

MARTIN ØDEGAARD

# Paraphrase

Ensemble





Martin Ødegaard

# Paraphrase

à l'après-midi d'un faune



(2011)

for 9 musicians

Duration: about 15 min.

## Instrumentation:

Flute / Piccolo

Alto Sax

Tenor Trombone ( CD-R mute; a compact disc used as a plunger mute )

Percussion;

Sandpaper, Chimes, Vibraphone, Crotales, Wind Chimes (metal),

Suspended Cymbal, Large Gongs (low-G and E), Small Tam-tam.

Piano

Acoustic Guitar

Violin

Cello

Contrabass

THE SCORE IS TRANSPOSED

## General notes:

Senza vibrato throughout the piece, unless nothing else is indicated.

Accidentals last throughout the measure, but do not apply in different octaves.

A glissando attached to a note begins immediately the note is played.

All repeated notes (Tremolo, trills etc.) should be performed irregularly.

## Percussion:

All instruments should vibrate as long as possible, unless nothing else is indicated.

— — —

This piece is based on "Prélude", by Claude Debussy and "L'après-midi d'un faune", by Stéphane Mallarmé.



# Stéphane Mallarmé

## L'Après-midi d'un Faune

Eclogue  
(1876)

Ces nymphes, je les veux perpétuer.

Si clair,  
Leur incarnat léger, qu'il voltige dans l'air  
Assoupi de sommeils touffus.  
Aimai-je un rêve ?  
Mon doute, amas de nuit ancienne, s'achève  
En maint rameau subtil, qui, demeuré les vrais  
Bois même, prouve, hélas ! que bien seul je m'offrais  
Pour triomphe la faute idéale de roses -

Réfléchissons...  
ou si les femmes dont tu gloses  
Figurent un souhait de tes sens fabuleux !  
Faune, l'illusion s'échappe des yeux bleus  
Et froids, comme une source en pleurs, de la plus chaste :  
Mais, l'autre tout soupire, dis-tu qu'elle contraste  
Comme brise du jour chaude dans ta toison ?  
Que non ! par l'immobile et lasse pâmoison  
Suffoquant de chaleurs le matin frais s'il lutte,  
Ne murmure point d'eau que ne verse ma flûte  
Au bosquet arrosé d'accords ; et le seul vent  
Hors des deux tuyaux prompt à s'exhaler avant  
Qu'il disperse le son dans une pluie aride,  
C'est, à l'horizon pas remué d'une ride  
Le visible et serein souffle artificiel  
De l'inspiration, qui regagne le ciel.

O bords siciliens d'un calme marécage  
Qu'à l'envi de soleils ma vanité saccage  
Tacite sous les fleurs d'étincelles, CONTEZ  
« Que je coupais ici les creux roseaux domptés  
» Par le talent ; quand, sur l'or glauque de lointaines  
» Verdures dédiant leur vigne à des fontaines,  
» Ondoie une blancheur animale au repos :  
» Et qu'au prélude lent où naissent les pipeaux  
» Ce vol de cygnes, non ! de naïades se sauve  
» Ou plonge...  
Inerte, tout brûle dans l'heure fauve  
Sans marquer par quel art ensemble détaïa  
Trop d'hymen souhaité de qui cherche le la :  
Alors m'éveillerai-je à la ferveur première,  
Droit et seul, sous un flot antique de lumière,  
Lys ! et l'un de vous tous pour l'ingénuité.

Autre que ce doux rien par leur lèvres ébruité,  
Le baiser, qui tout bas des perfides assure,  
Mon sein, vierge de preuve, atteste une morsure  
Mystérieuse, due à quelque auguste dent ;  
Mais, bast ! arcane tel élu pour confident  
Le jonc vaste et jumeau dont sous l'azur on joue :  
Qui, détournant à soi le trouble de la joue,  
Rêve, dans un solo long, que nous amusons  
La beauté d'alentour par des confusions  
Fausses entre elle-même et notre chant crédule ;  
Et de faire aussi haut que l'amour se module  
Évanouir du songe ordinaire de dos  
Ou de flanc pur suivis avec mes regards clos,  
Une sonore, vaine et monotone ligne.

These nymphs, I would perpetuate them.

So bright  
Their crimson flesh that hovers there, light  
In the air drowsy with dense slumbers.

Did I love a dream?  
My doubt, mass of ancient night, ends extreme  
In many a subtle branch, that remaining the true  
Woods themselves, proves, alas, that I too  
Offered myself, alone, as triumph, the false ideal of roses.

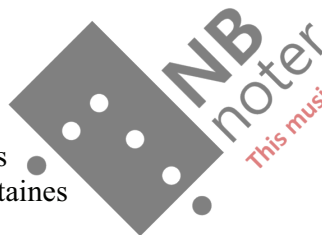
Let's see....

or if those women you note  
Reflect your fabulous senses' desire!  
Faun, illusion escapes from the blue eye,  
Cold, like a fount of tears, of the most chaste:  
But the other, she, all sighs, contrasts you say  
Like a breeze of day warm on your fleece?  
No! Through the swoon, heavy and motionless  
Stifling with heat the cool morning's struggles  
No water, but that which my flute pours, murmurs  
To the grove sprinkled with melodies: and the sole breeze  
Out of the twin pipes, quick to breathe  
Before it scatters the sound in an arid rain,  
Is unstirred by any wrinkle of the horizon,  
The visible breath, artificial and serene,  
Of inspiration returning to heights unseen.

O Sicilian shores of a marshy calm  
My vanity plunders vying with the sun,  
Silent beneath scintillating flowers, RELATE  
'That I was cutting hollow reeds here tamed  
By talent: when, on the green gold of distant  
Verdure offering its vine to the fountains,  
An animal whiteness undulates to rest:  
And as a slow prelude in which the pipes exist  
This flight of swans, no, of Naiads cower  
Or plunge...'

Inert, all things burn in the tawny hour  
Not seeing by what art there fled away together  
Too much of hymen desired by one who seeks there  
The natural A: then I'll wake to the primal fever  
Erect, alone, beneath the ancient flood, light's power,  
Lily! And the one among you all for artlessness.

Other than this sweet nothing shown by their lip, the kiss  
That softly gives assurance of treachery,  
My breast, virgin of proof, reveals the mystery  
Of the bite from some illustrious tooth planted;  
Let that go! Such the arcane chose for confident,  
The great twin reed we play under the azure ceiling,  
That turning towards itself the cheek's quivering,  
Dreams, in a long solo, so we might amuse  
The beauties round about by false notes that confuse  
Between itself and our credulous singing;  
And create as far as love can, modulating,  
The vanishing, from the common dream of pure flank  
Or back followed by my shuttered glances,  
Of a sonorous, empty and monotonous line.



Tâche donc, instrument des fuites, ô maligne  
Syrinx, de refleurir aux lacs où tu m'attends !  
Moi, de ma rumeur fier, je vais parler longtemps  
Des déesses ; et par d'idolâtres peintures  
À leur ombre enlever encore des ceintures :  
Ainsi, quand des raisins j'ai sucé la clarté,  
Pour bannir un regret par ma feinte écarté,  
Rieur, j'élève au ciel d'été la grappe vide  
Et, soufflant dans ses peaux lumineuses, avide  
D'ivresse, jusqu'au soir je regarde au travers.

O nymphes, regonflons des SOUVENIRS divers.  
« Mon oeil, trouant les joncs, dardait chaque encolure  
» Immortelle, qui noie en l'onde sa brûlure  
» Avec un cri de rage au ciel de la forêt ;  
» Et le splendide bain de cheveux disparaît  
» Dans les clartés et les frissons, ô pierreries !  
» J'accours ; quand, à mes pieds, s'entrejoignent (meurtries  
» De la langueur goûtée à ce mal d'être deux)  
» Des dormeuses parmi leurs seuls bras hasardeux ;  
» Je les ravis, sans les désenlacer, et vole  
» À ce massif, haï par l'ombrage frivole,  
» De roses tarissant tout parfum au soleil,  
» Où notre ébat au jour consumé soit pareil.

Je t'adore, courroux des vierges, ô délice  
Farouche du sacré fardeau nu qui se glisse  
Pour fuir ma lèvre en feu buvant, comme un éclair  
Tressaille ! la frayeur secrète de la chair :  
Des pieds de l'inhumaine au coeur de la timide  
Qui délaisse à la fois une innocence, humide  
De larmes folles ou de moins tristes vapeurs.  
« Mon crime, c'est d'avoir, gai de vaincre ces peurs  
» Traîtresses, divisé la touffe échevelée  
» De baisers que les dieux gardaient si bien mêlée :  
» Car, à peine j'allais cacher un rire ardent  
» Sous les replis heureux d'une seule (gardant  
» Par un doigt simple, afin que sa candeur de plume  
» Se teignît à l'émoi de sa soeur qui s'allume,  
» La petite, naïve et ne rougissant pas :)  
» Que de mes bras, défaits par de vagues trépas,  
» Cette proie, à jamais ingrate se délivre  
» Sans pitié du sanglot dont j'étais encore ivre.

Tant pis ! vers le bonheur d'autres m'entraîneront  
Par leur tresse nouée aux cornes de mon front :  
Tu sais, ma passion, que, pourpre et déjà mûre,  
Chaque grenade éclate et d'abeilles murmure ;  
Et notre sang, épris de qui le va saisir,  
Coule pour tout l'essaim éternel du désir.  
À l'heure où ce bois d'or et de cendres se teinte  
Une fête s'exalte en la feuillée éteinte :  
Etna ! c'est parmi toi visité de Vénus  
Sur ta lave posant tes talons ingénus,  
Quand tonne une somme triste ou s'épuise la flamme.

Je tiens la reine !

O sûr châtement...

Non, mais l'âme

De paroles vacante et ce corps alourdi  
Tard succombent au fier silence de midi :  
Sans plus il faut dormir en l'oubli du blasphème,  
Sur le sable altéré gisant et comme j'aime  
Ouvrir ma bouche à l'astre efficace des vins !

Couple, adieu ; je vais voir l'ombre que tu devins.

Try then, instrument of flights, O malign  
Syrinx by the lake where you await me, to flower again!  
I, proud of my murmur, intend to speak at length  
Of goddesses: and with idolatrous paintings  
Remove again from shadow their waists' bindings:  
So that when I've sucked the grapes' brightness  
To banish a regret done away with by my pretence,  
Laughing, I raise the emptied stem to the summer's sky  
And breathing into those luminous skins, then I,  
Desiring drunkenness, gaze through them till evening.

O nymphs, let's rise again with many memories.  
'My eye, piercing the reeds, speared each immortal  
Neck that drowns its burning in the water  
With a cry of rage towards the forest sky;  
And the splendid bath of hair slipped by  
In brightness and shuddering, O jewels!  
I rush there: when, at my feet, entwine (bruised  
By the languor tasted in their being-two's evil)  
Girls sleeping in each other's arms' sole peril:  
I seize them without untangling them and run  
To this bank of roses wasting in the sun  
All perfume, hated by the frivolous shade  
Where our frolic should be like a vanished day.'

I adore you, wrath of virgins, O shy  
Delight of the nude sacred burden that glides  
Away to flee my fiery lip, drinking  
The secret terrors of the flesh like quivering  
Lightning: from the feet of the heartless one  
To the heart of the timid, in a moment abandoned  
By innocence wet with wild tears or less sad vapours.  
'Happy at conquering these treacherous fears  
My crime's to have parted the dishevelled tangle  
Of kisses that the gods kept so well mingled:  
For I'd scarcely begun to hide an ardent laugh  
In one girl's happy depths (holding back  
With only a finger, so that her feathery candour  
Might be tinted by the passion of her burning sister,  
The little one, naïve and not even blushing)  
Than from my arms, undone by vague dying,  
This prey, forever ungrateful, frees itself and is gone,  
Not pitying the sob with which I was still drunk.'

No matter! Others will lead me towards happiness  
By the horns on my brow knotted with many a tress:  
You know, my passion, how ripe and purple already  
Every pomegranate bursts, murmuring with the bees:  
And our blood, enamoured of what will seize it,  
Flows for all the eternal swarm of desire yet.  
At the hour when this wood with gold and ashes heaves  
A feast's excited among the extinguished leaves:  
Etna! It's on your slopes, visited by Venus  
Setting in your lava her heels so artless,  
When a sad slumber thunders where the flame burns low.

I hold the queen!

O certain punishment...

No, but the soul

Void of words, and this heavy body,  
Succumb to noon's proud silence slowly:  
With no more ado, forgetting blasphemy, I  
Must sleep, lying on the thirsty sand, and as I  
Love, open my mouth to wine's true constellation!

Farewell to you, both: I go to see the shadow you have become.

to Aksiom  
Paraphrase

♩ = ca 60

Flute *p* *mp* Tongue ram; *p*

Alto Sax. *pp* slap tongue: 3 Air: *mp*

Trombone Air: (gliss) *f*

Percussion Sandpaper *p*

Piano (mute strings inside the instrument) *p*

Acoustic Guitar *mp*

Violin pizz. (gliss) *mp* *p*

Cello pizz. (gliss) *mp* *p*

Contrabass



4

Fl. *pp* mouth around air hole;

Sax. slap tongue: *pp* ord *p* *mf*

Tbn. Air: (flutter) *p* *mf* < "f" *p* *f* Plunger mute: o o + -> o

Perc. 4 Vibraphone (soft mallets) *mf* Gongs (with hand) *mf* Vib. *f*

Pno. 4 (mute strings inside the instrument) *mp* *f* *p* *Ped.*

Ac.Gtr. 4 *mp* *f* *sim.*

Vln. 4 *f* arco *p* *f*

Vc. 4 *f* arco *p* *f*

Cb. 4 *mp* *f* arco

Detailed description of the musical score: The score is for a piece titled 'Paraphrase' on page 7. It is written for a full orchestra. The instruments and their parts are: Flute (Fl.), Saxophone (Sax.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Acoustic Guitar (Ac.Gtr.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The score is in 4/4 time. The Flute part starts with a dynamic of *pp* and has a performance instruction 'mouth around air hole;'. The Saxophone part has a 'slap tongue' instruction and dynamics of *pp*, *p*, and *mf*. The Trombone part has an 'Air: (flutter)' instruction and dynamics of *p*, *mf*, *f*, and *p*. The Percussion part includes Vibraphone (soft mallets), Gongs (with hand), and Vibes, with dynamics of *mf*, *mf*, and *f*. The Piano part has a '(mute strings inside the instrument)' instruction and dynamics of *mp*, *f*, and *p*. The Acoustic Guitar part has a dynamic of *mp* and a *f* dynamic. The Violin and Viola parts have dynamics of *f* and *p*. The Cello part has dynamics of *mp* and *f*. There are various articulations such as slurs, accents, and plunger mutes. A large watermark 'NB noter' is overlaid on the piano part.

Fl. *ord*  
*ff* *p* *f* *mp*

Sax. Multiphonic 3, medium;  
*mp* *f* *p* *ff*

Tbn. *o* (harmonic - with voice) *o* → *+* *+* → *o* ad lib.  
*p* *f* *p*

Perc. Wind chimes *mf* Chimes (soft mallets) *mf*  
 Cymb. (soft mallets) *p* *f* *pp*

Pno. *8va*  
*ff* *p*

Ac.Gtr. *f* *mp*

Vln. *ff* *mf* *ff*

Vc. *ff*

Cb. *f* *f* (on body)

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10

Fl.

*ff*

*p* *mf*<sup>3</sup> *p*

Sax.

Tbn.

10

Perc.

(mute strings inside the instrument)

10

Pno.

*p*

Ac.Gtr.

8

*p*

3 3 3

Vln.

10

pizz.

*pp* *p*

Vc.

pizz.

*pp* *p*

Cb.

Paraphrase

Fl. 13 *f* 3 *mf* 3 *p* 5

Sax. *mf*

Tbn. 13 *mp*

Perc. 13 Cymb. *p*

Pno. 13 *mf* 3 *8va*

Ac.Gtr. 13 8 5 5 3 *mf*

Vln. 13 *mf* arco *p* 3 5

Vc. 13 *mp* *mf* arco *p* 3

Cb. 13 *mf* pizz.

17

Fl.

3

*f*

3

6

Sax.

*mf*

Tbn.

Plunger mute:

*mf*

Perc.

*mf*

Pno.

Ac.Gtr.

Vln.

*f*

Vc.

*f*

*mp*

Cb.

pizz.

*f*

pizz.

*mf*

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Paraphrase

12

**A**

Fl. *mf* *f* *8va*

Sax. *p* *mf*

Tbn. *p* *mf*

Perc.

Pno.

Ac.Gtr. *f* *sim.* *f* *sim.*

Vln. *f* *ord* *mp* *f* *3* *3*

Vc. *f* *ord* *mp* *f* *6*

Cb. *arco* *f* *ord* *mf* *f* *6*

22

Fl. *p* *f*

Sax. *p* *mf* *p* *f*

Multiphonic 4, dissonant;

Tbn. 22 Open: *f*

Perc. 22

Pno. 22 *mf*

Ac.Gtr. 22 *sim.* *f* *f*

Vln. 22 *p* *ff* *p*

Vc. *p* *ff* *p*

Cb. *p* *ff*

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24 *mp* 6 *p* 6 6 6

Sax. *> p* *p* 6 6 6

Tbn. 24 *f* 3

Perc. 24 Chimes *mp* 3

Pno. 24 *8va* *f* *mf*

Ac.Gtr. 24 *sim.* *f* *sim.* *f*

Vln. 24 *f* 3 3

Vc. 6 *f*

Cb. *mp* 6 *f*

This musical score is for a piece titled "Paraphrase" on page 14. It features a multi-instrumental ensemble including Flute (Fl.), Saxophone (Sax.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Acoustic Guitar (Ac.Gtr.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The score is divided into two systems. The first system (measures 24-31) includes parts for Flute, Saxophone, Trombone, Percussion (Chimes), Piano, Acoustic Guitar, Violin, Viola, and Cello. The second system (measures 32-39) includes parts for Flute, Saxophone, Trombone, Piano, Acoustic Guitar, Violin, Viola, and Cello. Dynamics range from *mp* (mezzo-piano) to *f* (forte). Performance instructions include accents (*>*), slurs, and specific articulation for the acoustic guitar (*sim.*). A watermark "NB noter" and "this music copyright protected" is visible across the piano part.



This musical score page, titled "Paraphrase" and numbered 15, contains parts for the following instruments: Flute (Fl.), Saxophone (Sax.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Acoustic Guitar (Ac.Gtr.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The score is written in 4/4 time and begins at measure 26. The Flute and Saxophone parts feature sixteenth-note runs with sixteenth rests, marked with a forte (*ff*) dynamic. The Trombone part includes a triplet of eighth notes and a crescendo from mezzo-forte (*mf*) to fortissimo (*ff*). The Percussion part has a dynamic shift from piano (*p*) to forte (*f*). The Piano part consists of eighth-note patterns in both hands, with an 8va marking in the right hand. The Acoustic Guitar part is marked *sim.* and features a rhythmic pattern of eighth notes with a downward bowing direction. The Violin, Viola, and Cello parts play sixteenth-note passages, with the strings showing dynamic markings.

**B** ♩ = ca 55

Fl. *mp*

Sax. *mp* *pp*

Tbn. *mp*

Perc. Vib. (soft mallets) *mp*

Pno. *mp* *mf* *mp*

Ac.Gtr. *ff*

Vln. *ff* *pp* sul tasto

Vc. *ff* *pp* sul tasto

Cb. *ff*

31

Fl. *p*

Sax. *mp* *fp*

Tbn. *p* *mp*

Perc. *mp*

Pno. *mf* *8va* *3* *5*

Ac.Gtr. *p* *mf*

Vln. *mp* *p*

Vc. *mp* *p*

Cb. *pizz.* *arco* *p*

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35

Fl. *mf* *p* *mp*

Sax. *mf* *p* *mp*

Tbn. 35 Plunger mute: *mf* *p* *mp*

Perc. 35 Chimes *legato* *mp*

Pno. 35 *mf* *p*

Ac.Gtr. 35 *p*

Vln. 35 *f* *p*

Vc. *f* *p*

Cb. *f* *p*

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Detailed description: This page of a musical score, titled 'Paraphrase', is page 18. It features ten staves for different instruments: Flute (Fl.), Saxophone (Sax.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Acoustic Guitar (Ac.Gtr.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The score begins at measure 35. The Flute, Saxophone, and Trombone parts start with a melody in the right hand, marked *mf*, which then transitions to *p* and finally *mp*. The Percussion part features Chimes playing a *legato* pattern marked *mp*. The Piano part has a melody in the right hand and chords in the left hand, marked *mf* and *p*. The Acoustic Guitar part plays a rhythmic pattern of eighth notes, marked *p*. The Violin, Viola, and Cello parts play chords and single notes, marked *f* and *p*. A large watermark 'MB Noter' is overlaid on the Piano staff, with the text 'This music is copyright protected' written diagonally across it.

38

Fl. *mf* *p* *mf* *p*

Sax. *mf* *p* *mf* *p*

Tbn. *mf* *p* *mf* *p*

Perc. *mf*

Pno. *f* *8va* *3*

Ac.Gtr. *f* *pp*

Vln. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

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C

41

Fl. *f* *p* *mf*

Sax. *f* *p* *pp*

Tbn. *f* *p* *pp*

Perc.

Pno. *p* *mf*

Ac.Gtr. *p*

Vln. *f* *p* sul tasto ord

Vc. *f* *p* sul tasto ord

Cb. *f* *p*

44

Fl.  $f$   $ff$   $8^{va}$   $6$   $5$   $3$

Sax.  $f$

Tbn.  $f$   $ff$   $mf$  Plunger mute: Air:

Perc.  $mf$   $f$   $ff$   $mf$  Gongs Chimes Scrape with metal; Gongs

Pno.  $f$   $mf$   $8^{vb-1}$   $3$   $3$   $3$

Ac.Gtr.  $f$   $ff$   $8$   $3$   $3$   $3$

Vln.  $f$   $ff$   $p$

Vc.  $f$   $ff$   $p$

Cb.  $f$   $ff$   $p$   $5$

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Paraphrase

♩ = ca 50

47

Fl. *Air:* *< p >*

Sax. *p* *pp* *p*

Tbn. *Plunger mute:* *Air:* *Open:* *p >*

Perc. *(soft mallets) Chimes* *(arco) Vibraphone*  
*mp* *< mf >* *mp*

Pno.

Ac.Gtr. *mf*

Vln. *pizz.* *arco sul pont.* *ova* *sul tasto* *3* *mf* *< mp >* *p* *>*

Vc. *sul tasto* *3* *p* *p* *3* *mp* *sul tasto* *3* *< mp >*

Cb. *[sul D]* *[sul E, A]* *3* *p* *mf* *mp* *pizz.*



*accel.* -----

51

Fl. *p* 6 *p*

Sax. *p*

Tbn. 51 Air: *mp* Plunger mute: *p*

Perc. 51 Sandpaper *mp* Vib. (soft mallets) *mf*

Pno. *mp* 3 3 3 3

Ac.Gtr. 51 *p*

Vln. 51 pizz. *mf* arco *p* [sul A]

Vc. 51 sul tasto *p* 3 *p*

Cb. 51 pizz. *p* arco *p*

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57 *(8va)* ca. 5 - 8" *8va*

Fl. *ff* *ff* *mf* *ff*

Sax. *ff* *ff* *mf* *ff*

Tbn. *ff* *ff* *mf* *ff*

Perc. Chimes *f* *f* Cymb. *f* Gongs

Pno. *ca. 5 - 8"* *Senza tempo* *A tempo* *ff* Improvisation Fast, Energetic (fade out) *mf*

Ac.Gtr. *ff*

Vln. *ff*

Vc. *ff*

Cb. *ff*

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D

Fl. Air: *mf*

Sax. Multiphonic 5, very dissonant; Continue ad lib: *< f*

Tbn. 61 Air: *mf*

Perc. 61 Sandpaper *ff mp mf*

Pno. 61 *ff* Improvisation Fast, Energetic *Senza tempo*

Ac.Gtr. 61 *sim. ff f*

Vln. 61 Crush tone *ff*

Vc. 61 Crush tone *ff*

Cb. 61 *ff*

66

Fl. *mf* *ff* *mp* 3

Sax.

Tbn. *pp*

Perc.

Pno.

Ac.Gtr. *mf* *sim.*

Vln. Crush tone *ff* (on body) "f"

Vc. Crush tone *ff* (on body) "f"

Cb. arco (on body) *ff* "f"

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Paraphrase

1

Fl. *p* *mp* 3 3 3 (flutter)

Sax. (fade slowly out) *A tempo* *p* 5

Tbn. 70 *pp* *p*

Perc. 70 *pp*

Pno. 70

Ac.Gtr. 70 *mp*

Vln. 70 *pizz.* *sim.* *mp* *mp*

Vc. 70 *pizz.* *sim.* *mp* *mp*

Cb. 70 *sim.*

The musical score is arranged in a standard orchestral layout. The Flute part begins with a first ending bracket labeled '1'. The Saxophone part includes a 'fade slowly out' instruction and a 'flutter' marking. The Trombone part starts at measure 70. The Percussion part features a rhythmic pattern of eighth notes. The Piano part is mostly silent, with a watermark 'NB noter' and the text 'This music is copyright protected' overlaid. The Acoustic Guitar part uses a rhythmic pattern of eighth notes with 'x' marks indicating fretted notes. The Violin and Viola parts use 'pizz.' and 'sim.' markings. The Cello part uses a rhythmic pattern of eighth notes with 'x' marks.

2

74

Fl.

5

3

Sax.

Key tremolo;

3

Tbn.

74

Perc.

Vibraphone  
(hard mallets)

*mp*

*p*

74

Pno.

Make a gradual transition to the next section;

Ac.Gtr.

8

Vln.

*sim.*

*mf*

*sim.*

Vc.

*sim.*

*mf*

*sim.*

Cb.

Paraphrase

77 5 3 3

Fl.

Sax.

Tbn.

Perc.

Pno.

Ac.Gtr.

Vln.

Vc.

Cb.

Plunger mute:

*pp*

*sim.*

*arco* (on body)

*mp*

*f*

*f*

*f*



3

Fl. *mf* *p* *sim.*

Sax. *pp*

Tbn. *Plunger mute:*

Perc. *mp*

Pno. *A tempo* *8va* *mp* *mf* *mp*

Ac.Gtr. *mp*

Vln. *f* *f* *mf* *sul tasto*

Vc. *f* *f* *mf* *sul tasto*

Cb. *f* *f* *mf* *sul tasto*

Musical score for Paraphrase, page 32. The score is in 4/4 time and features the following instruments and parts:

- Fl. (Flute):** Part 83, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note F5. Dynamics include *p*.
- Sax. (Saxophone):** Part 83, starting with a half note G3, followed by quarter notes A3, B3, C4, and a half note D4. Dynamics include *p* and *mp*.
- Tbn. (Trombone):** Part 83, starting with a half note G2, followed by quarter notes A2, B2, C3, and a half note D3. Dynamics include *mp* and *p*.
- Perc. (Percussion):** Part 83, starting with a half note G4 (marked *arco*), followed by quarter notes A4, B4, C5, and a half note D5. Dynamics include *mp* and *f*. Includes a section labeled "Sandpaper".
- Pno. (Piano):** Part 83, starting with a half note G4 (marked *ova*), followed by quarter notes A4, B4, C5, and a half note D5. Dynamics include *f* and *mf*. Includes a triplet of eighth notes.
- Ac.Gtr. (Acoustic Guitar):** Part 83, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. Dynamics include *f* and *mp*. Includes a triplet of eighth notes.
- Vln. (Violin):** Part 83, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. Dynamics include *pp* and *mp*.
- Vc. (Viola):** Part 83, starting with a half note G3, followed by quarter notes A3, B3, C4, and a half note D4. Dynamics include *p*.
- Cb. (Cello):** Part 83, starting with a half note G2, followed by quarter notes A2, B2, C3, and a half note D3. Dynamics include *p*.

88

Fl.

Sax.

Tbn.

Perc.

Pno.

Ac.Gtr.

Vln.

Vc.

Cb.

*rit.* -----

*p*

*mp*

*pp*

*p*

*mf*

*p*

*p*

*p*

Plunger mute: Air:

Cymb.

Vibraphone (arco)

*8vb*

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Paraphrase

34

E

$\text{♩} = \text{ca } 55$   
Change to Piccolo:

The musical score is arranged in a system with the following instruments and parts:

- Fl. (Flute):** Measures 92-95. Dynamics: *pp* (measures 92-93), *pp* (measures 94-95). Includes a triplet in measure 95.
- Sax. (Saxophone):** Measures 92-95. Dynamics: *pp* (measures 92-93), *pp* (measures 94-95).
- Tbn. (Trombone):** Measures 92-95. Dynamics: *pp* (measures 92-93), *pp* (measures 94-95).
- Perc. (Percussion):** Measures 92-95. Dynamics: *p* (measures 92-93), *mp* (measures 94-95). Includes *Crotales (arco)* and a triplet in measure 95.
- Pno. (Piano):** Measures 92-95. Dynamics: *p* (measures 92-93), *p* (measures 94-95). Includes *8va-* markings in measures 93 and 95.
- Ac.Gtr. (Acoustic Guitar):** Measures 92-95. Dynamics: *pp* (measures 92-93), *pp* (measures 94-95).
- Vln. (Violin):** Measures 92-95. Dynamics: *pp* (measures 92-93), *p* (measures 94-95), *mp* (measures 94-95). Includes a triplet in measure 95.
- Vc. (Viola):** Measures 92-95. Dynamics: *pp* (measures 92-93), *p* (measures 94-95), *mp* (measures 94-95). Includes a triplet in measure 95.
- Cb. (Cello):** Measures 92-95. Dynamics: *pp* (measures 92-93), *pp* (measures 94-95).

Fl. 96 *mf* *mp* *mp*

Sax. Air: *pp* *mp* *pp*

Tbn. 96 Air: *mp* *pp*

Perc. 96 Sandpaper (very irregular;) *mf* *p* < *mf* > ad lib.

Pno. 96 *p* *mf*

Ac.Gtr. 96 *mf*

Vln. 96 [sul e] *f* Battutto col legno *mf*

Vc. *f* Battutto col legno *mf*

Cb. Battutto col legno *mp*

100

Fl. *mf* *mp* *p* *mp*

Sax. Multiphonic 2, soft; improvisation with multiphonics and high-pitched sounds  
*mp* *p* < *mf* > ad lib.

Tbn. 100

Perc. 100 Wind chimes *mf* Crotales (arco) *mp*

Pno. 100 *mf* *mp* *mf*

Ac.Gtr. 100 [sul e] *mf* *mp* *mf*

Vln. 100 *f* *p* *f* *mp* *mf*

Vc. sul pont Trem; rit al niente *f* *p* *f* *p*

Cb. Batt. c.l. Flag. ad lib. *mp* *mf*

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102 *p*

Fl.

Sax.

102

Tbn.

102

Perc.

102 (15<sup>ma</sup>)

15<sup>ma</sup>

Pno.

*mf* 5

*mp*

*p*

Ac.Gtr.

8

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

[sul G] [sul e]

Vln.

102

*f* *mp* 3 5 5 3 3

Vc.

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

Trem; rit al niente

Cb.

arco

Batt. c.l. Flag. ad lib.

*mf* 3 *mf* *sim.* 5

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105

Fl. *p* *p* 5

Sax. *mf* *p*

Tbn. 105 Air: *mf* *mf* Plunger mute: ord *p* 3

Perc. 105 *p* *mp* 3

Pno. 105 *f* *mp* *p* *mf* 15<sup>ma</sup> 3

Ac.Gtr. 105 *mf* *mp* [sul e]

Vln. 105 *f* *p* 5 *p* 8<sup>va</sup> 3

Vc. *f* *p* *p* 3 3

Cb. arco *f* 3 V

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This musical score page, titled "Paraphrase" and numbered 39, contains parts for the following instruments: Flute (Fl.), Saxophone (Sax.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Acoustic Guitar (Ac.Gtr.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The score is divided into three measures, with measure numbers 108, 109, and 110 indicated at the beginning of each staff. The Flute part starts with a dynamic of *p* in measure 108, moves to *f* in measure 109, and ends with *mp* in measure 110. The Saxophone part begins with *mf* in measure 108 and *mp* in measure 110. The Trombone part starts with *mf* in measure 108, *mp* in measure 109, and *f* in measure 110. The Percussion part has *mf* in measure 108 and *mp* in measure 109. The Piano part features a 15<sup>ma</sup> (15th measure) in measure 109 and *f* in measure 110. The Acoustic Guitar part has *mf* in measure 108 and 110. The Violin part starts with *f* in measure 108, *mp* in measure 109, and *f* in measure 110. The Viola part has *p* in measure 108, *mp* in measure 109, and *f* in measure 110. The Cello part begins with *f* in measure 108, *mf* in measure 109, and *p* in measure 110. The score includes various musical notations such as slurs, accents, and dynamic markings. A watermark "NB noter" and "This music is copyright protected" is visible across the center of the page.

Paraphrase

111

Fl. *p* *mf* *p* **F**

Sax. *f* *mp* *p*

Tbn. *p* Plunger mute:

Perc. *mf* Gongs (hard mallets) 6 6 6 6

Pno. *mf* *mp*

Ac.Gtr.

Vln. *mf* *mf* *8va* sul tasto 3 3

Vc. *f* *mp* *mf* sul tasto

Cb. *f* *mp* [sul D]

113

Fl. *mp* *mf* *p*

Sax. *p* *mf*

Tbn. *mf* CD-R mute: ○

Perc. *pp* Cymb. *mp*

Pno. *mp* 8va

Ac.Gtr. [sul e] *f*

Vln. *f* sul pont *mf*

Vc. *f* sul pont *mf*

Cb. [sul G] *mf*

This musical score is for a piece titled "Paraphrase" on page 41, measures 113-115. The score is written for a full orchestra and includes parts for Flute (Fl.), Saxophone (Sax.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Acoustic Guitar (Ac.Gtr.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The music is in 3/4 time and features various dynamics such as *mp*, *mf*, *p*, *pp*, and *f*. The Flute part has triplets and a crescendo. The Saxophone part has a crescendo. The Trombone part has a "CD-R mute" instruction. The Percussion part includes a sixteenth-note triplet and cymbal work. The Piano part has an 8va instruction. The Acoustic Guitar part has a "sul e" instruction. The Violin and Viola parts have "sul pont" instructions. The Cello part has a "sul G" instruction. A watermark "MB Proter" and "This music copyright protected" is visible across the score.

116

Fl.

*mf*

Sax.

*p* *mf*

Tbn.

Plunger mute:

*p* *mf*

Perc.

116 Gongs (soft mallets) Vibraphone

*mp* *f* *mp* *Sempre Ped.*

Pno.

116

*mf*

Ac.Gtr.

116

Vln.

116 *gliss, as before* *sul tasto*

*p* *f*

Vc.

*sul tasto*

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

Cb.

*sul tasto*

*p* *f*

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G

Change to Flute:  
Continue freely with air sounds

♩ = ca 55

Fl. 119 *f* *pp* < *mp* > ad lib. very carefully, indicate pitches

Sax. 119 Multiphonic 4, dissonant; *f*

Tbn. 119 *mf* *pp* < *mp* > ad lib. Continue freely with air sounds

Perc. 119 Chimes *f* Cymb. *pp* (arco) *sempre*

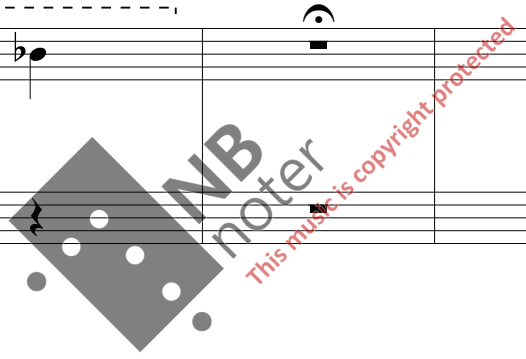
Pno. 119 *f* *p* *mf* *Sempre Ped.*

Ac.Gtr. 119 *p* < *mf* > ad lib. Flag. ad lib.

Vln. 119 *p* *f* (on body) (voice) *sss* *pp*

Vc. 119 *f* (on body) (voice) *sss* *pp*

Cb. 119 *mf* (on body) (voice) *sss* *pp*



123

Fl.

Sax.

Tbn.

Perc.

Pno.

Ac.Gtr.

Vln.

Vc.

Cb.

Soft M.-low register

Soft M.-middle register

Soft M.-high register

Vibraphone

Cymb. [damp- near center]

Vib.

Cymb. [damp- center/middle]

Vib.

*pp*

*pp*

*pp*

*p*

*mp*

*p*

*mp*

*mf*

*mp*

*mp*

8<sup>va</sup>

127 (#) Fl.

Sax. Soft M.-high register *pp*

Tbn. 127

Perc. 127 Cymb. [damp- middle/edge] *mf* Crotales *mp* Cymb. [damp- near edge] *f* Crotales *mf* (hard mallets)

Pno. 127 (8<sup>va</sup>) 3 3 8<sup>va</sup> *mp* Sempre Ped.

Ac.Gtr. 127

Vln. 127

Vc. 127

Cb. 127

130

Fl.

Sax.

Tbn.

130

Plunger mute:

Perc.

130

Vibraphone

Tam-tam (sticks)

Pno.

130

mf

f

(Ped.)

Ac.Gtr.

130

mp

mf

f

Vln.

130

pizz.

p

arco (on bridge)

"f"

sul tasto

mf

Vc.

pizz.

p

arco (on bridge)

"f"

sul tasto

mf

Cb.

pizz.

p

arco

sul tasto

mf



H ♩ = ca 100

Fl. *mf*

Sax. Air: Continue freely with air sounds *mp*

Tbn. 132 Air: Continue freely with air sounds *mf*

Perc. 132 Freely on all metal instruments (except wind chimes) *p < mf > ad lib.*

Pno. 132

Ac.Gtr. 132

Vln. 132 *mf > mp > p mf f Ric. mf p mp*

Vc. *mp Ric. ord. mf mp f mf*

Cb. *Ric. pizz. mf f Ric. arco ord. f f f<sup>3</sup>*

Paraphrase

48

135

Fl. *f* *rit.* -----

Sax.

Tbn. 135

Perc. 135 Cymb. (hard mallets) Tam-tam (beater)

Pno.

Ac.Gtr. 135

Vln. 135 *f* *f* *mf* *mf*

Vc. *mf* *f* Ric. *ff* ord. *mf*

Cb. 3 *f*

♩ = ca 70

137

Fl. *mf* 6 *f*<sup>5</sup> 3

Sax. *ff* *ff* *p* Multiphonic 3, medium;

Tbn. 137 CD-R mute: *f* *ff* *f*

Perc. 137 *f* *mf* *mf* *mf* *mp* Chimes (hard mallets) *mf*  
Chimes (wood end of beater) *mf* Gongs (beater) *mf* Tam-tam *mf*

Pno. 137 *p* *legato* 8<sup>va</sup>-6 6 5 5 5

Ac.Gtr. 137

Vln. 137 *ff* *f*

Vc. *ff* *f*

Cb. *ff* *ff* *f* *mf*

*rit.* -----

139

Fl. *mf*

Sax. *mf* *mp* *pp*

Multiphonic 2, soft;

Tbn. 139

Perc. 139 *mf*

Pno. 139 *mf* 3 3 3 3

Ac.Gtr. 139 *mf*

Vln. 139 *mf* sul pont Trem; rit al niente -----

Vc. 139 *mf* sul pont Trem; rit al niente -----

Cb. 139

♩ = ca 60

142

Fl.

Sax.

Tbn.

142

Perc.

Vib.  
(soft mallet)

3

*p*

142

Pno.

*mp*

3

142

Ac.Gtr.

*mp*

3

142

Vln.

sul tasto  
gliss, as before

3

3

142

Vc.

*pp*

*mp*

3

142

Cb.

*pp*

*mp*

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Fl. *p* *mf* 3

Sax. Air: *mf* *pp*

Tbn. 146 CD-R mute: *f* Plunger mute: *pp*

Perc. 146 Cymb. (arco) *f* (hard mallets) Vib. *mf*

Pno. 146 *mf* 3

Ac.Gtr. 146 *mf*

Vln. 146 sul pont *mf* *pp*

Vc. sul pont *mf*

Cb. sul pont *ff*

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149

Fl. *p* *mf* *mp* 3

Sax. 3 *mf*

Tbn. 149 Open: 3 *mf*

Perc. 149 *mf* *f*

Pno. 149 *f* *f*

Ac.Gtr. 149

Vln. 149 *mp*

Vc. 149 *pp* *mf* *p*

Cb. 149 *p* *mf* *p*

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151 *f* *mp* *p* 6

3 *p* *mf* *mp* *mf* *p* *mf* *mf*

151 *p* *mf* *mp* *mf* *p* *mf* *mf*

151 Tam-tam Gongs *p* *mf* *p* *mf*

151 *mf* *legato* 3

151 *p* *mf* *p*

151 *mf* *p* *mf* *p*



154

Fl. *p* *f* *mp* 3 3

Sax. *p* *f* *f* *mp* 3 3

Tbn. *p* *f* *f* 3 3

Perc. Chimes *mf* (beater) Gongs *mf* Tam-tam

Pno. *mf*

Ac.Gtr. 5 *f* *mp* 3

Vln. *p*

Vc. *p*

Cb. *p*

MB Noter  
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Fl. 157 *mf* 3 *f* 5 *8va* 3

Sax. *f* 3 *ff*

Tbn. 157 *mf* 3 *f* *f* 3

Perc. 157 Gongs (arco) Cymb. *mf*

Pno. 157

Ac.Gtr. 157 *f* *Senza tempo Arpeggio ad lib. (very irregular;)* *p* *mf* *ad lib.*

Vln. 157 *mf* *p* *f*

Vc. 157 *mf* *p* *f*

Cb. 157 *mf* *p* *f*

(8va)

Change to Piccolo:

Fl. *ff*

Sax.

Tbn. 159

Perc. 159 (soft mallets) Chimes *p*

Pno. 159 *ff* *mf*

Ac.Gtr. 159 *pp*

Vln. 159

Vc. 159

Cb. 159

Paraphrase

58

I ♩ = ca 100

Fl. *p* *p* *8va-*

Sax. *p* *mp*

Tbn. 163 *p* Plunger mute:

Perc. 163 Wind chimes *mp*

Pno. 163 *mp* 15<sup>ma</sup>

Ac.Gtr. 163

Vln. 163 *p* *mp* *p* *mf* *f* *mf* *p* *mp* Ric. 3 3 3 6

Vc. *p* *mf* *p* *mf* *f* *mf* Ric. ord. 5

Cb. Ric. *mf* *f* *mf* pizz. *mf* Ric. arco ord. *f* *f* *f* 3

ca. 10 - 15"

166

Fl.

Sax. Multiphonic 4, dissonant; *mf*

Tbn. 166

Perc. 166 (sticks) Freely on all metal instruments (except wind chimes)  
*f* > *p* < ad lib.

Pno. 166 Improvisation; Fast, Energetic  
*ff* > *mf* < ad lib. 8<sup>va</sup>

Ac.Gtr. 166

Vln. 166 *f*

Vc. 166 *mf* < *f*

Cb. 166 *f*

Paraphrase

60

J ♩ = ca 100

Fl. *p* *mf* *p*

Sax. Multiphonic 5, very dissonant; *f* *pp* *mp* *p* Multiphonic 1, very soft; *p*

Tbn. 168 Open: *mf* *mp* *ff*

Perc. 168

Pno. 168

Ac.Gtr. 168

Vln. 168 sul pont *p* *f* *mp* *f* *p*

Vc. sul pont *p* *f* *mf* *ff* Ric. ord

Cb. Ric. sul pont *mf* *f*

*rit.*

*gva* -----

Fl. *p* 3 3 *p*

Sax. *p* 3 *p* 3

Tbn. 171 Air: *f* *p* *f* Plunger mute: *p*

Perc. 171 Place metal objects on Tam-Tam surface (coins etc) *pp* Chimes (sticks) *mp* 3

Pno.

Ac.Gtr. 171

Vln. 171 *f* 5 5 5 5 (slide figure) *p* sul tasto 3 3 3

Vc. *f* 3 sul pont *p* *mf* *p* (b)

Cb. ord *f* 3 pizz. *mp*

**K** ♩ = ca 70

Change to Flute:

Fl. 174

Sax. 174 *f* *p*

Tbn. 174

Perc. 174 Sandpaper *mp* *mf*

Pno. 174 *p*

Ac.Gtr. 174

Vln. 174 *p* *mf* sul tasto

Vc. 174 *p* *mf* sul tasto

Cb. 174



5

177

Fl. *p* 3 *mp* *sim.*

Sax. *mp* *mp* *sim.*

Tbn. 177 Air: Plunger mute ad lib. Continue freely with air sounds *mf* *p* *mf* ad lib.

Perc. 177 Tam-tam (beater) Gongs *mp* *mf*

Pno. 177 *mp* 3 *p*

Ac.Gtr. 177 *p* *mf*

Vln. 177 sul pont *mp* 6 sul tasto *mf*

Vc. sul pont *mp* sul tasto *mf*

Cb. *mf* pizz. *p*

Paraphrase

180

Fl.

*mp*

3

5

*mf*

*mp*

Multiphonic 4, dissonant;

Sax.

*mf*

*p*

*f*

*mf*

*mf*

*mp*

180

Tbn.

Cymb. (soft mallets)

*p*

*mf*

180

Perc.

*p*

*p*

*mf*

180

Pno.

*f*

180

Ac.Gtr.

8

*p*

*f*

180

Vln.

sul pont

*mf*

*f*

*p*

*f*

*p*

*f*

Vc.

*f*

180

Cb.

*f*

183 Fl.

183 Sax.

183 Tbn.

183 Perc.

183 Pno.

183 Ac.Gtr.

183 Vln.

183 Vc.

183 Cb.

*mp* *p*

*mp* *f* *sim.* *f*

*p* *f* *f* *p*

*f* *p*

*mf* *mp*

*5* *3* *(4)* *sul tasto*

*5* *3*

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Paraphrase

♩ = ca 60

186

Fl.

*pp*

Sax.

186

Tbn.

186

Perc.

Sandpaper

*p* *mp*

(arco)

186

Pno.

186

Ac.Gtr.

*f* *mp*

186

Vln.

3

Vc.

*p*

Cb.

*p*

L

189

Fl.

Sax.

Tbn.

Perc.

Pno.

Ac.Gtr.

Vln.

Vc.

Cb.

*mp*

Air:

*mp*

CD-R mute: +

*mf*

Cymb.

Tam-tam + Gongs (beater)

*mf*

*p*

*legato*

*mp*

*ff*

*f*

sul pont

sul tasto

*mf*

sul pont

sul tasto

*mf*

sul pont

sul tasto

*p*

NB noter  
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193

Fl.

Sax.

Tbn.

Perc.

Pno.

Ac.Gtr.

Vln.

Vc.

Cb.

*mf* *mp* *mf* *mp*

*mp* *mf* *mf*

*mf* *mf* *mf*

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

*mf* *f* *ff*

*f* *f* *f* *f*

*f* *f* *f* *p*

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197

Fl. *mf* *p* *mf* *mp*

Sax. Air: *f* *< f* *p* *mf*

Tbn. *mf* *f* *mp* *f* Open:

Perc. (hard mallets) Chimes *mf*

Pno. *mf*

Ac.Gtr. *ff* *ff*

Vln. *f* *mp* *f* *mp* ord

Vc. *f* *f* *mp* ord 3 3 3 3

Cb. *f* *p* *f* *f* 3 3

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200 Fl. *f*

Sax. *mf*

200 Tbn. *f*

200 Perc. Crotales *mf* 3

200 Pno. *f*

200 Ac.Gtr.

200 Vln. *f* Trem; rit al niente *p*

Vc. *f* *mp* sul tasto *mp* *p*

Cb. Flag. ad lib. Batt. c.l. *mp* *p*

Detailed description of the musical score: The score is for a piece titled 'Paraphrase' on page 70. It features nine staves: Flute (Fl.), Saxophone (Sax.), Trombone (Tbn.), Percussion (Perc.) with Crotales, Piano (Pno.), Acoustic Guitar (Ac.Gtr.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The music is in 4/4 time. The Flute part starts at measure 200 with a dynamic of *f*. The Saxophone part starts at measure 200 with a dynamic of *mf*. The Trombone part starts at measure 200 with a dynamic of *f*. The Percussion part starts at measure 200 with a dynamic of *mf* and a triplet of notes. The Piano part starts at measure 200 with a dynamic of *f*. The Acoustic Guitar part starts at measure 200. The Violin part starts at measure 200 with a dynamic of *f* and includes a tremolo and a ritardando to niente. The Viola part starts at measure 200 with a dynamic of *f* and includes a dynamic change to *mp*. The Cello part starts at measure 200 and includes a dynamic change to *mp* and a dynamic change to *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.



204

Fl.

Sax.

Tbn.

204

Perc.

Sandpaper

*pp* *mp*

204

Pno.

*p*

204

Ac.Gtr.

*mf*

204

Vln.

Vc.

sul pont *p*

Cb.

ord sul pont *p*

Detailed description of the musical score: The score is for a piece titled 'Paraphrase' on page 71. It begins at measure 204. The instrumentation includes Flute (Fl.), Saxophone (Sax.), Trombone (Tbn.), Percussion (Perc.) with a 'Sandpaper' effect, Piano (Pno.), Acoustic Guitar (Ac.Gtr.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The time signature is 3/4. The Flute, Saxophone, and Trombone parts are mostly rests. The Percussion part features a 'Sandpaper' effect with dynamics *pp* and *mp*. The Piano part has a dynamic of *p*. The Acoustic Guitar part has a dynamic of *mf*. The Violin part has a triplet and a slur. The Viola part has a dynamic of *p* and the instruction 'sul pont'. The Cello part has a dynamic of *p* and the instruction 'ord sul pont'. A watermark 'NB noter' and 'This music is copyright protected' is overlaid on the piano part.

Paraphrase

Musical score for Paraphrase, measures 209-212. The score includes staves for Flute (Fl.), Saxophone (Sax.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Acoustic Guitar (Ac.Gtr.), Violin (Vln.), Viola (Vc.), and Cello (Cb.).

Measure 209: Flute (Fl.) has a whole rest. Saxophone (Sax.) has a whole rest. Trombone (Tbn.) has a whole rest. Percussion (Perc.) has a whole rest. Piano (Pno.) has a whole rest. Acoustic Guitar (Ac.Gtr.) has a whole rest. Violin (Vln.) has a melodic line starting with a half note G4, followed by eighth notes A4, B4, and a triplet of G4, F4, E4. Viola (Vc.) has a whole rest. Cello (Cb.) has a whole rest.

Measure 210: Flute (Fl.) has a whole rest. Saxophone (Sax.) has a whole rest. Trombone (Tbn.) has a whole rest. Percussion (Perc.) has a whole rest. Piano (Pno.) has a whole rest. Acoustic Guitar (Ac.Gtr.) has a whole rest. Violin (Vln.) has a melodic line starting with a half note G4, followed by eighth notes A4, B4, and a triplet of G4, F4, E4. Viola (Vc.) has a whole rest. Cello (Cb.) has a whole rest.

Measure 211: Flute (Fl.) has a whole rest. Saxophone (Sax.) has a whole rest. Trombone (Tbn.) has a whole rest. Percussion (Perc.) has a whole rest. Piano (Pno.) has a whole rest. Acoustic Guitar (Ac.Gtr.) has a whole rest. Violin (Vln.) has a melodic line starting with a half note G4, followed by eighth notes A4, B4, and a triplet of G4, F4, E4. Viola (Vc.) has a whole rest. Cello (Cb.) has a whole rest.

Measure 212: Flute (Fl.) has a whole rest. Saxophone (Sax.) has a whole rest. Trombone (Tbn.) has a whole rest. Percussion (Perc.) has a whole rest. Piano (Pno.) has a whole rest. Acoustic Guitar (Ac.Gtr.) has a whole rest. Violin (Vln.) has a melodic line starting with a half note G4, followed by eighth notes A4, B4, and a triplet of G4, F4, E4. Viola (Vc.) has a whole rest. Cello (Cb.) has a whole rest.

Dynamic markings: Flute (Fl.) *pp*; Percussion (Perc.) *p* (Chimes), *mp* (Vib.); Piano (Pno.) *mp*; Acoustic Guitar (Ac.Gtr.) *mf*; Violin (Vln.) *mp*, *mf*; Viola (Vc.) *p*; Cello (Cb.) *p*.

Performance instructions: Percussion (Perc.) "(soft mallets) Chimes"; Acoustic Guitar (Ac.Gtr.) "[sul A]"; Percussion (Perc.) "Vib.".

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rit. ----- M a tempo

213

Fl.

Sax.

Tbn.

Perc.

Pno.

Ac.Gtr.

Vln.

Vc.

Cb.

*mp*

*p*

*mp*

*p*

*mp*

*mf*

*mf*

*p*

*p*

Air:

Air:

Chimes

Vib.

8va

Paraphrase

217 Fl. *mf* 3 3

217 ord. Sax. *pp* *mp*

217 ord. Tbn. *pp* *mp*

217 Perc. Chimes Sandpaper *mf* *f* *f*

217 (8<sup>va</sup>) Pno. *f* 8<sup>va-1</sup>

217 Ac.Gtr. 5 *f* *mf* 3

217 Vln. *mf*

217 Vc. *f* rit al niente

217 Cb. *f* 3

220 mouth around air hole;

Fl. *f* *mf*

Sax. *pp* *mp*

Tbn. *pp* *pp* *mp*

Perc. Cymb. *mp* *mf*

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

Ac.Gtr. *p*

Vln. *mp* *f*

Vc. *p* *mf*

Cb. *p* *mf*



