

SEEKER

for Orchestra and Electronics

*Work commissioned by 65. International Festival
of Contemporary Music 'Warsaw Autumn' and
Adam Mickiewicz Institute.*

Dedicated to Bogusław Scheaffer

SAM PLUTA

SEEKER

Instructions and Notes

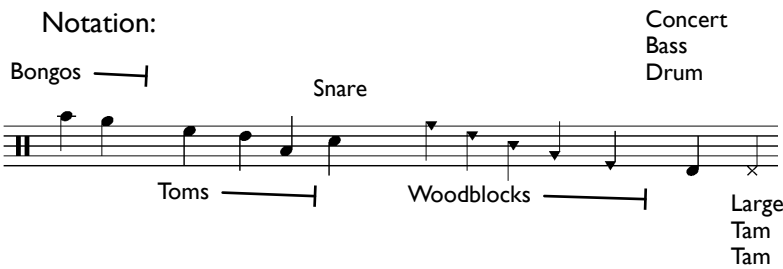
Instrumentation

- 3 flutes
- 3 oboes
- 2 Bb clarinets
- 1 Bb bass clarinet
- 2 bassoons
- 2 horns
- 1 piccolo trumpet
- 1 trumpet
- 3 trombones
- 1 tuba
- sampling keyboard
- 4 percussion
- Strings split into 4 part divisi per section

Percussion

- Percussion 1 - snare
- Percussion 2 - 2 bongos, 3 toms, snare, 5 woodblocks that match the volume of the skins, concert bass drum
- Percussion 3 - 2 bongos, 3 toms, snare, 5 woodblocks that match the volume of the skins
- Percussion 4 - 2 bongos, 3 toms, snare, 5 woodblocks that match the volume of the skins, large tam tam

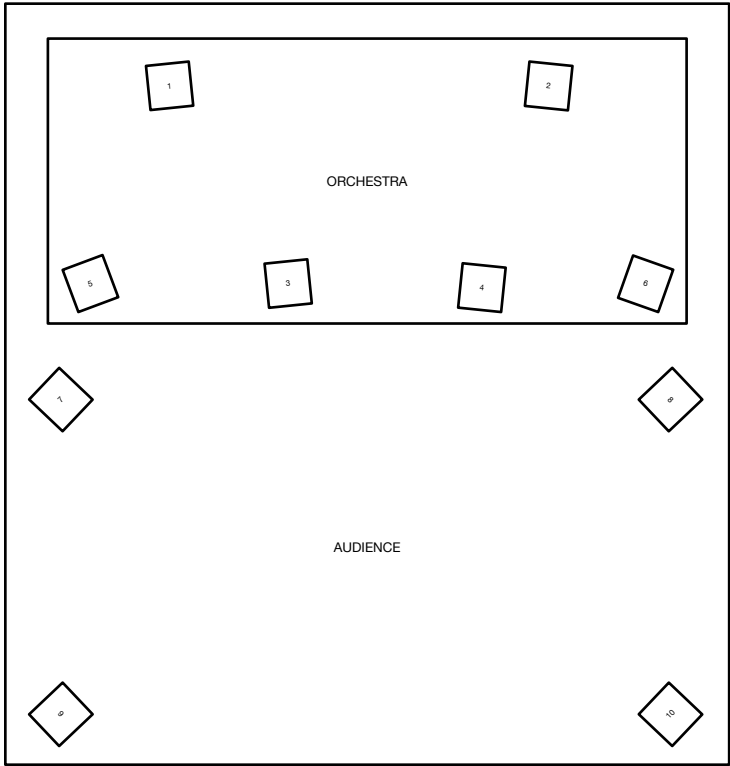
Japanese woodblocks are recommended. The woodblocks for each player should have a pitch contour similar to the notation (high notes higher in pitch). If possible, the pitches between players should NOT match.



Electronics

Setup:

- 1 Sampling MIDI Keyboard with Performer
- 1 Computer Running Custom Sampler Software
- Audio Interface with 12 Outputs
- Mixer with 12 inputs and 10 outputs
- 10 channel speaker system



Electronics are performed on a Sampling Keyboard which is running a custom software sampler. The keyboard performer should be situated so that they can follow the conductor. The playback computer should be situated next to the mixing board, with midi running from the keyboard controller to the playback computer. Software in SuperCollider is provided by the composer, but any software environment which can achieve the desired result is possible.

The background “Drone” of the Electronics consists of 4 stereo audio tracks which last the duration of the work. Four stereo “Drone” files (1-2_Drone.wav, 3-4_Drone.wav, 5-6_Drone.wav, 7-8_Drone.wav) are provided.

The four stereo files are triggered approximately once every minute to minute and 10 seconds to reset the playback location to the current location in the orchestral score. The 4 stereo sends are sent to a mixer to be freely mixed into speakers 1-6, shown here. Output channels 1-2 should be focussed on speakers 3-4. Output channels 3-4 and 5-6 should be evenly spread between speakers 1-2 and 3-4. And Output channels 7-8 should be focused on speakers 5-6.

From 10 minutes to 16 minutes, there is an additional 4 channel audio playback which comes out of channels 8-12 in the playback software. This audio is already mixed in quad and should come out of speakers 7-10 in the hall. The six triggers of this audio are six quad audio files: Noise10_05.wav, Noise10_33.wav, Noise11_24_5.wav, Noise12_17.wav, Noise13_48.wav, and Noise14_54.wav

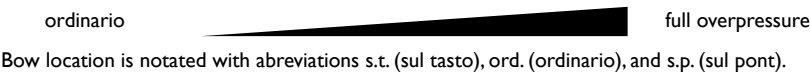
The description here represents the ideal speaker setup. However, a creative sound engineer could make this work with fewer speakers.

Possible String Section Amplification

Depending on the balance in the room, it is possible that the string section could use amplification through speakers 3-4 and 5-6. Spot microphones over the sections should be sufficient. Depending on the hall, reverb may be added to the string amplification to taste.

Strings

Violins are the most prominent voice in the strings. Violas, cellos, and basses should be one notch below the violins in volume. Strings are doubling electronics and should always tune to the electronics. Overpressure is noted with Saariaho notation:



Bow location is notated with abbreviations s.t. (sul tasto), ord. (ordinario), and s.p. (sul pont).

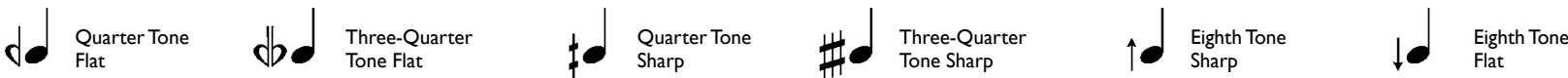
Glissandi

Glissandi are notated so that the player can see the beat. However, unless indicated by tremolo, glissandi are always played with long bows as if slurred. Notes are not to be accented anywhere in the phrase.



Microtones

Standard Microtones are used:



Eight tones always complement the key signature. Thus, and eighth tone flat in front of a notated A in the strings would be an Ab, one eighth tone flat.

Articulations

All notes with the following articulation:  have the same duration whether the note indicated is an eighth, quarter, or dotted quarter, etc. They are short, accented, and precise.

Tremolos and Trills

Tremolos and trills are notated with single, double, and triple slashes. Rather than specific subdivisions, these indicate slow, medium, and fast tremolo. Players do not coordinate bow changes within their section for tremolos.

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

[illegible]

24

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

315

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc-1

Vc-2

Vc-3

Vc-4

Db.-1

Db.-2

Db.-3

Db.-4

37

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

42

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc-1

Vc-2

Vc-3

Vc-4

Db-1

Db-2

Db-3

Db-4

49

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

559

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

10

B

61

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

6711

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

73

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

79

C

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc-1

Vc-2

Vc-3

Vc-4

Db-1

Db-2

Db-3

Db-4

85

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

9115

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

98

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

104

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

111

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

11719

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

125

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

132

21

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

139

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

145

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

23

151

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 158 in the top left corner. The score is written for a large ensemble, with staves for various instruments and voices. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piccolo Trumpet (Picc. Tpt.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Sample (Samp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Violin I-1, Violin I-2, Violin I-3, Violin I-4, Violin II-1, Violin II-2, Violin II-3, Violin II-4, Viola-1, Viola-2, Viola-3, Viola-4, Violoncello-1 (Vc-1), Violoncello-2 (Vc-2), Violoncello-3 (Vc-3), Violoncello-4 (Vc-4), Double Bass-1 (Db-1), Double Bass-2 (Db-2), Double Bass-3 (Db-3), and Double Bass-4 (Db-4). The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *f*, and *mp*. The page is divided into measures by vertical bar lines, and the instruments are grouped by brackets on the left side.

165

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

172

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

172

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

28

The score is for measures 179 through 185. It features a large orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piccolo (Picc. Tpt.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The brass section includes a Sample (Samp.). The percussion section includes four different percussion instruments (Perc. 1-4). The string section includes Violins I and II (Vln. I-1, Vln. I-2, Vln. I-3, Vln. I-4; Vln. II-1, Vln. II-2, Vln. II-3, Vln. II-4), Violas (Vla. 1-4), and Violoncellos (Vc. 1-4). The double bass section includes four different double bass instruments (Db. 1-4). The score is written in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings.

179

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

Db. 3

Db. 4

186

29

Fl.

Ob.

Cl.

Bsn.

Hrn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla-1

Vla-2

Vla-3

Vla-4

Vc-1

Vc-2

Vc-3

Vc-4

Db-1

Db-2

Db-3

Db-4

10:06

Fl.

Ob.

Cl.

Bsn.

Hr.

Picc. Tpt.

Tpt.

Tbn.

Tba.

10:33

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Picc. Tpt. (Piccolo Trumpet), Tpt. (Trumpet), Tbn. (Trombone), Tba. (Tuba), Samp. (Sample), Perc. 1, Perc. 2, Perc. 3, Perc. 4, Vln. I-1, Vln. I-2, Vln. I-3, Vln. I-4, Vln. II-1, Vln. II-2, Vln. II-3, Vln. II-4, Vla.-1, Vla.-2, Vla.-3, Vla.-4, Vc.-1, Vc.-2, Vc.-3, Vc.-4, Db.-1, Db.-2, Db.-3, and Db.-4. The score is written in a single system, with each instrument having its own staff. The time signature is 11:00. The score includes various dynamic markings such as *mp*, *mf*, *f*, *pp*, and *p*. The notation includes notes, rests, and slurs, indicating the musical structure and phrasing. The overall layout is clean and professional, typical of a printed musical score.

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

11:24

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

11:24

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

221

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

12:00

12:16

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

This page of a musical score is divided into several systems of staves. The top system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piccolo Trumpet (Picc. Tpt.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The second system contains staves for Sampler (Samp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The third system is for strings, with staves for Violin I-1, Violin I-2, Violin I-3, Violin I-4, Violin II-1, Violin II-2, Violin II-3, Violin II-4, Viola-1, Viola-2, Viola-3, Viola-4, Violoncello-1 (Vc-1), Violoncello-2 (Vc-2), Violoncello-3 (Vc-3), Violoncello-4 (Vc-4), Double Bass-1 (Db-1), Double Bass-2 (Db-2), Double Bass-3 (Db-3), and Double Bass-4 (Db-4). The score includes various musical notations such as notes, rests, and dynamic markings.

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

13:00

249

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

13:47

14:02

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

263

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

270

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

277

N

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

14:53

15:00

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

Score page 42, measures 277-283. The page includes staves for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Piccolo Trumpet, Trumpet, Trombone, Tuba), percussion (Perc. 1-4), strings (Violins I-4, Violins II-4, Violas-4, Cellos-4, Double Basses-4), and a sampler. The key signature is three flats (B-flat major or D minor). The score shows various musical notations including rests, notes, and dynamic markings such as *p*, *f*, *mp*, and *pp*. A rehearsal mark 'N' is placed above measure 277. Time stamps 14:53 and 15:00 are indicated above the Sampler staff.

This page of a musical score is divided into several systems of staves. The top system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piccolo Trumpet (Picc. Tpt.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The second system is for Percussion, with four staves labeled Perc. 1 through Perc. 4. The third system is for Violins, with four staves labeled Vln. I-1 through Vln. I-4, and four staves labeled Vln. II-1 through Vln. II-4. The fourth system is for Violas, with four staves labeled Vla.-1 through Vla.-4. The fifth system is for Violoncellos, with four staves labeled Vc.-1 through Vc.-4. The sixth system is for Double Basses, with four staves labeled Db.-1 through Db.-4. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

29845

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

ff sub p *ff* *ff sub p* *ff*

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

46

303

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The page is numbered 315 in the top left corner. The instruments listed on the left are: Fl., Ob., Cl., Bsn., Hn., Picc. Tpt., Tpt., Tbn., Tba., Samp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Vln. I-1, Vln. I-2, Vln. I-3, Vln. I-4, Vln. II-1, Vln. II-2, Vln. II-3, Vln. II-4, Vla.-1, Vla.-2, Vla.-3, Vla.-4, Vc.-1, Vc.-2, Vc.-3, Vc.-4, Db.-1, Db.-2, Db.-3, and Db.-4. The score is written in 2/4 time. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff sub p' and 'ff'. The score is divided into measures by vertical bar lines. The page is numbered 315 in the top left corner.

This page of the musical score is for measures 320 through 323. The instrumentation includes:

- Flute (Fl.):** Measures 320-321 have a whole rest. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.
- Oboe (Ob.):** Measures 320-321 have a whole rest. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.
- Clarinet (Cl.):** Measures 320-321 have a whole rest. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.
- Bassoon (Bsn.):** Measures 320-321 have a whole rest. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.
- Horn (Hn.):** Measures 320-321 have a whole rest. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.
- Piccolo (Picc. Tpt.):** Measures 320-321 have a whole rest. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.
- Trumpet (Tpt.):** Measures 320-321 have a whole rest. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.
- Trombone (Tbn.):** Measures 320-321 have a whole rest. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.
- Tuba (Tba.):** Measures 320-321 have a whole rest. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.
- Sampler (Samp.):** Measures 320-323 have whole rests.
- Percussion 1 (Perc. 1):** Measures 320-321 have a whole rest. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.
- Percussion 2 (Perc. 2):** Measures 320-321 have a whole rest. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.
- Percussion 3 (Perc. 3):** Measures 320-323 have whole rests.
- Percussion 4 (Perc. 4):** Measures 320-323 have whole rests.
- Violin I (Vln. I-1 to I-4):** Measures 320-321 have whole rests. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.
- Violin II (Vln. II-1 to II-4):** Measures 320-321 have whole rests. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.
- Viola (Vla.-1 to Vla.-4):** Measures 320-321 have whole rests. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.
- Violoncello (Vc.-1 to Vc.-4):** Measures 320-321 have whole rests. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.
- Double Bass (Db.-1 to Db.-4):** Measures 320-321 have whole rests. Measures 322-323 play a sixteenth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4.

The score is written in 2/4 time and includes dynamic markings such as *ff*, *p*, *mf*, and *f*.

50

325

P

Q

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

ff sub p

ff

mp

mf

mp

mp

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 331 at the top left and 51 at the top right. The score is written for a large ensemble, including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Piccolo Trumpet, Trumpet, Trombone, Tuba), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and percussion (Percussion 1, 2, 3, 4). The music is in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The score is divided into measures, with some measures containing multiple staves for different instruments. The overall layout is clean and professional, typical of a printed musical score.

337

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

344

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

53

350

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

ff

ff sub p

mf

f

mp

356

55

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

361

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla-1

Vla-2

Vla-3

Vla-4

Vc-1

Vc-2

Vc-3

Vc-4

Db-1

Db-2

Db-3

Db-4

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The page is numbered 367 at the top left and 57 at the top right. The music is in 4/4 time, as indicated by the time signature. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff sub p' and 'mp'. The instruments listed on the left are Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Picc. Tpt. (Piccolo Trumpet), Tpt. (Trumpet), Tbn. (Trombone), Tba. (Tuba), Samp. (Sample), Perc. 1-4 (Percussion), Vln. I-1-4 (Violin I), Vln. II-1-4 (Violin II), Vla-1-4 (Viola), Vc-1-4 (Violoncello), and Db-1-4 (Double Bass). The score is divided into measures by vertical bar lines, and the measures are numbered 367, 368, 369, 370, and 371. The page is a high-resolution scan of a printed musical score.

379

59

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

This musical score page contains measures 379 through 59. The instrumentation includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Piccolo Trumpet, Trumpet, Trombone, Tuba), strings (Violins I & II, Violas, Violoncellos, Double Basses), and percussion (Percussion 1-4). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The woodwinds and strings play complex rhythmic patterns, often with slurs and ties. The percussion section features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. The string section includes a variety of articulation marks, such as accents, staccato, and sforzando. The score is divided into measures by vertical bar lines, and the measures are numbered at the top left (379) and top right (59). The page number 59 is also visible in the top right corner.

60

The score is written for a large symphony orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piccolo Trumpet (Picc. Tpt.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The brass section includes Bsn., Hn., Tpt., Tbn., and Tba. The percussion section includes four percussionists (Perc. 1-4), with specific parts for Concert BD and tam tam. The string section includes Violins I and II (Vln. I-1, Vln. I-2, Vln. I-3, Vln. I-4; Vln. II-1, Vln. II-2, Vln. II-3, Vln. II-4), Violas (Vla.-1, Vla.-2, Vla.-3, Vla.-4), Violoncellos (Vc.-1, Vc.-2, Vc.-3, Vc.-4), and Double Basses (Db.-1, Db.-2, Db.-3, Db.-4). The score features a variety of musical notations, including notes, rests, dynamics (e.g., *ff*, *sub p*, *pp*, *f*, *mf*), and articulations (e.g., *ord*, *ppp*, *ff*, *lv*). The page number 60 is visible in the top left corner.

[illegible]

19:31

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with notes, rests, and dynamic markings.

The instruments listed on the left side of the page are:

- Fl.
- Ob.
- Cl.
- Bsn.
- Hn.
- Picc. Tpt.
- Tpt.
- Tbn.
- Tba.
- Samp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Vln. I-1
- Vln. I-2
- Vln. I-3
- Vln. I-4
- Vln. II-1
- Vln. II-2
- Vln. II-3
- Vln. II-4
- Vla.-1
- Vla.-2
- Vla.-3
- Vla.-4
- Vc.-1
- Vc.-2
- Vc.-3
- Vc.-4
- Db.-1
- Db.-2
- Db.-3
- Db.-4

The score includes various musical notations, such as notes, rests, and dynamic markings. Dynamic markings include *pp* (pianissimo), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature.

412

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

The image displays a page from a musical score, likely for a symphony or concert band. The score is organized into two main systems of staves. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Tuba), and percussion (Saxophone, Percussion 1-4). The second system includes strings (Violins I-4, Violins II-4, Violas-4, Cellos-4, Double Basses-4) and a chamber ensemble (Violoncello-1, Violoncello-2, Violoncello-3, Violoncello-4, Double Bass-1, Double Bass-2, Double Bass-3, Double Bass-4). The music is written in 3/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as p, mf, f, and s.p.

426

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Picc. Tpt. (Piccolo Trumpet), Tpt. (Trumpet), Tbn. (Trombone), Tba. (Tuba), Samp. (Sample), Perc. 1, Perc. 2, Perc. 3, Perc. 4, Vln. I-1, Vln. I-2, Vln. I-3, Vln. I-4, Vln. II-1, Vln. II-2, Vln. II-3, Vln. II-4, Vla.-1, Vla.-2, Vla.-3, Vla.-4, Vc.-1, Vc.-2, Vc.-3, Vc.-4, Db.-1, Db.-2, Db.-3, and Db.-4. The score is written in a single system, with each instrument having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte), 'mp' (mezzo-piano), 'pp' (pianissimo), and 'mf' (mezzo-forte). The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4. The page is numbered 10 in the bottom right corner.

441

Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Samp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Vla.-1

Vla.-2

Vla.-3

Vla.-4

Vc.-1

Vc.-2

Vc.-3

Vc.-4

Db.-1

Db.-2

Db.-3

Db.-4