissimo) to *ff* (fortissimo). The string section, including Violins I, Violins II, Violas, Cellos, and Double Basses, provides a rich harmonic foundation. The score includes tempo changes, indicated by markings such as *rit.* (ritardando) and *accel.* (accelerando), and specific tempo values like $\text{♩} = 60$ and $\text{♩} = 84$. The overall structure is a dense, multi-layered composition typical of a full orchestral score.

H

♩ = 84 rit. ... ♩ = 60 accel. ... ♩ = 84 rit. ... ♩ = 60 accel. ... ♩ = 84

123

Fl. 1

B. Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hrn. F. 1

Hrn. F. 2

Hrn. F. 3

Hrn. F. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Acc.

H

♩ = 84 rit. ... ♩ = 60 accel. ... ♩ = 84 rit. ... ♩ = 60 accel. ... ♩ = 84

123

Vl. I div. in 6

Vl. II div. in 5

Vla. div. in 6

Vc. div. in 5

D. Bk. div. in 2

rit. $\text{♩} = 60$ *accel.* $\text{♩} = 84$ *rit.* $\text{♩} = 60$ *accel.* $\text{♩} = 84$

FL 1
FL 2
Ob. 1
Ob. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hrn. F 1
Hrn. F 2
Hrn. F 3
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Acc.

rit. $\text{♩} = 60$ *accel.* $\text{♩} = 84$ *rit.* $\text{♩} = 60$ *accel.* $\text{♩} = 84$

VI I div. in 6
VI II div. in 5
Vla div. in 6
Vc div. in 2
D. Bk.

This page of the musical score is divided into three systems. The first system includes staves for Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, and Accordion. The second system includes staves for Violins I and II (divided in 6/8), Viola (divided in 6/8), and Violoncello and Double Bass (divided in 3/4). The score features tempo markings of ♩ = 60, an acceleration (accel.) leading to ♩ = 84, and various dynamic markings such as pp, mf, f, p, and np. The notation includes complex rhythmic patterns, particularly in the string sections, and dynamic markings are frequently used to indicate changes in volume throughout the piece.

[illegible]

ttacca

Third Space

This image displays a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The tempo is marked as $\text{♩} = 60$ at the top left. The score is organized into systems, with each system containing staves for different instruments. The instruments listed on the left include Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Bassoon 1, Bassoon 2, Bassoon 3, Horn in F 1, Trumpet in C 1, Trumpet in C 2, Trumpet in C 3, Tuba, Perc. 1, Perc. 2, Perc. 3, Perc. 4, Accordion, Violin I div. in 4, Violin II div. in 4, Violoncello, and Double Bass div. in 2. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., pp , mp , ppp , mf , f). There are also performance instructions like "Bisbigliando" and "Col legno battuto". The page is numbered 10 at the bottom right.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Ob. 3
- Clar. B. 1
- Clar. B. 2
- Clar. B. 3
- Bn. 1
- Bn. 2
- Bn. 3
- Hrn. F. 1
- Hrn. F. 2
- Trp. C. 1
- Trp. C. 2
- Trp. C. 3
- Tub.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Acc.
- VI. I div. in 4
- VI. II div. in 4
- Vla. div. in 2
- Vc.
- D. Bb. div. in 2

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *mp*, *mf*, *ppp*). There are also performance instructions and articulation marks. The page is numbered 6 at the top left.

[illegible]

[illegible]

[illegible]

34

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Clar. B 1

Clar. B 2

Clar. B 3

Bn. 1

Bn. 2

Bn. 3

Hrn. F 1

Hrn. F 2

Hrn. F 3

Hrn. F 4

Trp. C 1

Trp. C 2

Tbn. 1

Tbn. 2

Tbn. 3

Tub.

Vibraphone

Perc. 2

Martimba

Perc. 4

Acc.

34

VI. I

div. in 5

VI. II

div. in 3

Vla.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The page is numbered 41 in the top left corner. The instruments listed on the left are Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Clar. B. 1, Clar. B. 2, Clar. B. 3, Ba. 1, Ba. 2, Ba. 3, Hrn. F. 1, Hrn. F. 2, Hrn. F. 3, Hrn. F. 4, Tmp. C. 1, Tmp. C. 2, Tbn. 1, Tbn. 2, Tbn. 3, Tub., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Acc., Vla. div. in 5, Vc. div. in 3, and D. Bs. The score includes various musical notations, including notes, rests, and dynamic markings such as *f*, *pp*, and *p*. There are also markings for articulation and phrasing, such as *acc.* and *arco*. A section of the score is marked *1/2 time tr.* (half time transposition). The page is a complex arrangement of musical staves, each corresponding to a different instrument or section of the orchestra.

C

50

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Clar. B 1

Clar. B 2

Clar. B 3

50

Hrn. F 1

Hrn. F 2

Trp. C 1

Trp. C 2

Trp. C 3

50

Acc.

Vla.

Vc.

D. Bs.

56

Fl. 1

Fl. 3

Ob. 1

Ob. 2

Clar. B 1

Clar. B 2

Clar. B 3

Trp. C 1

Trp. C 3

Tub.

56

Acc.

Vla.

Vc.

D. Bs.



63

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Clar. B 1

Clar. B 2

Clar. B 3

63

Acc.

D

♩ = 60

70

Fl. 1 *mf* *pp* *mf* *pp* *pp* *mf* *pp*

Fl. 2 *pp* *mf* *pp* *pp* *mf* *pp*

Fl. 3 *mf* *pp* *mf* *pp* *pp* *mf* *pp*

Ob. 1 *mf* *pp* *mf* *pp* *pp* *mf* *pp*

Ob. 2 *pp*

Ob. 3 *pp*

Clar. B 1 *mf* *pp* *mf* *pp* *pp* *mf* *pp*

Clar. B 2 *mf* *pp* *mf* *pp* *pp* *mf* *pp*

Clar. B 3 *pp*

Acc. *ppp* *ppp* *f* *p* *f* *pp* *mp*

D

♩ = 60

70

VI. I *pppp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mp* *solo vibrato ord.*

div. in 6 *pppp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mp* *solo vibrato ord.*

VI. II *pppp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mp* *solo vibrato ord.*

Vla. *pppp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mp* *solo vibrato ord.*

Vc. *pppp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mp* *solo vibrato ord.*

D. Bs. *pppp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mp* *solo vibrato ord.*

79

Fl. 1 *f* *pp* *f*

Fl. 2 *f* *pp* *f*

Fl. 3 *f*

Ob. 1 *f* *p* *mf*

Ob. 2 *f* *p* *mf*

Ob. 3 *f*

Clar. B. 1 *pp* *f* *pp* *f* *p*

Clar. B. 2 *f* *p*

Clar. B. 3 *f* *f* *p*

Trp. C. 1 *senza mute* *pp* *f*

Trp. C. 2 *senza mute* *pp* *f*

Trp. C. 3 *senza mute* *pp* *f*

Tbn. 1 *pp* *f*

Acc. *f* *pp*

79

VI. I div. in 6 *pp* *mf* *pp* *mf* *pp* *mf* *pp*

VI. II

Vla.

Vc.

D. Bs.

The image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The page is numbered 84 at the top left and includes a tempo marking of 104. The instruments listed on the left include Flutes (Fl. 1, Fl. 2, Fl. 3), Clarinets (Clar. B. 1, Clar. B. 2, Clar. B. 3), Bassoons (Bsn. 1, Bsn. 2, Bsn. 3), Horns (Hrn. F. 1, Hrn. F. 2, Hrn. F. 3, Hrn. F. 4), Trumpets (Tnp. C. 1, Tnp. C. 2, Tnp. C. 3), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Tuba (Tub.), Percussion (Perc. 3, Perc. 4), Accordion (Acc.), Violins (VI. I, VI. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D. B.). The score includes musical notation, dynamics (e.g., *ppp*, *f*, *mf*), and performance instructions (e.g., *accel.*, *vibrato and*, *arco vibrato and*). The page is divided into two systems, with the second system starting at measure 84. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

This musical score is for a large-scale work titled "Seven Towers 3". It features a full orchestra and a large ensemble of vocalists. The orchestral parts include:

- Flutes (Fl. 1-3)
- Oboes (Ob. 1-3)
- Clarinets in Bb (Clar. Bb 1-3)
- Bassoons (Bn. 1-3)
- Horns in F (Hm. F 1-4)
- Trumpets in C (Tnp. C 1-3)
- Trombones (Tbn. 1-3)
- Tuba (Tub.)
- Timpani (Timp.)
- Percussion (Perc. 1-4), including Cymbal, Snare Cymbal, and Large Bass Drum.
- Acoustic Guitar (Acc. Gtr.)

The vocal ensemble consists of:

- Vocalists in 6 (Vl. 1 div. in 6)
- Vocalists in 5 (Vl. II div. in 5)
- Vocalists in 5 (Vl. div. in 5)
- Vocalists in 3 (Vl. div. in 3)
- D. Bn. div. in 2 (D. Bn. div. in 2)

The score is written for a large ensemble, with multiple staves for each instrument or voice part. The music is in 4/4 time and features a variety of dynamics, including *pp* (pianissimo), *p* (piano), *f* (forte), and *ppp* (pianississimo). The score includes a large section of music for the vocalists, with many staves for each part. The music is written in a modern style, with a focus on texture and dynamics. The score is divided into measures, with bar lines indicating the end of each measure. The music is written in a standard musical notation, with notes, rests, and other symbols used to represent the sound. The score is a complex work, requiring a large number of performers and a high level of musical skill.

F

108

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Clar. B. 1

Clar. B. 2

Clar. B. 3

Bln. 1

Bln. 2

Snare Drum

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Acc.

VI I

VI II

VIa

VIb

Vc.

Db.

120

Fl. 1

Fl. 3

Ob. 1

Ob. 2

Clar. B. 1

Clar. B. 2

Clar. B. 3

Bn. 3

Hm. F. 1

Hm. F. 2

Hm. F. 3

Trp. C. 1

Trp. C. 2

Trp. C. 3

Perc. 2

Perc. 4

Harp

Cel.

Acc.

VI. I
div. in 6

VI. II
div. in 5

Vla.
div. in 6

Vc.
div. in 4

D. Bs.

128

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Clar. B. 1

Clar. B. 2

Clar. B. 3

Bsn. 1

Bsn. 2

Bsn. 3

128

Hrn. F. 1

Hrn. F. 2

Hrn. F. 3

Hrn. F. 4

Trp. C. 1

Trp. C. 2

Trp. C. 3

Tbn. 1

Tbn. 2

Tbn. 3

128

Perc. 2

Harp

128

Cel.

128

Acc.

Vla. div. in 6

Vc. div. in 4

G

[illegible]

attacca

Fourth Space

Score for 'The Great Wall' by John Williams

Tempo: 56 beats per minute

Instrumentation:

- Bassoon 1
- Bassoon 3
- Trombone 2
- Tuba
- Perc. 1: Tom-Tom (low) (soft sticks)
- Perc. 2: Watergong
- Perc. 3: Gong
- Perc. 4: Temple-block
- Perc. 5: Large Bass Drum (medium hard sticks)
- Perc. 6: Tom-Toms
- Harp
- Piano
- Accordion
- Violin I div. in 2
- Violin II div. in 2
- Viola div. in 2
- Violoncello div. in 6
- Double Bass

Key Performance Instructions:

- Percussion:** Use specific mallets and sticks for different instruments. Dynamics range from *ppp* to *mp*.
- Harp:** All arpeggios should be started on beat, not off beat. Leave the strings sound (L.v.) where possible.
- Piano:** Arpeggios could be started on beat or off beat.
- Violins/Violas/Violas/Violas:** Play with *con sord.* and *non vibrato*. Dynamics range from *p* to *pp*.
- Violoncello/Double Bass:** Play with *non vibrato* and *molto sul tasto*. Dynamics range from *ppp* to *p*.

[illegible]

This page of the musical score, labeled 'A' in a box at the top left, contains staves for the following instruments:

- Woodwinds:** Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Bassoon 3 (Bsn. 3), Horns in F2 (Hrn. F 2), Horns in F4 (Hrn. F 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Tuba (Tba.).
- Percussion:** Percussion 1 (Perc. 1) with Timpani, Percussion 2 (Perc. 2) with Watergong, Percussion 3 (Perc. 3) with Tom-Tom, Temple-block, Gong, and Large Bass Drum, and Percussion 4 (Perc. 4) with Tom-Toms.
- Other Instruments:** Harp, Piano (Pno.), and Accordion (Acc.).

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings (e.g., *ppp*, *con mute*, *mp*, *pp*, *p*, *mf*). The page number '14' is visible at the top left of the first staff.

[illegible]

B

36

Ob. 1

Ob. 3

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hrn. F 1

Hrn. F 2

Hrn. F 3

Hrn. F 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Pno.

Acc.

VI. I

div. in 2

VI. II

div. in 2

Vla.

div. in 2

Vc.

div. in 6

D. Bs.

B

[illegible]

C

The image displays a page from a musical score, likely for a symphony or concert band. The score is organized into two systems of staves. The first system includes staves for Flutes (Fl. 1-3), Oboes (Ob. 1-3), Clarinets (Cl. 1-3), Bassoons (Bsn. 1-3), Horns (Hrn. F. 1-4), Trumpets (Tpt. 1-3), Trombones (Tbn. 1-3), Percussion (Perc. 1-4), Harp, Piano, and Accordion. The second system includes staves for Violins I (VI. I), Violins II (VI. II), Violas (VIa), Violas II (VIb), Violas III (VIc), and Double Basses (D. B.). The score is in 4/4 time and features various musical notations including notes, rests, and dynamic markings like ppp, p, and mp. A rehearsal mark 'C' is indicated at the beginning of the second system.

61

Fl. 1

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. F. 1

Hrn. F. 2

Hrn. F. 3

Hrn. F. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Perc. 1 Tamtam

Perc. 2 Watergong

Perc. 3 Tam-Tam Temple-Block Gong Large Bass Drum

Perc. 4 Tam-Tam

Harp

Pno.

Acc.

VI. I div. in 2

VI. II div. in 2

Vla. div. in 2

Vcl. div. in 6

D. B.

The image displays a page from a musical score, likely for a large orchestra or ensemble. The score is organized into two systems, each beginning with a rehearsal mark 'D' in a box. The first system includes parts for woodwinds (Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon 1), brass (Horns F1 and F2, Trumpets 1 and 2), and percussion (Perc. 1-4, Harp, Piano, and Accordion). The second system includes string parts (Violins I and II, Viola, Violoncello, and Double Basses). The score features various musical notations, including notes, rests, dynamics (ppp, p, pp), and articulation marks. The percussion parts are particularly detailed, with specific instructions for instruments like the Watergong, Tom-Tom, Large Bass Drum, and Gong. The string parts are also clearly marked with dynamics and articulation. The overall layout is professional and typical of a high-quality musical score.

attacca

Seven Towers 5

Fifth Space

♩ = 112

This musical score is for a large ensemble, featuring a variety of instruments and voices. The score is written in 4/4 time with a tempo of 112 beats per minute. The instrumentation includes:

- Flute 1, 2, 3
- Oboe 1, 2, 3
- Clarinet 1, 2, 3
- Bassoon 1, 2, 3
- Horn in F 1, 2, 3, 4
- Trumpet 1, 2, 3
- Trombone 1, 2, 3
- Tuba
- Percussion 1, 2, 3, 4
- Harp
- Piano
- Accordion
- Violin I div. in 4
- Violin II div. in 2
- Viola div. in 4
- Violoncello div. in 4
- Double Bass

The score is divided into two systems. The first system covers measures 1 through 100, and the second system covers measures 101 through 200. The music is characterized by complex rhythmic patterns, dynamic markings (e.g., *pp*, *f*, *ff*, *mf*, *ppp*), and a variety of articulations. The percussion section includes a mix of melodic and rhythmic parts, with specific instructions like "Cymbal (not mtr.)" and "Large Bass Drum". The string section features intricate bowing and fingering techniques, with some parts marked "Duck 1" and "Duck 2". The overall texture is dense and dynamic, typical of a modern orchestral or chamber work.

This musical score is for a large ensemble, featuring a variety of instruments and voices. The score is divided into two main sections, each marked with a large 'A' in a box. The first section includes staves for Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-3, Horns F1-F4, Trumpets 1-3, Trombones 1-3, Tuba, Percussion 1-4, Harp, Piano, Accordion, Soprano, Alto, Tenor, Baritone, and Bass. The second section includes staves for Violins I & II, Viola, Violoncello, and Double Bass. The score is written in a complex, multi-measure format, with many notes and rests. Dynamics such as *pp*, *f*, and *sf* are indicated throughout. The tempo is marked *Allegretto* with a metronome marking of 120. The score is a page from a larger manuscript, as indicated by the page number '2' in the top left corner.

B

The image shows a page from a musical score, likely for a symphony or opera. It features multiple staves for various instruments and voices. The instruments listed on the left include Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Perc. 1, Perc. 2, Perc. 3, Perc. 4, Harp, Piano, Acc., S., A., T., Bar., B., VI. I div. 1, VI. I div. 2, VI. I div. 3, VI. I div. 4, VI. II div. 1, VI. II div. 2, VI. II div. 3, VI. II div. 4, and D. B. The score includes dynamic markings such as p, f, pp, and mf, and includes vocal parts with lyrics in Italian. The instruments listed on the left include Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Perc. 1, Perc. 2, Perc. 3, Perc. 4, Harp, Piano, Acc., S., A., T., Bar., B., VI. I div. 1, VI. I div. 2, VI. I div. 3, VI. I div. 4, VI. II div. 1, VI. II div. 2, VI. II div. 3, VI. II div. 4, and D. B. The score includes dynamic markings such as p, f, pp, and mf, and includes vocal parts with lyrics in Italian.

[illegible]

This page of a musical score, likely for a symphony or concert, features a large ensemble of instruments. The score is written for a full orchestra, including woodwinds, brass, percussion, strings, and harp. A rehearsal mark '44' is placed at the beginning of the first staff. The instruments listed on the left include Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hrn. F. 1, Hrn. F. 2, Hrn. F. 3, Hrn. F. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 2, Tub., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Harp, Pno., VI. I, VI. II, Vla. div. in 2, Vc., and D. Bs. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *mf*, *f*, and *ff*. A rehearsal mark '44' is placed at the beginning of the first staff. The instruments listed on the left include Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hrn. F. 1, Hrn. F. 2, Hrn. F. 3, Hrn. F. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 2, Tub., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Harp, Pno., VI. I, VI. II, Vla. div. in 2, Vc., and D. Bs. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *mf*, *f*, and *ff*.

[illegible]

The image displays a page from a musical score, likely for a symphony or concert band. The score is written for multiple instruments and voices, arranged in two systems. The top system includes staves for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trombones 1 & 2, Trumpets 1 & 2, Percussion 1 & 2, Harp, Piano, Accordion, Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, and Bass Saxophone. The bottom system includes Violins I & II, Viola, Cello, Double Bass, and Voice parts. The score features complex rhythmic patterns, dynamic markings (pp, mf, f), and articulation marks. A rehearsal mark 'E' is present at measure 63.

[illegible]

This page of the musical score contains the following elements:

- Tempo and Meter:** The tempo is marked as $\text{♩} = 144$ and the meter is $\text{♩} = 72$.
- Instrumentation:** The score includes parts for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2, 3), Bassoons (Bsn. 1, 2, 3), Horns (Hrn. F. 1, 2, 3, 4), Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, 3), Tubas (Tub.), Percussion (Perc. 4), Piano (Pno.), Accordion (Acc.), Strings (S., A., T.), Voice (V. I, II, Vlu., Vc., D. Bs.), and a Bassoon (B. S.).
- Dynamic Markings:** Various dynamics are used throughout, including *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *fff* (fortissimo).
- Tempo Changes:** The tempo changes from $\text{♩} = 144$ to $\text{♩} = 72$ at the end of the page.
- Rehearsal Mark:** A rehearsal mark labeled 'F' is located at the bottom right of the page.
- Other Markings:** The score includes various musical notations such as notes, rests, and slurs, as well as performance instructions like "play a glissando on the strings" and "Bassoon mutes".

100

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hrn. F. 1

Hrn. F. 2

Hrn. F. 3

Hrn. F. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tub.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Acc.

S.

A.

T.

Bar.

B.

VI. I div. in 5

VI. II div. in 5

Vla. div. in 2

Vc. div. in 2

D. Bk.

G

This image shows a page from a musical score, likely for a symphony. The page is filled with multiple staves, each representing a different instrument or section of the orchestra. The staves are arranged in a vertical column, with the instrument names listed on the left side. The music is written in a standard musical notation, including notes, rests, and dynamic markings. A rehearsal mark '123' is visible at the top left of the page. The score includes various dynamic markings such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *pp* (pianissimo), and *p* (piano). There are also articulation marks like accents and slurs. The page is divided into measures by vertical bar lines. The instruments listed on the left include Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hrn. F. 1, Hrn. F. 2, Hrn. F. 3, Hrn. F. 4, Trp. 1, Trp. 2, Trp. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Perc. 1, Perc. 2, Perc. 3, Perc. 4, Harp, Pno., Acc., Vln. I, Vln. II, Vla., Vcl., and D. B.

131

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hrn. F. 1

Hrn. F. 2

Hrn. F. 3

Hrn. F. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tub.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Pno.

Acc.

V. I. 1

div. in 2

V. II. 1

div. in 2

V. III. 1

div. in 2

V. IV. 1

div. in 2

V. V. 1

div. in 2

V. VI. 1

div. in 2

V. VII. 1

div. in 2

V. VIII. 1

div. in 2

V. IX. 1

div. in 2

V. X. 1

div. in 2

V. XI. 1

div. in 2

V. XII. 1

div. in 2

V. XIII. 1

div. in 2

V. XIV. 1

div. in 2

V. XV. 1

div. in 2

V. XVI. 1

div. in 2

V. XVII. 1

div. in 2

V. XVIII. 1

div. in 2

V. XIX. 1

div. in 2

V. XX. 1

div. in 2

V. XXI. 1

div. in 2

V. XXII. 1

div. in 2

V. XXIII. 1

div. in 2

V. XXIV. 1

div. in 2

V. XXV. 1

div. in 2

V. XXVI. 1

div. in 2

V. XXVII. 1

div. in 2

V. XXVIII. 1

div. in 2

V. XXIX. 1

div. in 2

V. XXX. 1

div. in 2

V. XXXI. 1

div. in 2

V. XXXII. 1

div. in 2

V. XXXIII. 1

div. in 2

V. XXXIV. 1

div. in 2

V. XXXV. 1

div. in 2

V. XXXVI. 1

div. in 2

V. XXXVII. 1

div. in 2

V. XXXVIII. 1

div. in 2

V. XXXIX. 1

div. in 2

V. XL. 1

div. in 2

V. XLI. 1

div. in 2

V. XLII. 1

div. in 2

V. XLIII. 1

div. in 2

V. XLIV. 1

div. in 2

V. XLV. 1

div. in 2

V. XLVI. 1

div. in 2

V. XLVII. 1

div. in 2

V. XLVIII. 1

div. in 2

V. XLIX. 1

div. in 2

V. L. 1

div. in 2

V. LI. 1

div. in 2

V. LII. 1

div. in 2

V. LIII. 1

div. in 2

V. LIV. 1

div. in 2

V. LV. 1

div. in 2

V. LVI. 1

div. in 2

V. LVII. 1

div. in 2

V. LVIII. 1

div. in 2

V. LIX. 1

div. in 2

V. LX. 1

div. in 2

V. LXI. 1

div. in 2

V. LXII. 1

div. in 2

V. LXIII. 1

div. in 2

V. LXIV. 1

div. in 2

V. LXV. 1

div. in 2

V. LXVI. 1

div. in 2

V. LXVII. 1

div. in 2

V. LXVIII. 1

div. in 2

V. LXIX. 1

div. in 2

V. LXX. 1

div. in 2

V. LXXI. 1

div. in 2

V. LXXII. 1

div. in 2

V. LXXIII. 1

div. in 2

V. LXXIV. 1

div. in 2

V. LXXV. 1

div. in 2

V. LXXVI. 1

div. in 2

V. LXXVII. 1

div. in 2

V. LXXVIII. 1

div. in 2

V. LXXIX. 1

div. in 2

V. LXXX. 1

div. in 2

V. LXXXI. 1

div. in 2

V. LXXXII. 1

div. in 2

V. LXXXIII. 1

div. in 2

V. LXXXIV. 1

div. in 2

V. LXXXV. 1

div. in 2

V. LXXXVI. 1

div. in 2

V. LXXXVII. 1

div. in 2

V. LXXXVIII. 1

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V. LXXXIX. 1

div. in 2

V. LXXXX. 1

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V. LXXXXI. 1

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V. LXXXXII. 1

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V. LXXXXV. 1

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V. LXXXXVI. 1

div. in 2

V. LXXXXVII. 1

div. in 2

V. LXXXXVIII. 1

div. in 2

V. LXXXXIX. 1

div. in 2

V. LXXXXX. 1

div. in 2

V. LXXXXXI. 1

div. in 2

V. LXXXXXII. 1

div. in 2

V. LXXXXXIII. 1

div. in 2

V. LXXXXXIV. 1

div. in 2

V. LXXXXXV. 1

div. in 2

V. LXXXXXVI. 1

div. in 2

V. LXXXXXVII. 1

div. in 2

V. LXXXXXVIII. 1

div. in 2

V. LXXXXXIX. 1

div. in 2

V. LXXXXXX. 1

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V. LXXXXXXI. 1

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V. LXXXXXXII. 1

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V. LXXXXXXIII. 1

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V. LXXXXXXIV. 1

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V. LXXXXXXV. 1

div. in 2

V. LXXXXXXVI. 1

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V. LXXXXXXVII. 1

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V. LXXXXXXVIII. 1

div. in 2

V. LXXXXXXIX. 1

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V. LXXXXXXXI. 1

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V. LXXXXXXXIV. 1

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V. LXXXXXXXV. 1

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V. LXXXXXXXVI. 1

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V. LXXXXXXXVII. 1

div. in 2

V. LXXXXXXXVIII. 1

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V. LXXXXXXXIX. 1

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V. LXXXXXXXXI. 1

div. in 2

V. LXXXXXXXII. 1

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V. LXXXXXXXIII. 1

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V. LXXXXXXXIV. 1

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V. LXXXXXXXV. 1

div. in 2

V. LXXXXXXXVI. 1

div. in 2

V. LXXXXXXXVII. 1

div. in 2

V. LXXXXXXXVIII. 1

div. in 2

V. LXXXXXXXIX. 1

div. in 2

V. LXXXXXXXX. 1

div. in 2

V. LXXXXXXXXI. 1

div. in 2

V. LXXXXXXXII. 1

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V. LXXXXXXXIII. 1

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V. LXXXXXXXIV. 1

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V. LXXXXXXXV. 1

div. in 2

V. LXXXXXXXVI. 1

div. in 2

V. LXXXXXXXVII. 1

div. in 2

V. LXXXXXXXVIII. 1

div. in 2

V. LXXXXXXXIX. 1

div. in 2

V. LXXXXXXXX. 1

div. in 2

V. LXXXXXXXXI. 1

div. in 2

V. LXXXXXXXII. 1

div. in 2

V. LXXXXXXXIII. 1

div. in 2

V. LXXXXXXXIV. 1

div. in 2

V. LXXXXXXXV. 1

div. in 2

V. LXXXXXXXVI. 1

div. in 2

V. L

This page of the musical score contains the following elements:

- Instrumentation:** Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hrn. F. 1, Hrn. F. 2, Hrn. F. 3, Hrn. F. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Harp, Vl. I, Vl. II, Vla., Vc., and D. Bs.
- Measure Numbers:** 141 and 142 are indicated at the beginning of their respective systems.
- Dynamic Markings:** *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *ppp* (pianississimo), and *fff* (fortississimo).
- Performance Instructions:**
 - con sord.* (con sordina) for muffled sound.
 - Bisbigliando* (whispering) for a soft, breathy effect.
 - harmon mute* for muted brass instruments.
- Articulation:** Slurs, accents, and various note values (eighth, sixteenth, and thirty-second notes) are used throughout the score.
- Page Markers:** A box containing the number '1' is located at the top right and bottom right of the page.

154 *Bushiglands* $\text{♩} = 112$ *accel.*

Fl. 1 *p*

Fl. 2 *ppp*

Fl. 3 *p*

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Perc. 2 *Hörphone* *pp*

Perc. 4 *Marimba* *pp* *mp*

Harp

Acc.

154 $\text{♩} = 112$ *accel.*

VI. I div. in 4 *ppp*

VI. II div. in 4 *ppp*

Vla. div. in 2 *ppp*

Vc. div. in 2 *pp*

D. Bs. *pp*

112

♩ = 144

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Perc. 2

Perc. 3

Perc. 4

Harp

Pno.

Acc.

S.

A.

T.

Bar.

K

♩ = 144

♩ = 112

VL I div. in 4

VL II div. in 4

Vla. div. in 4

Vc. div. in 4

D. Bs.

[illegible]

185 • *Requiem*

Fl. 1 *pp* *mf* *ppp*

Fl. 2 *pp* *mf* *ppp*

Fl. 3 *pp* *mf* *ppp*

Ob. 1 *pp* *ppp* *mf* *ppp*

Ob. 2 *pp* *ppp* *mf* *ppp*

Ob. 3 *pp* *ppp* *mf* *ppp*

Cl. 1 *pp* *ppp* *mf* *ppp*

Cl. 2 *pp* *ppp* *mf* *ppp*

Cl. 3 *pp* *ppp* *mf* *ppp*

Bsn. 1 *p* *mf* *ppp* *mf* *ppp*

Bsn. 2 *p* *mf* *ppp* *mf* *ppp*

Bsn. 3 *p* *mf* *ppp* *mf* *ppp*

Hrn. F. 1 *pp* *ppp* *mf* *ppp*

Hrn. F. 2 *pp* *ppp* *mf* *ppp*

Hrn. F. 3 *pp* *ppp* *mf* *ppp*

Hrn. F. 4 *pp* *ppp* *mf* *ppp*

Tpt. 1 *p* *mf* *ppp* *f* *p*

Tpt. 2 *p* *mf* *ppp* *f* *p*

Perc. 2 *pp* *ppp* *mf* *ppp*

Perc. 3 *pp* *ppp* *mf* *ppp*

Perc. 4 *pp* *ppp* *mf* *ppp*

Harp *pp* *ppp* *mf* *ppp* *ff* *pp*

Pno. *pp* *ppp* *mf* *ppp* *ff* *pp*

Acc. *pp* *ppp* *mf* *ppp* *ff* *pp*

S. *pp* *ppp* *mf* *ppp* *f* *pp*

A. *pp* *ppp* *mf* *ppp* *f* *pp*

T. *pp* *ppp* *mf* *ppp* *f* *pp*

Btr. *pp* *ppp* *mf* *ppp* *f* *pp*

B. *pp* *ppp* *mf* *ppp* *f* *pp*

change to other harp which includes tuned quarter notes

185 • *Requiem*

VI. I div. in 4 *pp* *ppp* *mf* *ppp* *f* *ppp*

VI. II div. in 4 *pp* *ppp* *mf* *ppp* *f* *ppp*

Vla. div. in 4 *pp* *ppp* *mf* *ppp* *f* *ppp*

Vc. div. in 4 *pp* *ppp* *mf* *ppp* *f* *ppp*

(Chorus 2) *pp* *ppp* *mf* *ppp* *f* *ppp*

This image shows a page from a musical score, likely for a symphony. The page is filled with multiple staves, each representing a different instrument or section of the orchestra. The staves are arranged in a vertical column, with the instrument names listed on the left side. The music is written in a standard musical notation, including notes, rests, and dynamic markings. A large, bold 'N' is prominently displayed in the center of the page, possibly indicating a specific section or measure. The overall layout is clean and professional, typical of a printed musical score.

[illegible]

26



♩ = 80

239

Bsn. 3

Tub.

Perc. 1 Cymbal on Tripani

Perc. 2 Watugong

Perc. 3 Watugong

Perc. 4 Tam-Tam

Acc.

T.

Bar.

B.

239

♩ = 80

VI. II

Vla. div. in 4

Vc. div. in 4

D. Bs. div. in 2

Deck 2 more div.

Deck 3 more div.

mf

pp

attacca

Sixth Space

[illegible]

A

Violins I and II (VI. 1, VI. 2) are divided into five parts (1st, 2nd, 3rd, 4th, 5th). The Viola (Vla.) is divided into three parts (1st, 2nd, 3rd). The Violoncello (Vc.) is divided into three parts (1st, 2nd, 3rd). The Double Bass (D. Bs.) is divided into two parts (1st, 2nd). The score is for a 144-measure piece, marked with a tempo of 144. The key signature is one flat (B-flat major/D minor). The score includes various dynamics (p, mf, pp, ff) and articulations (pizz., arco).

This image shows a page from a musical score, specifically measures 20 through 27. The score is written for a large ensemble, including woodwinds, brass, percussion, harp, and strings. The instruments listed on the left are Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hrn. F 1, Hrn. F 2, Tpt. 1, Tpt. 2, Perc. 4, Harp, VI. I div. in 5, VI. II div. in 5, Vla. div. in 3, Vc. div. in 3, and D. Bs. div. in 2. The music features complex rhythmic patterns, often with triplets and sixteenth notes. Dynamic markings such as ppp, pp, mf, p, and mp are used throughout. There are also performance instructions like 'pizz.' (pizzicato) and 'arco' (arco). The key signature has one sharp (F#), and the time signature is 4/4. The page number '20' is visible at the top left.

pp

♩ = 72

$\bullet = 72$

This page of a musical score is for a symphony, featuring a variety of instruments. The notation includes musical staves with notes, rests, and dynamic markings. The instruments listed on the left include Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hrn. F1, F2), Trumpets (Tpt. 1, 2), Percussion (Perc. 2), Violins (VI. I, VI. II), Violas (Via.), and Double Basses (D. Bs.). The score includes musical notation, dynamics, and performance instructions.

The score is written for a symphony, featuring a variety of instruments. The notation includes musical staves with notes, rests, and dynamic markings. The instruments listed on the left include Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hrn. F1, F2), Trumpets (Tpt. 1, 2), Percussion (Perc. 2), Violins (VI. I, VI. II), Violas (Via.), and Double Basses (D. Bs.). The score includes musical notation, dynamics, and performance instructions.

The score is written for a symphony, featuring a variety of instruments. The notation includes musical staves with notes, rests, and dynamic markings. The instruments listed on the left include Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hrn. F1, F2), Trumpets (Tpt. 1, 2), Percussion (Perc. 2), Violins (VI. I, VI. II), Violas (Via.), and Double Basses (D. Bs.). The score includes musical notation, dynamics, and performance instructions.

[illegible]

63

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. F. 1

Hrn. F. 2

Tpt. 1

Tpt. 2

Perc. 4

Harp

VI. I
div. in 5

VI. II
div. in 5

Via.
div. in 3

Vc.
div. in 3

D. Bs.
div. in 2

E

67

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hm. F 1

Hm. F 2

Tpt. 1

Tpt. 2

Perc. 4

Marimba

Harp

VI. I

div. in 5

VI. II

div. in 5

Vla

div. in 3

Vc

div. in 3

D. Bs.

div. in 2

70

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. F. 1

Hrn. F. 2

Tpt. 1

Tpt. 2

Perc. 3

Perc. 4

Harp

71

72

73

VI. I
div. in 5

VI. II
div. in 5

Via.
div. in 3

Vc.
div. in 3

D. Bs.
div. in 2

12

F

74

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Ob. 1 *mf*

Ob. 2 *p* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *ppp* *mf*

Bsn. 2 *ppp* *mf*

Hrn. F 1 *sfz* *ppp* *mf* *pp*

Hrn. F 2 *p* *sfz* *ppp* *mf* *pp*

Tpt. 1 *p* *sfz* *ppp* *mf* *pp*

Tpt. 2 *p* *sfz* *ppp* *mf* *pp*

Perc. 1 *Timpani* (play an e if no f available) *pp* *f* *pp*

Perc. 3 *mf* *mf* *pp*

Harp *pp* *mf* *sfz* *pp* *mf* *pp* *ff*

74

F

74

VI I div. in 5 *ppp* *f ppp* *p*

VI II div. in 5 *ppp* *f ppp* *p*

Vla. div. in 3 *ppp* *f ppp* *p*

Vc. div. in 3 *ppp* *f ppp* *p*

D. Bs. div. in 2 *ppp* *f ppp* *p*

78

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. F. 1

Hrn. F. 2

Tpt. 1

Tpt. 2

Perc. 1

Harp

VI. I
div. in 5

VI. II
div. in 5

Vla.
div. in 3

Vc.
div. in 3

D. Bs.
div. in 2

This page of the musical score, numbered 81, contains the following parts and markings:

- Flutes (Fl. 1, 2, 3):** Flute 1 has a key signature change to one sharp (F#) at measure 81. All flutes play a rapid sixteenth-note pattern with dynamics *f*, *mf*, *p*, *pp*, and *ppp*.
- Oboes (Ob. 1, 2):** Oboe 1 has a key signature change to one sharp (F#) at measure 81. Oboe 2 plays a short melodic phrase at the beginning of the page.
- Clarinets (Cl. 1, 2):** Both clarinets play a short melodic phrase at the beginning of the page.
- Bassoons (Bsn. 1, 2):** Both bassoons play a short melodic phrase at the beginning of the page.
- Horns (Hrn. F. 1, 2):** Both French horns play a short melodic phrase at the beginning of the page.
- Trumpets (Tpt. 1, 2):** Both trumpets play a short melodic phrase at the beginning of the page.
- Percussion (Perc. 1, 3):** Percussion 1 (Timpani) plays a rhythmic pattern with dynamics *pp*, *f*, and *ppp*. Percussion 3 (Large Bass Drum) plays a short burst with dynamics *ppp* and *mf*.
- Harp:** The harp plays a sustained chord with a crescendo leading to *mf* and *ff*.
- Violins (VI. I, II):** Violins I and II play a rapid sixteenth-note pattern with dynamics *ff*, *f*, and *ff*.
- Violas (Vla.):** The viola plays a rapid sixteenth-note pattern with dynamics *ff*, *f*, and *ff*.
- Cellos/Double Basses (Vc., D. Bs.):** Cellos and double basses play a rapid sixteenth-note pattern with dynamics *ff*, *p*, *ff*, and *f*.

G

Musical score for measures 85-90. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Percussion 1 (Perc. 1), Percussion 3 (Perc. 3), and Harp. The woodwinds and strings play a complex, rhythmic pattern with dynamic markings of *p*, *mf*, *f*, and *ff*. The brass instruments (Tpt. 1, Tpt. 2) play a sustained note with a dynamic marking of *ff*. The percussion instruments (Perc. 1, Perc. 3) play a rhythmic pattern with dynamic markings of *mf* and *pp*. The harp part is marked with a dynamic of *ff* and includes a sequence of notes: D⁵ C⁵ B⁴ | E⁵ F⁵ G⁵ A⁵.

G

Musical score for measures 91-96. The score includes parts for Violin I (VI. I), Violin I divided in 5 (VI. I div. in 5), Violin II (VI. II), Violin II divided in 5 (VI. II div. in 5), Viola (Vla.), Viola divided in 3 (Vla. div. in 3), Violoncello (Vc.), Violoncello divided in 3 (Vc. div. in 3), and Double Bass (D. Bs.), Double Bass divided in 2 (D. Bs. div. in 2). The string section plays a complex, rhythmic pattern with dynamic markings of *ff*, *p*, and *mf*. The pattern is characterized by a series of sixteenth notes and eighth notes, with some measures featuring a *ff* dynamic and others a *p* dynamic. The overall texture is dense and rhythmic.

[illegible]

[illegible]

[illegible]

This image shows a page from a musical score, likely for a symphony. The page is filled with multiple staves, each representing a different instrument or section of the orchestra. The staves are arranged in a vertical column, with the instrument names listed to the left of each staff. The music is written in a standard musical notation, including notes, rests, and dynamic markings. The page includes a rehearsal mark '110' at the top left. The instruments listed include Flutes (Fl. 1, Fl. 2, Fl. 3), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hrn. F. 1, Hrn. F. 2), Trumpets (Tpt. 1, Tpt. 2), Percussion (Perc. 1, Perc. 2), Harp (Harp), Violins (Vl. I, Vl. II), Violas (Vla.), Cellos (Vc.), and Double Basses (D. Bs.). The score includes various dynamic markings such as ppp, pp, mp, p, and mf, indicating the volume and intensity of the music. The page is a complex and detailed representation of a musical composition, showing the interplay of different instruments and sections over time.

The image displays a page from a musical score, specifically measures 116 through 120. The score is written for a large symphony orchestra, including woodwinds, percussion, harp, and strings. The woodwind section includes Flutes 1, 2, and 3; Oboes 1 and 2; Clarinets 1 and 2 (with a note for Clarinet in Bb for Clarinet 2); Bassoons 1 and 2; Horns F1 and F2; Trumpets 1 and 2; and Trombones 1 and 2. The percussion section includes Gongs, Vibraphone, and Crotales. The harp part is also present. The string section includes Violins I and II (divided in 5), Violas (divided in 3), Cellos, and Double Basses (divided in 2). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as pp, ppp, and accel. The tempo is marked as 84 beats per minute.

♩ = 184 *accel.* ♩ = 208

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
pp

Perc. 2
Harp
change harp

♩ = 184 *accel.* ♩ = 208

VI. I
div. in 5
VI. II
div. in 5
Vla.
div. in 3
Vc.
div. in 3
D. Bs.
div. in 2

[illegible]

144

Fl. 1

Fl. 2

Fl. 3

Perc. 2

Perc. 3

Perc. 4

Harp

M

Viol. I div in 5

Viol. II 1st, 2nd, 3rd

Vla div in 3

Vc. 1st

*Duration of G.P. depending whether the piece is performed independently or within the entire orchestral cycle of seven pieces.

[illegible]

Seven Towers 7

Seventh Space

$\text{♩} = 60$

Perc. 1
Glockenspiel
pp

Perc. 2
Vibraphonemotor on (medium speed)
pp

Perc. 3
Large Bass Drum
Change position gradually from the edge to the middle of the skin and backwards.
Change these positions continually and freely about every sixth beat throughout bar 1-28.
pppp

Perc. 4
Tubular Bells
pp *lv* *lv* *lv* *sim.*

Harp
p
D# C# B# | E# F# G# A#
E# G# F#
A#

Piano
Cadenza
mf

Accordion
pppp

$\text{♩} = 60$

Violin I - 2 Soli
p
à 4 Change bow individually
sul A

Violin I
div. in 3
pppp
à 4 Change bow individually
sul A

Violin II - 2 Soli
p
à 2 Change bow individually
sul A

Violin II
div. in 3
pppp
à 2 Change bow individually
sul A

Viola - 2 Soli
p
Change bow individually

Viola
pppp Desk 1
two violas soli molto espress.
con sord.

Violoncello - 2 Soli
p
Change bow individually

Violoncello
pppp
div. à due Change bow individually

Double Bass
div. in 2
pppp
Change bow individually

7 *Glockenspiel*

Perc. 1

7 *Ukulele*

Perc. 2

7 *Large Bass Drum*

Perc. 3

7 *Tubular Bells*

Perc. 4

Harp

7 *Celesta*

Pno.

Acc.

2 VI. I Soli

VI. I div. in 3

2 VI. II Soli

VI. II div. in 3

2 Vla. Soli

Vla.

2 Vc. Soli

Vc.

D. Bs. div. in 2

This musical score is for a piece titled "Seven Towers 7". It is a multi-staff score for a large ensemble. The percussion section includes Glockenspiel, Ukulele, Large Bass Drum, and Tubular Bells. The harp and celesta provide melodic and harmonic support. The piano and accordion play complex, rhythmic patterns. The string section consists of two violins (I and II), two violas, two cellos, and two double basses. The score is written in a key with one flat (B-flat) and a 3/4 time signature. The tempo is marked "Allegretto". The score is divided into measures, with some measures containing multiple rests or ties. The percussion parts are highly rhythmic, while the melodic instruments play more sustained lines. The string section provides a steady, rhythmic foundation.

15 Glockenspiel

Perc. 1

15 Vibraphone

Perc. 2

15 Large Bass Drum

Perc. 3

15 Tubular Bells

Perc. 4

15 Harp

Pno

15 Celesta

Acc

2 VI. I Soli

VI. I div. in 3

2 VI. II Soli

VI. II div. in 3

2 Vla. Soli

Vla.

2 Vc. Soli

Vc.

D. Bs. div. in 2

23 Glockenspiel

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Celesta

Pno.

Acc.

2 VI. I Soli

VI. I div. in 3

2 VI. II Soli

VI. II div. in 3

2 Vla. Soli

Vla.

2 Vc. Soli

Vc.

D. Bs. div. in 2

[illegible]

♩ = 112

♩ = 112

40 ♩ = 112

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hrn. F 1

Hrn. F 2

Hrn. F 3

Hrn. F 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tub.

40

S

A

T

Bar

B

This image shows a page of a musical score, likely for a symphony, featuring staves for various instruments. The page is numbered 53 in the top left corner. The instruments listed on the left include Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hrn. F. 1, Hrn. F. 2, Hrn. F. 3, Hrn. F. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tub., S., A., T., Bar., and B. The score includes dynamic markings such as pp, p, f, and mf, and includes a section labeled "Tramper in E flat" for the Trumpet 3 part. The music is written in a standard musical notation with various notes, rests, and articulation marks. The page is a high-resolution scan of a printed musical score.

[illegible]

D

D

[illegible]

E

[illegible]

This page contains the musical notation for measures 133 through 138. The instrumentation includes:

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboes:** Ob. 1, Ob. 2, Ob. 3
- Clarinets:** Cl. 1, Cl. 2, Cl. 3
- Bassoons:** Bsn. 1, Bsn. 2
- Horns:** Hrn. F. 1, Hrn. F. 2, Hrn. F. 3, Hrn. F. 4
- Trumpets:** Tpt. 1, Tpt. 2
- Percussion:** Glockenspiel, Vibraphone, Tubular Bells, Crotales, Tam-Tam
- Other Instruments:** Harp, Pno., Acc., Vla. div. in 2, Vc. div. in 2, D.Bs.

The score shows various musical elements including dynamics (e.g., *ppp*, *mf*, *p*), articulation (accents, slurs), and specific performance instructions like "non vibrato". Measure numbers 133, 135, and 137 are clearly indicated at the start of their respective staves.

150 Glockenspiel

Perc. 1

150 Vibraphone

Perc. 2

150 Marimba

Perc. 4

Harp

Celesta

Pno.

Acc.

S

A

T

Bar

B

VI. I
div. in 2

VI. II
div. in 2

Vc.

D.Bs.

156

Perc. 1 Gong Glockenspiel

Perc. 2 156 Vibraphone

Perc. 3 156 Crotales *mf*

Perc. 4 156 Marimba Triangle *mf* *lx*

Harp 156 *mf*

Pno 156 Celesta

Acc 156 *mf*

S 156 *p* *ff* *p* *f* *f* *p* *f*

A 156 *p* *ff* *p* *f* *f* *p* *f*

T 156 *p* *ff* *p* *f* *f* *p* *f*

Bar 156 *p* *ff* *p* *f* *f* *p* *f*

B 156 *p* *ff* *p* *f* *f* *p* *f*

VI. I div. in 2 156 *mf* *p*

VI. II div. in 2 156 *mf* *p*

Vc 156 *mf* *p*

D.Bs. 156 *mf* *p*

G

163 *Crotales*

Perc. 1 *Glockenspiel* *mf*

Perc. 2 *Ukulele* *mf*

Perc. 3 *Marimba* *mf*

Perc. 4 *Crotales con arco* *p*

Harp *E4* *mf* *D#G#*

Pno *Celesta*

Acc

S *ff* *p* *f* *f* *f* *ff* *p* *f*

A *p* *f* *f* *f* *f* *ff* *p* *f*

T *ff* *p* *f* *f* *f* *ff* *p* *f*

Bar *ff* *p* *f* *f* *f* *ff* *p* *f*

B *ff* *p* *f* *f* *f* *ff* *p* *f*

VI. I *mf* *p* *mf* *p*

VI. II *mf* *p* *mf* *p*

Vc *mf* *p* *mf* *p*

D.Bs. *mf* *p* *mf* *p*

G

171 *Glockenspiel*

Perc. 1

171 *Vibraphone*

Perc. 2

171 *Crotales* *Lu*

Perc. 3

171 *Tubular Bells* *Lu* *pp*

Perc. 4

171 *Harp* *Lu* *D# E# G# A#* *f*

171 *Pno* *Celesta*

171 *Acc*

171 *S* *f* *ff* *p* *f* *f* *f* *f* *f*

A *ff* *p* *f* *f* *f* *f* *f* *f*

T *f* *ff* *p* *f* *f* *f* *f* *f*

Bar *f* *ff* *p* *f* *f* *f* *f* *f*

B *f* *ff* *p* *f* *f* *f* *f* *f*

171 *VI. I* *div. in 2* *mf* *p*

171 *VI. II* *div. in 2* *mf* *p*

171 *Vc* *f* *p*

171 *D.Bs.* *f* *p* *mf*

[illegible]

185

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hrn. 1

Hrn. 2

Hrn. 3

Tpt. 1

Tbn. 1

Tbn. 2

Tbn. 3

Tub.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Pno

Acc.

S.

A.

T.

Bar.

B.

VI. I

VI. II

Vln. div. in 2

Vcl.

D. Bs.

[illegible]

K

242

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Bsn. 3

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Pno

S

A

T

Bar

Vl. I

Vl. II

Vla

Vcl

D.Bs

K

This page of a musical score, likely for a symphony, contains the following elements:

- Woodwinds:** Flutes 1 & 2 (Fl. 1, Fl. 2), Flute 3 (Fl. 3), Oboes 1 & 2 (Ob. 1, Ob. 2), and Clarinets 1, 2, & 3 (Cl. 1, Cl. 2, Cl. 3).
- Brass:** Trumpets 1, 2, & 3 (Tpt. 1, Tpt. 2, Tpt. 3).
- Percussion:** Snare-drum, Cymbals (Cym.), Gong Bells (Gong Bells), Triangle (Tri.), and Tom-Toms (Tom-Toms).
- Strings:** Harp (Harp) and Violins (Vln. I, Vln. II).
- Vocal Soloists:** Soprano (S.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.).
- Other Instruments:** Viola (Vla.), Violoncello (Vc.), Double Bass (D. B.), and Divisi parts (div. in 2).
- Section Markers:** A large 'L' in a box is placed above the woodwind staves, indicating a section change or rehearsal mark.
- Dynamic Markings:** Various dynamics are used throughout, including *p* (piano), *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo).
- Articulation:** Staccato, accents, and slurs are used to indicate specific playing techniques.

The image displays a page from a musical score, likely for a large orchestra and choir. The score is organized into two main systems of staves. The first system includes staves for Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-3, Trumpets 1-3, Percussion (Snare-drum, Guero, Gnat Bell, Tom-Toms, Templeblock), Harp, Piano, Strings (Violins 1-2, Violas 1-2, Cellos, Double Basses), and a Chorus (Soprano, Alto, Tenor, Bass). The second system includes staves for Violins 1-2, Violas 1-2, Cellos, Double Basses, and a Chorus (Soprano, Alto, Tenor, Bass). The score is written in 4/4 time and features various musical notations including dynamics (mf, f, p, ff), articulation (accents, slurs), and performance instructions (e.g., 'Gnat Bell', 'Tom-Toms').

The image displays a page from a musical score, likely for a symphony or opera. The score is written for a large ensemble, including woodwinds, brass, percussion, harp, piano, and strings. The notation is dense, featuring various musical symbols such as notes, rests, dynamic markings (p, f, mf, sf), and articulation marks. The score is organized into systems, with each system containing multiple staves for different instruments. A rehearsal mark 'N' is visible in the center of the page, indicating a specific point in the music. The overall layout is professional and detailed, typical of a high-quality musical score.

310

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hrn. F. 1

Hrn. F. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Pno

S

A

T

Bar

B

310

Viol. I div. in 2

Viol. II div. in 2

Vla

Vcl. div. in 2

D. Bk. div. in 2

310

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings such as *mf*, *f*, *ff*, *p*, and *sf*. A rehearsal mark 'P' is visible in the center. The instruments listed on the left include Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Hrn. 1, Hrn. 2, Hrn. 3, Hrn. F. 1, Hrn. F. 2, Hrn. F. 3, Hrn. F. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Perc. 1, Perc. 2, Perc. 3, Perc. 4, Harp, Pnc, S, A, T, Bar, B, VI. 1 div. in 2, VI. 2 div. in 2, Vla, Vcl. div. in 2, and D. Bs. div. in 2. The score is written in a standard musical notation with various dynamics and articulations.

[illegible]

This page of a musical score is for a large orchestra and choir. The score is written in 2/4 time and features a variety of instruments including strings, woodwinds, brass, and percussion. The notation includes complex rhythmic patterns, dynamic markings, and articulation. A large 'R' is visible in the center of the page, likely indicating a rehearsal mark.

394

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Bsn. 3

Hrn. F. 1

Hrn. F. 2

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp

Pon.

394

VI. I
div. in 5

VI. II
div. in 3

Vla.
div. in 4

Vcl.
div. 3

D. B.

This image shows a page from a musical score, likely for a symphony. The page is filled with multiple staves, each representing a different instrument or section of the orchestra. The staves are arranged in a grid-like fashion, with measures of music written across them. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *mf*). A rehearsal mark 'U' is visible in the center of the page. The page is numbered '412' in the top left corner. The instruments listed on the left side of the page include Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hrn. F. 1, Hrn. F. 2, Hrn. F. 3, Hrn. F. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Perc. 1, Perc. 2, Perc. 3, Perc. 4, Acc., Vln. I, Vln. II, Vla. div. 4, Vcl. div. 3, and D. B. div. 2.

[illegible]

$\parallel$

This musical score is for the piece "The Wind" by John Williams, from the film "The Untouchables". The score is arranged for a full orchestra, with specific parts highlighted for Percussion, Accordion, Violins I, Violins II, Viola, and Cello/Double Bass. The percussion part includes a Marimba and a large drum. The accordion part is played by a single player. The string parts are divided into Violins I, Violins II, Viola, and Cello/Double Bass. The score is in 2/4 time and features a variety of musical notations, including dynamics, articulation, and performance instructions. The percussion part is marked with "Perc. 2" and "Perc. 4". The accordion part is marked with "Acc.". The Violins I part is marked with "VI. 1 div. in 5". The Violins II part is marked with "VI. 1 div. in 4". The Viola part is marked with "Via. div. in 2". The Cello/Double Bass part is marked with "Vc. div. in 2". The score includes a variety of musical notations, including dynamics, articulation, and performance instructions. The percussion part is marked with "Perc. 2" and "Perc. 4". The accordion part is marked with "Acc.". The Violins I part is marked with "VI. 1 div. in 5". The Violins II part is marked with "VI. 1 div. in 4". The Viola part is marked with "Via. div. in 2". The Cello/Double Bass part is marked with "Vc. div. in 2". The score includes a variety of musical notations, including dynamics, articulation, and performance instructions.

This image shows a page from a musical score, likely for a symphony. The page is filled with multiple staves, each representing a different instrument or section of the orchestra. The staves are arranged in a vertical column, with the instrument names listed on the left side. The music is written in a standard musical notation, including notes, rests, and dynamic markings. A tempo indication of 120 beats per minute is visible at the top. A rehearsal mark 'W' is placed at the top center of the page. The score includes various dynamic markings such as *mf*, *pp*, *ppp*, and *f*. There are also articulation marks and slurs throughout the score. The page is numbered 480 at the top left. The instruments listed on the left include Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Perc. 2, Perc. 4, Harp, Pno, Acc., Vln. I, Vln. II, Vla., Vc., and D. Bs.

499

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Harp

Pno.

VI. I

VI. II

D. B.

519

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Harp

Pno.

VI. I

VI. II

D. B.