

hommage à t.s.eliot

für sopran und oktet / for soprano and octet

I

sofia gubaidulina 1987
(*1931)

$\text{♩} = 84$

Violino 1
Violino 2
Viola
Violoncello
Contrabbasso

Measures 1-3 of the score. Violino 1 and 2 play a melody with accents and slurs, marked *f* and *s. p.*. Violino 2 has triplets marked *p*. Viola and Violoncello play sustained chords marked *p*. Contrabbasso plays a single note marked *p*.

①

VL 1
VL 2
Vla
Vc.
Cb.

Measures 4-6 of the score. VL 1 has a melodic line with accents, marked *f*. VL 2 has a triplet marked *p* and a melodic line with accents, marked *sfp*. Vla and Vc. play sustained chords marked *p*. Cb. plays a single note marked *p*. A circled '1' is above measure 5.

7

VL 1
VL 2
Vla
Vc.
Cb.

Measures 7-9 of the score. VL 1 has a melodic line with accents, marked *mp* and *mf*. VL 2 has a melodic line with accents, marked *p*. Vla and Vc. play sustained chords marked *p*. Cb. plays a single note marked *p*. Letters C, D, and A are written below the staves for VL 2, Vla, and Cb. respectively.

②

9

VI. 1 *f* *p* *f* *vibr.*

VI. 2 *p*

Vla G

Vc.

10

VI. 1 *p* *vibr.* *f* *mf* *sfp* *f* *sf* ③

VI. 2 *pp* *mf* *p* *mf*

Vla G

Vc.

13

VI. 1 *f* *sf* *p* *f* *tr*

VI. 2 *f* *p* *f*

Vla

Vc.

G

C

A

D

④

15

VI. 1 *f* *p* *f* *vibr.*

VI. 2 *p* 3

Vla D

Vc. A

16

VI. 1 *mf* *vibr.*

VI. 2 ord. *p* A

Vla D *p*

3/4

♩ = 84

⑤

19

VI. 1 *f* *p*

VI. 2

Vla

Vc. *mp* *f*

Cb. *mp* *f*

E

2/4 3/4

22

Vc. *p sub.* *mp* *6*

Cb. *p sub.* *mp* *A*

28

Vla. *7*

Vc. *f* *p sub.* *mp*

Cb. *f* *p sub.* *mp*

33

Vla. *f*

Vc. *f* *p* *G*

Cb. *f* *p* *A* *E*

37 *8*

Vi. 1 *mf* *f* *mf* *f*

Vi. 2 *mf* *f* *mf* *f*

Vla. *mf* *f* *mf* *f*

Vc. *mf* *f* *mf* *f*

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

42

VI. 1

VI. 2

Vla

Vc.

Cb.

C-G

E-A

p

mf

⑨

47

VI. 1

VI. 2

Vla

Vc.

Cb.

cresc.

ff

53

VI. 1

VI. 2

Vla

Vc.

Cb.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

⑩

[illegible]

8 \square V ad lib.

69 *vibr.* *f* (12) *p*

VI. 1

VI. 2

Vla

Vc. *p*

76 (13) *f* *p*

VI. 1

VI. 2

Vla

Vc.

83 *f* *p*

VI. 1

VI. 2

Vla

Vc.

14

90

VI. 1

VI. 2

Vla

Vc.

pizz.

f

pizz.

→ s. p.

pizz.

p

cresc. poco a poco

ff

8"

15

92

VI. 1

VI. 2

Vla

Vc.

Cb.

arco s. p.

p

arco

f

8"

1

f

sf p

f

p

sf

arco

mf

f

8"

D

A

#

93

16

Viol. 1

Viol. 2

Vla

Vc.

pizz.

p

8"

H. S. 1853

100

VI. 1

VI. 2

Vla.

Vc.

Cb.

f

106

Va.

Vc.

Cb.

cresc.

ff

G.P.

cresc.

ff

cresc.

ff

112

18

Va.

Vc.

Cb.

pizz.

f

p

f

s.p.

pp

pp

attacca

$\text{♩} = 100$

Clarinetto

Fagotto

Corno

mf

Cl.

Fag.

Cr.

p *f* *p*

①

mf *p*

f *mf*

②

mf

2 5 17

4 12

3 4+13

T + B

T

B

3

14 ③ Più mosso ♩ = 120

Cl.

Fag.

Cr.

f *p* *f*

17

Cl.

Fag.

Cr.

p *mf* *f*

20 ④

Cl.

Fag.

Cr.

mf

23 (5)

Cl. *f* 3 5:3 3 5:3 3 5:3 *dim.*

Fag. *f* *dim.*

Cr.

26

Cl. 3 5 *p*

Fag. *p*

Cr. *mp*

(6) *Meno mosso*
♩ = 100

31

Cr. *mf* *f* *ff*

37 (7)

Fag. *p*

Cr. *mf*

V.B.

4 11 4 11 4 1 13 2 5 4 17 5 17

43 (8) Cl. *p* *cresc. poco a poco*

V.B. 3 6

+B B

9

Fag. *cresc. poco a poco*

Cr. *cresc. poco a poco*

48 Cl. *f*

Fag. *f*

Cr. *f*

53

Cl. *ff* *mf* *sfp*

Fag. *ff* *mf* *sfp*

Cr. *ff* *p*

10

58

Cl. *sfp*

Fag. *sfp*

Cr.

11

62

Cr. *ff* *p* *pp* *attacca*

Detailed description: This page contains three systems of musical notation for a woodwind and string ensemble. The first system (measures 53-57) features Clarinet (Cl.) and Bassoon (Fag.) staves with long, sustained notes, and a Cello/Double Bass (Cr.) staff with a descending eighth-note scale. Dynamics range from fortissimo (ff) to sforzando piano (sfp). A rehearsal mark '10' is placed above measure 57. The second system (measures 58-61) shows the woodwinds playing staccato chords, while the strings continue their scale. Dynamics are consistently sforzando piano (sfp). A rehearsal mark '11' is placed above measure 61. The third system (measures 62-63) shows the strings playing a short, accented scale. Dynamics include fortissimo (ff), piano (p), and pianissimo (pp), ending with an 'attacca' instruction. A double bar line with repeat dots is used to separate the systems.

III

p ≈ 168

Canto

Time _____ and the bell

have bu - ried the day; _____ The black cloud

car - ries the sun a - way. _____ Will the

sun - flow - er turn to us, _____ will the cle - ma - tis

stray down, - blend to us; _____ ten - dril and spray -

mp poco meno mosso *p* *mf*

clutch and cling? Chill fin - gers of yew - be cur - ted

p *pp cresc.*

down on us? Af - ter the King - fi - sher's wing -

has ans - wered light to light, _____

p *f*

and is si -

p

lent, the light is still

at the still point of the tur - ning world. _____ *attacca*

IV

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

pizz.

p

pizz.

p

≈10"

1

≈10"

VL 1

VL 2

Vla

Vc.

2

3

8

≈10"

≈10"

E

A

D

A

D

G

f

A

A

D

C-G

VL 1

VL 2

Vla

Vc.

Cb.

4

5

≈30"

≈10"

≈20"

≈9"

f

G

D

A

attacca

V

Clarinetto
 Fagotto
 Corno
 Canto
 Violino 1
 Violino 2
 Viola
 Violoncello
 Contrabbasso

19

Fag. ③

Cr. *p*

VL 1

VL 2 *mp*

Vla *mp*

Vc. *mp*

Cb. *mp*

25

Cl. *p*

Fag.

Cr.

VL 1

VL 2

Vla

Vc.

Cb.

31 ④ 3 3 3 ⑤

Cl. *p* *mf* *pp*

Fag. *p* *mf*

Cr. *mp* *f* *mp* *p*

Canto

VI. 1 *mf* *f* *mp*

VI. 2 *mf* *f* *mp*

Vla *mf* *f* *mp*

Vc. *mf* *f* *mp*

Cb. *mf* *f* *mp*

38

Canto

VI. 1

VI. 2

Vla

Vc.

Cb.

[illegible]

This musical score page contains measures 51 through 58 of a piece from 'The Marriage of Figaro'. The score is arranged in a system with multiple staves. The instruments and parts included are:

- Cl. (Clarinet):** Measures 51-58. Dynamics range from *p* (piano) to *mf* (mezzo-forte).
- Fag. (Bassoon):** Measures 51-58. Dynamics range from *p* to *mf*.
- Cr. (Cello):** Measures 51-58. Dynamics range from *p* to *mf*. Includes triplets and a tremolo in measure 58.
- Canto:** Measures 51-58. The vocal line is mostly silent, with a few notes in measure 51.
- VI. 1 (Violin I):** Measures 51-58. Dynamics range from *f* (forte) to *mp* (mezzo-piano). Includes triplets.
- VI. 2 (Violin II):** Measures 51-58. Dynamics range from *f* to *mp*. Includes triplets.
- Vla. (Viola):** Measures 51-58. Dynamics range from *f* to *mp*. Includes triplets.
- Vc. (Violoncello):** Measures 51-58. Dynamics range from *f* to *mp*. Includes triplets.
- Cb. (Double Bass):** Measures 51-58. Dynamics range from *f* to *mp*. Includes triplets.

The score features various musical notations including triplets, dynamics (*p*, *mf*, *f*, *mp*), and articulation marks. The key signature has one flat (B-flat), and the time signature is 3/4.

*) = Mehrklang / Multiphonic

58

Cl.

Fag.

Cr.

VI. 1

VI. 2

Vla

Vc.

Cb.

mf

p

f

V

3

99

Cl. *mp* *f* *p* (16)

Fag. *f* *p*

Cr. *3*

Canto *p* *3* *3* *3*

The chill as - cends from feet to

VI. 1 *mf* *mf*

VI. 2 *mf* *mf*

Vla *mf* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

Detailed description: This page of a musical score covers measures 99 to 104. The instruments are Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cr.), Canto, Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). Measures 99-103 are mostly rests for the strings, while the woodwinds and Canto have active parts. Measure 104 features a vocal entry with the lyrics 'The chill as - cends from feet to'. Dynamics include *mp*, *f*, *p*, and *mf*. Performance markings include a five-measure slur in the Clarinet, a triplet in the Bassoon, a trill in the Cor Anglais, and triplets in the Canto part.

106

Cl. *mp* *f* *p* (17)

Cr. *p* *f*

Canto
knees, _____

VI. 1 *mf* 3

VI. 2 *mf* 3

Vla *mf* 3

Vc. *mf* 3

Cb. *mf*

113 (18)

Fag. *p* *mp* 3 3

Cr.

VI. 1 *mf* 3

VI. 2 *mf* 3

Vla *mf* 3

Vc. *mf* 3

Cb. *mf* 3

119 (19)

Cl. *p* *mf* 3 3 3 3 3

Fag. 3 *mf*

Cr. *mf*

VI. 1 *mf* *cresc.* 3 3 3

VI. 2 *mf* *cresc.* 3 3 3

Vla *mf* *cresc.* 3 3 3

Vc. *mf* *cresc.* 3 3 3

Cb. *mf* *cresc.* 3 3 3

125

(20)

Cl.

Fag.

Cr.

VI. 1

VI. 2

Va.

Vc.

Cb.

f

p

mf

p

131

Cl.

Fag.

Cr.

Canto

VI. 1

VI. 2

Vla

Vc.

Cb.

21

22

f

p

p

f

p

p

f

p

cresc.

cresc.

cresc.

cresc.

cresc.

f

p

mf

A

137 (23)

Cl.

Canto

p *p* *p*

A the chill

VI. 1

VI. 2

Vla

Vc.

Cb.

mf *ff* *mp* *mf* *ff* *mp* *mf* *ff* *mp*

143 (24)

Cl.

Fag.

Canto

VI. 1

VI. 2

Vla

Vc.

Cb.

f sub. *mf* *ff* *ff* *f sub.* *mf* *ff* *ff* *f sub.* *mf* *ff* *ff* *f sub.* *mf*

149

Cl. *p* (25) 6

Fag. *mf* 3

Cr. con sord. 5 *p*

Canto *p* as - cends as - cends

Vi. 1 *mf* *mf* *ff* *ff* *mp*

Vi. 2 *mf* *mf* *ff* *ff* *mp*

Vla. *mf* *mf* *ff* *ff* *mp*

Vc. *mf* *mf* *ff* *ff* *mp*

Cb. *mf* *ff* *mp*

155 (26)

Cl. *mf* *f* *mf* *mf*

Fag. *f*

Cr. *mf* *f* *mf* *f*

Canto *f* A A

Vi. 1 *mf*

Vi. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

161 (27)

Cl. *f* *ff* *p*

Fag. *ff* *p*

Cr. *ff* *p*

Canto *p*
The chill as - cents from feet to knees,

VI. 1 *cresc. poco a poco*

VI. 2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

168

(28)

Cl. *f*

Fag. *f*

Cr. *f* *p*

Canto *mp* *f' mf*
the fe - ver sings in men - tal wi -

VI. 1 *cresc. poco a poco*

VI. 2 *cresc. poco a poco*

Vla *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

175

Cl. p f p (29)

Fag. $mf < f$ p

Cr. $mf < f$ p

Canto

res. if to be warned, then I

VI. 1

VI. 2

Vla

Vc.

Cb.

182

Cl.

Fag.

Cr.

Canto

VI. 1

VI. 2

Vla

Vc.

Cb.

30

p < *f* *p* *p* < *f*


p < *f* *p* *p* < *f*

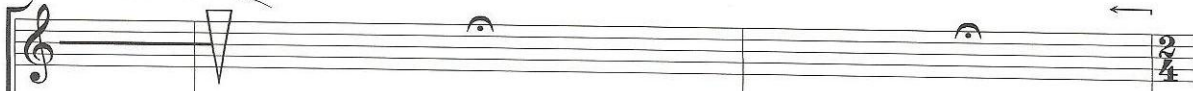
p < *f* *p* *f*

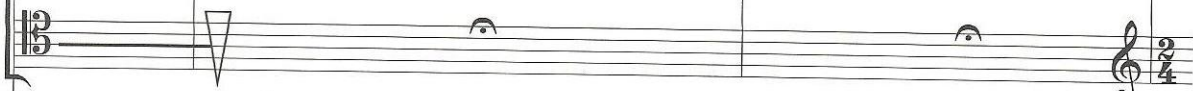
mf

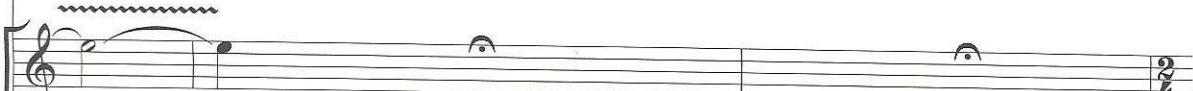
— must — freeze — and quake —

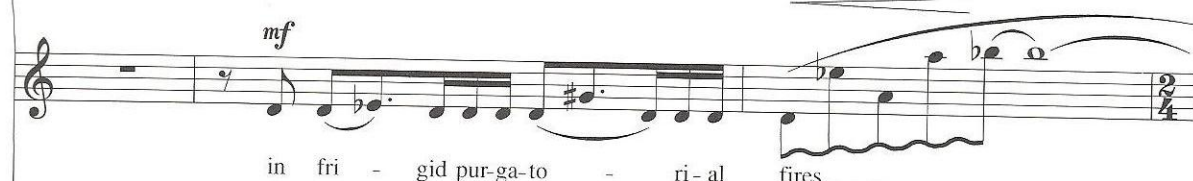
f *f* *f* *f* *f* *f* *f* *f*

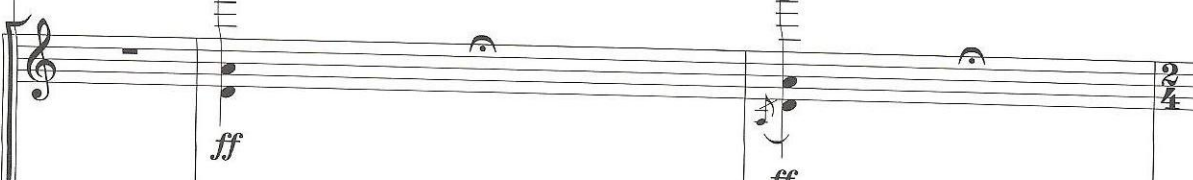
189 (31) 

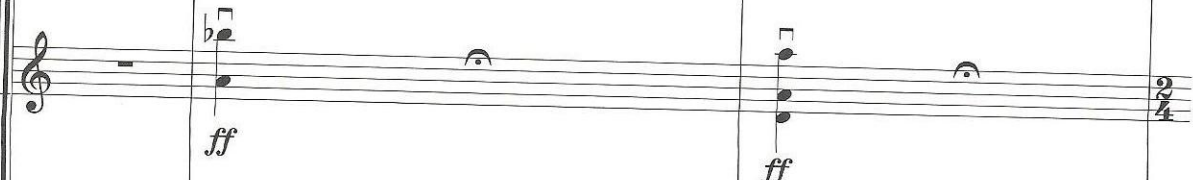
Cl. 

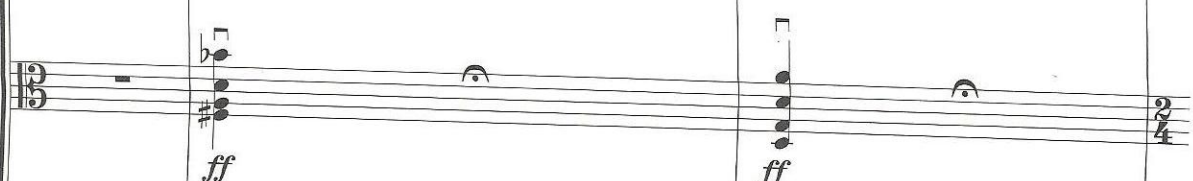
Fag. 

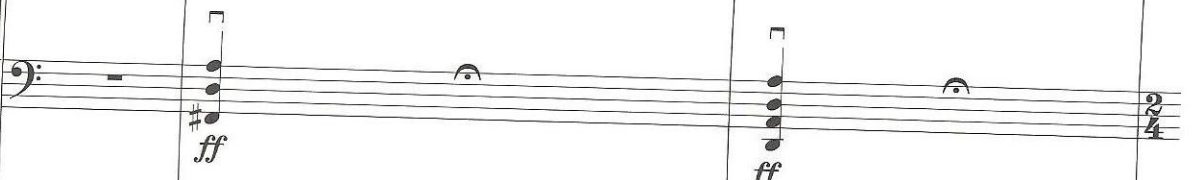
Cr. 

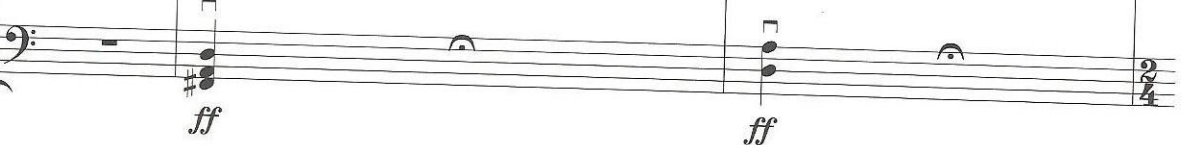
Canto *mf*
in fri - gid pur-ga-to - ri - al fires 

VI. 1 *ff* 

VI. 2 *ff* 

Vla *ff* 

Vc. *ff* 

Cb. *ff* 

192 (32)

Cl. *f* 5 *ff* 6 5

Fag. *f* 3

Cr. *f* 3 *ff* 6

Canto

Vi. 1 *ff* 7

Vi. 2 *ff*

Vla. *ff* 9

Vc. *ff* 7

Cb. *ff* 6

195

Cl. *ff* 6 5 5 *ff* 6

Fag. 3 3 3 3 5 6

Cr. *ff* 6 3

Canto *f* (a) (a)

VI. 1 8

VI. 2 6

Vla. 9

Vc. 7

Cb. 7

33

Cl. *p* *mp*

Fag. *p* *mp*

Cr. *p* *mp*

Canto *p*

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204 (34)

Cl.

Fag.

Cr.

Canto

briars. 5

pizz. *f*

VI. 1

VI. 2

Vla

Vc.

f

206 (35) ♩ = 72

frull.

Cl.

p

frull.

ff

mp

frull.

p

Fag.

p

frull.

ff

frull.

ff

p

Cr.

frull.

p

ff

VI. 1

VI. 2

Vla

Vc.

215 frull. (36)

Cl. *ff* *f* *ff*

Fag. *ff* *f* *ff*

Cr. *p* *ff*

VI. 1

VI. 2

Vla

Vc.

Cb. *pp*

221 (37) *Meno mosso*

Canto *p*

The drip - ping blood our on - ly

Cb.

drink the bloody flesh our on ly food:

In spite of which we like to think, that

mf *p*

we are sound sub - stan - tial flesh and blood again.

in spite of that, we call this fri - day good. *attacca*

VI

♩ = 60

Clarinetto

Violino I

Viola

Violoncello

p *f*

p *vibr.* *v* *mf* *p* *pp* *mp* *p* *s.t. vibr.* *ord.*

p *f* *ppp*

pp *p* *ppp*

8

VI. 1

Vla

Vc.

vibr. *v* *mf* *vibr.* *p*

p

14

Cl.

VI. 1

Vla

Vc.

p *s.t. vibr.* *ord.* *v* *pp* *p* *pp* *p*

p

20

Cl. *p* *pp* ②

VI. 1 *v*

Vla *s.t. vibr.* *p*

Vc. *p*

26

Cl. *pp*

VI. 1 *mf* *p*

Vla *p*

Vc. *p*

32

Cl. *mf* *f*

VI. 1 *f* *p*

Vla *f* *p*

Vc. *p*

38 ③

Cl. *p*

VI. I *f*

Vla *mp* *mf* *mp*

Vc. *mf* *mf*

44

Cl. *p* *mf* *p* ④

VI. I *mf* *p*

Vla *p* s.t. vibr.

Vc. *mf* *p* *p*

50

Cl. ⑤ *p*

VI. I *mf* *pp*

Vla ord. *p*

Vc. *p*

56

Cl.

mf

VI. 1

cresc.

Vla

p

cresc.

Vc.

p

cresc.

62 ⑥

Cl.

mf

f

VI. 1

V

Vla

mf

f

V

Vc.

f

f

68 ⑦

Cl.

f

p

VI. 1

V

Vla

f

p

Vc.

f

p

74

Cl. *mf* *mf* ⑧

VI. 1 *mf* *mp*

Vla *mp* *mp*

Vc. *mp* *mp*

79

Cl. *f* *p*

VI. 1 *ff* *p*

Vla *f* *pp*

82 ⑨

Cl. *pp*

VI. 1 *p*

Vla *p*

Vc. *p*

88 (10)

Cl. *pp*

VI. 1

Vla *s.t. vibr.* *p* *ord.* *vibr.*

Vc. *s.t. vibr.* *p* *p* *mf*

95 (11)

Cl. *mf* *f*

VI. 1 *mf* *f*

Vla *ord.* *mp* *f*

Vc. *p* *f*

102 (12)

Cl. *p* *ppp*

VI. 1

Vla *s.t.* *pp*

Vc. *s.t.* *pp* *attacca*

H. S. 1853

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13 (2) solo

VI. 1 *mp* *cresc.* *f*

Vc. *mf* *sim.* *ff*

Cb. *mf* *sim.*

15 *3* *3* *accel.*

VI. 1 *3* *3*

Vc. *3*

16 (3) 8

VI. 1 *ff*

VI. 2 *f*

Vla. *mf* *p* *f*

Vc. *mf* *p* *f* *pizz* *3*

Cb. *pp* *f* *sim.* *p* *mf* *3*

21 (4)

VI. 1 *p* *sfp*

VI. 2 *sfp* *pizz* *arco* *sim.*

Vla. *f* *p* *sfp* *6* *f*

Vc. *f* *arco* *pizz* *f*

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

26

Cl.

VI. 1

VI. 2

Vla

Cb.

s.p. 5 tr

p *pp*

arco solo vibr.

mf

30

VI. 2

Vla

Cb.

mf *f* *ff* *f* *ff* *sim.*

ff *f*

36

VI. 1

VI. 2

Vla

Vc.

Cb.

ord.

mf *pp*

f *ff*

sfp *f* *b2.*

mf *p* *sf* *p*

mf *p* *sf* *mf* *p* *sf* *p*

f *mf* *f* *ff* *sim.*

41 ⑦

Cl. *f* *ff* *più* ♂

VI. 1 *ff* ♂

VI. 2 *f* *ff* *p* *♯*

Vla *più* ♂ *ff* *♯* *p* *♯*

Vc. *ff*

Cb. *sfp* *f* *f*

45 ⑧ *♩* solo

VI. 2 *p* *mf* *p* *f* *accel.*

Vla *arco* *mf* *f* *ff* *f* *sim.*

Vc. *mf* *f* *ff* *f* *sim.*

VI. 2 *f* *ff*

Vla *f* *ff*

46 ⑨

VI. 1 *arco* *f*

VI. 2 *sfp* *f* *mf* *sf* *mf*

Vla *f* *mf* *sf* *mf*

Vc. *f* *mf* *sf* *f* *mf* *sf* *mf* *solo pizz.*

Cb. *mf* *sf* *f* *mf* *sf* *mf*

50 (10)

Cl. *p* *pp* (11) ∞

Vla

Vc. *mf* *p* *mf* *mf* *f* *ff* *sim.*

Cb. *sfp* *mf* *f* *ff* *sim.*

54

Vc. *mf* *p* *mf* *mf* *f* *accel.*

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

Vc. *ff* *fff*

Cb. *ff* *fff*

55 (12)

Cl. *f* *mf* *sf* *ff* *ff* *mf*

Vi. 1 *f* *mf* *sf* *ff* *ff* *mf*

Vi. 2 *f* *mf* *sf* *ff* *ff* *mf*

Vla *f* *mf* *sf* *ff* *ff* *mf*

Vc. *f* *mf* *sf* *ff* *f* *ff* *mf*

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

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

60 (13)

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

Cb.

accel.

Vla. *p* *f*

Cb.

61 (14)

Cl. *p*

VI. 1 *p*

VI. 2 *p*

Vla. *tr* *fff*

Cb. *fff*

63

Cl. *mf* *p* *mp*

VI. 1 *6V*

VI. 2 *V*

Vla. *fff*

Cb. *p*

Detailed description of the musical score: The score is for measures 60 through 63. Measure 60 (marked with a repeat sign and circled 13) features the Viola (Vla.) and Cello/Double Bass (Cb.) parts. The Viola part has a melodic line with dynamics *p*, *mf*, *p*, and *mf*, and fingerings 5 and 7. The Cb. part has a wavy line. Measure 61 (marked with a circled 14) continues the Viola and Cb. parts. The Viola part has an *accel.* marking, dynamics *p* and *f*, and a fingering of 7. The Cb. part has a wavy line. Measure 62 (part of measure 61) features the Clarinet (Cl.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola, and Cb. parts. The Cl. part has a dynamic of *p*. The VI. 1 part has a dynamic of *p* and a fingering of 5. The VI. 2 part has a dynamic of *p* and a fingering of 5. The Viola part has a trill (*tr*) and a dynamic of *fff*. The Cb. part has a dynamic of *fff* and a fingering of 3. Measure 63 features the Cl., VI. 1, VI. 2, Vla., and Cb. parts. The Cl. part has dynamics *mf*, *p*, and *mp*. The VI. 1 part has a dynamic of *mp* and a fingering of 6. The VI. 2 part has a dynamic of *mp* and a fingering of 6. The Vla. part has a dynamic of *fff* and a fingering of 3. The Cb. part has a dynamic of *p* and a fingering of 3.

65

Cl.

VI. 1

VI. 2

Vc.

Cb.

67 (15)

Cl.

VI. 1

VI. 2

Vla.

Vc.

Cb.

69

Cl.

VI. 1

VI. 2

Va.

Vc.

f *mf* *f* *sf* *mf*

Detailed description of the musical score: The score is for measures 65 through 69. Measure 65 shows the Clarinet (Cl.) playing a sixteenth-note scale with a sixteenth rest, marked with a '6'. Violin I (VI. 1) has a half note, a sixteenth-note scale, and a quarter note. Violin II (VI. 2) has a sixteenth-note scale, a quarter note, and a half note. Viola (Vla.) has a half note. Violoncello (Vc.) and Contrabass (Cb.) have whole notes. Measure 67 (marked with a rehearsal mark 15) shows the Clarinet (Cl.) playing a sixteenth-note scale, marked with a '6' and 'mf'. Violin I (VI. 1) has a sixteenth-note scale, a quarter note, and a half note. Violin II (VI. 2) has a sixteenth-note scale, a quarter note, and a half note. Viola (Vla.) has a sixteenth-note scale, a quarter note, and a half note. Violoncello (Vc.) and Contrabass (Cb.) have whole notes. Measure 69 shows the Clarinet (Cl.) playing a sixteenth-note scale, marked with a '6'. Violin I (VI. 1) has a sixteenth-note scale, a quarter note, and a half note. Violin II (VI. 2) has a sixteenth-note scale, a quarter note, and a half note. Viola (Vla.) has a half note. Violoncello (Vc.) and Contrabass (Cb.) have whole notes. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Cl. *ff*

VI. 1 *sff* *f*

VI. 2 *f*

Vla *f* *ff*

Vc. *f* *sffp* *ff*

73 (16) *frull.* *f* *sff* *f* *frull.*

VI. 1 *f*

VI. 2 *sff* *f*

Vla *f*

Vc. *ff* *f* *sffp*

Cb. *f*

75 frull. sim.

Cl. *f* *sf* *f* *sf*

VI. 1 9 11 3

VI. 2 *sf* 6 7

Vla *sf* 6 6 6

Vc. *f* 3 *ff*

Cb. *sf*

76

Cl. *f* *sf* *f* *sf*

VI. 1 *sf* 6

VI. 2 *sf* 7 3

Vla 9 3

Vc. *f* *sf*

Cb. *mf* *sf*

77

Cl. *f* *fff* *f*

VI. 1 9

VI. 2 *fff* *f* 5

Vla. *fff* *f* 6 3

Vc. 3 3

Cb.

78

Cl. *fff* *f* *fff*

VI. 1 11 3

VI. 2 3 *fff* *f* 7

Vla. *fff* *f* 6 6 6

Vc. 3

Cb.

79

Cl.

f

VI. 1

sff 6

VI. 2

7 10

Vla

10 3 10

Vc.

f *sff* *p*

Cb.

80

Cl.

sff

VI. 1

5 3 3

VI. 2

7 6 6

Vla

Cb.

17

81

VI. 1

VI. 2

Vla

7 7 6

5 5 5

3

82

VI. 1

VI. 2

Vla

6 6 6

5 5 6

7 7

83

VI. 1

VI. 2

Vla

6 6 7

5 5 6

6 6 6

84

VI. 1

VI. 2

Vla

6 6 7

7 6 6

6 7 6

85

VI. 1

VI. 2

Vla

86 (18) frull.
f

VI. 1

VI. 2

Vla

87

Cl.

VI. 1

VI. 2

Vla

Vc.

89

Cl. *sf* *f*

VI. 1 *ff* *ff* *fff* 15:8

VI. 2 *ff* *ff* *fff*

Vla *fff* *ff*

Vc. *f* *ff*

91

Cl. *f* *ff* (19)

VI. 1 *ff*

VI. 2 *fff* 9:4 *ff*

Vla *fff* 15:8 *ff*

Vc. *ff*

Cb. *ff*

93

Cl. *mf* *pp*

Vi. 1

Vi. 2

Vla

Vc. *ff*

Cb.

95 (20)

Fag. *mf*

Cr. *mf*

Cb. *sfp* *f* *mf*

98 (21)

Fag.

Cr.

Canto

Sin is Be - hove

Cb. *f* *p* *mf*

100

Fag. *mf*

Cr. *mf*

Canto ly. But

Vc. *mf*

Cb. *f* *p*

102

Cl. *mf*

Fag.

Cr.

Canto All shall be

Vc.

Cb. *mf* *p*

104 (22)

Cl. *mf*

Fag. *mf*

Cr. *mf*

Canto well, and

Vc. *mf* *f*

Cb. *mf*

105

Cl.

Fag.

Cr.

Canto All shall be well. And

VL 1 *p* *f*

VL 2 *p* *f*

Vla

Vc. *p* *mf*

Cb. *mf* *p*

107

Cl.

Fag.

Cr.

Canto

All shall be

VI. 1

p *f*

VI. 2

p *f*

Vla

p *mf*

Vc.

mf

Cb.

p *mf*

Detailed description of the musical score: The score is for measures 107-110. The Canto part has lyrics 'All shall be'. The Violin 1 part has a dynamic marking of *p* followed by a slur with a '7' and then *f*. The Violin 2 part has a dynamic marking of *p* followed by a slur with a '3' and then *f*. The Viola part has a dynamic marking of *p* followed by a slur with a '9' and then *mf*. The Violoncello part has a dynamic marking of *mf*. The Contrabass part has a dynamic marking of *p* followed by a slur with a '12' and then *mf*. The woodwinds (Cl., Fag., Cr.) have simpler parts. The score is numbered 107 at the top left.

108 (23)

Cl.

Fag.

Cr.

Canto

well, and

V

12

12

mf

12

Vc.

Cb.

109

Cl.

Fag.

Cr.

Canto

All man - ner of thing

3

V

mf

V

Vl. 1

Vl. 2

Vla

mf

V

Vc.

mf

Cb.

110

Cl.

Fag.

Cr.

Canto

shall be well,

VI. 1

VI. 2

Vla

V

9

9

9

p

Vc.

12

12

12

12

12

p

Cb.

p

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

111 (24)

Cl.

Fag.

Cr.

Canto

when the

VI. 1

p

11

11

11

VI. 2

p

10

10

10

Vla

9

9

9

Vc.

12

12

12

Cb.

112

Cl.

Fag.

Cr.

Canto

3
tongues of flame

VI. 1

mf

11

13

VI. 2

mf

V

9

11

12

V

Vla

mf

Vc.

mf

V

12

12

12

Cb.

mf

114 (25)

Cl.

Fag.

Cr.

Canto

are — in — fol — ded in-to the crow — ned

VI. 1

VI. 2

Vla

Vc.

Cb.

f

f

f

f

f

122 (27) frull.

Cl. *ff* *fff*

Fag.

Cr.

Canto *ff*
And the Fire

VI. 1 *ff* *f* *dim. poco a poco*

VI. 2 *ffp* *dim. poco a poco*

Vla. *ff* *f* *dim. poco a poco*

Vc. *ff* *dim. poco a poco*

Cb. *ff* *f* *dim. poco a poco*

frull.

126 (28)

Cl.

mf

Canto

VI. 1

mf

VI. 2

mf

s.p.

Vla

tr

mf

Vc.

mf

Cb.

A

128

Cl.

ppp

Canto

VI. 1

ord.

VI. 2

tr

Vla

p

Vc.

p

Cb.

130

p *p*

Canto

and the rose are one.

VI. 1

VI. 2

Vla

tr. *tr.* *tr.* *tr.* *tr.*

p *sfp*

s.p. → ord.

Vc.

Cb.

pp

135 (29)

solo

VI. 1

sf *sfp* *sf* *sf* *sfp*

VI. 2

pp

Vla

pp

Vc.

pp

ad lib.

Cb.

pp

This musical score is for measures 30 and 31 of the piece "The Great Wall of China" by John Williams. The score is written for a symphony orchestra, with staves for Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a double bar line and a repeat sign. In measure 30, the Violin 1 part has a forte (sf) dynamic, while the other instruments are marked piano (pp). In measure 31, the Violin 1 part has a piano (pp) dynamic, and the other instruments are marked piano (pp). The score includes various musical notations such as notes, rests, and dynamic markings.

31

137 s.p.

3

p *s.p.* *sf*

p *s.p.* *sf*

p *s.p.* *sf*

p *sf*

- ()