

Musicografias

Contemporânea: 08 experimentos
musicais para diversas formações

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Resumo

São disponibilizadas as partituras de oito composições musicais para diversas formações. As composições exploram técnicas, conceitos e materiais desenvolvidos a partir da segunda metade do século XX.

Palavras-chave: Composição musical, Novas técnicas composicionais, Timbre, Instrumentação.

Abstract

The scores of eight musical compositions for different instrumentation are available. The compositions explore techniques, concepts and materials developed from the second half of the 20th century onwards.

Keywords: Musical composition, New compositional techniques, Timbre, Instrumentation.

São disponibilizadas as partituras de 08 composições realizadas entre abril e junho de 2022, durante o curso “Contemporary Techniques in Composition 2”, ministrado pelo compositor Gabriele Vanoni, pela Berklee School of Music¹.

O curso seguiu uma linha do tempo a partir de tendências pós- segunda guerra mundial, pois o “Contemporary Techniques in Composition 1” se concentra mais nas técnicas e materiais na passagem do fim do século XIX ao século XX.

Os cursos da Berklee se caracterizam por uma metodologia bem clara: temas, a cada semana um tópico, que é estudado em análises de obras e trechos de obras, e exercícios composicionais. Ao fim, há um projeto final. Ou seja, são cursos intensos, com enorme carga de análise e informação que conver-

1 Sobre o compositor, v. <https://gabrielevanoni.com/index.html> . Sobre o curso, v. <https://college.berklee.edu/courses/cm-312> e <https://online.berklee.edu/courses/contemporary-techniques-in-music-composition-2> .

gem para atividades de composição. Cada semana há uma proposta de composição. O curso dura 12 semanas.

Para este artigo, reuni, em ordem cronológica, as oito composições mais significativas de minha participação no curso.

NÚMERO	TÍTULO	FORMAÇÃO	TÉCNICA	DURAÇÃO	REFERÊNCIAS
1	<i>Mini Serial Suite</i>	Clarinet, Trombone, Snare Drum, Piano, Violino	Serialismo	2:30s	Schoenberg, Webern, Berg, Pierre Boulez, Ben Johnston.
2	<i>Car Window. Audioscenes.</i>	Full Orquestra. (classical)	Soundscapes and Textures	1:57s	Debussy, Iannis Xenakis, Giacinto Scelsi, Ruth Crawford, György Ligeti, Luciano Berio, Charles Ives, Krzysztof Penderecki.
3	<i>Minimal Trance</i>	Piano, Eight Cellos(8), Bass Drum.	Minimalismo	2:08s	Steve Reich, La Monte Young, Morton Feldman, Terry Riley, Philip Glass, Frederic Rzewski, John Adams.
4	<i>Dancing Under Water</i>	Trumpet, Trombone, Timpani, Snare Drum, Bass Drum, Piano, Two Choirs, Violin, Cello.	New Rhythms	2:5s	Charles Ives, Elliott Carter, György Ligeti.
5	<i>Tristan Bossa</i>	Full Orchestra (classical)	Quotations	2:14s	Alban Berg, Debussy, Richard Strauss, Stravinsky,

NÚMERO	TÍTULO	FORMAÇÃO	TÉCNICA	DURAÇÃO	REFERÊNCIAS
6	<i>Hymn</i>	Flute, oboe, English horn, Clarinet Bb, Bassoon, Horn, Trumpet, Trombone, Violins(1,2), Viola, Cello, Contrabass.	New Spirituality	3:36s	George Rochberg, Samuel Barber, David Del Tredici, John Adams, Ellen Taaffe Zwilich, Yehudi Weiner, Libby Larsen, Arvo Pärt, John Tavener, James McMillan and Henryk Górecki.
7	<i>Crazy Laughs During Wartime</i>	Trombone, Timpani, Snare drum, Bass drum, Piano, Vocals, Violins(1,2), Viola, Cello.	Espectralismo	1:54s	Giacinto Scelsi, Per Norgard, Gérard Grisey, Tristan Murail, Jonathan Harvey.
8	<i>Space Tango</i>	String Quartet	Mixed techniques	3:09	Astor Piazzolla, Isang Yun – Muak.

Para cada música foi elaborado um texto de apresentação. É o que se segue na tabela abaixo:

NÚMERO	TÍTULO	APRESENTAÇÃO
1	<i>Mini Serial Suite</i>	I've explored serial techniques in composition that I called "Mini Serial Suite". It has three mini movements: in the first one, I present 4 independent rows (prime forms) played by a trombone. In the second movement, piano, violin and Clarinete perform some contrapuntual variations (inversions, retrograde) of the three first rows. And in the third movement variations of the fourth row are explored. I tried to combine serial techniques with some freedom by inserting extramaterial that mixes atonal and tonal sounds combinations. I've written down in the score some guidelines in order to make clear to me what I was planning to do. It was a playful challenge composing to this assignment

NÚMERO	TÍTULO	APRESENTAÇÃO
2	<i>Car Window. Audioscenes.</i>	I've tried to explore several textures in my assignment. My starting point was the sounds that could be heard when I'm driving my car through the night. I adapt the idea of Charles Ives's <i>Central Park In The Dark</i> . Instead of copy sounds, my focus was on distortion. I've figured out that as I've just have few days, it could be interesting using an orchestral palette to explore texture-based technique
3	<i>Minimal Trance</i>	I tried to explore rotation. But it leads to explore phasing also. I wrote this piece having in mind Steve Reich's Piano Phase. But insert the minimal techniques in a "non minimal environment". Just for fun.
4	Dancing Under Water	I've used a well-known rhythm that is found in the northwest of Brazil. It called "Maracatu". It comes from war dances from indigenous peoples of Brazil. To this rhythm I applied a bunch of temporal distortions as we study in this week and another techniques (texture) from the previous one.
5	<i>Tristan Bossa</i>	I took Richard Wagner's <i>Prelude to Tristan und Isolde</i> and mix it with samba rhythm and melodic patterns from Ari Barroso's "Aquarela Brasileira". As you can see, I tried to push to the limit. At the final section I got a piano reduction from "Liebestod", from the same opera. This section is the last song of the opera. I got some good ideas from this videos: 1- (orchestral study of Tristan... with score, https://youtu.be/Pwk3BKipjtQ) 2- (piano reduction of Ari Barroso's song, https://youtu.be/s8F9AMPk6Fw). This was the most complicated assignment. A lot of time to study scores, produce some arrangements, and orchestration
6	<i>Hymn</i>	To do this assignment, I've composed with constraints: just using the white keys of the piano. I've imagined a hymn, a sacred context. And I insert a lot of suspensions and some dissonances. It was like composing by following contrapuntal rules and breaking all of them at the same time.
7	<i>Crazy Laughs During Wartime</i>	Professor and classmates, my starting point was record myself laughing and insert this "audiofile" in the Audacity, to get it analysed. Based on the images of the Audacity, I got some chords, after transcribing the peaks to the score. As my audio presents a descending scale of chords, I took this reference to compose. As I selected an instrumentation for chamber music, and I have some basic percussion, after sometimes comes to my mind some ideas of sounds in context of war. So I mix these references - humour and war. If I have more time, I gonna develop more this material. I've expended more time preparing the composition (sound analysis) than composing it. Besides the score and audio files, I make available the files from audacity and drafts. All the best.

NÚMERO	TÍTULO	APRESENTAÇÃO
8	<i>Space Tango</i>	<p>So this is the end! Thanks, professor Gabriele: this was a wonderful course, full of new concepts, experiences, and techniques. My main goal was achieved: now I'm able to navigate in this new world of sounds and noises. By the way, for this final project, my starting point was the "Pioneer plaque"- a message to outer space placed in the Pioneer 10, launched in 1972 (https://en.wikipedia.org/wiki/Pioneer_plaque). I've analyzed this plaque and read some papers about it. After that, I've studied some Astor Piazzolla pieces, especially Four for Tango (https://youtu.be/3sW0zRH1kIA) and Isang Yun - Muak "Dance Fantasy" (1978) (https://youtu.be/CqADDFziVYg).</p> <p>I tried to capture this "out of space feeling" by rotation: in the first part, all instruments in cycles of three bars present a sequence of 11 semitones, in a "quasi" dodecaphonic way. At the same time, I've inserted some motives from the Piazzolla and Isang Yun. After this first part, I've explored new sonorities and combinations of the material I've presented until now. I've composed for a String quartet and a sound file that has a percussion line in looping.</p> <p>This is all: I enjoy doing it. All the best to everyone.</p>

Seguem as partituras:

Mini Serial Suite

Andante (♩ = 80)

Marcus Mota

I

The musical score is for the piece "Mini Serial Suite" by Marcus Mota, marked "Andante" with a tempo of 80 beats per minute. The score is in 3/4 time and consists of five staves: Clarinet in Bb, Trombone, Snare Drum, Piano, and Violin. The Clarinet and Piano parts are mostly silent, indicated by rests. The Trombone part features a melodic line with dynamic markings of *f*, *mp*, *p*, and *mf*. The Snare Drum part has rests. The Violin part has rests and a final phrase marked *ppp* with accents. The score includes first and second endings for the Trombone part, labeled 1a(6), 1b(6), and 2a(8). A rehearsal mark "I" is placed at the beginning of the score.

Marcus Mota 2022

2 Mini Serial Suite

The musical score for "Mini Serial Suite" (page 2) is arranged for five instruments: B♭ Clarinet (B♭ Cl.), Trombone (Tbn.), Snare Drum (S. Dr.), Piano (Pno.), and Violin (Vln.). The piece is in 2/4 time. The B♭ Cl. part begins with a *pp* dynamic and features a triplet of eighth notes. The Tbn. part starts with a *f* dynamic, followed by a *mp* section with two triplet markings (2b(4) and 3a(4)), and ends with a *mf* section marked 3b(8). The S. Dr. part has a *p* dynamic. The Pno. part features a *ff* dynamic in the bass clef and a *pp* dynamic in the treble clef. The Vln. part begins with a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Mini Serial Suite

3

The musical score for "Mini Serial Suite" on page 3 consists of five staves. The B♭ Clarinet part (top) begins with a measure of rest, followed by a half note with a flat and a dotted line, marked *p* and *rit.* The Trombone part (second) starts with a quarter note marked *mp* and a triplet of eighth notes, followed by a half note marked *pp*. The Snare Drum part (third) features a quarter note marked *ff*, a half note marked *pp*, and a section labeled "Rhythmical Background" marked *ppp*. The Piano part (fourth) has a measure of rest followed by a half note marked *fff*. The Violin part (bottom) starts with a quarter note marked *pp* and *arco*, followed by a half note marked *p*.

24 *tempo* II

B♭ Cl. *f* 1 up a fifth

Tbn.

S. Dr. II

Pno. *mp* *p* *mf* *p*

Inversion 1 plus Octaves Inversion 2

Free Trichords Retrograde 1

Vln. *mf*

Mini Serial Suite

5

B♭ Cl. *mp* *p* *mf* 2 up a fifth

Tbn. *p*

S. Dr.

Pno. *f* Inversion 3

Vln. Inversion 2 *mf* *f* *mp*

38 *f* *mp* *mf*³ 3 up a fifth

38 Retrograde 4 *f*

38 S. Dr. *p*

38 Pno. Retro Inversion 3 Inversion sequence in G-Clef

38 Vln. Retrograde 3 *mf*

Mini Serial Suite

7

43 III **Allegro** (♩ = ca. 120)

B♭ Cl. *mf*

Tbn. 3

S. Dr.

Pno. *pp*

Vln. *mp* 3 3 3

8 Mini Serial Suite

B♭ Cl. 50

Tbn. 50 *mf* *f*

S.Dr. 50

Pno. 50

Vln. 50 *f*

Mini Serial Suite

57 *accel.*

B♭ Cl.

57

Tbn. *f*

57

S. Dr.

57

Pno.

57 *mf*

Vln. *ff* *pp*

10 Mini Serial Suite

B♭ Cl. 65

Tbn. 65 *f*

S.Dr. 65

Pno. 65

Vln. 65 *mf* *fff*

73 *a tempo*

B♭ Cl. 73 *f mp pp*

Tbn. 73 *p*

S. Dr. 73 *ff*

Pno. 73 *fff*

Vln. 73 *mf*

CAR WINDOW
Audioscenes, Score, p. 3

Picc.

Fl. 1
2

Ob. 1
2

E. Hn.

B. Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

1
2

Hn.

3
4

1
2
3

Tpt.

1
2
3

Trb.

Tuba

Timp.

Cymb. Crash Cymbal Suspended Cymbal Roll Suspended Cymbal Roll

Perc.

B.D.

Org.

I

Vln. II

Vla.

Vc.

Cb.

9 10 11 12

CAR WINDOW
Audioscenes, Score, p. 4

13 14 15 16

CAR WINDOW
Audioscenes, Score, p. 5

2

Picc.

Fl. 1
2

Ob. 1
2

E. Hn.

B. Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

2

Hn. 1
2
3
4

Tpt. 1
2
3

Trb. 1
2
3

Tuba

Timp.

Crash Cymbal

Perc.

B.D.

Org.

2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

17 18 19 20

CAR WINDOW
Audioscenes, Score, p. 6

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flutes 1 & 2, Oboe 1 & 2, English Horn, Bassoons 1 & 2, Clarinets 1 & 2, Bass Clarinet, Basses 1 & 2, and Contrabass). The middle section includes brass (Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba) and percussion (Timpani, Cymbals, Percussion, and Double Bass). The bottom section includes strings (Violins I & II, Viola, Violoncello, and Contrabass) and Organ. The score spans measures 21 to 24. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include *arco* for the strings and *Suspended Cymbal Roll* for the percussion. The organ part features complex rhythmic patterns with triplets and slurs.

CAR WINDOW
Audioscenes, Score, p. 7

25 26 27 28

CAR WINDOW
Audioscenes, Score, p. 8

3 *a tempo*

Picc.
Fl. 1
2
Ob. 1
2
E. Hrn.
B. Cl. 1
2
B. Cl.
Bsn. 1
2
C. Bn.
Hrn. 1
2
3
4
Tpt. 1
2
3
Trb. 1
2
3
Tuba
Timp.
Cymb.
Perc.
BD.
Org.
I
Vln. arco
II
Vla. arco
Vc.
Cb.

29 30 31 32

CAR WINDOW
Audioscenes, Score, p. 9

The musical score is arranged in systems. The first system includes Picc., Fl. 1 & 2, Ob. 1 & 2, E. Hrn., B. Cl. 1 & 2, B. Cl., Bsn. 1 & 2, and C. Bn. The second system includes Hrn. 1-4, Tpt. 1-3, Trb. 1-3, Tuba, Timp., Cymb., Perc., and B.D. The third system includes Org. The fourth system includes Violins I & II, Viola, Violoncello, and Contrabass. Measure numbers 33, 34, 35, and 36 are indicated at the bottom of the score.

CAR WINDOW
Audioscenes, Score, p. 10

4 Adagio $\text{♩} = 56$

1 2
Hrn

1 2 3
Tpt

1 2 3
Trb

Tuba

Timp.

Cymb.

Perc.

ED.

Org.

4 Adagio $\text{♩} = 56$

I
Vln

II
Vln

Vla

Vc.

Cb.

37 38 39 40

CAR WINDOW
Audioscenes, Score, p. 11

41 42 43 44

Minimal Trance

Marcus Mota

(♩ = 140)

Bass Drum

f *mf* *mp*

p

Cello I

Cello II

Cello III

Cello IV *ppp*

Cello V *mf*

Cello VI *mf*

Cello VII *f* *pizz.*

Cello VIII *f* *pizz.*

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The musical score for "Minimal Trance" is arranged for a chamber ensemble. It features the following parts and dynamics:

- 3. Dr. (Drum):** A steady, rhythmic pattern of eighth notes, starting with a dynamic of *p*.
- Piano:** A melodic line in the right hand and a supporting bass line in the left hand. Dynamics range from *mf* to *p*.
- Vc. I (Violin I):** A melodic line in the bass clef with fingerings 1-12 and accents. Dynamic is *ff*.
- Vc. II (Violin II):** Enters in the second measure with a melodic line in the bass clef and accents. Dynamic is *ff*.
- Vc. III (Viola):** Enters in the second measure with a melodic line in the bass clef and accents. Dynamic is *ff*.
- Vc. IV (Violoncello):** Plays a sustained, low-frequency line with a long slur across the first two measures. Dynamic is *ff*.
- Vc. V (Violoncello):** Enters in the second measure with a melodic line in the bass clef and accents. Dynamic is *ff*.
- Vc. VI (Violoncello):** Enters in the second measure with a melodic line in the bass clef and accents. Dynamic is *mf*, then *f*.
- V. VII (Double Bass):** Enters in the second measure with a melodic line in the bass clef and accents. Dynamic is *f*.
- VIII (Double Bass):** A steady, rhythmic pattern of eighth notes in the bass clef with accents. Dynamic is *f*.

The musical score is for a piece titled "Minimal Trance" on page 3. It features ten staves of music:

- 3. Dr.:** A drum part consisting of a steady sequence of eighth notes, with a double bar line and a fermata-like symbol over the eighth measure.
- piano:** A grand piano part in 4/4 time, starting with a *pp* dynamic and moving to *p*. It features a complex, rhythmic pattern of chords and single notes.
- Vc. I:** A bass line for the first violin, starting with a *p* dynamic and including fingering numbers (2-7, 8-12, 1) and bowing directions (v, v̇).
- Vc. II:** A bass line for the second violin, starting with a *p* dynamic and including bowing directions (v, v̇).
- c. III:** A cello part with a *p* dynamic and bowing directions (v, v̇).
- c. IV:** A cello part with a long, sustained note across the first two measures, indicated by a slur and a fermata.
- Vc. V:** A bass line for the fifth violin, starting with a *p* dynamic and including bowing directions (v, v̇).
- c. VI:** A cello part with a *p* dynamic, including a slur and a fermata over the first two measures, and a *mf* dynamic for the final two measures.
- c. VII:** A cello part with a *f* dynamic and bowing directions (v, v̇).
- VIII:** A bass line for the eighth violin, starting with a *f* dynamic and bowing directions (v, v̇).

The musical score is for a piece titled "Minimal Trance" and is page 4 of a larger work. It features the following instruments and parts:

- 3. Dr. (Drum):** A simple rhythmic pattern of eighth notes with accents, starting at measure 13.
- Piano:** A melodic line in the right hand and a harmonic accompaniment in the left hand, starting at measure 13 with a *mf* dynamic.
- Vc. I (Violoncello I):** A melodic line in the bass clef with fingerings (3-4, 5-6, 7-8, 9-10, 11-12, 1-2) and accents, starting at measure 13.
- Vc. II (Violoncello II):** A melodic line in the bass clef with accents, starting at measure 13.
- c. III (Violoncello III):** A melodic line in the bass clef with accents, starting at measure 13.
- c. IV (Violoncello IV):** A long, sustained note in the bass clef, starting at measure 13.
- Vc. V (Violoncello V):** A melodic line in the bass clef with accents, starting at measure 13.
- c. VI (Violoncello VI):** A melodic line in the bass clef with accents, starting at measure 13, with dynamics *p* and *f*.
- v. VII (Violino VII):** A melodic line in the bass clef with accents, starting at measure 13, with a *f* dynamic.
- VIII (Violino VIII):** A melodic line in the bass clef with accents, starting at measure 13, with a *f* dynamic.

3. Dr. 17

Pc. I 17

Pc. II 17

c. III 17

c. IV 17

Vc. V 17

c. VI 17

s. VII 17

VIII 17

f

f

p

f

4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3

3. Dr. ²¹

f

Vc. I ²¹
5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4

Vc. II

Vc. III

Vc. IV *pizz.*

Vc. V *pizz.* *mf*

Vc. VI *mf* arco

Vc. VII *p* arco

VIII *p*

3. Dr. 25

Piano (P) 25

Vc. I 25

Vc. II

c. III

c. IV

Vc. V

c. VI

c. VII

VIII

ff

f

f

mf

mf

mf

6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5

3. Dr. **ff**

29

29

Vc. I **ff**

Vc. II **ff**

c. III **ff**

c. IV **ff**

Vc. V **ff**

c. VI **f**

c. VII **f**

VIII **f**

7 8 9 10 11 12 1 2 3 4 5 6 8 9 10 11 12 1 2 3 4 5 6 7

3

The musical score is for a piece titled "Minimal Trance" on page 8. It features a drum part (3. Dr.) with a steady eighth-note pattern. The piano part (piano) begins with a melodic line in the right hand and a bass line in the left hand, marked with a forte (f) dynamic. The string quartet (Vc. I, Vc. II, c. III, c. IV, Vc. V, c. VI, c. VII, VIII) consists of two violins, two violas, and two cellos. The strings are marked with a forte (ff) dynamic and play a rhythmic pattern of eighth notes. The score includes various musical notations such as accents, slurs, and dynamic markings.

3. Dr. 33

piano 33

Vc. I 33

Vc. II

c. III

c. IV

Vc. V

c. VI

c. VII

VIII

9 10 11 12 1 2 3 4 5 6 7 8 10 11 12 1 2 3 4 5 6 7 8 9

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

arco

arco

The musical score is for a piece titled "Minimal Trance" on page 9. It features a 3. Dr. (drum) part with a steady eighth-note pattern. The piano part consists of chords in the right hand and eighth-note patterns in the left hand, with dynamics *p* and *mf*. The string section includes Violins I and II, Cellos I, II, III, IV, V, VI, and VII, and a Double Bass (VIII). Violins I and II play eighth-note patterns with dynamics *mf* and *f*. Cello IV plays a constant eighth-note pattern with dynamic *f*. Violin V plays a constant eighth-note pattern with dynamic *fff*. Cello VII and Double Bass VIII play eighth-note patterns with dynamic *f* and include "arco" markings. Fingerings are indicated by numbers 1-12. The score is in a key with one flat and a 4/4 time signature.

3. Dr. *37*

Vc. I *37*
mp 11 12 1 2 3 4 *p* 5 6 7 8 9 10 12 1 2 3 4 5 6 7 8 9 10 11

Vc. II

c. III *p*

c. IV *mf* *pizz.* *p*

Vc. V *ff* *pizz.* *f*

c. VI *arco* *f* *ff* *f*

c. VII *ff* *ff*

VIII *ff*

41

3. Dr. || 2/4 *p*

41

p *f* 2/4

ff 2/4

Vc. I 2/4

Vc. II *pp* 2/4

c. III *pp* 2/4

c. IV *p* 2/4

Vc. V *p* 2/4

c. VI 2/4

c. VII *ff* 2/4

VIII 2/4

Detailed description: This is a page of a musical score for 'Minimal Trance', page 11. The score is in 2/4 time and begins at measure 41. It features a drum part (3. Dr.) with a single note in the final measure, marked *p*. The piano part (piano) has a melodic line in the right hand that starts in measure 41, marked *p*, and reaches a peak in measure 42, marked *f*. The left hand of the piano part has a low, sustained chord in measure 42, marked *ff*. The string section consists of eight parts (Vc. I-VIII). Vc. I is silent. Vc. II and c. III play a rhythmic pattern of eighth notes, marked *pp*. Vc. IV plays a similar pattern, marked *p*. Vc. V plays a sustained chord, marked *p*. c. VI plays a rhythmic pattern of eighth notes. c. VII plays a rhythmic pattern of eighth notes, marked *ff*. VIII plays a rhythmic pattern of eighth notes.

The musical score is for a piece titled "Minimal Trance" and is page 12. It is written in 2/4 time. The instruments are:

- 3. Dr. (Drums): Features a steady pattern of eighth notes with accents.
- Violins I (Vc. I): Starts at measure 45 with a *pp* dynamic, playing a melodic line with accents.
- Violins II (Vc. II): Enters at measure 45 with a *mp* dynamic, playing a melodic line with accents.
- Violins III (Vc. III): Enters at measure 45 with a *p* dynamic, playing a melodic line with accents.
- Violins IV (Vc. IV): Enters at measure 45 with a *p* dynamic, playing a melodic line with accents and marked "arco".
- Violins V (Vc. V): Remains silent.
- Violins VI (Vc. VI): Remains silent.
- Violas VII (Vc. VII): Enters at measure 45 with a *p* dynamic, playing a melodic line with accents.
- Violas VIII (Vc. VIII): Enters at measure 45 with a *p* dynamic, playing a melodic line with accents.

The score includes various musical notations such as accents (>), slurs, and triplets (3).

The musical score for 'Minimal Trance' is arranged for three drums, piano, and strings. The piano part is divided into five staves (Vc. I to Vc. V), and the strings into three staves (c. VI to VIII). The score begins at measure 53. The 3. Dr. part features a rhythmic pattern of eighth notes. The piano part includes a variety of textures, with Vc. I playing a melodic line in the bass clef, Vc. II and Vc. III playing rhythmic patterns, and Vc. IV and Vc. V playing more complex rhythmic figures. The strings provide a harmonic and rhythmic foundation, with Vc. VI and VII playing sustained notes and Vc. VIII playing a rhythmic pattern. Dynamics range from *mf* to *ff*, and articulation includes accents and breath marks. The score is written in a key with one flat and a 4/4 time signature.

The musical score for 'Minimal Trance' on page 15, measures 57-60, features the following parts:

- 3. Dr. (Drum):** Measures 57-60, featuring a rhythmic pattern of eighth notes and rests.
- Piano (Pc. I-V):** Measures 57-60, featuring complex textures with triplets and slurs. Pc. I starts with a forte (*f*) dynamic. Pc. V has a consistent triplet pattern.
- Cello/Double Bass (c. III-VIII):** Measures 57-60, featuring various rhythmic patterns, including triplets and slurs. c. VII and VIII have a triplet pattern in measure 60.

61 *accel.*

3. Dr. **ff**

61 **f**

Vc. I **ff**

Vc. II **ff**

c. III **ff**

c. IV **ff**

Vc. V **ff**

c. VI **ff**

c. VII **ff**

VIII **ff**

The musical score is for a piece titled "Minimal Trance" on page 16. It features a 3. Dr. (drum) part and a piano part. The piano part includes staves for Violin I (Vc. I), Violin II (Vc. II), Violin III (c. III), Violin IV (c. IV), Violin V (Vc. V), Violin VI (c. VI), Violin VII (c. VII), and Violin VIII (VIII). The score begins at measure 61 with an "accel." (accelerando) marking. The 3. Dr. part consists of a steady eighth-note pattern. The piano part features complex textures with triplets and sixteenth-note runs, marked with a forte (**f**) or fortissimo (**ff**) dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

The musical score for 'Minimal Trance' on page 17 features the following instruments and parts:

- 3. Dr. (Drum):** Measures 65-68, featuring a consistent rhythmic pattern of eighth notes with accents.
- piano (p):** Measures 65-68, featuring a complex texture with triplets and accents in both the right and left hands.
- Vc. I (Violin I):** Measures 65-68, featuring a melodic line with accents and a fermata in measure 68.
- Vc. II (Violin II):** Measures 65-68, featuring a melodic line with triplets and accents.
- c. III (Cello III):** Measures 65-68, featuring a melodic line with triplets and accents.
- c. IV (Cello IV):** Measures 65-68, featuring a melodic line with triplets and accents.
- Vc. V (Violin V):** Measures 65-68, featuring a melodic line with triplets and accents.
- c. VI (Cello VI):** Measures 65-68, featuring a melodic line with accents and a fermata in measure 68.
- VII (Violin VII):** Measures 65-68, featuring a melodic line with accents and a fermata in measure 68.
- VIII (Violin VIII):** Measures 65-68, featuring a melodic line with accents and a fermata in measure 68.

The musical score is for a piece titled "Minimal Trance" on page 18. It features a 3. Dr. (drum) part and a piano accompaniment with eight string staves (Vc. I-VIII). The score begins at measure 69. The 3. Dr. part consists of a steady eighth-note pattern. The piano accompaniment is marked *ff* (fortissimo). The piano part includes a variety of textures: the right hand plays chords with triplets, while the left hand features a complex rhythmic pattern with triplets and sixteenth notes. The string section (Vc. I-VIII) provides a low-frequency accompaniment, with Vc. I playing a simple eighth-note line and the other strings playing more complex rhythmic patterns, including triplets and tremolos. The overall texture is dense and rhythmic, characteristic of a trance or techno style.

The musical score is for a piece titled "Minimal Trance" on page 19. It features the following parts and notation:

- 3. Dr. (Drum):** A simple rhythmic pattern of eighth notes with accents.
- Piano (P):** A grand staff with treble and bass clefs. The right hand plays a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment.
- Vc. I (Violin I):** Bass clef, playing a melodic line with accents and a forte (*fff*) dynamic.
- Vc. II (Violin II):** Bass clef, playing a melodic line with accents and a forte (*fff*) dynamic.
- c. III (Cello III):** Bass clef, playing a melodic line with accents and a forte (*fff*) dynamic.
- c. IV (Cello IV):** Bass clef, playing a melodic line with accents and a forte (*fff*) dynamic.
- Vc. V (Violin V):** Bass clef, playing a melodic line with accents and a forte (*fff*) dynamic.
- c. VI (Cello VI):** Bass clef, playing a melodic line with accents and a forte (*fff*) dynamic.
- VII (Violin VII):** Bass clef, playing a melodic line with accents and a forte (*fff*) dynamic.
- VIII (Violin VIII):** Bass clef, playing a melodic line with accents and a forte (*fff*) dynamic.

The score includes various musical notations such as triplets, dynamics (*fff*), and articulation marks (accents, *tr*).

3. Dr. *a tempo*

77 *p*

77 *f* 3 3 3 *f*

77 pizz. *p*

Vc. I *p*

Vc. II *p*

c. III *p*

c. IV *p* pizz.

Vc. V *p* pizz.

c. VI *p*

c. VII *p*

VIII *p* pizz. *p*

The musical score is divided into three systems. The first system features a 3. Dr. (drum) part with a complex rhythmic pattern of eighth and sixteenth notes, and a piano accompaniment consisting of a right-hand part with triplets and a left-hand part with a similar triplet pattern. Dynamics include *f*, *mf*, and *ff*. The second system consists of eight string staves (Vc. I to VIII), each with a single note and a dynamic marking of *p* or *p̣*. The third system continues the string parts with similar notes and dynamics.

The musical score is for a piece titled "Minimal Trance" and is page 22. It features a drum part (3. Dr.) and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with a dynamic marking of *p* (piano) starting at measure 85. The drum part has a dynamic marking of *f* (forte) and *ff* (fortissimo) across measures 85-88. The string section includes eight violas (Vc. I-VIII). Vc. I has a dynamic marking of *ff* (fortissimo) and an *arco* (arco) instruction. Vc. II, III, IV, V, VI, and VII have dynamic markings of *f* (forte). Vc. VIII has a dynamic marking of *fff* (fortississimo). The score includes various musical notations such as slurs, accents, and fingerings (IV, V, VI, bIV). There are also triplets and a *ff* marking with a triplet in the lower strings.

3. Dr. **ff**

p **pp**

Vc. I

Vc. II

c. III

c. IV **ff**

Vc. V **ff** *arco*

c. VI **ff**

c. VII

VIII

3. Dr. ⁹³

⁹³

Vc. I ⁹³

Vc. II

c. III

c. IV

Vc. V

c. VI

c. VII

VIII

3. Dr. 97

Pc. I 97

Pc. II 97

Pc. III 97

Pc. IV 97

Pc. V 97

Pc. VI 97

Pc. VII 97

Pc. VIII 97

pizz. *f* pizz. *f* arco *p* arco *p* arco *p* arco *p* arco *p* arco *p*

Dancing under water

Marcus Mota

(♩ = 93)

Trumpet in Bb

Trombone

Timpani

Snare Drum

Bass Drum

Piano

Choir 1

Choir 2

Violin

Cello

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The musical score is arranged in a system of ten staves. The instruments and their parts are as follows:

- Tpt. (Trumpet):** Treble clef, *mf* dynamic. Features a trill (*tr*) in the final measure.
- Tbn. (Tuba):** Bass clef, *mf* dynamic. Features a trill (*tr*) in the final measure.
- Imp. (Imperial Drum):** Bass clef, *mf* dynamic in the first measure, *p* dynamic in the second measure. Includes triplet markings.
- S. Dr. (Snare Drum):** Treble clef, *p* dynamic. Includes triplet markings.
- Dr. (Drum):** Treble clef, *mf* dynamic.
- Pno. (Piano):** Grand staff (treble and bass clefs). *mf* dynamic in the first measure, *fff* dynamic in the second measure, and *p* dynamic in the final measure. Includes triplet markings.
- C 1 (Cymbal 1):** Treble clef, *fff* dynamic.
- C 2 (Cymbal 2):** Bass clef, *fff* dynamic.
- Vln. (Violin):** Treble clef, *f* dynamic.
- Vc. (Violoncello):** Bass clef, *f* dynamic.

The score is in 5/4 time and spans four measures. The first measure is marked with a '5' above the staff, indicating a fifth measure of a previous section. The final measure of each staff is marked with a '5/4' time signature.

The musical score for page 3 of "Dancing Under Water" features the following instruments and parts:

- Tpt. (Trumpet):** Rests throughout the piece.
- Tbn. (Tuba):** Rests throughout the piece.
- imp. (Imperial Drum):** Rests throughout the piece.
- s. Dr. (Snare Drum):** Rests in measures 1-2 and 4-5. In measure 3, it plays a triplet of eighth notes (G4, A4, B4) marked *pp*.
- . Dr. (Bass Drum):** Rests throughout the piece.
- Pno. (Piano):** Rests throughout the piece.
- C 1 (Clarinet 1):** Plays a triplet of eighth notes (Bb3, A3, G3) in measure 1 (*p*), a triplet of eighth notes (G3, F3, E3) in measure 2 (*p*), and a triplet of eighth notes (D4, C4, B3) in measure 3.
- C 2 (Clarinet 2):** Rests in measures 1-2. In measure 3, it plays a half note (D4) marked *p*. In measure 4, it plays a half note (E4). In measure 5, it plays a half note (F4).
- Vln. (Violin):** Rests throughout the piece.
- Vc. (Violoncello):** Rests in measures 1-2. In measure 3, it plays a half note (D3) marked *ppp*. In measure 4, it plays a half note (E3) marked *pp*. In measure 5, it plays a half note (F3).

The score is written in 2/4 time, with a key signature of one flat (Bb). The piece is marked *p* (piano) at the beginning of each staff.

13

Tpt. *mf* *tr*

Tbn. *mf* *tr*

imp. *mf* *p*

S. Dr. *p* *fff*

Dr. *p* *fff*

Pno. *p* *fff* *p*

C 1 *fff*

C 2

Vln. *f*

Vc.

DANCING UNDER WATER

(♩ = 100)

17 Maracatu

Tpt. *mf* *tr*

Tbn. *sffz*

imp.

3. Dr. *f* *mf*

. Dr. *f* *mf*

Pno. *f*

C 1 *f*

C 2

Vln. *mf* *pizz.*

Vc. *ff*

The musical score is arranged in a system of ten staves. The instruments and their parts are as follows:

- Tpt. (Trumpet):** Rests throughout the section.
- Tbn. (Tuba):** Rests throughout the section.
- imp. (Impassibile):** Bass clef, 3/4 time. Starts with a *p* dynamic, then *mf*. Features eighth-note patterns with accents.
- S. Dr. (Snare Drum):** Treble clef, 3/4 time. Features a rhythmic pattern of eighth notes, starting with *f* and *mf*.
- Dr. (Drum):** Treble clef, 3/4 time. Features a simple rhythmic pattern starting with *f*.
- Pno. (Piano):** Grand staff (treble and bass clefs), 3/4 time. Treble clef has *mp* dynamics. Bass clef has *f* dynamics.
- C 1 (Clarinet 1):** Treble clef, 3/4 time. Features eighth-note patterns.
- C 2 (Clarinet 2):** Bass clef, 3/4 time. Features a simple harmonic accompaniment with *p* and *f* dynamics.
- Vln. (Violin):** Treble clef, 3/4 time. Rests throughout the section.
- Vc. (Violoncello):** Bass clef, 3/4 time. Features a simple harmonic accompaniment with *f* and *mf* dynamics, including a triplet.

DANCING UNDER WATER

The musical score for 'Dancing Under Water' is written for a large ensemble. It begins at measure 25. The instruments and their parts are as follows:

- Tpt. (Trumpet):** Starts with a forte (*f*) dynamic, playing a melodic line with triplets. Later, it switches to piano (*p*) with more complex rhythmic patterns.
- Tbn. (Tuba):** Plays a melodic line with triplets, starting at a mezzo-forte (*mf*) dynamic.
- imp. (Timpani):** Remains silent throughout this section.
- S. Dr. (Snare Drum):** Provides a steady rhythmic accompaniment, starting forte (*f*) and then moving to mezzo-piano (*mp*).
- Dr. (Drum):** Remains silent throughout this section.
- Pno. (Piano):** Features a complex, rhythmic accompaniment in both hands, starting forte (*f*) in the right hand and piano (*p*) in the left hand.
- C 1 (Trumpet 1):** Plays a melodic line with triplets, starting forte (*f*) and then moving to piano (*p*).
- C 2 (Trumpet 2):** Remains silent until measure 27, where it plays a melodic line with triplets, starting forte (*f*).
- Vln. (Violin):** Starts with an *arco* instruction, playing a melodic line with triplets and accents. Later, it switches to *pizz.* (pizzicato).
- Vc. (Violoncello):** Plays a complex, rhythmic accompaniment with triplets and accents, starting fortissimo (*ff*).

29

Tpt.

Tbn.

imp. *mf*

.Dr.

.Dr.

Pno.

C 1

C 2

Vln. arco *p*

Vc. *ff* *f*

Detailed description: This is a page of a musical score for the piece 'Dancing Under Water'. The score is for measures 29 through 32. The instruments listed are Trumpet (Tpt.), Trombone (Tbn.), Impassible (imp.), Drums (Dr.), Piano (Pno.), Clarinet 1 (C 1), Clarinet 2 (C 2), Violin (Vln.), and Violoncello (Vc.). The time signature is 2/4. The key signature has one flat (B-flat). The Impassible part starts with a *mf* dynamic. The Violoncello part starts with *ff* and *f* dynamics, and includes fingering numbers (VI, VII, VIII, IX). The Violin part starts with an *arco* instruction and a *p* dynamic, and includes fingering numbers (IV, V, VI, VII, VIII, IX, X). The Piano part has a complex texture with multiple voices. The Clarinet parts have rests. The Trumpet and Trombone parts have rests.

Musical score for 'Dancing Under Water' page 9. The score includes parts for Tpt., Tbn., Imp., S.Dr., B.Dr., Pno., C1, C2, Vln., and Vc. The music is in 4/4 time and features various dynamics and articulations.

33

Tpt. *mf*

Tbn. *p* *tr*

Imp. *f*

S.Dr. *mf*

B.Dr. *mf*

Pno. *p*

C 1 *f* *mp*

C 2 *f* *mp*

Vln.

Vc. *f*

The musical score is for the piece "Dancing Under Water" and is page 10. It features the following instruments and parts:

- Tpt. (Trumpet):** Part 37, mostly rests.
- Tbn. (Tuba):** Part 37, starts with a *sfz* dynamic.
- Imp. (Impassibile):** Part 37, starts with a *p* dynamic.
- S.Dr. (Snare Drum):** Part 37, features a rhythmic pattern with accents.
- B.Dr. (Bass Drum):** Part 37, features a rhythmic pattern with accents and a *mf* dynamic.
- Pno. (Piano):** Part 37, features a complex harmonic texture.
- C1 (Cymbal 1):** Part 37, features a rhythmic pattern.
- C2 (Cymbal 2):** Part 37, features a rhythmic pattern.
- Vln. (Violin):** Part 37, mostly rests.
- Vc. (Violoncello):** Part 37, starts with a *ff* dynamic.

The score is in 3/4 time and includes various dynamics such as *sfz*, *p*, *mf*, and *ff*, along with articulation marks like accents and slurs.

DANCING UNDER WATER

appassionato

The musical score is for the piece "Dancing Under Water" and is marked "appassionato". It consists of ten staves for different instruments: Tpt. (Trumpet), Tbn. (Tuba), Imp. (Cymbal), S. Dr. (Snare Drum), B. Dr. (Bass Drum), Pno. (Piano), C 1 (Trumpet 1), C 2 (Trumpet 2), Vln. (Violin), and Vc. (Violoncello). The music is in 3/4 time. The score begins at measure 41. The Tpt. part has a dynamic marking of *f* and a triplet of eighth notes. The Tbn. part has a dynamic marking of *mf* and a triplet of eighth notes with a trill (*tr*). The Imp. part has a dynamic marking of *p*. The S. Dr. part has a dynamic marking of *pp*. The B. Dr. part has a dynamic marking of *pp*. The Pno. part has a dynamic marking of *p* and a triplet of eighth notes. The C 1 part has dynamic markings of *fff* and *mf*. The C 2 part has a dynamic marking of *f*. The Vln. part has a dynamic marking of *p*. The Vc. part has a dynamic marking of *p*. The score ends with a double bar line and repeat dots.

45

Tpt.

Tbn.

imp.

S. Dr.

B. Dr.

Pno.

C 1

C 2

Vln.

Vc.

ff

sfz

f

p

mp

pp

mf

pizz.

The musical score is for a piece titled "Dancing Under Water" on page 12. It features ten staves: Trumpet (Tpt.), Trombone (Tbn.), Impassive Percussion (imp.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Piano (Pno.), Clarinet 1 (C 1), Clarinet 2 (C 2), Violin (Vln.), and Violoncello (Vc.). The score begins at measure 45. The Tbn. part has a long melodic line starting in measure 45. The imp. part has a rhythmic pattern with dynamics *ff* and *f*. The Pno. part has chords with dynamics *p*, *mp*, and *pp*. The Vln. part has a melodic line with dynamics *mf* and *pizz.*. The Vc. part has a complex rhythmic pattern with dynamics *ff*. There are also some markings like *sfz* and *f* in the Tbn. and imp. parts.

49

Tpt.

Tbn.

imp.

S.Dr.

3. Dr.

Pno.

C 1

C 2

Vln.

Ve.

p

p

ff

f

f

arco

sfz

Detailed description: This page of a musical score contains measures 49 through 52. The score is for a full orchestra. Measures 49 and 50 are marked with a double bar line, indicating a section change. The percussion parts (Impassible, Snare Drum, and Cymbals) have specific rhythmic patterns in measures 49 and 50. The strings (Violins and Violas) play a melodic line starting in measure 51, marked *f*. The piano part has a complex texture in measure 51, marked *p*, and a more active line in measure 52, marked *ff*. The brass parts (Trumpets and Trombones) are mostly silent, with some activity in measure 52. The woodwinds (Clarinets 1 and 2) play a melodic line in measure 51, marked *f*. The double bass part has a rhythmic pattern in measure 52, marked *sfz*. The score includes various musical notations such as dynamics, articulation marks, and performance instructions like 'arco'.

Tristan Bossa

Marcus Mota

Following Richard Wagner's Prelude to Tristan und Isolde

$\text{♩} = 103$

1 2 3 4

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Tristan Bossa, Score, p. 2

The musical score for page 2 of 'Tristan Bossa' features the following instruments and parts:

- Picc.**: Piccolo, rests throughout.
- Fl. 1/2**: Flute 1 and 2, playing a melodic line with a slur from measure 5 to 6.
- Ob. 1/2**: Oboe 1 and 2, playing a melodic line with a slur from measure 5 to 6.
- E. Hn.**: English Horn, playing a melodic line with a slur from measure 5 to 6.
- B♭ Cl. 1/2**: Bass Clarinet 1 and 2, playing a melodic line with a slur from measure 5 to 6.
- B. Cl.**: Bass Clarinet, playing a rhythmic accompaniment starting in measure 7 with a *mf* dynamic.
- Bsn. 1/2**: Bassoon 1 and 2, playing a rhythmic accompaniment starting in measure 7 with a *mf* dynamic.
- C. Bn.**: Contrabassoon, playing a rhythmic accompaniment starting in measure 7 with a *mf* dynamic.
- Hn. 1/2/3/4**: Horns, playing a rhythmic accompaniment starting in measure 5 with a *mp* dynamic.
- Tpt. 1/2/3**: Trumpets, rests throughout.
- Trb. 1/2/3**: Trombones, playing a long note in measure 7 with a *p* dynamic.
- Tuba**: Playing a long note in measure 7 with a *p* dynamic.
- Timp.**: Timpani, playing a single note in measure 8 with a *mf* dynamic.
- Perc.**: Percussion, playing a rhythmic pattern throughout.
- Pno.**: Piano, playing a complex rhythmic accompaniment starting in measure 5 with a *f* dynamic, reaching *ff* in measure 7.
- Vln. I/II**: Violins, rests throughout.
- Vla.**: Viola, playing a rhythmic accompaniment starting in measure 5 with a *p* dynamic and a *divisi* marking.
- Vc.**: Violoncello, playing a rhythmic accompaniment starting in measure 5.
- Cb.**: Contrabass, rests throughout.

Measures 5, 6, 7, and 8 are indicated at the bottom of the score.

Tristan Bossa, Score, p. 3

The musical score for page 3 of 'Tristan Bossa' features the following instruments and parts:

- Picc.** Piccolo: Treble clef, playing a sustained note with a *p* dynamic.
- Fl. 1/2** Flute: Treble clef, playing a sustained note with a *p* dynamic.
- Ob. 1/2** Oboe: Treble clef, playing a sustained note with a *p* dynamic.
- E. Hn.** English Horn: Treble clef, playing a sustained note with a *p* dynamic.
- B♭ Cl. 1/2** Bass Clarinet: Treble clef, playing a melodic line with a *mf* dynamic.
- B. Cl.** Bass Clarinet: Bass clef, playing a sustained note with a *p* dynamic.
- Bsn. 1/2** Bassoon: Bass clef, playing a sustained note with a *p* dynamic.
- C. Bn.** Contrabassoon: Bass clef, playing a sustained note with a *p* dynamic.
- Hn. 1/2/3/4** Horns: Four staves, all playing sustained notes.
- Tpt. 1/2/3** Trumpets: Three staves, all playing sustained notes.
- Trb. 1/2/3** Trombones: Three staves, all playing sustained notes.
- Tuba**: Bass clef, playing a sustained note.
- Timp.** Timpani: Bass clef, playing a sustained note.
- Perc.** Percussion: Two staves. Staff 1: Rimshot (marked 'rimshot') with a rhythmic pattern of eighth notes. Staff 2: Bass Drum (marked 'Bass Drum') with a rhythmic pattern of eighth notes. Dynamics include *p*.
- Pno.** Piano: Treble and Bass clefs, playing sustained notes.
- Vln. I/II** Violins: Treble clefs, playing melodic lines. Violin II has a *mf* dynamic.
- Vla.** Viola: Bass clef, playing sustained notes.
- Vc.** Violoncello: Bass clef, playing a melodic line with a *pizz.* (pizzicato) marking.
- Cb.** Contrabass: Bass clef, playing a sustained note with a *p* dynamic.

The score is divided into measures 9, 10, 11, and 12. The overall dynamic is *p* (piano).

The musical score for page 4 of Tristan Bossa's work features the following instruments and parts:

- Picc.**: Piccolo (treble clef)
- Fl. 1/2**: Flute (treble clef)
- Ob. 1/2**: Oboe (treble clef)
- E. Hn.**: English Horn (treble clef)
- B♭ Cl. 1/2**: B-flat Clarinet (treble clef)
- B. Cl.**: Bass Clarinet (bass clef)
- Bsn. 1/2**: Bassoon (bass clef)
- C. Bn.**: Contrabassoon (bass clef)
- Hn. 1/2/3/4**: Horns (treble clef)
- Tpt. 1/2/3**: Trumpets (treble clef)
- Trb. 1/2/3**: Trombones (bass clef)
- Tuba**: Tuba (bass clef)
- Timp.**: Timpani (bass clef)
- Perc.**: Percussion (two staves)
- Pno.**: Piano (grand staff)
- Vln. I/II**: Violins (treble clef)
- Vla.**: Viola (treble clef)
- Vc.**: Violoncello (bass clef)
- Cb.**: Contrabasso (bass clef)

Key musical details include:

- Measures 13-14: Piano part features a *ff* (fortissimo) chord.
- Measure 15: Horns play a *p* (piano) chord, and Trumpets 1 and 2 play a *p* (piano) note.
- Measure 16: Trumpets 1 and 2 play a *f* (forte) note.
- Violin II part includes a *plzz.* (pizzicato) marking in measure 13.

13

14

15

16

The musical score for page 5 of Tristan Bossa's work features the following instruments and parts:

- Picc.**: Piccolo flute, rests.
- Fl. 1/2**: Flute 1 and 2, rests.
- Ob. 1/2**: Oboe 1 and 2, rests.
- E. Hn.**: English Horn, rests.
- B♭ Cl. 1/2**: Bass Clarinet 1 and 2, rests.
- B. Cl.**: Bass Clarinet, rests.
- Bsn. 1/2**: Bassoon 1 and 2, rests.
- C. Bn.**: Contrabassoon, rests.
- Hn. 1/2**: Horn 1 and 2, rests.
- Hn. 3/4**: Horn 3 and 4, rests.
- Tpt. 1/2/3**: Trumpet 1, 2, and 3. Part 1 has a melodic line starting in measure 17. Part 2 has a rhythmic accompaniment. Part 3 has a rhythmic accompaniment. Dynamics include *mf*.
- Trb. 1/2/3**: Trombone 1, 2, and 3. Parts 1 and 2 have rhythmic accompaniment. Part 3 has a rhythmic accompaniment. Dynamics include *p* and *mf*.
- Tuba**: Tuba, has a rhythmic accompaniment. Dynamics include *mf*.
- Timp.**: Timpani, rests.
- Perc. 1/2**: Percussion 1 and 2, rests.
- Pno.**: Piano, rests.
- Vln. I/II**: Violin I and II. Violin I has a melodic line starting in measure 19. Violin II has a melodic line starting in measure 19. Dynamics include *p*.
- Vla.**: Viola, rests.
- Vc.**: Violoncello, has a melodic line starting in measure 17. Dynamics include *mf* and *pizz.*
- Cb.**: Contrabasso, has a melodic line starting in measure 18. Dynamics include *pizz.*

Measures 17, 18, 19, and 20 are indicated at the bottom of the score.

The musical score for page 6 of Tristan Bossa's work features the following instruments and parts:

- Picc.**: Piccolo, rests throughout.
- Fl. 1/2**: Flute 1 and 2, playing a melodic line starting in measure 22 with a forte (*f*) dynamic and a *unis.* (unison) marking.
- Ob. 1/2**: Oboe 1 and 2, playing a melodic line starting in measure 22 with a forte (*f*) dynamic and a *unis.* marking.
- E. Hn.**: English Horn, playing a melodic line starting in measure 22 with a forte (*f*) dynamic and a *unis.* marking.
- B♭ Cl. 1/2**: Bass Clarinet 1 and 2, playing a melodic line starting in measure 22 with a forte (*f*) dynamic and a *unis.* marking.
- B. Cl.**: Bass Clarinet, playing a melodic line starting in measure 21 with a mezzo-forte (*mf*) dynamic.
- Bsn. 1/2**: Bassoon 1 and 2, playing a melodic line starting in measure 21 with a mezzo-forte (*mf*) dynamic.
- C. Bn.**: Contrabassoon, playing a melodic line starting in measure 21 with a mezzo-forte (*mf*) dynamic.
- Hn. 1/2/3/4**: Horns 1 through 4, resting throughout.
- Tpt. 1/2/3**: Trumpets 1 through 3, resting throughout.
- Trb. 1/2/3**: Trombones 1 through 3, resting throughout.
- Tuba**: Tuba, resting throughout.
- Timp.**: Timpani, playing a rhythmic pattern of eighth notes with accents in measures 21 and 22.
- Perc.**: Percussion, playing a rhythmic pattern of eighth notes in measures 21 and 22.
- Pno.**: Piano, playing a complex rhythmic accompaniment starting in measure 22 with a fortissimo (*fff*) dynamic.
- Vln. I/II**: Violins I and II, resting throughout.
- Vla.**: Viola, playing a melodic line starting in measure 22 with a forte (*f*) dynamic and a *unis.* marking.
- Vc.**: Violoncello, playing a melodic line starting in measure 24 with a forte (*f*) dynamic and an *arco* marking.
- Cb.**: Contrabass, resting throughout.

Measure numbers 21, 22, 23, and 24 are indicated at the bottom of the score.

Tristan Bossa, Score, p. 7

The musical score for page 7 of 'Tristan Bossa' features the following instruments and parts:

- Picc.**: Piccolo, playing a melodic line with a *un.* (unison) marking.
- Fl. 1/2**: Flute 1 and 2, playing a melodic line with a *p unis.* marking.
- Ob. 1/2**: Oboe 1 and 2, playing a melodic line with a *p unis.* marking.
- E. Hn.**: English Horn, playing a melodic line with a *p unis.* marking.
- B♭ Cl. 1/2**: Bass Clarinet 1 and 2, playing a melodic line with a *p* marking.
- B. Cl.**: Bass Clarinet, playing a melodic line with a *p* marking.
- Bsn. 1/2**: Bassoon 1 and 2, playing a melodic line with a *p* marking.
- C. Bn.**: Contrabassoon, playing a melodic line with a *p* marking.
- Hn. 1/2/3/4**: Horns 1, 2, 3, and 4, playing a melodic line with *p* and *mf* markings.
- Tpt. 1/2/3**: Trumpets 1, 2, and 3, playing a melodic line with *mf* markings.
- Trb. 1/2/3**: Trombones 1, 2, and 3, playing a melodic line with *mf* markings.
- Tuba**: Tuba, playing a melodic line with *mf* markings.
- Timp.**: Timpani, playing a melodic line with *mf* markings.
- Perc.**: Percussion, playing a melodic line with *p* markings.
- Pno.**: Piano, playing a melodic line with *f* markings.
- Vln. I/II**: Violins I and II, playing a melodic line with *mf* markings.
- Vla.**: Viola, playing a melodic line with *mf* markings.
- Vc.**: Violoncello, playing a melodic line with *mf* markings.
- Cb.**: Contrabasso, playing a melodic line with *mf* markings.

The score is divided into measures 25, 26, 27, and 28. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The score includes various musical notations such as dynamics (*p*, *mf*, *f*), articulation (*un.*), and phrasing slurs.

The musical score for page 8 of 'Tristan Bossa' features the following instruments and parts:

- Picc.**: Piccolo flute, rests throughout.
- Fl. 1/2**: Flute 1 and 2, rests until measure 32, then plays a melodic line starting on G4, marked *mf*.
- Ob. 1/2**: Oboe 1 and 2, rests throughout.
- E. Hn.**: English Horn, rests throughout.
- B♭ Cl. 1/2**: B♭ Clarinet 1 and 2, rests until measure 32, then plays a melodic line starting on G3, marked *mf*.
- B. Cl.**: Bass Clarinet, rests throughout.
- Bsn. 1/2**: Bassoon 1 and 2, rests throughout.
- C. Bn.**: Contrabassoon, rests throughout.
- Hn. 1/2/3/4**: Horns 1, 2, 3, and 4, rests throughout.
- Tpt. 1/2/3**: Trumpets 1, 2, and 3, rests throughout.
- Trb. 1/2/3**: Trombones 1, 2, and 3, rests throughout.
- Tuba**: Tuba, rests throughout.
- Timp.**: Timpani, rests throughout.
- Perc. 1/2**: Percussion 1 and 2, rests until measure 32, then plays a rhythmic pattern.
- Pno.**: Piano, plays a complex melodic and harmonic line in both staves, marked *f* at the beginning and *mf* at the start of measure 30.
- Vln. I/II**: Violins I and II, rests throughout.
- Vla.**: Viola, rests throughout.
- Vc.**: Violoncello, plays a rhythmic line in the bass clef, marked *f*.
- Cb.**: Contrabass, plays a rhythmic line in the bass clef, marked *mf*, with *arco* markings above the notes.

Measure numbers 29, 30, 31, and 32 are indicated at the bottom of the page.

Tristan Bossa, Score, p. 9

The musical score for page 9 of 'Tristan Bossa' features the following instruments and parts:

- Picc.**: Piccolo, starting in measure 36 with a *solo* and *f* dynamic.
- Fl. 1/2**: Flute 1 and 2, playing a melodic line with a *p* dynamic in measure 33.
- Ob. 1/2**: Oboe 1 and 2, playing a melodic line with a *p* dynamic in measure 33.
- E. Hn.**: English Horn, starting in measure 36 with a *solo* and *f* dynamic.
- B♭ Cl. 1/2**: Bass Clarinet 1 and 2, playing a melodic line.
- B. Cl.**: Bass Clarinet, playing a melodic line.
- Bsn. 1/2**: Bassoon 1 and 2, playing a melodic line.
- C. Bn.**: Contrabassoon, playing a melodic line.
- Hn. 1/2/3/4**: Horns 1 through 4, playing a melodic line.
- Tpt. 1/2/3**: Trumpets 1 through 3, playing a melodic line.
- Trb. 1/2/3**: Trombones 1 through 3, playing a melodic line.
- Tuba**: Tuba, playing a melodic line.
- Timp.**: Timpani, playing a melodic line.
- Perc. 1/2**: Percussion 1 and 2, playing a melodic line.
- Pno.**: Piano, playing a melodic line with a *f* dynamic in measure 36.
- Vln. I/II**: Violins I and II, playing a melodic line with a *mf* dynamic.
- Vla.**: Viola, playing a melodic line with a *mf* dynamic.
- Vc.**: Violoncello, playing a melodic line.
- Cb.**: Contrabasso, playing a melodic line.

Measures 33, 34, 35, and 36 are indicated at the bottom of the score.

The musical score for page 10 of Tristan Bossa features the following instruments and parts:

- Picc.**: Piccolo, rests throughout.
- Fl. 1/2**: Flute 1 and 2, rests until measure 40, then plays a *p* (piano) melodic line.
- Ob. 1/2**: Oboe 1 and 2, rests throughout.
- E. Hn.**: English Horn, plays a *ff* (fortissimo) melodic line across measures 37-40.
- B♭ Cl. 1/2**: Bass Clarinet 1 and 2, plays a *mp* (mezzo-piano) accompaniment.
- B. Cl.**: Bass Clarinet, rests throughout.
- Bsn. 1/2**: Bassoon 1 and 2, rests throughout.
- C. Bn.**: Contrabassoon, rests throughout.
- Hn. 1/2**: Horn 1 and 2, plays a *p* (piano) accompaniment in measure 40.
- Hn. 3/4**: Horn 3 and 4, plays a *p* (piano) accompaniment in measure 40.
- Tpt. 1/2/3**: Trumpets 1, 2, and 3, rests throughout.
- Trb. 1/2/3**: Trombones 1, 2, and 3, plays a *p* (piano) accompaniment in measure 38.
- Tuba**: Plays a *p* (piano) accompaniment in measure 38.
- Timp.**: Timpani, rests throughout.
- Perc. 1/2**: Percussion 1 and 2, rests until measure 40, then plays a rhythmic pattern.
- Pno.**: Piano, rests throughout.
- Vln. I**: Violin I, plays a *p* (piano) melodic line with triplets.
- Vln. II**: Violin II, plays a *p* (piano) melodic line with triplets.
- Vla.**: Viola, plays a *p* (piano) melodic line with triplets.
- Vc.**: Violoncello, rests throughout.
- Cb.**: Contrabass, rests throughout.

Measures 37, 38, 39, and 40 are indicated at the bottom of the score.

Tristan Bossa, Score, p. 11

The musical score for page 11 of 'Tristan Bossa' features a variety of instruments. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, B♭ Clarinets (1 and 2), Bass Clarinet, Bassoons (1 and 2), and Contrabassoon. The brass section consists of Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), and Tuba. The percussion section includes Timpani and two Percussion parts. The keyboard section has Piano. The string section includes Violins I and II, Viola, Violoncello (pizzicato), and Contrabass. The score spans measures 41 to 44. Dynamics include *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). Performance markings include *pizz.* and *mf* with accents.

The musical score for page 12 of Tristan Bossa's work is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is divided into four measures, numbered 45, 46, 47, and 48 at the bottom. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various dynamics such as *fz*, *f*, *mf*, and *p*. The Piano part is particularly active, featuring complex chordal textures and melodic lines. The strings provide a harmonic foundation, with the Double Basses playing a prominent role in the lower register. The woodwinds and brass instruments are mostly silent in this section, with some activity in the Trumpets and Trombones in the later measures.

The musical score for page 13 of Tristan Bossa's work features the following instruments and parts:

- Picc.**: Piccolo flute, rests throughout.
- Fl. 1/2**: Flute 1 and 2, rests throughout.
- Ob. 1/2**: Oboe 1 and 2, rests throughout.
- E. Hn.**: English Horn, rests throughout.
- B♭ Cl. 1/2**: Bass Clarinet 1 and 2, play a melodic line starting in measure 49 with a forte (*ff*) dynamic.
- B. Cl.**: Bass Clarinet, rests throughout.
- Bsn. 1/2**: Bassoon 1 and 2, play a melodic line starting in measure 49 with a forte (*ff*) dynamic.
- C. Bn.**: Contrabassoon, rests throughout.
- Hn. 1/2/3/4**: Horns 1, 2, 3, and 4, play chords in measures 49 and 50 with a piano (*p*) dynamic.
- Tpt. 1/2/3**: Trumpets 1, 2, and 3, play chords in measures 49 and 50 with a piano (*p*) dynamic.
- Trb.**: Trombone 1, 2, and 3, rests throughout.
- Tuba**: Tuba, plays a low note in measures 49 and 50 with a mezzo-forte (*mf*) dynamic.
- Timp.**: Timpani, rests throughout.
- Perc.**: Percussion 1 and 2, rests throughout.
- Pno.**: Piano, plays chords in measures 49 and 50.
- Vln. I/II**: Violins I and II, play a melodic line starting in measure 50 with a mezzo-forte (*mf*) dynamic and a *divisi* instruction.
- Vla.**: Viola, rests throughout.
- Vc.**: Violoncello, rests throughout.
- Cb.**: Contrabasso, rests throughout.

Measures 49, 50, 51, and 52 are indicated at the bottom of the score.

The musical score for page 14 of Tristan Bossa's work is presented in a standard orchestral layout. The score is divided into four measures, numbered 53, 54, 55, and 56 at the bottom. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in all measures.
- Fl. 1/2**: Flute 1 and 2, rests in measures 53 and 54. In measure 55, they play a melodic line starting on a whole note, marked *uniss.* and *ff_{mis.}*. In measure 56, they continue with a descending melodic line.
- Ob. 1/2**: Oboe 1 and 2, rests in measures 53 and 54. In measure 55, they play a melodic line starting on a whole note, marked *ff_{mis.}*. In measure 56, they continue with a descending melodic line.
- E. Hn.**: E-flat Horn, rests in measures 53 and 54. In measure 55, it plays a melodic line starting on a whole note, marked *ff*. In measure 56, it continues with a descending melodic line.
- B♭ Cl. 1/2**: B-flat Clarinet 1 and 2, rests in all measures.
- B. Cl.**: Bass Clarinet, rests in all measures.
- Bsn. 1/2**: Bassoon 1 and 2, rests in all measures.
- C. Bn.**: Contrabassoon, rests in all measures.
- Hn. 1/2**: Horn 1 and 2, rests in measures 53 and 54. In measure 55, they play a whole note chord, marked *f*. In measure 56, they continue with a whole note chord.
- Hn. 3/4**: Horn 3 and 4, rests in measures 53 and 54. In measure 55, they play a whole note chord, marked *f*. In measure 56, they continue with a whole note chord.
- Tpt. 1/2/3**: Trumpet 1, 2, and 3, rests in all measures.
- Trb. 1/2/3**: Trombone 1, 2, and 3, rests in all measures.
- Tuba**: Tuba, rests in all measures.
- Timp.**: Timpani, rests in measures 53 and 54. In measure 55, it plays a single note, marked *mf*. In measure 56, it plays a single note.
- Perc. 1/2**: Percussion 1 and 2, rests in measures 53 and 54. In measure 55, Percussion 1 plays a rhythmic pattern marked *ff*. In measure 56, Percussion 2 plays a rhythmic pattern.
- Pno.**: Piano, rests in measures 53 and 54. In measure 55, it plays a rhythmic pattern marked *ff*. In measure 56, it plays a rhythmic pattern marked *f*.
- Vln. I/II**: Violin I and II, rests in all measures.
- Vla.**: Viola, rests in measures 53 and 54. In measure 55, it plays a whole note chord, marked *mf*. In measure 56, it continues with a whole note chord.
- Vc.**: Violoncello, rests in all measures.
- Cb.**: Contrabasso, rests in all measures.

The musical score for page 15 of Tristan Bossa's work features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (E. Hn.), Bass Clarinet 1 and 2 (B♭ Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn. 1, 2), and Contrabassoon (C. Bn.). The brass section consists of Horns 1, 2, 3, and 4 (Hn. 1, 2, 3, 4), Trumpets 1, 2, and 3 (Tpt. 1, 2, 3), Trombones 1, 2, and 3 (Trb. 1, 2, 3), and Tuba. The percussion section includes Timpani (Timp.), Percussion 1 and 2 (Perc. 1, 2), and Piano (Pno.). The string section includes Violins 1 and 2 (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with dynamics such as *f*, *ff*, *mf*, and *unison*. Measure numbers 57, 58, 59, and 60 are indicated at the bottom of the page.

The musical score for page 16 of Tristan Bossa's work is arranged for a large orchestra. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line starting on measure 61.
- Fl. 1/2**: Flutes, playing a melodic line.
- Ob. 1/2**: Oboes, playing a melodic line.
- E. Hn.**: English Horn, playing a melodic line.
- B♭ Cl. 1/2**: Bass Clarinets, playing a melodic line.
- B. Cl.**: Bass Clarinet, playing a melodic line.
- Bsn. 1/2**: Bassoons, playing a melodic line.
- C. Bn.**: Contrabassoon, playing a melodic line.
- Hn. 1/2**: Horns, playing a sustained chord.
- Tpt. 1/2/3**: Trumpets, playing a sustained chord.
- Trb. 1/2/3**: Trombones, playing a sustained chord.
- Tuba**: Tuba, playing a melodic line.
- Timp.**: Timpani, playing a rhythmic pattern.
- Perc.**: Percussion, playing a rhythmic pattern.
- Pno.**: Piano, playing a complex rhythmic and harmonic accompaniment.
- Vln. I/II**: Violins, playing a rhythmic accompaniment.
- Vla.**: Viola, playing a rhythmic accompaniment.
- Vc.**: Violoncello, playing a rhythmic accompaniment.
- Cb.**: Contrabass, playing a rhythmic accompaniment.

The score is divided into measures 61, 62, 63, and 64. The key signature is B-flat major, and the time signature is 4/4. The dynamics range from *ffz* (fortissimo) to *mp* (mezzo-piano).

Tristan Bossa, Score, p. 17

The musical score for page 17 of Tristan Bossa features the following instruments and parts:

- Picc.**: Piccolo, starting in measure 67 with a *f* dynamic and a triplet of eighth notes.
- Fl. 1, 2**: Flutes, playing sustained notes.
- Ob. 1, 2**: Oboes, playing sustained notes.
- E. Hn.**: English Horn, playing sustained notes.
- B♭ Cl. 1, 2**: B-flat Clarinets, playing sustained notes.
- B. Cl.**: Bass Clarinet, playing sustained notes.
- Bsn. 1, 2**: Bassoons, playing sustained notes.
- C. Bn.**: Contrabassoon, playing sustained notes.
- Hn. 1, 2, 3, 4**: Horns, playing sustained notes with *sfpp* dynamics.
- Tpt. 1, 2, 3**: Trumpets, playing sustained notes with *sfpp* dynamics.
- Trb. 1, 2, 3**: Trombones, playing sustained notes with *sfpp* dynamics.
- Tuba**: Playing a rhythmic pattern starting in measure 67 with a *f* dynamic.
- Timp.**: Timpani, playing sustained notes.
- Perc. 1, 2**: Percussion, playing rhythmic patterns with *f* dynamics.
- Pno.**: Piano, playing sustained notes.
- Vln. I, II**: Violins, playing a melodic line starting in measure 67 with *mf* dynamics and *pizz.* (pizzicato) markings.
- Vla.**: Viola, playing sustained notes.
- Vc.**: Violoncello, playing sustained notes.
- Cb.**: Contrabasso, playing sustained notes.

Measure numbers 65, 66, 67, and 68 are indicated at the bottom of the score.

The image displays a page of a musical score for Tristan Bossa, page 18. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Picc., Fl. 1/2, Ob. 1/2, E. Hn., B♭ Cl. 1/2, B. Cl., Bsn. 1/2, C. Bn., Hn. 1/2/3/4, Tpt. 1/2/3, Trb. 1/2/3, Tuba, Timp., Perc. 1/2, Pno., Vln. I/II, Vla., Vc., and Cb. The score is marked with a tempo of *a tempo* at the beginning of the page. The piano part (Pno.) is marked with *p* and *a tempo*. The strings (Vln., Vla., Vc., Cb.) are marked with *p* and *arco*. The timpani part (Timp.) is marked with *pp*. The score is divided into measures, with measure numbers 69, 70, 71, and 72 indicated at the bottom of the page.

The image displays a page of a musical score for Tristan Bossa, page 19. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Picc., Fl. 1/2, Ob. 1/2, E. Hn., B♭ Cl. 1/2, B. Cl., Bsn. 1/2, C. Bn., Hn. 1/2/3/4, Tpt. 1/2/3, Trb. 1/2/3, Tuba, Timp., Perc. 1/2, Pno., Vln. I/II, Vla., Vc., and Cb. The score spans measures 73 to 76. The piano part (Pno.) is highly active, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes. The woodwinds and brass parts are mostly silent, with some sustained notes in the lower woodwinds and brass starting in measure 76. The strings play sustained notes, with the cello and double bass part showing a pizzicato (pizz.) instruction in measure 76. The dynamic markings include *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). The percussion part has a *p* (piano) marking in measure 76. The score is written in a key signature of one flat and a 4/4 time signature.

The image shows a page of a musical score for Tristan Bossa, page 20, covering measures 77 to 80. The score is arranged in a standard orchestral layout with multiple staves. The instruments and parts include:

- Picc. (Piccolo)
- Fl. 1, 2 (Flutes)
- Ob. 1, 2 (Oboes)
- E. Hn. (English Horn)
- B♭ Cl. 1, 2 (B-flat Clarinets)
- B. Cl. (Bass Clarinet)
- Bsn. 1, 2 (Bassoons)
- C. Bn. (Contrabassoon)
- Hn. 1, 2, 3, 4 (Horns)
- Tpt. 1, 2, 3 (Trumpets)
- Trb. 1, 2, 3 (Trumpets in B-flat)
- Tuba
- Timp. (Timpani)
- Perc. 1, 2 (Percussion)
- Pno. (Piano)
- Vln. I, II (Violins)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Cello)

Key musical details and markings:

- Measures 77-80 are marked with a *f* (forte) dynamic.
- Measures 78-80 feature a *p* (piano) dynamic marking.
- The Percussion part includes a *rimshot* instruction.
- The Viola part has a *divisi* marking in measure 78.
- The Violin I and II parts have a *mf* (mezzo-forte) dynamic marking in measure 80.
- The Cello and Double Bass parts have a *mf* dynamic marking in measure 78.
- The Piano part features complex chordal textures and arpeggiated patterns.
- The Tuba part has a *f* dynamic marking in measure 78.
- The Timp. part has a *f* dynamic marking in measure 78.

The page number 20 is centered at the top. The measure numbers 77, 78, 79, and 80 are printed below their respective staves.

The image shows a page of a musical score for Tristan Bossa, page 21, covering measures 81 to 84. The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl. 1/2**: Flute 1 and 2, play a melodic line starting in measure 82 with a forte (*f*) dynamic.
- Ob. 1/2**: Oboe 1 and 2, play a melodic line starting in measure 82 with a forte (*f*) dynamic.
- E. Hn.**: English Horn, plays a melodic line starting in measure 82 with a forte (*f*) dynamic.
- B♭ Cl. 1/2**: Bass Clarinet 1 and 2, play a melodic line starting in measure 82 with a forte (*f*) dynamic.
- B. Cl.**: Bass Clarinet, rests throughout.
- Bsn. 1/2**: Bassoon 1 and 2, rests throughout.
- C. Bn.**: Contrabassoon, rests throughout.
- Hn. 1/2**: Horn 1 and 2, play a melodic line starting in measure 81.
- Hn. 3/4**: Horn 3 and 4, play a melodic line starting in measure 81.
- Tpt. 1/2/3**: Trumpets 1, 2, and 3, rests throughout.
- Trb. 1/2/3**: Trombones 1, 2, and 3, play a rhythmic accompaniment starting in measure 83 with a forte (*f*) dynamic.
- Tuba**: Tuba, plays a rhythmic accompaniment starting in measure 83 with a forte (*f*) dynamic.
- Timp.**: Timpani, rests throughout.
- Perc.**: Percussion, includes a rimshot in measure 81 and other rhythmic patterns.
- Pno.**: Piano, plays a complex rhythmic accompaniment throughout.
- Vln. I/II**: Violins I and II, play a melodic line starting in measure 83 with a forte (*f*) dynamic.
- Vla.**: Viola, plays a melodic line starting in measure 83 with a mezzo-forte (*mf*) dynamic, marked *divisi*.
- Vc.**: Violoncello, plays a melodic line starting in measure 83 with a mezzo-forte (*mf*) dynamic.
- Cb.**: Contrabass, plays a melodic line starting in measure 83 with a mezzo-forte (*mf*) dynamic.

The measures are numbered 81, 82, 83, and 84 at the bottom of the page.

The musical score for page 22 of Tristan Bossa's work is arranged in a standard orchestral format. The staves are as follows:

- Picc.**: Piccolo
- Fl. 1/2**: Flutes
- Ob. 1/2**: Oboes
- E. Hn.**: English Horn
- B♭ Cl. 1/2**: Bass Clarinets
- B. Cl.**: Bass Clarinet
- Bsn. 1/2**: Bassoons
- C. Bn.**: Contrabassoon
- Hn. 1/2/3/4**: Horns
- Tpt. 1/2/3**: Trumpets
- Trb. 1/2/3**: Trombones
- Tuba**: Tuba
- Timp.**: Timpani
- Perc.**: Percussion (1 and 2), with a *rimsnot* marking.
- Pno.**: Piano
- Vln. I/II**: Violins
- Vla.**: Viola
- Vc.**: Violoncello
- Cb.**: Contrabass

The score spans measures 85 to 88. The key signature is B-flat major (two flats). The tempo and dynamics are indicated by markings such as *mf* and *rit*. The percussion part includes a *rimsnot* marking. The piano part features a *mf* marking and a *rit* marking. The strings play a rhythmic pattern of eighth notes.

The image displays a page of a musical score for Tristan Bossa, page 23. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl. 1/2, Ob. 1/2, E. Hn., B♭ Cl. 1/2, B. Cl., Bsn. 1/2, C. Bn., Hn. 1/2, 3/4, Tpt. 1/2/3, Trb. 1/2/3, Tuba, Timp., Perc. 1/2, Pno., Vln. I/II, Vla., Vc., and Cb. The score spans measures 89 to 92. Key musical notations include dynamics such as *ff* (fortissimo) and *f* (forte), and performance instructions like *arco* (arco) and *pizz.* (pizzicato). The Piccolo part has a rest in measure 91. The Flute 1 part has a melodic line in measure 91. The Oboe 1 part has a melodic line in measure 91. The Horn 1 part has a melodic line in measure 91. The Clarinet 1 part has a melodic line in measure 91. The Bassoon 1 part has a melodic line in measure 91. The Contrabassoon part has a melodic line in measure 91. The Trumpet 1 part has a melodic line in measure 91. The Trombone 1 part has a melodic line in measure 91. The Tuba part has a melodic line in measure 91. The Timpani part has a melodic line in measure 91. The Percussion 1 part has a melodic line in measure 91. The Piano part has a melodic line in measure 91. The Violin I part has a melodic line in measure 91. The Violin II part has a melodic line in measure 91. The Viola part has a melodic line in measure 91. The Violoncello part has a melodic line in measure 91. The Contrabass part has a melodic line in measure 91.

The image displays a page of a musical score for 'Tristan Bossa', page 24. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Picc., Fl. 1/2, Ob. 1/2, E. Hn., B♭ Cl. 1/2, B. Cl., Bsn. 1/2, C. Bn., Hn. 1/2/3/4, Tpt. 1/2/3, Trb. 1/2/3, Tuba, Timp., Perc. 1/2, Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score spans four measures, numbered 93, 94, 95, and 96 at the bottom. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like *pp* and *mf*. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) have long, sweeping lines across the measures, indicating sustained notes or glissandi. The woodwinds and brass sections are mostly silent, indicated by horizontal lines with dashes.

Picc.

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

1
2
Hn.

3
4

1
Tpt.

2
3

1
2
Trb.

3

Tuba

Timp.

1
Perc.

2

Pno.

I
Vln.

II

Vla.

Vc.

Cb.

97 98 99 100

p

Hymn

Marcus Mota

The musical score is arranged in a system with 13 staves. The instruments are listed on the left: Flute, Oboe, English Horn, Clarinet in Bb, Bassoon, Horn, Trumpet, Trombone, Violin I, Violin II, Viola, Cello, and Contrabass. The score is divided into four measures, numbered 1, 2, 3, and 4 at the bottom. The Flute, Oboe, English Horn, Clarinet in Bb, Bassoon, Horn, Trumpet, Trombone, Violin I, Violin II, and Viola staves all contain a whole rest in every measure. The Cello staff contains a melodic line starting with a piano (*p*) dynamic. The notes are: a half note G2 in measure 1, a half note G2 in measure 2, a half note G2 in measure 3, and a half note G2 in measure 4. A hairpin crescendo is drawn over the notes, starting from the first measure and peaking in the second measure, then gradually decaying through the fourth measure. The Contrabass staff contains whole rests in all four measures.

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Hymn, Score, p. 2

The image displays a musical score for a hymn, specifically page 2, covering measures 5 through 8. The score is arranged in a system with multiple staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B^b Cl.), Bassoon (Bsn.), Horn, Trumpet (Trup), Trombone (Tromb.), Violin I (I Vln.), Violin II (II Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 5, 6, 7, and 8 are indicated by large numbers below the staves. The Viola (Vla.) and Violoncello (Vc.) parts feature a melodic line with a crescendo and decrescendo hairpin, starting in measure 5. The Viola part begins with a piano (*p*) dynamic, and the Violoncello part begins with a mezzo-forte (*mf*) dynamic. The other instruments (Fl., Ob., E. Hn., B^b Cl., Bsn., Horn, Trup, Tromb., I Vln., II Vln., and Cb.) have rests in all four measures, indicated by a horizontal line with a dash below the staff.

Hymn, Score, p. 3

The image displays a musical score for measures 9 through 12 of a hymn. The score is arranged in a system with ten staves, each representing a different instrument or voice part. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), E. Hn. (English Horn), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Horn, Trup. (Trumpet), Tromb. (Trombone), I Vln. (Violin I), II Vln. (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The Flute part is the only one with notes, starting in measure 9 with a forte (*f*) dynamic, moving to piano (*p*) in measure 10, and mezzo-forte (*mf*) in measure 11. A large slur encompasses the Flute part across measures 9, 10, and 11. The Viola and Violoncello parts also have notes, with the Viola starting in measure 9 at mezzo-forte (*mf*) and the Violoncello starting in measure 9 at piano (*p*). A large slur encompasses the Viola and Violoncello parts across measures 9, 10, and 11. The other instruments (Ob., E. Hn., B♭ Cl., Bsn., Horn, Trup., Tromb., I Vln., II Vln., and Cb.) have rests in all four measures. The measures are numbered 9, 10, 11, and 12 at the bottom of the score.

Hymn, Score, p. 4

The image displays a musical score for measures 13 through 16. The score is organized into three systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B \flat Cl.), and Bassoon (Bsn.). The second system includes Horn, Trumpet (Trup), and Trombone (Tromb.). The third system includes Violin I (I Vln.), Violin II (II Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 13: The Bass Clarinet (B \flat Cl.) and Viola (Vla.) parts begin with a half note. The B \flat Cl. is marked *mf* and the Viola is marked *p*. The Horn part begins in measure 15 with a half note, marked *mf*.

Measures 14 and 15: The B \flat Cl. and Horn parts continue with half notes. The Viola and Vc. parts continue with half notes. The Bsn. part has a whole rest in measure 15.

Measure 16: The B \flat Cl. and Horn parts conclude with half notes. The Viola and Vc. parts conclude with half notes. The Bsn. part has a whole rest.

The measures are numbered 13, 14, 15, and 16 at the bottom of the page.

Hymn, Score, p. 5

The image displays a musical score for measures 17 through 20. The score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- Fl.** (Flute): Rests in all measures.
- Ob.** (Oboe): Rests in all measures.
- E. Hn.** (English Horn): Rests in all measures.
- B♭ Cl.** (B-flat Clarinet): Rests in all measures.
- Bsn.** (Bassoon): Rests in all measures.
- Horn** (Horn): Plays a half note in measure 17, then rests.
- Trup** (Trumpet): Plays a half note in measure 17, then rests.
- Tromb.** (Trombone): Rests in measure 17, then plays a half note in measure 18, and a half note in measure 19.
- I Vln.** (Violin I): Rests in all measures.
- II Vln.** (Violin II): Plays a half note in measure 17, then a half note in measure 18, and rests in measures 19 and 20.
- Vla.** (Viola): Rests in all measures.
- Vc.** (Violoncello): Plays a half note in measure 17, then a half note in measure 18, and rests in measures 19 and 20.
- Cb.** (Contrabass): Plays a half note in measure 17, then a half note in measure 18, and rests in measures 19 and 20.

Dynamic markings include *mf* (mezzo-forte) for the Trumpet and Violin II parts, and *p* (piano) for the Violoncello and Contrabass parts. A *sfz* (sforzando) marking is present in measure 19 for the Trombone part.

Measures 17, 18, 19, and 20 are labeled at the bottom of the score.

Hymn, Score, p. 6

The musical score for Hymn, Score, p. 6, covers measures 21 to 24. The instruments and their parts are as follows:

- Fl. (Flute):** Rests in measures 21 and 22. In measure 23, it plays a half note. In measure 24, it plays a half note. A *rit.* (ritardando) marking is placed above the staff in measure 24.
- Ob. (Oboe):** Plays a melodic line starting in measure 21 with a *mf* (mezzo-forte) dynamic. It includes a trill (*tr*) in measure 21. The line continues through measures 22 and 23, ending in measure 24.
- E. Hn. (English Horn):** Rests in measures 21 and 22. In measure 23, it plays a half note. In measure 24, it plays a half note.
- B \flat Cl. (B-flat Clarinet):** Rests in all four measures.
- Bsn. (Bassoon):** Rests in measures 21 and 22. In measure 23, it plays a half note. In measure 24, it plays a half note. A *f* (forte) dynamic marking is placed below the staff in measure 23. A *rit.* marking is placed below the staff in measure 24.
- Horn:** Rests in all four measures.
- Trump:** Rests in all four measures.
- Tromb. (Trombone):** Rests in all four measures.
- I Vln. (Violin I):** Rests in all four measures.
- II Vln. (Violin II):** Rests in all four measures.
- Vla. (Viola):** Rests in all four measures.
- Vc. (Violoncello):** Rests in all four measures.
- Cb. (Cello):** Rests in measures 21 and 22. In measure 23, it plays a half note. In measure 24, it plays a half note. A *mf* dynamic marking is placed below the staff in measure 21. A *rit.* marking is placed below the staff in measure 24.

The measure numbers 21, 22, 23, and 24 are printed below the Cello staff.

Hymn, Score, p. 7

The image shows a page of a musical score for a hymn, covering measures 25 to 28. The score is written for a full orchestra and includes the following instruments: Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn, Trumpet (Trup.), Trombone (Tromb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and begins with a tempo marking of *a tempo*. In measure 25, the Flute plays a melodic line starting with a fermata. The Bassoon and Trombone have a *tr* (trill) in measure 25, with the Trombone marked *sfpp*. In measure 26, the Bassoon and Trombone play a *p* (piano) note. In measure 27, the Horn plays a *pp* (pianissimo) note, and the Bassoon and Trombone play a *p* note. In measure 28, the Bassoon and Trombone play a *p* note. The score includes dynamic markings such as *p*, *pp*, and *sfpp*, and tempo markings like *a tempo*. The measures are numbered 25, 26, 27, and 28 at the bottom of the page.

Hymn, Score, p. 8

The image displays a page of a musical score for a hymn, spanning measures 29 to 32. The score is arranged in a system with multiple staves for different instruments. The key signature is one flat (B-flat) and the time signature is 3/4. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), E. Hn. (English Horn), B^b Cl. (B-flat Clarinet), Bsn. (Bassoon), Horn, Trup (Trumpet), Tromb. (Trombone), I Vln. (Violin I), II Vln. (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The score shows rests for most instruments in measures 29 and 30. In measure 31, the Flute, Oboe, Bassoon, Horn, and Trombone parts begin with a half note, marked with a piano (*p*) dynamic. In measure 32, the English Horn, Bassoon, Trumpet, and Trombone parts begin with a half note, also marked with a piano (*p*) dynamic. The Viola part begins in measure 29 with a half note, marked with a piano (*p*) dynamic. The Violoncello part begins in measure 29 with a half note, marked with a piano (*p*) dynamic. The Contrabasso part begins in measure 32 with a half note, marked with a piano (*p*) dynamic. The B-flat Clarinet part begins in measure 29 with a half note, marked with a mezzo-forte (*mf*) dynamic. The page number 822 is visible in the bottom right corner.

Hymn, Score, p. 9

The image displays a page of a musical score for a hymn, spanning measures 33 to 36. The score is arranged in a system of 14 staves, each representing a different instrument or voice part. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), E. Hn. (English Horn), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Horn, Trup (Trumpet), Tromb. (Trombone), I Vln. (Violin I), II Vln. (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The music is written in a 3/8 time signature. The key signature has one flat (B-flat). The score features several dynamic markings: *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The measures are numbered 33, 34, 35, and 36 at the bottom of the page. The notation includes notes, rests, and slurs, with some notes having accents or breath marks.

Hymn, Score, p. 10

The musical score for Hymn, Score, p. 10, covers measures 37 to 40. The instruments and their parts are as follows:

- Fl.** (Flute): *mf* (mezzo-forte), playing a melodic line with a slur over measures 37-38.
- Ob.** (Oboe): *f* (forte), playing a melodic line with a slur over measures 37-38.
- E. Hn.** (E-flat Horn): Rests in all measures.
- B^b Cl.** (B-flat Clarinet): Rests in all measures.
- Bsn.** (Bassoon): Rests in all measures.
- Horn** (Horn): *mf* (mezzo-forte), playing a melodic line with a slur over measures 37-38.
- Trup.** (Trumpet): Rests in measures 37-38, then enters in measure 39 with a melodic line starting on a *mf* (mezzo-forte) dynamic.
- Tromb.** (Trombone): Rests in all measures.
- I Vln.** (Violin I): Rests in all measures.
- II Vln.** (Violin II): Rests in all measures.
- Vla.** (Viola): *mf* (mezzo-forte), playing a melodic line with a slur over measures 37-38.
- Vc.** (Violoncello): Rests in measures 37-38, then enters in measure 39 with a melodic line starting on a *p* (piano) dynamic.
- Cb.** (Contrabass): Rests in measures 37-38, then enters in measure 39 with a melodic line starting on a *p* (piano) dynamic.

Measure numbers 37, 38, 39, and 40 are indicated at the bottom of the score.

Hymn, Score, p. 11

The image displays a musical score for a hymn, spanning measures 41 to 44. The score is arranged in three systems of staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B \flat Cl.), Bassoon (Bsn.), Horn, Trumpet (Trup), Trombone (Tromb.), Violin I (I Vln.), Violin II (II Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 41: The Bass Clarinet and Horn parts begin with a half note on G \flat (B \flat 4) marked with a piano (*p*) dynamic. The Bass Clarinet part has a slur over the note. The Horn part has a slur over the note.

Measure 42: The Bass Clarinet and Horn parts continue with a half note on G \flat (B \flat 4) marked with a piano (*p*) dynamic. The Bass Clarinet part has a slur over the note. The Horn part has a slur over the note.

Measure 43: The Bass Clarinet and Horn parts continue with a half note on G \flat (B \flat 4) marked with a piano (*p*) dynamic. The Bass Clarinet part has a slur over the note. The Horn part has a slur over the note.

Measure 44: The Oboe, Bass Clarinet, Horn, and Trombone parts begin with a half note on G \flat (B \flat 4) marked with a piano (*p*) dynamic. The Oboe part has a slur over the note. The Bass Clarinet part has a slur over the note. The Horn part has a slur over the note. The Trombone part has a slur over the note.

Hymn, Score, p. 12

The image shows a page of a musical score for a hymn, covering measures 45 to 48. The score is arranged in a system with multiple staves for different instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), E. Hn. (English Horn), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Horn, Trup (Trumpet), Tromb. (Trombone), I Vln. (Violin I), II Vln. (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The music is written in a common time signature. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic marking *mf* (mezzo-forte) is present in measure 45, and *p* (piano) is present in measure 45. The measures are numbered 45, 46, 47, and 48 at the bottom of the page.

Hymn, Score, p. 13

Musical score for Hymn, Score, p. 13, measures 49-52. The score is in 4/4 time and features the following instruments and parts:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, plays a melodic line starting at measure 49 with a *mp* dynamic.
- E. Hn.**: English Horn, plays a melodic line starting at measure 49 with a *mp* dynamic.
- B^b Cl.**: Bass Clarinet, plays a melodic line starting at measure 49 with a *mp* dynamic.
- Bsn.**: Bassoon, plays a melodic line starting at measure 49.
- Horn**: Horn, plays a melodic line starting at measure 50 with a *p* dynamic.
- Trup**: Trumpet, rests throughout.
- Tromb.**: Trombone, plays a melodic line starting at measure 50 with a *p* dynamic.
- I Vln.**: Violin I, rests throughout.
- II Vln.**: Violin II, rests throughout.
- Vla.**: Viola, rests throughout.
- Vc.**: Violoncello, plays a melodic line starting at measure 49 with a *mf* dynamic.
- Cb.**: Contrabass, rests throughout.

Measures 49, 50, 51, and 52 are indicated at the bottom of the score.

Hymn, Score, p. 14

The musical score for Hymn, Score, p. 14, features the following instruments and parts:

- Fl. (Flute):** Part 1, starting with a rest in measure 53, then playing a half note G4 in measure 54, followed by a half note A4 in measure 55, and a half note B4 in measure 56. Dynamics: *p*.
- Ob. (Oboe):** Part 1, starting with a rest in measure 53, then playing a half note G4 in measure 54, followed by a half note A4 in measure 55, and a half note B4 in measure 56. Dynamics: *p*.
- E. Hn. (English Horn):** Rest throughout measures 53-56.
- B♭ Cl. (B-flat Clarinet):** Rest throughout measures 53-56.
- Bsn. (Bassoon):** Rest throughout measures 53-56.
- Horn:** Rest throughout measures 53-56.
- Trup. (Trumpet):** Part 1, starting with a rest in measure 53, then playing a half note G4 in measure 54, followed by a half note A4 in measure 55, and a half note B4 in measure 56. Dynamics: *mf*.
- Tromb. (Trombone):** Part 1, starting with a rest in measure 53, then playing a half note G4 in measure 54, followed by a half note A4 in measure 55, and a half note B4 in measure 56. Dynamics: *p*.
- Vln. I (Violin I):** Part 1, starting with a rest in measure 53, then playing a half note G4 in measure 54, followed by a half note A4 in measure 55, and a half note B4 in measure 56. Dynamics: *mf* in measure 53, *f* in measure 54, and *f* in measure 55.
- Vln. II (Violin II):** Rest throughout measures 53-56.
- Vla. (Viola):** Rest throughout measures 53-56.
- Vc. (Violoncello):** Rest throughout measures 53-56.
- Cb. (Contrabass):** Part 1, starting with a rest in measure 53, then playing a half note G2 in measure 54, followed by a half note A2 in measure 55, and a half note B2 in measure 56. Dynamics: *p*.

Measures 53, 54, 55, and 56 are indicated at the bottom of the score.

Hymn, Score, p. 15

The image displays a page of a musical score for a hymn, covering measures 57 to 60. The score is arranged in a system with ten staves, each representing a different instrument. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), E. Hn. (English Horn), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Horn, Trup. (Trumpet), Tromb. (Trombone), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The time signature is 2/4. The key signature has one flat (B-flat). The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). There are also articulation marks like accents and slurs, and some triplets in measures 59 and 60. The measure numbers 57, 58, 59, and 60 are printed below the corresponding staves.

Hymn, Score, p. 16

Musical score for Hymn, Score, p. 16, measures 61-64. The score is in 4/4 time and features the following instruments: Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B^b Cl.), Bassoon (Bsn.), Horn I, Trumpet (Trup.), Trombone (Tromb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 61-64 are marked with a 4/4 time signature. The score includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The Horn I part begins in measure 62 with a melodic line marked *mf*. The Trumpet and Trombone parts play sustained notes marked *p*. The Viola part begins in measure 62 with a melodic line marked *mf*. The Violoncello part plays a rhythmic pattern of eighth notes marked *p*.

61 62 63 64

Hymn, Score, p. 17

The image displays a page of a musical score for a hymn, specifically page 17. The score is arranged in a system of staves, each representing a different instrument. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), E. Hn. (English Horn), B \flat Cl. (B-flat Clarinet), Bsn. (Bassoon), Horn, Trup (Trumpet), Tromb. (Trombone), I Vln. (Violin I), II Vln. (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score covers measures 65, 66, 67, and 68. The Flute, Oboe, English Horn, and B-flat Clarinet parts are mostly silent, indicated by rests. The Bassoon, Horn, Trumpet, Trombone, Viola, Violoncello, and Contrabass parts feature sustained notes, often marked with a *p* (piano) dynamic. The Oboe and B-flat Clarinet parts have a *mf* (mezzo-forte) dynamic marking. The measures are numbered 65, 66, 67, and 68 at the bottom of the page.

Hymn, Score, p. 18

The image displays a page of a musical score for a hymn, covering measures 69 to 72. The score is arranged in a system with multiple staves for different instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), E. Hn. (English Horn), B \flat Cl. (B-flat Clarinet), Bsn. (Bassoon), Horn (French Horn), Trup (Trumpet), Tromb. (Trombone), I Vln. (Violin I), II Vln. (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score shows various musical notations, including rests, notes, and dynamics such as *pp* (pianissimo) and *p* (piano). The measures are numbered 69, 70, 71, and 72 at the bottom of the page.

Hymn, Score, p. 19

The image displays a musical score for a hymn, page 19. The score is arranged in a vertical column of staves, each representing a different instrument. The instruments listed from top to bottom are: Fl. (Flute), Ob. (Oboe), E. Hn. (E-flat Horn), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Horn, Trup (Trumpet), Tromb. (Trombone), I Vln. (Violin I), II Vln. (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). Each staff contains a single measure of music, represented by a small horizontal line with a vertical tick mark, indicating a rest or a specific note. The staves are grouped into three sections: the first section contains the woodwinds (Fl. to Bsn.), the second section contains the brass instruments (Horn to Tromb.), and the third section contains the strings (I Vln. to Cb.).

Crazy Laughs During Wartime

Marcus Mota

(♩ = 93)

Trombone

Timpani

Snare Drum

Bass Drum

Piano

Vocals

Violin I

Violin II

Viola

Cello

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The musical score for 'Crazy Laughs' is arranged for a full orchestra and voice. The score is divided into measures 1 through 4, with a 5-measure rest at the beginning of each line. The time signature changes from 4/4 to 5/4 in the second measure of each line and returns to 4/4 in the fourth measure. The instruments and their parts are as follows:

- Tbn. (Tuba):** Plays a single note in the second measure, marked *fff*.
- imp. (Cymbal):** Plays a cymbal crash in the first measure, marked *f*, and another in the second measure, also marked *f*.
- J. Dr. (Snare Drum):** Plays a snare drum roll in the second measure, marked *f*, followed by triplet patterns in the fourth measure.
- . Dr. (Tom Drum):** Plays a tom drum roll in the first measure, marked *f*, and another in the second measure, also marked *f*.
- Pno. (Piano):** Plays chords in the first and second measures, marked *fff*.
- Vox. (Voice):** Sings in the second measure, marked *mf*.
- ln. I (Violin I):** Plays a melodic line in the first and second measures, marked *f*.
- n. II (Violin II):** Plays a melodic line in the first and second measures, marked *f*.
- Vla. (Viola):** Plays a melodic line in the first and second measures, marked *f*.
- Vc. (Violoncello):** Plays a melodic line in the first and second measures, marked *f*, and triplet patterns in the fourth measure.

Crazy Laughs

The musical score for "Crazy Laughs" is written in 4/4 time and consists of nine staves. The instruments and their parts are as follows:

- Tbn. (Tuba):** Bass clef, 4/4 time. Starts with a *tr* (trill) on a whole note, followed by a triplet of eighth notes. Dynamics include *sfz*.
- imp. (Impassioned):** Bass clef, 4/4 time. Features a rhythmic pattern of eighth and sixteenth notes.
- s.Dr. (Snare Drum):** Treble clef, 4/4 time. Shows various drum notations including eighth notes and rests.
- .Dr. (Cymbal):** Treble clef, 4/4 time. Shows cymbal notations with 'x' marks.
- Pno. (Piano):** Treble and Bass clefs, 4/4 time. Treble clef has complex chordal textures. Bass clef has sustained chords. Dynamics range from *fff* to *f* and *ff*.
- Vox. (Vocal):** Treble clef, 4/4 time. Shows a vocal line with a long note and rests.
- ln. I (Violin I):** Treble clef, 4/4 time. Features triplets and a *tr* (trill). Dynamics include *ff*.
- n. II (Violin II):** Treble clef, 4/4 time. Features triplets and a *pizz.* (pizzicato) marking.
- Vla. (Viola):** Bass clef, 4/4 time. Features triplets and a *pizz.* (pizzicato) marking.
- Vc. (Violoncello):** Bass clef, 4/4 time. Features triplets and a *pizz.* (pizzicato) marking. Dynamics include *f*, *ff*, and *fff*.

13

Tbn. *rfz* *sfzp* *rfz* *fff*

imp.

J. Dr. *f*

. Dr. *f*

Pno. *f* *p* *fff*

Vox. *mf* *fff*

ln. I *p*_{arco}

n. II *p*

Vla. *p*

Vc. *arco* *fff*

Musical score for measures 17-20 of 'Crazy Laughs'. The score includes parts for Tbn., Timp., S.Dr., 3. Dr., Pno., Vox., Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (Bb) and the time signature changes from 2/4 to 4/4 and back to 2/4. Dynamics include *p*, *mf*, *f*, and *ff*. The Pno. part features triplets and accents. The Vc. part ends with a *ff* dynamic.

21

Tbn. *sffz*

Timp. *sffz*

S. Dr.

3. Dr.

Pno. *sff*

Vox.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff*

Detailed description: This is a page of a musical score for the piece 'Crazy Laughs', page 6. The score is written for a full orchestra and includes parts for Trombone (Tbn.), Timpani (Timp.), Snare Drum (S. Dr.), Bass Drum (3. Dr.), Piano (Pno.), Voice (Vox.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 2/4 time and begins with a repeat sign and first ending bracket. The key signature has one sharp (F#). The score features various dynamics such as *sffz* (sforzando), *sff* (sforzando), *f* (forte), and *ff* (fortissimo). The Violoncello part has a *ff* dynamic and includes a series of sixteenth notes with 'v' markings below them. The Violin I, II, and Viola parts have *f* dynamics. The Piano part has *sff* dynamics. The Snare and Bass Drums have specific rhythmic patterns. The Voice part is currently silent. The Trombone and Timpani parts have *sffz* dynamics. The score is marked with a '21' at the beginning of each staff, indicating a first ending or a specific rehearsal mark.

The musical score for 'Crazy Laughs' is arranged for a full orchestra and voice. The score is divided into systems for different instruments and voice parts. The measures shown are numbered 25 through 28. The Tbn. part features a melodic line starting at measure 25 with a *rfz* dynamic and Roman numerals (IV, VI, VI, VI, VI, VI). The Timp. part has a rhythmic pattern starting at measure 25 with a *f* dynamic. The S. Dr. part has a rhythmic pattern starting at measure 25 with a *f* dynamic. The 3. Dr. part has a rhythmic pattern starting at measure 25. The Pno. part has a complex texture starting at measure 25 with a *fff* dynamic. The Vox. part has a vocal line starting at measure 25 with a *f* dynamic. The Vln. I, Vln. II, and Vla. parts have pizzicato patterns starting at measure 25. The Vc. part is silent in the shown measures.

29 *tr*

Tbn.

29 *f*

Timp.

29 *f* *tr*

S. Dr.

3. Dr.

8^{va} *f* 8^{va} *tr*

Pno.

29 *fff* *fff*

Vox.

29 *f*

Vln. I

p *arco*

Vln. II

p *arco*

Vla.

p

Vc.

fff

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Tbn.** (Tuba): Bass clef, 3/4 time signature. Measures 37-39 show a melodic line in 3/4, followed by rests in 4/4.
- Timp.** (Timpani): Bass clef, 3/4 time signature. Measures 37-39 are rests.
- S. Dr.** (Snare Drum): Treble clef, 3/4 time signature. Measures 37-39 are rests.
- 3. Dr.** (Cymbal): Treble clef, 3/4 time signature. Measures 37-39 are rests.
- Pno.** (Piano): Grand staff (treble and bass clefs), 3/4 time signature. Measures 37-39 are rests.
- Vox.** (Vocal): Treble clef, 3/4 time signature. Measures 37-39 are rests. At measure 40, a vocal line begins with a *f* dynamic, featuring a long note with a slur and a hairpin crescendo.
- Vln. I** (Violin I): Treble clef, 3/4 time signature. Measures 37-39 are rests. At measure 40, it plays a quarter note followed by a quarter rest.
- Vln. II** (Violin II): Treble clef, 3/4 time signature. Measures 37-39 are rests. At measure 40, it plays a quarter note followed by a quarter rest.
- Vla.** (Viola): Bass clef, 3/4 time signature. Measures 37-39 are rests. At measure 40, it plays a quarter note followed by a quarter rest.
- Vc.** (Violoncello): Bass clef, 3/4 time signature. Measures 37-39 are rests.

The musical score for 'Crazy Laughs' is arranged for a full orchestra and voice. The instruments listed are Tbn., Timp., S. Dr., 3. Dr., Pno., Vox., Vln. I, Vln. II, Vla., and Vc. The score is divided into three measures. The first measure is marked with a dynamic of *pp* (pianissimo) and features a melodic line in the piano part. The second measure continues the piano melody. The third measure concludes the phrase with a fermata over the piano part. The vocal line is marked with a dynamic of *p* (piano) and features a melodic line in the first measure. The string parts (Vln. I, Vln. II, Vla., Vc.) are marked with a dynamic of *p* and feature a melodic line in the first measure. The percussion parts (Tbn., Timp., S. Dr., 3. Dr.) are marked with a dynamic of *pp* and feature a melodic line in the first measure. The score is marked with a dynamic of *pp* (pianissimo) in the first measure and *p* (piano) in the second measure.

Space Tango

Marcus Mota

Moderato (♩ = c. 108)

Musical score for Percussion, Violin I, Violin II, Viola, and Cello. The score is in 6/8 time and marked Moderato (♩ = c. 108). The Percussion part features a rhythmic pattern of eighth notes and rests, starting with a forte (f) dynamic. The string parts (Violin I, Violin II, Viola, and Cello) are currently blank, indicating they are to be filled in by the performer.

Musical score for Perc., Vln. I, Vln. II, Vla., and Vc. The score is in 6/8 time and marked Moderato (♩ = c. 108). The Percussion part features a rhythmic pattern of eighth notes and rests, starting with a forte (f) dynamic. The string parts (Vln. I, Vln. II, Vla., and Vc.) are currently blank, indicating they are to be filled in by the performer.

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2
①

SPACE TANGO

Musical score for measures 1-9 of 'SPACE TANGO'. The score is written for Percussion, Violin I, Violin II, Viola, and Violoncello. The Percussion part features a rhythmic pattern of eighth notes and quarter notes, starting with a *mf* dynamic. The Violin I and II parts play a melodic line with slurs and accents, marked with a *p* dynamic. The Viola part has a melodic line with a trill (tr) and a *mf* dynamic. The Violoncello part plays a simple bass line with a *p* dynamic. The key signature has one flat (B-flat), and the time signature is 4/4.

Musical score for measures 10-12 of 'SPACE TANGO'. The score continues for Percussion, Violin I, Violin II, Viola, and Violoncello. The Percussion part continues with the same rhythmic pattern, marked with *mf*. The Violin I and II parts continue their melodic line, marked with *p*. The Viola part continues with the trill, marked with *mf*. The Violoncello part continues with the bass line, marked with *mp*. The key signature and time signature remain the same.

SPACE TANGO

13

Musical score for measures 13-15. Percussion (Perc.) starts at measure 13 with a *mf* dynamic. Violin I (Vln. I) has a *p* dynamic. Violin II (Vln. II) and Viola (Vla.) have a *p* dynamic. The Viola part includes a triplet of eighth notes. The Violin I part has a triplet of eighth notes. The Violin II and Viola parts have a triplet of eighth notes. The Violin I part has a triplet of eighth notes. The Violin II and Viola parts have a triplet of eighth notes. The Violin I part has a triplet of eighth notes. The Violin II and Viola parts have a triplet of eighth notes.

16

Musical score for measures 16-18. Percussion (Perc.) starts at measure 16 with a *mf* dynamic. Violin I (Vln. I) has a *p* dynamic. Violin II (Vln. II) has a *p* dynamic. Viola (Vla.) has a *mf* dynamic. The Viola part includes a triplet of eighth notes. The Violin I part has a triplet of eighth notes. The Violin II part has a triplet of eighth notes. The Viola part has a triplet of eighth notes. The Violin I part has a triplet of eighth notes. The Violin II part has a triplet of eighth notes. The Viola part has a triplet of eighth notes.

4
②

SPACE TANGO

Musical score for measures 19-21. Percussion (Perc.) starts with a forte (*f*) dynamic. Violin I (Vln. I) and Violin II (Vln. II) enter at measure 19 with a piano (*p*) dynamic. Viola (Vla.) and Violoncello (Vc.) enter at measure 20 with a mezzo-forte (*mf*) dynamic. The score includes triplets in the violin parts and a pizzicato (*pizz.*) marking in the cello part.

Musical score for measures 22-24. Percussion (Perc.) continues with a forte (*f*) dynamic. Violin I (Vln. I) and Violin II (Vln. II) continue with a mezzo-forte (*mf*) dynamic. Viola (Vla.) and Violoncello (Vc.) continue with a forte (*f*) dynamic. The score includes triplets in the violin parts and a pizzicato (*pizz.*) marking in the cello part.

25

Musical score for measures 25-27. Percussion (Perc.) starts with a strong *f* dynamic. Violin I (Vln. I) and Violin II (Vln. II) play a melodic line with dynamics *p* and *f*. Viola (Vla.) plays a sustained note with dynamics *ff* and *mf*. Violoncello (Vc.) plays a bass line with dynamics *p* and *mf*. Measure 27 features a triplet in the strings.

28

Musical score for measures 28-30. Percussion (Perc.) continues with *f* dynamics. Violin I (Vln. I) and Violin II (Vln. II) play a melodic line with dynamics *ff*, *p*, and *mf*. Viola (Vla.) plays a sustained note with dynamics *ff* and *mf*. Violoncello (Vc.) plays a bass line with dynamics *ff* and *p*. Measure 30 features a triplet in the strings.

6
3

SPACE TANGO

Perc. *f*

Vln. I *pp*

Vln. II *mf*

Vla. *p* spicc. sul pont.

Vc. *mf* *f* *mf*

Perc. *f*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

37

Perc. *f*

Vln. I *f*

Vln. II

Vla.

Vc. *mf* *p*

37

Perc. *f*

Vln. I *pp*

Vln. II

Vla.

Vc. *pizz.* *mf* *p*

40

Perc. *f*

Vln. I *pp*

Vln. II

Vla.

Vc. *pizz.* *mf* *p*

8
4

SPACE TANGO

Musical score for measures 43-45. Percussion (Perc.) plays a rhythmic pattern of eighth notes. Violin I (Vln. I) starts at measure 43 with a *mf* dynamic. Violin II (Vln. II) and Viola (Vla.) play a rhythmic accompaniment of eighth notes starting at measure 44 with a *mp* dynamic. Violoncello (Vc.) plays a bass line starting at measure 44 with a *p* dynamic. The score includes dynamic markings (*mf*, *mp*, *p*) and performance instructions like *arco* and *mf*.

Musical score for measures 46-48. Percussion (Perc.) continues the rhythmic pattern. Violin I (Vln. I) has a *mf* dynamic. Violin II (Vln. II) and Viola (Vla.) play a rhythmic accompaniment of eighth notes starting at measure 46 with a *p* dynamic. Violoncello (Vc.) plays a bass line starting at measure 46 with a *mf* dynamic. The score includes dynamic markings (*mf*, *p*) and performance instructions like *mf*.

The image displays a musical score for the piece "SPACE TANGO", specifically measures 49 through 52. The score is arranged in five staves: Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measure 49: The Percussion part features a rhythmic pattern of eighth notes. The Violin I part has a dynamic marking of *ff* and a fermata. The Violin II part has a dynamic marking of *ff*. The Viola part has a dynamic marking of *f*. The Violoncello part has a dynamic marking of *pp*.

Measure 50: The Percussion part continues with eighth notes. The Violin I part has a dynamic marking of *mf*. The Violin II part has a dynamic marking of *f*. The Viola part has a dynamic marking of *fff*. The Violoncello part has a dynamic marking of *mf*.

Measure 51: The Percussion part continues with eighth notes. The Violin I part has a dynamic marking of *f*. The Violin II part has a dynamic marking of *fff*. The Viola part has a dynamic marking of *f*. The Violoncello part has a dynamic marking of *f*.

Measure 52: The Percussion part continues with eighth notes. The Violin I part has a dynamic marking of *f*. The Violin II part has a dynamic marking of *ff*. The Viola part has a dynamic marking of *ff*. The Violoncello part has a dynamic marking of *f* and includes a *pizz.* (pizzicato) instruction.

10
5

SPACE TANGO

Musical score for measures 55-57. The score includes parts for Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Perc.**: Features a rhythmic pattern of eighth and sixteenth notes with accents.
- Vln. I**: Starts with a rest, then plays a half note with a trill and a dynamic marking of *f*.
- Vln. II**: Starts with a rest, then plays a half note with a trill and a dynamic marking of *f*.
- Vla.**: Starts with a rest, then plays a half note with a trill and a dynamic marking of *f*.
- Vc.**: Starts with a rest, then plays a half note with a trill and a dynamic marking of *f*.

Measure 55 includes a dynamic marking of *f* and a trill. Measure 56 includes a dynamic marking of *f* and a trill. Measure 57 includes a dynamic marking of *ff* and a trill.

Musical score for measures 58-60. The score includes parts for Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Perc.**: Features a rhythmic pattern of eighth and sixteenth notes with accents.
- Vln. I**: Starts with a half note with a dynamic marking of *pp*, then plays a half note with a trill and a dynamic marking of *f*.
- Vln. II**: Starts with a rest, then plays a half note with a trill and a dynamic marking of *f*.
- Vla.**: Starts with a rest, then plays a half note with a trill and a dynamic marking of *f*.
- Vc.**: Starts with a rest, then plays a half note with a trill and a dynamic marking of *f*.

Measure 58 includes a dynamic marking of *pp* and a trill. Measure 59 includes a dynamic marking of *f* and a trill. Measure 60 includes a dynamic marking of *f* and a trill.

The image displays a musical score for the piece "SPACE TANGO", spanning measures 61 to 64. The score is arranged in five staves: Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

Measure 61: Percussion plays a rhythmic pattern of eighth notes. Violin I starts with a fortissimo (*f*) dynamic, marked with a hairpin and a fermata, then drops to pianissimo (*pp*) and later features a trill marked *f* and *tr*. Violin II and Viola play a melodic line starting with a piano (*p*) dynamic, moving to pianissimo (*pp*) and then fortissimo (*f*). Cello follows a similar dynamic path from *p* to *pp* to *f*.

Measure 62: Percussion continues with eighth notes. Violin I has a trill marked *f* and *tr*. Violin II and Viola continue their melodic line, with Violin II reaching fortissimo (*ff*) and then fortissimo (*f*). Cello reaches fortissimo (*ff*) and then fortissimo (*f*).

Measure 63: Percussion continues with eighth notes. Violin I has a trill marked *f* and *tr*. Violin II and Viola continue their melodic line, with Violin II reaching fortissimo (*ff*) and then fortissimo (*f*). Cello reaches fortissimo (*ff*) and then fortissimo (*f*).

Measure 64: Percussion continues with eighth notes. Violin I has a trill marked *f* and *tr*. Violin II and Viola continue their melodic line, with Violin II reaching fortissimo (*ff*) and then fortissimo (*f*). Cello reaches fortissimo (*ff*) and then fortissimo (*f*).

6

Musical score for measures 67-69. The score includes parts for Percussion, Violin I, Violin II, Viola, and Violoncello. Measure 67 features a dynamic of *p* for Violin I. Measure 68 features dynamics of *pp* for Violin I and *p* for Violin II and Viola. Measure 69 features dynamics of *ff* for Violin I, *mp* for Violin II, *pizz. p* for Viola, *p* for Violoncello, and *mf* for Violoncello. Percussion has a dynamic of *f* in measure 67 and rests in 68 and 69. Rehearsal marks IV are present in measures 68 and 69.

Musical score for measures 70-72. The score includes parts for Percussion, Violin I, Violin II, Viola, and Violoncello. Measure 70 features dynamics of *p* for Violin I and *mp* for Violin II and Viola. Measure 71 features dynamics of *pp* for Violin I, *f* for Violin II and Viola, and *mf* for Violoncello. Measure 72 features dynamics of *f* for Violin I, *p* for Violin II and Viola, and *mf* for Violoncello. Percussion has a dynamic of *f* in measure 70 and rests in 71 and 72. Rehearsal marks IV are present in measures 71 and 72. Trills and triplets are marked in measures 70, 71, and 72.

73

Perc. **f**

Vln. I **p**

Vln. II **f**

Vla. **mf**

Vc. **f**

76

Perc. **f**

Vln. I **mf**

Vln. II **fff**

Vla. **fff**

Vc. **fff**

arco

7

Musical score for measures 79-81. Percussion (Perc.) has a rhythmic pattern of eighth notes. Violin I (Vln. I) has a melodic line starting at measure 79 with a forte (*f*) dynamic. Violin II (Vln. II) and Viola (Vla.) play pizzicato (*pizz.*) with a mezzo-forte (*mf*) dynamic. Violoncello (Vc.) is silent.

Musical score for measures 82-84. Percussion (Perc.) continues with eighth notes. Violin I (Vln. I) has a melodic line starting at measure 82 with a forte (*f*) dynamic. Violin II (Vln. II) and Viola (Vla.) play pizzicato (*pizz.*) with a piano (*p*) dynamic. Violoncello (Vc.) plays a rhythmic pattern with a piano (*pp*) dynamic in measure 82, mezzo-forte (*mf*) in measure 83, and piano (*p*) in measure 84.

85

Musical score for measures 85-87. Percussion (Perc.) starts with a *f* dynamic. Violin I (Vln. I) has a *f* dynamic. Violin II (Vln. II) has dynamics of *mf*, *p*, and *mf*. Viola (Vla.) has dynamics of *mf* and *p*. Violoncello (Vc.) has dynamics of *mf* and *p*. The score includes various musical notations such as accents, slurs, and dynamic markings.

88

Musical score for measures 88-90. Percussion (Perc.) starts with a *f* dynamic. Violin I (Vln. I) has a *f* dynamic. Violin II (Vln. II) has dynamics of *p*, *mf*, and *mf*. Viola (Vla.) has dynamics of *p*, *mf*, and *mf*. Violoncello (Vc.) has dynamics of *mf* and *pp*, with an *arco* marking. The score includes various musical notations such as accents, slurs, and dynamic markings.

Musical score for measures 87-93. Percussion (Perc.) starts with a forte (*f*) dynamic. Violin I (Vln. I) has a rest in measure 87 and enters in measure 88 with a triplet. Violin II (Vln. II) plays a rhythmic pattern starting at *p*. Viola (Vla.) and Violoncello (Vc.) also play at *p*. Dynamics change to *mf* in measure 93. Percussion has accents and dynamic markings in measures 88-93.

Musical score for measures 94-100. Percussion (Perc.) starts with a forte (*f*) dynamic. Violin I (Vln. I) has a rest in measure 94 and enters in measure 95 with a *mf* dynamic. Violin II (Vln. II) plays at *p*. Viola (Vla.) and Violoncello (Vc.) play at *p*. Dynamics change to *mf* in measure 95. Percussion has accents and dynamic markings in measures 95-100. The score ends with *pp* and *ppp* markings in the Vc. part.

97 *accel.*

Perc. **||**

Vln. I *p* *tr.* *fff*

Vln. II *arco* *p* *tr.* *fff* *arco*

Vla. *fff*

Vc. *fff*

100

Perc. **||**

Vln. I *p*

Vln. II *mf*

Vla. *mf* *p* *mf*

Vc. *p* *mf*

103

Musical score for measures 103-105. Percussion (Perc.) has a simple rhythmic pattern. Violin I (Vln. I) has a melodic line starting at measure 103 with a *mf* dynamic. Violin II (Vln. II) has a rhythmic accompaniment with triplets. Viola (Vla.) has a rhythmic accompaniment with triplets. Violoncello (Vc.) has a long, sustained note.

106

Musical score for measures 106-109. Percussion (Perc.) has a simple rhythmic pattern. Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) all play sustained notes with a *ppp* dynamic. The notes are marked with *ppp* and *ad lib* markings.