

T r e e T o r i k a

for chamber orchestra

22'

P e r M a g n u s L i n d b o r g
2006



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TreeTorika

DEDICATION

TreeTorika is dedicated to Thomas Rimul and Ensemble Ernst – T.R.E.E.

COMMISSIONER

TreeTorika is commissioned by Ensemble Ernst and Tomas Rimul with funds from Norsk Komponistfond (Norwegian Composers' Fund).

FIRST PERFORMANCE

First performed by Ensemble Ernst conducted by Thomas Rimul at the Ultima Festival, Oslo, October 2006.

PROGRAM NOTE

© PerMagnus Lindborg 2006
www.pmpm.tk

DURATION

Approximately 22 minutes.



INSTRUMENTATION

fl	flute / piccolo
ob	oboe / English horn
sx	alto saxophone (in Eb)
cl	clarinet (in Bb)
fg	bassoon
cor	horn (in F)
tp	trumpet (in C)
trb	trombone
tb	tuba (in C)
acc	accordion
prc1	percussion 1
prc2	percussion 2
pf	piano
vln1	violin 1
vln2	violin 2
vla	viola
vlc	cello
cb	double bass

GENERAL REMARKS

TRANSPOSITION

The score is in C. All instruments are notated at sounding pitch, with the following conventions regarding octaves: piccolo sounds one octave above written; crotales and glockenspiel sound two octaves above written; double bass sounds one octave below written.

VIBRATO

No vibrato unless marked.

ACCIDENTALS

Accidentals, including quarter-tones and notes in tremoloes, trills, arpeggios etc. are valid for the whole measure, in the same octave and for the same instrument. In traditionally ambiguous cases, a natural is added for clarity.

PERCUSSION INSTRUMENTS

Percussion 1

- 1 Gran Cassa (large, tilted)
- 1 Vibraphone
- 6 Cowbells
- 1 set of Tubular Bells (1.5 octaves)
- 1 set of Crotales (1.5 octaves)

Percussion 2

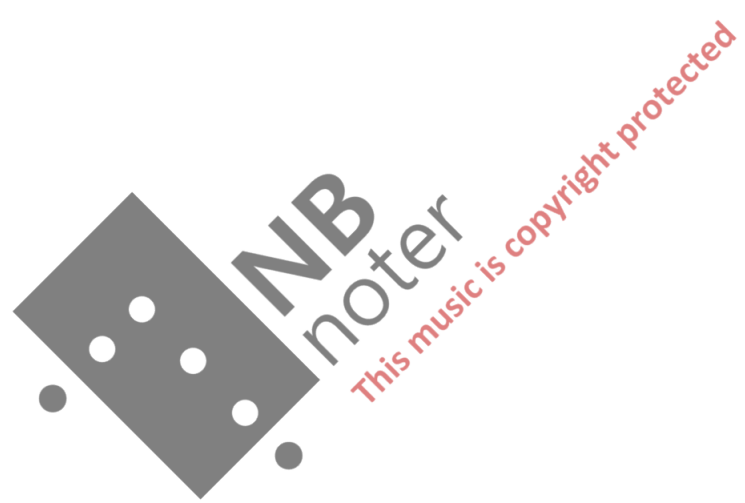
- 1 Gran Cassa (large, tilted)
- 1 Marimba (with low F)
- 1 Cymbal (large, suspended)
- 17 Thai Gongs (low C to high e)
- 1 Tam-tam (approx 40 cm Ø)

STAGE ARRANGEMENT

Percussionists

PERFORMANCE NOTES

"thump" sound: damp string with right hand fingers approx. 2cm from sounding board)



TreeTorika

PerMagnus Lindborg
2006

Mao1 p1

[8"] 5/8 ♩=84 (2+3) 4/4 3/4 7/8 (2+2+3)

flute

oboe

clarinet

bassoon

saxophone

horn

trumpet

trombone

tuba

Maol p1

[8"] 5/8 ♩=84 (2+3) 4/4 3/4 7/8 (2+2+3)

ppp

3

p

solo frgely, like speaking

5

quasi gliss.

pp

mf

5

3

accordeon

percussion1

percussion2

piano

Maol p1

[8"] 5/8 ♩=84 (2+3) 4/4 3/4 7/8 (2+2+3)

ppp

TAM-TAM

I.v.

pp

ppp

violin1

violin2

alto

cello

bass

Maol p1

[8"] 5/8 ♩=84 (2+3) 4/4 3/4 7/8 (2+2+3)

ppp

ppp

p

p

⑦

5
45
85
44
45
8

fl

ob

cl

fg

sx

cor

tp

trb

tb

⑦

5
45
85
44
45
8

acc

prc1

prc2

pf

⑦

5
45
85
44
45
8

vln1

vln2

vla

vlc

cb

12

4
4

5
8

2
4

5
4

fl

ob

cl

fg

sx

cor

tp

trb

tb

quasi.gliss.

mf

5

p

quasi.gliss. 3

mf

3

5

5

12

4
4

5
8

2
4

5
4

acc

prc1

prc2

pf

p

NB
noter
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12

4
4

5
8

2
4

5
4

vln1

vln2

via

vlc

cb

p

V

3

3

3

p

19

24

58

44

24

54

m1p2

34

♩=126

fl

ob

cl

fg

sx

cor

tp

trb

tb

quasi.gliss. 3

mf

pp

f

pp

f

fp

f

f

f

mf

+ (like a Gong)

mfz

3

3

5

5

5

5

3

19

24

58

44

24

54

m1p2

34

♩=126

acc

prc1

prc2

pf

GRAN CASSA

ppp

tenuto

GRAN CASSA

ppp

tenuto

19

24

58

44

24

54

m1p2

34

♩=126

vln1

vln2

vla

vlc

cb

mf

mf

mf

p

p

8

26

7
4

4
4

5
8

4
4

5
8

fl

ob

cl

fg

sx

cor

tp

trb

tb

26

7
4

4
4

5
8

4
4

5
8

acc

prc1

prc2

pf

26

7
4

4
4

5
8

4
4

5
8

vln1

vln2

vla

vlc

cb

31

7
4

5
4

4
4

3
4

fl

ob

cl

fg

sx

cor

tp

trb

tb

31

7
4

5
4

4
4

3
4

acc

prc1

prc2

pf

31

7
4

5
4

4
4

3
4

vln1

vln2

vla

vlc

cb

(36)

m1p3

4 3 7 4
4 4 8 4

fl

ob

cl

fg

sx

cor

tp

trb

tb

m1p3

4 3 7 4
4 4 8 4

acc

prc1

prc2

pf

m1p3

4 3 7 4
4 4 8 4

vln1

vln2

vla

vlc

cb

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54

p

54

47 **3** **m1p5** **(3+2)**
4 8 4 2

fl *f* *ff*

ob *f* *ff* 3

cl *f* *ff*

fg *f* *ff*

sx *f* *(f)* 3

cor *f* *ff* 3

tp *f* *ff* 3

trb *ff*

tb *ff*

47 **3** **m1p5** **(3+2)**
4 8 4 2

acc *f* *f*

prc1 *pp* *f* 3

prc2 *mf*

pf *f*

47 **3** **m1p5** **(3+2)**
4 8 4 2

vl1 *f*

vl2 *f*

via *f*

vlc

cb

m1p6

5 4 ♩=90

1 8

3 4

52

fl

ob

cl

fg

sx

cor

tp

trb

tb

p

f

p

mf

pp

f

mf

p

mf

p

mf

pp

m1p6

5 4 ♩=90

1 8

3 4

52

acc

prc1

prc2

pf

pp

ppp

ppp

m1p6

5 4 ♩=90

1 8

3 4

52

vln1

vln2

vla

vlc

cb

56

8
4

3
2

m1p7
3
4

fl *p* *pp* *f* *p*

ob *pp* *f* *mf*

cl *pp* *f* *mf*

fg *pp* *f* *p*

sx *pp* *f* *mp* *quasi.gliss.*

cor *f* *p*

tp

trb *pp* *f*

tb

56

8
4

3
2

m1p7
3
4

acc *mp* *p*

prc1

prc2

pf

56

8
4

3
2

m1p7
3
4

vln1

vln2

vla

vlc

cb

59

5
4

m1p8
4 4 ♩=112
4

4 1
4 8

4
4

fl *pp*

ob *p*

cl *p*

fg *f*

sx *mp* *marcato* *5:2*

PICCOLO

p

mf

mf

5:2

cor *pp*

tp

trb

tb

59

5
4

m1p8
4 4 ♩=112
4

4 1
4 8

4
4

acc *ppp*

prc1

prc2

pf *mf*

59

5
4

m1p8
4 4 ♩=112
4

4 1
4 8

4
4

vln1

vln2

vla *pp* *mf*

vlc *pp* *mf* *pizz* *mf* *mp* *p*

cb *mf* *mp* *p*

64 **7** **4** **7** **3** **m1p9** [8^{va} *tacca*]

fl *pp*

ob *p*

cl *mf*

fg *p* *pp*

sx *mp* *smfz* *p* *mf*

cor *p* *pp*

tp *p*

trb *mp* **STRAIGHT**

tb

64

7 4 7 3

8 4 8 4

acc

pp tenuto

prc1

GRAN CASSA

X

Z

pp tenuto

prc2

pf

64

7/8 4/4

m1p9

[8va] tacca

vln1

vln2

vla

vlc

cb

p *f* *mf* *pp*

arco

17

Mao2 p1

(72) $\frac{5}{4}$ $\text{♩}=84$ $\frac{1}{8}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{1}{8}$

FLUTE *mf* *marcato*

ob *mf* *marcato*

cl *mf* *marcato*

fg *f* *marcato*

cor *mf* *marcato*

tp *mf* *marcato* OPEN

trb *mf* *marcato* OPEN

tb *f* *marcato*

Mao2 p1

(72) $\frac{5}{4}$ $\text{♩}=84$ $\frac{1}{8}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{1}{8}$

acc *mf* *marcato*

prc1 *f* *marcato*

TUB. BELLS *f* *marcato*

prc2 *mf* *f* *l.v.* *simile*

pf *mf* *marcato*

p *ff*

(damp B, A, G and let Bb, Ab, Gb ring)

Mao2 p1

(72) $\frac{5}{4}$ $\text{♩}=84$ $\frac{1}{8}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{1}{8}$

vln1 *mf* *marcato* *8va*

vln2 *mf* *marcato* *8va*

vla *mf* *marcato*

vlc *mf* *marcato*

cb *f*

85

4
4

7
4

4
4

fl

ob

cl

fg

sx

cor

tp

trb

tb

pp *sfz* *pp* *sfz* *simile*

mf *mf* *mf* *f* *mf*

85

4
4

7
4

4
4

acc

prc1

prc2

pf

mf

85

4
4

7
4

4
4

vln1

vln2

vla

vlc

cb

f *vibrato* *(no vibrato, slow bow)* *vibrato* *(no vibrato, slow bow)* *vibrato* *(no vibrato, slow bow)* *vibrato* *(no vibrato, slow bow)* *pp* *f*

89 3/4 6/4 7/8

fl

ob

cl

fg

sx

cor

tp

trb

tb

acc

prc1

prc2

pf

89 3/4 6/4 7/8

vln1

vln2

vla

vlc

cb

92

8 4 m2p3

fl

ob

cl

fg

sx

cor

tp

trb

tb

marcato

(OPEN)

OPEN

OPEN

non troppo

non troppo

non troppo

92

6/4

8/4 m2p3

acc

prc1

prc2

pf

ff

ff

ff

pp

f

f

f

VIBRA

(long bowing)

(hard yarn mallets) GONG tremolo

8vb

92

6/4

8/4 m2p3

ff

f

saltando

non troppo

f

f (long bowing)

f (long bowing)

22

94

9
4

7
4

1
8

5
4

fl

ob

cl

fg

sx

cor

tp

trb

tb

94

9
4

7
4

1
8

5
4

acc

prc1

prc2

pf

94

9
4

7
4

1
8

5
4

vln1

vln2

via

vlc

cb

m2p4

99

6
4

1
8

3
4

4
4

3
4

4
4

fl

ob

cl

fg

sx

cor

tp

trb

tb

m2p4

99

6
4

1
8

3
4

4
4

3
4

4
4

acc

prc1

prc2

pf

m2p4

99

6
4

1
8

3
4

4
4

3
4

4
4

vln1

vln2

vla

vlc

cb

105

7
8

4
4

3
4

m2p5
4 4 ♩=126

5
4

1
8

fl

ob

cl

fg

sx

cor

tp

trb

tb

mp

p

pp

solo

6

3

STOPPED

STRAIGHT

STRAIGHT

MUTE

p

105

7
8

4
4

3
4

m2p5
4 4 ♩=126

5
4

1
8

acc

prc1

prc2

pf

8va

f

TUB. BELLS

GONG

p

105

7
8

4
4

3
4

m2p5
4 4 ♩=126
tremolo a punta

5
4

1
8

vl1

vl2

via

vlc

cb

vibrato solo

f

6

3

pp

pp

pp

pp

pp

112 6/4 5/4 1/8 6/4 1/8

fl

ob

cl

fg

sx

cor

tp

trb

tb

acc

prc1

prc2

pf

112 6/4 5/4 1/8 6/4 1/8

vl1

vl2

via

vcl

cb

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64

54

118

64

54

118

64

54

122

1 6
8 4

[8"]

G.P.

fl

ob

cl

fg

sx

cor

tp

trb

tb

mp *f*

mp *f*

mp *f*

mf *f* *p* *f* *molto*

p *f*

p *f*

p *f*

p *f*

p *f*

f *p*

122

1 6
8 4

[8"]

G.P.

acc

prc1

prc2

pf

GRAN CASSA

p *mp*

p *mp*

122

1 6
8 4

[8"]

G.P.

vln1

vln2

vla

vlc

cb

z

z

z

z

z

Mao3 p1

128

7 8 ♩=102

8 4

1 8 3 4

1 8 3 4

fl

ob *solo semplice*
f

cl

fg

sx

cor

tp

trb

tb

Mao3 p1

128

7 8 ♩=102

8 4

1 8 3 4

1 8 3 4

acc

(with Marimba)

p

prc1

VIBRA (medium hard yarn beaters)

mf

p

p

p

p

(continue pedal same way, with rather "dry" sound)

prc2

(hard yarn beaters)

MARIMBA

mf

semplice

solo

f non troppo

staccato marcato

fat sound

f

8vb

secco (no pedal except where marked)

Mao3 p1

128

7 8 ♩=102

8 4

1 8 3 4

1 8 3 4

vln1

vln2

vla

vlc

cb

pizz

arco

pizz

f non troppo

f

3

1 3 6 4 7
8 4 4 4

fl

ob

cl

fg

sx

cor

tp

trb

tb

1 3 6 4 7
8 4 4 4

acc

prc1

prc2

pf

(8vb)

(secco)

8vb

8vb

1 3 6 4 7
8 4 4 4

vln1

vln2

vla

vlc

cb

arco

pizz

30

f

f

142

5 (1+2+2)
8

7
4

4
4

fl

ob

cl

fg

sx

cor

tp

trb

tb

142

5 (1+2+2)
8

7
4

4
4

acc

prc1

prc2

pf

vln1

vln2

vla

vlc

cb

31

m3p2

147

8
4

3
4

2
4

PICCOLO 8

fl *marcato* *f* 5 3 3

ob *marcato* *f* 5 3 3

cl *pp* *mf* *pp* *molto* *f* *p*

fg *pp* *mf* *pp* *molto* *f* *p*

sx

cor *sfz* 3 +

tp

trb

tb

m3p2

147

8
4

3
4

2
4

acc

prc1 *mf* (pedal as earlier, "dry") 5:2 5 5 5

prc2 *mf* 5 5 5

pf *marcato* *f* *secco* *secco* *f* 8vb

m3p2

147

8
4

3
4

2
4

vln1

vln2

vla

vlc

cb *arco* *pizz* 32

150

9
4

2
4

9
4

fl

ob

cl

fg

sx

cor

tp

trb

tb

150

9
4

2
4

9
4

acc

prc1

prc2

pf

150

9
4

2
4

9
4

vln1

vln2

vla

vlc

cb

153

2
4

10
4

5
8

8
4

fl

ob

cl

fg

sx

f

pp

f

p

pp

f

p

pp

cor

tp

trb

tb

sfz

153

2
4

10
4

5
8

8
4

acc

prc1

prc2

pf

(8vb)

8vb

f

153

2
4

10
4

5
8

8
4

vln1

vln2

vla

vlc

cb

arco

pizz

arco

f

34

157 5/8 (1+2+2) 10/4 5/8 6/4

fl

ob

cl

fg

sx

cor

tp

trb

tb

acc

prc1

prc2

pf

8vb

157 5/8 (1+2+2) 10/4 5/8 6/4

vln1

vln2

vla

vlc

cb

arco V

35

161

3
8

7
4

4
4

fl

ob

cl

fg

sx

3

3

3

3

quasi gliss.

f

p

pp

f

p

cor

tp

trb

tb

+

sfz

161

3
8

7
4

4
4

acc

prc1

prc2

pf

8vb

mf

8vb

p

f

p

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161

3
8

7
4

4
4

vln1

vln2

vla

vlc

cb

pizz

arco

5

5

5

5

5

5

pizz

arco

p

f

mf

ff

36

f

7 m3p3
8

3
4

fl

ob

cl

fg

sx

cor

tp

trb

tb

7 m3p3
8

3
4

acc

prc1

prc2

pf

7 m3p3
8

3
4

vln1

vln2

vla

vlc

cb

cor

tp

trb

tb

The image displays a musical score for the song 'The Rose Tree'. It consists of three staves: 'acc' (accompaniment), 'prc1' (piano right hand), and 'prc2' (piano left hand). The 'acc' staff is in treble clef, while 'prc1' and 'prc2' are in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'sfz' and '8vb'. A large, semi-transparent watermark is overlaid across the center of the page, reading 'This music is copyright protected'.

pf

5

8vb

sf

5

8vb

double bass: if the pizz/arco changes are too fast, do only *arco* from here

fl *quasi gliss. 7*

ob *quasi gliss. 7*

cl *f 5*

fg *f 5*

sx

f ff

cor *+*

tp

trb

tb

acc

prc1

prc2

pf

8vb

mf p

vln1 *quasi gliss. 7*

vln2

vla

vlc

cb

sub. p f sub. p f

pizz

arco

pizz diminuendo

39

190

5/4 3/4 4/4

fl

ob

cl

fg

sx

cor

tp

trb

tb

quasi. gliss.

p *sfz*

f

mf

3

5

[illegible]

190 191 192 193 194 195

5/4 3/4 4/4

vin1 *mf*

vin2 *mf*

vla *mf*

vlc arco *f*

cb arco *f*

pizz 3 3 3

196

6
4

1
8

8
4

9
4

fl *quasi gliss.* *pp* *f* *sfz*

ob *quasi gliss.* *pp* *f* *sfz*

cl *quasi gliss.* *pp* *f* *sfz*

fg *mf*

sx *mf*

cor

tp *OPEN* *mf*

trb

tb *OPEN* *mf*

196

6
4

1
8

8
4

9
4

acc

prc1 *P*

prc2

pf *8vb*

196

6
4

1
8

8
4

9
4

vln1 *f* *subp*

vln2 *f* *subp*

vla *f* *subp*

vlc *arco* *pizz* *f*

cb *arco* *pizz* *f*

(200)

7
4

6
4

3
4

1
8

5
4

fl *quasi gliss.* *p* *ff*

ob *quasi gliss.* *p* *ff*

cl *quasi gliss.* *p* *ff*

fg

sx *f*

cor *f*

tp *f*

trb

tb

marcato *(ff)* *marcato* *(ff)* *marcato* *(ff)* *mf* *marcato* *(ff)*

(200)

7
4

6
4

3
4

1
8

5
4

acc

prc1 *p*

prc2 *TAM-TAM* *mf*

pf *(8vb)* *8vb* *3* *+* *8vb* *3* *3*

(200)

7
4

6
4

3
4

1
8

5
4

vln1 *mf* *f* *mf*

vln2 *mf* *f* *mf*

vla *mf* *f* *mf*

vlc *pizz* *arco* *pizz* *f* *3* *3*

cb *pizz* *arco* *pizz* *f* *3* *3*

43

[illegible]

The image shows a musical score for the song "The Rose Tree". The score is written for five instruments: Violin 1 (vln1), Violin 2 (vln2), Viola (vla), Violoncello (vlc), and Contrabass (cb). The music is in 3/4 time. The first three measures are marked with a "vibrato" instruction above the string parts. The melody is primarily carried by the Violin 1 and Violin 2 parts, with the Viola and Violoncello/Contrabass providing harmonic support. The Violoncello and Contrabass parts feature triplet patterns in the first three measures.

216

5/8 2/4 3+1/4+8 2+1/4+8 3/4 2/4 4/4

fl *quasi. gliss.*

ob *quasi. gliss.*

cl *quasi. gliss.*

fg *quasi. gliss.*

sx *quasi. gliss.*

cor

tp *quasi. gliss.*

trb I → VI

tb

sfz

216

5/8 2/4 3+1/4+8 2+1/4+8 3/4 2/4 4/4

acc

prc1 *p*

prc2 *p*

pf

216

5/8 2/4 3+1/4+8 (change bow ad lib) 2+1/4+8 3/4 2/4 4/4

vln1

vln2 (change bow ad lib)

vla (change bow ad lib)

vlc

cb arco (change bow ad lib)

f

sfz

224

m3p6

3 4 3 8 3 4 6 8

fl *ELUTE* *f* *breathy* *pp* *mf*

ob *pp* *f*

cl *pp* *f*

fg *pp* *f*

sx *ff* *solo* *3*

cor *f*

tp *f* *5:3* *5:3*

trb *f* *5* *5:4*

tb *f*

224

m3p6

3 4 [Quote from "RetreTorika"] 3 8 3 4 6 8

acc

prc1 *p* *ff* *f* *mf*

prc2 *f* *CROTALES* *l.v.*

pf *f* *ava*

224

m3p6

3 4 3 8 3 4 6 8

vln1 *p* *f* *p* *f*

vln2 *pizz* *pp* *f* *arco* *f*

vla *pizz* *pp* *f* *arco* *f*

vlc *pizz* *pp* *f*

cb *pizz* *pp* *f*

232

3/8 3/4 5/8 (1+2+2) 4/4 5/4

fl *pp* *mf* *f* 3

ob

cl *f* 3

fg 3

sx *quasi.gliss.* 3 3 3 3 *sfz* 3

cor *p* *mf* *p*

tp *p* *mf* *p*

trb *p* *mf* *p*

tb *p* *mf* *p*

232

3/8 3/4 5/8 (1+2+2) 4/4 5/4

acc

prc1 Cowbells *mf*

prc2 *bow* *f*

pf *8va* *f* 3

232

3/8 3/4 5/8 (1+2+2) 4/4 5/4

vln1 *p* *f* *p* *f*

vln2

vla

vlc

cb

238

4
4

7
4

m3p7
3
4

7
4

fl

ob

cl

ff

pesante 3

ff

pesante

ff

3

3

3

ff

3

3

sfz

cor

tp

trb

tb

p

f

mf

238

4
4

7
4

m3p7
3
4

7
4

acc

prc1

f

ff

3

GRAN CASSA

(as before, very damped)

p

f

mf

prc2

TAM-TAM

p

ff l.v.

GRAN CASSA very damped

p

f

mf

pf

pesante 3

ff

8vb

secco

238

4
4

7
4

m3p7
3
4

7
4

vln1

vln2

via

vlc

cb

44

44

44

50

G.P.

249

5
4

4
4

[8"]

fl

ob

cl

fg

sx

cor

tp

trb

tb

G.P.

249

5
4

4
4

[8"]

acc

prc1

prc2

pf

wood

TAM-TAM

scrape

on rim

GRAN CASSA

CROTALES

mp l.v.

f l.v.

pp

mf

with nails: large circular motion across skin

scrape

pp

mf

G.P.

249

5
4

4
4

[8"]

vln1

vln2

via

vlc

cb

Mao4 p1

253

34

♩=60

58

34

24

34

38

24

fl

ob

cl

fg

sx

cor

tp

trb

tb

quasi lontano

ppp

quasi lontano

ppp

solo

WAWA

mf

5

5

5

f

mp

mf

5

5

5

f

mf

5

Mao4 p1

253

34

♩=60

58

34

24

34

38

24

acc

prc1

prc2

pf

TAM-TAM

p

l.v.

bow

VIBRA

MOTOR ON. (medium slow)

p

p

Piano: play harp-like *glissandi* across strings, inside the piano. The keys of the chord are depressed silently. Keep the chord keys depressed until next gesture (Do this throughout: the pauses are for notational clarity only). Do not use pedal: only the strings of the chord are allowed to ring. The *glissando* movement last approximately one beat and starts approximately a fifth or so below the lowest note and ends towards the highest note of the chord. Note that depending on the make of the piano, some rearrangement of chords may be necessary. Use two or three fingers (3-4 and 5) touching the strings with both skin and nails. Make a slight *diminuendo* in each gesture, so that the glissando evaporates into the resonance.

Mao4 p1

253

34

♩=60

58

34

24

34

38

24

vln1

vln2

vla

vlc

cb

arco

LEAD MUTE

p

5f

p

5

f

f

f

5

5

5

mf

mf

mf

arco

(sul G)

mf

261 **m4p2** 4/4 5/8 ♩=72 2/4 4/4 2/4 3/4

fl

ob

cl

fg

sx

cor

tp

trb

tb

Horn: imitate attack and dynamics of bowed Vibraphone

mp *sfz* *mp* *p* *mf*

simile

261 **m4p2** 4/4 5/8 ♩=72 2/4 4/4 2/4 3/4

acc

prc1

(pedal after the glissando)

p *p* *p* *simile*

prc2

pf

(pluck with nails) *8va* (gliss) *p*

261 **m4p2** 4/4 5/8 ♩=72 2/4 4/4 2/4 3/4

vln1

vln2

vla

vlc

cb

LEAD MUTE

sfz *mf* *pp* *pp* *pp*

3 *5* *3* *5* *3*

44

[illegible]

44

The image displays a musical score for 'The Wind' by Gustav Mahler, specifically the section from 0:00 to 0:10. The score is arranged in four staves, each with a label on the left: 'acc' (accompaniment), 'prc1' (percussion 1), 'prc2' (percussion 2), and 'pf' (piano). The 'acc' staff is in treble clef. The 'prc1' staff is in treble clef with an 8va marking. The 'prc2' staff is in treble clef with an 8va marking. The 'pf' staff is in treble clef with an 8va marking. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'pf'. A large, semi-transparent watermark 'NB noter' is overlaid on the score.

44

Violin 1 (Vln1): Treble clef, 3/4 time. Features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p* (piano) and *pp* (pianissimo). The score is divided into measures by vertical bar lines.

Violin 2 (Vln2): Treble clef, 3/4 time. Features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p* (piano) and *pp* (pianissimo). The score is divided into measures by vertical bar lines.

Viola (vla): Alto clef, 3/4 time. Features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p* (piano) and *pp* (pianissimo). The score is divided into measures by vertical bar lines.

Violoncello (vlc): Bass clef, 3/4 time. Features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p* (piano) and *pp* (pianissimo). The score is divided into measures by vertical bar lines.

Contrabasso (cb): Bass clef, 3/4 time. Features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p* (piano) and *pp* (pianissimo). The score is divided into measures by vertical bar lines.

275

5
8

4
4

m4p3

5 4
4 ♩=68

1
8

5
4

fl

ob

cl

fg

ppp

ppp

3

cor

tp

trb

3

9:8

f

tb

5

PRACTISE MUTE solo

mf (with cello)

5

pp

f

275

5
8

4
4

m4p3

5 4
4 ♩=68

1
8

5
4

acc

p

prc1

p

(VIBRA) MOTOR OFF

molto legato

p

3

prc2

pf

8va

p

(after glissando)

(no pedal)

275

5
8

4
4

m4p3

5 4
4 ♩=68

1
8

5
4

vl n1

3

mf

f

vl n2

3

mf

f

via

3

mf

f

vlc

3

mf

f

cb

5

SORD. (normal mute) solo

f

arco

(senza sordino)

p

(Lead mute)

p

(Lead mute)

p

p

f

282

acc

2 4 3 8 3 4

p

8va

prc1

mp

p

prc2

pf

NB noter

This music is copyright protected

282

2/4 3/8 3/4

(Lead mute) V

vln1

vln2

vla

vlc

cb

7:4

5

marcato

p

f

5:4

5

sfz

6

mf

5

3

f

sfz

pizz

vibrato (V)

289

4
4

m4p4
2 4 ♩=66

3
4

4
4

1
8

fl *sfz* *molto*

ob *sfz* *molto*

cl *sfz* *molto*

fg *sfz* *molto*

sx

cor *sfz* *molto*

tp *f* *BUCKET*

trb *sfz* *molto* *non troppo*

tb *f* *MUTE* *quasi gliss.*

289

4
4 (8va)

m4p4
2 4 ♩=66

3
4

4
4

1
8

acc *sfz* *molto*

prc1

prc2

pf

289

4
4

m4p4
2 4 ♩=66

3
4

4
4

1
8

vl n1 *p* *f* (normal) SORD.

vl n2 (normal) SORD.

vl a (normal) SORD.

vl c (sord. sempre) *mf*

cb (normal) SORD.

295

4/4 5/8 4/4

m4p5 2/4 ♩=69

fl

ob

cl

fg

sx

cor

tp

trb

tb

acc

prc1

prc2

pf

295

4/4 5/8 4/4

m4p5 2/4 ♩=69

vln1

vln2

vla

vcl

cb

Piano: prepare with PLASTIC TUBES lying inside piano across the strings. Use several pieces of hard plastic tubes (diameter approx. 2cm Ø) and cover all the strings that are played. Place them on the further side of the dampers so that they vibrate noisily when strings are played.

until m. 310 (end of segment)

una corda (no P pedal)

[All strings: normal mute, sordino]

This music is copyright protected

44

18

44

fl

ob

cl

fg

sc

cor

tp

trb

tb

301

4/4

1/8

4/4

acc

prc1

plastic MARIMBA

prc2

pf

301

4/4

1/8

4/4

vln1

vln2

vla

vcl

cb

m4p6

306

♩=92

2
4

3
4

4
4

[8"]
[attacca]

fl

ob

cl

fg

sx

cor

tp

trb (PRACTISE MUTE)

tb

m4p6

306

♩=92

2
4

3
4

4
4

[8"]
[attacca]

acc

prc1

prc2

pf

m4p6

306

♩=92

2
4

3
4

4
4

[8"]
[attacca]

vln1

vln2

vla

vlc

cb

Mao5 p1

312

4/4 ♩=72

3/4

4/4

1/8

fl *pp* extremely breathy *f*

ob

cl

fg

sx *pp* extremely breathy *f*

cor

tp *pp* BUCKET follow phrasing and dynamics of Cowbells *mf*

trb

tb

Mao5 p1

312

4/4 ♩=72

3/4

4/4

1/8

acc

prc1 COWBELLS solo *p* *mf* *mp* *f*

prc2

pf (PREPARED) *f* secco

Mao5 p1

312

4/4 ♩=72

3/4

4/4

1/8

Strings: throughout this segment, use "crini+legno" bowing, half-hair and half-wood. At the beginning of each gesture, the sound should be almost inaudible, then raise rapidly to forte at the end of the note. Lift the bow swiftly (up- or downbow) and let the string ring (without making a bravura gesture out of it.) The dynamics given are more an indication of the energy input than the resulting sound level.

vl n1 senza sordino *f* crini+legno

vl n2 senza sordino *f* crini+legno

via senza sordino *f* crini+legno

vlc senza sordino *f* crini+legno

cb senza sordino *f* crini+legno

318

4/4 3/4 3/8 3/4 3/8 3/4

fl

ENGLISH HORN solo

pp

6

3

3

(f)

pp

3

pp

3

ob

f like a Chinese *shuona*, with heavy vibrato

sfz

cl

fg

sx

f

pp

6

f

pp

3

6

f

cor

(with English horn)

mf

3

tp

(with Cowbells)

mp

5

5

trb

tb

318

4/4 3/4 3/8 3/4 3/8 3/4

acc

prc1

prc2

pf

p *mf* 5 5

NB
noter
This music is copyright protected

318

4/4 3/4 3/8 3/4 3/8 3/4

vln1

vln2

vla

vlc

cb

normal

crini+legno

pizz

arco

l.v.

f

pp

325

2
4

3
8

2
4

3
4

4
4

fl

ob

cl

fg

sx

cor

tp

trb

tb

pp

sfz

f

mf

p

325

2
4

3
8

2
4

3
4

4
4

acc

prc1

prc2

pf

GRAN CASSA

scrape

nails, circular motion

p

325

2
4

3
8

2
4

3
4

4
4

vl1

vl2

via

vlc

cb

f

sfz

hold

3 hold

3

63

333

34

58

(1+2+2)

34

58

24

333

34

58

(1+2+2)

34

58

24

333

34

58

(1+2+2)

34

58

24

crini+legno

vln1

crini+legno

vln2

crini+legno

vla

crini+legno

vlc

crini+legno

cb

64

[illegible]

The musical score for 'The Great Wall of China' by John Cage is presented in three staves. The first staff, labeled 'acc', is a grand staff with treble and bass clefs. The second staff, labeled 'prc1', is a single-line staff with a square clef. The third staff, labeled 'prc2', is a single-line staff with a square clef. The score is divided into measures by vertical bar lines. Above the staves, time signatures are indicated: 3/4, 3/8, 3/4, 3/8, 2/4, 3/4, and 4/4. Dynamics such as *f*, *mf*, and *p* are used throughout. Performance instructions like 'scrape' and 'nails, circular motion' are included. A large, diagonal watermark reading 'NB noter' and 'This music is copyright protected' is overlaid on the score.

Musical score for measures 347-352. The score includes parts for Flute I (fl), Oboe (ob), Clarinet (cl), Bassoon (fg), Saxophone (sx), Cor Anglais (cor), Trumpet (tp), Trombone (trb), and Tuba (tb). Measure numbers 347, 348, 349, 350, 351, and 352 are indicated above the staves.

Measure 347: Flute I plays a half note G4. Oboe plays a quarter rest followed by eighth notes A4, B4, C5. Clarinet plays a quarter rest followed by eighth notes D5, E5. Bassoon plays a quarter rest followed by eighth notes F5, G5. Saxophone plays a quarter rest followed by eighth notes A5, B5. Cor Anglais plays a half note G4. Trumpet plays a half note G4. Trombone plays a half note G4. Tuba plays a half note G4.

Measure 348: Flute I plays a half note A4. Oboe plays a quarter rest followed by eighth notes B4, C5. Clarinet plays a quarter rest followed by eighth notes D5, E5. Bassoon plays a quarter rest followed by eighth notes F5, G5. Saxophone plays a quarter rest followed by eighth notes A5, B5. Cor Anglais plays a half note A4. Trumpet plays a half note A4. Trombone plays a half note A4. Tuba plays a half note A4.

Measure 349: Flute I plays a half note B4. Oboe plays a quarter rest followed by eighth notes C5, D6. Clarinet plays a quarter rest followed by eighth notes E6, F6. Bassoon plays a quarter rest followed by eighth notes G6, A6. Saxophone plays a quarter rest followed by eighth notes B6, C7. Cor Anglais plays a half note B4. Trumpet plays a half note B4. Trombone plays a half note B4. Tuba plays a half note B4.

Measure 350: Flute I plays a half note C5. Oboe plays a quarter rest followed by eighth notes D6, E6. Clarinet plays a quarter rest followed by eighth notes F6, G6. Bassoon plays a quarter rest followed by eighth notes A6, B6. Saxophone plays a quarter rest followed by eighth notes C7, D7. Cor Anglais plays a half note C5. Trumpet plays a half note C5. Trombone plays a half note C5. Tuba plays a half note C5.

Measure 351: Flute I plays a half note D5. Oboe plays a quarter rest followed by eighth notes E6, F6. Clarinet plays a quarter rest followed by eighth notes G6, A6. Bassoon plays a quarter rest followed by eighth notes B6, C7. Saxophone plays a quarter rest followed by eighth notes D7, E7. Cor Anglais plays a half note D5. Trumpet plays a half note D5. Trombone plays a half note D5. Tuba plays a half note D5.

Measure 352: Flute I plays a half note E5. Oboe plays a quarter rest followed by eighth notes F6, G6. Clarinet plays a quarter rest followed by eighth notes A6, B6. Bassoon plays a quarter rest followed by eighth notes C7, D7. Saxophone plays a quarter rest followed by eighth notes E7, F7. Cor Anglais plays a half note E5. Trumpet plays a half note E5. Trombone plays a half note E5. Tuba plays a half note E5.

m5p3

2/4 ♩=70 5/8 3/4 (2+1+2) 5/8

acc

prc1

prc2

pf

mf

p

Normal (without preparation)
Woodblock-like sound.

8va

8va

P

until end of segment

NB noter

This music is copyright protected

347

m5p3

$\frac{2}{4}$ ♩ = 70

$\frac{5}{8}$

$\frac{3}{4}$

(2+1+2)

$\frac{5}{8}$

vln1

vln2

vla

vlc

cb

66

353

2
4

3
8

(1+2) 4
4

m5p4

♩=69

fl *pp* *f* 5

ob

cl *pp* *f* 5 *ppp*

fg

sx *f* 5 *pp* 3 *f* *pp*

cor

tp 3 5 5 5

trb

tb

353

2
4

3
8

(1+2) 4
4

m5p4

♩=69

acc

prc1 3 5 5 5 *mf*

prc2

pf (8va) 5 3 5 5 5 5 5 5 *p* 8va *p*

Strings: using *legno* (none of the hairs), let the contact-point with the string freely move back and forth along the string in wave-like motion during the full length of a down-bow.

m5p4

♩=69

353

2
4

3
8

(1+2) 4
4

vln1 *f* *f* *p* *f* (*p*) *legno*<->

vln2 *f* *f* *p* *f* (*p*) *legno*<->

vla *f* *f* *p* *f* (*p*) *legno*<->

vlc *f* *f* *p* *f* (*p*) *legno*<->

cb *f* *f* *p* *f* (*p*) *legno*<->

5 *f* *p* 67

362 3/4 4/4 3/4 1/8 3/4 3/8

PICCOLO marcato

fl *ppp* 5:4 *p* 5

ob

cl *pp* 3 (*f*)

fg

sx 3 (*f*) *pp* (*f*)

cor

tp *mf* 5

trb

tb

362 3/4 4/4 3/4 1/8 3/4 3/8

acc

prc1 *mf* 5 *mf* *p* *mf* *f* 5

prc2

pf 8va 5 5 5 5 5 5 5

362 3/4 4/4 3/4 1/8 3/4 3/8

vln1 *crini+legno* normal *crini+legno* normal vibrato *f*

vln2 *crini+legno* normal *crini+legno* normal vibrato *f*

vla *crini+legno* normal *crini+legno* normal vibrato *f*

vlc *crini+legno* normal *crini+legno* normal vibrato *f*

cb

368

4
4

m5p5

(2+1+2)

[4"]

m5p6

♩=64

2
4

5
8

2
4

3
8

3
8

fl
ob
cl
fg
sx

cor
tp
trb
tb

368

4
4

m5p5

(2+1+2)

[4"]

m5p6

♩=64

2
4

5
8

2
4

3
8

3
8

acc
prc1

prc2
pf

368

4
4

m5p5

(2+1+2)

[4"]

m5p6

♩=64

2
4

5
8

2
4

3
8

3
8

vln1
vln2
vla
vlc
cb

mf 69 mf

G.P.

G.P.

375

2/4 4/4

fl

ob

cl

fg

sx

cor

tp

trb

tb

G.P.

375

2/4 4/4

acc

prc1

prc2

pf

(8va)

scrape

nails, circular motion

pp

(P)

G.P.

375

2/4 4/4

crini+legno

legno<->

pp mp pp f (p)

crini+legno

legno<->

pp mp pp f (p)

crini+legno

legno<->

pp mp pp f (p)

crini+legno

legno<->

pp mp pp f (p)

crini+legno

legno<->

pp mp pp f (p)

70

380

5
4 ♩=112

44

18

34

44

58

pl

pr

PK

(with Accordion)

 mp

OPEN

PK

380

5
4 ♩=112

44

18

34

44

58

 $\overrightarrow{mp}$

mf

 μp

mf generally secco, but use pedal for held notes

mf

 $\mathfrak{m}_f$

mf secco (no pedal, "fat" sound)

8vb

380

5
4 ♩=112

44

18

34

44

58

mf

④

1

mf

$${}^7_8(2+2+3)$$

387

44

54

387

4/4

7/8 (2+2+3)

5/4

acc

pp

f

prc1

prc2

pf

(8vb)

8vb

NB noter

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7
8 $(2+2+3)$
8va

387

44

54

Violin 1 (vln1) and Violin 2 (vln2) parts are written in treble clef. Viola (via) is in alto clef. Violoncello (vlc) and Contrabasso (cb) are in bass clef. The score includes dynamics such as *pp* (pianissimo), *f* (forte), and *mf* (mezzo-forte). Articulations like *arco* (arco) and *pizz* (pizzicato) are indicated. The music features complex rhythmic patterns, including triplets and sixteenth notes, and various trills.

m6p3

392

64

44

[illegible]

m6p3

392

64

44

The image displays a musical score for 'The Four Seasons: Spring' by Vivaldi, specifically the first movement. The score is arranged in five staves, labeled 'acc', 'prc1', 'prc2', and 'pf' from top to bottom. The 'acc' staff is in treble clef, while the others are in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *p*, and *f*. A large watermark 'MP3 Noter' is visible across the center of the page.

m6p3

392

64

44

Violins 1 and 2, Viola, Violoncello, and Contrabasso. The score is in 3/4 time and features a complex rhythmic pattern with many triplets and sixteenth notes. The key signature has one sharp (F#). The score is divided into two systems. The first system has measures 1-4, and the second system has measures 5-8. The first system ends with a double bar line. The second system starts with a double bar line. The score includes dynamic markings like 'f' and '8va'.

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 (flute, oboe, clarinet, bassoon, saxophone), brass (cor, trumpet, trombone, tuba), strings (violin 1, violin 2, viola, violoncello, double bass), and keyboard (piano, accordion). The score is divided into measures, with some measures containing multiple staves for different instruments. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The score includes various dynamic markings such as *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). There are also performance instructions like *pizz* (pizzicato) and *arco* (arco). A large watermark "MIB noter" is visible across the center of the page, along with the text "This music is copyright protected".

407

4/4

fl *f* *marcato* 8va *p* *ff*

ob *f non troppo* *p* *f* *p* *ff*

cl *f non troppo* *p* *f* *p* *ff*

fg *f non troppo* *p* *f* *pp* *ff*

sx *f* *marcato* *p* *ff*

cor *f* *p* *f* *pp* *ff*

tp *f* *p* *f* *pp* *ff*

trb *f* *p* *f* *pp* *ff*

tb *f* *p* *f* *pp* *ff*

407

(8va)

acc *f* *p* *f* *p* *f*

prc1 *GRAN CASSA* (undamped, deep sound) *p* *f*

GONG

prc2 *f* l.v. (let ring)

pf 8va *p* *f*

407

4/4 (8va)

vln1 *f* *marcato* *p* *ff*

vln2 *f* *marcato* *p* *ff*

vla *f non troppo* *p* *f* *p* *pp*

vlc *f non troppo* *p* *f* *p* *pp*

cb *f non troppo* *p* *f* *p* *pp*

m6p5

412

fl *marcato* *ff*

ob *ff* *pp* *ff*

cl *ff* *pp* *ff*

fg *ff* *pp*

sx *marcato* *ff*

cor *ff* *pp*

tp *ff* *pp* *ff*

trb *ff* *pp*

tb *ff* *pp*

m6p5

412

acc *ff* *pp* *ff*

prc1 *molto* (damp) *p* *f*

prc2 (damp Gongs)

pf *f*

m6p5

412

vl n1 *marcato* *ff*

vl n2 *marcato* *ff*

via *ff* *pp*

vlc *ff* *pp*

cb *ff* *pp*

422

4
4

fl

ob

cl

fg

sx

cor

tp

trb

tb

fp *ff* *ff* *fp* *ff*

422

4
4

acc

prc1

prc2

pf

(8vb)

tremolo with two hands

secco *p* *secco* *p*

[damp, then arrange Pedal in fixed "down" position]

ff *ff* *ff*

422

4
4

vl1

vl2

via

vlc

cb

mf *f* *mf* *f* *mf* *f*

m6p7

427 6/4 ♩=92 3/4 5/8

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

ob

cl

fg

so solo *f* *ff* *p* *f* *ff*

cor

tp solo *f* *ff* *p* *f* *ff*

trb solo *f* *ff* *p* *f* *ff*

tb

m6p7

427 6/4 ♩=92 3/4 5/8

acc

prc1

prc2

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

8vb

m6p7

427 6/4 ♩=92 3/4 5/8

vln1 *ff*

vln2 *ff*

vla *ff*

vlc *ff*

cb *ff*

431

3
4

4
4

fl

ob

cl

fg

sx

cor

tp

trb

tb

431

3
4

4
4

acc

prc1

prc2

pf

(8vb)

431

3
4

4
4

vl1

vl2

vla

vlc

cb

434 [12"]

coda

6/4 (♩=92) 4/4 2/4 4/4

fl
ob
cl
fg
sx
cor
tp
trb
tb

coda

[12"]

6
4 (♩=92)

4
4

2
4

4
4

acc

prc1

prc2

pf

8va

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434 [12"]

coda

6/4 (♩=92) 4/4 2/4 4/4

Violin 1

Violin 2

Viola

Violoncello

Contrabasso

439

[6"]

(♩=92)

2
4

3
4

4
4

[6"]

fl

ob

cl

fg

sx

cor

tp

trb

tb

ff

ff

ff

ff

ff

ff

ff

439

[6"]

(♩=92)

2
4

3
4

4
4

[6"]

acc

prc1

prc2

pf

ff

(♩=92)

2
4

3
4

4
4

[6"]

vln1

vln2

via

vlc

cb

ff

ff

ff

ff

(♩=92) G.P.
 444 5 4 [16"]
 8 4
 fl *ff*
 ob *ff*
 cl *ff*
 fg *ff*
 sx *ff*
 cor *ff*
 tp *ff*
 trb *ff*
 tb *ff*
 (♩=92) G.P.

(♩=92) *ff* G.P.
 (444) 5/8 4/4 [16"]
 acc
 prc1 *ff* VIBRA 3 (P) (pedal down until end) *ff* (Gran Cassa) *ff*
 prc2 *ff* 3 GONG *ff* 3 *ff*
 8va
 pf *f* 5 6

(444) $\text{♩} = 92$ **G.P.** [16"]