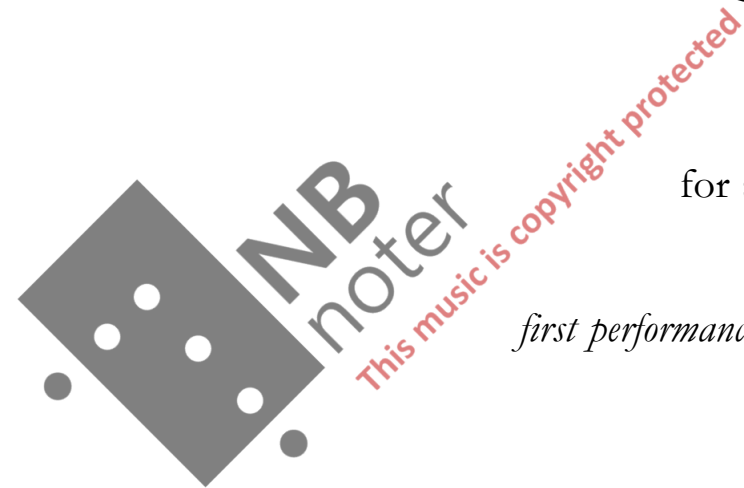


Knut Vaage:

noko

for sinfonietta

first performance by BIT20 Ensemble



2008

version of 31th of December 2008

Operaen *Nokon kjem til å komme* er omarbeidd til dette kammerverket *Noko*
The opera "Someone is Going to Come" is rewritten to this chamber work "Noko"

Bestilt av BIT20 Ensemble
Finansiert av Norsk kulturråd

Commissioned by BIT20 Ensemble
Financed by Norwegian Culture Council

ORCHESTRATION

1 Flute doubling Bass Flute
1 Clarinet in Bb doubling Bass Clarinet
1 Bassoon doubling Contra bassoon

Soloists:
English horn
Horn in F

1 Percussion
1 Piano - also controlling the electronics¹
Amplification
1 Viola
1 Cello
1 Double Bass²

LIST OF PERCUSSION:

Marimba, Thai gong - c^{#1}, Tubular bells - c¹, d¹, e^{b1}, Tam-tam, Gũiro, Sustain cymbal, Splash cymbal, G.C., Temple blocks, Snare drum
Extra for pianist: Harmonica in G (simple variant) optional with neck stand, medium mallets and wire brushes

ABOUT THE NOTATION OF THE SCORE:

Score is transposed.
Accidentals apply trough the whole bar within the same octave.
The tremoloes are unmeasured.

TECHNICAL NEEDS:

Full PA with sub. Microphones on flute, clarinett, bassoon and piano. Playback equipment for sound files controlled by the pianist
If there is no PA available, the piece can be done without PA-amplification. Then the musicians must play the amplified parts louder, and the pianist must have a way of producing sound from sound files (e.g. a guitar amplifier)
(The pianist controls a small mixer. Playback from a monitor system placed nearby, so that the audience associates the sounds to the player. Optional: give stereo out from the small mixer to the sound technician. Piano mics and playback systems (e.g. a computer) are connected to the mixer. The pianist controls piano (mics on and off), and playback files from the computer according to the score)

DURATION:

Approximate 20 min.

Royalties protected by TONO, P.b. 9171, Grønland, N-0134 OSLO, tono@tono.no
Score and parts at Music Information Centre Norway,
P.Box 2674 Solli, N-0203 OSLO, info@mic.no
More info: www.knutvaage.com

¹ The pianist controls the playback-systems with pre-recorded material marked CD1 or 2 and ID 1-15 (a lap-top setup is available)

² Double Bass with extended E-string (tuned to C). 5 strings bass may be used - then adapt natural harmonic parts (i.e. bar 9). Both treble and bass clef are sounding 8va basso.

Score is transposed

Noko

Knut Vaage

(Introduction)
= c. 60
Use mic. to balance Bass flute and whistle tones when needed
blow air (without voice)

Mic on Bass flute

Bass clarinet

Bassoon

Percussion

Mics on Piano

CD

Amplification

English horn

Horn in F

Viola

Cello

Double bass

shy - oh - y - ij - oh shy - oh - y - ij - oh sho - y - ij ho

pp pp mp pp mp pppp mp pppp

ppp dolciss. n pp n n p

ho - y - ij - oh sho - y - ij ho

ppp p pppp mp pppp

pp n ppp n ppp mf p

l.v. l.v. Make harmonic by touching string w fingertip sounding c¹, playing C two octaves below. n ppp p n pp mp

ped. sempre

Woodwinds and piano are prepared for amplification w. close mic. on each instrument

Bass fl./pno.

con sord. pp dolce n

sul p. molto ord. mp p

sul p. sul t. molto

ord. 6 5

sul C ppp p

con sord. pp dolce n

sul t. molto sul p. sul p. molto ord. n pp dolce n ppp

sfz poco n mp ppp n

A

7

Bs fl.

Bs cl.

Bsn.

Perc.

Pno

CD

Amp.

E. hn

Hn

Vla.

Vlc.

D.B.

sh - o - ij - o

n

pp

n

sh

n

mp

n

3

pp

ij - o

pp

n

ho

ij - o

mp

n

10:8

mf

p

mp

p

stroke w. flat hand on bass strings (immitate Tam-tam sound)

ppp

dolce

somewhat higher (still deep)

deep bass string

sim.

3

Tam-tam in centre

by edge

ppp

dolce

sim.

harmonics

pp

Pianist press play

CD I

ID 1

PART 1

Computer edited vocal effects (in the spectrum of DB low C)

a

e

a

a

(Bass fl./pno.)

n

ppp

mp

8

n

ppp

p

n

10:8

6

[illegible]

20

Bs fl. *p* *pp* 3

Bs cl. overblow carefully *ord.* (8vb) *n*

Bsn. *pp* *n* (trills are chromatic if not marked) *tr*

Perc. *pp*

Pno *ppp* higher pitches higher pitches

CD

Amp. 5/4 (Bass fl./pno.)

E. hn

Hn

Vla. *p* *pp* *ord.* *sul p. molto* *mp* *p* *sul t. molto* *pp* *n*

Vlc. *mf* *p* 5:4 *n*

D.B. *pp* *mp* *pp* *n*

blow air *sho* *n* *ij* *o* *n* *sho* *n* *ij* *oh* *n* *rall.*

blow air *sh* *pp* *intonate w. D.B.* *p espr.* *n*

B A tempo

24

ord.

pp

n

tr (trills are chromatic if not marked)

ord.

pp

pp

bend

bend

pp

Tubular bells

Marimba

pp

n

pp dolce

harmonics

pp

trill w. fingertips on deepest strings

pp

ppp

CD

Amp.

4 (Bass fl./pno.)

E. hn

Hn

Vla.

ord.

pp

pp

pp

solo

p

mf

p

mf

pp

mf

pp

D.B.

pp

27

Bs fl. *overblow D* *p* *sffz poco* *ord.*

Bs cl. *ppp*

Bsn. *pp* *ppp*

Perc. *cresc. p.a p.*

Pno *tr* *pp* *pppp* *pp*

CD *CD II ID 1* *arco* *Vib. sampling*

Amp. *(Bass fl./pno.)* *amp off pno* *Bass flute*

E. hn

Hn

Vla. *mf* *pp* *mf* *pp*

Vlc. *mf* *pp* *mf* *pp*

D.B.

C

The image shows a musical score for a song. The score is written on a five-line staff. The key signature is 4/4, indicated by the '4' over the staff. The time signature is 4/4, indicated by the '4' below the staff. The score includes a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. The score includes a large, stylized 'NB' watermark and a red diagonal line with the text 'This music is copyright protected'.

36

Bs fl. *> pppp*

Bs cl. *> pppp*

Bsn. *> pppp* *p* *ppp* *mp*

Perc. *n* *ppp* *tr* *n* *ppp* *n* *pp* *dolce* *Marimba* *n* *pp*

Pno *ppp*

CD

Amp. *(Bass flute)*

E. hn *ord.* *mf* *n*

Hn *3* *n* *sost.* *pp* *mp* *n*

Vla. *3* *3* *3* *3* *3* *3* *3* *3* *n* *pp*

Vlc. *3* *p* *n* *pp*

D.B. *p*

43 *rall.* **D** A tempo (♩ = c. 60)

Bs fl. *mp*

Bs cl. (breathe when needed) *ppp dolce e leg.*

Bsn. *ppp*

Perc. *ppp* *sim.*

Pno *ppp dolce* *(non cresc.)*

CD

Amp. (Bass flute)

E. hn

Hn *mp dolce* *p* *n* *intonate w. Vlc.*

Vla. *p espr.* *n* *ppp* *senza sord.*

Vlc. *col Hn.* *1) col Hn.* *sul t. molto* *(free bowing)* *ppp* *arco* *pizz.* *mp* *ppp*

D.B. *ppp* *poco cresc. p. a p.*

1) intonate a small third between DB. harmonic (f#) and Vlc/Hn. harmonic

[illegible]

[illegible]

[illegible]

68 *accel. p. a p.* **F**

Bs fl. *sfz*

Bs cl. *p* *col pizz.* *mf* *p* *n*

Bsn. *sfz* *mf* *mf* *mp*

Perc. *solo* *mp* *mf* *mf* *fp* *mf* *pp sub.*

Pno *Mics on* *sidewise trem on bass string w. fingertips* *ppp* *mp* *ppp* *p* *ppp* *< pp > ppp*

CD

Amp. *amp on pno*
(Bass flute) *Bass fl./pno.*

E. hn

Hn *n*

Vla. *sfz ppp pizz.*

Vlc. *sfz ppp pizz.* *mf* *pp*

D.B. *sfz* *mf* *pp*

whistle tone *ppp (play mp)*

(accel. sempre)

73

Bs fl.

Bs cl.

Bsn.

Perc.

Pno

CD

Amp.

E. hn

Hn

Vla.

Vlc.

D.B.

ord. bend

overblow

8vb

overblow

pp

mp

ppp

p

n

whistle tone

Play whistle tones on normal flute when better for the performer if not specified

$\bullet = c. 88$

G

Con nervosità

intonate low

Temple blocks

rubber mallet

p

(And. sempre)

CD II ID 4 sampling Tam-tam arco

fade CD I

(Bass fl./pno.)

mf

3

trans pont.

arco scratch sul t.

arco sul p. molto

sul p.

ord.

ppp

fp

ppp

ord. sul p.

pp

pppp

f

p

mf

n

mp

79 (breathe when needed)

ord.

pp

p

ord.

pp

mp

ppp

p

G.C. 3

(Temple block)

(G.C.) 3

ppp

p

pp

scratch carefully on bass strings (w. nails)

ppp

(And. sempre)

And.

p

p

(Bass fl./pno.)

4:3

mf

pp

mp

pp

mf

ppp

p

ord.

pizz. 3

p

mp

pp

mp

pp

arco sul p. molto

n

ppp

pp

n

pp

n

pp

pizz.

84 H ♩ = c. 76

Bs fl. *ppp* *n* *ppp* *ppp* *ppp* *pp* *ppp*

Bs cl. *pp* *n* *ppp* *ppp* *ppp* *ppp* *ppp*

Bsn. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Perc. *ppp* Tam-tam by edge in centre

Pno stroke w flat hands on bass strings Mics off

CD ID 5 arco Tam-tam sampling *n* *p*

Amp. (Bass fl./pno.) amp off pno Bass flute

E. hn *ppp*

Hn

Vla. *pp* *pppp* trans pont.

Vlc. *pp* *ppp* senza sord. *ppp*

D.B. arco trans pont. *n* *ppp* *n* senza vib. *ppp*

93 **I** accel. p. a p.

Bs fl. *ppp*

Bs cl. *pp* poco cresc. sempre p. a p.

Bsn. *ppp* dolce poco cresc. sempre p. a p.

Perc. *pp* wire brushes (sidewise trem.) *p* ord.

Pno *pp* dolce poco cresc. sempre p. a p.

CD

Amp. (Bass flute)

E. hn *p* *pp* *n*

Hn

Vla. *ppp*

Vlc. *p* *n* *pp* *mp* (trills are chromatic if not marked) *tr*

D.B. poco cresc. sempre p. a p.

100

Bs fl.

Bs cl.

Bsn.

Perc.

Pno

CD

Amp.

E. hn

Hn

Vla.

Vlc.

D.B.

p

poco cresc. sempre p. a p.

(cresc. sempre)

ff

ff

ff

wire brushes

p

ord.

Temple blocks

f

f secco

(cresc. sempre)

(cresc. sempre)

(cresc. sempre)

(cresc. sempre)

(cresc. sempre)

(cresc. sempre)

ord. sul t.

p

poco cresc. sempre p. a p.

mp

cresc. sempre

(cresc. sempre)

ord.

ff

ffpp

ord.

ff

(cresc. sempre)

J (accel. sempre)

$\text{♩} = \text{c. } 104$

[illegible]

[illegible]

(breathe when needed)

118

Fl.

Bs. cl.

Bsn.

Perc.

Pno

CD

Amp.

E. hn

Hn

Vla.

Vlc.

D.B.

CHANGE TO BASS FLUTE

blow air

ppp

dolce e leg. poco cresc.

poco cresc. p. a p.

col Vla.

ppp

poco cresc. p. a p.

p

poco dim. p. a p.

ord.

mf

p

1) poco cresc. p. a p.

1) intonate w. Vla.

ppp

ppp

ppp

pp

pp

p

p

p

pp

ppp

n

pp

pp

p

p

pp

1) in the spectrum of D.B. low C

This page contains measures 124 through 130 of the musical score for "The Great Wall". The score is written for a large orchestra and includes the following parts:

- Bass flute**: Features trills and dynamic markings from *n* to *ppp*.
- Bs cl.**: Bass Clarinet part with similar dynamics.
- Bsn.**: Bassoon part, including an ordered trill (*ord. tr*).
- Perc.**: Percussion section featuring Thai gong and Marimba.
- Pno**: Piano accompaniment with triplets and dynamic markings like *mp* and *f*.
- CD**: Cymbal Drum part, mostly silent in this section.
- Amp.**: Amplified Bass Flute part.
- E. hn**: English Horn part, mostly silent.
- Hn**: Horn part with dynamic markings from *f* to *n*.
- Vla.**: Viola part with complex rhythmic patterns and dynamic markings.
- Vlc.**: Violoncello part with dynamic markings and sul tando markings.
- D.B.**: Double Bass part with dynamic markings and sul tando markings.

The tempo is marked as *M* = c. 76. The score includes various musical notations such as trills, triplets, and dynamic markings throughout the measures.

[illegible]

139 *accel.*

Bs fl.

Bs cl.

Bsn.

pp cresc. p.a p. *(cresc. sempre)*

Perc.

mf pp *mf pp* *mf pp* *mf p*

Pno

mf pp *pp mp pp p pp*

(*leo.*) *leo.* *leo.* *leo.* *leo.* *leo.*

CD

Amp.

(Bass flute)

E. hn

Hn

pp

Vla.

pp cresc. p.a p. *(cresc. sempre)*

Vlc.

pp cresc. p.a p. *(cresc. sempre)*

D.B.

mp pp mp p cresc. p.a p.

143

O (accel. sempre)

Bs fl.

Bs cl.

Bsn.

Perc.

Pno

CD

Amp.

E. hn

Hn

Vla.

Vlc.

D.B.

mf

p

mp

pp

ppp

n

cresc.

p.a.p.

trill w fingertips on deep bass strings

Mics on

amp on pno

Bass fl./pno.

(cresc. sempre)

[illegible]

This musical score is for the film 'The Great Wall' by John Williams. It features a variety of instruments including woodwinds (Bass Flute, Bass Clarinet, Bassoon), Percussion (Thai Gong, Marimba), Piano, CD, Amplifier (Bass Flute), English Horn, Horn, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *mp*, *p*, *pp*, *ppp*, *mf*, and *ppp*, as well as performance instructions like 'whistle tone', '(accel. sempre)', 'ord.', 'sul p.', 'sul G', 'non cresc. e non accel. (p.a p. out of time)', and 'fade CD I'. The score is written in 2/4 time and includes a large watermark 'NB noter' and a red diagonal line across the middle.

This is a musical score for the film 'The Great Wall' by John Williams. The score is for a full orchestra and includes parts for the following instruments:

- Bs fl. (Bass Flute)
- Bs cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Perc. (Percussion)
- Pno (Piano)
- CD (Cello/Double Bass)
- Amp. (Amplified Bass Flute)
- E. hn (Euphonium)
- Hn (Horn)
- Vla. (Viola)
- Vlc. (Violoncello)
- D.B. (Double Bass)

The score is written in 3/4 time and features a variety of musical notations, including dynamics (ff, pp, ppp, pppp), articulation (accents, slurs), and performance instructions (e.g., 'blow air', 'ord.', 'poco cresc.', 'senza vib. sul t.', 'quasi whistle tone'). The score is marked with a large 'NBP' watermark and a red diagonal line indicating copyright protection.

1) in the spectrum of D.B. low C

senza vib.
ord.
167

accel. R ♩ = c. 88

Bs fl. *ppp poss.* *n*

Bs cl. *n*

Bsn. *n*

Perc. *pp* Temple blocks *p dolce* *mp* *mp* *3*

Pno *ppp* *n* *p* sidewise trem. w. fingertips approx. pitch

CD

Amp. (Bass flute)

E. hn *mf marc.* *3* *5* *3*

Hn *pp* *n*

Vla. *ppp* *f pp* *ord.* *sul p.* *ord.* *sul p.* *ord.* *mf p*

Vlc. *n* *ppp* *n* *pp* *pp* *mp*

D.B. *ppp* *ord.* *p dolce* *pizz. 3* *3* *3*

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from measure 174 to 187. The score is written for a full orchestra and includes the following instruments and parts:

- Woodwinds:** Bass Flute (Bs fl.), Bass Clarinet (Bs cl.), Bassoon (Bsn.), and English Horn (E. hn).
- Strings:** Violins (Vla.), Violas (Vlc.), and Double Basses (D.B.).
- Percussion:** Marimba and various unpitched percussion instruments (Perc.).
- Piano:** Piano (Pno.).
- Other:** CD II (Cello Double Bass II), Amp. (Amplified), and Hn. (Horn).

The score is marked with various dynamics and articulations, including *ppp* (pianississimo), *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte). It also includes performance instructions such as *ord.* (order), *tr.* (trill), *arco* (arco), *pizz.* (pizzicato), *sul p.* (sul ponticello), *sul t.* (sul tasto), and *scratching*.

The tempo is marked as *♩ = c. 69* and *♩ = c. 88*. The score is divided into measures 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, and 187. The key signature is one flat (B-flat major/D minor).

woodwinds: all sustained notes as soft as possible
change fingering ad lib. for blow air, key click etc. (quasi improvisando)

T Ritmico molto ♩ = c. 96

key clicks (notes without text) tongue ram (t.r.) t.r. (2+3) add key click whistle tone

179

Bs fl. *p* *n* *n* *p* M. ph. accel. blow air tcho *ppp* *cresc. p.a p.* tji tcho 3

Bs cl. *p* *n* *n* *p* M. ph. Mics on sho *ppp* *cresc. p.a p.* fa tcho sho smack tcho smack

Bsn. *n* *pp* *mp cant.* Mics on key clicks (notes without text) blow air smack smack smack blow air

Perc. *pp* *p* *pp* *mf*

Pno

CD (long reverberation) *mf*

Amp. (Bass flute) The amplification on w.w. enlarge the small inharmonic sounds barely audible, put gradually on more amp.

E. hn *n*

Hn

Vla. *pp* scratch *col legno batt.* *ppp* *mf* trans pont. sul t. molto gliss. lento *poco* *molto* *f*

Vlc. *p* *pp* *pppp* sul t. molto *poco*

D.B. *pp* *ppp* *mf* *pppp* trans pont.

[illegible]

199 **V**

Bs fl. *non cresc.* *tcho* *tcho* *sh* *tcho* *blow air* *blow air* *whistle tone*

Bs cl. *ord.* *8vb* *pppp*

Bsn. *fa* *fa* *blow air* *fa* *blow air* *po* *pa* *blow air* *smack* *smack* *blow air*

Perc. **Tam-tam** *ppp* **Guiro** *3* *3* *(tam-tam)* *on edge with flat stick* *secco* *3* *(guiro)* *(tam-tam)* *strokes on center* *soft rubber mallets* *muted* *7:4* *7:4* *ppp*

Pno *soft mallets on deepest strings* *tr* *pppp* *scratch w. mall* *mp* *strokes on strings* *3* *secco* *mp* *scratch* *mp* *soft mallets* *tr* *pppp*

CD **CD 1** **ID 4** **PART 3** *sub tone* *(sempre)* *pppp* *15ma*

Amp. *put on low freq. on Bass Cl. (but careful with volume)* *(Pno)* *cresc.* *(cresc. sempre)*

E. hn *ord.* *bend* *p³* *f* *grad. "out of tune"* *3* *mp*

Hn

Vla. *sul p. molto* *col legno* *mp* *p* *3* *sul t. molto* *3* *scratch* *pppp* *p* *trans pont.* *ord.* *col legno* *3* *sul t. molto* *scratch* *pp* *trans pont.* *5*

Vlc. *ppp*

D.B. *ppp*

[illegible]

212

Bs fl. t.r. t.r. tcho tchi shi sa *sfz* sa *sfz* tji sa sa (cresc. sempre) sa ta ta sa accel.

Bs cl. (8vb)

Bsn. 3 cresc. 3 fa po pa *sfz* smack smack smack (cresc. sempre) fa fa fa smack

Perc. Temple blocks rubber mallets 5 5 5 5 5 6 *pp* *f*

Pno soft mallets trill on strings higher register *f*

CD

Amp. (Pno) (cresc. sempre)

E. hn

Hn

Vla. ord. 3 3 3 sul p. molto ord. *fp* 3 6 6 6 6 6 sul t. scratch *pp*

Vlc. *mfzp* 6 sul p. molto ord. *fp* 3 3 6 6 6 6 6 6 *f* 7 7 7 7

D.B. 6 *mfzp* sul p. molto ord. *fp* 3 6 6 6 6 6 6 6 *sfz* *mf* 3 3 3 *sfz* *sfz*

216 $(\text{♩} = \text{c. } 116)$ X A tempo $(\text{♩} = \text{c. } 96)$ rall. $\text{♩} = \text{c. } 69$

Bs fl. ta sa ta shi ta sa sa sfz t.r. whistle tone ord. mp mp mp mp mp mp

Bs cl. (8vb)

Bsn. smack fa po pa smack CHANG TO CONTRA BASSOON

Perc. G.C. combination stick n sfz pp mallets tr Temple block G.C. 3 tr 3 tr 3 tr 3 tr pp pppp pp pppp pp pppp

Pno. Stroke w. flat hand on deep bass string ppp sempre Led.

CD

Amp. (Pno) amp. off Bs Cl/Bsn Bass fl./pno.

E. hn ord. mp 3 f 3 mp

Hn

Vla. col legno 3 f pp ord. mp mp mp mp mp mp

Vlc. 7 7 fff mp p

D.B. 3 3 sfz sfz piu sfz sfz (molto) mp p

This musical score page contains measures 223 through 230 of "The Great Wall" by John Williams. The instrumentation includes:

- Bs fl.**: Bass Flute
- Bs cl.**: Bass Clarinet (in Bb)
- C. bsn**: Contra Bassoon
- Perc.**: Percussion (includes Tam-tam and soft mallets)
- Pno**: Piano
- CD**: Cymbal Drums
- Amp.**: Amplifier (Bass fl./pno.)
- E. hn**: Euphonium
- Hn**: Horn
- Vla.**: Viola
- Vlc.**: Violoncello
- D.B.**: Double Bass

The score features various musical notations such as dynamics (*p*, *pp*, *ppp*, *f*, *ff*), articulation marks (>), slurs, triplets (3), trills (tr), and specific performance instructions like "Mics off", "ord.", "stop CD I", "fade amp", "CHANGE TO FLUTE", "CHANGE TO CLARINET (in Bb)", "tenuto", and "soft mallets". A large watermark "Copyrighted material" is visible across the center of the page.

230

Flute (3) (acc. sempre) **Z** (Confrontation) ♩ = c. 144

Fl. *mp* *ff* *fff*

Cl. Clarinet in Bb *mp* *ff* *fff*

C. bsn *mp* *ff* *f* S.D. *fff* *f* ord.

Cymbal *mp* *ppp* *mp*

Perc. *ppp* *mp* *ff*

Pno *ppp* *tr* *ff* *fff* *8va* *6* *8va*

CD

Amp.

E. hn *fff* furioso

Hn *fff* furioso

Vla. (melody from C. bsn.) *mp* *ff* *fff*

Vlc. sul D *ff* *p* *fff* ord.

D.B. sul G gliss. up *ff* *fff* ord.

[illegible]

242

B1 $\text{♩} = \text{c. } 69$
(poco piu mosso)

Bs fl.

Cl.

C. bsn

Perc.

Pno

CD

Amp.

E. hn

Hn

Vla.

Vlc.

D.B.

This music is copyright protected

CD II ID 8 Vib. sampling

(Bass flute)

Bass fl./pno.

sul A

C1 (1st Interlude)

248

Bs. fl. *mfp* *pp sub.* *ppp* *n* overblow

Cl. *mfp* *mfp* *pp* *ppp* *n* CHANGE TO BASS CLAR.

C. bsn *mp* *pp* *n* *n* overblow

Perc. *pp dolce* Tubular bells

Pno Mics on stroke w. flat hand *ppp*

CD CD I ID 5 *p* CD II ID 9 *mp* CD I ID 6 *mp*

Amp. (Bass fl./pno.)

E. hn *p dolce* *p* *pp* *n*

Hn *p* *pp* *n*

Vla. *p* *mf* *p* *n* *n* *mp* *pp* *pp* *n*

Vlc. *p* *mfp* *pp* *p* *ppp* *p* *ppp*

D.B. *p* *pp* *mp* *pp* *p* *ppp* *mp* *ppp*

256

Bs fl.

Bs cl.

C. bsn.

Perc.

Pno

CD

Amp.

E. hn

Hn

Vla.

Vlc.

D.B.

ord. bend

pp

n

Bass clarinet

8vb

ppp dolce e leg.

ord. bend

p

p

Tam-tam

ppp

trill w. fingers on bass strings

n

pp

strokes w. flat hand

ppp

ppp

pizz.

arco

5 mp

ppp

263

accel.

D1 ♩ = c. 92

CHANGE TO FLUTE

CHANGE TO CLARINET (in Bb)

Bs fl.

Bs cl.

C. bsn

Perc.

Pno

CD

Amp.

E. hn

Hn

Vla.

Vlc.

D.B.

(Bass fl./pno.)

amp off b. fl.

pizz. 5

arco

5

3

3

3

3

5

7

5

5

7

5

3

3

3

mf

fp

mf

273

Fl.

Cl.

C. bsn

Perc.

Pno

CD

Amp.

E. hn

Hn

Vla.

Vlc.

D.B.

CHANGING TO BASSOON

f *n* *pp* *f* *mp* *f* *n* *mf* *n* *mf*

n *mp* *n* *pp* *n* *mf* *ppp*

keys press silently, trem on strings sideways w fingertips

senza ped.

(Pno)

sul t.

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

mf *n* *mf*

n *mf*

279

Fl. *f* *p* *f* *n* *mp*

Cl. *f* *n* *mp*

Bsn. *pp*

Perc. *ppp* *f* *f* *f* *f*

Pno *mf* *ppp* *mp* *pp* *mp*

CD

Amp. (Pno)

E. hn

Hn

Vla. *p* *ppp* *p* *n* *ord. 3* *mp*

Vlc. *mp* *3* *3* *5* *5* *5* *5*

D.B. *pp* *3* *5* *5* *5* *5* *5*

accel.

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283 $\text{♩} = \text{c. } 112$ **F1** $\text{poco piu mosso } \text{♩} = \text{c. } 116$

Fl. *ff* *tr* *3* *ff* *3*

Cl. *ff* *p* *tr* *3* *ff* *3*

Bsn. *ff* *f* *3* *3* *3*

Perc. *ff* *f* *3* *3* *3*

Pno *ff* *let all notes ring* *ord. 15^{ma}* *(play softer if needed for amplification)* *Very rapid scratch w. nails on winding of bass strings* ***fff** secco* ***fff***

CD

Amp. (Pno)

E. hn *ff* *3* *3* *3* *3*

Hn

Vla. *ff*

Vlc. *ff*

D.B. *ff* *pizz.*

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[illegible]

299

Fl. *ppp* *pp* *mf* *pp* *3* *pp* *3* *accel.*

Cl. *ppp* *pp* *mf* *mp* *pp*

Bsn. *pp* *6*

Perc. *n* *pp* *tr* *n*

Pno *p* *Mics on* *stroke w. flat hand on bass strings* *ppp* *pitch ad lib.* *mallets* *3* *ppp* *secco*

CD *(200.)* *200.* *CD II ID 10* *n* *f* *arco*

Amp. *Piano*

E. hn *n* *(f)*

Hn *mp senza espr.*

Vla. *3* *3* *p* *pp* *mf* *trans pont.* *3* *3*

Vlc. *mf* *p* *3* *intonate w. D.B.* *pp* *5*

D.B. *p* *pp* *n* *mp* *ppp* *mf* *pp* *6* *6*

[illegible]

314 J1 ♩ = c. 116

Fl.

Cl.

Bsn. M. ph. *mf* *fp* *f* *mp* *rall.*

Perc.

Pno *f* *mp* *8va* *8vb*

CD

Amp. (Pno) *fade amp*

E. hn

Hn

Vla. *fp* *f* *mf* *mp* *pizz.* *arco*

Vlc. *f* *mf* *mp* *pizz.*

D.B. *f* *mf* *mp*

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K1 ♩ = c. 76

L1 ♩ = c. 80 (Confrontation)

Fl.

Cl.

Bsn.

Perc. Marimba soft mallets

Tam-tam

Thai gong

Pno

(8vb)₋₁

ppp

mf

pp

CD

CD II ID 11 Vib. sampling

Amp.

Piano

E. hn

mf

mf

n

Hn

Vla.

mp

pp

pp tenuto

Vlc.

arco

pp

p

pp tenuto

D.B.

arco

mp

n

p

pp

pp tenuto

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325

Fl.

Cl.

Bsn.

Marimba
wire brushes

Perc.

Pno

CD

Amp.

E. hn

Hn

Vla.

Vlc.

D.B.

$\text{♩} = \text{c. } 60$

$\text{♩} = \text{♩}^3$

pp

ppp

p

p

senza ped.

blow air

tcha

fa

wire brushes
on strings (medium high pitch ad lib)

(Pno)

(Xo)

t.r.

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330

Fl. *blow air* *t.r.* *blow air* *ord.* *poco rall. p.a p.*

sh_____ tcho

Cl. *col arco* *3* *mp* *pp*

Bsn. *blow air* *fa* *p dolce*

Perc. *(marimba)* *arco* *n* *mp*

Pno

CD

Amp. *(Pno)*

E. hn *mf* *ff*

Hn *p* *(p)* *3*

Vla. *sul t.* *p* *mf* *sul t. molto*

Vlc. *sul t.* *p* *3* *sul t. molto*

D.B. *sul t.* *p* *3* *sul t. molto*

M1

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The image displays a page from a musical score for 'The Firebird' by Igor Stravinsky. The score is written for a large orchestra, including Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno), Concert Drums (CD), Amplified Piano (Amp.), English Horn (E. hn), Horn (Hn), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The score is in 2/4 time and features a variety of musical notations, including notes, rests, trills, and dynamic markings such as *pp*, *mp*, *ff*, and *ppp*. A large, semi-transparent watermark reading 'NB noter' and 'This music is copyright protected' is overlaid on the score. The page includes a tempo marking of '♩ = c. 50' and a rehearsal mark 'N1 (2nd Interlude)'. The score is divided into measures, with some measures containing multiple staves for different instruments.

[illegible]

P1 (Confrontation)

354

ff non leg. *rall. molto*

ppp *mf* *ppp* *n*

Tam-tam
in centre
ppp *dolciss.*
by edge

stroke w. flat hand on bass strings
ppp *dolciss.*
(*∞*)

CD

Amp.
(Bass fl./pno.)

ff non leg. *mf* *pp*

1/2 v. gliss

col legno arco *ppp* arco ord. *mf* *ppp*

col legno arco *ppp* arco ord. *mf* *ppp*

col legno arco *ppp* arco ord. *mf* *ppp*

ff non leg. *mf* *pp*

Q1 (Recapitulation)
Tempo 1 (♩ = c. 60)

363

Bs fl.

Bs cl.

C. bsn

Perc.

Tubular bells
pp dolce

Marimba
n

Pno

harmonics
pp

(Leo.) Leo.

CD

Amp.
4 (Bass fl./pno.)

E. hn

Hn

Vla.

sul t.
pp

Vlc.

solo sul t.
pp

D.B.

pp

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$\text{♩} = \text{c. } 120$ rall. R1 $\text{♩} = \text{c. } 104$ rall.

366

Bs fl. *pp* *p* *pppp* *mp* *n*

Bs cl. *n* *pppp* *mf* *n*

C. bsn *ppp* *pp* *p poss. on edge*

Perc. *ppp* Tam-tam in centre

Pno *pp* Stroke w. flat hand on deep bass strings *ppp*

CD *stop CD I*

CD II ID 12 PART 8 (part 1 material mixed and edited) (deep and distant sounding)

Amp. (Bass fl./pno.)

E. hn

Hn

Vla. *p* *p* *p* *n* sul p. molto

Vlc. *n* *mf* *n*

D.B. *pppp* *mp* *ppp*

[illegible]

378 overblow ord. T1 overblow accel. ♩ = c. 84

Bs fl. *p* *n* *ppp* *p* *n* *n* *mp*

Bs cl. *p* *n* *p* *p* *n* *n* *mp*

C. bsn *n* *ppp* *p* *n* *n* *mp* *n*

Perc. Tubular bells *pp dolce*

Pno *pp*

CD

Amp. (Bass fl./pno.)

E. hn *n* overblow

Hn *n* sing (make m.ph.)

Vla. *mf* *ppp* *mp* *n* *pp* *mf* *n* *pp*

Vlc. *mf* *pp* *p* *p* *ppp* *p* *pp*

D.B. *mf* *pp* *p* *ppp* *mp* *pp*

386

rall. U1 ♩ = c. 72

rall.

V1 ♩ = c. 58

blow air

sh *n* *ppp* y *p* ij oh *n*

ord.

(8^{va}) *p* *pp* *n*

blow air

ho *ppp* y -

(tub. bells) Marimba

pp dolce *n* *ppp*

harmonics

pp *ppp* *dolciss.*

fade CD II

(Bass fl./pno.)

ord.

p *n* *pp* non legato, non espr.

ord.

p (sempre non espr.)

sul t. molto

sul p. molto

sul t. — sul p. —

con sord. ord. senza vib. *pp* *pp* dolce *n* *pppp* *ppp*

con sord. ord. non leg. senza vib. *pp* *ppp* *ppp*

p *n* *pp* non leg. *ppp* *n*

395

W1

whistle tone

Bs fl.

shy - ij - oh
n *p* *ppp*

Bs cl.

(8vb)

n *ppp* *pppp*

C. bsn

ij - oh ho y - ij - ho
p *ppp* *p* *n*

Perc.

Marimba
n *ppp*

Tubular bells
ppp *dolciss.*

Tam-tam in centre on edge wire brush

Pno

4:3
pp

harmonics
ppp

wire brushes on strings, ca. pitches
mp

CD

CD II ID 14 Cymb. sampling
n *ppp* *n*

CD I ID 8 Cymb. sampling
n *pp*

Amp.

(Bass fl./pno.)

E. hn

ord. blow air
p *secco*

Hn

n *p* *n*

Vla.

sul p. molto sul t. molto
p *n*

ord.
pppp

trans pont.

sul p. molto
p

on the bridge
p

Vlc.

sul p. molto sul t.
p *n* *ppp*

sul p. molto
p

on the bridge
p

D.B.

pp *ppp* *p* *n* *ppp*

p *n* *ppp*

This musical score is for "The Firebird" by Igor Stravinsky, specifically the section from measures 404 to 418. The score is written for a large orchestra and includes the following parts:

- Bs fl.**: Bass Flute
- Bs cl.**: Bass Clarinet
- C. bsn**: Contrabassoon
- Perc.**: Percussion
- Pno**: Piano
- CD**: Cello Double Bass
- Amp.**: Amplifier (Bass fl./pno.)
- E. hn**: Euphonium
- Hn**: Horn
- Vla.**: Viola
- Vlc.**: Violoncello
- D.B.**: Double Bass

The score features a variety of musical notations, including dynamic markings (e.g., *pppp*, *mf*, *p*, *ppp*, *pp*, *ppppp*, *mp*, *n*), articulation marks (accents, staccato), and performance instructions (e.g., "blow air", "ord.", "sul p. molto", "trans pont.", "senza vib.", "arco", "pizz."). The tempo is marked as "Allegretto". The key signature has one sharp (F#).

The score is divided into two systems. The first system covers measures 404 to 410, and the second system covers measures 411 to 418. The final measure (418) is marked with a repeat sign and a fermata.

414

Fl. *Flute whistle tone* *ppp* *CHANGE TO BASS FLUTE* *n*

Bs. cl. *blow air* *sh* *ord.* *ppp* *sh* *pppp* *ord. imitate bass clar.* *blow air* *n*

C. bsn *n* *ppp* *sh* *n* *ppp* *n* *sh* *pppp*

Perc. *n* *pppp* *n* *pppp* *n*

Pno *tr* *soft mallets on deepest bass strings* *ppp* *pppp* *n*

CD

Amp. *(Bass fl./pno.)*

E. hn

Hn *pp*

Vla. *on the bridge* *ppp* *sul t. molto* *n* *pppp* *n*

Vlc. *trans pont.* *pppp* *sul t. molto ord.* *ppp* *sul t. molto* *pppp* *ppp* *n*

D.B. *sul t. molto* *n* *pppp* *n* *pppp* *n*

424 **Y1** Bass flute
blow air

Bs. fl. *pp* sjo sjo (sim.) *ppp* *pppp*

Bs. cl. *pp* sjo sjo (sim.) *ppp*

C. bsn

Perc. wire brushes *pp* *ppp* *pppp*

Pno

CD

Amp. *pp* (Bass fl./pno.)

E. hn *pp* blow air *ppp* blow air

Hn

Vla. on the bridge *ppp* trans pont. (close to the bridge, whispering sound) *ppp* trans pont. very light bow pressure (close to the bridge, whispering sound)

Vlc. *ppp*

D.B. on the bridge *ppp*

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