

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

Clarinet in B \flat

Trombone

Snare Drum

Piano

Violin

1a(6)

1b(6)

2a(8)

f

mp

p

mf

pizz.

pp

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2 Mini Serial Suite

The musical score for "Mini Serial Suite" consists of five staves. The first staff is for B♭ Clarinet (B♭ Cl.), the second for Trombone (Tbn.), the third for Snare Drum (S. Dr.), the fourth for Piano (Pno.), and the fifth for Violin (Vln.). The piece is in 2/4 time. The first measure (measure 2) is marked with a dynamic of *pp* and features a triplet of eighth notes. The second measure (measure 3) is marked with *f* and contains two triplet markings: *2b(4)* and *3a(4)*. The third measure (measure 4) is marked with *mp* and contains a triplet marking *3b(8)*. The Snare Drum part has a dynamic of *p* in the third measure. The Piano part has a dynamic of *ff* in the second measure and *pp* in the third measure. The Violin part has a dynamic of *pp* in the second measure. The score includes various articulations such as accents and slurs.

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 trill and a ritardando marking. The Trombone part (second) features a triplet of eighth notes (4a(5)), followed by quarter notes (4b(2), 4c(2), 4d(2)) and a half note (4e(1)). The Snare Drum part (third) has a double bar line, then a half note with a forte dynamic, followed by a half note with a piano dynamic, and a "Rhythmical Background" section with a ppp dynamic. The Piano part (fourth) has a measure of rest, followed by a half note with a fortissimo dynamic. The Violin part (bottom) starts with a measure of rest, then a half note with an arco marking and a piano dynamic, followed by a half note with a piano dynamic.

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

The musical score for "Mini Serial Suite" on page 5 features five staves. The B♭ Clarinet part (top) begins at measure 32 with a *mp* dynamic, followed by a *p* dynamic section, and concludes with a *mf* dynamic section marked "2 up a fifth" and a triplet. The Trombone part (second staff) has a *p* dynamic section with accents. The Snare Drum part (third staff) consists of a series of rhythmic patterns. The Piano part (fourth staff) starts with a *f* dynamic and includes "Inversion 3" and triplet markings. The Violin part (bottom staff) features "Inversion 2" and dynamics of *mf*, *f*, and *mp*.

6

Mini Serial Suite

38 *f* *mp* *mf*³ 3 up a fifth

B♭ Cl.

38 Retrograde 4 *f*

Tbn.

38 *p*

S.Dr.

38 Retro Inversion 3

Pno. 3 3 Inversion sequence in G-Clef

38 Retrograde 3 *mf*

Vln.

Mini Serial Suite

7

43 III **Allegro** (♩ = ca. 120)

B♭ Cl. *mf*

Tbn. 3

S. Dr.

Pno.

Vln. *pp* *mp* 3 3 3

8 Mini Serial Suite

B♭ Cl.

Tbn.

S.Dr.

Pno.

Vln.

50

50

50

50

50

mf

f

f

p

3

3

3

3

3

Mini Serial Suite

57 *accel.*

B♭ Cl.

57

Tbn. *f*

57

S. Dr.

57

Pno.

57 *mf* *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

MARCUS MOTA

1 (♩ = 120)

1 (♩ = 120)

1
2
3
4

Horn in F

1
2
3

Trumpet in C

1
2
3

Trombone

1
2
3

Tuba

Timpani

Cymbals
Crash Cymbal

Percussion

Bass Drum

Organ

1 (♩ = 120)

I

Violin

II

Viola

Cello

Contrabass

1 2 3 4

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CAR WINDOW
Audioscenes, Score, p. 2

1
2
3
4
1
2
3
1
2
3
Tuba
Timp.
Cymb.
Perc.
BD.
Org.
I
Vln
II
Vla
Vc.
Cb.

5 6 7 8

CAR WINDOW
Audioscenes, Score, p. 3

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, rests throughout.
- Fl. 1/2**: Flute 1 and 2, playing a melodic line starting in measure 10 with a *mf* dynamic.
- Ob. 1/2**: Oboe 1 and 2, playing a melodic line starting in measure 10 with a *mf* dynamic.
- E. Hrn.**: English Horn, playing a melodic line starting in measure 10 with a *mf* dynamic.
- B.-Cl. 1/2**: Bass Clarinet 1 and 2, playing a complex rhythmic pattern with triplets starting in measure 10 with a *mf* dynamic.
- B. Cl.**: Bass Clarinet, rests throughout.
- Bsn. 1/2**: Bassoon 1 and 2, rests throughout.
- C. Bn.**: Contrabassoon, rests throughout.
- Hn. 1-4**: Horns 1 through 4, rests throughout.
- Tpt. 1-3**: Trumpets 1 through 3, rests throughout.
- Trb. 1-3**: Trombones 1 through 3, rests throughout.
- Tuba**: Tuba, rests throughout.
- Timp.**: Timpani, playing a rhythmic pattern with a *f* dynamic.
- Cymb.**: Cymbals, playing a *f* dynamic pattern with notes labeled "Crash Cymbal" and "Suspended Cymbal Roll".
- Perc.**: Percussion, rests throughout.
- B.D.**: Bass Drum, playing a *f* dynamic pattern.
- Org.**: Organ, playing a complex harmonic accompaniment with a *ff* dynamic.
- Vln. I/II**: Violins I and II, playing a melodic line starting in measure 10 with a *mf* dynamic.
- Vla.**: Viola, playing a melodic line starting in measure 10 with a *f* dynamic.
- Vc.**: Violoncello, playing a melodic line starting in measure 10 with a *f* dynamic.
- Cb.**: Contrabasso, playing a melodic line starting in measure 10 with a *f* dynamic.

The score is divided into measures 9, 10, 11, and 12. Measure 9 contains the organ and timpani parts. Measures 10-12 contain the full orchestral ensemble.

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 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., Cymb., Perc., B.D., Org., Vln. I/II, Vla., Vc., and Cb. The score covers measures 21 to 24. Dynamics are indicated by *pp*, *p*, *f*, *mf*, and *ff*. Performance instructions include *arco* for the Violin II and *Suspended Cymbal Roll* for the Cymbals. The Organ part features complex textures with triplets and various dynamics. The strings (Violin II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment with triplets and slurs.

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.

1
2

Hrn. 3
4

1

Tpt. 2
3

1
2

Trb. 3

Tuba

Timp.

Cymb.

Perc.

B.D.

Org.

1

Vln. I

Vln. II

Vla.

Vc.

Cb.

29 30 31 32

CAR WINDOW
Audioscenes, Score, p. 9

The musical score for 'CAR WINDOW' by Audioscenes, page 9, is a full orchestral score. It features the following instruments and parts:

- 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.
- B.D.
- Org.
- Vln. I, II
- Vla.
- Vcl.
- Cb.

The score is divided into measures 33, 34, 35, and 36. Dynamics include *mf*, *p*, *pp*, and *f*. Performance instructions include 'Suspended Cymbal Roll' and 'rit'. The organ part is marked *ppp*.

CAR WINDOW
Audioscenes, Score, p. 10

4 Adagio $\text{♩} = 56$

1 2
Hn

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 4/4 beat with a snare drum on the second and fourth beats of each measure. Dynamics range from *p* to *f*.
- Piano:** A melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mf* and *p*.
- Vc. I (Violin I):** A melodic line with fingerings 1-12 and accents. Dynamics include *ff*.
- Vc. II (Violin II):** Enters in the second measure with a melodic line and accents. Dynamics include *ff*.
- Vc. III (Viola):** Enters in the second measure with a melodic line and accents. Dynamics include *ff*.
- Vc. IV (Violoncello):** Plays a sustained, low-frequency line with a long note value and accents. Dynamics include *ff*.
- Vc. V (Violoncello):** Enters in the second measure with a melodic line and accents. Dynamics include *ff*.
- Vc. VI (Violoncello):** Enters in the second measure with a melodic line and accents. Dynamics include *mf* and *f*.
- V. VII (Double Bass):** Enters in the second measure with a melodic line and accents. Dynamics include *f* and *pizz* (pizzicato).
- VIII (Double Bass):** A steady bass line with accents. Dynamics include *f*.

The musical score is for a piece titled "Minimal Trance" on page 3. It features the following parts and dynamics:

- 3. Dr. (Drum):** A steady 4/4 beat pattern of quarter notes.
- piano:** A melodic line in the right hand and a bass line in the left hand. Dynamics range from *pp* to *p*.
- Vc. I (Violin I):** A melodic line with fingerings 2-3-4-5-6-7-8-9-10-11-12-1. Dynamics range from *pp* to *p*.
- Vc. II (Violin II):** A melodic line with fingerings 2-3-4-5-6-7-8-9-10-11-12-1. Dynamics range from *pp* to *p*.
- c. III (Cello III):** A melodic line with fingerings 2-3-4-5-6-7-8-9-10-11-12-1. Dynamics range from *pp* to *p*.
- c. IV (Cello IV):** A melodic line with fingerings 2-3-4-5-6-7-8-9-10-11-12-1. Dynamics range from *pp* to *p*.
- Vc. V (Violin V):** A melodic line with fingerings 2-3-4-5-6-7-8-9-10-11-12-1. Dynamics range from *pp* to *p*.
- c. VI (Cello VI):** A melodic line with fingerings 2-3-4-5-6-7-8-9-10-11-12-1. Dynamics range from *pp* to *p*.
- c. VII (Cello VII):** A melodic line with fingerings 2-3-4-5-6-7-8-9-10-11-12-1. Dynamics range from *pp* to *p*.
- VIII (Violin VIII):** A melodic line with fingerings 2-3-4-5-6-7-8-9-10-11-12-1. Dynamics range from *pp* to *p*.

The musical score is for a piece titled "Minimal Trance". 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, marked *mf* (mezzo-forte).
- Vc. I (Violoncello I):** A melodic line in the bass clef with fingering numbers (3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 1, 2) and accents.
- Vc. II (Violoncello II):** A melodic line in the bass clef with accents.
- c. III (Violoncello III):** A melodic line in the bass clef with accents.
- c. IV (Violoncello IV):** A sustained chord in the bass clef.
- Vc. V (Violoncello V):** A melodic line in the bass clef with accents.
- c. VI (Violoncello VI):** A melodic line in the bass clef with accents, marked *p* (piano) and *f* (forte).
- v. VII (Violino VII):** A melodic line in the bass clef with accents, marked *f*.
- VIII (Violino VIII):** A melodic line in the bass clef with accents, marked *f*.

3. Dr. 17

Pc. I 17
4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3

Pc. II 17

Pc. III 17

Pc. IV 17

Vc. V 17

Pc. VI 17
p *f*

Vc. VII 17
f

Vc. VIII 17
f

3. Dr. ²¹

Piano 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

c. III

c. IV *pizz.*

Vc. V *pizz.* *mf*

c. VI *mf* arco

c. 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

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

ff

f

f

mf

mf

mf

The musical score is for a piece titled "Minimal Trance" and is page 8. It features the following parts:

- 3. Dr. (Drum):** A simple rhythmic pattern of quarter notes with accents, starting at measure 29.
- Piano:** A complex texture starting at measure 29. The right hand has a melodic line with a trill and a triplet. The left hand has a bass line with a triplet and a triplet of eighth notes. Dynamics include *f* and *ff*.
- Vc. I (Violoncello I):** A melodic line in the bass clef with fingerings 7-12 and 1-6. Dynamics include *f*.
- Vc. II (Violoncello II):** A melodic line in the bass clef with fingerings 1-6 and 8-12. Dynamics include *f*.
- c. III (Viola III):** A melodic line in the bass clef with fingerings 1-6 and 8-12. Dynamics include *f*.
- c. IV (Viola IV):** A melodic line in the bass clef with fingerings 1-6 and 8-12. Dynamics include *f*.
- Vc. V (Viola V):** A melodic line in the bass clef with fingerings 1-6 and 8-12. Dynamics include *ff*.
- c. VI (Viola VI):** A melodic line in the bass clef with fingerings 1-6 and 8-12. Dynamics include *f*.
- c. VII (Viola VII):** A melodic line in the bass clef with fingerings 1-6 and 8-12. Dynamics include *f*.
- VIII (Double Bass):** A melodic line in the bass clef with fingerings 1-6 and 8-12. Dynamics include *f*.

3. Dr. 33

piano 33

Vc. I 33

Vc. II

c. III

c. IV

Vc. V

c. VI

c. VII

VIII

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

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

Detailed description: This is a page of a musical score for 'Minimal Trance'. It features eight staves. The top staff is for the 3. Dr. (3rd Drummer), showing a steady rhythm of eighth notes with accents. The piano part consists of two staves (treble and bass clef) with chords and moving lines, marked 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 have fingerings indicated below the notes. Cellos I and II have dynamics *f* and *fff*. Cello VII and VIII have 'arco' markings and dynamic *f*. 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 37

c. III 37 *mf* *pizz.* *p*

c. IV 37 *ff* *pizz.* *f*

Vc. V 37 *ff* *f*

c. VI 37 *arco* *f* *ff* *f*

c. VII 37 *ff* *ff*

VIII 37 *ff*

41

3. Dr. || $\frac{2}{4}$ *p*

41

Pc. I $\frac{2}{4}$ *ff*

Pc. II $\frac{2}{4}$ *pp*

c. III $\frac{2}{4}$ *pp*

c. IV $\frac{2}{4}$ *p*

Pc. V $\frac{2}{4}$ *p*

c. VI $\frac{2}{4}$

c. VII $\frac{2}{4}$ *ff*

VIII $\frac{2}{4}$

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 Drums (Dr.), Violin I (Vc. I), Violin II (Vc. II), Violin III (Vc. III), Violin IV (Vc. IV), Violin V (Vc. V), Violin VI (Vc. VI), Viola VII (Vc. VII), and Viola VIII (Vc. VIII). The score begins at measure 45. The 3 Drums part consists of a steady eighth-note pattern. The Violin I part starts with a *pp* dynamic and a *mf* dynamic, featuring a triplet. The Violin II part starts with a *mp* dynamic and a triplet. The Violin III and Violin IV parts start with a *p* dynamic and triplets. The Violin V, VI, VII, and VIII parts are mostly silent, with some triplets appearing in measures 48 and 49. The score includes various dynamics (*p*, *mf*, *pp*, *mp*) and articulations (accents, slurs, triplets).

3. Dr. 53

Piano 53 *mf*

Vc. I 53 *f*

Vc. II *f*

c. III *mp*

c. IV *mp*

Vc. V *ff*

c. VI *ff*

c. VII *tr*

VIII *tr*

Detailed description: This is a page of a musical score for the piece 'Minimal Trance'. The score is arranged in a grand staff format with ten staves. The top staff is for the 3. Dr. (3rd Drummer), starting at measure 53. The second staff is for the Piano, also starting at measure 53, with a dynamic marking of *mf*. The third staff is for Violin I (Vc. I), starting at measure 53, with a dynamic marking of *f*. The fourth staff is for Violin II (Vc. II), with a dynamic marking of *f*. The fifth staff is for Cello III (c. III), with a dynamic marking of *mp*. The sixth staff is for Cello IV (c. IV), with a dynamic marking of *mp*. The seventh staff is for Violin V (Vc. V), with a dynamic marking of *ff*. The eighth staff is for Cello VI (c. VI), with a dynamic marking of *ff*. The ninth staff is for Cello VII (c. VII), with a dynamic marking of *tr*. The tenth staff is for Cello VIII (VIII), with a dynamic marking of *tr*. The score features various musical notations including triplets, accents, and dynamic markings. The key signature has two flats, and the time signature is 4/4.

3. Dr. 57

Pc. I 57

Vc. I 57

Vc. II 57

Vc. III 57

Vc. IV 57

Vc. V 57

Vc. VI 57

Vl. VII 57

Vcl. VIII 57

The musical score for measures 57-60 of 'Minimal Trance' features a variety of textures. The 3. Dr. part consists of rhythmic patterns of eighth and sixteenth notes. The Piano (Pc. I-III) and Violin I (Vc. I) parts play a melodic line with triplets and slurs. Violin II (Vc. II) and Violin III (Vc. III) provide harmonic support with similar melodic lines. Violin IV (Vc. IV) and Violin V (Vc. V) play a steady eighth-note accompaniment. Violin VI (Vc. VI) and Viola (Vl. VII) play sustained notes. The Cello (Vcl. VIII) part features a melodic line with triplets and slurs. The score includes dynamic markings such as *f*, *ff*, and *tr*.

61 *accel.*

3. Dr.

f

ff

Vc. II

c. III

c. IV

Vc. V

c. VI

. VII

VIII

3. Dr. 65

piano (p) 65

Vc. I 65

Vc. II

c. III

c. IV

Vc. V

c. VI

c. VII

VIII

The musical score for 'Minimal Trance' on page 17 features a 3. Dr. part and a piano (p) part. The piano part is divided into eight staves (Vc. I-VIII). Measure 65 shows the 3. Dr. part with a steady eighth-note pattern and the piano part with a triplet of eighth notes in the right hand and a similar triplet in the left hand. Measures 66-68 continue the piano part with various triplet patterns and accents. The score includes dynamic markings like *tr* and *ff*, and articulation marks like *v*.

The musical score for 'Minimal Trance' is arranged for a 3. Dr. (drum), piano, and string ensemble. The score is divided into measures 69, 70, 71, and 72. The 3. Dr. part consists of a steady eighth-note pattern. The piano part features a melodic line with triplets and accents, starting in measure 69. The string ensemble (Vc. I-VIII) provides harmonic support with various textures, including triplets and tremolos, starting in measure 70. The score is marked with a forte dynamic (*ff*) and includes various articulations such as accents and trills.

The musical score for 'Minimal Trance' is arranged for three drums (3. Dr.), six violas (Vc. I-VI), and two additional parts (VIII). The score begins at measure 73. The 3. Dr. part features a rhythmic pattern of eighth notes with accents. The piano parts (Vc. I-VI and VIII) are primarily in the bass clef and feature complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics are marked as *fff* (fortissimo) throughout. Articulation marks such as accents (*>*) and trills (*tr*) are used to emphasize specific notes. The score is written in a key signature of one flat (B-flat major or F minor).

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 for a piece titled "Minimal Trance". It features a 3. Dr. (Drum) part at the top, followed by a Piano (P) section with treble and bass staves. Below the piano are eight string staves, labeled Vc. I through VIII. The score is divided into two measures. The first measure contains a complex rhythmic pattern for the drums and piano, with dynamic markings *f* and *mf*. The piano part includes triplets and accents. The string section is mostly silent in the first measure. The second measure shows a change in dynamics and a more active string section, with dynamic markings *ff* and *p*. The piano part continues with triplets and accents. The string section enters with a rhythmic pattern in the second measure, with dynamic markings *p* and *p*.

3. Dr. 85 *f* *ff*

Piano 85 *p*

Vc. I 85 *f* *ff* arco *b2* *b2* *b2* *b2*

Vc. II *f* *ff*

c. III *f* *ff* arco *3* *3*

c. IV *f* *ff* arco *3* *3*

Vc. V *f*

c. VI *f*

c. VII *f* *fff* arco *3*

VIII *f* *fff* arco *3*

3. Dr. **ff**

Piano: *p* **ff** *pp*

Vc. I *ff*

Vc. II

c. III

c. IV *ff*

Vc. V *ff* *arco*

c. VI *ff*

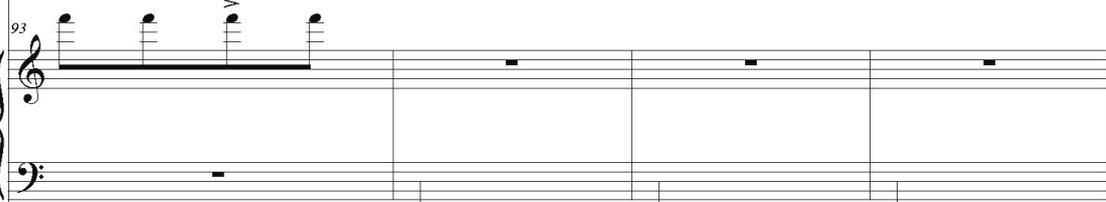
c. VII

VIII

The score is for a piece titled "Minimal Trance" on page 23. It features a drum part (3. Dr.) with a double bar line at the start of the first measure. The piano part begins with a *p* dynamic and a **ff** dynamic in the second measure, ending with a *pp* dynamic. The string section includes Violins I, II, III, IV, V, VI, Cello VII, and Cello VIII. Violin I has a **ff** dynamic. Violin V and Cello VI have *arco* markings. The score contains various musical notations such as triplets, slurs, and dynamic markings.

93

3. Dr. 

93 

Vc. I 

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* 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 for a piece titled "Dancing Under Water" on page 2. It features ten staves for different instruments: Trumpet (Tpt.), Trombone (Tbn.), Impassible (Imp.), Snare Drum (S.Dr.), Drum (Dr.), Piano (Pno.), Clarinet 1 (C 1), Clarinet 2 (C 2), Violin (Vln.), and Viola (Vc.). The time signature is 5/4. The score includes various dynamic markings: *mf* (mezzo-forte), *p* (piano), *fff* (fortissimo), and *f* (forte). Musical notations include triplets (marked with a '3' and a slur), trills (marked with 'tr'), and accents (marked with '>'). The piano part has a complex texture with many notes, including a triplet in the right hand and a *fff* dynamic in the left hand. The clarinet parts are mostly silent, with some notes in the final measure. The violin and viola parts have a few notes in the final measure, with the violin playing a *f* dynamic.

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

- Tpt. (Trumpet):** Rests throughout the page.
- Tbn. (Tuba):** Rests throughout the page.
- imp. (Imperial Drum):** Rests throughout the page.
- s. Dr. (Snare Drum):** Rests in the first two measures, then plays a triplet of eighth notes in the third measure (marked *pp*), followed by rests in the fourth and fifth measures.
- . Dr. (Bass Drum):** Rests throughout the page.
- Pno. (Piano):** Rests throughout the page.
- C 1 (Clarinet 1):** Plays a triplet of eighth notes in the first measure (marked *p*), rests in the second measure, and plays a triplet of eighth notes in the third measure (marked *p*). It then rests in the fourth and fifth measures.
- C 2 (Clarinet 2):** Rests in the first two measures, then plays a half note in the third measure (marked *p*), followed by quarter notes in the fourth and eighth notes in the fifth measure.
- Vln. (Violin):** Rests throughout the page.
- Vc. (Violoncello):** Rests in the first two measures, then plays a half note in the third measure (marked *ppp*), followed by a half note in the fourth measure (marked *pp*), and rests in the fifth measure.

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.

(♩ = 100)

DANCING UNDER WATER

5

17 Maracatu

Tpt. *mf* *tr*

Tbn. *sffz*

imp.

S.Dr. *f* *mf*

Dr. *f* *mf*

Pno. *f*

C 1 *f*

C 2

Vln. *mf* *pizz.*

Vc. *fff*

The musical score for page 7 of "Dancing Under Water" features the following parts and dynamics:

- Tpt. (Trumpet):** Starts at measure 25 with a forte (*f*) dynamic, playing a triplet of eighth notes. It then rests until measure 27, where it plays a triplet of eighth notes with a piano (*p*) dynamic.
- Tbn. (Tuba):** Starts at measure 25 with a mezzo-forte (*mf*) dynamic, playing a triplet of eighth notes. It then rests until measure 27, where it plays a triplet of eighth notes with a piano (*p*) dynamic.
- imp. (Cymbal):** Remains silent throughout the page.
- S. Dr. (Snare Drum):** Plays a steady eighth-note pattern starting at measure 25 with a forte (*f*) dynamic, which softens to mezzo-piano (*mp*) by measure 27.
- Dr. (Drum):** Remains silent throughout the page.
- Pno. (Piano):** Starts at measure 25 with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand, playing a triplet of eighth notes.
- C 1 (Trumpet 1):** Starts at measure 25 with a forte (*f*) dynamic, playing a triplet of eighth notes. It then rests until measure 27, where it plays a triplet of eighth notes with a piano (*p*) dynamic.
- C 2 (Trumpet 2):** Remains silent until measure 27, where it plays a triplet of eighth notes with a forte (*f*) dynamic.
- Vln. (Violin):** Starts at measure 25 with a piano (*p*) dynamic, playing a triplet of eighth notes. It then rests until measure 27, where it plays a triplet of eighth notes with a piano (*p*) dynamic.
- Vc. (Violoncello):** Starts at measure 25 with a fortissimo (*ff*) dynamic, playing a triplet of eighth notes. It then rests until measure 27, where it plays a triplet of eighth notes with a fortissimo (*f*) dynamic.

29

Tpt.

Tbn.

imp. *mf*

S. Dr.

Dr.

Pno.

C 1

C 2

Vln. *arco* *p*

Vc. *ff* *f*

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*

Detailed description: This page of a musical score, titled 'Dancing Under Water', page 9, contains staves for various instruments. The Tpt. staff begins with a treble clef and a key signature of one flat, marked *mf*. The Tbn. staff uses a bass clef, marked *p*, and includes a trill (*tr*) in the second measure. The Imp. staff is in bass clef, marked *f*. The S.Dr. and B.Dr. staves are in treble clef with a double bar line, both marked *mf*. The Pno. staff is in grand staff (treble and bass clefs), marked *p*. The C 1 and C 2 staves are in treble and bass clefs respectively, with dynamics *f* and *mp*. The Vln. staff is in treble clef and is mostly silent. The Vc. staff is in bass clef, marked *f*, with a double bar line and a final chord in the last measure.

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

- Tpt. (Trumpet):** Part 1, measures 37-40, mostly rests.
- Tbn. (Tuba):** Part 1, measures 37-40, starts with a *sfz* dynamic.
- Imp. (Impassibile):** Part 1, measures 37-40, starts with a *p* dynamic.
- S. Dr. (Snare Drum):** Part 1, measures 37-40, includes accents.
- B. Dr. (Bass Drum):** Part 1, measures 37-40, includes accents and a *mf* dynamic.
- Pno. (Piano):** Part 1, measures 37-40, includes a *b* dynamic.
- C 1 (Cornet 1):** Part 1, measures 37-40, includes a *b* dynamic.
- C 2 (Cornet 2):** Part 1, measures 37-40, includes a *b* dynamic.
- Vln. (Violin):** Part 1, measures 37-40, mostly rests.
- Vc. (Violoncello):** Part 1, measures 37-40, starts with a *ff* dynamic.

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), C1 (Trumpet 1), C2 (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 C1 part has dynamic markings of *fff* and *mf*. The C2 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.

3. 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.), Impassible (Imp.), Snare Drum (S. Dr.), Cymbal (3. 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 rhythmic pattern with dynamics *ff*. There are also some markings like *5* and *5* above notes in the Imp. and Vc. 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. In measure 49, the percussion parts (Impassible, Snare Drum, and Cymbal) have specific rhythmic patterns. The Piano part features a complex texture with multiple voices. The Horns (C1 and C2) play a melodic line with a forte (*f*) dynamic. The Violin and Viola parts are mostly silent in measures 49 and 50. In measure 51, the Impassible part has a single note marked *p*. The Snare Drum part has a triplet marked *p*. The Piano part has a melodic line marked *ff*. The Horns continue their melodic line. In measure 52, the Impassible part has a melodic line marked *p*. The Snare Drum part has a melodic line. The Piano part has a melodic line marked *ff*. The Horns have a melodic line marked *f*. The Violin part has a melodic line marked *f*. The Viola part has a melodic line marked *sfz*. The score includes various musical notations such as dynamics, articulation marks, and performance instructions like 'arco'.

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Tpt. (Trumpet):** Part 1, starting at measure 53 with a *mf* dynamic. It features a triplet of eighth notes followed by a trill (*tr*) and a quarter note.
- Tbn. (Tuba):** Part 1, mostly silent with rests.
- Imp. (Cymbal):** Part 1, mostly silent with rests.
- S.Dr. (Snare Drum):** Part 1, mostly silent with rests.
- B.Dr. (Bass Drum):** Part 1, mostly silent with rests.
- Pno. (Piano):** Part 1, starting at measure 53 with a *mf* dynamic. The right hand has a complex rhythmic pattern, while the left hand has a more melodic line. Dynamics change to *f* and then *p*.
- C1 (Trumpet 1):** Part 1, starting at measure 53 with a *f* dynamic. It plays a rhythmic pattern similar to the piano.
- C2 (Trumpet 2):** Part 1, starting at measure 53 with a *f* dynamic. It plays a rhythmic pattern similar to the piano.
- Vln. (Violin):** Part 1, starting at measure 53 with a *p* dynamic. It plays a melodic line with a long note.
- Vc. (Violoncello):** Part 1, starting at measure 53 with a *p* dynamic. It plays a rhythmic pattern similar to the piano.

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 slurs.
- Ob. 1/2**: Oboe 1 and 2, playing a melodic line with slurs.
- E. Hn.**: English Horn, playing a melodic line with slurs.
- B♭ Cl. 1/2**: Bass Clarinet 1 and 2, playing a melodic line with slurs.
- B. Cl.**: Bass Clarinet, playing a rhythmic accompaniment starting in measure 6 with a *mf* dynamic.
- Bsn. 1/2**: Bassoon 1 and 2, playing a rhythmic accompaniment starting in measure 6 with a *mf* dynamic.
- C. Bn.**: Contrabassoon, playing a rhythmic accompaniment starting in measure 6 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 6 with a *p* dynamic.
- Tuba**: Playing a long note in measure 6 with a *p* dynamic.
- Timp.**: Timpani, playing a long note in measure 6 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 6.
- 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 includes the following parts and markings:

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

The score spans measures 9, 10, 11, and 12. The *p* dynamic is indicated at the beginning of measures 9, 10, 11, and 12. The *mf* dynamic is indicated at the beginning of measure 9. The *pizz.* marking is indicated at the beginning of measure 9. The *rimshot* and *Bass Drum* markings are indicated at the beginning of measure 9. The *mf* marking is indicated at the beginning of measure 9. The *p* marking is indicated at the beginning of measure 9.

The musical score for page 4 of Tristan Bossa includes the following parts and dynamics:

- Picc.**: Piccolo (rest)
- Fl. 1/2**: Flute 1 and 2 (rest)
- Ob. 1/2**: Oboe 1 and 2 (rest)
- E. Hn.**: English Horn (rest)
- B♭ Cl. 1/2**: Bass Clarinet 1 and 2 (rest)
- B. Cl.**: Bass Clarinet (rest)
- Bsn. 1/2**: Bassoon 1 and 2 (rest)
- C. Bn.**: Contrabassoon (rest)
- Hn. 1/2/3/4**: Horns 1, 2, 3, and 4. Horns 1 and 2 play a sustained chord starting in measure 15, marked *p*.
- Tpt. 1/2/3**: Trumpets 1, 2, and 3. Trumpet 1 plays a short phrase in measure 15, marked *p*, and a phrase in measure 16, marked *f*.
- Trb. 1/2/3**: Trombones 1, 2, and 3 (rest)
- Tuba**: Tuba (rest)
- Timp.**: Timpani. Plays a rhythmic pattern in measure 16, marked *mf*.
- Perc.**: Percussion. Two parts with rhythmic patterns and accents throughout measures 13-16.
- Pno.**: Piano. Right hand plays chords in measures 13-15, marked *f*. Left hand plays a bass line in measures 13-15, marked *ff*.
- Vln. I/II**: Violins I and II. Violin I plays a melodic line in measure 13, marked *mf*. Violin II plays chords in measures 13-15, marked *p*.
- Vla.**: Viola. Plays a melodic line in measures 13-15, marked *p*, with *plzz.* (pizzicato) markings.
- Vc.**: Violoncello (rest)
- Cb.**: Contrabass (rest)

Measures 13, 14, 15, and 16 are indicated at the bottom of the score.

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

- Picc.**: Piccolo (rest)
- Fl. 1/2**: Flute 1 and 2 (rest)
- Ob. 1/2**: Oboe 1 and 2 (rest)
- E. Hn.**: English Horn (rest)
- B♭ Cl. 1/2**: Bass Clarinet 1 and 2 (rest)
- B. Cl.**: Bass Clarinet (rest)
- Bsn. 1/2**: Bassoon 1 and 2 (rest)
- C. Bn.**: Contrabassoon (rest)
- Hn. 1/2**: Horn 1 and 2 (rest)
- Hn. 3/4**: Horn 3 and 4 (rest)
- Tpt. 1/2/3**: Trumpet 1, 2, and 3 (mf melodic line)
- Trb. 1/2/3**: Trombone 1, 2, and 3 (p and mf accompaniment)
- Tuba**: Tuba (mf accompaniment)
- Timp.**: Timpani (rest)
- Perc. 1/2**: Percussion 1 and 2 (p and mf rhythmic patterns)
- Pno.**: Piano (rest)
- Vln. I/II**: Violin I and II (p melodic lines)
- Vla.**: Viola (rest)
- Vc.**: Violoncello (mf pizzicato accompaniment)
- Cb.**: Contrabasso (pizzicato accompaniment)

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 23 with a *f* dynamic and *unis.* marking.
- Ob. 1/2**: Oboe 1 and 2, playing a melodic line starting in measure 23 with a *f* dynamic and *unis.* marking.
- E. Hn.**: English Horn, playing a melodic line starting in measure 23 with a *f* dynamic and *unis.* marking.
- B♭ Cl. 1/2**: Bass Clarinet 1 and 2, playing a melodic line starting in measure 23 with a *f* dynamic and *unis.* marking.
- B. Cl.**: Bass Clarinet, playing a rhythmic pattern in measures 21-22 with a *mf* dynamic.
- Bsn. 1/2**: Bassoon 1 and 2, playing a rhythmic pattern in measures 21-22 with a *mf* dynamic.
- C. Bn.**: Contrabassoon, playing a rhythmic pattern in measures 21-22 with a *mf* dynamic.
- Hn. 1/2/3/4**: Horns 1 through 4, rests throughout.
- Tpt. 1/2/3**: Trumpets 1 through 3, rests throughout.
- Trb. 1/2/3**: Trombones 1 through 3, rests throughout.
- Tuba**: Tuba, rests throughout.
- Timp.**: Timpani, playing a rhythmic pattern in measures 21-22.
- Perc. 1/2**: Percussion 1 and 2, playing a rhythmic pattern in measures 21-22.
- Pno.**: Piano, playing a complex rhythmic and harmonic pattern in measures 21-24 with a *f* dynamic and *fff* marking.
- Vln. I/II**: Violins I and II, rests throughout.
- Vla.**: Viola, playing a melodic line starting in measure 23 with a *f* dynamic and *unis.* marking.
- Vc.**: Violoncello, playing a melodic line starting in measure 24 with a *f* dynamic and *arco* marking.
- Cb.**: Contrabass, rests throughout.

Measures 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 a *p* marking.
- Pno.**: Piano, playing a melodic line with a *f* marking.
- 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 or 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, rests throughout.
- Fl. 1/2**: Flute 1 and 2, rests until measure 32, then plays a melodic line starting on G4.
- Ob. 1/2**: Oboe 1 and 2, rests throughout.
- E. Hn.**: English Horn, rests throughout.
- B♭ Cl. 1/2**: Bass Clarinet 1 and 2, rests until measure 32, then plays a melodic line starting on B♭3.
- 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 through 4, rests throughout.
- Tpt. 1/2/3**: Trumpets 1 through 3, rests throughout.
- Trb. 1/2/3**: Trombones 1 through 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.
- Vln. I/II**: Violins I and II, rests throughout.
- Vla.**: Viola, rests throughout.
- Vc.**: Violoncello, plays a rhythmic line starting in measure 29.
- Cb.**: Contrabass, plays a bass line starting in measure 29, with dynamics *f* and *mf*, and includes *arco* markings.

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

Tristan Bossa, Score, p. 9

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

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

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, rests until measure 38, then 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, rests until measure 40, then plays a *p* accompaniment.
- Hn. 3/4**: Horn 3 and 4, rests until measure 40, then plays a *p* accompaniment.
- Tpt. 1/2/3**: Trumpets 1, 2, and 3, rests throughout.
- Trb. 1/2/3**: Trombones 1, 2, and 3, rests until measure 38, then plays a *p* accompaniment.
- Tuba**: Tuba, rests until measure 38, then plays a *p* accompaniment.
- 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* melodic line with triplets.
- Vln. II**: Violin II, plays a *p* melodic line with triplets.
- Vla.**: Viola, plays a *p* melodic line with triplets.
- Vc.**: Violoncello, rests throughout.
- Cb.**: Contrabasso, rests throughout.

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

Tristan Bossa, Score, p. 11

The image displays a page of a musical score for the piece "Tristan Bossa" by Tristan Bossa, page 11. 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 41 to 44. Key musical features include: a Piccolo part with rests; Flute 1 playing a melodic line with a sharp sign; Oboe 1 with rests; Horns playing a sustained chord; Clarinets and Bassoons playing a rhythmic pattern starting in measure 42 with a piano (*p*) dynamic; Trumpets and Trombones playing sustained chords; Timpani playing a rhythmic pattern in measure 44; Piano playing a rhythmic pattern in measure 44 with a fortissimo (*ff*) dynamic; Violins I and II playing a melodic line with triplets; Viola playing a melodic line; Violoncello and Contrabass playing a bass line with a pizzicato (*pizz.*) and mezzo-forte (*mf*) dynamic. The page number "11" is visible in the top right corner.

The musical score for page 12 of Tristan Bossa's work features a large ensemble of instruments. The score is divided into four measures, numbered 45, 46, 47, and 48 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 all measures.
- Ob. 1/2**: Oboe 1 and 2, rests in all measures.
- E. Hn.**: English Horn, rests in all measures.
- B♭ Cl. 1/2**: Bass 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. 1/2/3/4**: Horns 1, 2, 3, and 4, rests in all measures.
- Tpt. 1/2/3**: Trumpets 1, 2, and 3, rests in all measures.
- Trb. 1/2/3**: Trombones 1, 2, and 3, active in measures 45-48. Measure 45 starts with *fz* and *f*. Measure 46 has *fz*, *mf*, and *fz*. Measure 47 has *fz* and *p*. Measure 48 has *p*.
- Tuba**: Tuba, rests in all measures.
- Timp.**: Timpani, rests in all measures.
- Perc. 1/2**: Percussion 1 and 2, rests in all measures.
- Pno.**: Piano, active in all measures. Measure 45 starts with *f*. Measure 46 has *mf*. Measure 47 has *p*. Measure 48 has *p*.
- Vln. I/II**: Violins I and II, rests in all measures.
- Vla.**: Viola, rests in all measures.
- Vc.**: Cello, rests in all measures.
- Cb.**: Double Bass, rests in all measures.

Dynamic markings include *fz* (forzando), *f* (forte), *mf* (mezzo-forte), and *p* (piano). The score is written in a key signature of one flat (B-flat) and a common time signature (C).

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

- Picc.**: Piccolo, 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 *ff* dynamic.
- B. Cl.**: Baritone Clarinet, rests throughout.
- Bsn. 1/2**: Bassoon 1 and 2, play a melodic line starting in measure 49 with a *ff* dynamic.
- C. Bn.**: Contrabassoon, rests throughout.
- Hn. 1/2/3/4**: Horns 1 through 4, play chords in measures 49 and 50 with a *p* dynamic.
- Tpt. 1/2/3**: Trumpets 1 through 3, play chords in measures 49 and 50 with a *p* dynamic.
- Trb. 1/2/3**: Trombones 1 through 3, play chords in measures 49 and 50 with a *p* dynamic.
- Tuba**: Tuba, plays a low note in measures 49 and 50 with a *mf* dynamic.
- Timp.**: Timpani, rests throughout.
- Perc. 1/2**: 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 *mf* dynamic and *divisi* markings.
- 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, enter in measure 55 with a *uniss.* (unison) marking and play a melodic line through measure 56.
- Ob. 1/2**: Oboe 1 and 2, enter in measure 55 with a *ff_{uniss.}* marking and play a melodic line through measure 56.
- E. Hn.**: English Horn, enters in measure 55 with a *ff* marking and plays a melodic line through measure 56.
- B♭ Cl. 1/2**: Bass 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 53-55, then plays a *f* (forte) chord in measure 56.
- Hn. 3/4**: Horn 3 and 4, rests in measures 53-55, then plays a *f* (forte) chord in measure 56.
- 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 53-55, then plays a *mf* (mezzo-forte) roll in measure 56.
- Perc.**: Percussion, 1 plays a *ff* (fortissimo) snare drum hit in measure 54, 2 plays a *mf* (mezzo-forte) snare drum roll in measure 56.
- Pno.**: Piano, plays a complex rhythmic accompaniment throughout, with a *f* (forte) dynamic in measure 56.
- Vln. I/II**: Violin I and II, rests in all measures.
- Vla.**: Viola, enters in measure 56 with a *mf* (mezzo-forte) accompaniment.
- Vc.**: Violoncello, rests in all measures.
- Cb.**: Contrabasso, rests in all measures.

The musical score for page 15 of 'Tristan Bossa' features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), English Horn (E. Hn.), Bass Clarinet (B. Cl.), Clarinet in B-flat (Cl. B.), Bassoon (Bsn. 1, 2), and Contrabassoon (C. Bn.). The brass section consists of Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2, 3), Trombones (Trb. 1, 2, 3), and Tuba. The percussion section includes Timpani (Timp.) and Percussion (Perc. 1, 2). The string section includes Piano (Pno.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with various dynamics such as *f*, *ff*, *mf*, *unison*, and *pizz.*. The page number '57' is printed below the first measure, and '58', '59', and '60' are printed below subsequent measures.

The musical score for page 16 of 'Tristan Bossa' is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with a forte (*f*) dynamic.
- 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 with a *sfz* dynamic.
- Tpt. 1/2/3**: Trumpets, playing a sustained chord with a *sfz* dynamic.
- Trb. 1/2/3**: Trombones, playing a sustained chord with a *sfz* dynamic.
- Tuba**: Tuba, playing a melodic line.
- Timp.**: Timpani, playing a rhythmic pattern.
- Perc. 1/2**: 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 one flat (B-flat major or D minor), and the time signature is 4/4. Dynamics range from *f* (forte) 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 with a *rit.* marking and a *f* dynamic.
- 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**: Tuba, playing a rhythmic pattern with *f* dynamic.
- Timp.**: Timpani, playing sustained notes.
- Perc. 1, 2**: Percussion, playing rhythmic patterns with *f* dynamic.
- Pno.**: Piano, playing sustained notes.
- Vln. I, II**: Violins, playing a melodic line with *rit.*, *pizz.*, and *mf* markings.
- Vla.**: Viola, playing sustained notes.
- Vc.**: Violoncello, playing sustained notes.
- Cb.**: Contrabasso, playing sustained notes.

The score is divided into measures 65, 66, 67, and 68. The key signature has two flats, and the time signature is 4/4.

The musical score for page 18 of Tristan Bossa's work is presented in a standard orchestral layout. The score is divided into two systems. The first system includes staves for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1/2), Oboes 1 and 2 (Ob. 1/2), Horns 1, 2, 3, and 4 (Hn. 1-4), Clarinets 1 and 2 (Cl. 1/2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1/2), and Contrabassoon (C. Bn.). The second system includes staves for Horns 1, 2, 3, and 4 (Hn. 1-4), Trumpets 1, 2, and 3 (Tpt. 1-3), Trombones 1, 2, and 3 (Trb. 1-3), Tuba, Timpani (Timp.), Percussion 1 and 2 (Perc. 1-2), Piano (Pno.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins with a *a tempo* marking. The Piccolo part has a few notes in the first measure. The Piano part features a melodic line starting in measure 69, marked *p*. The Violin 1 part has a long note in measure 71, marked *arco* and *p*. The Viola part has a long note in measure 71, marked *p*. The Cello part has a long note in measure 71, marked *p*. The Timpani part has a *pp* marking in measure 70. The Percussion parts are mostly silent. The score ends in measure 72.

69

70

71

72

The image shows a page of a musical score for Tristan Bossa, page 19, covering measures 73 to 76. 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 includes various musical notations such as notes, rests, dynamics (mp, f, p, ff), and articulation (pizz.). The piano part (Pno.) is particularly active, featuring a complex rhythmic pattern. The woodwind and brass parts have long, sustained notes, some with dynamic markings like *mp* and *f*. The string parts (Vln., Vla., Vc., Cb.) also feature long, sustained notes, with the cello and double bass parts including *pizz.* (pizzicato) markings. The percussion part (Perc.) has a few short, sharp notes in measure 76. The page number 19 is centered at the top, and the measure numbers 73, 74, 75, and 76 are printed at the bottom of the score.

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 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 includes various musical notations such as notes, rests, dynamics (e.g., *f*, *p*, *mf*), and performance instructions like "rimshot" and "divisi". The percussion part features a rhythmic pattern of rimshots in measure 77. The piano part has a complex harmonic structure with many chords and moving lines. The woodwinds and brass parts are mostly silent, with some entries in measures 78 and 79. The strings enter in measure 80 with a *mf* dynamic. The page number "20" is centered at the bottom of the score area.

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 the page with a forte (*f*) dynamic.
- 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 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. 1-4), Trumpets 1, 2, and 3 (Tpt. 1-3), Trumpets 1, 2, and 3 in Bass Clef (Trb. 1-3), and Tuba. The percussion section includes two snare drums (Perc. 1 and 2) and a timpani (Timp.). The piano (Pno.) part is written in grand staff notation. The string section includes Violin I and II (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score spans measures 85 to 88. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated. Performance markings include *rimshot* for the snare drums and *mf* for the piano and strings. The key signature has two flats, and the time signature is 4/4.

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 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 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 long rest in measures 89-90 and enters in measure 91 with a melodic line. The Flute 1 part has a long rest in measures 89-90 and enters in measure 91 with a melodic line. The Tuba part has a long rest in measures 89-90 and enters in measure 91 with a melodic line. The Timpani part has a long rest in measures 89-90 and enters in measure 91 with a melodic line. The Violoncello part has a long rest in measures 89-90 and enters in measure 91 with a melodic line. The Contrabass part has a long rest in measures 89-90 and enters in measure 91 with a melodic line.

The image displays a page of a musical score for the piece "Tristan Bossa" by Tristan Bossa, page 24. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page 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 is divided into four measures, numbered 93, 94, 95, and 96 at the bottom. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *pp* and *mf*. The overall layout is clean and professional, typical of a printed musical score.

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 are mostly empty, with a small horizontal line in the first measure of each staff. The Cello staff contains a melodic line starting with a piano (*p*) dynamic marking. The Contrabass staff is empty.

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Hymn, Score, p. 2

The image shows a musical score for measures 5 through 8 of a hymn. The score is arranged in three systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ 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.). Measures 5 and 6 are marked with a *p* dynamic, while measures 7 and 8 are marked with a *mf* dynamic. The Viola and Violoncello parts feature long, sweeping lines across the measures, indicating a sustained or glissando effect. The other instruments have rests in all measures.

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 multiple staves. 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 covers the Flute line 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 covers the Viola and Violoncello lines 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 measure numbers 9, 10, 11, and 12 are printed below the staves.

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 (Vln. I), Violin II (Vln. II), 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. part is marked *mf* and the Viola part is marked *p*. The other instruments in this system are silent, indicated by a flat line.

Measure 14: The B \flat Cl. and Viola parts continue with a half note. The B \flat Cl. part is marked *mf*. The other instruments are silent.

Measure 15: The B \flat Cl. and Viola parts continue with a half note. The B \flat Cl. part is marked *mf*. The other instruments are silent.

Measure 16: The B \flat Cl. and Viola parts continue with a half note. The B \flat Cl. part is marked *mf*. The other instruments are silent.

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 rests.
- Vla.** (Viola): Rests in all measures.
- Vc.** (Violoncello): Plays a half note in measure 17, then rests.
- Cb.** (Contrabass): Plays a half note in measure 17, then rests.

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 image displays a page of a musical score for a hymn, covering measures 21 to 24. The score is arranged in a standard orchestral format 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 (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *f* (forte), as well as performance instructions like *tr* (trill) and *rit.* (ritardando). The measures are numbered 21, 22, 23, and 24 at the bottom of the page.

Hymn, Score, p. 7

The image displays a page of a musical score for a hymn, covering measures 25 through 28. 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 (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The time signature is 2/4. The tempo marking 'a tempo' appears above the Fl. staff at the beginning of measure 27. The Fl. part features a melodic line starting in measure 25, marked with a fermata and a hairpin crescendo. The Bsn. part has a melodic line starting in measure 26, marked with a hairpin crescendo and the dynamic 'p'. The Trup. part has a melodic line starting in measure 25, marked with a hairpin crescendo and the dynamic 'sfpp'. The other instruments (Ob., E. Hn., B♭ Cl., Horn, Tromb., I, Vln. II, Vla., Vc., Cb.) have rests throughout the measures. The page numbers 25, 26, 27, and 28 are printed below their respective measures.

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 a variety of dynamics, including *mf* (mezzo-forte) and *p* (piano). The Flute part begins in measure 31 with a *p* dynamic. The Bassoon part starts in measure 29 with a *mf* dynamic. The Trombone part starts in measure 30 with a *p* dynamic. The Viola part starts in measure 29 with a *p* dynamic. The Violoncello part starts in measure 29 with a *p* dynamic. The Contrabasso part starts in measure 32 with a *p* dynamic. The score is divided into four measures, with measure numbers 29, 30, 31, and 32 printed below the staves.

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 with 15 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 image displays a page of a musical score for a hymn, covering measures 37 to 40. The score is arranged in three systems of staves. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 37-38, marked *mf*. A long note with a slur is present.
- Oboe (Ob.):** Measures 37-38, marked *f*. A long note with a slur is present.
- English Horn (E. Hn.):** Measures 37-40, marked with a flat sign.
- Bass Clarinet (B♭ Cl.):** Measures 37-40, marked with a flat sign.
- Bassoon (Bsn.):** Measures 37-40, marked with a flat sign.
- Horn:** Measures 37-38, marked *mf*. A long note with a slur is present.
- Trumpet (Trup):** Measures 39-40, marked *mf*. A melodic line with a slur is present.
- Trombone (Tromb.):** Measures 37-40, marked with a flat sign.
- Violin I (Vln. I):** Measures 37-40, marked with a flat sign.
- Violin II (Vln. II):** Measures 37-40, marked with a flat sign.
- Viola (Vla.):** Measures 37-38, marked *mf*. A long note with a slur is present.
- Violoncello (Vc.):** Measures 39-40, marked *p*. A long note with a slur is present.
- Double Bass (Cb.):** Measures 39-40, marked *p*. A long note with a slur is present.

Measure numbers 37, 38, 39, and 40 are printed below the staves. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

Hymn, Score, p. 11

The image displays a musical score for a hymn, spanning measures 41 to 44. 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. (Contrabasso). The score shows rests for most instruments in measures 41, 42, and 43. In measure 44, several instruments play a single note with a long, soft (*p*) slur. The notes are: B♭ Cl. (middle C), Horn (G4), Tromb. (E3), and II Vln. (G4). The page numbers 41, 42, 43, and 44 are printed below their respective measures.

Hymn, Score, p. 12

The image displays a musical score for measures 45 through 48. The score is arranged in two systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn, Trumpet (Trup), and Trombone (Tromb.). The second system includes Violin I (I Vln.), Violin II (II Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 45: The Bassoon (Bsn.) part begins with a dynamic marking of *mf* and a series of eighth notes. The Viola (Vla.) and Violoncello (Vc.) parts have a dynamic marking of *p*. The Viola part has a long note with a slur extending into measure 46. The Bassoon part has a slur over measures 46 and 47.

Measure 46: The Bassoon (Bsn.) part continues with eighth notes. The Viola (Vla.) part has a long note with a slur extending into measure 47. The Bassoon part has a slur over measures 46 and 47.

Measure 47: The Bassoon (Bsn.) part continues with eighth notes. The Viola (Vla.) part has a long note with a slur extending into measure 48. The Bassoon part has a slur over measures 46 and 47.

Measure 48: The Bassoon (Bsn.) part continues with eighth notes. The Viola (Vla.) part has a long note with a slur extending into measure 49. The Bassoon part has a slur over measures 46 and 47.

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

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

Hymn, Score, p. 14

The musical score for measures 53-56 of a hymn features the following instruments and parts:

- Flute (Fl.):** Measures 54-56, starting with a *p* dynamic and a long slur.
- Oboe (Ob.):** Measures 54-56, starting with a *p* dynamic and a long slur.
- Trumpet (Trup.):** Measures 53-56, starting with a *mf* dynamic, playing a melodic line with slurs.
- Trombone (Tromb.):** Measures 54-56, starting with a *p* dynamic and a long slur.
- Violin I (Vln. I):** Measures 53-56, starting with a *mf* dynamic, playing a melodic line with slurs and an accent (>) in measure 55.
- Violin II (Vln. II):** Measures 53-56, mostly rests.
- Viola (Vla.):** Measures 53-56, mostly rests.
- Violoncello (Vc.):** Measures 53-56, mostly rests.
- Contrabass (Cb.):** Measures 53-56, mostly rests.

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

Hymn, Score, p. 15

Fl. *mf*

Ob.

E. Hn.

B \flat Cl. *f*

Bsn. *p*

Horn *pp*

Trup

Tromb. *pp*

I *p* *mf*

Vln. II *p*

Vla.

Vc.

Cb. *mf*

57 58 59 60

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, with each staff 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 part begins in measure 65 with a note marked *p* (piano). The Horn, Trumpet, and Trombone parts begin in measure 66 with notes marked *p*. The Violin I and II parts begin in measure 66 with notes marked *p*. The Viola part begins in measure 66 with a note marked *p*. The Violoncello part begins in measure 65 with a note marked *p*. The Contrabass part begins in measure 65 with a note marked *p*. The Oboe and B-flat Clarinet parts begin in measure 66 with notes marked *mf* (mezzo-forte). The score is written in a common time signature (C) and features a variety of note values, including quarter notes, half notes, and whole notes, with some notes beamed together. The dynamics range from *p* to *mf*.

Hymn, Score, p. 18

The image displays a page of a musical score for a hymn, covering measures 69 through 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♭ 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. From top to bottom, the instruments are: Flute (Fl.), Oboe (Ob.), E. Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn, Trumpet (Trup), Trombone (Tromb.), Violin I (I Vln.), Violin II (II Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Each staff begins with a treble clef for the woodwinds and strings, and a bass clef for the bassoon and contrabass. The notation is minimal, consisting of a single horizontal line with a small vertical tick mark on each staff, indicating a specific point in time or a measure. The page number 73 is centered below the staves.

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 is arranged in ten staves. The top staff is for Tbn. (Tuba) in bass clef, 4/4 time, with a *fff* dynamic. The second staff is for imp. (Timpani) in bass clef, 4/4 time, with a *f* dynamic. The third and fourth staves are for J. Dr. (Snare Drum) and . Dr. (Tom Drum) in treble clef, 4/4 time, with a *f* dynamic. The fifth and sixth staves are for Pno. (Piano) in treble and bass clefs, 4/4 time, with a *fff* dynamic. The seventh staff is for Vox. (Voice) in treble clef, 4/4 time, with a *mf* dynamic. The eighth, ninth, and tenth staves are for ln. I (Violin I), n. II (Violin II), and Vla. (Viola) in treble clef, 4/4 time, with a *f* dynamic. The eleventh staff is for Vc. (Violoncello) in bass clef, 4/4 time, with a *f* dynamic. The score includes various musical notations such as rests, notes, beams, slurs, and triplets. A key signature change to one sharp (F#) is indicated in the piano part. The piece concludes with a 4/4 time signature.

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):** Starts with a *tr* (trill) on a whole note, followed by a triplet of eighth notes. Dynamics include *sfz*.
- imp. (Impassioned):** Features a rhythmic pattern of eighth and sixteenth notes.
- s.Dr. (Snare Drum):** Plays a pattern of eighth notes with accents.
- .Dr. (Kick Drum):** Plays a pattern of eighth notes with accents.
- Pno. (Piano):** The right hand has a complex chordal texture with many sharps and naturals. The left hand has a simple bass line with notes like C_4 , F_3 , C_4 , F_3 . Dynamics range from *fff* to *f* and *ff*.
- Vox. (Vocal):** Remains silent throughout this section.
- ln. I (Violin I):** Features a triplet of eighth notes, a *tr* (trill), and a triplet of eighth notes. Dynamics include *ff*.
- n. II (Violin II):** Features a triplet of eighth notes and a *pizz.* (pizzicato) section.
- Vla. (Viola):** Features a triplet of eighth notes and a *pizz.* (pizzicato) section.
- Vc. (Violoncello):** Features a triplet of eighth notes and a *pizz.* (pizzicato) section. Dynamics include *f*, *ff*, and *fff*.

13

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

Imp.

Sn. Dr. *f*

Cr. Dr. *f*

Pno. *f* *p* *fff*

Vox. *mf* *fff*

Ln. I *p* arco

Ln. II *p*

Vla. *p*

Vc. arco *fff*

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 Piano part has a *sff* dynamic and includes a section with a dashed line and 'v' markings. The Violin I, II, and Viola parts have *f* dynamics and include a section with a dashed line and 'v' markings. The Snare Drum and Bass Drum parts have 'x' markings. The Voice part is currently silent. The score is marked with '21' at the beginning of each staff.

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 key signature has one flat (B-flat), and the time signature is 4/4. The score begins at measure 25. The Tuba (Tbn.) part starts with a rest, followed by a melodic line with dynamics *rfz* and *f*, and includes fingering numbers (IV, VI, VI, VI, VI, VI). The Timpani (Timp.) part has a rest, followed by a melodic line with dynamic *f*. The Snare Drum (S. Dr.) part has a rest, followed by a rhythmic pattern with dynamic *f*. The Bass Drum (3. Dr.) part has a rest, followed by a rhythmic pattern with dynamic *f*. The Piano (Pno.) part has a rest, followed by a complex chordal texture with dynamic *fff*. The Voice (Vox.) part has a rest, followed by a melodic line with dynamic *f*. The Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) parts have rests, followed by a melodic line with dynamic *pizz.*. The Violoncello (Vc.) part has a rest.

The musical score for 'Crazy Laughs' is arranged for a full orchestra and voice. The score is divided into measures, with a measure number '29' appearing at the beginning of each staff. The instruments and their parts are as follows:

- Tbn. (Tuba):** Features a trill (*tr*) in the first measure and another trill in the fourth measure.
- Timp. (Timpani):** Plays a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic.
- S. Dr. (Snare Drum):** Features a trill (*tr*) in the fourth measure, marked with a forte (*f*) dynamic.
- 3. Dr. (Cymbal):** Plays a rhythmic pattern, marked with a forte (*f*) dynamic.
- Pno. (Piano):** Features a complex chordal texture in the first measure, marked with a fortissimo (*fff*) dynamic. The right hand has a trill (*tr*) in the fourth measure, also marked with *fff*.
- Vox. (Voice):** Features a melodic line with a trill (*tr*) in the fourth measure, marked with a forte (*f*) dynamic.
- Vln. I (Violin I):** Features a melodic line with a trill (*tr*) in the fourth measure, marked with a piano (*p*) dynamic.
- Vln. II (Violin II):** Features a melodic line with a trill (*tr*) in the fourth measure, marked with a piano (*p*) dynamic.
- Vla. (Viola):** Features a melodic line with a trill (*tr*) in the fourth measure, marked with a piano (*p*) dynamic.
- Vc. (Violoncello):** Features a melodic line with a trill (*tr*) in the fourth measure, marked with a fortissimo (*fff*) dynamic.

The musical score is arranged in a vertical stack of staves. At the top, the number '37' is written above the first staff. The instruments are: Tbn. (Tuba), Timp. (Timpani), S. Dr. (Snare Drum), 3. Dr. (Cymbal), Pno. (Piano), Vox. (Voice), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The score is divided into three measures. The first measure is in 3/4 time, and the second and third measures are in 4/4 time. The Tbn. part has a melodic line in the first measure. The S. Dr. and 3. Dr. parts have rhythmic patterns, including triplets and accents. The Pno. part has a chord in the second measure. The Vox. part has a long note with a fermata and a dynamic marking of *f*. The Vln. I, Vln. II, and Vla. parts have a similar rhythmic pattern in the third measure. The Vc. part is mostly silent.

41

Tbn.

41

Timp.

41

S. Dr.

3. Dr.

41

Pno. *pp*

Vox.

41

Vln. I

Vln. II

Vla.

Vc. *p*

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 silent, indicated by horizontal lines on their staves.

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 silent, indicated by horizontal lines on their staves.

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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 and sixteenth 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 its rhythmic pattern, marked with *mf*. The Violin I and II parts continue their melodic line, marked with *p*. The Viola part continues its melodic line with a trill (tr), marked with *mf*. The Violoncello part continues its bass line, marked with *mp*. The key signature and time signature remain the same as in the previous system.

SPACE TANGO

13

Musical score for measures 13-15. Percussion (Perc.) starts at measure 13 with a *mf* dynamic. Violin I (Vln. I) enters at measure 14 with a *p* dynamic. Violin II (Vln. II) and Viola (Vla.) enter at measure 13 with a *p* dynamic. Viola has a triplet of eighth notes. Violoncello (Vc.) has a half note in measure 13 and another in measure 15. Percussion has accents and fingerings (IV, V, V) in measures 14 and 15.

16

Musical score for measures 16-18. Percussion (Perc.) continues with accents and fingerings (IV, V) in measures 16 and 17. Violin I (Vln. I) has a *p* dynamic in measure 16 and a trill (*tr*) in measure 18. Violin II (Vln. II) has a *p* dynamic in measure 16. Viola (Vla.) has a *mf* dynamic in measure 16 and a trill (*tr*) in measure 18. Violoncello (Vc.) has a half note in measure 16 and another in measure 18.

4
②

SPACE TANGO

Musical score for measures 19-21. Percussion (Perc.) starts with a forte (*f*) rhythmic pattern. Violin I (Vln. I) and Violin II (Vln. II) enter at measure 19 with a piano (*p*) dynamic, playing a melodic line with triplets. Viola (Vla.) and Violoncello (Vc.) enter at measure 20 with a mezzo-forte (*mf*) dynamic. The Vc. part includes a pizzicato (*pizz.*) section. Dynamics for Vln. I, Vln. II, and Vc. change to piano (*p*) at measure 21.

Musical score for measures 22-24. Percussion (Perc.) continues with a forte (*f*) rhythmic pattern. Violin I (Vln. I) and Violin II (Vln. II) continue their melodic lines with a mezzo-forte (*mf*) dynamic. Viola (Vla.) and Violoncello (Vc.) continue with a forte (*f*) dynamic. Dynamics for Vln. I, Vln. II, and Vc. change to forte (*f*) at measure 24. The Vc. part includes a pizzicato (*pizz.*) section.

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 rhythmic accompaniment with dynamics *p* and *mf*. Measure 27 features a triplet in the strings.

28

Musical score for measures 28-30. Percussion (Perc.) continues with a strong *f* dynamic. 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 rhythmic accompaniment 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. *f* sul pont. *mf*

Vc. *mf* *f* *mf*

Perc. *f*

Vln. I *p*

Vln. II

Vla.

Vc. *p*

SPACE TANGO

37

Perc. *f*

Vln. I *f*

Vln. II

Vla.

Vc. *mf* *p*

37

Perc. *f*

Vln. I *pp*

Vln. II

Vla. *3*

Vc. *pizz.* *mf* *3* *p* *3*

40

Perc. *f*

Vln. I *pp*

Vln. II

Vla. *3*

Vc. *pizz.* *mf* *3* *p* *3*

8
4

SPACE TANGO

Musical score for measures 43-45 of 'SPACE TANGO'. The score includes parts for Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Perc.**: Measures 43-45. Measure 43 starts with a snare drum hit. The rhythm consists of eighth notes and quarter notes.
- Vln. I**: Measure 43 starts with a rest. Measure 44 has a melodic line starting on G4, moving to A4, B4, and C5. Measure 45 has a melodic line starting on B4, moving to A4, G4, and F4. Dynamics: *mf*.
- Vln. II**: Measure 43 has a rest. Measure 44 has a rhythmic pattern of eighth notes. Measure 45 has a rhythmic pattern of eighth notes. Dynamics: *mp*.
- Vla.**: Measure 43 has a rest. Measure 44 has a rhythmic pattern of eighth notes. Measure 45 has a rhythmic pattern of eighth notes. Dynamics: *mf*. Includes the instruction *arco* above the staff.
- Vc.**: Measure 43 has a rest. Measure 44 has a rhythmic pattern of eighth notes. Measure 45 has a rhythmic pattern of eighth notes. Dynamics: *p*.

Musical score for measures 46-48 of 'SPACE TANGO'. The score includes parts for Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Perc.**: Measures 46-48. Measure 46 starts with a snare drum hit. The rhythm consists of eighth notes and quarter notes.
- Vln. I**: Measure 46 has a rest. Measure 47 has a melodic line starting on G4, moving to A4, B4, and C5. Measure 48 has a melodic line starting on B4, moving to A4, G4, and F4. Dynamics: *mf*.
- Vln. II**: Measure 46 has a rest. Measure 47 has a rhythmic pattern of eighth notes. Measure 48 has a rhythmic pattern of eighth notes. Dynamics: *p*.
- Vla.**: Measure 46 has a rest. Measure 47 has a rhythmic pattern of eighth notes. Measure 48 has a rhythmic pattern of eighth notes. Dynamics: *p*.
- Vc.**: Measure 46 has a rest. Measure 47 has a rhythmic pattern of eighth notes. Measure 48 has a rhythmic pattern of eighth notes. Dynamics: *mf*.

The image displays a musical score for the piece "SPACE TANGO" on page 9. The score is divided into two systems, each containing five staves: Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

System 1 (Measures 49-52):

- Measures 49-50:** Percussion plays a rhythmic pattern of eighth notes. Vln. I has a *ff* dynamic with a *pizz.* marking. Vln. II and Vla. play chords with *f* dynamics. Vc. plays a simple bass line with *pp* dynamics.
- Measure 51:** Percussion continues. Vln. I has a *pp* dynamic. Vln. II and Vla. play chords with *f* dynamics. Vc. has a *mf* dynamic.
- Measure 52:** Percussion continues. Vln. I has a *pp* dynamic. Vln. II and Vla. play chords with *f* dynamics. Vc. has a *f* dynamic.

System 2 (Measures 52-55):

- Measures 52-53:** Percussion continues. Vln. I has a *ff* dynamic. Vln. II and Vla. play chords with *ff* dynamics. Vc. has a *f* dynamic.
- Measures 54-55:** Percussion continues. Vln. I has a *ff* dynamic. Vln. II and Vla. play chords with *ff* dynamics. Vc. has a *f* dynamic and includes a *pizz.* marking.

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 sharp sign, followed by a half note with a flat sign.
- Vln. II**: Starts with a rest, then plays a half note with a trill and a sharp sign, followed by a half note with a flat sign.
- Vla.**: Starts with a rest, then plays a half note with a trill and a sharp sign, followed by a half note with a flat sign.
- Vc.**: Starts with a rest, then plays a half note with a trill and a sharp sign, followed by a half note with a flat sign.

Dynamic markings: *f*, *ff*, *p*. Performance instruction: *arco*.

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.**: Continues the rhythmic pattern from the previous system.
- Vln. I**: Starts with a half note *pp*, then a half note with a trill and a sharp sign, followed by a half note with a flat sign.
- Vln. II**: Starts with a rest, then a half note with a trill and a sharp sign, followed by a half note with a flat sign.
- Vla.**: Starts with a rest, then a half note with a trill and a sharp sign, followed by a half note with a flat sign.
- Vc.**: Starts with a rest, then a half note with a trill and a sharp sign, followed by a half note with a flat sign.

Dynamic markings: *f*, *ff*, *p*, *f*.

The musical score is divided into two systems, each containing five staves: Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

System 1 (Measures 61-64):

- Perc.**: Measures 61-64. Measure 61 starts with a dynamic of *f*. Measures 62-64 feature a rhythmic pattern of eighth notes with accents.
- Vln. I**: Measures 61-64. Measure 61 starts with a dynamic of *pp*. Measure 62 has a dynamic of *p*. Measure 63 has a dynamic of *pp*. Measure 64 has a dynamic of *f*. A trill is marked in measure 64.
- Vln. II**: Measures 61-64. Measure 61 has a dynamic of *p*. Measure 62 has a dynamic of *pp*. Measure 63 has a dynamic of *f*. Measure 64 has a dynamic of *ff*. A trill is marked in measure 64.
- Vla.**: Measures 61-64. Measure 61 has a dynamic of *p*. Measure 62 has a dynamic of *pp*. Measure 63 has a dynamic of *f*. Measure 64 has a dynamic of *ff*. A trill is marked in measure 64.
- Vc.**: Measures 61-64. Measure 61 has a dynamic of *p*. Measure 62 has a dynamic of *pp*. Measure 63 has a dynamic of *f*. Measure 64 has a dynamic of *ff*. A trill is marked in measure 64.

System 2 (Measures 64-67):

- Perc.**: Measures 64-67. Measure 64 starts with a dynamic of *f*. Measures 65-67 feature a rhythmic pattern of eighth notes with accents.
- Vln. I**: Measures 64-67. Measure 64 starts with a dynamic of *f*. Measure 65 has a dynamic of *f*. Measure 66 has a dynamic of *f*. Measure 67 has a dynamic of *f*.
- Vln. II**: Measures 64-67. Measure 64 has a dynamic of *p*. Measure 65 has a dynamic of *pp*. Measure 66 has a dynamic of *ff*. Measure 67 has a dynamic of *f*.
- Vla.**: Measures 64-67. Measure 64 has a dynamic of *p*. Measure 65 has a dynamic of *pp*. Measure 66 has a dynamic of *ff*. Measure 67 has a dynamic of *f*.
- Vc.**: Measures 64-67. Measure 64 has a dynamic of *p*. Measure 65 has a dynamic of *pp*. Measure 66 has a dynamic of *ff*. Measure 67 has a dynamic of *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 *f* for Percussion and *p* for Violin I. Measure 68 shows dynamics of *pp* for Percussion, Violin I, and Violin II, and *ff* for Violin I. Measure 69 includes dynamics of *p* for Percussion, Violin II, and Viola, and *mf* for Violoncello. A *pizz. p* marking is present for the Viola in measure 69. Roman numerals IV and V are indicated above the Percussion staff 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 *f* for Percussion and Violin I, and *mp* for Violin II and Viola. Measure 71 shows dynamics of *pp* for Percussion, *f* for Violin I, and *mf* for Violin II and Viola. Measure 72 includes dynamics of *p* for Percussion, *mf* for Violin I, *p* for Violin II, *f* for Viola, and *mf* for Violoncello. Triplet markings (3) are present in measures 70, 71, and 72. Roman numerals IV and V are indicated above the Percussion staff in measures 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-piano (*pp*) dynamic in measure 82, a piano (*p*) dynamic in measure 83, and is silent in measure 84.

85

Musical score for measures 85-87. Percussion (Perc.) starts with a strong *f* dynamic. Violin I (Vln. I) has a rest in measure 85, then enters in measure 86 with a *f* dynamic. Violin II (Vln. II) plays a rhythmic pattern with *mf* in measure 85, *p* in measure 86, and *mf* in measure 87. Viola (Vla.) and Violoncello (Vc.) play a similar rhythmic pattern with *mf* in measure 85 and *p* in measure 86. Measure 87 features a key signature change to one sharp (F#) and a *mf* dynamic for Vln. II and Vc.

88

Musical score for measures 88-90. Percussion (Perc.) continues with a *f* dynamic. Violin I (Vln. I) has a rest in measure 88, then enters in measure 89 with a *f* dynamic. Violin II (Vln. II) plays a rhythmic pattern with *p* in measure 88, *mf* in measure 89, and *mf* in measure 90. Viola (Vla.) and Violoncello (Vc.) play a similar rhythmic pattern with *p* in measure 88, *mf* in measure 89, and *mf* in measure 90. Measure 90 features a key signature change to one sharp (F#) and a *pp* dynamic for Vc.

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 in measure 87. Viola (Vla.) and Violoncello (Vc.) play a similar rhythmic pattern. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Musical score for measures 94-100. Percussion (Perc.) starts with a forte (*f*) dynamic. Violin I (Vln. I) enters in measure 94 with a mezzo-forte (*mf*) dynamic. Violin II (Vln. II) continues its rhythmic pattern. Viola (Vla.) and Violoncello (Vc.) play a similar rhythmic pattern. Dynamics include *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo).

97 *accel.*

Perc.

Vln. I *p*

Vln. II *p* arco

Vla. *fff* arco

Vc. *fff*

100

Perc.

Vln. I *mf*

Vln. II *mf*

Vla. *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 dynamic of *mf*. 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 dynamic of *ppp*. The notes are marked with *ppp* and *ad lib*.