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Title

Kapanganakan, Pagtanda, Kamatayan (Birth, Growth, Death)

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Author

Custodio, Ryle Nicole Q.

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Kapanganakan, Pagtanda, Kamatayan

(Birth, Growth, Death)

For String Orchestra and Percussion

Ryle Nicole Q. Custodio

Program Notes:

Having been raised as a catholic, I have always thought that my life is a beautiful gift which I should not take for granted. I was born because God had already planned out my existence, and I have to actualize it in accordance to His will. I also believed that my life does not end after my demise; there is a beautiful place in heaven where God has prepared a room for me after my time on earth.

Although as I grow up and gain maturity, I challenged my own beliefs and reconcile them with how life on earth actually works. I realized that life is not always beautiful. If anything, it is actually extremely unforgiving, cruel and hostile. As I braved myself through the darkest days of my life, I also realized that nobody will truly help me except myself. And most importantly, I have come into conclusion that our human souls die together with our bodies, hence there is really no life after death.

"Kapanganakan, Pagtanda, Kamatayan" tries to show various juxtapositions of the beauty and pain life offers us. In this piece, I imagine a metaphorical human soul who at first did not even want to be born into existence because of how hostile life is. The piece is divided into four parts, representing the challenges faced by the soul starting from its conception, childhood, adulthood, and imminent demise. Through the end of the piece, the soul contemplates whether the things it has done and accomplished on earth really meant anything to anybody.

Estimated Duration: 20 minutes

Instrumentation:

Percussion 1 - Vibraphone (Vib.), Marimba (Mar.), Bass Drum (B.D.)

Percussion 2 - Bass Drum (B.D.), Temple Blocks (T.B.), Triangle (Tr.), Ching, Tam-tam (T.-t.), Guiro (Gro.), Glockenspiel (Glk.), Chimes, Tubular Bells (Tub. Bells), Timpani (Timp.), Suspended Cymbal (Sus. Cym.)

Violin 1.1

Violin 1.2

Violin 2.1

Violin 2.2

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Double Bass

Kapanganakan, Pagtanda, Kamatayan

(Birth, Growth, Death)

For String Orchestra and Percussion
Estimated Duration: 20 minutes

Ryle Nicole Q. Custodio

♩ = 65

(Vibraphone)

Percussion 1
(Vibraphone, Marimba, Bass Drum)

Percussion 2
(Bass Drum, Temple Blocks, Triangle, Ching, Tam-tam, Guiro, Glockenspiel, Chimes, Tubular Bells, Timpani, Suspended Cymbal)

Violin 1.1

Violin 1.2

Violin 2.1

Violin 2.2

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Double Bass

non vibrato sul tasto

pp

pp let vibrato

pp

3

3

8 (Vib.)

Perc. 1

Perc. 2 (B.D.)

3 (Temple Blocks)

mp 1.v. *fp*

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

f *pp* *f*

f *pp* *f*

f

20 (Vib.)

Perc. 1

Perc. 2 (Bass Drum)

2 mallets

p *f*

Vln. 1.1

fpp

molto (fast) vibrato
sul pont.

Vln. 1.2

fpp

molto (fast) vibrato
sul pont.

Vln. 2.1

Vln. 2.2

Vla. 1

sfz

3

molto (fast) vibrato
sul pont.
arco

Vla. 2

sfz

3

arco
pp

Vc. 1

sul pont.
fpp

fpp

Vc. 2

sul pont.
fpp

fpp

D.b.

sfz

26 (Vib.)

Perc. 1 *f* *Red.* *ff*

Perc. 2 (B.D.) *pp* *f sub.*

Vln. 1.1 *fpp* *fpp* *fpp*

Vln. 1.2 *fpp* *fpp* *fpp*

Vln. 2.1 *fpp* *fpp* *fpp* *fpp*

Vln. 2.2 *fpp* *fpp* *fpp* *fpp*

Vla. 1 *fpp* *fpp* *fpp* *fpp*

Vla. 2 *fpp* *fpp* *fpp* *fpp*

Vc. 1 *fpp* *fpp* *fpp* *fpp*

Vc. 2 *fpp* *fpp* *fpp* *fpp*

D.b. arco *ff*

30 (Vib.)

Perc. 1

Perc. 2 (B.D.) (T.B.)

Vln. 1.1 *sfz f sub.* (IV) highest note possible

Vln. 1.2 *sfz f sub.* *sfz f sub.*

Vln. 2.1 normale (IV) highest note possible *sfz f sub.* *sfz f sub.* sul pont. *ff*

Vln. 2.2 *sfz f sub.* sul pont. *ff*

Vla. 1 normale highest note possible (III) *mf sfz f sub.* *sfz f sub.* sul pont. *ff*

Vla. 2 *mf* sul pont. *ff*

Vc. 1 *fpp* sul pont. *ff sub.* simile

Vc. 2 *fpp* sul pont. *ff* simile

D.b. (IV) highest note possible

33

Perc. 1 (Vib.) *ff* *fp*

Perc. 2 (T.B.) *f* *fp* *fp* *ff*

Vln. 1.1 *ff* sul pont. simile

Vln. 1.2 *ff* sul pont. simile

Vln. 2.1 simile

Vln. 2.2 simile

Vla. 1 simile

Vla. 2 simile

Vc. 1

Vc. 2

D.b. *ff* *mp* *ff* arco sul ponticello

37 (Vib.)

Perc. 1

B. D. (B.D.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

let vibrate

normale

ff

fff

fp

normale

ff

fff

fp

normale

ff

fff

fp

normale

highest note possible

ff

fff

fp

normale (III)

ff

ricochet

p

fp

fff

fp

pizz.

highest note possible (I) arco normale

ff

fp

pizz.

normale arco

ff

fp

fff

fp

normale

fp

normale

ff

fff

fp

41 (Vib.)

Perc. 1

Perc. 2 (B.D.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

p *f* *p* *f sub.*

sul pont. normale div.

ff *pp* *fp* *fp* *f* *p*

sul pont. normale div.

ff *pp* *fp* *fp* *f* *p*

sul pont. normale

ff *pp* *fp* *fp* *f*

sul pont. normale

ff *pp* *fp* *fp* *f*

sul pont. normale

ff *pp* *fp* *fp* *f sub.*

sul pont. normale

ff *pp* *fp* *fp* *f sub.*

sul pont. normale

ff *pp* *fp* *fp* *f*

sul pont. normale

ff *pp* *fp* *fp* *f*

sul pont. normale

ff *pp* *fp* *fp*

(I) (II)

49

Perc. 1 (Vib.) *mf* *ff sub.* *mp*

Perc. 2 (B.D.) *f* *p* *ff*
 (Sus. Cym.)

Vln. 1.1 *p* *ff* *ff*

Vln. 1.2 *p* *ff* *ff*

Vln. 2.1 *ff* *ff*

Vln. 2.2 *f* *p* *ff* *ff*

Vla. 1 *fp* *ff*

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

Vc. 1 *f* *ff* *p* *ff sub.* *f*

Vc. 2 *ff* *p* *ff sub.* *f*

D.b. *ff* *ff* *p* *ff* *p* *f*

52 (Vib.)

Perc. 1

Perc. 2 (B.D.) (Sus. Cym.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

ff sub.

f

ff

ff

fp

ff

fp

ff

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

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

f *p* *f*

ff

ff

(II) *tr*

(III) *tr*

55 (Vib.)

Perc. 1

Perc. 2 (B.D.)
(Sus. Cym.)

Vln. 1.1 arco, *f* (I) sul pont. normale *f* \rightarrow *p*

Vln. 1.2 arco, *f* (I) sul pont.

Vln. 2.1 *f* (II) sul pont.

Vln. 2.2 *f* (II) sul pont.

Vla. 1 *f* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* (II) sul pont.

Vla. 2 *f* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* (II) sul pont.

Vc. 1 *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf*

Vc. 2 (tr) *f* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf* \rightarrow *pf*

D.b. *f*

58 (Vib.)

Perc. 1

Perc. 2 (B.D.) (Sus. Cym.)

Vln. 1.1

Vln. 1.2 normale

Vln. 2.1 normale

Vln. 2.2 normale

Vla. 1 normale

Vla. 2 normale

Vc. 1 sul pont. normale

Vc. 2 sul pont. normale

D.b. sul pont. arco normale

f p f p f p f p f p f p

f p f p f p f p f p f p

f p f p f p f p f p f p

f p f p f p f p f p f p

ff

ff

f p f p f p f p

f p f p f p f p

f ff

arco normale

61 (Vib.)

Perc. 1 *pp* *ff*

Perc. 2 (B.D.) *pp* *f* (Sus. Cym.) l.v.

Vln. 1.1 *f* *p* *f* *p* *f* *p* *ff* *p*

Vln. 1.2 *f* *p* *f* *p* *f* *p* *ff* *p*

Vln. 2.1 *f* *p* *f* *p* *f* *p* *ff* *p*

Vln. 2.2 *f* *p* *f* *p* *f* *p* *ff* *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *f* *p* *f* *p* *f* *p* *ff* *p*

Vc. 2 *f* *p* *f* *p* *f* *p* *ff* *p*

D.b. *ff* *p*

63 (Marimba)

Perc. 1

Perc. 2 (Ching)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

mf 1.v.

73 (Marimba)

Perc. 1

Perc. 2 (Ching)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

83 (Mar.)

Perc. 1

Perc. 2 (Ching) *mf* (T.B.) *p f sub.*

Vln. 1.1 *mf* *f* *p* non vib.

Vln. 1.2 *mf* *f*

Vln. 2.1 *mf* *f*

Vln. 2.2 *mf* *f*

Vla. 1 *mf* *f* *fp* *f*

Vla. 2 *mf* *f* *fp* *f*

Vc. 1 *p < f* *p < f*

Vc. 2 *p < f* *p < f*

D.b.

102 (Mar.)

Perc. 1 *mp* *f*

Perc. 2 (Ching)

Vln. 1.1 con vib.

Vln. 1.2

Vln. 2.1 con vib.

Vln. 2.2

Vla. 1 con vib.

Vla. 2

Vc. 1 *mf*

Vc. 2

D.b.

123 (Mar.)

Perc. 1

Perc. 2 (Suspended Cymbal)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

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

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

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

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

con vib. *f* *fp* *fp* *mp*

con vib. *f* *fp* *fp* *mp*

fp *mp*

fp *mp*

mp

mp

128 (Mar.)

Perc. 1 *f*

Perc. 2 (T.B.) *fpp*

Vln. 1.1 *f*

Vln. 1.2 *f*

Vln. 2.1 *f*

Vln. 2.2 *f*

Vla. 1 *p < f*

Vla. 2 *p < f*

Vc. 1 *f*

Vc. 2 *f*

D.b. *f*

Detailed description of the musical score: The score is for measures 128, 129, and 130. The key signature has one sharp (F#) and the time signature is 4/4. Percussion 1 (Maracas) plays a rhythmic pattern starting in measure 128 with a forte (*f*) dynamic. Percussion 2 (T.B.) is silent until measure 130, where it plays a sustained chord with a fortissimo piano (*fpp*) dynamic. The string section (Violins 1 & 2, Violas 1 & 2, Cellos 1 & 2, and Double Bass) enters in measure 129 with a forte (*f*) dynamic, playing sustained chords and moving lines. The Viola parts have a dynamic marking of *p < f* in measure 129. The Double Bass part has a forte (*f*) dynamic in measure 130.

131 (Mar.)

Perc. 1 *ff* *p*

(T.B.) (Triangle)

Vln. 1.1 *f*

Vln. 1.2 *f*

Vln. 2.1 *f*

Vln. 2.2 *f*

Vla. 1 *p* *f* *p* *f*

Vla. 2 *p* *f* *p* *f*

Vc. 1 *p* *f* *p* *f* *p*

Vc. 2 *p* *f* *p* *f* *p*

D.b.

135 (Mar.)

Perc. 1 *pp*

Perc. 2 (Tr.) *f* 3

Vln. 1.1 *f*

Vln. 1.2 *f*

Vln. 2.1 *p < f > p < f > p*

Vln. 2.2 *f* *p < f > p < f > p* *f* *p < f > p*

Vla. 1 *f*

Vla. 2 *f* *p < f > p < f > p*

Vc. 1 *p < f > p < f > p*

Vc. 2 *f* *p*

D.b. *p*

141 (Mar.)

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

Perc. 2 (Tr.) *f*

Vln. 1.1 *f* *p* *f* tutti *p* *f* *p* *fp*

Vln. 1.2 *f* *p* *f* tutti *p* *f* *p* *fp*

Vln. 2.1 *f* *p* tutti *f* *p* *fp*

Vln. 2.2 *f* *p* tutti *f* *p* *fp*

Vla. 1 *f* *p* *f* *p* *f* tutti *p* *f* *p* *fp*

Vla. 2 *f* *p* *f* *p* *f* tutti *p* *f* *p* *fp*

Vc. 1 *f* *p* *f* *p* *f* tutti *p* *f* *p* *fp*

Vc. 2 tutti *p* *f* *p* *fp*

D.b. *f* arco

147 (Mar.)

Perc. 1 *f*

Perc. 2 (T.B.) *f*

Vln. 1.1 *f* solo *p* *f* *p* *f* *p*

Vln. 1.2 *f* solo *p* *f* *p* *f*

Vln. 2.1 *f* solo *p* *f* *p* *f* *p* *f*

Vln. 2.2 *f* *p* pizz. *f*

Vla. 1 *p* *f* *p* pizz. *f*

Vla. 2 *p* *f* *p* pizz. *f*

Vc. 1 *f* *p* *f* *p* pizz. *f*

Vc. 2 *f* *p* *f* *p* pizz. *f*

D.b. arco *f*

Detailed description of the musical score: The score is for measures 147 and 148. Measure 147 starts with Percussion 1 playing a sustained *f* sound. Percussion 2 (T.B.) plays a single note. Violins 1.1 and 1.2 play a sustained *f* sound. Violins 2.1 and 2.2 play a sustained *f* sound. Violin 2.2, Viola 1, Viola 2, Cello 1, and Cello 2 all play a melodic line starting with *f*, moving to *p*, and back to *f*. Double Bass plays a sustained *f* sound. In measure 148, Percussion 1 and Percussion 2 are silent. Violins 1.1 and 1.2 play a solo melodic line with dynamics *p*, *f*, *p*, *f*, *p*. Violins 2.1 and 2.2 play a solo melodic line with dynamics *p*, *f*, *p*, *f*. Violin 2.2, Viola 1, Viola 2, Cello 1, and Cello 2 all play a pizzicato chord with dynamic *f*. Double Bass plays a sustained *f* sound.

151 (Mar.)

Perc. 1

(T.B.)

Perc. 2

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

p *f*

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

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

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

f *p* *f*

tutti *p* *f* *fp* *p* *f*

tutti *p* *f* *fp* *p* *f*

p *f* *p* *f*

tutti *p* *f* *fp* *p* *f*

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

tutti *p* *f* *fp* *p* *f*

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

tutti *p* *f* *fp* *p* *f*

p

153 (Vib.) (Bass Drum)

Perc. 1 *pp*

Perc. 2 (T.B.)

Vln. 1.1 *p* con sordino

Vln. 1.2 *p* con sordino

Vln. 2.1 *p* con sordino

Vln. 2.2 *p* con sordino

Vla. 1 *p* con sordino

Vla. 2 *p* con sordino

Vc. 1 *p* con sordino

Vc. 2 *p* con sordino

D.b. *f*

Perc. 1

(T.B.)

Perc. 2

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

The musical score is arranged in a standard orchestral format. Percussion 1 and 2 are at the top, with a (T.B.) marking for Percussion 2. The string section includes Violins 1 and 2, Violas 1 and 2, Cellos 1 and 2, and Double Bass. The Violins 1 and 2 parts feature a complex rhythmic pattern of eighth notes with slurs and accents. The Viola 1 part has a similar pattern but with some rests. The Viola 2 part has a different rhythmic pattern. The Cello 1 part has a pattern similar to Viola 1. The Cello 2 part has a pattern similar to Viola 2. The Double Bass part has a simple pattern of quarter notes.

Perc. 1

(T.B.)

Perc. 2

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

senza sordino

f

Perc. 1

Perc. 2 (T.B.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

senza sordino

f

Perc. 1

(T.B.)

Perc. 2

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

senza sordino

f

senza sordino

f

Detailed description: This is a page of a musical score for a symphony orchestra. The score is divided into two measures. The percussion parts (Perc. 1 and Perc. 2) are marked with a double bar line and a vertical line, indicating they are silent. The string parts (Violins 1 and 2, Violas 1 and 2, Cellos 1 and 2, and Double Bass) are active. The Violin 1 and 2 parts play a rhythmic pattern of eighth notes with slurs. The Violin 2 parts have a key signature of one sharp (F#). The Viola 1 and 2 parts play a single note with a long slur, marked 'senza sordino' and 'f'. The Cello 1 part plays a single note with a long slur. The Cello 2 part plays a single note with a long slur. The Double Bass part is silent.

Musical score for Percussion, Violins, Violas, Cellos, and Double Basses. The score is divided into three measures. Percussion 1 and 2 are marked with rests. Violin 1.1 is marked with rests. Violin 1.2 plays a sixteenth-note tremolo pattern in the first measure, followed by rests. Violin 2.1 plays a sixteenth-note tremolo pattern in the first measure, followed by rests. Violin 2.2 is marked with rests. Viola 1 and Viola 2 play a melodic line with a slur across the first two measures. Cello 1 and Cello 2 play a melodic line with a slur across the first two measures. Double Bass is marked with rests.

Perc. 1

(T.B.)

Perc. 2

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

173 (Vibraphone)

Perc. 1

Perc. 2 (Glockenspiel)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

pp
2do.

f 3 5

normale

p — *f*

normale solo
tr

fp — *p*

normale solo
tr

f — *sfz* — *p*

pizz.
f

(I) *pp* 3

(II) *pp* 3

(I) *pp* 3

(II) *pp* 3

mf *fp* — *p*

179 (Vib.) (Bass Drum)

Perc. 1

Perc. 2 (Glk.) (Gro.)

Vln. 1.1

Vln. 1.2 tutti *pp* *ff* sul pont.

Vln. 2.1 tutti *pp* *ff* sul pont.

Vln. 2.2 normale arco *pp* *ff* sul pont.

Vla. 1 sul pont. *ff* *pp* *ff* sul pont.

Vla. 2 sul pont. normale *pp* *ff* sul pont. normale solo *f*

Vc. 1 sul pont. *ff* *ff*

Vc. 2 sul pont. *ff* *ff* normale arco *f* *p*

D.b. *mf* *ff* arco *f* *p*

Perc. 1 (B.D.)

Perc. 2 (Gro.) (Chimes)

Vln. 1.1 pizz.

Vln. 1.2 pizz.

Vln. 2.1 pizz.

Vln. 2.2 pizz. solo normale arco

Vla. 1 normale solo tutti (II) sul pont.

Vla. 2 tutti (I) sul pont.

Vc. 1 normale arco (III) sul pont.

Vc. 2 arco normale (IV) sul pont.

D.b. mf

Dynamic markings: *f*, *fp*, *ff*, *p*, *sfz*, *mf*, *f*, *fp*, *f*.

Performance instructions: *tr*, *pizz.*, *solo normale arco*, *tutti*, *sul pont.*, *arco normale*.

Figural bass: 3, 5, 3.

Perc. 1 (B.D.)

Perc. 2 (Chim.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

4/4

8va

f

p

normale solo

f

p

f

solo normale arco

f

solo

f

p

f

tr

3

3

Perc. 1

Perc. 2 (Chim.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

arco tutti tr pizz. fp fp mf

solo normale arco (II) f p

tutti tr pizz. fp fp mf

tutti p

harmonic touch p

tutti tr pizz. fp fp mf

normale tr pizz. arco solo fp fp mf f

f p f

solo p 3

tr mf p 3

Perc. 1

Perc. 2 (Tubular Bells)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

arco

f

harmonic touch

tutti

tr tr

pizz.

p

mf

fp

fp

mf

p

8

5

harmonic touch

tutti

tr tr

pizz.

arco

p

mf

fp

fp

mf

p

normale

tr tr

pizz.

arco

p

mf

fp

fp

mf

3

tr

5

fp

f

p

tutti

tr tr

pizz.

fp

fp

mf

fp

f

p

(B.D.)

Perc. 1

Perc. 2

(Timp.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

The score consists of ten staves. Percussion 1 (B.D.) and Percussion 2 (Timp.) have rests in measures 219 and 220, with notes in measure 221. Violins 1.1 and 1.2, Violins 2.1 and 2.2, Violas 1 and 2, Cellos 1 and 2, and Double Basses all play a melodic line starting in measure 219. The dynamics for these parts are *ff* in measure 219, *fp* in measure 220, and *ff* in measure 221. The performance technique is *sul pont.* in measure 219, *normale* in measure 220, and *sul pont.* in measure 221. In measure 222, the strings play a sustained chord with dynamics *p* and *f* indicated. The Double Bass part has dynamics *p* and *ff* in measure 222.

224 (B.D.) ♩ = 150

Perc. 1 (B.D.) *mf* *f*

Perc. 2 (Timp.) *f* *mp*

Vln. 1.1 normale *p* *f* *ff*

Vln. 1.2 normale *p* *f* *ff*

Vln. 2.1 normale *p* *f* *ff*

Vln. 2.2 normale *p* *f* *ff*

Vla. 1 (IV) arco *fp* *ff* sul pont.

Vla. 2 (IV) arco *fp* *ff* sul pont.

Vc. 1 arco *fp* *ff* sul pont.

Vc. 2 arco *fp* *ff* sul pont.

D.b.

228 (B.D.)

Perc. 1

Perc. 2 (Timp.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

f mp *f mp* *f mp*

Musical score for Percussion, Violins, Violas, Cellos, and Double Basses. The score is in 4/4 time and consists of 12 measures. The percussion parts (Perc. 1 and Perc. 2) feature rhythmic patterns with dynamic markings of *f* and *mp*. The string parts (Vln. 1.1, Vln. 1.2, Vln. 2.1, Vln. 2.2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and D.b.) play a melodic line with dynamic markings of *mp*, *ff*, and *f*. The string parts include *arco* markings and a crescendo leading to a *ff* dynamic in the final measure.

(B.D.)

Perc. 1 *f*

Perc. 2 (Timp.) *f* *fp* *f*

Vln. 1.1 *ff* arco (IV) *pizz.*

Vln. 1.2 *ff* arco (IV) *pizz.*

Vln. 2.1 *ff* arco (IV) *pizz.*

Vln. 2.2 *ff* arco (IV) *pizz.*

Vla. 1 *ff* arco (IV) *pizz.*

Vla. 2 *ff* arco (IV) *pizz.*

Vc. 1 *ff* arco (IV)

Vc. 2 *ff* arco (IV)

D.b. *pizz.*

243 (B.D.) (Tr.) (B.D.)

Perc. 1 *f* *ff*

Perc. 2 (Timp.) *mf* *ff* *f*

Vln. 1.1 (IV) arco *mp* *ff*

Vln. 1.2 (IV) arco *mp* *ff*

Vln. 2.1 arco *fp* *ff* *fp* *f* pizz.

Vln. 2.2 arco *fp* *f* *ff* *fp* *f* pizz.

Vla. 1 (IV) arco *mp* *ff*

Vla. 2 (IV) arco *mp* *ff*

Vc. 1 (I) *fp* *f* pizz.

Vc. 2 (I) *fp* *f* pizz.

D.b. pizz. *ff*

259 (Mar.)

Perc. 1

Perc. 2 (Timp.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

(I) arco normale

mp *ff*

262 (Mar.)

Perc. 1

Perc. 2 (Timp.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

p

The image shows a page of a musical score for measures 262 to 264. The score is for a full orchestra and includes the following parts: Percussion 1 (Perc. 1), Percussion 2 (Timp.), Violin 1.1 (Vln. 1.1), Violin 1.2 (Vln. 1.2), Violin 2.1 (Vln. 2.1), Violin 2.2 (Vln. 2.2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D.b.). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. A prominent feature is the use of trills (tr) in the string parts, which are marked with a 'p' (piano) dynamic. The percussion parts include rhythmic patterns with accents. The string parts are characterized by long, sustained notes with trills, often marked with a 'p' dynamic. The overall texture is dense and rhythmic.

265 (Mar.)

Perc. 1 *f*

Perc. 2 (Timp.) *f*

Vln. 1.1 *ff* sul pont. sul pont.

Vln. 1.2 *ff* sul pont. sul pont.

Vln. 2.1 *ff* sul pont. sul pont.

Vln. 2.2 *ff* sul pont. sul pont.

Vla. 1 *ff* sul pont. sul pont.

Vla. 2 *ff* sul pont. sul pont.

Vc. 1 *ff* sul pont. sul pont.

Vc. 2 *ff* sul pont. sul pont.

D.b. normale *ff*

Perc. 1
Perc. 2 (Timp.)
Vln. 1.1
Vln. 1.2
Vln. 2.1
Vln. 2.2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.b.

fp *ff* *p* *ff*
fp *ff*
fp *ff*
fp *ff*
fp *ff* normale *mf*
fp *ff* normale *mf*
fp *ff*
fp *ff*

Detailed description: This page of a musical score, numbered 268 and marked '(Mar.)', features nine staves. The top two staves are for Percussion: Perc. 1 (bass clef) plays a continuous sixteenth-note pattern, while Perc. 2 (bass clef, labeled '(Timp.)') has a few notes at the beginning and end. The next four staves are for Violins (Vln. 1.1, Vln. 1.2, Vln. 2.1, Vln. 2.2), all in treble clef. The two Viola staves (Vla. 1, Vla. 2) are in alto clef. The bottom three staves are for Violoncello (Vc. 1, Vc. 2) and Double Bass (D.b.), all in bass clef. The score is divided into four measures. Dynamic markings include *fp* (fortissimo piano), *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). Performance instructions like 'normale' and 'V' (for vibrato) are present. The key signature has one sharp (F#) and the time signature is 4/4.

272 (Mar.)

Pec. 1 *mf*

Perc. 2 (Timp.) *ff* *pp*

Vln. 1.1 normale *fp* *ff*

Vln. 1.2 normale *fp* *ff*

Vln. 2.1 normale *fp* *ff*

Vln. 2.2 normale *fp* *ff*

Vla. 1

Vla. 2

Vc. 1 *fp* *ff*

Vc. 2 *fp* *ff*

D.b. normale *fp* *ff* *mf*

281 (Mar.)

Pec. 1 *mf sub.*

Perc. 2 (Timp.) *ff* *pp*

Vln. 1.1 normale *p* *f* *mf* sul pont.

Vln. 1.2 normale *p* *f* *mf* sul pont.

Vln. 2.1 normale *p* *f* *mf* sul pont.

Vln. 2.2 normale *p* *f* *mf* sul pont.

Vla. 1 normale *fp* sul pont. *tr*

Vla. 2 normale *fp* sul pont. *tr*

Vc. 1 arco *fp* sul pont.

Vc. 2 arco *fp* sul pont.

D.b. normale *mf sub.* *ff*

285 (Mar.)

Perc. 1

Perc. 2 (Timp.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

ff

This musical score page contains measures 285, 286, and 287. The score is for a full orchestra and includes the following parts: Percussion 1 (Maracas), Percussion 2 (Timpani), Violins 1.1 and 1.2, Violins 2.1 and 2.2, Violas 1 and 2, Violoncello 1, Violoncello 2, and Double Bass. The music is in 5/4 time and features a dynamic marking of *ff* (fortissimo). The score shows a change in meter from 5/4 to 4/4 between measures 285 and 286. The percussion parts have specific rhythmic patterns, while the string parts play sustained chords and melodic lines. The woodwinds (Violas) have trills marked with '(tr)'. The overall texture is dense and powerful due to the fortissimo dynamic.

288 (Mar.)

Perc. 1

Perc. 2 (Timp.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

sul pont.
tr

Detailed description of the musical score: The score is for measures 288 to 291. Measure 288 starts with a key signature change to one sharp (F#) and a common time signature. Percussion 1 (Perc. 1) plays a continuous eighth-note pattern. Percussion 2 (Perc. 2, Timpani) plays a pattern of quarter notes. The string parts (Violins 1 and 2, Violas, Violoncellos, and Double Bass) play a melodic line consisting of quarter notes, with a trill at the end of measure 291. The trill is marked 'sul pont.' and 'tr'. The string parts are grouped with brackets across measures 288, 289, and 290.

292 (Mar.)

Pec. 1

Perc. 2 (Timp.)

Vln. 1.1

Vln. 1.2 normale

Vln. 2.1 normale

Vln. 2.2 normale

Vla. 1 normale

Vla. 2 normale

Vc. 1 *ff*

Vc. 2 *ff*

D.b. *ff*

299 (Mar.)

Perc. 1

Perc. 2 (Timp.)

Vln. 1.1 *normale non vib.*

Vln. 1.2

Vln. 2.1

Vln. 2.2 *5* *5* *5* *5* *5* *non vib.*

Vla. 1

Vla. 2

Vc. 1 *normale arco* *fp* *f* *non vib.*

Vc. 2 *normale arco* *fp* *f* *non vib.*

D.b.

302 (Mar.)

Perc. 1

Perc. 2 (Timp.)

Vln. 1.1

Vln. 1.2 non vib.

Vln. 2.1 non vib. 3

Vln. 2.2

Vla. 1 non vib. 3 3 3

Vla. 2 non vib.

Vc. 1

Vc. 2

D.b.

C = 50
KAMATAYAN

306 (Mar.) (B.D.)

Pec. 1

Pec. 2 (Timp.) (Tubular Bells)

Vln. 1.1 con vib. *ff*

Vln. 1.2 con vib. *ff*

Vln. 2.1 con vib. *ff*

Vln. 2.2 con vib. *ff* *pp*

Vla. 1 con vib. *ff* *pp*

Vla. 2 con vib. *ff*

Vc. 1 con vib. *ff*

Vc. 2 con vib. *ff*

D.b. arco *p* con vib. *ff* *mp*

317 (B.D.)

Perc. 1

f

Perc. 2 (Tub. B.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

pp

Vln. 2.2

Vla. 1

Vla. 2

pp

Vc. 1

pp

Vc. 2

pp

D.b.

Perc. 1
Musical notation in 2/4 time, starting with a dynamic range from *p* to *mf*.

Perc. 2 (Tub. B.)
Musical notation in 2/4 time, featuring a melodic line with slurs.

Vln. 1.1
Musical notation in 2/4 time, featuring a melodic line with slurs.

Vln. 1.2
Musical notation in 2/4 time, featuring a melodic line with slurs.

Vln. 2.1
Musical notation in 2/4 time, starting with a dynamic of *mf*, featuring a melodic line with slurs.

Vln. 2.2
Musical notation in 2/4 time, starting with a dynamic of *mf*, featuring a melodic line with slurs.

Vla. 1
Musical notation in 2/4 time, starting with a dynamic of *mf*, featuring a melodic line with slurs.

Vla. 2
Musical notation in 2/4 time, starting with a dynamic of *mf*, featuring a melodic line with slurs.

Vc. 1
Musical notation in 2/4 time, starting with a dynamic of *mf*, featuring a melodic line with slurs.

Vc. 2
Musical notation in 2/4 time, starting with a dynamic of *mf*, featuring a melodic line with slurs.

D.b.
Musical notation in 2/4 time, starting with a dynamic of *f*, featuring a melodic line with slurs.

Musical score for Percussion, Violins, Violas, and Cellos/Double Basses. The score is in 3/4 time and features a key signature of one sharp (F#).

Perc. 1: *f* (first measure), *p* (fourth measure), *mf* (fifth measure). The part consists of eighth notes in the first four measures, followed by a quarter note and a half note in the fifth measure.

Perc. 2 (Tub. B.): *f* (first measure). The part consists of eighth notes in the first four measures, followed by a quarter note and a half note in the fifth measure.

Vln. 1.1: *mf* (fifth measure). The part consists of a half note in the fifth measure, followed by a quarter note and a half note in the sixth measure.

Vln. 1.2: *mf* (fifth measure). The part consists of a half note in the fifth measure, followed by a quarter note and a half note in the sixth measure.

Vln. 2.1: *f* (first measure), *mf* (fifth measure). The part consists of a half note in the first measure, followed by a quarter note and a half note in the second measure. In the fifth measure, it plays a half note, followed by a quarter note and a half note in the sixth measure.

Vln. 2.2: *f* (first measure), *mf* (fifth measure). The part consists of a half note in the first measure, followed by a quarter note and a half note in the second measure. In the fifth measure, it plays a half note, followed by a quarter note and a half note in the sixth measure.

Vla. 1: *f* (first measure), *mf* (fifth measure). The part consists of a half note in the first measure, followed by a quarter note and a half note in the second measure. In the fifth measure, it plays a half note, followed by a quarter note and a half note in the sixth measure.

Vla. 2: *f* (first measure), *mf* (fifth measure). The part consists of a half note in the first measure, followed by a quarter note and a half note in the second measure. In the fifth measure, it plays a half note, followed by a quarter note and a half note in the sixth measure.

Vc. 1: *f* (first measure), *mf* (fifth measure). The part consists of a half note in the first measure, followed by a quarter note and a half note in the second measure. In the fifth measure, it plays a half note, followed by a quarter note and a half note in the sixth measure.

Vc. 2: *f* (first measure), *mf* (fifth measure). The part consists of a half note in the first measure, followed by a quarter note and a half note in the second measure. In the fifth measure, it plays a half note, followed by a quarter note and a half note in the sixth measure.

D.b.: The part consists of a half note in the first measure, followed by a quarter note and a half note in the second measure. In the fifth measure, it plays a half note, followed by a quarter note and a half note in the sixth measure.

(B.D.)

Perc. 1

Perc. 2 (Tub. B.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

3

3

3

3

pp

pp

pp

pp

pp

pp

p

pp

(B.D.)

Pec. 1

Perc. 2
(Tub. B.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.

The musical score consists of ten staves. The top two staves are for Percussion 1 (B.D.) and Percussion 2 (Tub. B.), both showing rests. The remaining eight staves are for string instruments: Violins 1.1 and 1.2, Violins 2.1 and 2.2, Violas 1 and 2, and Double Bass. The string parts feature a complex rhythmic pattern with slurs and triplets. Performance instructions include '(IV)' with a downward arrow, '3' for triplets, and 'free bowing' for the violin parts.

↓ - small nudge down from the peg

Perc. 1

Perc. 2 (Tub. B.)

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2 free bowing

Vla. 1 free bowing

Vla. 2 free bowing

Vc. 1

Vc. 2 ↓ free bowing

D.b. free bowing

Detailed description: This is a page of a musical score, page 372, marked '(B.D.)'. It features ten staves. The top two staves are for Percussion 1 and Percussion 2 (Tub. B.), both showing rests. The next two staves are for Violins 1.1 and 1.2, with notes and slurs. The following two staves are for Violins 2.1 and 2.2, with slurs and the instruction 'free bowing'. The next two staves are for Violas 1 and 2, also with slurs and 'free bowing'. The final two staves are for Cellos 1 and 2, with slurs and 'free bowing'. The Double Bass staff has slurs and 'free bowing'. The score is written in a standard musical notation style with various clefs and dynamic markings.

378 (B.D.)

Pec. 1

(Tub. B.)

Perc. 2

p
ped.

al niente

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D.b.