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Robots and Petals

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Jonas Jurkūnas

' ROBOTS and PETALS '

for Piano with Orchestra

'Robots and Petals'

PART ONE - Robots

Jonas Jurkūnas

calm and mechanic (♩=114)

Instrumentation and Dynamics:

- Piccolo:** *p*
- 1st & 2nd Flute:** *p*
- 1st & 2nd Oboe:** -
- English Horn:** -
- 1st & 2nd Clarinet in B♭:** *p* (trill), *mp*
- Bass Clarinet in B♭:** *p*
- 1st & 2nd Bassoon:** *p*
- Contrabassoon:** *p*
- 1st & 2nd Horn in F:** -
- 3rd Horn in F:** -
- 1st Trumpet in B♭:** -
- 2nd & 3rd Trumpet in B♭:** -
- 1st & 2nd Trombone:** -
- Bass Trombone:** -
- Tuba:** -
- Timpani:** *p*, 3 Tom-toms (dry, damped)
- 1st Percussion:** *p*
- 2nd Percussion:** -
- 3rd Percussion:** -
- Harp:** -
- Piano:** *p*, soft accents
- Violin I:** *pizz.*, *p*
- Violin II:** *pizz.*, *p*
- Viola:** *pizz.*, *p*
- Violoncello:** *p*
- Contrabass:** *pizz.*, *p*

6

Picc. *f*

1st & 2nd Fl. *f*

1st & 2nd Ob. *f*

Eng. Hn. *p* *f*

1st & 2nd Cl. *p* *mp* *f*

B. Cl. *a2*

1st & 2nd Bsn. *a2*

Cbsn. *a2*

1st & 2nd Hn. *a2*

3rd Hn. *a2*

1st Tpt. *a2*

2nd & 3rd Tpt. *a2*

1st & 2nd Tbn. *a2*

B. Tbn. *a2*

Tba. *a2*

Timp. *a2*

1st Perc. *Sn. Dr.* *f*

2nd Perc. *Gr. Cassa* *f*

3rd Perc. *f*

Hp.

Pno. *f* *15^{mo}*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *a2*

Cb. *a2*

A

This musical score is for a symphony orchestra, page 5. It features the following instruments and parts:

- Picc.**: Piccolo, starting at measure 11 with a *p* dynamic.
- 1st & 2nd Fl.**: Flutes, starting with a *p* dynamic.
- 1st & 2nd Ob.**: Oboes, starting with a *mp* dynamic and triplet markings.
- Eng. Hn.**: English Horn, starting with a *mp* dynamic and triplet markings.
- 1st & 2nd Cl.**: Clarinets, starting with a *mp* dynamic and triplet markings.
- B. Cl.**: Bass Clarinet, starting with a *a2* marking.
- 1st & 2nd Bsn.**: Bassoons, starting with a *a2* marking.
- Cbsn.**: Contrabassoon.
- 1st & 2nd Hn.**: Horns.
- 3rd Hn.**: Horns.
- 1st Tpt.**: Trumpets.
- 2nd & 3rd Tpt.**: Trumpets.
- 1st & 2nd Tbn.**: Trombones.
- B. Tbn.**: Trombone.
- Tba.**: Tuba.
- Timp.**: Timpani.
- 1st Perc.**: Percussion, including Tom-toms and Sn. Dr. (Snare Drum), with a *p* dynamic.
- 2nd Perc.**: Percussion.
- 3rd Perc.**: Percussion.
- Hp.**: Harp.
- Pno.**: Piano, starting with a *mp* dynamic and an *8va* marking.
- Vln. I**: Violins I, starting with a *mp* dynamic.
- Vln. II**: Violins II, starting with a *mp* dynamic.
- Vla.**: Viola, starting with a *mp* dynamic.
- Vc.**: Violoncello, starting with a *mp* dynamic.
- Cb.**: Contrabass, starting with a *mp* dynamic.

B a little darker

16

Picc. *f* *p*

1st & 2nd Fl. *f* *f* *p*

1st & 2nd Ob. *a2* *f* *f*

Eng. Hn. *f* *p*

1st & 2nd Cl. *f* *f* *p*

B. Cl. *f* *p*

1st & 2nd Bsn. *a2* *f*

Cbsn. *f*

1st & 2nd Hn. -

3rd Hn. -

1st Tpt. -

2nd & 3rd Tpt. -

1st & 2nd Tbn. -

B. Tbn. -

Tba. -

Timp. *p* *mf* *mp*

1st Perc. *Sn. Dr.* *p* *mf* *p* *Tom-toms*

2nd Perc. -

3rd Perc. -

Hp. -

Pno. *f* *p*

Vln. I *arco* *f* *f* *p*

Vln. II *arco* *f* *f* *p*

Vla. *arco* *f* *f* *p*

Vc. *arco* *f* *f* *pp* *mf*

Cb. *arco* *f* *f*

21

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

frull.

sfp

mf

mp

col legno

pp

mp

C with fresh attitude (polka!)

27

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

frull.

f

mp

p

pp

pizz.

col legno

arco

Sn. Dr.

(rim shot)

8va

D

33

Picc. *frull.*
 1st & 2nd Fl. *f* *fp* *fp* *f* *mp* *frull.* *fp* *f*
 1st & 2nd Ob. *frull.* *fp* *f*
 Eng. Hn.
 1st & 2nd Cl. *frull.* *fp* *p* *fp* *f* *p*
 B. Cl.
 1st & 2nd Bsn.
 Cbsn.
 1st & 2nd Hn.
 3rd Hn.
 1st Tpt.
 2nd & 3rd Tpt.
 1st & 2nd Tbn.
 B. Tbn.
 Tba.
 Timp.
 1st Perc. *Tom-toms* *mf* *p*
 2nd Perc. *p*
 3rd Perc.
 Hp.
 Pno. *mf*
 Vln. I *nat.* *fp* *mf* *solli* *f* *p* *f*
 Vln. II *nat.* *fp* *mf*
 Vla. *fp*
 Vc. *nat.* *mf* *solli* *f* *p* *ff*
 Cb. *arco* *p*

E tiny mechanic moves

39

Picc. *p* *f* *f* *p*

1st & 2nd Fl. *p* *f* *p*

1st & 2nd Ob. *p* *f*

Eng. Hn. *p* *f*

1st & 2nd Cl. *p* *f* *p*

B. Cl. *p* *f* *p*

1st & 2nd Bsn. *p* *f*

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp. *pp* *mp* *f* *on rim (Sn.Dr.) + Tom*

1st Perc. *pp* *mp* *f* *p* *on rim*

2nd Perc. *f* *mp*

3rd Perc.

Hp.

Pno. *gliss.* *ff* *mf*

Vln. I *p* *f* *pizz.* *p*

Vln. II *p* *f* *pizz.* *p*

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

Vc. *p* *f* *p*

Cb. *arco* *pp* *mp* *f* *p* *pizz.*

43

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

l

a2

p

f

Glockenspiel

p

8^{va}

very short

fp

f

p

arco

arco

F bigger mechanic moves

47

Picc. *p* *ff* *f* *frull.* *fp*

1st & 2nd Fl. *p* *f* *fp*

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl. *p* *fp* *f* *p*

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp. *p*

1st Perc.

2nd Perc.

3rd Perc.

Hp. *mp*

Pno. *8va cluster* *cluster* *p* *fp* *solo (arco)*

Vln. I *arco* *fp* *f* *fp* *f*

Vln. II *arco* *fp* *f* *fp* *f*

Vla. *arco* *fp* *f* *fp* *f*

Vc. *fp* *f* *fp* *f*

Cb.

53

Picc. -> *f*, *f*, *p*, *f*, *p*, *f*, *p*
 1st & 2nd Fl. -> *f*, *f*, *p*, *f*, *p*, *f*
 1st & 2nd Ob. -> *f*
 Eng. Hn. -> *f*
 1st & 2nd Cl. -> *frull.*, *f*, *p*, *f*, *p*, *f*
 B. Cl. -> *f*, *slap.*, *f*
 1st & 2nd Bsn. -> *I*, *p*, *f*, *p*, *f*, *a2*, *f*
 Cbsn. -> *f*
 1st & 2nd Hn. -> *f*
 3rd Hn. -> *f*
 1st Tpt. -> *f*
 2nd & 3rd Tpt. -> *f*
 1st & 2nd Tbn. -> *f*
 B. Tbn. -> *f*
 Tba. -> *f*
 Timp. -> *f*
 1st Perc. -> *p*, *f*, *p*, *f*, *p*, *f*
 2nd Perc. -> *f*, *p*, *f*
 3rd Perc. -> *f*
 Hp. -> *gliss.*
 Pno. -> *f*, *p*, *ff*, *8^{va}*
 Vln. I -> *f*, *f pizz.*, *p col legno*, *f pizz.*, *arco*, *p*
 Vln. II -> *f pizz.*, *p col legno*, *f pizz.*
 Vla. -> *p*, *f pizz.*, *p col legno*, *f pizz.*
 Vc. -> *p*, *f pizz.*, *p col legno*, *f pizz.*
 Cb. -> *p*, *f*, *p*, *f*

58

Picc. *p*

1st & 2nd Fl. *f*

1st & 2nd Ob. *f*

Eng. Hn.

1st & 2nd Cl. *f*

B. Cl. *f*
slap.

1st & 2nd Bsn. *p*

Cbsn. *p*

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp. *mf* *f*

1st Perc. *f*

2nd Perc. *mf* *f* *p*

3rd Perc.

Hp.

Pno. *f*

Vln. I *p*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.* *col legno*

Cb. *pizz.*

II

H

64

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rim (Sn.Dr.)

arco

pizz.

8va

f

f

f

f

f

f

f

f

f

f

p

p

p

p

I mighty hits

the start of the big process

76

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *a2* *ff* *p* *I* *p* *II* *p* *I* *p* *f* *f* *p* *mf* *pp* *ff* *ff* *ff* *ff*

arco *arco*

8va *8va*

82

Picc. *f* *frull.* *f*

1st & 2nd Fl. *mp* *fp* *f*

1st & 2nd Ob. *fp* *f*

Eng. Hn. *fp* *f*

1st & 2nd Cl. *mp* *f*

B. Cl. *f*

1st & 2nd Bsn. *f*

Cbsn. *f*

1st & 2nd Hn. *f*

3rd Hn. *f*

1st Tpt. *Open* *p*

2nd & 3rd Tpt. *a2 (Open)* *p*

1st & 2nd Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *p* *p*

1st Perc. *p*

2nd Perc.

3rd Perc.

Hp.

Pno. *mp* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *f*

J

86

Picc. *p*
 1st & 2nd Fl. *p*
 1st & 2nd Ob.
 Eng. Hn.
 1st & 2nd Cl. *p*
 B. Cl.
 1st & 2nd Bsn.
 Cbsn.
 1st & 2nd Hn. *p*
 3rd Hn. *p*
 1st Tpt. *p*
 2nd & 3rd Tpt. *a2*
 1st & 2nd Tbn.
 B. Tbn.
 Tba.
 Timp. *mf* *Wood mallets* *p staccatissimo*
 1st Perc. *mf*
 2nd Perc.
 3rd Perc. *mp*
 Hp.
 Pno. *mp*
 Vln. I *p*
 Vln. II *p*
 Vla. *p* *sul pont. (molto vibr.)*
 Vc. *solo* *f* *tutti (molto vibr.)* *p sul pont.*
 Cb. *pizz.* *p*

K broad moves

92

Picc. *mp*

1st & 2nd Fl. *mp*

1st & 2nd Ob. *mf*

Eng. Hn.

1st & 2nd Cl. *mf*

B. Cl.

1st & 2nd Bsn. *II* *a2*

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt. *mf*

2nd & 3rd Tpt. *mf*

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp. *mf*

1st Perc. *mf*

2nd Perc. *mf*

3rd Perc.

Hp.

Pno. *mf* *8va* *mp*

Vln. I

Vln. II *mf* *mp*

Vla. *ff* *mf* *mp*

Vc. *ff* *mf* *mp*

Cb. *mf*

98

Picc.

1st & 2nd Fl. *a2*

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl. *I*

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc. *Tom - toms*

2nd Perc.

3rd Perc.

Hp.

Pno. *8^{va}* *p* *8^{vb}* *mp*

Vln. I *p*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc.

Cb.

103

This page of a musical score contains measures 103 through 106. The score is written for a full orchestra and piano. The key signature is three sharps (F#, C#, G#) and the time signature changes from 3/4 to 4/4 at measure 104. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, rests.
- 1st & 2nd Fl.**: Flutes, play a rhythmic pattern of eighth notes, then a quarter note followed by a half note. Dynamics: *p*, *f*.
- 1st & 2nd Ob.**: Oboes, play a melodic line with a slur and a fermata. Dynamics: *p*, *f*. Includes a *a2* marking.
- Eng. Hn.**: English Horn, rests.
- 1st & 2nd Cl.**: Clarinets, play a melodic line with a slur and a fermata. Dynamics: *p*, *f*. Includes a *I* marking.
- B. Cl.**: Bass Clarinet, rests.
- 1st & 2nd Bsn.**: Bassoons, play a rhythmic pattern of eighth notes, then a quarter note followed by a half note. Dynamics: *mp*. Includes a *a2* marking.
- Cbsn.**: Contrabassoon, rests.
- 1st & 2nd Hn.**: Horns, play a melodic line with a slur and a fermata. Dynamics: *f*, *p*. Includes a *I* marking.
- 3rd Hn.**: Third Horn, rests.
- 1st Tpt.**: First Trumpet, rests.
- 2nd & 3rd Tpt.**: Second and Third Trumpets, rests.
- 1st & 2nd Tbn.**: First and Second Trombones, play a melodic line with a slur and a fermata. Dynamics: *f*, *p*.
- B. Tbn.**: Bass Trombone, play a melodic line with a slur and a fermata. Dynamics: *f*, *p*.
- Tba.**: Tuba, play a melodic line with a slur and a fermata. Dynamics: *f*, *p*.
- Timp.**: Timpani, play a melodic line with a slur and a fermata. Dynamics: *f*, *p*.
- 1st Perc.**: First Percussion, play a rhythmic pattern of eighth notes, then a quarter note followed by a half note. Dynamics: *p*, *f*.
- 2nd Perc.**: Second Percussion, rests.
- 3rd Perc.**: Third Percussion, rests.
- Hp.**: Harp, rests.
- Pno.**: Piano, play a complex rhythmic pattern with sixteenth notes and a triplet. Dynamics: *p*, *f*. Includes a *6* marking.
- Vln. I**: Violin I, play a melodic line with a slur and a fermata. Dynamics: *mp*, *p*, *f*, *p*.
- Vln. II**: Violin II, play a melodic line with a slur and a fermata. Dynamics: *mp*, *p*, *f*, *p*.
- Vla.**: Viola, play a melodic line with a slur and a fermata. Dynamics: *p*, *f*, *p*.
- Vc.**: Violoncello, play a melodic line with a slur and a fermata. Dynamics: *mp*, *p*, *f*, *p*.
- Cb.**: Double Bass, play a melodic line with a slur and a fermata. Dynamics: *f*, *p*. Includes a *(arco)* marking.

108

Picc. *f* 6 6

1st & 2nd Fl. *f* 6 6

1st & 2nd Ob. *f* 6 6 7 3

Eng. Hn. *f* 3

1st & 2nd Cl. *f* 6 6

B. Cl. *f* 6 6

1st & 2nd Bsn. *f* 6 6

Cbsn. *f* 6 6

1st & 2nd Hn. *f* *fp*

3rd Hn. *fp*

1st Tpt. *f* *fp* *p*

2nd & 3rd Tpt. *f* *fp* *p*

1st & 2nd Tbn. *f* *fp*

B. Tbn. *f*

Tba. *f*

Timp. *f* *p*

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno. *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

N

112

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf
Sn. Dr.

mf

mf

f

fp

a2

ff

p

f

117

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp — *f* *ff* *mp* *ff*

O

123

Picc. *ff*

1st & 2nd Fl. *ff*

1st & 2nd Ob. *ff*

Eng. Hn. *ff*

1st & 2nd Cl. *ff* *a2*

B. Cl.

1st & 2nd Bsn. *a2*

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn. *ff*

B. Tbn.

Tba.

Timp. *Solo f*

1st Perc. *f*

2nd Perc. *f*

3rd Perc. *ff* *Xylophone*

Hp.

Pno.

Vln. I *fp ff*

Vln. II *fp ff*

Vla. *fp ff*

Vc. *fp ff*

Cb. *fp ff*

Detailed description: This page of a musical score, numbered 26, covers measures 123 to 125. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flutes (1st & 2nd), Oboes (1st & 2nd), English Horn, Clarinets (1st & 2nd), Bass Clarinet, Bassoons (1st & 2nd), and Contrabassoon. The brass section consists of Horns (1st & 2nd, 3rd), Trumpets (1st, 2nd & 3rd), Trombones (1st & 2nd, Bass, Tuba), and Timpani. The percussion section includes three Percussionists, with the 3rd playing Xylophone. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The score is in a key with three sharps (F#, C#, G#) and a common time signature. Measures 123-125 show a transition from a moderate tempo to a more intense, fortissimo (ff) section. The woodwinds and strings play complex rhythmic patterns, often with sixteenth-note runs. The brass section provides a strong harmonic foundation with sustained notes and rhythmic accents. The percussion, particularly the timpani and xylophone, adds a driving, rhythmic pulse. Dynamics range from piano (p) to fortissimo (ff), with a 'Solo' marking for the timpani in measure 124. The overall texture is dense and powerful.

G.P. **P** machine is cooling

131

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

mf

pp

p

Solo

pizz. (altri)

pizz.

p

pizz.

p

8va

8va

8va

Q

137

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

p

p

p

pizz.

Solo (arco)

142

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.
p

tutti
pp — *f*

Solo
p

al (arco)
pp

S machine's 2'nd process

147

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

p

rim

rim

8va

staccato

solo

solo

p

a2

152

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

f

p

solo

f

p

Detailed description: This page of a musical score, numbered 152, contains 24 staves for various instruments. The Piccolo (Picc.) and Flutes (1st & 2nd Fl.) play a rhythmic pattern of eighth notes. The Oboes (1st & 2nd Ob.) and Clarinets (1st & 2nd Cl.) play a similar pattern, with the Clarinets starting in measure 153. The Bassoon (B. Cl.) and Bassoon (Bsn.) parts are mostly silent. The Horns (1st & 2nd Hn., 3rd Hn.) and Trumpets (1st Tpt., 2nd & 3rd Tpt.) are silent. The Trombones (1st & 2nd Tbn., B. Tbn., Tba.) and Timpani (Timp.) are also silent. The Percussion (1st Perc., 2nd Perc., 3rd Perc.) parts show rhythmic patterns. The Harp (Hp.) is silent. The Piano (Pno.) part features a dynamic shift from *pp* to *f* in measure 153. The Violins (Vln. I, Vln. II) play a melodic line, with Vln. II marked *solo* and *p*. The Viola (Vla.) part is marked *solo* and *p* in measure 153. The Violoncello (Vc.) and Contrabass (Cb.) parts are silent.

155

Pic.

1st & 2nd Fl.

p *mp* *a2*

1st & 2nd Ob.

p

Eng. Hn.

1st & 2nd Cl.

p *mp*

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

p *mp*

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

p

1st Perc.

Tom - toms

2nd Perc.

+ Shaker *mp*

3rd Perc.

Hp.

Pno.

p *mp* *mp*

Vln. I

p *tutti* *p*

Vln. II

p *tutti* *p*

Vla.

p *tutti* *p*

Vc.

solo *mp* *pizz.* *p* *mf* *p* *pizz.*

Cb.

p

159

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

mp

p

p

pizz.

arco

3

3

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

163

Picc. *p* — *f*

1st & 2nd Fl. *I*
pp

1st & 2nd Ob. *I*
pp

Eng. Hn. *I*
pp

1st & 2nd Cl. *a2 (slap)*
v
I
pp

B. Cl.

1st & 2nd Bsn. *a2*
pp

Cbsn.

1st & 2nd Hn. *I*
p — *f*

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc. *3*
pp

2nd Perc.

3rd Perc.

Hp.

Pno. *pp* — *ff*

Vln. I *arco*
pp — *f*

Vln. II *arco*
pp

Vla.

Vc. *pizz.* — *arco*
pp — *f*

Cb.

167

Instrumentation and Dynamics:

- Picc.**: *p*
- 1st & 2nd Fl.**: *f*
- 1st & 2nd Ob.**: *f*
- Eng. Hn.**: *f*
- 1st & 2nd Cl.**: *f*
- B. Cl.**: *f*
- 1st & 2nd Bsn.**: *f*
- Cbsn.**: *f*
- 1st & 2nd Hn.**: *p*
- 3rd Hn.**: *p*
- 1st Tpt.**: *p*
- 2nd & 3rd Tpt.**: *p*
- 1st & 2nd Tbn.**: *p*
- B. Tbn.**: *p*
- Tba.**: *p*
- 1st Perc.**: *ff*
- 2nd Perc.**: *p*
- 3rd Perc.**: *p* (Glock.)
- Hp.**: *p*
- Pno.**: *mp* (palm cluster), *ff*, *p*
- Vln. I**: *pp*, *p* (punta d'arco)
- Vln. II**: *f*, *p* (punta d'arco)
- Vla.**: *f*, *p* (pizz.)
- Vc.**: *p* (pizz.)
- Cb.**: *p* (pizz.)

171

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

pp

175

Picc. *fp* *f*

1st & 2nd Fl. *mp* *fp* *f*

1st & 2nd Ob. *fp* *f*

Eng. Hn. *f*

1st & 2nd Cl. *fp* *f* *a2*

B. Cl. *f*

1st & 2nd Bsn. *f*

Cbsn. *f*

1st & 2nd Hn. *f*

3rd Hn. *f*

1st Tpt. *f*

2nd & 3rd Tpt. *f*

1st & 2nd Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *pp* *mp*

1st Perc. *f*

2nd Perc. *f*

3rd Perc. *f*

Hp. *f*

Pno. *mp* *fp* *f* *pp*

Vln. I *pp* *f*

Vln. II *pp* *f* *arco*

Vla. *pp* *f* *arco*

Vc. *p* *f*

Cb. *f*

tempo l'istesso

PART TWO - Petals

Picc.

1st & 2nd Fl. *I*
p

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl. *II*
p

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc. *Xylophone*
pp

Hp. *p*

Pno. *mp*

Vln. I *soli a2 (detaché)*
p

Vln. II *soli a2 (detaché)*
p

Vla.

Vc. *Soli a2 (pizz.)*
p

Cb.

6

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *p*

A

12

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

II

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

I

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

mf

p

18

Picc.

1st & 2nd Fl. *I* *II*

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl. *f* *p* *II* *p*

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

sim.

I

E_b

E_n

E_b

E_n

30

Picc.

1st & 2nd Fl. *p* *II* *I*

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl. *p* *II*

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp. *E_b* *E_b*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

36

Picc.

1st & 2nd Fl. *II* *I*

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl. *I* *frull.* *f* *p*

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla. *solo (pizz.)* *p*

Vc.

Cb.

42

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

f

mf

frull.

pizz.

48

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

p

solo (pizz.)

p

53

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

PART THREE - Ghost in the Machine

The Dream $\text{♩} = 60$

This musical score is for the piece "The Dream" from "PART THREE - Ghost in the Machine". The tempo is marked as $\text{♩} = 60$. The score is arranged for a full orchestra and includes the following parts:

- Piccolo**: Rests throughout.
- 1st & 2nd Flute**: Rests throughout.
- 1st & 2nd Oboe**: Rests throughout.
- English Horn**: Rests throughout.
- 1st & 2nd Clarinet in B \flat** : Rests throughout.
- Bass Clarinet in B \flat** : *ppp* (pianissimo) sustained notes.
- 1st & 2nd Bassoon**: Rests throughout.
- Contrabassoon**: *ppp* (pianissimo) sustained notes.
- 1st & 2nd Horn in F**: Rests throughout.
- 3rd Horn in F**: Rests throughout.
- 1st Trumpet in B \flat** : Rests throughout.
- 2nd & 3rd Trumpet in B \flat** : Rests throughout.
- 1st & 2nd Trombone**: Rests throughout.
- Bass Trombone**: *pp* (piano) sustained notes.
- Tuba**: Rests throughout.
- Timpani**: *pp* (pianissimo) notes at the end of the piece.
- 1st Percussion**: Rests throughout.
- 2nd Percussion**: *pp* (pianissimo) notes at the end, including *Gr. Cassa (let ring always)*.
- 3rd Percussion**: Rests throughout.
- Harp**: *p* (piano) notes, with *p.d.t. sempre* (pedal to the end, always) instruction.
- Piano**: Rests throughout.
- Violin I**: *Solo (con sord.)* (Solo with mutes), *pp poco vibr.* (pianissimo, poco vibrato).
- Violin II**: *Div. (con sord.)* (Divisi with mutes), *pp poco vibr.* (pianissimo, poco vibrato).
- Viola**: *Div. (con sord.)* (Divisi with mutes), *pp poco vibr.* (pianissimo, poco vibrato).
- Violoncello**: *Solo (con sord.)* (Solo with mutes), *pp poco vibr.* (pianissimo, poco vibrato).
- Contrabass**: *Div. (con sord.)* (Divisi with mutes), *pp poco vibr.* (pianissimo, poco vibrato).

The score features various dynamics such as *ppp*, *pp*, and *p*, and includes performance instructions like *con sord.* and *p.d.t. sempre*. The piece concludes with a final *pp* dynamic.

10

Picc. *pp*

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

p

solo

poco vibr.

18

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

8va

8va

8va

pizz. arco

A phase two

27

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

ppp

I

pp

mp

Tam- tam (soft Mallets)

sw

Detailed description of the musical score: This page contains the musical score for 'A phase two', starting at measure 27. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Horns, Trumpets, and Trombones) primarily play sustained notes with various dynamics like *pp*, *ppp*, and *pp*. The brass section (Trumpets, Trombones, and Tuba) also plays sustained notes, with the 1st Horn part marked with a first ending bracket (*I*) and *pp*. The percussion section includes Timpani, three Percussion parts, and Tam-tam (soft mallets). The strings (Violins I and II, Viola, Violoncello, and Contrabass) play sustained notes, with the Violin I part marked with a *sw* (sustained) marking. The keyboard section (Harpsichord and Piano) provides harmonic support with moving lines. The score is written in a key signature of three flats and a common time signature.

35

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

f

sf

B phase three

Instrumentation and Performance Details:

- Picc.**: Rests throughout.
- 1st & 2nd Fl.**: Melodic line with *pp* dynamic.
- 1st & 2nd Ob.**: Melodic line with *pp* dynamic.
- Eng. Hn.**: Rapid sixteenth-note passages.
- 1st & 2nd Cl.**: Rests throughout.
- B. Cl.**: Sustained notes.
- 1st & 2nd Bsn.**: Rests throughout.
- Cbsn.**: Sustained notes.
- 1st & 2nd Hn.**: Rests throughout.
- 3rd Hn.**: Rests throughout.
- 1st Tpt.**: Rests throughout.
- 2nd & 3rd Tpt.**: Rests throughout.
- 1st & 2nd Tbn.**: Sustained notes.
- B. Tbn.**: Sustained notes.
- Tba.**: Sustained notes.
- Timp.**: Rhythmic accompaniment.
- 1st Perc.**: *mp* dynamic, *Bowed* section with *p* dynamic.
- 2nd Perc.**: Rhythmic accompaniment.
- 3rd Perc.**: Rests throughout.
- Harp (Hp.)**: Arpeggiated accompaniment.
- Piano (Pno.)**: Melodic accompaniment with *8va* markings.
- Violins (Vln. I & II)**: Sustained notes with *pp* dynamic.
- Viola (Vla.)**: Sustained notes with *pp* dynamic.
- Cello/Double Bass (Vc. & Cb.)**: Sustained notes with *pp* dynamic and *pizz. arco* markings.

D

* mormorando A note,
(ppp, any octave till VERY end)

60

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Soft Mallets

f *p* *pp* *ppp* *mp* *p*

8va

69

Picc.

1st & 2nd Fl. *a2*
p *mp* *I*

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E mise en abime

78

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

15^{mo}

15^{me}

86

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I
p

(5)

(5)

Detailed description: This page of a musical score, numbered 86, contains staves for a wide variety of instruments. The Piccolo, Oboe, English Horn, Bassoon, and Trombone parts are mostly silent. The Flute and Clarinet parts have some activity, with a dynamic marking of *p* and a first ending bracket labeled *I* in the Clarinet staff. The Percussion section includes Timpani and three different Percussion parts. The Harp and Piano parts have more complex notation, with the Piano part featuring first ending brackets labeled (5). The string section, including Violins I and II, Viola, Cello, and Double Bass, has extensive notation with many long, sweeping slurs across multiple measures.

PART FOUR - Cyclic Waves

golden hour ♩=180
(3+3+4)

Piccolo

1st & 2nd Flute

1st & 2nd Oboe

English Horn

1st & 2nd Clarinet in Bb

Bass Clarinet in Bb

1st & 2nd Bassoon

Contrabassoon

1st & 2nd Horn in F

3rd Horn in F

1st Trumpet in Bb

2nd & 3rd Trumpet in Bb

1st & 2nd Trombone

Bass Trombone

Tuba

Timpani

1st Percussion

2nd Percussion

3rd Percussion

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

pp *mp* *p* *pp* *I* *mp*

p *mp* *p* *p* *mp* *p* *p* *mp* *p*

p *mp* *p* *p* *mp* *p* *p* *mp* *p*

Harmon mute *p* *mp* *p* *Open* *p* *mp* *p* *Open*

II (Harmon mute) *p* *mp* *p* *p* *mp* *p* *Open*

Gr. Cassa (Soft mallet) *mp*

pizz *pizz* *pizz* *pizz* *pizz*

A

8

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

mp

a2

B

15

Picc. *pp* *mp* *pp* *mp* *pp* *mp*

1st & 2nd Fl. *pp* *mp* *pp* *mp* *pp* *mp*

1st & 2nd Ob. *pp* *mp* *pp* *mp* *pp* *mp*

Eng. Hn. *pp* *mp* *pp* *mp* *pp* *mp*

1st & 2nd Cl. *pp* *mp* *pp* *mp* *pp* *mp*

B. Cl. *pp* *mp* *pp* *mp* *pp* *mp*

1st & 2nd Bsn. *pp* *mp* *pp* *mp* *pp* *mp*

Cbsn.

1st & 2nd Hn. *mp*

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc. *Su. Dr.* *pp*

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

II

22

Picc.

1st & 2nd Fl. *p*

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl. *p*

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt. *p*

2nd & 3rd Tpt. *p*

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp. *very soft mallet*
mp

1st Perc. *p*

2nd Perc.

3rd Perc.

Hp.

Pno. *mp*

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vc.

Cb.

C

29

p

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

36

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

p

mp

Arco

E mechanical flow

43

Picc. *mf*

1st & 2nd Fl. *mf*

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl. *mf*

B. Cl. *mf*

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

1st Perc.

2nd Perc. *mf*
High Temple Block (or Wood Block)

3rd Perc. *mf*

Hp.

Pno. *mf*

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *mp*

Vc.

Cb.

51

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp f I pp mp II

pp f pp

pp f pp

pp

pp

pp

pp f pp

pp mp

mf

p

58

Picc.

1st & 2nd Fl.

1st & 2nd Ob. *mp* *pp* *pp* *mp* *II*

Eng. Hn. *pp* *mp* *pp* *pp*

1st & 2nd Cl. *I* *pp*

B. Cl. *mp* *pp* *pp* *mp* *pp*

1st & 2nd Bsn. *I* *pp* *mp* *pp* *pp* *mp* *pp*

Cbsn.

1st & 2nd Hn. *pp* *pp* *mp* *pp* *pp*

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G blue color starts to dominate

66

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

mf

a2

Cup Mutes

Cup mute

a2 plunger mute

Hard Mallet

pizz

H violet color is on!

Musical score for a symphony orchestra, page 70. The score includes parts for Piccolo, Flutes, Oboes, English Horn, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Harp, Piano, Violins, Viola, Violoncello, and Contrabass. The music is in 4/8 time and features dynamic markings such as *mp*, *pp*, *f*, and *p*. A rehearsal mark **H** is present at the top right.

76

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

f

p

Open

arco

8vb

85

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

pp

mp

mp a2

f

pp

pp

p

f

p

f

p

f

p

f

arco

p

f

8^{va}

I only green light is on

91

Picc. *poco dim.*

1st & 2nd Fl. *poco dim.*

1st & 2nd Ob. *poco dim.*

Eng. Hn.

1st & 2nd Cl. *poco dim.*

B. Cl.

1st & 2nd Bsn. *p a2*

Cbsn.

1st & 2nd Hn. *f* *pp*

3rd Hn.

1st Tpt. *f*

2nd & 3rd Tpt. *f*

1st & 2nd Tbn. *pp* *f*

B. Tbn. *pp* *f*

Tba. *f*

Timp. *mf*

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno. *mf*

Vln. I *arco* *p* *mf*

Vln. II *p* *mf*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *arco* *pp* *mf*

machine recombines itself

97

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

a2

p

a2

p

a2

p

p

a2

p

p

mp

Sr. Mute

mp

Sr. Mute

mp

Sr. Mute

a2

p

Sr. Mute

p

Sr. Mute

p

Sr. Mute

p

arco

p

p

pizz.

arco

p

J

108

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

Vibraslap

mf

p

f

p

f

f

f

f

p

pizz.

p

(tr)

tr

119

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

f

p

mf

f

p

arco

p

K

131

Picc.

1st & 2nd Fl. *a2*

1st & 2nd Ob. *a2*

Eng. Hn.

1st & 2nd Cl. *a2*

B. Cl.

1st & 2nd Bsn. *a2*

Cbsn.

1st & 2nd Hn. ⁺

3rd Hn. ⁺

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno. *mf*

Vln. I *f* *p*

Vln. II *f* *p* *tr*

Vla. *f*

Vc. *f* *p*

Cb. *pizz.* *p*

L

machine has a new shape

142

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

open

p

mf

f

arco

p

153

Picc. *mp*

1st & 2nd Fl. *mp*

1st & 2nd Ob. *mp*

Eng. Hn. *mp*

1st & 2nd Cl. *mp*

B. Cl. *mp*

1st & 2nd Bsn. *mp*

Cbsn. *mp*

1st & 2nd Hn. *mp*

3rd Hn. *mp*

1st Tpt. *mp*

2nd & 3rd Tpt. *mp*

1st & 2nd Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

M here come new data
(3+3+4)

165

Picc. *f*

1st & 2nd Fl. *f*

1st & 2nd Ob. *f*

Eng. Hn. *f*

1st & 2nd Cl. *f* *II* *p*

B. Cl. *f* *p*

1st & 2nd Bsn. *f* *a2* *p*

Cbsn.

1st & 2nd Hn. *f*

3rd Hn. *f*

1st Tpt. *mf* *f*

2nd & 3rd Tpt. *mf* *f*

1st & 2nd Tbn. *mf* *f*

B. Tbn. *f*

Tba. *f*

Timp.

1st Perc. *mf*

2nd Perc.

3rd Perc.

Hp.

Pno. *mf* *ppp* *v* *p*

Vln. I *f* *Sul Tasto* *p*

Vln. II *f* *Sul Tasto* *p*

Vla. *f* *Sul Tasto* *p*

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

Cb. *f* *pizz.* *p*

173

Picc.

1st & 2nd Fl.

1st & 2nd Ob. *a2* *p* *II* *a2*

Eng. Hn. *p*

1st & 2nd Cl. *a2*

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I *tr*

Vln. II *tr*

Vla. *tr*

Vc.

Cb.

N

181

181

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt. *Cup mute*
p

2nd & 3rd Tpt. *II (Cup mute)*
p *III (Cup mute)*

1st & 2nd Tbn. *I Cup Mute*
p *a2 (Muted)*
II *I*

B. Tbn. *Cup Mute*
p

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

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

Vln. I *p*

Vln. II *p*

Vla. *p* *pizz.*

Vc. *p* *pizz.*

Cb. *p*

189

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

mf

mp

Open

Ord.

mp

Ord.

mp

Ord.

196

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

204

Picc. *mp* *mf*

1st & 2nd Fl. *mp* *mf*

1st & 2nd Ob. *mp* *mf*

Eng. Hn. *mf*

1st & 2nd Cl. *mp* *mf*

B. Cl. *mp* *mf*

1st & 2nd Bsn. *mp* *mf*

Cbsn. *mp* *mf*

1st & 2nd Hn. *mp*

3rd Hn. *mp*

1st Tpt. *mp*

2nd & 3rd Tpt. *mp*

1st & 2nd Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp. *sim.*

Pno. *mp*

Vln. I *(detaché)*

Vln. II *non div. (detaché)*

Vla. *(detaché)*

Vc. *arco (detaché)*

Cb. *arco (detaché)*

211

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

I
mp

Open

Open

p pair of Castanets

p Glockenspiel

mp

Sul Tasto
pp

Sul Tasto
pp

Sul Tasto
pp

Sul Tasto
pp

Sul Tasto
pp

The image shows a page of a musical score for an orchestral piece titled "Ant robots building a skyscraper". The page is numbered 211 and 85. The score is for measures 211-215, which are divided into two systems. The first system contains measures 211-215, and the second system contains measures 216-220. The instruments are listed on the left: Picc., 1st & 2nd Fl., 1st & 2nd Ob., Eng. Hn., 1st & 2nd Cl., B. Cl., 1st & 2nd Bsn., Cbsn., 1st & 2nd Hn., 3rd Hn., 1st Tpt., 2nd & 3rd Tpt., 1st & 2nd Tbn., B. Tbn., Tba., Timp., 1st Perc., 2nd Perc., 3rd Perc., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, dynamics (mp, pp), articulation (Sul Tasto, pp), and performance instructions (Open, I). The key signature is one sharp (F#), and the time signature is 8/8.

Sim.

Q

219

Picc. *mp*

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn. *p*

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn. *i*

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno. *p* *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

226

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl. *a2*

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn. *a2*
p *f*

3rd Hn. *p* *f*

1st Tpt. *Solo*
mf

2nd & 3rd Tpt.

1st & 2nd Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno. *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

skyscraper is rising

S

233

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

mf

p

pp

T here it is!

(4+3)

239

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

pizz.

a2

247

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

solo

p

256

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

f

cresc.

f

265

This page contains a musical score for measures 265 through 272. The score is for a full orchestra and strings. The instruments listed on the left are: Piccolo (Picc.), 1st & 2nd Flutes (Fl.), 1st & 2nd Oboes (Ob.), English Horn (Eng. Hn.), 1st & 2nd Clarinets (Cl.), Bass Clarinet (B. Cl.), 1st & 2nd Bassoons (Bsn.), Contrabassoon (Cbsn.), 1st & 2nd Horns (Hn.), 3rd Horn, 1st Trumpet (Tpt.), 2nd & 3rd Trumpets, 1st & 2nd Trombones (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), 1st Percussion (Perc.), 2nd Percussion, 3rd Percussion, Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/8 time and features a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score includes various musical notations such as rests, notes, and dynamic markings. A specific dynamic marking of *fp* (fortissimo piano) is present in the Timpani part at measure 271. The score is divided into measures 265 through 272, with a repeat sign at the end of measure 272.

274

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

a2

f

arco

283

This page contains the musical score for measures 283 through 300. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Piccolo (Picc.), Flutes (1st & 2nd Fl.), Oboes (1st & 2nd Ob.), English Horn (Eng. Hn.), Clarinets (1st & 2nd Cl., B. Cl.), Bassoons (1st & 2nd Bsn., Cbsn.), Horns (1st & 2nd Hn., 3rd Hn.), Trumpets (1st Tpt., 2nd & 3rd Tpt.), Trombones (1st & 2nd Tbn., B. Tbn.), and Tuba (Tba.).
- Timpani (Timp.)** and **Three Percussionists (1st Perc., 2nd Perc., 3rd Perc.)**.
- String Section:** Harp (Hp.), Piano (Pno.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score features a complex rhythmic structure with time signatures of 7/8, 4/4, and 6/8. The woodwinds and strings play a melodic line that begins in 7/8 time and transitions to 4/4 time. The piano part features a steady eighth-note accompaniment. The score includes dynamic markings such as *cresc. poco a poco* and *f*, and a performance instruction *dim al fine* for the piano. The 2nd & 3rd Trumpet part includes a *a2* marking. The percussion parts are mostly rests, with the timpani playing a rhythmic pattern.

PART FIVE - Scrapheap Tornado

marche of the robots (♩ = 116)

Piccolo

1st & 2nd Flute

1st & 2nd Oboe

English Horn

1st & 2nd Clarinet in Bb

Bass Clarinet in Bb

1st & 2nd Bassoon

Contrabassoon

1st & 2nd Horn in F

3rd Horn in F

1st Trumpet in Bb

2nd & 3rd Trumpet in Bb

1st & 2nd Trombone

Bass Trombone

Tuba

Timpani

1st Percussion

Tubular Bells

Xylophone

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

5

Picc.
 1st & 2nd Fl.
 1st & 2nd Ob.
 Eng. Hn.
 1st & 2nd Cl.
 B. Cl.
 1st & 2nd Bsn.
 Cbsn.
 1st & 2nd Hn.
 3rd Hn.
 1st Tpt.
 2nd & 3rd Tpt.
 1st & 2nd Tbn.
 B. Tbn.
 Tba.
 Timp.
 1st Perc.
 2nd Perc.
 3rd Perc.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

a2

fp ————— *f*

fp ————— *f*

pp ————— *f* *p* *non vib. sempre*

pp ————— *f* *p* *non vib. sempre*

fp ————— *f* *p* *non vib. sempre*

fp ————— *f* *p* *non vib. sempre*

fp ————— *f* *p* *non vib. sempre*

fp ————— *f* *p* *non vib. sempre*

2 2 2

2 2 2

A

This page contains the musical score for measures 14 through 21. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc. (Piccolo)
- 1st & 2nd Fl. (Flutes)
- 1st & 2nd Ob. (Oboes)
- Eng. Hn. (English Horn)
- 1st & 2nd Cl. (Clarinets)
- B. Cl. (Bass Clarinet)
- 1st & 2nd Bsn. (Bassoons)
- Cbsn. (Contrabassoon)
- 1st & 2nd Hn. (Horns)
- 3rd Hn. (Horn)
- 1st Tpt. (Trumpet) - *ff solo*
- 2nd & 3rd Tpt. (Trumpets)
- 1st & 2nd Tbn. (Trombones) - *ff*
- B. Tbn. (Bass Trombone) - *ff*
- Tba. (Tuba) - *ff*
- Timp. (Timpani) - *ff*
- 1st Perc. (Percussion)
- 2nd Perc. (Percussion)
- 3rd Perc. (Percussion)
- Hp. (Harp)
- Pno. (Piano)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello) - *pizz.*
- Cb. (Cello)

Measure 14 is marked with a box containing the letter 'A'. The score includes various musical notations such as dynamics (*p*, *ff*), articulation (*pizz.*), and performance instructions like *ff solo*. The key signature has one sharp (F#) and the time signature is 4/4. The score concludes with measure 21.

16

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

ff

a2 (Str. Mutes)

19

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

3

open

p

p

arco

arco

B mechanic pas de deux

22 Picc. *frull.*

1st & 2nd Fl. *frull.* *p*

1st & 2nd Ob. *frull.*

Eng. Hn. *frull.*

1st & 2nd Cl. *frull.*

B. Cl. *f*

1st & 2nd Bsn. *a2* *f*

Cbsn. *f*

1st & 2nd Hn. *f*

3rd Hn.

1st Tpt. *f*

2nd & 3rd Tpt.

1st & 2nd Tbn. *II* *p* *f*

B. Tbn. *p* *f*

Tba.

Timp. *pp* *ff*

1st Perc. *Sn. Dr. on side*

2nd Perc.

3rd Perc.

Hp.

Pno. *ff*

Vln. I *f* *pizz.*

Vln. II *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f* *pizz.*

Cb. *f* *pizz.*

Detailed description of the musical score: This page contains the musical score for the section 'B mechanic pas de deux'. It features a full orchestral ensemble. The woodwind section includes Piccolo, Flutes (1st & 2nd), Oboes (1st & 2nd), English Horn, Clarinets (1st & 2nd), Bass Clarinet, Bassoons (1st & 2nd), and Contrabassoon. The brass section includes Horns (1st & 2nd, 3rd), Trumpets (1st, 2nd & 3rd), Trombones (1st & 2nd, Bass), and Tuba. The percussion section includes Timpani, Snare Drum (on side), and three other Percussion parts. The keyboard section includes Harp and Piano. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with various dynamics such as *frull.*, *p*, *f*, *pp*, *ff*, and *pizz.*. The key signature has two sharps (F# and C#), and the time signature is 4/4. The page number 101 is in the top right corner, and the section title 'B mechanic pas de deux' is in the top right. The measure number 22 is indicated at the beginning of the Piccolo staff.

26

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

I

p

I

p

I

p

I

p

6

ff

ff

ff

29

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

- Picc. (Piccolo)
- 1st & 2nd Fl. (Flutes)
- 1st & 2nd Ob. (Oboes)
- Eng. Hn. (English Horn)
- 1st & 2nd Cl. (Clarinets)
- B. Cl. (Bass Clarinet)
- 1st & 2nd Bsn. (Bassoons)
- Cbsn. (Contrabassoon)
- 1st & 2nd Hn. (Horns)
- 3rd Hn. (Horn)
- 1st Tpt. (Trumpet)
- 2nd & 3rd Tpt. (Trumpets)
- 1st & 2nd Tbn. (Trombones)
- B. Tbn. (Trombone)
- Tba. (Tuba)
- Timp. (Timpani)
- 1st Perc. (Percussion)
- 2nd Perc. (Percussion)
- 3rd Perc. (Percussion)
- Hp. (Harp)
- Pno. (Piano)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

Measure 29 features a variety of musical textures. The woodwinds and brasses play sustained notes, often with dynamic markings such as *p* (piano) and *I* (first ending). The strings provide a harmonic foundation with sustained chords and rhythmic patterns. The percussion section includes a complex rhythmic pattern in the 3rd Perc. part, while the 1st Perc. part plays a steady, rhythmic accompaniment. The piano part features intricate chordal textures and arpeggiated figures. The strings play a consistent harmonic support, with the cello and double bass parts showing some rhythmic activity.

32

Picc. *p*

1st & 2nd Fl. *p*

1st & 2nd Ob. *p*

Eng. Hn. *p*

1st & 2nd Cl. *p*

B. Cl. *p*

1st & 2nd Bsn. *p*

Cbsn. *p*

1st & 2nd Hn. *p*

3rd Hn. *p*

1st Tpt. *p*

2nd & 3rd Tpt. *p*

1st & 2nd Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp. *ff*

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno. *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

Picc.
1st & 2nd Fl.
1st & 2nd Ob.
Eng. Hn.
1st & 2nd Cl.
B. Cl.
1st & 2nd Bsn.
Cbsn.
1st & 2nd Hn.
3rd Hn.
1st Tpt.
2nd & 3rd Tpt.
1st & 2nd Tbn.
B. Tbn.
Tba.
Timp.
1st Perc.
2nd Perc.
3rd Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

ff

ff

Detailed description: This page of a musical score, numbered 105, covers measures 35, 36, and 37. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Piccolo, Flutes (1st & 2nd), Oboes (1st & 2nd), English Horn, Clarinets (1st & 2nd), Bass Clarinet, Bassoons (1st & 2nd), and Contrabassoon. The brass section includes Horns (1st & 2nd, 3rd), Trumpets (1st, 2nd & 3rd), Trombones (1st & 2nd, Bass), and Tuba. The percussion section includes Timpani, three different Percussion parts, and Harp. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, particularly in the woodwinds and strings, with many notes marked with accents and slurs. A dynamic marking of *ff* (fortissimo) is present in the lower brass and tuba parts in measure 36. The key signature has one sharp (F#), and the time signature is 4/4.

C dance of the spare parts

38

Picc. *pp*

1st & 2nd Fl. *pp*

1st & 2nd Ob. *pp*

Eng. Hn. *pp*

1st & 2nd Cl. *pp*

B. Cl. *pp*

1st & 2nd Bsn. *pp*

Cbsn. *pp*

1st & 2nd Hn. *pp*

3rd Hn. *pp*

1st Tpt. *mf*

2nd & 3rd Tpt. *pp*

1st & 2nd Tbn. *pp*

B. Tbn. *pp*

Tba. *pp*

Timp. *p* *hard mallets*

1st Perc. *f* *Low Tom*

2nd Perc.

3rd Perc.

Hrp.

Pno. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

Detailed description of the musical score: This page contains the musical score for the section 'dance of the spare parts', starting at measure 38. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bassoons, and Cor Anglais) are playing complex rhythmic patterns with many slurs and accents, starting at a very soft *pp* dynamic. The brass section (Trumpets, Trombones, and Tuba) has a more active role, with the first trumpet playing a melodic line at *mf* and the trombones and tuba providing a rhythmic accompaniment at *pp*. The percussion section includes Timpani (played with hard mallets), Snare Drum (Low Tom), and Cymbals. The strings (Violins I & II, Viola, Violoncello, and Contrabass) provide a harmonic and rhythmic foundation, with the violins playing a melodic line at *f*. The piano part features a complex texture with many slurs and accents, playing at *mf*. The score is written in 4/4 time and includes various dynamic markings and performance instructions throughout.

41

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

II

I

I solo (plunger Mute)

arco

3

D dance of servomotors

45

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tr

a2

f

Sn. Dr.

arco (molto vibr.)

f

pizz.

f

f

f

49

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

fp

p

pizz.

E

F

52

Picc. *sf*

1st & 2nd Fl. *sf* *a2*

1st & 2nd Ob. *sf* *a2*

Eng. Hn. *sf*

1st & 2nd Cl. *sf*

B. Cl. *sf*

1st & 2nd Bsn. *sf*

Cbsn. *sf*

1st & 2nd Hn. *f* *a2*

3rd Hn. *f*

1st Tpt. *f*

2nd & 3rd Tpt. *f*

1st & 2nd Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

1st Perc. *rim*

2nd Perc.

3rd Perc.

Hp.

Pno. *p* *f* *p*

Vln. I *arco* *f* *arco*

Vln. II *pizz.* *p* *f* *arco* *pizz.* *p*

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

Vc. *p* *f* *p*

Cb. *p* *f*

56

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

a2

pizz.

2

2

petals arrive!

61

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

piano cadenza
(duration: ca 2')

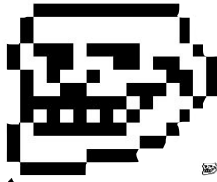
G copy & paste yourself!

65

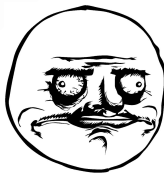
Picc.
 1st & 2nd Fl.
 1st & 2nd Ob.
 Eng. Hn.
 1st & 2nd Cl.
 B. Cl.
 1st & 2nd Bsn.
 Cbsn.
 1st & 2nd Hn.
 3rd Hn.
 1st Tpt.
 2nd & 3rd Tpt.
 1st & 2nd Tbn.
 B. Tbn.
 Tba.
 Timp.
 1st Perc.
 2nd Perc.
 3rd Perc.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

p
rim shot
mf

PIXEL TROLL CADENZA



Maintain some sort of pulse always. Play and repeat each cell ad lib., start from slow and soft, and gradually increase dynamics and tempo, adding a degree of chaos with each new cell, with gradual L and R hands independence with acquiring their own choice of cells. Cell comeback is optional, but not more than once. Duration: between 30" and 2'. It is not necessary to play all cells.



Sheet music for a piece in G major, featuring various musical notations and dynamic markings. The score includes:

- Dynamic markings: *f*, *fn*, *mp*, *f*, *frull.*, *f*, *p*, *poco dim*.
- Articulation: accents, slurs, and breath marks.
- Performance techniques: *trill* and *trills*.
- Repetitive patterns: triplets (marked with '3').
- Complex rhythmic figures: sixteenth-note runs and sixteenth-note chords.
- Handwritten annotations: "Superman Se7enSins" in the upper right and "TextFu.blogspot.com" at the bottom right.
- Cartoon drawings: a character with a wide-eyed, screaming face in the bottom left and a smiling face in the bottom right.

Superman
Se7enSins

68

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

74

petal tornado in the factory!

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

6

6

6

6

6

6

6

a2

6

6

f

f

f

f

f

f

p

pizz.

3

3

3

3

3

3

2

2

2

2

79

Picc. *6* *6* *3*

1st & 2nd Fl. *3* *3* *3* *3* *a2* *6* *6* *3*

1st & 2nd Ob. *3* *3* *3* *3* *6*

Eng. Hn. *3* *3* *3* *3* *6*

1st & 2nd Cl. *6* *6* *3* *6*

B. Cl.

1st & 2nd Bsn. *3* *3* *3* *3* *3* *3* *3* *3*

Cbsn.

1st & 2nd Hn. *3* *3* *3* *3* *3* *3* *3* *3*

3rd Hn.

1st Tpt. *3* *3* *3* *3* *3* *3* *3* *3*

2nd & 3rd Tpt.

1st & 2nd Tbn. *3* *3* *3* *3* *3* *3* *3* *3*

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno. *6* *6* *6* *6* *6* *6* *6* *6*

Vln. I *3* *3* *3* *3* *arco* *f* *arco*

Vln. II *3* *3* *3* *3* *f* *arco*

Vla. *3* *3* *3* *3* *f* *arco*

Vc. *f* *arco*

Cb. *f*

81

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

6

3

fp

p

pizz.

I

84

more petals arrive!

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

fp

p

pizz.

arco

a2

sw

(pizz.)

6

J

K

88

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

f

f

pizz.

pizz.

pizz.

pizz.

L
all dance!

93

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

f

p

dim.

ff

M

This musical score page, labeled 'M' and numbered '121', contains the following parts and markings:

- Picc.**: Piccolo, measures 98-101.
- 1st & 2nd Fl.**: Flutes I & II, measures 98-101.
- 1st & 2nd Ob.**: Oboes I & II, marked *p*, measures 98-101.
- Eng. Hn.**: English Horn, measures 98-101.
- 1st & 2nd Cl.**: Clarinets I & II, measures 98-101.
- B. Cl.**: Bass Clarinet, measures 98-101.
- 1st & 2nd Bsn.**: Bassoons I & II, marked *p*, measure 98.
- Cbsn.**: Bassoon III, marked *p*, measures 98-101.
- 1st & 2nd Hn.**: Horns I & II, measures 98-101.
- 3rd Hn.**: Horn III, measures 98-101.
- 1st Tpt.**: Trumpet I, marked *pp*, measures 98-101.
- 2nd & 3rd Tpt.**: Trumpets II & III, marked *pp* and *a2*, measures 98-101.
- 1st & 2nd Tbn.**: Trombones I & II, marked *pp*, measures 98-101.
- B. Tbn.**: Trombone III, marked *f*, measures 98-101.
- Tba.**: Tuba, marked *f*, measures 98-101.
- Timp.**: Timpani, measures 98-101.
- 1st Perc.**: Percussion I, marked *f*, measures 98-101.
- 2nd Perc.**: Percussion II, measures 98-101.
- 3rd Perc.**: Percussion III, measures 98-101.
- Hp.**: Harp, measures 98-101.
- Pno.**: Piano, measures 98-101, including 8-measure and 1-measure passages.
- Vln. I & II**: Violins I & II, measures 98-101.
- Vla.**: Viola, measures 98-101.
- Vc.**: Violoncello, marked *arco* and *pizz.*, measures 98-101.
- Cb.**: Contrabass, measures 98-101.

103

p

ff

arco

103

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

108

Picc.

1st & 2nd Fl.

1st & 2nd Ob.

Eng. Hn.

1st & 2nd Cl.

B. Cl.

1st & 2nd Bsn.

Cbsn.

1st & 2nd Hn.

3rd Hn.

1st Tpt.

2nd & 3rd Tpt.

1st & 2nd Tbn.

B. Tbn.

Tba.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

cresc.

cresc. molto

a2

arco

8va

