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~2~

ROY G BIV

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ROY G BIV  
For Soprano and Chamber Orchestra

Text by Peter Goldsworthy

Score in C

*Instrumentation:*

Soprano

Flute

Oboe

Clarinet in B flat/Clarinet in A

Bassoon

Horn in F

Percussion (Glockenspiel, Celeste, Marimba, Vibraphone,  
Bass Drum, Triangle, Wind Chimes, Tubular  
Bells, Suspended Cymbal, Tam-Tam,  
Tambourine, Bongos)

Harp

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Duration : 20'00"



ROY G BIV

8

*molto espress.*

Fl. *mf* 3

Cl. in Bb *mf* 3

Hn.

Perc. *f* l.v. *f* l.v. To sus. cymbal

Hp. *fff* l.v. *fff* *mp*

Vln. I *ff*

Vln. II *fpp* senza sord.

Vla. *fpp* senza sord.

Vc. *ff*

Db. *ff*



15

S. *mf* Ahh

Fl. *p*

Cl. in Bb *mp*

Bsn. *pp*

Hn. *pp* *mp*

Perc. *ppp* Sus. Cymbal, sponge drumstick

Hp. *p* gliss.

19 **A**

S. *mp* *pp* *p*  
ahh 3 ahh 3

Fl. *mf* 3

Ob. *mf* 3

Cl. in Bb. *mp*

Bsn. *mf* 3

Hn. *p*

Perc. *mf*

Hp. *mf*

Vln. I *pp* 3 *pp*

Vln. II *p* *p*

Vla. *pizz.* *mp*

Vc. *arco* *mf* 3 *pizz.*

Db. *p*

22

S. *fp* *mp*  
ahh

Fl. *f* *pp*

Ob. *f* *mp*

Cl. in Bb *mf* *mp* *p*

Bsn. *mf* *mp* *p*

Hn. *mf* *p* *pp*

Perc. Tub. Bells *p* l.v.  
*pp*  
Sus. Cymbal- norm. sticks

Hp. *f* *mp* l.v. *pp* *gliss.* l.v.

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

Vln. II *f* *p* *mp* *p*

Vla. *f* *p* *mp* *p*

Vc. *f* *mp* *p* *pp*

Db. *mp* *p* *pp*

27 *fp*  
S. Ahh

Fl. *mp*

Ob. *mp*

Cl. in Bb *mp*

Bsn. *mp*

Hn. *p* *cresc.*

Perc. *l.v.* *cresc.*

Hp. *gliss.* *mp*

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

Db. *pp* *cresc.*

Detailed description: This page of a musical score for 'ROY G BIV' (page 139) features a vocal line and a full orchestral accompaniment. The vocal part (S.) begins at measure 27 with a vocalization 'Ahh' and a dynamic marking of *fp*. The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play sustained notes with various dynamics, including *mp*, *p*, and *pp*. The percussion part is marked *l.v.* and *cresc.*. The harp part features a glissando and a melodic line with a dynamic of *mp*. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) all have a dynamic of *p* and a *cresc.* marking. The double bass part starts with a dynamic of *pp* and a *cresc.* marking.

29

Fl.

Ob.

Cl. in Bb

Bsn.

Hn.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

ff

fff

4:3

6

5

5

5

5

6

6

6

f

f

f

f

f

f



ROY G BIV

**B**

*molto espress.*

141

31

Fl. *f* *p* *mp*

Ob. *f* *p*

Cl. in Bb *f* *pp*

Bsn. *f* *pp*

Hn. *pp*

Perc. *mp* *p* Tub. Bells *l.v.*

Hp. *p*

Vln. I *pizz.* *mp* *arco* *pp*

Vln. II *pizz.* *mp* *arco* *pp*

Vla. *pizz.* *mp* *arco* *pp*

Vc. *pizz.* *mp* *arco* *pp*

Db. *mf* *pp*

34

Fl. *mf* *p*

Perc. To Triangle *Tri.* *l.v.* To Vibraphone *pp*

Vln. I

Vln. II

Vla.

Vc.

Db.

ROY G BIV

RED

Andante q=70

C sempre legato

Musical score for measures 38-43. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one flat (Bb) and the time signature is 3/4. The tempo is Andante (q=70). The score starts at measure 38 with a treble clef and a 3/4 time signature. The Flute part has a triplet of eighth notes. The Oboe part has a similar triplet. The Clarinet in Bb and Bassoon parts have a half note. The Horn part has a half note. The Percussion part has a half note. The Harp part has a half note. The Violin I and II parts have a half note. The Viola part has a half note. The Violoncello part has a half note. The Double Bass part has a half note. The score ends at measure 43 with a double bar line.



Musical score for measures 44-49. The score includes parts for Flute (Fl.), Oboe (Ob.), Percussion (Perc.), Harp (Hp.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one flat (Bb) and the time signature is 3/4. The tempo is Andante (q=70). The score starts at measure 44 with a treble clef and a 3/4 time signature. The Flute and Oboe parts have a melodic line. The Percussion part has a half note. The Harp part has a half note. The Viola part has a half note. The Violoncello part has a half note. The Double Bass part has a half note. The score ends at measure 49 with a double bar line.

50

**D** mp *poco espress.*

S. Two col - ours are e-nough to map the world for fru-gal tribes

Fl.

Ob.

Cl. in Bb mp

Bsn. mp

Hn. pp

Hp.

Vln. I *sempre legato* p **D** *8<sup>va</sup>*

Vln. II *sempre legato* p

Vla. pizz. arco

Vc. pizz. arco

Db. pizz. p

56

**E** mp *più espress.*

S. Red or not

Fl. p mp

Ob. p mp

Cl. in Bb p mf p mf p mf mp

Bsn. mp

Hn. pp p

Perc. Vibes Motor On To Celesta

Hp. p mp

Vln. I p **E**

Vln. II p

Vla. sul pont. p p norm.

Vc. mp pizz. p

Db. pp mp

62

S. *mf* *mp*  
hot or cold Col-our deaf\_ to all the shades be - tween \_\_\_\_\_ be - cause un - named \_\_\_\_\_ they can't be

Fl. *mf*

Ob. *mf*

Cl. in Bb *mf* *mp*

Bsn. *mf* *mp*

Hn. *p*

Hp. *mf*

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *arco* *pp*

Db. *p* *mf* *p*

67 **F** Andantino  $q=78$

S. *mf*  
seen. And names would be a waste

Fl. *mp*

Ob. *mp*

Cl. in Bb *mp*

Bsn. *mp*

Hn. *mp*  
*p*

Perc. Celesta *mp*

Hp. *p*

**F** Andantino  $q=78$

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *pizz.*  
*mp*

Db. *p*

71

S.  
of use-ful breath which makes me think what I \_\_\_\_\_ must

Fl.

Ob.

Cl. in Bb  
mp mf

Hn.

Perc.

Hp.

Vln. II

Vla.

Vc.

Db.

74

S. miss with - out the words to look *ff* What

Fl.

Ob.

Cl. in Bb

Bsn. *mp*

Hn.

Perc.

Hp.

Vln. I *mf*

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score for 'ROY G BIV' begins at measure 74. The vocal line (S.) features the lyrics 'miss with - out the words to look' followed by a rest and then 'What' in a fortissimo (*ff*) dynamic. The instrumental ensemble includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn. *mp*), Horn (Hn.), Percussion (Perc.), Piano (Hp.), Violin I (Vln. I *mf*), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into three measures with time signatures of 4/4, 5/4, and 3/4. The key signature has one sharp (F#). The Violin II part features triplet markings (3) over several notes. The Double Bass part has a long note with a sharp sign (#) in the second measure.



76

*più legato*

*mf molto legato*

S. blo - ody ri - ot lies be - tween the bars of sal - mon pink and puce, sal - mon pink and puce

Fl. *f*

Ob. *f* *mp*

Cl. in Bb *f* *mp* *mp*

Bsn. *f* *p*

Hn. *f* *p* 3

Perc. *f* *p*

Hp. *f*

Vln. I *f* *mf* *3* *3* *solo*

Vln. II *f* *p* *mp*

Vla. *f* *p* *mp*

Vc. *f* *p* *mp*

Db. *f* *mp*

**rit.** . . . . . **Tempo primo q=70**

81 *mp*

S. of her - ring red and rouge?

Cl. in Bb *pp*

Bsn. *pp*

Hn. *pp*

Perc. *p* *p* To Marimba

Hp. *p*

**rit.** . . . . . **Tempo primo q=70**

Vln. I *solo* *mp* *mf* *p* *pp*

Vln. II *p* *p* *pp*

Vla. *p* *p* *pp*

Vc. *p* *p* *pp*

Db. *p* *pp*

**ORANGE**

87 **G** Allegro  $q=120$

Ob.

Cl. in Bb  
To Clarinet in A

Cl. in A

Perc.  
Marimba

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*f*

*mf*

*f*

*pizz.*

*f*

*pizz.*

*f*

92

Fl. *f* *mf* *f*

Ob. *f* *mf* *mf* *f*

Cl. in A *mf* *mf* *f*

Hn. *mp*

Perc.

Hp. *mf* *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *mf*

Vc.

Db.

97 **H** mp

S. O - range is al - so things, haz - zard lamps that hang in cit - rus trees

Fl.

Ob.

Cl. in A mf

Bsn. f mf

Hn. f p

Perc. p

Hp. mp

**H** mp

Vln. I mp

Vln. II mp

Vla. mp

Vc. arco mf mp

Db. mp

102

S. *mf* *f* **I** *p*  
Still glów - ing still glow - ing still glow - ing when the world's gone grey

Ob. *mf* *f* *p*

Cl. in A *f* *p*

Hn. *f* *p*

Perc. *mf* *p*

Hp. *f* *p*

Vln. I *cresc.* *f* *p*

Vln. II *cresc.* *f* *p*

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

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

Db. *cresc.* *f* *pizz.* *pp*

107

S. *mp*  
They guide — our pale moth

Fl. *p* *mp*

Perc. *p* To Tambourine

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.



112

S. *mf* *mp*  
hands through dusk — the torch of a va - len - ci - a a smal - ler

Fl. *p* *mf*

Ob. *p* *mf*

Cl. in A *mf*

Hn. *p* *mp*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf* *pp*

117 **J**

S. wat - tage tan - ger - ine

Fl. p

Ob. mp

Cl. in A p

Bsn. p

Hn. mp

Perc. Tambourine p

Hp. mp

Vln. I **J**

Vln. II

Vla.

Vc.

Db. p



122

Fl. *flute*  
Ob. *oboe*  
Cl. in A *clarinet in A*  
Bsn. *bassoon*  
Hn. *horn*  
Perc. *percussion*  
Vln. I *violin I*  
Vln. II *violin II*  
Vla. *viola* arco mp  
Vc. *viola*  
Db. *double bass*

Detailed description: This block contains the musical score for measures 122 through 125. The instrumentation includes Flute, Oboe, Clarinet in A, Bassoon, Horn, Percussion, Violin I, Violin II, Viola, Viola, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Flute, Clarinet in A, and Bassoon parts feature a rhythmic pattern of eighth notes. The Oboe part consists of whole notes. The Horn part has a melodic line with eighth and sixteenth notes. The Percussion part has a simple rhythmic pattern. The Violin I and II parts are silent. The Viola part is marked 'arco' and 'mp', playing a melodic line with a long note in the first measure. The Viola and Double Bass parts play a simple harmonic accompaniment.



126

S. *soprano* mp *mf*  
Cl. in A *clarinet in A* mp  
Bsn. *bassoon* mp  
Hp. *harp* mp  
Vln. I *violin I* mp  
Vln. II *violin II* mp  
Vla. *viola* mp  
Vc. *viola* pizz. mp  
Db. *double bass* mp

A na - vel like\_ a big bed lamp that hoards hoards the light

Detailed description: This block contains the musical score for measures 126 through 130. The instrumentation includes Soprano, Clarinet in A, Bassoon, Harp, Violin I, Violin II, Viola, Viola, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part has lyrics: "A na - vel like\_ a big bed lamp that hoards hoards the light". The dynamics are marked 'mp' and 'mf'. The Clarinet in A and Bassoon parts have melodic lines. The Harp part has a rhythmic accompaniment. The Violin I and II parts have a rhythmic accompaniment. The Viola part has a melodic line. The Viola and Double Bass parts have a simple harmonic accompaniment.

132

S. and gives it back all night.

Hn. mf

Perc. Tambourine mp

Hp.

Vln. I mf

Vln. II mf

Vla. mp mf

Vc. arco mf

Db. mf

**K**

137

S. All night or till we've

Fl. mf

Ob. mf

Cl. in A mp mf

Bsn. mp mf

Hn. mf

Perc. mf

Hp. sf

Vln. I

Vln. II

Vla.

Vc.

Db.

142 *f* *mp*

S. peeled the last thick scabs of orange hide and <sup>3</sup>sucked our

Fl. *f* *mp*

Ob. *f* *mp*

Cl. in A *f* *sub. mp*

Bsn. *f* *sub. mp*

Hn. *f* *sub. p*

Perc. *f* *sub. p* To Marimba & Suspended Cymbal

Hp. *f* *sub. p*

Vln. I *f* *sub. p*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *pizz.* *sub. p* *arco*

Db. *f* *arco* *pizz.* *sub. p* *arco*

147

S. ju - cy lu - mi - ne - scent fin - ger tips fin - ger tips

Fl. mf

Ob. mf

Cl. in A mf

Bsn. mf

Hn. mf

Hp.

Vln. I mf

Vln. II mf

Vla. f

Vc. f

Db. f

151

S. *ff* and cleaned the whi - ter rind \_\_\_\_\_ *fp* that's wedged \_\_\_\_\_

Fl. *ff*

Ob. *ff*

Cl. in A *ff* *fp*

Bsn. *ff* *mp*

Hn. *ff* *fp*

Perc. Marimba *mp*

Hp. *ff* *p*

Vln. I *ff* *fp*

Vln. II *ff* *fp*

Vla. *ff* *fp*

Vc. *ff* *fp*

Db. *ff* *fp*

158 mp p

S. — be - tween the nail

Bsn.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.



163

Bsn.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

**YELLOW**

**L Scherzando q=160**

168 mp ff

S. High in the sky is a big yel - low page Ad - ver - tis - ing Sum - mer.

Fl. ff

Ob. ff

Cl. in A mf ff

Bsn. mp ff

Hn. p f ff

Perc. sub. p ff

Hp. p ff

Vln. I ff

Vln. II mf ff

Vla. mp ff

Vc. sub. p pizz. ff

Db. f ff

Detailed description: This page contains the musical score for the piece 'YELLOW' from the 'ROY G BIV' collection. It is marked 'Scherzando' with a tempo of quarter note = 160. The score includes a vocal line (S.) and orchestral parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal line begins at measure 168 with the lyrics 'High in the sky is a big yel - low page Ad - ver - tis - ing Sum - mer.' The orchestral accompaniment features various dynamics such as mp, mf, p, f, and ff, and includes articulation marks like accents and staccato. The score is written in a key signature of two sharps (D major) and a 2/4 time signature.



175 *lyrically*  
mp

S. A gol - den yel - low sun Hot - ter than the moon

Fl. mp

Ob. mp

Cl. in A mp

Bsn. mp

Hn.

Perc. Sus. Cymbal  
mf 1.v. p

Hp.

Vln. I mp pizz.

Vln. II mp pizz.

Vla. mp pizz.

Vc. pizz. p pizz.

Db. p

184

S. *mf*  
but al - so made of cheese Or

Fl.

Ob. *mp* *mf* *tr*

Cl. in A

Bsn. *mp*

Hn. *p* *mp*

Perc. *mf* *tr*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp*

Db. *mp*

195 M

S. mel - ted but - ter.

Fl. *f* *ff* *sub. p*

Ob. *f* *ff* *sub. p*

Cl. in A *ff* *sub. p*

Bsn. *f* *ff*

Hn. *f* *ff* *sub. mp*

Perc. *trm* *ff* *mf* l.v. *Sus. Cymbal*

Hp. *f*

Vln. I *f* *arco* *ff* M

Vln. II *f* *arco* *ff*

Vla. *f* *ff* *sub. mp*

Vc. *arco* *f* *ff*

Db. *f* *ff*

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206

S. *mp* It sti - - - ngs our up - turned *mf*

Fl. *mp*

Ob. *mp*

Cl. in A *mp*

Bsn. *mp* *mf*

Hn. *mf*

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *mp* *pizz.*

Vc. *mp* *arco*

Db. *mp*



215

S. fa - - - ces Rubs our ski - *mp*

Fl. *p*

Ob. *p*

Cl. in A *p*

Hn. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mf* *mp*

Db. *mf* *mp*

223

S. *mp*  
- - - n with sul - phur mus - tard 'till

Fl. *p*

Ob. *p*

Cl. in A

Bsn. *p*

Hn. *p*

Perc. *mp* *p* *pp*  
Marimba Sus. Cymbal *tr*

Hp. *p*

Vln. I *arco* *p*

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

Vla. *arco* *p*

Vc. *p*

Db. *pizz.* *mp* *p*

**GREEN**

**N** Con Brio *q*=130

230 *cresc.*

S. those ten - der - bo - dy bags hurt like hell

Fl. *ff*

Ob. *ff*

Cl. in A *ff*

Bsn. *ff*

Hn. *ff*

Perc. *(tr)* *ff* l.v. To Vibraphone

Hp. *ff*

**N** Con Brio *q*=130

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *mp*

Vc. *ff*

Db. *ff*

234

Hn. I  
p

Vln. I  
p

Vla.  
p

Db.  
pizz.  
p



238

Vln. I  
mp

Vln. II  
mp

Vc.  
p

Db.  
mp



242

Fl.  
p

Hn. I  
p

Vln. I  
mf

Vln. II  
mf

Vla.  
mp

Vc.  
mp

Db.  
pizz.  
mf

246

Fl. mp mp mf

Ob. mf

Cl. in A mp mf

Bsn. mp mf

Hn. mp

Vln. I mf

Vln. II mp mf

Vla. mf

Vc. mf

Db. arco mf



ROY G BIV

250

Fl. Ob. Cl. in A Bsn. Hn. Vln. I Vln. II Vla. Vc. Db.

mf mf f f

Detailed description: This page of the score covers measures 250 to 253. The Flute part has a melodic line with slurs and accents. The Oboe and Clarinet in A parts have similar melodic lines. The Bassoon part has a steady eighth-note accompaniment. The Horn part features a sustained chord with a melodic line. The Violin I and II parts have melodic lines with slurs. The Viola part has a steady eighth-note accompaniment. The Violoncello and Double Bass parts have a steady eighth-note accompaniment. Dynamics include mezzo-forte (mf) and forte (f).



254

Fl. Ob. Cl. in A Bsn. Hn. Vln. I Vln. II Vla. Vc. Db.

f mp

Detailed description: This page of the score covers measures 254 to 257. The Flute part has a melodic line with slurs and accents. The Oboe and Clarinet in A parts have similar melodic lines. The Bassoon part has a steady eighth-note accompaniment. The Horn part features a sustained chord with a melodic line. The Violin I and II parts have melodic lines with slurs. The Viola part has a steady eighth-note accompaniment. The Violoncello and Double Bass parts have a steady eighth-note accompaniment. Dynamics include forte (f) and mezzo-piano (mp).

258

**O** mp

S. Green makes me want to eat e - ven when those greens are grass they still look

Fl. mf

Ob. mf

Cl. in A mp mp

Bsn. mp mp

Hn. p

Perc. Vibes mp

**O** mp

Vln. I mp

Vln. II mp

Vla. mp

Vc. mp p

Db. p

262

S. good e-nough to graze. I like them vined in lit-tle balls or bunched in brit-tle

Fl. mp

Ob. mp

Cl. in A mp

Bsn. mp

Hn. mp

Perc.

Vln. I *leggiero* pp mp

Vln. II *leggiero* pp mp

Vla. *leggiero* pp mp

Vc. mp

Db. mp

266

S. *mp legato*  
clumps I rip a - part and toss. They come in shapes and si - zes

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Perc. *mp* To Bass Drum *B.D.* *pp*

Hp. *mp* *p*

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *p*

Vc. *p*

Db. *p*

271

S.  
all part of great - er green a cra - zy paved mo -

Fl.  
mp

Ob.  
p mp mf

Cl. in A  
mf

Bsn.  
mf

Hn.  
p mp

Perc.

Hp.

Vln. I  
p

Vln. II  
p

Vla.

Vc.

Db.

275

S. sa-ic cra - zypaved mo - sa-ic **P** mp

Fl. mf mp

Ob.

Cl. in A mp

Bsn.

Hn. mf

Perc. (tr) f To Bongos

Hp. mf p

Vln. I mf mp **P**

Vln. II mf fp

Vla. mf mp

Vc. mf fp

Db. mf fp

279

Fl. mp

Ob. mp

Cl. in A

Hn.

Vln. I p

Vln. II

Vla. pizz.

Vc. mf

Db. pizz. mf

==

Detailed description: This block contains the musical score for measures 279 through 282. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute and Oboe parts begin in measure 280 with a mezzo-piano (mp) dynamic. The Clarinet in A part has a melodic line starting in measure 279. The Horn part has a whole note chord in measure 280. The Violin I part has a piano (p) dynamic in measure 280. The Viola part has a pizzicato (pizz.) dynamic in measure 280. The Violoncello part has a mezzo-forte (mf) dynamic in measure 280. The Double Bass part has a pizzicato (pizz.) dynamic in measure 279 and a mezzo-forte (mf) dynamic in measure 280. A double bar line with two slanted lines is placed between measures 282 and 283.

283

S. f Pea

Fl. mf

Ob. mf

Cl. in A mf

Bsn. mf

Hn. mp

Perc. Bongos mp

Vln. I mf

Vln. II mp

Vla. mf

Vc. mf

Db. f

Detailed description: This block contains the musical score for measures 283 through 286. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are Soprano (S.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Soprano part has a forte (f) dynamic in measure 283 and a vocal line labeled 'Pea'. The Flute, Oboe, and Clarinet in A parts have a mezzo-forte (mf) dynamic in measure 283. The Bassoon part has a mezzo-forte (mf) dynamic in measure 283. The Horn part has a mezzo-piano (mp) dynamic in measure 283. The Percussion part has a mezzo-piano (mp) dynamic in measure 283 and is playing Bongos. The Violin I part has a mezzo-forte (mf) dynamic in measure 283. The Violin II part has a mezzo-piano (mp) dynamic in measure 283. The Viola part has a mezzo-forte (mf) dynamic in measure 283. The Violoncello part has a mezzo-forte (mf) dynamic in measure 283. The Double Bass part has a forte (f) dynamic in measure 283.

287

S. leaf and o - - live

Fl. *f*

Ob. *mf*

Cl. in A *f*

Bsn.

Hn. *mf*

Perc. *mf*

Vln. I *f*

Vln. II *mf*

Vla. *f*

Vc. *f* arco

Db. *ff*



291

S. Pea leaf and o - live Goose

Fl.

Ob.

Cl. in A

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

f

ff

ff

ff

ff

f

ff

ff

ff

295

S. ber - ry and lime

Fl.

Ob. mf

Cl. in A

Bsn. mf

Hn. mp

Perc.

Vln. I mp

Vln. II

Vla.

Vc. arco mp

Db. arco mp

299

**Lento - Freely  $\text{q}=55$**

*p ad lib.*

S. - - - - - Where e - ver green is worn,

Fl. *pp*

Ob. *pp*

Cl. in A *pp* To Clarinet in Bb

Bsn. *mp* *pp*

Hn. *pp*

Perc. *p* To Triangle

**Lento - Freely  $\text{q}=55$**

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

ROY G BIV

BLUE

Q Adagio q=55 (e=e)

304

S. I write it out in rhyme

Fl. pp

Perc. Tri. l.v. pp

Hp. p

Vln. II

Vla.

Vc. p

Db. pizz. pp

Q Adagio q=55 (e=e)



poco rit. . . . . A tempo q=55

309

S. p ad lib. Blue light in dai-ries gives bet-ter milk which may be why whomso - e-ver choo-ses chose blue

Perc. To Vibraphone & Wind Chimes

Hp. colla sop.

Vla. colla sop. pp p pp p

Vc. colla sop.

Db. colla sop.

poco rit. . . . . A tempo q=55

313

S.  
for his or her cei-ling theme. A col-our scheme\_ that makes us all feel\_ good

Cl. in Bb

Perc.  
Vibes  
pp

Hp.

Vln. I  
con sord.  
pp p

Vln. II  
con sord.  
pp p

Vc.

Db.

318 **R**

S. — or not so blue — I re-mem-ber my first set of der - wents

Fl. pp mp p

Ob. pp mp p

Cl. in Bb mp

Bsn. mp

Hn. p

Perc. *delicato* Chimes l.v. To Sus. Cymbal

Hp. mf

Vln. I **R** senza sord. mp p

Vln. II senza sord. mp pizz. mp

Vla. mp

Vc. mp

Db. arco mp

324

S. *mf* *sub.p*  
and the sky \_\_\_\_\_ and sea\_ I col-oured in the blues \_\_\_\_\_ in their flat tin box\_were a

Fl. *mf* *pp*

Ob. *mf* *pp*

Cl. in Bb *mf* *p*

Bsn. *mf* *p*

Hn. *mp* *sub.p*

Hp. *sub.mp*

Vln. I *mf* *sub.pp*

Vln. II *arco* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

330 *mf*

S. rain - bow of blue them - selves.

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. in Bb *mf* *mp*

Bsn. *mf* *mp*

Hn. *mf* *mp*

Hp. *f* *mp*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *mp*

Db. *mf* *mp*



335

S. *mf* *mf* *mf*  
Smalt and sky co - balt

Fl. *mf* *mf* *mp*

Ob. *mf* *mf* *mp*

Cl. in Bb *mf* *mf* *mp*

Bsn. *mp* *mp* *mp*

Hn. *mf* *mf* *mp*

Perc. *mp* *mf* *p*  
Sus. Cymbal

Hp. *mf* *mp* *mf* *mp*

Vln. I *mf* *mf* *mp*

Vln. II *mf* *mf* *mp*

Vla. *mf* *mf* *mp*

Vc. *mf* *mf* *mp*

Db. *pizz.* *arco* *pizz.* *arco* *mf* *mf* *mf*

340

S. *and prus - sian*

Fl. *ff* *sub. p*

Ob. *ff*

Cl. in Bb *ff* *sub. p*

Bsn. *ff*

Hn. *ff* *ppp*

Perc. *f* *To Triangle* *Tri. Lv.* *p*

Hp. *ff* *mp*

Vln. I *ff* *sub. pp*

Vln. II *ff* *sub. pp*

Vla. *ff* *pp*

Vc. *ff* *sub. p*

Db. *f* *sub. p*

346 mp **accel.** . . . . .

S. There were e - ven more if you could trust Brit - tish paints or e - ven

Ob. mp

Cl. in Bb mp

Bsn. mp

Hn. p

Perc. To Vibraphone & Triangle

Hp. p

Vln. I p **accel.**

Vln. II p

Vla. p

Vc. mp

Db. pizz. mp

**T** poco stringendo q.=70

351 *mf* *cresc.*

S. Ro - gets where I found two sep-a-rate words

Fl. *mp* *mf*

Cl. in Bb *mp*

Bsn. *mp*

Hn. *mf* *mp*

Hp. *mf* l.v. l.v. l.v.

**T** poco stringendo q.=70

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *mf*

Db. *mf* arco

**molto rit.** **Adagio q.=55**

356

S. *ff* *p*  
— whose pig - ments seemes to — run to - ge - ther Cy - a - no - tic — hy - a -

Fl. *ff* *mf*

Ob. *mf* *ff* *mp* *pp*

Cl. in Bb *ff* *mp* *pp*

Bsn. *ff* *mp*

Hn. *ff* *mf* *p* *pp*

Perc. Vibes *mf* Tri *p* l.v.

Hp. *ff* *mf* *p*

**molto rit.** **Adagio q.=55**

Vln. I *ff* *mf* *p*

Vln. II *ff* *mf* *pizz.* *arco*

Vla. *ff* *mf* *mp*

Vc. *ff* *mf* *p*

Db. *ff* *mp* *p*

**INDIGO**  
U **Maestoso q=80**

**rall.** ..... **U** **Maestoso q=80**

361

S. *ad. lib.*  
*mp*  
cinth myfav-ou rite\_ col - our\_\_\_\_\_

Ob.

Cl. in Bb

Bsn.

Hn.

Perc. *l.v.*  
*pp*  
To Bass Drum

Hp.

**rall.** ..... **U** **Maestoso q=80**

Vln. I

Vln. II

Vla.

Vc.

Db.

368 V *molto liquid*  
p

S. In - di -

Fl. *mp* *mf*

Cl. in Bb *p* *mf* *p* *p*

Bsn. *p* *mf* *p* *p*

Hn. *p* *mf* *p* *p*

Perc. *B. D. sponge drumstick*  
*pp* *pp* *pp*

Hp. *p* *mp* *p* *3*

Vln. II V *pp*

Vla. *mf* *p* *p*

Vc. *mf* *p* *pizz.* *arco*

Db. *p* *pp*

375

S. go is a - no - ther sound\_ that's jus - tice to it's sight a noise that looks like in - ky dusks

Fl. p mp

Cl. in Bb p mp

Bsn. p mp

Hn. p mp

Vln. II p

Vla. p mp

Vc. p mp

Db. p



380

S. sil - ting up the air with dark sil - ting up the air with

Fl. p mf

Ob. p mf p

Cl. in Bb p mf p

Bsn. p mf p

Hn. p mf p

Perc. B.D. pp p

Hp. p

Vln. II pp mp p

Vla. p mf p

Vc. p mf

Db. mf pizz. arco p

poco rit. . . **W** A tempo  $\text{♩} = 80$

385

S. dark with\_ dark. Each night the o-ther col-ours leave us

Fl. p pp

Ob. p pp

Cl. in Bb p pp

Bsn. p pp

Hn. p pp

Perc. pp p pp Tam-Tam p l.v.

Hp. p

poco rit. . . **W** A tempo  $\text{♩} = 80$

Vln. I arco mp mf mp

Vln. II mp mf mp

Vla. p ppp mp mp mf mp

Vc. pizz. arco pp mp mp mf mp

Db. pizz. arco pp mf

392

S. first sucked down the west - ern plug in or - der of ap - pea - rance

Cl. in Bb

Bsn.

Hn.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

397

S. *mp* *mf*  
In - di - go re - mains in - king in it's xe - rox sil - hou - ettes. and

Cl. in Bb *mp*

Bsn. *mp* *f*

Hn. *mp*

Perc. (tr) *cresc.* *mp* *mf*

Hp. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

402 **poco rit.** *sempre ff* *senza dim.* **X** **A tempo**  $\text{♩} = 80$

S. knife edge lu - nar cut out shapes. The last to leave

Fl. *ff* *p*

Ob. *ff* *p*

Cl. in Bb *ff* *p*

Bsn. *ff* *p*

Hn. *ff* *p*

Perc. *l.v.* Celesta *pp*

Hp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *pizz.* *pp*

Db. *ff* *pizz.* *pp*

ROY G BIV

407

S. it's job to turn the lights out shut the door shut the

Fl. *molto cresc.* *f*

Ob. *molto cresc.* *f*

Cl. in Bb *molto cresc.* *ff*

Bsn. *molto cresc.* *ff*

Hn. *molto cresc.* *f*

Perc. Tam-tam *mp* *f*

Hp. *mp* *gliss.* *ff*

Vln. I *p* *molto cresc.* *ff*

Vln. II *p* *molto cresc.* *ff*

Vla. *pizz.* *pp* *arco* *p* *molto cresc.* *ff*

Vc. *arco* *pp* *mf* *ff*

Db. *arco* *mf* *ff*

412

S. *mf* *p*  
door shut the door and leave no chink

Fl. *f* *f* *mp* *mp*

Ob. *f* *f* *mp* *mp*

Cl. in Bb *mp* *mp*

Bsn. *mp* *mp*

Hn. *mp* *mp*

Perc. *mf* l.v. To Vibraphone & Triangle

Hp. *mf*<sub>3</sub> l.v.

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *pizz.* *arco* *p*

Db. *mp* *mp*

419 (no breath) p

S. of col - our in

Fl.

Ob.

Cl. in Bb mp

Bsn. mp

Hn.

Perc. Vibes p

Hp. mp 5 5 5 5 5 5 5 5

Vln. I mf

Vln. II mf

Vla. mf p

Vc. mf p

Db. fp p

Detailed description: This page of a musical score, numbered 204, is for the piece 'ROY G BIV'. It features a vocal line and an orchestral accompaniment. The vocal part, marked 'S.', begins at measure 419 with the lyrics 'of col - our in'. The vocal line is marked '(no breath)' and 'p' (piano). The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.) with Vibraphone (Vibes), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Harp part features a complex rhythmic pattern with five-fingered chords (marked '5'). The Viola and Violoncello parts have long, sustained notes marked 'p'. The Double Bass part has a long, sustained note marked 'p' and a fortissimo (fp) dynamic marking at the beginning. The score is written in a key signature of three flats and a 4/4 time signature.



poco rall.

422

S. the night

Fl. pp

Ob. pp

Cl. in Bb p

Bsn. p

Hn. p

Perc. pp Tri. i.v. 8<sup>va</sup>

Hp. pp

Vln. I p

Vln. II p

Vla. //

Vc. //

Db. //

poco rall.

Vln. I p

Vln. II p

Vla. //

Vc. //

Db. //



VIOLET

Freely; Adagio q=60

426

S. More cel-lo col-oured than vi-o-la More i-o-dine than vi-o-lin

Perc. To Glockenspiel

Vln. I con sord. pp

Vla. con sord. pp

430 *pp*

S. Vio - let is the bloom of the dou - ble bass wave length

Db. *pp* *p* *pp*



435 **Z** *Andante* *q=76*

Fl. *p* *mf*

Ob. *mp* *mf*

Cl. in Bb *mp* *mf* *mp*

Bsn. *mp* *mf*

Hn. *mf*

**Z** *Andante* *q=76*  
*senza sord.*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *senza sord.* *mp* *mf*

Vc. *pizz.* *arco* *pizz.* *arco* *mp* *mf*

Db. *mp* *mf* *mp*

442 **AA Slightly Faster q=84**

Musical score for measures 442-448. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is three flats (B-flat major/D minor). The tempo is marked 'Slightly Faster' with a quarter note equal to 84 (q=84). Dynamics include p (piano), mp (mezzo-piano), and arco (arco). The Flute part has a dynamic of mp. The Oboe and Clarinet in Bb parts have dynamics of p and mp. The Bassoon part has dynamics of p and mp. The Horn part has a dynamic of p. The Violin I part has a dynamic of p. The Viola part has a dynamic of p. The Violoncello part has dynamics of p and mp pizz. (pizzicato). The Double Bass part has dynamics of p and mp.

449

Musical score for measures 449-455. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is three flats (B-flat major/D minor). Dynamics include mf (mezzo-forte), p (piano), and f (forte). The Flute part has dynamics of mf, p, and f. The Oboe part has dynamics of mf and mp. The Clarinet in Bb part has dynamics of mf and mp. The Bassoon part has dynamics of mf and p. The Horn part has dynamics of mf and p. The Violin I part has dynamics of mf and mp. The Violin II part has a dynamic of mf. The Viola part has a dynamic of mf. The Violoncello part has dynamics of mf and p. The Double Bass part has dynamics of mf and p.

455

**rall.**

*freely*

Fl.

Ob.

Cl. in Bb

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*ff*

*mp*

*f*

*p*

Glock.

*colla ft*

**rall.**

464 **BB** Largo q=60

S. *p* Light \_\_\_\_\_ at lar - go pace.

Fl. *p*

Ob. *pp*

Cl. in Bb *pp* *mp*

Bsn. *pp*

Hn. *pp* *legato* *p*

Perc. *pp* *l.v.* *l.v.*

Hp. *p* *mp*

**BB** Largo q=60

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *ppp* *p*

470

S. ahh ahh ahh ahh (ahh)eyes set at

Fl. p

Ob. p pp

Cl. in Bb

Bsn. p

Hn. pp p

Perc. l.v. l.v. l.v. (Prepare Bass Drum & Tam-tam)

Hp. mp

Vln. I mp

Vln. II pizz. mp arco

Vla. mp

Vc. mp

Db. mp

477

S. *wi - dest a - per - ture so wide that they are real-ly ears ahh\_*

Fl. *mp mf*

Ob. *mf*

Cl. in Bb *mf*

Bsn. *mf*

Hn. *mp mf*

Hp. *mf* *sub. p* *l.v.* *E#* *3*

Vln. I *mf* *sub. pp*

Vln. II *f* *sub. pp*

Vla. *f* *sub. pp*

Vc. *mf* *sub. pp*

Db. *mf* *sub. pp*

CC

CC

483

S. *mp* *rit.*  
ahh ahh

Fl. *pp* *mp*

Ob. *pp* *mp*

Cl. in Bb *pp* *mp*

Bsn. *pp* *p* *mp*

Hn. *pp* *p* *mp*

Perc. *colla voce*  
Glock. *p*

Hp. *l.v.* *l.v.* *l.v.* *rit.*

Vln. I *p* *mp* *colla voce*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Detailed description: This page of a musical score, numbered 212, is for the piece 'ROY G BIV'. It features a vocal line and a full orchestral accompaniment. The vocal part (S.) begins at measure 483 with a melodic line marked *mp* and includes vocalizations 'ahh' and 'ahh'. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.) with Glockenspiel (Glock.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Harp part features triplets and *l.v.* markings. The score concludes with a *rit.* (ritardando) marking. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The percussion part includes a *colla voce* (colla voce) marking and a *p* (piano) dynamic.



**A tempo q=60**

489

S. *mp* Be - yond here eve - ry thing is *f* ul -

Fl. *f*

Ob. *sfzp* *f*

Cl. in Bb *sfzp* *f*

Bsn. *sfzp* *f*

Hn. *sfzp* *f*

Perc. B. D. *f* *fpp* *poco cresc.* Tam-tam *f*

Hp. *ff* *mp* *mf* *aliss.* *ff*

**A tempo q=60**

Vln. I *f*

Vln. II *sfzp* *f*

Vla. *sfzp* *f*

Vc. *sfzp* *f*

Db. *sfzp* *f*

494

S. tra

Fl. mf

Ob. mf

Cl. in Bb mf

Bsn. f mf

Hn. f mf

Perc. Glock f mf

Hp. f mf

Vln. I mf

Vln. II mf

Vla. mf

Vc. f mf

Db. f mf

---

~3~

FourTune

---

FourTune  
For Chamber Ensemble

Score in C

*Instrumentation:*

Flute  
Clarinet in B flat  
Percussion (Marimba, Cymbals, Triangle, 3 Toms)  
Piano  
Harp  
Viola  
Double Bass

Duration : 10'00"

# FourTune

SCORE IN C

Anne Cawrse

**Con Anima q=100**

Flute

Clarinet  
(actual pitch)\*

Marimba  
soft mallets  
p

Piano  
p

Harp  
D1CB1 EbFGA  
p

**Con Anima q=100**

Viola

Double Bass  
pizz.  
p

\*Clarinet in Bb

5

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

*tr*

*fp*

*pizz.*

*mp*

9

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

*f*

*p*

*mp*

*mp*

13

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

Cl. *mf*

Mar. *ff* *subito p*

Pno. *ff* *subito p*

Hp. *ff* *subito p*

Vla. *arco* *ff* **A**

Db. *ff*



17

Fl. *mf*

Cl. *mf*

Mar.

Pno.

Hp.

Vla. *mp*

20

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

*mf*

*f*

*subito p*

*mp*

*pizz.*

*mf*

*mp*

*f*



24

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

*mf*



27

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

*mf*

*f*

*subito p*

*f*

*subito p*

*f*

*subito mp*

*arco*

*mf* 3

*p*

*f*

*subito p*



31

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

FourTune

34

Fl. *ff*

Cl. *ff* *mf*

Mar. *ff* *subito p*

Pno. *ff* *subito p*

Hp. *ff* *subito p*

Vla. *f* *mp*

Db. *f* *subito p*



38

Fl. *mf* *ff*

Cl. *ff*

Mar. *f*

Pno. *f*

Hp. *f*

Vla. *f*

Db. *f*

41

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

**B**

*mf* *ff* *mp* *ff* *subito p* *gliss.* *mp* *ff*



45

Mar.

Pno.

Hp.

Vla.

*p* *p* *pizz.* *mp*

48

Mar.

Pno.

Hp.

Vla.

Db.

*p*

*mf*

*articulated arco*



51

Mar.

Pno.

Hp.

Vla.

Db.

54

Fl. *pp*

Cl. *pp*

Mar. *mf* *pp*

Pno.

Hp.

Vla.

Db. *mp*

Detailed description: This system contains measures 54, 55, and 56. The Flute and Clarinet parts feature long, sustained notes with a *pp* dynamic marking. The Maracas part has a rhythmic pattern of eighth notes, starting with a *mf* dynamic and transitioning to *pp*. The Piano part consists of a steady eighth-note accompaniment. The Harp part has a melodic line of eighth notes. The Viola and Double Bass parts have rhythmic patterns, with the Double Bass marked *mp*.



57

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

Detailed description: This system contains measures 57, 58, and 59. The Flute and Clarinet parts have long, sustained notes. The Maracas part continues with its rhythmic pattern. The Piano part maintains its eighth-note accompaniment. The Harp part has a melodic line of eighth notes. The Viola and Double Bass parts have rhythmic patterns.

FourTune

60

C Slower q=90

Fl. mf

Cl. mf

Mar. f

Pno. f

Hp. f

Vla. C Slower q=90

Db. pizz. f



63

Fl. mf

Cl.

Mar. mp

Hp. mp

Vla. pizz. mp

Db. pizz. mp

67

Fl.

Cl.

Mar.

Hp.

Vla.

Db.

mf

pp

Detailed description: This system contains measures 67 through 70. The Flute and Clarinet parts feature melodic lines with dynamics of mezzo-forte (mf). The Maracas part consists of a steady eighth-note accompaniment. The Harp part has a delicate texture with dynamics ranging from mezzo-forte (mf) to pianissimo (pp). The Viola and Double Bass parts provide harmonic support with rhythmic patterns.



71

**D**

Mar.

Pno.

Hp.

Vla.

Db.

mf

mp

f

mf

mf

**D**

Detailed description: This system contains measures 71 through 74. A key signature change to D major is indicated by a 'D' in a box above the Maracas staff at measure 71. The Maracas part continues with a steady eighth-note accompaniment. The Piano part features a melodic line with dynamics of mezzo-piano (mp) and forte (f). The Harp part has a melodic line with dynamics of mezzo-forte (mf). The Viola and Double Bass parts provide harmonic support with rhythmic patterns.

74

Fl. *mf* *f* *f*

Cl. *mf* *f* *f*

Mar.

Pno. *f* *cresc.*

Hp. *cresc.*

Vla. *cresc.*

Db. *cresc.*



77

**E** Mysteriously  $q=70$

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

ff

ff

ff

ff

ff

mp

mp

ff

ff

ff

p

80

Fl. *mp* *p*

Cl. *mp* *tr*

Mar. *p* *mp* *p* *mp* *p* *mp*

Pno. *mp*

Hp. *mp*

Vla. *arco* *mp*

Db. *mp*

Detailed description: This system contains measures 80 through 83. The Flute part begins with a rest, followed by a melodic line starting at measure 81 with a mezzo-piano (*mp*) dynamic, featuring triplets and ending with a piano (*p*) flourish. The Clarinet part has a rest until measure 82, then enters with a mezzo-piano (*mp*) dynamic, playing a rhythmic pattern with a trill (*tr*) in measure 83. The Maracas part consists of a steady rhythmic accompaniment with dynamics ranging from piano (*p*) to mezzo-piano (*mp*). The Piano part provides harmonic support with chords and some melodic fragments. The Harp part plays a consistent eighth-note accompaniment. The Viola part starts with an *arco* marking and a mezzo-piano (*mp*) dynamic, featuring triplets. The Double Bass part plays a rhythmic pattern with a mezzo-piano (*mp*) dynamic.



84

Fl. *mp* *mf* *fp*

Cl. *mp* *mf* *fp*

Mar. *p* *mf* *p* *mp* *p* *mp*

Pno. *mp*

Hp. *mf* *mp*

Vla. *mf* *p*

Db. *mf* *p*

Detailed description: This system contains measures 84 through 87. The Flute part has a melodic line starting at measure 84 with a mezzo-piano (*mp*) dynamic, moving to mezzo-forte (*mf*) and fortissimo (*fp*) by measure 86. The Clarinet part has a rest until measure 85, then enters with a mezzo-piano (*mp*) dynamic, moving to mezzo-forte (*mf*) and fortissimo (*fp*) by measure 87. The Maracas part continues with its rhythmic accompaniment, with dynamics ranging from piano (*p*) to mezzo-piano (*mp*). The Piano part provides harmonic support with chords and some melodic fragments. The Harp part plays a consistent eighth-note accompaniment. The Viola part starts with a mezzo-forte (*mf*) dynamic, moving to piano (*p*) by measure 86. The Double Bass part plays a rhythmic pattern with a mezzo-forte (*mf*) dynamic, moving to piano (*p*) by measure 86.

87

Fl. *mf*

Cl. *mf*

Mar. *p* *mf*

Pno. *mf* *mp* *mf*

Hp. *mf* *mp* *l.v.*

Vla. *pizz.* *mf* *arco* *mf*

Db. *mf*



90

Cl. *f* *mf*

Mar. *mf*

Pno. *mp* *f*

Hp. *mp* *mf* *mp*

Vla. *f* *mf*

Db. *f* *mf*

FourTune

Musical score for measures 93-96. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The instruments and their parts are: Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), Harp (Hp.), Viola (Vla.), and Double Bass (Db.).

- Fl.:** Measures 93-94: *mf* (mezzo-forte), notes G#4, A4, B4, C5. Measure 95: *mp* (mezzo-piano), notes G#4, A4, B4, C5. Measure 96: *mf*, notes G#4, A4, B4, C5.
- Cl.:** Measures 93-94: *mp*, notes G#4, A4, B4, C5. Measure 95: *mp*, notes G#4, A4, B4, C5. Measure 96: *p* (piano), notes G#4, A4, B4, C5.
- Mar.:** Continuous rhythmic accompaniment of eighth notes, *p* (piano).
- Pno.:** Measures 93-94: *mp* (mezzo-piano), notes G#4, A4, B4, C5. Measure 95: *mf* (mezzo-forte), notes G#4, A4, B4, C5. Measure 96: *p* (piano), notes G#4, A4, B4, C5.
- Hp.:** Measures 93-94: *l.v.* (left hand), notes G#4, A4, B4, C5. Measure 95: *l.v.*, notes G#4, A4, B4, C5. Measure 96: *p* (piano), notes G#4, A4, B4, C5.
- Vla.:** Measures 93-94: *mf*, notes G#4, A4, B4, C5. Measure 95: *mf*, notes G#4, A4, B4, C5. Measure 96: *arco* (arco), notes G#4, A4, B4, C5.
- Db.:** Measures 93-94: *pp* (pianissimo), notes G#4, A4, B4, C5. Measure 95: *pp*, notes G#4, A4, B4, C5. Measure 96: *pp*, notes G#4, A4, B4, C5.

Musical score for measures 97-100. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The instruments and their parts are: Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), Harp (Hp.), Viola (Vla.), and Double Bass (Db.).

- Fl.:** Measures 97-98: *mf*, notes G#4, A4, B4, C5. Measure 99: *mf*, notes G#4, A4, B4, C5. Measure 100: *mf*, notes G#4, A4, B4, C5.
- Cl.:** Measures 97-98: *mp*, notes G#4, A4, B4, C5. Measure 99: *mp*, notes G#4, A4, B4, C5. Measure 100: *mp*, notes G#4, A4, B4, C5.
- Mar.:** Continuous rhythmic accompaniment of eighth notes, *p* (piano).
- Pno.:** Measures 97-98: *mp* (mezzo-piano), notes G#4, A4, B4, C5. Measure 99: *mf* (mezzo-forte), notes G#4, A4, B4, C5. Measure 100: *p* (piano), notes G#4, A4, B4, C5.
- Hp.:** Measures 97-98: *l.v.*, notes G#4, A4, B4, C5. Measure 99: *l.v.*, notes G#4, A4, B4, C5. Measure 100: *l.v.*, notes G#4, A4, B4, C5.
- Vla.:** Measures 97-98: *mf*, notes G#4, A4, B4, C5. Measure 99: *mf*, notes G#4, A4, B4, C5. Measure 100: *mf*, notes G#4, A4, B4, C5.
- Db.:** Measures 97-98: *pp* (pianissimo), notes G#4, A4, B4, C5. Measure 99: *pp*, notes G#4, A4, B4, C5. Measure 100: *pp*, notes G#4, A4, B4, C5.

99

Fl.

Cl.

Mar. *pp* *Prepare Cymbal*

Pno. *pp* *3*

Hp. *p*

Vla. *pp*

Db. *pizz.* *p*



101 **F** *Andante* *q=70*

Fl.

Cl. *p*

Perc. *Cymbal* *l.v.* *mp* *p*

Pno. *mp* *molto espress.*

Hp. *pp*

Vla. **F** *Andante* *q=70* *p*

Db.

109

Fl. *pp* *mp* *mp*

Cl. *pp* *mp* *mp*

Perc. *l.v.* *p*

Pno. *mf* *pp* *sempre legato*

Hp. *p* *mp*

Vla. *pp* *mp* *mp*

Db. *pp*

*poco accel.* . . . **G** *q=80*

116

Fl. *mf* *mp*

Cl. *mf* *mp*

Perc. *pp* *mp* *p*

Pno. *p*

Hp. *mf* *mp*

Vla. *mf* *mp*

Db. *mp* *arco* *p*

122

Fl. Cl. Perc. Pno. Hp. Vla. Db.

Detailed description: This system contains measures 122 through 126. The Flute (Fl.) and Viola (Vla.) parts feature melodic lines with long slurs. The Clarinet (Cl.) part has a rhythmic accompaniment. The Percussion (Perc.) part consists of a simple rhythmic pattern. The Piano (Pno.) part has a complex, fast-moving texture in the right hand and a simpler bass line. The Harp (Hp.) part provides harmonic support with chords. The Double Bass (Db.) part has a steady bass line.



127

Fl. Cl. Perc. Pno. Hp. Vla. Db.

*ff* *ff* *f* *mf* *ff* *ff* *f*

*l.v.* *8va* *8va* *8va*

Detailed description: This system contains measures 127 through 131. Measures 127-130 are marked with a dynamic of *ff*. Measure 131 is marked with *f*. The Percussion part has a dynamic of *f* and includes the instruction *l.v.* (livelier). The Piano part has dynamics of *mf* and *f*, and includes *8va* markings for the right hand. The Harp part has a dynamic of *ff*. The Flute and Viola parts have dynamics of *ff*. The Double Bass part has a dynamic of *f*.

132

Fl.

Cl.

Perc.

Pno.

Hp.

Vla.

Db.

*Lv.*

*f*

*8<sup>va</sup>*

*8<sup>va</sup>*

*poco rall.*

*poco rall.*



136

Fl.

Cl.

Perc.

Pno.

Hp.

Vla.

Db.

*p*

*p*

*Triangle*

*pp*

*8<sup>va</sup>*

*p*

*mp*

*sim.*

*p*

*< mp*

*p*



FourTune

*molto rit.* **H** Sweetly *q=80* *poco accel.*

141

Fl. *pp*

Cl. *pp*

Perc. *pp* *l.v.*

Pno. *p* *con pedal*

Hp. *p*

Vla. *molto rit.* **H** Sweetly *q=80* *poco accel.*

Db. *molto rit.* **H** Sweetly *q=80* *poco accel.*

*q=100*

150

Fl. *mf*

Cl. *mp*

Perc. *Prepare Toms*

Pno.

Hp.

Vla. *mp* *pizz.*

Db. *p*

*q=100*

159

Fl.

Cl.

Perc. 3 Toms mp

Pno. *passionately* f mp

Hp. mf

Vla. f

Db. arco mf



166

Fl.

Cl.

Perc. Toms p mf

Pno. f

Hp. mp mf

Vla. mp f

Db. mf f

173

Fl. *ff*

Cl. *ff* *mp*

Perc. *f* Cymbal 3 l.v.

Pno. *ff* *mf*

Hp. *mp*

Vla.

Db.



181

Fl. *mf*

Cl. *mp*

Perc. Triangle *pp* To Marimba

Pno. *mp*

Hp. *p*

Vla. *mp*

Db. *mp* *p*

188

Fl. *p*

Cl. *p* *mp*

Mar. *p*

Hp.

Vla. *pizz.* *pp* *pizz.* *pp*

Db. *pp*



194

Fl. *mp* *mf* **J**

Cl. *mf* *mf*

Mar. *mf*

Pno. *p* *mf*

Hp. *mf*

Vla. *arco* *mp* *mf* **J**

Db. *mf*

198

Fl. *mf*

Cl. *mf*

Mar.

Pno.

Hp.

Vla. *arco* *f*

Db. *arco* *f*

||

202

Fl. *f*

Cl. *f*

Mar.

Pno.

Hp.

Vla. *f*

Db. *f*

FourTune

205

Fl. *mf*

Cl. *mf*

Mar.

Pno.

Hp.

Vla.

Db.

Detailed description: This block contains the musical score for measures 205 through 207. The score is for a full orchestra. The Flute and Clarinet parts begin with a melodic line marked *mf*. The Maracas play a steady eighth-note pattern. The Piano and Harp provide harmonic support with chords and arpeggios. The Viola and Double Bass parts also have melodic lines. The key signature has two sharps (F# and C#), and the time signature is 4/4.

208

Fl. *ff*

Cl. *ff*

Mar. *f*

Pno. *f*

Hp. *f*

Vla. *ff*

Db. *f*

**K**

Detailed description: This block contains the musical score for measures 208 through 210. The score continues with the full orchestra. The Flute and Clarinet parts are marked *ff*. The Maracas, Piano, Harp, and Viola parts are marked *f*. The Double Bass part is marked *f* and includes a *pizz.* (pizzicato) instruction. A rehearsal mark **K** is placed at the beginning of the Viola part in measure 208. The key signature and time signature remain the same as in the previous block.

211

Fl. *f*

Cl. *f*

Mar. *mp*

Pno. *mp*

Hp. *mp*

Vla. *mf*

Db. *mp*

Detailed description: This system contains measures 211, 212, and 213. The Flute and Clarinet parts feature melodic lines with slurs and accents, both marked *f*. The Maracas, Piano, and Harp parts provide a rhythmic accompaniment with chords and arpeggios, all marked *mp*. The Viola part has a melodic line starting in measure 213, marked *mf*. The Double Bass part has a steady bass line marked *mp*. The key signature is one sharp (F#) and the time signature is 4/4.



214

Cl. *f*

Mar.

Pno.

Hp. *mf*

Vla. *f*

Db.

Detailed description: This system contains measures 214, 215, and 216. The Clarinet part has a melodic line with slurs and accents, marked *f*. The Maracas part continues with a rhythmic accompaniment. The Piano and Harp parts provide harmonic support with chords and arpeggios, marked *mf*. The Viola part has a melodic line with slurs and accents, marked *f*. The Double Bass part continues with a steady bass line. The key signature is one sharp (F#) and the time signature is 4/4.

217

Fl. *f*

Cl. *ff*

Mar. *mp*

Pno. *f mp*

Hp. *subito mp*

Vla. *ff*

Db. *subito mp*



220

Fl. *f*

Cl. *f*

Mar.

Pno.

Hp.

Vla.

Db.



223

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

*f*

Detailed description: This system of musical notation covers measures 223 and 224. It features seven staves: Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), Harp (Hp.), Viola (Vla.), and Double Bass (Db.). The key signature is B-flat major (two flats). The time signature is 4/4. The Flute and Clarinet parts have a melodic line with slurs and accents. The Maracas part consists of a steady eighth-note pattern. The Piano part has chords with slurs. The Harp part has chords with slurs. The Viola part has a melodic line with slurs and accents, starting in measure 224. The Double Bass part has a simple bass line. A dynamic marking of *f* (forte) is present in the Viola part in measure 224.



225

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

*f*

Detailed description: This system of musical notation covers measures 225 and 226. It features the same seven staves as the previous system. The key signature remains B-flat major. The time signature changes to 3/8 in measure 225 and then to 4/4 in measure 226. The Flute and Clarinet parts have melodic lines with slurs and accents. The Maracas part continues with its eighth-note pattern. The Piano part has chords with slurs. The Harp part has chords with slurs. The Viola part has a melodic line with slurs and accents. The Double Bass part has a simple bass line. A dynamic marking of *f* (forte) is present in the Flute part in measure 225.

228

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

f



230

L

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

ff

f

L

f

8<sup>va</sup>

8<sup>vb</sup>

233

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

This system contains measures 233 and 234. The Flute part has a rest in measure 233 and enters in measure 234 with a forte (f) dynamic. The Clarinet part has a melodic line with slurs and accents. The Maracas part has a steady rhythmic accompaniment. The Piano part has a consistent eighth-note accompaniment. The Harp part has a melodic line with slurs. The Viola part has a rest in measure 233 and enters in measure 234 with a forte (f) dynamic. The Double Bass part has a rhythmic accompaniment.



235

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

This system contains measures 235 and 236. The Flute part enters in measure 235 with a forte (f) dynamic and continues with a melodic line. The Clarinet part continues its melodic line. The Maracas part continues its rhythmic accompaniment. The Piano part continues its eighth-note accompaniment. The Harp part continues its melodic line. The Viola part enters in measure 235 with a forte (f) dynamic and continues with a melodic line. The Double Bass part continues its rhythmic accompaniment.

237

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

ff

ff

ff

ff

sfz

8<sup>va</sup>..l

8<sup>va</sup>..l

ff

ff

240

Fl.

Cl.

Mar.

Pno.

Hp.

Vla.

Db.

fff

fff

fff

sfz

sfz

fff

fff

fff

fff

8<sup>va</sup>..J

Detailed description: This page of a musical score covers measures 240 to 242. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), Harp (Hp.), Viola (Vla.), and Double Bass (Db.). The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. Measure 240 shows the Flute and Clarinet playing a melodic line with accents, while the Piano plays a rhythmic accompaniment with a forte (sfz) dynamic. The Maracas play a steady pattern. The Harp, Viola, and Double Bass provide harmonic support. Measure 241 continues the melodic and rhythmic patterns. Measure 242 features a crescendo leading to a fortissimo (fff) dynamic for all instruments. The score includes various musical notations such as accents, slurs, and dynamic markings.

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~4~

Musaic

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Musaic  
For Chamber Ensemble  
Score in C

*Instrumentation:*

Flute  
Oboe  
Clarinet in B flat  
Bassoon  
Horn in F  
3 Percussion (Bass Drum, Tubular Bells, Crotales,  
Vibraphone, Triangle, Glockenspiel, Cymbals)  
Piano / Celeste  
Harp  
Violin 1  
Violin 2  
Viola  
Violoncello  
Double Bass

Duration : 10'00"

# Musaic

SCORE IN C

Anne Cawrse

Ominous *q*=60

**A**

Flute

Oboe

Clarinet (actual pitch)\*

Bassoon

Horn (actual pitch)\*\*

Bass Drum

Crotales

Tubular Bells

Vibraphone

Piano

Harp

Ominous *q*=60

**A**

Violin 1

Violin 2

Viola

Violoncello

Double Bass

\* Clarinet in B flat  
\*\* Horn in F



7

Crot.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

*p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

*p* *mp*

*p* *mp*

Detailed description: This is a page of a musical score for a piece titled 'Musaic'. The page number is 254. The score is arranged in a system with six staves. The instruments are: Crotales (Crot.), Vibraphone (Vib.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Crotales part starts at measure 7 and features a rhythmic pattern of eighth and sixteenth notes. The Vibraphone part consists of a series of chords, each marked with a dynamic of *p* (piano) or *ppp* (pianissimo). The Piano part has a steady accompaniment of chords in the right hand and rests in the left hand. The Violin 1 and Violin 2 parts play sustained chords. The Viola and Violoncello parts have melodic lines starting in measure 7, with dynamics of *p* and *mp* (mezzo-piano).

15 **B** **C** *molto espress.*  $\overset{\curvearrowright}{\text{—}3\text{—}}$   
mp  
p  
norm.  
p  
p  
p  
p  
mp  
p  
l.v.  
**B** **C**  
p mf p  
p mf p  
p mf p  
p mf p  
p mf p

Detailed description: This page of a musical score, titled 'Musaic', contains measures 15 through 21. The score is arranged in a system with multiple staves. The woodwind section includes Oboe (Ob.), Bass Drum (B. D.), Crotonal (Crot.), and Glockenspiel (Glock.). The keyboard section includes Piano (Pno.) and Harp (Hp.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into two sections, B and C, marked with boxed letters. Section B covers measures 15-18, and Section C covers measures 19-21. Dynamics range from piano (p) to mezzo-forte (mf). The Oboe part in Section C features a triplet of eighth notes marked 'molto espress.' and 'mp'. The Harp part includes a 'l.v.' (left hand) instruction in measure 21. The string parts show various articulations and dynamics, with some parts marked 'p' and others 'mf'. The overall texture is complex, with many overlapping lines.

22

Fl. mf

Ob. mf

B. D. p

Crot.

Glock.

Pno.

Detailed description: This system contains measures 22 through 25. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with triplets and slurs, marked *mf*. The Bass Drum (B. D.) has a single note in measure 24, marked *p*. The Cymbal (Crot.) and Glockenspiel (Glock.) parts provide harmonic accompaniment with sustained chords. The Piano (Pno.) part has a melodic line in the right hand and rests in the left hand.



27

Fl. mp

Ob. mp

B. D. p

Crot.

Glock.

Pno. mp

Hp. mp

Detailed description: This system contains measures 27 through 30. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with triplets and slurs, marked *mp*. The Bass Drum (B. D.) has a single note in measure 27, marked *p*. The Cymbal (Crot.) and Glockenspiel (Glock.) parts provide harmonic accompaniment with sustained chords. The Piano (Pno.) part has a melodic line in the right hand and rests in the left hand, marked *mp*. The Harpsichord (Hp.) part has a melodic line in the right hand and rests in the left hand, marked *mp*.

Mosaic

**D**

30

Fl. mp

Ob. mp

Cl. p mp

Bsn. p mp

Hn. mp mf

B. D. pp mf

Glock. p

Vib. p

Pno. p

Hp. p

Detailed description: This block contains the musical score for the woodwind, percussion, and keyboard sections of the piece 'Mosaic'. It begins with a dynamic marking of **D** in a box. The Flute (Fl.) and Oboe (Ob.) parts start at measure 30 with a *mp* dynamic. The Clarinet (Cl.) and Bassoon (Bsn.) parts play a rhythmic accompaniment starting at *p*, moving to *mp*. The Horn (Hn.) part has a *mp* dynamic, with a *mf* dynamic appearing later. The Bass Drum (B. D.) part has a *pp* dynamic, and the Glockenspiel (Glock.) and Vibraphone (Vib.) parts play at *p*. The Piano (Pno.) and Harp (Hp.) parts also play at *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

**D**

Vln. 1

Vln. 2 p mf

Vla. p mf

Vc. p mf

Db. p mf

Detailed description: This block contains the musical score for the string section. It begins with a dynamic marking of **D** in a box. The Violin 1 (Vln. 1) part is silent. The Violin 2 (Vln. 2) part starts with a *p* dynamic, moving to *mf*. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts all play at *p* dynamic, moving to *mf* later in the section. The score includes various musical notations such as slurs and dynamic markings.

33

Fl. fp

Ob. fp

Cl. p

Bsn. p

Hn. fp

Glock.

Vib.

Pno.

Hp.

Vln. 1 mp gliss. 3

Vln. 2 mp gliss.

Vla. pp

Vc. pp

Db. pp

36 **poco accel.** . . . . .

**Hn.** *p* *f*

**Glock.**

**Vib.**

**Pno.** (8)

**Hp.**

**Vln. 1** *pp* *p* **poco accel.**

**Vln. 2** *pp* *p*

**Vla.** *p* *mf* *p*

**Vc.** *p* *mf* *p*

**Db.** *pizz.* *mp*

**E**  $q=80$

39

Cl.  $pp$   $p$

Bsn.  $p$

Hn.  $pp$   $p$

B. D.  $mf$

Cym.  $p$  l.v.

Glock.

Vib.  $mp$

Pno.  $p$

Hp.  $mp$   $mf$   $mp$   $mf$   $mp$  3

**E**  $q=80$

Vln. 1

Vln. 2

Vla.  $p$   $mp$

Vc.  $p$   $mp$

Db.  $mf$

**F** Mournfully

42

Cl. *p*

Bsn.

Hn.

B. D. *p*

Cym. *p* l.v.

Tri. *pp*

Vib.

Pno. *To celeste*

Hp. *mf* *p* *gliss.*

**F** Mournfully

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *p*

Vc. *p*

Db. *mp*



46

Cl. mp f 3

Bsn. p mf

Hn. p mf

B. D. p pp mf l.v.

Cym. pp mp l.v.

Tri.

Tub. B. mp mf l.v.

Vln. 1 p mf

Vln. 2 p mf

Vla. mp mf

Vc. mp mf

Db. mf f

**G Brighter**

52

Ob. mp mf

Cl.

Bsn. p

Hn. p

Glock. p mp

Vib. p mp

Pno. CELESTE mp

Hp. mp

Detailed description: This block contains the musical score for measures 52-56. It features woodwinds (Oboe, Clarinet, Bassoon, Horn), strings (Glockenspiel, Vibraphone, Piano/Celeste, Harp), and a Celeste. The Oboe part has a melodic line with dynamics mp and mf, and includes a triplet and a flat. The Bassoon part has a rhythmic pattern with dynamics p and mp. The Piano/Celeste part has a complex texture with many notes and dynamics mp. The Harp part has a few notes at the end of the section with dynamics mp.

**G Brighter**

Vln. 1

Vln. 2

Vla. p mp

Vc. p mp

Db. pizz. mp mf

Detailed description: This block contains the musical score for measures 52-56 for the string section. It includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The Viola part has a rhythmic pattern with dynamics p and mp. The Violoncello part has a rhythmic pattern with dynamics p and mp. The Double Bass part has a rhythmic pattern with dynamics p and mp, and includes a pizzicato marking.

**H**

Musical score for measures 57-60. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Crotonal (Crot.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), and Harp (Hp.).

- Ob.:** Measures 57-58: *f* 3 3 3. Measure 59: *mp*. Measure 60: *p* 3.
- Cl.:** Measure 60: *p* 3.
- Bsn.:** Measure 57-58: *mf*. Measure 60: *p* 3.
- Hn.:** Measure 57-58: *mf*. Measure 60: *p*.
- Crot.:** Measure 60: *p*.
- Glock.:** Measure 60: *p*.
- Vib.:** Measure 60: *p*.
- Pno.:** Measure 57-58: *mf*. Measure 59: *To Piano*. Measure 60: *p*.
- Hp.:** Measure 57-58: *mf*. Measure 60: *p*.

**H**

Musical score for measures 61-64. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Vln. 1:** Measure 61-64: *p*.
- Vln. 2:** Measure 61-64: *p*.
- Vla.:** Measure 61-64: *mf*. Measure 64: *p*.
- Vc.:** Measure 61-64: *mf*. Measure 64: *mp arco*.
- Db.:** Measure 61-64: *f*. Measure 64: *mp*.

Più mosso

61

Fl. *mf*

Ob. *mf*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Crot. *mp*

Glock. *mp*

Vib. *mp*

Hp. *mp*

Più mosso

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mf*

Db. *mf*

**J** More Movement, Gently q=100

66

Fl.

Ob.

Glock.

p mp

8<sup>va</sup> PIANO

Pno.

Hp.

p

Ped.

Detailed description: This block contains the musical score for the first system. It includes staves for Flute (Fl.), Oboe (Ob.), Glockenspiel (Glock.), Piano (Pno.), and Harp (Hp.). The Flute and Oboe parts are mostly rests. The Glockenspiel part starts with a piano (p) dynamic and moves to mezzo-piano (mp). The Piano part features a melodic line with a forte (f) dynamic and a piano (p) dynamic, with a pedaling line below. The Harp part has a piano (p) dynamic.

**J** More Movement, Gently q=100

Vln. 1

Vln. 2

Vla.

Vc.

pp

pp

pizz

p

pizz

p

Detailed description: This block contains the musical score for the second system. It includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). Violin 1 has a piano-piano (pp) dynamic. Violin 2 has a piano-piano (pp) dynamic. Viola has a piano (p) dynamic and a pizzicato (pizz) instruction. Violoncello has a piano (p) dynamic and a pizzicato (pizz) instruction.

**K**

73

Fl. *mp*

Ob. *mf*

Cl. *p* *mp* *p* *mp*

Bsn. *mf* *p*

Hn. *mf*

B. D. *p* *mp*

Cym. *p* *mp*

Glock. *mf*

Vib. *mp*

Pno. *mf*

Hp. *mf* *mp*

**K**

Vln. 1 *mf* *p*

Vln. 2 *mp* *p*

Vla. *arco* *mp*

Vc. *mf* *pizz.* *mp*

Db. *mf* *pizz.* *mp*

79

Fl. *f* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff*

Hn. *f*

B. D. *p* *mf* *p* *f*

Cym. *p* *mf* *p* *f*

Tub. B. *mf*

Pno. *mf* *f*

Hp. *f* *ff*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* *ff*

Db. *f* *ff*

*arco*

84

Fl. pp

Ob. pp

Cl. pp

Bsn.

Hn. pp

B. D. p f l.v.

Cym. p f l.v.

Crot.

Tub. B. f mp l.v.

Pno. *sempre legato*  
subito p  
Red.

Hp.

Vln. 1

Vln. 2

Vla. sfz pp

Vc. sfz pp

Db. sfz pp



**L**

90

Fl. p

Ob. p

Cl. p

Bsn. pp

Hn. pp

Pno. p

**L**

Vln. 1 p

Vln. 2 p

Vla. pizz. mp

Vc. mp

Db. p

pizz. p

Detailed description: This page of a musical score, titled 'Musaic', contains two systems of music. The first system, starting at measure 90, features woodwinds and piano. The Flute part begins with a melodic line marked 'p' (piano). The Oboe, Clarinet, Bassoon, and Horn parts enter later in the system with various dynamics including 'p' and 'pp' (pianissimo). The Piano part provides harmonic support with chords and arpeggiated figures. The second system continues the woodwind and piano parts, with the Violin 1 and 2 parts, Viola, Violoncello, and Double Bass parts entering. The strings play pizzicato ('pizz.') with dynamics ranging from 'mp' (mezzo-piano) to 'p' (piano). The score includes various musical notations such as slurs, ties, and dynamic markings.

96

Cl.

Bsn.

Hn.

Crot.

Glock.

Vib.

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*mp*

*l.v.*

*arco*

*Red.*

102

Crot. *p poco a poco dim.*

Glock. *poco a poco dim.*

Vib. *poco a poco dim.*

Pno. *poco a poco dim.*

Hp. *poco a poco dim.*

Db. arco *pp*

**M** Moderato q=108

108

Ob. pp

Cl. pp

Tri. p l.v.

Crot. p l.v.

Glock. pp l.v.

Vib. l.v.

Pno. pp

Hp. pp l.v.

**M** Moderato q=108

Vln. 1 p

Vln. 2 p pizz.

Vla. mp arco

Vc. p pizz.

Db. mp

115

Fl. *mp* *p*

Ob. *mp*

Cl. *p*

Bsn. *pp*

Hn. *pp*

Vib. *p*

Pno. *p* *molto legato e leggero*

Hp. *pp*

Vln. 1 *mp*

Vln. 2 *mp* 3

Vla. *arco*

Vc.

Db.

**N**



125

Ob.

Cl.

Glock.

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**O**

*p*

*sempre legato*

*mp*

*f*

*pp*

*arco*

*subito p*

129

Ob.

Cl.

Bsn.

Hn.

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mp

p

mp

pp

pp

pp

p

mp

arco

mp

arco

mp

3

3

3

3



134

Fl. *mp* *ff* *e=e*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Cym. *pp* *f* l.v.

Vib. *f*

Pno. *f*

Hp. *f*

Vln. 1 *ff* *e=e*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Detailed description: This page of a musical score, numbered 278, is titled 'Musaic'. It features a full orchestral arrangement starting at measure 134. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Cymbal (Cym.), Vibraphone (Vib.), Piano (Pno.), and Harp (Hp.). The second system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is written in 5/4 time, which changes to 12/8 time at the beginning of the second system. The key signature has one flat (B-flat major or D minor). Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance markings include triplets, slurs, and accents. A specific instruction 'e=e' is placed above the Flute and Violin 1 staves. The Cymbal part includes a 'l.v.' (left hand) marking.

137

Fl. *mf* *mp* *e=e* **P**

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Cym. *lv.*

Glock. *p*

Vib. *p*

To Celeste

Pno.

Hp.

Vln. 1 *p* *e=e* **P**

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*



**Q** Andante q.=60

143

Fl. *mp*

Ob. *mp*

Cl.

B. D. *p*

Glock. *pp* *p*

Pno. *To Piano* *PIANO* *p*

Hp. *p*

**Q** Andante q.=60

Vln. 1 *p*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *pizz.* *p* *pp* *mp*

148

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

p

p > pp

pp

154

Fl. mp mf p

Ob. mp mf p

Cl. mf

Bsn. p mf

Hn. p mf

Crot. mp

Glock.

Vib. p mp

Pno. mp

Hp. mp

R

Vln. 1 pp mp p mp

Vln. 2 pp p pp p pp p

Vla. p pp p pp p pp p mp

Vc. p pp p mp

Db. arco mp

159

Fl. mp

Ob. mp

Cl. mf

Hn. mf

Crot. mp

Vib. p mp

Pno. p mp

Hp.

Vln. 1 p mp p

Vln. 2 p

Vla. p mp p

Vc. mp

Db.

Detailed description of the musical score: The score is for a symphonic work titled 'Musaic'. It begins at measure 159. The time signature is 7/8. The key signature has one sharp (F#). The score is divided into three measures. The first measure (measures 159-160) is in 7/8 time. The second measure (measures 161-162) is in 3/4 time. The third measure (measures 163-164) is in 6/8 time. The instruments and their parts are: Flute (Fl.) with a mezzo-piano (mp) dynamic; Oboe (Ob.) with a mezzo-piano (mp) dynamic; Clarinet (Cl.) with a mezzo-forte (mf) dynamic; Horn (Hn.) with a mezzo-forte (mf) dynamic; Crotonale (Crot.) with a mezzo-piano (mp) dynamic; Vibraphone (Vib.) with piano (p) and mezzo-piano (mp) dynamics; Piano (Pno.) with piano (p) and mezzo-piano (mp) dynamics, featuring triplets; Harp (Hp.) with arpeggiated chords; Violin 1 (Vln. 1) with piano (p), mezzo-piano (mp), and piano (p) dynamics; Violin 2 (Vln. 2) with piano (p) dynamic; Viola (Vla.) with piano (p), mezzo-piano (mp), and piano (p) dynamics; Violoncello (Vc.) with mezzo-piano (mp) dynamic; and Double Bass (Db.) with mezzo-piano (mp) dynamic.

162

Ob. *mf*

Cl.

Bsn. *mf*

Hn. *p* *mp*

Crot. *mp* *mp*

Vib. *p* *mp*

Pno. *mp* *p* *mp*

Hp.

Vln. 1 *mp* *p* *mp*

Vln. 2 *p*

Vla. *mp* *p* *mp*

Vc.

Db.



165

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mp* *mf*

Hn. *mp*

Crot. *mp*

Vib. *p* *mp* *p* *mp*

Pno. *p* *mp* *p*

Hp.

Vln. 1 *p* *mp* *p*

Vln. 2 *p* *p*

Vla. *p* *mp* *p*

Vc. *mp*

Db.



171

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Tri. *pp* *l.v.*

Vib.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

175

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Bsn. *p* *cresc.*

Hn. *p* *cresc.*

B. D. *pp* *cresc.*

Tri. *pp* *l.v.*

Vib. *p* *mf*

Pno. *p* *mf*

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

178

Fl.

Ob.

Cl.

Bsn.

Hn.

B. D.

Cym.

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

f

Red.

mf

mf

arco

p

arco

p

mp

p

The image shows a page of a musical score for an orchestra and piano. The page is numbered 290 and titled 'Musaic'. The score covers measures 178, 179, and 180. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Bass Drum (B. D.), Cymbal (Cym.), Piano (Pno.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in treble and bass clefs. Measure 178 is in 7/8 time, and measure 180 is in 3/4 time. Dynamics include mp (mezzo-piano), f (forte), mf (mezzo-forte), and p (piano). Performance instructions include 'Red.' (ritardando) and 'arco' (arco). The piano part features a melodic line in the right hand and a bass line in the left hand. The strings play a rhythmic pattern in measure 178 and a more active line in measure 180. The woodwinds and brass play sustained notes with some melodic movement. The harp provides a harmonic accompaniment. The overall texture is dense and expressive.

**T**

181

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

B. D. *f*

Cym. *f* l.v.

Tub. B. *f*

Pno. *f* *Red.*

Hp. *mf* *f* *mf*

**T**

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vc. *ff*

Db. *ff*

This musical score, titled "Musaic", is for a full orchestra and begins at measure 184. The score is written in 3/4 time and features a complex key signature with multiple flats. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Cymbal (Cym.), Tubistone (Tub. B.), Piano (Pno.), Harp (Hp.), Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is divided into four systems. The first system (measures 184-187) features woodwinds and brass. The second system (measures 188-191) includes the piano and harp. The third system (measures 192-195) features the string section. The fourth system (measures 196-199) continues the string and woodwind parts. The score includes various musical notations such as slurs, ties, and dynamic markings like *p*, *f*, and *mf*. The piece concludes with a final cadence in the 3/4 time signature.

This page of a musical score, titled "Mosaic" and numbered 293, contains measures 188 through 200. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Cymbal (Cym.), Tub. B. (Tuba), Glockenspiel (Glock.), Piano (Pno.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 3/4 time and features a complex key signature with multiple flats. The score includes various musical notations such as slurs, ties, and dynamic markings like *ff* (fortissimo) and *f* (forte). The Cymbal part includes a *l.v.* (left hand) marking. The Harp part is marked *ff*. The Piano part features a complex rhythmic pattern with many beamed notes. The string parts (Vln. 1, Vln. 2, Vla., Vc., Db.) provide a rich harmonic and rhythmic foundation for the orchestral texture.



Meno mosso

192

Fl. *f* *fp*

Ob. *f* *fp*

Cl. *f* *fp*

Bsn. *f* *fp*

Hn. *fp*

B. D. *pp*

Cym. *pp*

Tub. B. *p* *l.v.*

Glock.

Pno. *p* *p*

Hp. *p* *l.v.*

Vln. 1 *fp* *pp*

Vln. 2 *fp* *pp*

Vla. *fp* *pp*

Vc. *fp* *pp*

Db. *fp* *pp*

Meno mosso

**U** Serenely q=45

198

Hn. *pp*

B. D. *p* l.v.

Cym. *p* l.v.

Tri. *p* l.v.

Tub. B. *p* l.v.

Glock. *p* 3

Pno. *p* 3

Hp. *p*

Detailed description: This block contains the musical notation for the percussion section. It includes staves for Horn (Hn.), B. Drum (B. D.), Cymbal (Cym.), Triangle (Tri.), Tub. B., Glockenspiel (Glock.), Piano (Pno.), and Harp (Hp.). The music is in 5/4 time and features various rhythmic patterns, including triplets and accents. Dynamics range from *pp* to *p*. The Harp part is marked *p* and features a *ped.* (pedal) marking.

**U** Serenely q=45

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *pizz.* 3 *p*

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 5/4 time and features various rhythmic patterns, including triplets and accents. Dynamics range from *pp* to *p*. The Double Bass part is marked *pizz.* (pizzicato) and features a triplet.

201

Cl. mp

Bsn. mp

Hn. pp

B. D. p

Tri. p

Tub. B. p

Glock. 3

Pno. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vc. arco

Db. arco p pizz. 3 arco pp

204

Ob. mp

Cl. 3 3

Hn. pp

B. D. l.v. p

Tri. p l.v. 3

Tub. B. p l.v. 3

Glock. 3

Pno. 3 3 3

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db. pizz. p arco pp pizz. p



207

Fl. mp

Ob. pp pp

Cl. pp pp

Bsn. pp pp

Hn. pp pp

B. D. p l.v.

Cym. l.v. scrape with triangle beater pp

Tri. l.v. p pp

Tub. B. l.v. p pp

Glock. pp

Pno. pp

Hp. pp

Vln. 1 pp

Vln. 2 pp

Vla. pp

Vc. pp

Db. arco p p